

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

\$75. for 3 wks.

1951	June 4 - 25	Newark Museum Newark, N.J.
	Aug. 15 - Sept. 5	Minnesota State Fair Minneapolis, Minn.
	Nov. 12 - Dec. 3	Lyman Allyn Museum New London, Conn.
	Dec. 17 - Jan. 7	Currier Gallery of Art Manchester, N.H.
1952	Jan. 21 - Feb. 11	Birmingham Museum of Art Birmingham, Ala.
	Feb. 25 - Mar. 17	University of Oklahoma Norman, Okla.
	Mar. 31 - Apr. 21	Austin College Sherman, Tex.
	May 5 - 26	The Garret Club Buffalo, N.Y.
	June 9 - 30	J. B. Speed Art Museum Louisville, Ky.

Packed in 1 box weighing 266 lbs. 24 x 26 x 34"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Circulating Exhibition: PAINTINGS FROM THE BELGIAN CONGO

Date of First Booking June 4, 1951
Date of Last Booking June 30, 1952

Listed in Catalog 1951 - 1952

Label by Libby Tannenbaum
Title Poster by

Estimated Expenditure \$300.00
Preparation \$ 66.54
Transportation
Repairs
Miscellaneous

Insurance \$635.10

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Inv. came for entire Exh. - Aug. 1952

PAINTINGS FROM THE BELGIAN CONGO

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

- Title Poster
- 2 labels
- 23 paintings in 21 frames (27-1/4 x 19-5/8" mat size)

Note : Titles are for identification only and not those of the artist
All the paintings are oil on paper.

<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Sale Price</u>
51.482 ✓	Bela	Three dancing figures & spectators. Oil on paper <i>cardboard</i>	\$16.50
51.486 ✓	"	Fire ritual. Oil on paper <i>cardboard</i>	N.F.S. 33
51.487 ✓	"	Man attacked by beast. Oil on paper <i>cardboard</i>	N.F.S. 33
51.490 ✓	"	Ceremonial dance & figure beating drum. Oil <i>cardboard</i>	N.F.S. 33
51.493 ✓	"	Blue birds in trees. Oil on paper <i>cardboard</i>	N.F.S. 33
51.494 ✓	"	Figures quartering an animal. Oil on paper <i>cardboard</i>	33.00
51.496 ✓	"	Black beasts among flowers. Oil on paper	N.F.S.
51.549 ✓	"	Mother bird feeding young in nest. Oil on paper	N.F.S.
51.481 ✓	Ilunga N.T.	Fish in pond & lavender snake. Oil on paper <i>cardboard</i>	N.F.S. 16.50
51.483 ✓	"	Tree with birds & animals. Oil on paper <i>cardboard</i>	N.F.S. 33
51.488 ✓	"	Figures with red drum. Oil on paper <i>cardboard</i>	N.F.S. 33
51.498 ✓	"	Fish among reeds. Oil on paper <i>cardboard</i>	N.F.S. 33
51.501 ✓	"	Alligators. Oil on paper <i>cardboard</i>	N.F.S. 33
51.499	Kaballa. S. ✓	Crabs. Oil on paper <i>cardboard</i>	N.F.S. 33
51.497 ✓	Mwenze Kibwanga	Man surrounded by snakes. Oil on paper <i>cardboard</i>	N.F.S. 33
51.548 ✓	"	Blue bird in nest. Oil on paper	N.F.S.
51.479 ✓	N'Kulu	Lion, antelope, alligator & fish near pond. Oil <i>cardboard</i>	16.50
51.480 ✓	"	Two men capturing antelope. Oil on paper <i>cardboard</i>	N.F.S. 16.50
51.502 ✓	"	Alligator fish & birds around pond. Oil on paper <i>cardboard</i>	33.00
51.491 ✓	Pilipili	Gray snake and lion. Oil on paper <i>cardboard</i>	N.F.S. 33
51.489 ✓	"	Funerailles. Oil on paper <i>cardboard</i>	N.F.S. 33
51.500 ✓	"	Birds standing in grass. Oil on paper <i>canvas</i>	N.F.S. 33
51.550 ✓	"	Bear in flowers. Oil on paper	N.F.S.

RE SALES:

1. Any painting sold must remain in show until the end of the tour.
2. Please write the Museum of Modern Art for instructions.

9/14/51

(mm)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

ret. 4/9/51 51.495 Bela Mother + Child, oil on cardboard #33
 ret. 4/9/51 51.485 Kibwanga Figure with Vessel, oil on cardboard #33
 51.484 " Four Dancing Figures, " 33
 51.492 Kanga Red Flowering Tree " 33
 Ins. Cane for all above

Label	Artist	Medium	Accession
51.495	Bela	oil on cardboard	51.495
51.485	Kibwanga	oil on cardboard	51.485
51.484	"	"	51.484
51.492	Kanga	"	51.492
51.493	"	"	51.493
51.494	"	"	51.494
51.496	"	"	51.496
51.497	"	"	51.497
51.498	"	"	51.498
51.499	"	"	51.499
51.500	"	"	51.500
51.501	"	"	51.501
51.502	"	"	51.502
51.503	"	"	51.503
51.504	"	"	51.504
51.505	"	"	51.505
51.506	"	"	51.506
51.507	"	"	51.507
51.508	"	"	51.508
51.509	"	"	51.509
51.510	"	"	51.510
51.511	"	"	51.511
51.512	"	"	51.512
51.513	"	"	51.513
51.514	"	"	51.514
51.515	"	"	51.515
51.516	"	"	51.516
51.517	"	"	51.517
51.518	"	"	51.518
51.519	"	"	51.519
51.520	"	"	51.520
51.521	"	"	51.521
51.522	"	"	51.522
51.523	"	"	51.523
51.524	"	"	51.524
51.525	"	"	51.525
51.526	"	"	51.526
51.527	"	"	51.527
51.528	"	"	51.528
51.529	"	"	51.529
51.530	"	"	51.530
51.531	"	"	51.531
51.532	"	"	51.532
51.533	"	"	51.533
51.534	"	"	51.534
51.535	"	"	51.535
51.536	"	"	51.536
51.537	"	"	51.537
51.538	"	"	51.538
51.539	"	"	51.539
51.540	"	"	51.540
51.541	"	"	51.541
51.542	"	"	51.542
51.543	"	"	51.543
51.544	"	"	51.544
51.545	"	"	51.545
51.546	"	"	51.546
51.547	"	"	51.547
51.548	"	"	51.548
51.549	"	"	51.549
51.550	"	"	51.550
51.551	"	"	51.551
51.552	"	"	51.552
51.553	"	"	51.553
51.554	"	"	51.554
51.555	"	"	51.555
51.556	"	"	51.556
51.557	"	"	51.557
51.558	"	"	51.558
51.559	"	"	51.559
51.560	"	"	51.560
51.561	"	"	51.561
51.562	"	"	51.562
51.563	"	"	51.563
51.564	"	"	51.564
51.565	"	"	51.565
51.566	"	"	51.566
51.567	"	"	51.567
51.568	"	"	51.568
51.569	"	"	51.569
51.570	"	"	51.570
51.571	"	"	51.571
51.572	"	"	51.572
51.573	"	"	51.573
51.574	"	"	51.574
51.575	"	"	51.575
51.576	"	"	51.576
51.577	"	"	51.577
51.578	"	"	51.578
51.579	"	"	51.579
51.580	"	"	51.580
51.581	"	"	51.581
51.582	"	"	51.582
51.583	"	"	51.583
51.584	"	"	51.584
51.585	"	"	51.585
51.586	"	"	51.586
51.587	"	"	51.587
51.588	"	"	51.588
51.589	"	"	51.589
51.590	"	"	51.590
51.591	"	"	51.591
51.592	"	"	51.592
51.593	"	"	51.593
51.594	"	"	51.594
51.595	"	"	51.595
51.596	"	"	51.596
51.597	"	"	51.597
51.598	"	"	51.598
51.599	"	"	51.599
51.600	"	"	51.600

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Circulating Exhibition: PAINTINGS FROM THE BELGIAN CONGO 1951-1952

Museum Number	Artist	Description	Sale Price	Insurance
51.482	BELA	Three Dancing figures and spectators	\$16.50	\$11.55
51.486	"	Fire ritual	33.00	23.10
51.487	"	Man Attacked by beast	33.00	23.10
51.490	"	Ceremonial Dance and Figure Beating Drum	33.00	23.10
51.493	"	Blue Birds in Trees	33.00	23.10
51.494	"	Figures quartering and animal	33.00	23.10
51.496	"	Black Beasts among flowers	33.00	23.10
51.549	"	Mother bird feeding young in nest	NFS	23.10
51.481	ILUNGA N.T.	Fish in pond and lavender snake	16.50	11.55
51.483	" "	Tree with birds and animals	33.00	23.10
51.488	" "	Figures with red drum	33.00	23.10
51.498	" "	Fish among reeds	33.00	23.10
51.501	" "	Alligators	33.00	23.10
51.499	KABALLA. S.	Crabs	33.00	23.10
51.497	MWENZE KIBWANGA	Man Surrounded by Snakes	33.00	23.10
51.548	" "	Blue Bird in Nest	NFS	23.10
51.479	N'KULU	Lion, antelope, alligator, and fish near pond	16.50	11.55
51.480	N'KULU	Two men capturing antelope	16.50	11.55
51.502	"	Alligator, fish and birds around pond	33.00	23.10
51.491	PILIPILI	Grey snake and lion	33.00	23.10
51.489	"	Funerailles	33.00	23.10
51.500	"	Birds standing in grass	33.00	23.10
51.550	"	Bear in flowers	NFS	23.10

Sizes: 23 paintings in 21 frames (27 1/4 x 19 5/8" mat size)

Date: c. 1946

All the paintings are oil on paper.

They have been loaned by the Belgian Information Center, Rockefeller Center

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

- Title Poster
- 2 labels
- 23 paintings in 21 frames (27-1/4 x 19-5/8" mat size)

Note : Titles are for identification only and not those of the artist
All the paintings are oil on paper.

<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Sale Price</u>
51.482	Bela	Three dancing figures & spectators. Oil on paper	\$16.50
51.486	"	Fire ritual. Oil on paper	N.F.S.
51.487	"	Man attacked by beast. Oil on paper	N.F.S.
51.490	"	Ceremonial dance & figure beating drum. Oil.	N.F.S.
51.493	"	Blue birds in trees. Oil on paper	N.F.S.
51.494	"	Figures quartering an animal. Oil on paper	33.00
51.496	"	Black beasts among flowers. Oil on paper	N.F.S.
51.549	"	Mother bird feeding young in nest. Oil on paper	N.F.S.
51.481	Ilunga N.T.	Fish in pond & lavender snake. Oil on paper	N.F.S.
51.483	" " "	Tree with birds & animals. Oil on paper	N.F.S.
51.488	" " "	Figures with red drum. Oil on paper	N.F.S.
51.498	" " "	Fish among reeds. Oil on paper	N.F.S.
51.501	" " "	Alligators. Oil on paper	N.F.S.
51.499	Kaballa. S.	Crabs. Oil on paper	N.F.S.
51.497	Mwenze Kibwanga	Man surrounded by snakes. Oil on paper	N.F.S.
51.548	" "	Blue bird in nest. Oil on paper	N.F.S.
51.479	N'Kulu	Lion, antelope, alligator & fish near pond. Oil.	16.50
51.480	"	Two men capturing antelope. Oil on paper	N.F.S.
51.502	"	Alligator fish & birds around pond. Oil on paper	33.00
51.491	Pilipili	Gray snake and lion. Oil on paper	N.F.S.
51.489	"	Funerailles. Oil on paper	N.F.S.
51.500	"	Birds standing in grass. Oil on paper	N.F.S.
51.550	"	Bear in flowers. Oil on paper	N.F.S.

RE SALES:

1. Any painting sold must remain in show until the end of the tour.
2. Please write the Museum of Modern Art for instructions.

9/14/51

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

1951-52

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

UNPACKING INSTRUCTIONS - 1 BOX: - 21 framed and glass covered paintings
- Title poster and labels wrapped in separate pack.

1. Lift out 21 framed paintings WITH CARE - ONE AT A TIME. DO NOT DROP.
2. Lift out package containing Title Poster and Labels.
3. Before removing gummed tape:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED
TAPE ON GLASS COVERED PICTURES.

4. Replace - corrugated separation boards, wrapping paper and tissue from poster and label package - in box and put on lid making sure all bolts are saved.

PACKING INSTRUCTIONS - 1 BOX: - 21 framed and glass covered paintings
- Title poster and labels wrapped in separate pack.

1. Before retaping 21 paintings:

READ:

SEPARATE SHEET OF IMPORTANT INSTRUCTIONS REGARDING USE OF GUMMED
TAPE ON GLASS COVERED PICTURES.

2. Poster & 2 labels package: Place title poster and labels face to face with sheet of corrugated board between the faces. Wrap in heavy paper and seal.
3. Place the 21 paintings in the box face to face and back to back with a sheet of corrugated board between EACH painting.
4. Place Title Poster and Label package between the corrugated board and the inside lining of the box.
5. Bolt lid on box SECURELY.

4/18/51

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

FOR IMMEDIATE RELEASE

An exhibition of Paintings from the Belgian Congo will be on view
at _____ from _____ through _____.

This exhibition of native works brought to this country by the Belgian Information Center, has been prepared by the Museum of Modern Art in New York for a tour of museums and college galleries throughout the country.

The paintings had their beginnings in 1946, when Mr. Romain-Desfossés, a Belgian living in Elizabethville, was astounded by the originality and decorativeness of a painting made by a native car-washer who had surreptitiously borrowed his paints and brushes. A whole group of native painters with such names as Pilipili, Ilunga, Mwenze and Bela soon formed under the encouragement of Mr. Romain-Desfossés who wisely refrained from influencing the distinctive and personal styles of the artists. Bela, 8 of whose works are represented in the show, after having worn down both the bristles and the wooden handles of his brushes continued by painting with his fingers with complete aloofness to Western convention.

These artists are entirely unaware of visual perspective, a state common to all primitive schools. Objects of the same size, whether animals or humans, are often represented by different scales. To them, these seeming disproportions are in no way meant to represent an idea of location in space, but rather a simple impression of respective values; the size of objects, both animal and human, being determined by their position in the social hierarchy or their importance in the particular picture.

Painting is a new art to the African Negro and since it is an innovation which he neither knows or needs, he will not adopt it widely until a long evolution has initiated him into the practice of decorating a home stabilized by social security.

Mr. Romain-Desfossés' achievement is that he has not so much guided as aroused the talent of this group of artists who depict facets of their living; hunts and ritual dances, bright birds, antelopes, crocodiles, the rich foliage and flowers of the Congo, weaving them into brilliant designs which have a delightful freshness and sensitivity, a very special color sense, and often a playful humor.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

In 1946, a former Tanganyika fisherman, obviously without any scholastic training, who was earning his living washing cars, painted a picture, surreptitiously using my paints and brushes. This was the revelation I was waiting for. With an innate sense of composition, Pilipili Mulongoy gave expression, in harmonies of an astonishing sensitivity, to a very simple theme of his own conception. His technique was just as unexpected. Birds and deer were printed by means of small wooden clichés (blocks) on a floral background, composed of light touches, resembling a Van Gogh. Without suspecting it, he was responsible for the resurrection of xylography (wood engraving) at which I had made a previous, unsuccessful attempt, in 1943, in Brazzaville.

After Pilipili, came the young Kasai, Balubas, Kilima, and Kaballa, all giving evidence of amazing gifts, and, even younger still, Ilunga, Kipinde, Mwenze, and N'Kulu. Alas, as is the case in all innovations, the first Native Studio of Africa was to remain for a long time unappreciated and without the aid which would have enabled me to extend my experiment to other races, out in the bush, as I was so anxious to do. In fact, I have always wished that my first virtuosos were merely scouts who would go out into the villages to recruit young people. An entire system of aesthetic spirituality would thus be developed, with all its felicitous moral and social consequences. I do not doubt that, some day, this will come to pass. It is to be hoped that it will be realized before the popularization of that lamentable school of copyists, which is the result of an absurd universal pedagogy and which only increases the bad taste of the purchasers. >

I have been greatly encouraged by H.R.H. the Prince Regent,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

for whom I had the honor, in 1947, of arranging an exposition and who expressed his enthusiasm, seeing therein "a new achievement in art." This was later confirmed by the Duhamels, the Rockefellers, and the Bedels. I, however, prefer to call it a new achievement of the reviviscence of a mysterious atavism, for a long time dormant. It was simply waiting to be aroused, thanks to a little understanding promoted by a total freedom of imagination and a minimum of developed means of expression, such as good, supple oil painting, instead of charcoal drawing, the Raphael pencil, and the water colors of the scholastic canons, which are the most difficult media possible to offer beginners, whether white or black. My small group is decreasing in numbers. However, its most unexpected addition, at the present time, is my faithful servant, Bela Sara M'Daye, who, for ten years, has followed me everywhere during my prolonged Equatorial travels. He was one of the most primitive specimens of the Ubangi-Shari, and I believed him to be quite incapable of anything other than the most elementary household tasks. However, stimulated by his racial pride, he came to me in 1948 and, with a sly smile, said, "Me, too, if you want, I paint," and he painted, but with the most perfect contempt for the usages of our western degeneration. At the end of a week, having worn his brushes down to the wood, he continued with what remained, down to the end, and then with his fingers, painted the most amazing works. Bela originated "Finger painting." (Will he found a school similar to Les Deux Magots and Chelsea?) It would be permissible in this extraordinarily endowed country, as well in painting as in music, to multiply such artists by the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

same method of liberty of imagination and of workmanship. But let us not forget that painting, properly so-called, is a new art that we are bringing to the African Negro. It constitutes, as do so many of our other importations, a luxury which he neither knows nor needs. He will not adopt it until a long evolution has initiated him into the practice of decorating the home, stabilized by social security. But then, he will prefer a chromo. Until then, and even after, a Negro will not purchase a picture from a Negro and I am disturbed by the thought that the only chance of success on which he can count is the result, most often, of a precarious western snobbishness which will soon do no more than absorb the overproduction of mediocrities, or even "daubs", for which the appalling population of our own world of painting is more than adequate to create a frightening horde of failures and of proletarian intellectuals. May God forever preserve us from a pseudo-intellectual Negro proletariat. When, for example, he is told to We must rise in force against any method of doing away with the personality in favor of a regimented aesthetic on the level of white or Negro teachers unfit for a task for which nothing has prepared them. Art mastery is not taught. Perspective, which implies a Because of its Latin and generalized European doctrine of assimilation, the scholastic element will do nothing more than orient the young painter toward our own pictorial conceptions, and landscapes in particular. Now, it is evident that the Negro is a total stranger to the notion of an ensemble, a whole. In the most beautiful panoramic spectacle, he will isolate the element that conforms to his own preoccupations, but, unlike the white man, will not embrace, at first glance, the horizon and the distribution of masses. Hence, his

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

complete ignorance of perspective, a state common to all primitive schools. Now, perspective is the very thing scholastic training tends to inculcate, by dint of making copies of our most ordinary imagery. The student will adapt himself to our pictorial aesthetic, just as he is dressed in job lots of our shirts and trousers, and experiences a certain shame, a concomitant of commercialism, at permitting any expression of his African soul, of whose refreshing beauties he is unaware, to be seen, and the distant elements of the landscape are superimposed in. If we want to preserve for native painting all its precious talent, let us forbid all servile imitation of ours and oblige the young artist to put on canvas only what he conceives and sees clearly in his own mind. Usually, this will be no more than one object or an association of objects on the same plane. He will thus lead painting back to its decorative origins. He will be well aided in this by the astonishingly observant memory with which he is gifted when, for example, he is told to interpret his familiar fauna and flora. Excluding perspective entirely, he will juxtapose or blend so skillfully the various elements of his theme that the subject will be perfectly comprehensible, and that is all painting should lay claim to do. Perspective, which implies a notion of time and space, will come to him naturally when, by the same long processes as we, he arrives at an awareness of these imponderables. At the present time, he scorns them to the extent of being ignorant of his age and of the calendar. (Supreme wisdom, is it not?) artists capable of verbally parsing that career. Yet, one can never say. We are mistaken, too, in the interpretation of certain subjects in which objects of the same size are represented by different scales, whether animals or humans. These disproportions, to the end of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

artist, in no way represent an idea of location in space, but a simple impression of their respective values: the size of humans being merely their position in the hierarchy and, for animals, the extent of their usefulness, but never that of their visual value. A very fine example of this theory is to be found in a Way of the Cross that I exhibited in Louvain and Rome. The sacred personages are much enlarged, whereas all accessory characters are smaller, or even reduced to a bust, or simply a head, and the distant elements of the landscape are superimposed in colors of the same intensity as those of the foreground. >

.

I must beg our scholastic institutions not to encourage pseudo-talents, pseudo-vocations to encourage art for art's sake, without the control of a well trained, severe critical sense.

Only applied arts should be taught, with restraint and selectivity, to the natives, and that in the measure of possible local consumption. This will not smother valuable talent, which will, quite naturally, stand out amid the basic selection, and where there is question of real talent, of necessity rather uncommon, it will make its possessor live. To this rare elite, we can open our western art galleries.

However, out of some fifteen pupils, proven for four years, in all conscience, I dare not retain more than two or three, representing that real original worth which merits that they be trained as painters capable of worthily pursuing that career. Yet, one can never count on professional perseverance with the Negro.

Yet, it might be well to encourage the decorative arts among the less gifted, for they possess high qualities of composition and of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

coloring, destining them very naturally to the multiple, industrial applications in which they will do very well and from which they should draw a large measure of security.

His idea underlying the experiment to attract the natives to paint and brushes was to bring to life again the Negro's dormant innate artistic talent which had manifested itself in the strange and beautiful masks and fetiches which now adorn so many of our museums and private collections. In the following we received excerpts from the account he gives of his experiences as teacher to a group of native artists.

"In 1945, a former Tanganyika fisherman, obviously without any scholastic training, who was earning his living washing cars, painted a picture, unconsciously using my paints and brushes. This was the revelation I was waiting for. "With an innate sense of composition, Philip's drawing was expressive, in harmony of an astonishing simplicity. It was very close to those of his own conception. His technique was just as unexpected. Birds and deer were printed by means of small wooden stamps (stamps) on a floral background, composed of light touches, resembling a Van Gogh. Without suspecting it, he was responsible for the resurrection of xylography (wood engraving) at which I had made a previous, unsuccessful attempt, in 1942, in Leopoldville.

After Philip, came the young Luvu, Lubutu, Kilima, and Katella, all giving evidence to amazing gifts, and, even younger still, Ilunga, Kipinde, Mwanze, and P'Kulu. One of the most unexpected additions is my faithful servant, Bela Sara M'Baye, who for two years, has followed us everywhere during my prolonged Equatorial travels. He was one of the most primitive specimens of the Ubangi-Shari, and I believed him to be quite incapable of anything other than the most elementary household tasks. However, stimulated by his racial pride, he came to me in 1946 and, with a shy smile, said, "Yes, yes, if you want,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

I paint," and he painted, but with the most perfect contempt for the
 In 1946 M. Romain-Desfosses, a Belgian Painter opened a studio for the
 natives in Elizabethville, the capital of the copper country of the
 Belgian Congo. His idea underlying the experiment to attract the na-
 tive to paint and brushes was to bring to life again the Negro's now
 dormant innate artistic talent which had manifested itself in the
 strange and beautiful masks and fetishes which now adorn so many of
 our museums and private collections. In the following we re-print ex-
 cerpts from the account he gives of his experiences as teacher to a
 group of native artists. constitutes, as do so many of our other
 importations, a luxury which he neither knows nor needs. He will
 "In 1946, a former Tanganyika fisherman, obviously without any schol-
 astic training, who was earning his living washing cars, painted a
 picture, surreptitiously using my paints and brushes. This was the
 revelation I was waiting for." With an innate sense of composition,
 purchase a picture from a Negro and I am disturbed by the thought that
 Pilipili Mulongoy gave expression, in harmonies of an astonishing sen-
 sitivity, to a very simple theme of his own conception. His technique
 often, of a previous western academicism which will soon do as
 was just as unexpected. Birds and deer were printed by means of small
 more than absorb the overproduction of caricatures, or even "naïf",
 wooden clichés (blocks) on a floral background, composed of light touches,
 for which the appellation of our own world of painting is more
 resembling a Van Gogh. Without suspecting it, he was responsible for
 the resurrection of xylography (wood engraving) at which I had made a
 previous, unsuccessful attempt, in 1943, in Brazzaville.

Because of its Latin and generalized European doctrine of assimilation,
 After Pilipili, came the young Kasai, Balubas, Kilimi, and Kaballa,
 the academic element will do nothing more than orient the young painter
 all giving evidence to amazing gifts, and, even younger still, Ulunga,
 toward our own pictorial conception, and landscapes in particular.
 Kipinde, Mwenze, and N'Kulu. One of the most unexpected additions is
 my faithful servant, Bela Sare M'Daye, who for ten years, has followed
 me everywhere during my prolonged Equatorial travels. He was one of
 the most primitive specimens of the Ubangi-Shari, and I believed
 him to be quite incapable of anything other than the most elementary
 household tasks. However, stimulated by his racial pride, he came
 to me in 1948 and, with a sly smile, said, "Me, too, if you want,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

"I paint," and he painted, but with the most perfect contempt for the usages of our western degeneration. At the end of a week, having worn his brushes down to the wood, he continued with what remained, down to the end, and then with his fingers, painted the most amazing works.

making copies of our most ordinary imagery. The student will adapt It would be permissible in this extraordinarily endowed country, as himself to our pictorial aesthetic, just as he is dressed in job lots well in painting as in music, to multiply such artists by the same method of our shirts and trousers, and experience a certain shame, a concomitant of liberty of imagination and of workmanship. But let us not forget of commercialism, at permitting any expression of his African soul, of that painting, properly so-called, is a new art that we are bringing whose refreshing beauties he is unaware, to be seen.

to the African Negro. It constitutes, as do so many of our other importations, a luxury which he neither knows nor needs. He will

not adopt it until a long evolution has initiated him into the practice of decorating the home, stabilized by social security. But then, he will prefer a chromo. Until then, and even after, a Negro will not purchase a picture from a Negro and I am disturbed by the thought that the only chance of success on which he can count is the result, mostly often, of a precarious western snobbishness which will soon do no more than absorb the overproduction of mediocrities, or even "daubs", for which the appalling population of our own world of painting is more than adequate to create a frightening horde of failures and of proletarian intellectuals. should lay claim to del Perspective, which implies

a notion of time and space, will come to him naturally, by the same Because of its Latin and generalized European doctrine of assimilation, long process as we, he arrives at an awareness of these impossibilities. the scholastic element will do nothing more than orient the young painter at the present time, he seems then to the extent of being content toward our own pictorial conceptions, and landscapes in particular.

of his age and of the calendar. We are mistaken Now, it is evident that the Negro is a total stranger to the notion of an ensemble, a whole. In the most beautiful panoramic spectacle, he will isolate the element that conforms to his own preoccupations, but, unlike the white man, will not embrace, at first glance, the horizon -

present an idea of location in space, but a single impression of their

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

and the distribution of masses. Hence, his complete ignorance of perspective, a state common to all primitive schools. Now, perspective is the very thing scholastic training tends to inculcate, by dint of making copies of our most ordinary imagery. The student will adapt himself to our pictorial aesthetic, just as he is dressed in job lots of our shirts and trousers, and experiences a certain shame, a concomitant of commercialism, at permitting any expression of his African soul, of whose refreshing beauties he is unaware, to be seen.

If we want to preserve for native painting all its precious talent, let us forbid all servile imitation of ours and oblige the young artist to put on canvas only what he conceives and sees clearly in his own mind. Usually, this will be no more than one object or an association of objects on the same plane. He will thus lead painting back to its decorative origins. He will be well aided in this by the astonishingly observant memory with which he is gifted when, for example, he is told to interpret his familiar fauna and flora. Excluding perspective entirely, he will juxtapose or blend so skillfully the various elements of his theme that the subject will be perfectly comprehensible, and that is all painting should lay claim to do. Perspective, which implies a notion of time and space, will come to him naturally, by the same long processes as we, he arrives at an awareness of these imponderables. At the present time, he scorns them to the extent of being ignorant of his age and of the calendar. ~~We are mistaken~~

We are mistaken, too, in the interpretation of certain subjects in which objects of the same size are represented by different scales, whether animals or humans. These disproportions, to the artist, in no way represent an idea of location in space, but a simple impression of their

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

respective values: the size of humans being merely their position in the hierarchy and, for animals, the extent of their usefulness, but never that of their visual value. A very fine example of this theory is to be found in a Way of the Cross that I exhibited in Louvain and Rome. The sacred personages are much enlarged, whereas all accessory characters are smaller, or even reduced to a bust, or simply a head, and the distant elements of the landscape are superimposed in colors of the same intensity as those of the foreground.

... his experiences as teacher to a group of native artists.

(written)
"I was, a former Tanganyika fisherman, obviously without any scholastic training, who was earning his living washing cars, painted a picture, surreptitiously using my points and brushes. This was the revelation I was waiting for." With an intense sense of surprise, Filipini Malagoy gave expression to his feelings of an astonishing activity, to a very simple share of his own reception. His response was just as unexpected. Birds and other were painted by means of small wooden clichés (blocks) on a light background, composed of light touching resembling a Van Gogh. Without expecting it, he was responsible for the resurrection of xylography (wood engraving) at which I had made a previous, unsuccessful attempt, in 1935, in Brussels.

After Filipini, came the young Kani, Kaniwa, Kaniwa, and Kaniwa, all giving evidence of amazing gifts. All, even younger than Kani, Kaniwa, Kaniwa, and Kaniwa. One of the most unexpected additions to my faithful servant, Kani Kani Kaniwa, who for ten years, has followed me everywhere during my prolonged Ugandan travels. He was one of the most primitive specimens of the Ugandi-Kani, and I believed him to be quite incapable of anything other than the most elementary household tasks. However, stimulated by his racial or (as he was to me in 1945) with a slight (as he was), "Oh, yes, if you want."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

In 1946 M. Romain-Desfossés, a Belgian Painter, opened a studio for the natives in Elizabethville, the capital of the copper country of the Belgian Congo. His idea underlying the experiment ^{to attract the native} to paint and brushes was, to bring to life again the Negro's ^{latent} ~~now~~ innate artistic talent which had manifested itself in the ^{primitive} ~~strange and beautiful~~ masks and fetishes which now adorn so many of our museums and private collections. In the following we re-print excerpts from ^{an} ~~the~~ account ^{by M. Romain-Desfossés} he gave of his experiences as teacher to a group of native artists.

^{One day,}
 "In 1946, a former Tanganyika fisherman, obviously without any scholastic training, who was earning his living washing cars, painted a picture, surreptitiously using my paints and brushes. This was the revelation I was waiting for." With an innate sense of composition, Pilipili Mulongoy gave expression, in harmonies of an astonishing sensitivity, to a very simple theme of his own conception. His technique was just as unexpected. Birds and deer were printed by means of small wooden clichés (blocks) on a floral background, composed of light touches, ~~resembling a Van Gogh~~. Without suspecting it, he was responsible for the resurrection of xylography (wood engraving) at which I had made a previous, unsuccessful attempt, in 1943, in Brazzaville.)

After Pilipili, came the young Kasai, Balubas, Kilimi, and Kaballa, all giving evidence ^{to} ~~of~~ amazing gifts, and, even younger still, Ilunga, Kipinde, Mwenze, and N'Kulu. One of the most unexpected additions ^{was} ~~to~~ my faithful servant, Bela Sare M'Daye, who for ten years, has followed me everywhere during my prolonged Equatorial travels. He was one of the most primitive specimens of the Ubangi-Shari, and I believed him to be quite incapable of anything other than the most elementary household tasks. However, stimulated by his racial pride, he came to me in 1948 and, with a sly smile, said, "Me, too, if you want,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

I paint," and he painted, but with the most perfect contempt for the usages of our western degeneration. At the end of a week, having worn his brushes down to the wood, he continued with what remained, down to the end, and then with his fingers, painted the most amazing works.

~~It would be permissible in this extraordinarily endowed country, as well in painting as in music, to multiply such artists by the same method of liberty of imagination and of workmanship. But let us not forget that painting, properly so-called, is a new art that we are bringing to the African Negro. It constitutes, as do so many of our other importations, a luxury which he neither knows nor needs. He will not adopt it until a long evolution has initiated him into the practice of decorating the home, stabilized by social security. But then, he will prefer a chromo. Until then, and even after, a Negro will not purchase a picture from a Negro and I am disturbed by the thought that the only chance of success on which he can count is the result, most often, of a precarious western snobbishness which will soon do no more than absorb the overproduction of mediocrities, or even "daubs", for which the appalling population of our own world of painting is more than adequate to create a frightening horde of failures and of proletarian intellectuals.~~

~~Because of its Latin and generalized European doctrine of assimilation, the scholastic element will do nothing more than orient the young painter toward our own pictorial conceptions, and landscapes in particular.~~

Now, It is evident that the Negro is a total stranger to the notion of an ensemble, a whole. In the most beautiful panoramic spectacle, he will isolate the element that conforms to his own preoccupations, but, unlike the white man, will not embrace, at first glance, the horizon

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

and the distribution of masses. Hence, his complete ignorance of perspective, a state common to all primitive schools. ~~Now, perspective~~ is the very thing scholastic training tends to inculcate, by dint of making copies of our most ordinary imagery. The student will adapt himself to our pictorial aesthetic, just as he is dressed in job lots of our shirts and trousers, and experiences a certain shame, a concomitant of commercialism, at permitting any expression of his African soul, of whose refreshing beauties he is unaware, to be seen.

~~If we want to preserve for native painting all its precious talent, let us forbid all servile imitation of ours and oblige the young artist to put on canvas only what he conceives and sees clearly in his own mind. Usually, this will be no more than one object or an association of objects on the same plane. He will thus lead painting back to its decorative origins. He will be well aided in this by the astonishingly observant memory with which he is gifted when, for example, he is told to interpret his familiar fauna and flora. Excluding perspective entirely, he will juxtapose or blend so skillfully the various elements of his theme that the subject will be perfectly comprehensible, and that is all painting should lay claim to do. Perspective, which implies a notion of time and space, will come to him naturally, by the same long processes as we, he arrives at an awareness of these imponderables. At the present time, he scorns them to the extent of being ignorant of his age and of the calendar.~~

We are mistaken, too, in the interpretation of certain subjects in which objects of the same size are represented by different scales, whether animals or humans. These disproportions, to the artist, in no way represent an idea of location in space, but a simple impression of their

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

respective values: the size of humans being merely their position in the hierarchy and, for animals, the extent of their usefulness, but never that of their visual value." ~~A very fine example of this theory is to be found in a Way of the Cross that I exhibited in Louvain and Rome. The sacred personages are much enlarged, whereas all accessory characters are smaller, or even reduced to a bust, or simply a head, and the distant elements of the landscape are superimposed in colors of the same intensity as those of the foreground.~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIUM CONGO

The paintings in this exhibition were brought to this country by the Belgian Information Center. They had their beginnings in 1946, ^{when} Mr. Romain-Defosses, a Belgian living in Elizabethville, was astounded by the originality and decorativeness of a painting made by a native car-washer who had surreptitiously borrowed his paints and brushes. "This was the revelation I was waiting for," Mr. Romain-Defosses was later to write: "With an innate sense of composition, Pilipili Mulongoy gave expression, in harmonies of an astonishing sensitivity, to a very simple theme of his own conception."

"After Pilipili, came the young Kasai, Balubas, Kilima, and Kaballa, all giving evidence of amazing gifts, and, even younger still, Ilunga, Kipinde, Mwenze and N'Kulu."

~~Exhibiting~~ The charm of these works lies in their color and in their intuitive perception of animal and plant life. Painting is a new art to the African Negro. It is a luxury which he neither knows or needs. He will not adopt it widely until a long evolution has initiated him into the practice of decorating ^a ~~the~~ home, stabilized by social security.

He has a complete ignorance of perspective, a state common to all primitive schools. Objects of the same size, whether animals or humans, are often represented by different scales. To the artist, these disproportions in no way represent an idea of location in space, but a simple ~~xxx~~ impression of respective values: the size of humans being merely their position in the hierarchy, and for animals, the extent of their ^{function} ~~usefulness~~.

Mr. Roman-Defosses' achievement is that ~~xxx~~ ^{this group of} he has not so much guided as aroused the indigenous inspiration of ~~these~~ artists, who weave the bright birds, antelopes, crocodiles, the rich foliage and flowers of the Congo into brilliant designs which have a powerful originality and sensitivity, a very special color sense, and often a playful humor.

typist on label paper 5/22/51 for Newark Museum
typist for CE 7/25/51

7" line

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Elisabethville, the capital of the copper country, has attractions other than its mineral wealth; namely, its works of native art. Most of these, however, are not to be seen there, for they adorn the museums of Europe and America, with the exception of a few Ba-Luba statuettes in the Musée Léopold II, in Katanga, and in the Musée de la Vie Indigène, in Leopoldville. Indeed, it might even be said that, in most cases, the Negro's innate artistic talent lies dormant.

To combat this apparent dearth of native talent, Mr. Romain-Desfossés has opened a studio of native art in Elisabethville. Himself a delicate painter, as well as a witty writer, he has assembled a group of native artists, whom he is training to self-expression.

Surprising his boy, Bela, whom he had brought with him from Brazzaville, relating the fables of the bush and illustrating them on wood with a knife, Mr. Romain-Desfossés had him compose a sort of album in his "primitive" style. Astonished at its success, Romain-Desfossés collected his group haphazardly and allowed them to express themselves freely, first of all with brushes. There resulted a whole series of decorative sketches, in which the animals and plants of the savannah were worked into harmonious motifs. Some of these compositions resembled Persian miniatures, Abyssinian frescoes, and Egyptian sculptures; others, of a religious character, the illuminated pages of an old Brabant "Book of Hours." But, the subjects, antelopes, "bulikoko" (green birds), crocodiles, leaves, wild flowers, etc., conserved their delightful buffoonery.

Mr. Romain-Desfossés' great achievement is that, in training

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

these disciples of his, he has not so much guided, as aroused, their indigenous inspiration. As has so well been said, "The charm of these works lies in their colour and in their intuitive perception of animal and vegetal life; their importance consists in the fact that they are neither cheap imitations of European pictures, nor soulless repetitions of African tradition, but the first tangible sign that the Negro need only borrow our technique in order to give back a thousand fold..."

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO
1951-52

50 -
rm Letters

PAINTINGS FROM THE BELGIAN CONGO
Lenders

PAINTING FROM THE BELGIAN CONGO

Circulating Exhibition: PAINTINGS FROM THE BELGIAN
CONGO

Permanent Record Sheet

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

In 1946, M. Romain-Desfosses, a painter from....., opened a studio in Elizabethville, the capital of the copper country of the Belgian Congo

One of its most unexpected addition

In the following a few excerpts are re-printed from an account given of his experiences with the natives by M. Romain-Desfosses, who had opened a studio for the native in Elizabethville, the capital of the copper country of the Belgian Congo. The idea underlying of this experiment of attracting the natives to paint and brushes was to bring to bring to life again the Negro's innate artistic talent now dormant which had manifested itself in those carvings which now adorn so many of our museums and private collections.

In the following we re-print excerpts from his account of his experiences in training a group of native artists.

a Belgian painter
In 1946 M. Romain-Desfosses, opened a studio for the natives in Elizabethville, the capital of the copper country of the Belgian Congo. His idea underlying the experiment to attract the native to paint and brushes was to bring to life again the Negro's now dormant innate artistic talent which had manifested itself in the strange and beautiful masks and fetishes which now adorn so many of our museums and private collections. In the following we re-print excerpts from the account he gives of his experiences as teacher to a group of native artists.

"In 1946, a former Tanganyika..... to.....and N'Kulu. One of the most unexpected additions is my faithful servant, Bela..... to proletarian intellectuals. Because of its Latin and generalised European.. ..intensity as those of the foreground.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS

from the

BELGIAN CONGO

circulated by the museum of modern art, n. y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

4" wrap

16"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

The paintings in this exhibition were brought to this country by the Belgian Information Center. They had their beginnings in 1946 when Mr. Romain-Defossés, a Belgian living in Elizabethville, was astounded by the originality and decorativeness of a painting made by a native car-washer who had surreptitiously borrowed his paints and brushes. "This was the revelation I was waiting for," Mr. Romain-Defossés was later to write: "With an innate sense of composition, Pilipili Mulongoy gave expression, in harmonies of an astonishing sensitivity, to a very simple theme of his own conception.

"After Pilipili, came the young Kasai, Balubas, Kilima, and Kaballa, all giving evidence of amazing gifts and, even younger still, Ilunga, Kipinde, Mwenze and N'Kulu.

"The charm of these works lies in their color and in their intuitive perception of animal and plant life. Painting is a new art to the African Negro. It is a luxury which he neither knows or needs. He will not adopt it widely until a long evolution has initiated him into the practice of decorating a home stabilized by social security.

"He has a complete ignorance of perspective, a state common to all primitive schools. Objects of the same size, whether animals or humans, are often represented by different scales. To the artist, these disproportions in no way represent an idea of location in space, but a simple impression of respective values: the size of humans being merely their position in the hierarchy, and for animals, the extent of their function."

Mr. Romain-Defossés' achievement is that he has not so much guided as aroused the indigenous inspiration of this group of artists, who weave the bright birds, antelopes, crocodiles, the rich foliage and flowers of the Congo into brilliant designs which have a powerful originality and sensitivity, a very special color sense, and often a playful humor.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

Date July 20, 1956

To: Mr. White
From: Grace Davis

Re: Letter from
Le Comte d'Astanières

Dear Jim:

Attached is a draft for reply to the letter from Le Comte d'Astanières together with four suggested enclosures. I

am sorry for the delay, but this exhibition was not organized by this department and our 51-52 records were in the dead files.

1951-52. The paintings of the exhibition by 6 artists from H. Van der Daele's school were borrowed from the Belgian Information Center and were sent on a highly successful tour to the following institutions in the United States:

Minnesota State Fair, St. Paul, Minnesota
Museum of Modern Art, New London, Connecticut
Currier Gallery of Art, Manchester, New Hampshire
Birmingham Museum of Art, Birmingham, Alabama
University of Oklahoma, Norman, Oklahoma
Austin College, Sherman, Texas
The Garret Club, Buffalo, New York
J.B. Speed Art Museum, Louisville, Kentucky

I am enclosing two copies of the check list of the contents of that exhibition and a press release describing it. The paintings were on sale during the tour of the exhibition and all but four were sold. At the close of the tour, the paintings were returned to the Belgian Information Center for distribution to the owners.

I hope that the above information will be of assistance to you.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Le Comte d'Astanières
"Les Epaves"
Rue d'Astanières
Capbreton (Landes)
France

cc: Mr. d'Harnoncourt
Mrs. Davis ✓

*File from letter
Platt White
Belgian Center*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

Date

Re:

July 23, 1956

Dear Sir:

I refer to your letter of May 2nd addressed to the Curator of the Museum of Modern Art.

I believe that the newspaper article to which you refer concerning Pierre Romain-Defosses and his school at Elizabethville in the Belgian Congo was in error concerning that artist's representation in the Collection of the Museum of Modern Art. Neither the work of M. Romain-Defosses nor the students of his school are in our permanent Collection. However, the school was represented by an exhibition which the Museum circulated in 1951-52. The 24 paintings of the exhibition by 6 artists from M. Romain-Defosses' school were borrowed from the Belgian Information Center and were sent on a highly successful tour to the following institutions in the United States:

Minnesota State Fair, St. Paul, Minnesota
Lyman Allyn Museum, New London, Connecticut
Currier Gallery of Art, Manchester, New Hampshire
Birmingham Museum of Art, Birmingham, Alabama
University of Oklahoma, Norman, Oklahoma
Austin College, Sherman, Texas
The Garret Club, Buffalo, New York
J.B. Speed Art Museum, Louisville, Kentucky

I am enclosing two copies of the check list of the contents of that exhibition and a press release describing it. The paintings were on sale during the tour of the exhibition and all but four were sold. At the close of the tour, the paintings were returned to the Belgian Information Center for distribution to the owners.

I hope that the above information will be of assistance to you.

Yours very truly,

James Platt White, Jr.
Special Assistant to the Director

Le Comte d'Astanieres
"Les Epaves"
Rue d'Astanieres
Capbreton (Landes)
France

cc: Mr. d'Harnoncourt
Mrs. Davis ✓

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

Date April 10. 1951

To: Miss Dorothy Dudley
From: Susette Blum

Re: Loan Receipts for "Belson"
A. Rockefeller

Dear Miss Dudley:

Please send these receipts to Miss Ritter instead of to Mr. Rockefeller as Mr. d'Harnoncourt is taking care of them.

BELGIAN CONGO has been taken out of the show and will be returned to its owner. It was insured for \$23.10.

What is all this?
M.

The C/E Belgian Congo
Ex. H.

P.S. are the receipts of Receipts of Belson
being sent.

OD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

Date April 6, 1951

Nancy
To: Miss Dorothy Dudley
From: Jane Sabersky

Re: Circulating Exhibitions
Paintings from the Belgian
Congo

Dear Dorothy:

This is to inform you that the painting by Bela, # 51.495 included in the circulating exhibition PAINTINGS FROM THE BELGIAN CONGO has been taken out of the show and will be returned to its owner. It was insured for \$23.10.

*Pb. ask Jane
is being sent.*

OD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.90.7

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date

July 26, 1957

From

C. Dyer

Department

Circulating Exhibitions

For

PAINTINGS FROM THE BELGIAN CONGO
Label Text

PRINTS

NEW PHOTOGRAPHS

Please supply

2 Photostats

(Quantity)

Please have

(Photographer)

semi-matte

glossy

size

take

(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1- Photostat Positive

Label Text.

85% Reduction. 14 x 20 in.

2.16

1- Photostat Negative

Strip Label

exact size 5 x 12 in.

2.70

less

20.90

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date **September 11, 1951**

From **V. Pearson**

Department **Circulating Exhibitions**

For **PAINTINGS FROM THE BELGIAN CONGO**

PRINTS

Please supply.....
(Quantity)

glossy..... size.....

Date of completion.....

NEW PHOTOGRAPHS

Please have.....
(Photographer)

take.....
(Number of shots)

Date of Completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Positive stat like copy attached (Introductory label)		
		96¢
		1.20 less 20.00

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.90.7

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date May 25, 1951

From Hounce B.

Department Art. Exhibitions

For ptop. from The Belgian Congo (Porter)

PRINTS

NEW PHOTOGRAPHS

Please supply _____
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

1 positive photostat
enlarged as
indicated

3.70

cost

4.00

less

2.30

dis.

Forwarded to _____

Amount _____

Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.90.7

PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date May 25, 1951

From Florence B. Department Circulating Exhibitions
For Paintings from The Belgian Congo Poster

PRINTS

NEW PHOTOGRAPHS

Please supply _____
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
1 positive photostat reduced as indicated please rush		40¢ cost 50¢ less 20¢

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE
11 V

RECE

The f

by

from

for

have

1951

Don't forget left +
photos for Coupo
rit from Paris

AN CONGO

ceipt of delivery.

Belgian Government Information Center

Museum
Number

51.4

51.400

51.401

51.402

51.403

51.404

51.405

51.406

51.407

51.408

51.409

51.410

51.411

51.412

51.413

51.414

51.415

51.416

51.417

51.418

51.419

51.420

51.421

51.422

51.423

Group: Silhouette (Man Surrounded by Fishes)
Group: R. F. & Fish among Reeds
Koboko: S. & Crabs
Palmill: Birds Standing in Grass
Group: Alligators
S'Kala: Alligator, Fish and Birds around Pond

Received by.....Date.....

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

, 1951

CIRCLE 6-2450

The f

The f

by

for

have

GIAN CONGO

receipt of delivery.

With the compliments

of the

Belgian Government Information Center

Museum
Number

51.4

Received by _____ Date _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date April 6, 1951

RECEIPT OF DELIVERY

The following objects which were lent to The Museum of Modern Art

by Belgian Government Information Center
630 Fifth Avenue
New York 20

for Circulating Exhibitions PAINTINGS FROM THE BELGIAN CONGO

have been returned. Will you please sign and return this statement which is our receipt of delivery.

Registrar

Museum Number	Description	Cost	Value
51.495	BELA: Mother and Child	15.00	15.00
51.496	Bela: Three Seating Figures and Sculpture	15.00	15.00
51.497	Image W. T. : Tree with Birds and Animals	15.00	15.00
51.498	Image W. T. : Four Seating Figures	15.00	15.00
51.499	Image W. T. : Figures with Vase	15.00	15.00
51.500	Bela: Five Seated	15.00	15.00
51.501	Bela: Man Attacked by Beast	15.00	15.00
51.502	Image W. T. : Figures with Red Drum	15.00	15.00
51.503	Image W. T. : Figures	15.00	15.00
51.504	Bela: Ceremonial Dance and Figure Seating Tree	15.00	15.00
51.505	Image W. T. : Grey House and Man	15.00	15.00
51.506	Image W. T. : Red Flowering Tree	15.00	15.00
51.507	Bela: Blue Birds in Tree	15.00	15.00
51.508	Bela: Figures gathering as animal	15.00	15.00
51.509	Bela: Figure and Child	15.00	15.00
51.510	Bela: Black Beasts among Flowers	15.00	15.00
51.511	Image W. T. : Man Surrounded by Beasts	15.00	15.00
51.512	Image W. T. : Pink among Trees	15.00	15.00
51.513	Image W. T. : Crabs	15.00	15.00
51.514	Image W. T. : Birds Standing on Grass	15.00	15.00
51.515	Image: Alligators	15.00	15.00
51.516	Bela: Alligator, Fish and Birds around Pond	15.00	15.00

Received by Date

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Circ Exhib

THE MUSEUM OF MODERN ART

11 West 53 Street, New York 19, N. Y.

Date..... April 3, 1951

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

for

Circulating Exhibitions : PAINTINGS FROM THE BELGIAN CONGO
April 1951 - June 1952

Registrar

Museum Number	Description	S.P.	Insurance Value	
51.479	N'Kulu : Lion, Antelope, Alligator, and Fish near Pond	\$16.50	11.	55
51.480	N'Kulu : Two Men Capturing Antelope	16.50	11.	55
51.481	Ilunga : Fish in Pond and Wavender Snake	16.50	11.	55
51.482	Bela : Three Dancing Figures and Spectators	16.50	11.	55
51.483	Ilunga N. T. : Tree with Birds and Animals	33.00	23.	10
51.484	Muenze Kibwanga : Four Dancing Figures	33.00	23.	10
51.485	Muenze Kibwanga : Figures with Vessel	33.00	23.	10
51.486	Bela : Fire Ritual	33.00	23.	10
51.487	Bela : Man Attacked by Beast	33.00	23.	10
51.488	Ilunga N. T. : Figures with Red Drum	33.00	23.	10
51.489	Pilipili : Fumerailles	33.00	23.1	10
51.490	Bela : Ceremonial Dance and Figure Beating Drum	33.00	23.	10
51.491	Pilipili : Gray Snake and Lion	33.00	23.	10
51.492	Lu Kanga : Red Flowering Tree	33.00	23.1	10
51.493	Bela : Blue Birds in Trees	33.00	23.	10
51.494	Bela : Figures Quartering an Animal	33.00	23.	10
51.495	Bela : Mother and Child	33.00	23.	10
51.496	Bela : Black Beasts Among Flowers	33.00	23.	10
51.497	Muenze Kibwanga : Man Surrounded by Snakes	33.00	23.	10
51.498	Ilunga N. T. : Fish Among Reeds	33.00	23.	10
51.499	Kaballa. S : Crabs	33.00	23.	10
51.500	Pilipili : Birds Standing in Grass	33.00	23.	10
51.501	Ilunga : Alligators	33.00	23.	10
51.502	N'Kulu : Alligator, Fish and Birds around Pond	33.00	23.	10

Reported in "The New York Times" March 1951

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART
11 West 53 Street, New York 19, N. Y.

Date April 10, 1951

LOAN RECEIPT

The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

From **Mr. Nelson A. Rockefeller**
c/o Mr. Rene d'Harnoncourt

for
Circulating Exhibition: **PAINTINGS FROM THE BELGIAN CONGO**
May 1951 - June 1952

Registrar

Museum Number	Description	Insurance Value	
51.550	PILIPILI : Bear in Flowers	\$ 50.	00
51.549	BELA : Mama Bird Feeding Young in Tree	\$ 50.	00
51.548	MWENZE : Blue Bird in Nest	\$ 50.	00

on April 10, 1951

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc lenders
green

*Plg from
Belgium
Congo*

August 8, 1952. 1952

Dear Mrs. Schwartz:

I am enclosing a letter received today from one of the purchasers of a painting from the circulating exhibition PAINTINGS FROM THE BELGIAN CONGO along with a copy of my answer to him.

I hope your distribution of the paintings is progressing without too many problems.

Sincerely,

Libby Tansman
Virginia Pearson
Circulation Manager

Dr. Jan Albert Verbeke
Belgian Information Center
630 5th Avenue

Mrs. Bertha Schwartz *cc York*
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

*Letter St. Paul Aug 5, 1952
Mr. Kohlhaas enclosed*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Belgian Congo

Dear Dr. Goris:

Here it is and I'm sorry.

Best.

Libby Tannenbaum

Dr. Jan Albert Goris
Belgian Information Center
630 5th Avenue
New York 20, New York

LT:sb
enc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.90.7

cc green
lenders
registrars

Pls from Belgian Congo

July 31, 1952

Dear Mrs. Schwartz:

Confirming my telephone conversation with you of this afternoon I will send the shipping box containing 20 paintings in 18 frames of the exhibition PAINTINGS FROM THE BELGIAN CONGO to you by Railway Express Prepaid on August 5th. You should receive the box by the 6th or 7th at the latest.

All of the paintings on the check list will be included in the return except:

\$1.519 Bela: Mother bird feeding young in nest

\$1.518 Mwanse Kibwanga: Blue bird in nest

\$1.550 Kibwanga: Deer in flowers

These three paintings we borrowed directly from Mr. Nelson Rockefeller and we have returned them to him.

I have checked our records and find that \$1.482 Bela: Three Dancing figures and spectators and \$1.508 M'Kulu: Alligator fish and birds around pond are the only two paintings not sold out of the show. I trust your records will agree with ours. I will be glad to check records with you should there be any question.

It is most unusual for us to be able to sell so many paintings from an exhibition which in itself testifies how very well the exhibition was received. May I extend my sincere thanks to you and those of our exhibitors for the loan which made the exhibition possible.

It was shown at the following places:

Minnesota State Fair, St. Paul, Minnesota
Lyman Allyn Museum, New London, Connecticut
Newark Museum, Newark, New Jersey
Currier Gallery of Art, Manchester, New Hampshire
Birmingham Museum of Art, Birmingham, Alabama
University of Oklahoma, Norman, Oklahoma
Austin College, Sherman, Texas
The Garret Club, Buffalo, New York
J. B. Speed Art Museum, Louisville, Kentucky

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely,

Mrs. B. Schwartz
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Virginia Pearson
Circulation Manager

Enclosure

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc green
lenders
registrar

Stop from Belgian Congo

B

May 26, 1952

May 16, 1952

Dear Mrs. Schwartz:

We have just had word from the Garret Club in Buffalo that another of the paintings in the exhibition PAINTINGS FROM THE BELGIAN CONGO has been sold.

Mrs. Charles V. Banta, 43 Windsor Avenue, Buffalo has purchased 51.479 N'Kulu: Lion, antelope, alligator and fish near pond. The painting will remain in the exhibition for its last booking at Louisville which runs from June 9 - 30.

This has certainly been an extremely popular show and we are very much pleased that so many have been sold. Just two paintings now remain unsold - perhaps Louisville will be interested in purchasing them!

Sincerely yours,

Virginia Pearson
Circulation Manager

Mrs. B. Schwartz
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Check list enclosed

Ci 6-2450

Mrs B Schwartz

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc green
lenders

Plp from Belgian Congo

November 13, 1951

May 16, 1952

Dear Mr. Leirens:

You will be pleased to hear that another of the paintings in our circulating exhibition PAINTINGS FROM THE BELGIAN CONGO has been sold.

The show is currently at the Garret Club in Buffalo, New York and Mrs. Ausley W. Sawyer, 770 West Ferry Street, Buffalo has purchased 51.494 Bela: Figures Quarterming an animal. May we please handle this in the same manner as those sold earlier when the show was at the Minnesota State Fair last Fall.

The exhibition has one more booking in Louisville, Kentucky and following its closing there on June 30th will be returned to this Museum. We will send all of them to you just as soon as possible after they are received.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. Charles Leirens
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Enclosure - check list marked with new sale

*Contact
Mrs B Schuritz*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc green
lenders
registrar

*Paintings from Belgian
Congo*

B

November 13, 1951

Dear Mrs. Schwartz:

Enclosed is our Receipt of Delivery form for the three paintings from the Belgian Congo which we borrowed for our exhibition PAINTINGS FROM THE BELGIAN CONGO but which were not included in the show. Will you be good enough to sign it and return the form to us in the enclosed envelope so that our records may be completed.

I have checked the fourth painting Bela: Mother and Child about which you asked and found that it was returned to you on April 9, 1951.

The exhibition will complete its tour June 30, 1952 in Louisville, Kentucky. The show will then return here and we will see that you receive the paintings shortly after that. All the paintings in the show which were purchased will be returned to you framed as they were shown while on tour.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mrs. Schwartz
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N.Y.

NYC
B

October 4, 1951

October 8, 1951

Dear Mr. Leirens:

Miss Virginia Pearson

Thank you for your letter of October 4th.

11 West 53rd Street

I am glad that the arrangements for you to bill and distribute the paintings in the exhibition PAINTINGS FROM THE BELGIAN CONGO which were sold while at the Minnesota State Fair, will be satisfactory for you. It will not be convenient for Mr. Foster Kienholz to do this as their office, which arranges for the exhibitions at the State Fair, is only a temporary one covering the time of the Fair. The office has now been closed and will not reopen until summer 1952 when their plans for the 1952 Fair are in progress.

Because of this, it will be better for you to contact the purchasers and tell them when they may expect the paintings. The last booking is at Louisville, Kentucky where the show closes on June 30, 1952. Just as soon as the paintings are returned here we will send them to you. the payments and send us later a check for the total amount. Please let us have your opinion on this suggestion.

Sincerely yours,

I would also like to know whether you want us to write to all the purchasers. Virginia Pearson did not make it very clear who is Circulation Manager.

Mr. Charles Leirens
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Sincerely yours,

Charles Leirens

Charles Leirens

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

CIRCLE 6-2450

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N. Y.

October 4, 1951

Miss Virginia Pearson
The Museum of Modern Art
11 West 53rd Street
New York 14, N. Y.

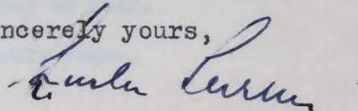
Dear Miss Pearson,

Thank you very much for your letter of September 25. I was delighted to hear about the success of the exhibition, "Paintings from the Belgian Congo", held at the Minnesota State Fair in St. Paul.

The arrangements summed up in your letter are entirely satisfactory. Since all but four of the paintings have been sold at the Minnesota Fair, I wonder if it would be easier for Mr. Foster Kienholz to collect all the payments and send us later a check for the total amount. Please let me have your opinion on this suggestion.

I would also like to know whether you want us to write to all the purchasers, as Mr. Kienholz did not make it very clear who is supposed to write.

Sincerely yours,



Charles Leirens

CL/ec

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc Lenders —
green
Registrar
Mr. Keppel

Paintings from Belgian Congo

September 25, 1951

Dear Mr. Leirens:

The exhibition PAINTINGS FROM THE BELGIAN CONGO to which you generously lent twenty paintings has recently had a showing at the Minnesota State Fair in St. Paul, Minnesota.

You will be pleased to know that it was extremely well received and that the attendance was close to a million. In addition all but four of the twenty paintings were sold!

I am indicating on the enclosed check list those paintings which were sold at the Fair and also enclosing a list of purchasers with their addresses. Mr. Monroe Wheeler, Director of Exhibitions and Publications has asked that I write you this information and also request that you handle the distribution and billing of the paintings when the exhibition returns to this Museum at the close of its tour the end of June 1952. The purchasers understand that the paintings are to remain in the show until that time.

You will also note the prices for the paintings indicated on the check list are \$16.50 and \$33.00 which includes the 10% handling charge for this Museum, which you can remit to us after the purchasers have paid for the paintings.

I hope this arrangement will be satisfactory for you. We will keep you informed of any further sales that may be made.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mr. Charles Leirens
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

Enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE MUSEUM OF MODERN ART

Date September 12, 1951

Charles Kipphut
To: Virginia Pearson
From: Monroe Wheeler

Re: Sale of Congo Paintings

I have been thinking again about the sales of the Congo paintings and I think it might be simpler to let the Belgian Information office handle the billing and delivery to the purchasers upon the close of our exhibition, and simply remit our 10% to us.

MW

51.480 Two men Casting Antelope
 It was fortunate that we were able to get this show because nearly every one of the visitors was interested. We had close to a million in attendance and with the exception of the few who always criticize our exhibitions was a great success. Alligators

51.481 Figures with Red Drum
 We send this list at once so that you can inform these people when they can have the paintings they want and how to pay for them. This Department functions only during the Fair for we then return to our usual vocations. When paintings are desired by gallery visitors the extent of our service is to put the owners of the art works desired in touch with the buyer and the two then consummate the deal. Enclosed also is a catalog for your records.

Rachel R. Sanborn, 235 Summit Avenue, St. Paul 2, Minnesota

51.481 Fish in Pond and Lavender Snake

Sincerely yours,

Dr. R. B. Tracht, 404 Lowry Medical Arts Bldg., St. Paul 2, Minnesota

/s/ Foster Kienholz
 Superintendent of Fine Arts

51.486 Fire Ritual

Mrs. Margaret J. Burt, 222 West Kallogg Blvd, St. Paul, 2, Minnesota

51.490 Ceremonial Dance and Figure Darning Drum

Walter M. Olson, 93 North Lexington Avenue, St. Paul 2, Minnesota

51.491 Birds Standing in Grass
 Mrs. L. S. Olson, 93 North Lexington Avenue St. Paul 2, Minnesota
 51.493 White Yards in Trees

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

COPY

COPY

September 4th 1951

MINNESOTA STATE FAIR

Saint Paul, 1, Minnesota

August 25th thru Sept. 3rd

September 4th 1951

Johna Hopkins, 28 River Terrace Court, Minneapolis 2, Minnesota

Museum of Modern Art

11 West 53rd Street

New York, N. Y.

833

33

33

Attention of Miss Antoinette Irving

Under separate cover you will receive the proper forms concerning the two exhibitions BELGIAN CONGO and 45 DRAWINGS which you so kindly lent for the Fair which is now over. However, this letter comes to inform you that the Belgian Congo show was exceptionally well received and we have sold all but four of the paintings in the show (the three N.F.S. excepted) and it would have been easy to have disposed of those also.

The attached sheet contains the names of those who want and expect to buy these when the tour is completed and lists the paintings which each desires. Included are many leading citizens of the Twin Cities and collectors.

Mrs. Eunice S. Brewster, 790 Summit Avenue, St. Paul, 5, Minnesota

~~The attached sheet contains the names of those who want and expect to buy these when the tour is completed and lists the paintings which each desires.~~

51.480 Two men Capturing Antelope

It was fortunate that we were able to get this show because nearly every one of the visitors was interested. We had close to a million in attendance and with the exception of the few who always criticize our exhibitions was a great success. Alligators

51.482 Figures with Red Drums

We send this list at once so that you can inform these people when they can have the paintings they want and how to pay for them. This Department functions only during the Fair for we then return to our usual vocations. When paintings are desired by gallery visitors the extent of our service is to put the owners of the art works desired in touch with the buyer and the two then consummate the deal. Enclosed also is a catalog for your records.

Rachel R. Sanborn, 235 Summit Avenue, St. Paul 2, Minnesota

51.481 Fish in Pond and Lavender Snake

Sincerely yours,

Dr. R. H. Treacht, 404 Livery Medical Arts Bldg., St. Paul 2, Minnesota

/s/ Foster Kienholz

51.486 Fire Ritual

Superintendent of Fine Arts

Mrs. Margaret J. Burt, 222 West Kellogg Blvd, St. Paul, 2, Minnesota

51.490 Ceremonial Dance and Figure Darning Drums

Malen M. Olson, 93 North Lexington Avenue, St. Paul 2, Minnesota

51.492 Birds Standing in Grass

Mrs. L. S. Bismarck, 93 North Lexington Avenue St. Paul 2, Minnesota

51.493 Wren Birds in Trees

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

September 4th 1951

The following paintings were sold to the people whose names are listed below:

Johns Hopkins, 28 River Terrace Court, Minneapolis 14, Minnesota

51.487 Man Attached by Beast \$33
 51.483 Tree with Birds and Animals 33
 51.498 Fish among Reeds 33

Mrs. Sumner McKnight, Ferndale, Wayzata, Minnesota

51.491 Gray Snake and Lion \$33

Mrs. Marie Kriesel, 22 River Terrace Court, Minneapolis 14, Minnesota

51.496 Black Beasts among Flowers \$33

Charles B. Rabuse, 1861 Pinehurst Avenue, St. Paul, 5, Minnesota

51.497 Man Surrounded by Snakes \$33

Mrs. Eunice S. Brewster, 790 Summit Avenue, St. Paul, 5, Minnesota

51.480 Two men Capturing Antelope \$16.50

Carl W. Jones, 1620 Mt. Curve Avenue, Minneapolis, Minnesota

51.501 Alligators \$33
 51.488 Figures with Red Drum 33
 51.489 Funerailles 33

Mr. E. W. Kohlsaat, Bullard Bros. Co., 27 West 5th Street, St. Paul 2, Minnesota

* 51.499 Crabs \$33

Rachel R. Sanborn, 235 Summit Avenue, St. Paul 2, Minnesota

51.481 Fish in Pond and Lavender Snake \$16.50

Dr. R. R. Tracht, 404 Lowery Medical Arts Bldg, St. Paul 2, Minnesota

51.486 Fire Ritual \$33

Mrs. Margaret J. Burt, 222 West Kellogg Blvd, St. Paul, 2, Minnesota

51.490 Ceremonial Dance and Figure Beating Drum \$33

Helen M. Thian, 93 North Lexington Avenue, St. Paul 2, Minnesota

51.500 Birds Standing in Grass \$33 4

Mrs. L. C. Diamond, 93 North Lexington Avenue St. Paul 4, Minnesota

51.493 Blue Birds in Trees \$33

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

NYC
B

August 22nd 1951

Dear Dr. Goris:

Miss Libby Tannenbaum has suggested that we send you the enclosed copy of the itinerary during 1951 and 1952 for the circulating exhibition titled PAINTINGS FROM THE BELGIAN CONGO.

You may be interested in knowing for publicity purposes the various institutions where the exhibition will be shown.

When we make additional bookings we will be glad to let you know, in order that you may have the complete itinerary.

Sincerely yours,

Antoinette Irving
In Charge of Scheduling

Dr. Jan-Albert Goris
Belgian Information Center
630 Fifth Avenue
New York NY

enc

Jane Libby
Assistant Curator
Circulating Exhibitions

Dr. Jan-Albert Goris
Belgian Information Center
630 Fifth Avenue
New York NY, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

April 18, 1951
April 18, 1951

Dear Dr. Goris:

Thank you very much for your great kindness in having arranged for the loan of the plate by Pierre Paulus for our exhibition THE ARTIST AND THE DECORATIVE ARTS. We are very pleased indeed, thus to be able to continue the exhibition for another season.

Sincerely yours,

Jane Sabersky
Assistant Curator
Circulating Exhibitions

Dr. Jan-Albert Goris
Commissioner of Information
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

JS:sb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

GREEN

misc.

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
930 FIFTH AVENUE
NEW YORK 20, N.Y.

*H. Y.
JP*

April 10, 1951

April 16, 1951

Dear Dr. Goris:

Assistant Curator
The Museum of Modern Art

I made what was apparently the mistake of recommending this
New York, New York
lady (whom I haven't seen since 1947) to Jean Horsefall.

She now thinks I should outline her project for her which

I have not the time to do. May I pass this letter on to

your office to handle as you in your wisdom think best?

She might be directed to study the American Art Annual.

I should like to take this opportunity to express

my appreciation for your With best regards,

and your interest in this exhibition.

Very truly yours,

Libby Tannenbaum

Libby Tannenbaum
Assistant Curator
Circulating Exhibitions

CL:ash

Dr. Jan-Albert Goris
Belgian Government Information Center
1230 Fifth Avenue New York

LT:eb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

CIRCLE 6-2450

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N.Y.

April 10, 1951

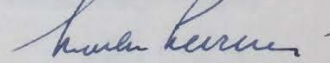
Miss Jane Sabersky
Assistant Curator
The Museum of Modern Art
11 West 53 Street
New York, New York

Dear Miss Sabersky:

I am enclosing herewith the receipt of delivery
for Bela's Mother and Child.

I should like to take this opportunity to express
my appreciation for your spirit of cooperation
and your interest in this exhibition.

Very truly yours,



Charles Leirens

CL:amh

*Please find, at the same time, the two letters
on the painter and the Stieglitz Studio.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N.Y.

PAINTINGS FROM
BELGIAN CONGO

April 6, 1951
March 30, 1951

Dear Mr. Leirens:

This is to inform you that we are forced to eliminate from the exhibition PAINTINGS FROM THE BELGIAN CONGO one painting by Bela as it is too large for the packing boxes provided for the exhibition.

We are herewith returning it to you and at the same time would very much like to express our thanks for all your trouble in this matter.

Sincerely yours,
June 1952, as you requested.

Very truly yours,

Jane Sabersky
Jan-All Assistant Curator
Commiss Circulating Exhibitions

JAG:ash
Encl - 24

Mr. Charles Leirens
Belgian Government Information Center
630 Fifth Avenue
New York 20, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

CIRCLE 6-2450

BELGIAN GOVERNMENT INFORMATION CENTER
BELGIUM AND BELGIAN CONGO
630 FIFTH AVENUE
NEW YORK 20, N.Y.

March 30, 1951

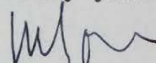
Miss Jane Sabersky
Assistant Curator
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Miss Sabersky:

I am enclosing herewith the signed preliminary loan contracts you forwarded to me.

It will be quite satisfactory for you to keep the paintings and circulate them until June 1952, as you requested.

Very truly yours,



Jan-Albert Goris
Commissioner of Information

JAG:amh
Encl - 24

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM
THE BELGIAN
CONGO
LENDERS

March 29, 1951

Dear Mr. Leirens:

March 29, 1951

I am writing you in connection with the general Belgian Information Center of a Plate by Pierre Sadou to our exhibition THE ARTIST AND THE DECORATIVE ARTS. This show is at present enjoying a most successful tour which included the following institutions:

Dear Mr. Leirens:

I am pleased to inform you that the Museum of Modern Art has decided to circulate twenty-four of the paintings from the Belgian Congo sent to us by you. The selection consists of four pictures at fifteen dollars each and twenty at thirty dollars each.

If it is agreeable to you we would like to keep the paintings here and circulate them until June, 1952.

Enclosed please find our preliminary loan contracts for these pictures. Would you be good enough to return these to me after having signed them? Our registrar will then send you the official receipt for these paintings.

The ninety-six paintings not included will be returned to you on Monday.

I would be grateful if you could let us have your answer at your early convenience so that we may commence the Sincerely yours, forthcoming catalogue, which must go to the printer in about two weeks.

With many thanks for your kind consideration,

Sincerely yours,

Jane Sabersky
Assistant Curator
Circulating Exhibitions

Assistant Curator
Circulating Exhibitions

Mr. Charles Leirens
Belgian Information Center
630 Fifth Avenue
New York 20, New York
Belgian Information Center
630 Fifth Avenue
New York 20, New York

JLS:b

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U. S. Information Service
18, boulevard de Waterloo
Brussels, Belgium.

March 23, 1951

Dear Mr. Goris:

Miss Jane Sabersky.

I am writing you in connection with the generous loan from the Belgian Information Center of a Plate by Pierre Paulus to our exhibition THE ARTIST AND THE DECORATIVE ARTS. This show is at present enjoying a most successful tour which included the following institutions:

Brooks Memorial Art Gallery, Memphis, Tennessee
Munson Williams Proctor Institute, Utica, N.Y.
University of Minnesota, Minneapolis, Minnesota
Hackley Art Gallery, Muskegon, Michigan
Currier Gallery of Art, Manchester, New Hampshire
Louisiana Polytechnic Institute, Ruston, Louisiana
Springfield Art Museum, Springfield, Missouri
Belgian Congo paintings. I have forwarded the information

In addition we have received a number of requests which, unfortunately could not be fitted into this year's schedule because of the original time limit set on the various loans. We would like to circulate this exhibition for another season in order to reach the audiences who have already requested the opportunity to see this exhibition. Would you therefore be agreeable to extending the loan of the material until June 1952? Your generosity, I know, will be greatly appreciated by those who do not often have the chance to see exhibitions of this kind.

I would be grateful if you could let me have your answer at your early convenience so that we may announce the show again in our forthcoming catalogue, which must go to the printer in about two weeks.

With many thanks for your kind consideration,

sincerely yours,

Jane Sabersky
Assistant Curator
Circulating Exhibitions

Mr. Jan-Albert Goris
Commissioner of Information
The Belgian Government Information Center
630 Fifth Avenue
New York City, 20, New York

JS:sb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U. S. Information Service,
18, boulevard de Waterloo,
Brussels, Belgium.

April 13, 1953.

Miss Jane Sabersky,
Associate Curator,
Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.
U.S.A.

Dear Miss Sabersky,

Thank you very much for information concerning the
Belgian Congo paintings. I have forwarded the informa-
tion to Mr. Giraud-Mangin, editor of the Journal des
Beaux-Arts of Brussels.

Very sincerely yours,

Dorothy Moore Deflandre

Dorothy Moore Deflandre
Assistant Cultural Officer

Miss Dorothy Moore Deflandre
Assistant Cultural Officer
The Foreign Service of the United States of America
U.S. Information Service
18 Boulevard de Waterloo
Brussels, Belgium

JH:jr - encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.1.90.7

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

cc: Mr. d'Harnoncourt
Green File
Lenders

U. S. Information Service,
18, boulevard de Waterloo,
Brussels, Belgium.
April 7, 1953

March 3, 1953.

Dear Mrs. Deflandre:

Mr. d'Harnoncourt, Director of this museum, has asked me to answer your letter addressed to him of March 3 regarding paintings by Negroes from the Belgian Congo.

In 1951-52 this department circulated twenty-three paintings, named on the enclosed check list, which were a selection from the collection offered us by the Belgian Information Service. With the exception of two paintings, all were sold while on tour. The two unsold pictures were returned to the Belgian Information Service, but none was purchased by this museum.

Hoping that this is the information you desired,

A Belgian newspaper has stated that approximately one hundred native paintings were purchased from the art school of Mr. Romain Deflandre of Elisabethville in the Belgian Congo.

Sincerely yours,

The Editor of the Beaux-Arts has apparently written in French to the Museum of Modern Art requesting confirmation of this report. However, it would be appreciated if the Museum would either inform the Embassy or Mr. Girard-Mangin, Editor, Journal des Beaux-Arts.

Jane Sabersky
Associate Curator

Mrs. Dorothy Moore Deflandre
Assistant Cultural Officer
The Foreign Service of the United States of America
U.S. Information Service
18 Boulevard de Waterloo
Brussels, Belgium

Very sincerely yours,

JS:jr - encl.

Dorothy Moore Deflandre
Dorothy Moore Deflandre
Assistant Cultural Officer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U. S. Information Service,
18, boulevard de Waterloo,
Brussels, Belgium.
Bruxelles, le 28 janvier 1953.
March 3, 1953.

Director,
Museum of Modern Art, Monsieur René d'Harnoncourt,
11 W. 53rd Street, Directeur,
New York, New York, Museum of Modern Art,
U.S.A. 11 W. 53rd Street,
New-York. U.S.A.

Dear Sir,

Monsieur le Directeur,
The Editor of the Journal des Beaux-Arts, principal
fine arts organ of Belgium, has asked the Embassy's help
in ascertaining whether works by Belgian Congo negroes
are in the Museum of Modern Art.

A Belgian newspaper has stated that approximately
one hundred native paintings were purchased from the
art school of Mr. Romain Desfossés of Elizabethville
in the Belgian Congo.

Parmi les noms de ces peintres figurent vraisem-
blablement, The Editor of the Beaux-Arts has apparently written
in French to the Museum of Modern Art requesting confir-
mation of this report. However this may be, it would be
appreciated if the Museum would either inform the Embassy
or Mr. Giraud-Mangin, Editor, Journal des Beaux-Arts,
10 rue Royale, Bruxelles, whether the Museum does possess
the Congo paintings described or any similar collection
from the Belgian Congo.

Very sincerely yours,

Dorothy Moore Deflandre
Dorothy Moore Deflandre
Assistant Cultural Officer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Katie M. ...
JOURNAL DU PALAIS DES BEAUX-ARTS

LES BEAUX-ARTS

10, RUE ROYALE - BRUXELLES - TÉL. 12.95.44

Bruxelles, le 28 janvier 1953.

Monsieur René d'Harnoncourt,
Directeur,
Museum of Modern Art,
II W . 53 rd Street,
New-York. U.S.A.

Monsieur le Directeur,

Puis-je faire appel à votre obligeance pour obtenir le renseignement suivant? Est-il exact que le Museum of Modern Art possède une centaine de peintures exécutées par des Noirs du Congo Belge attachés à l'Atelier de Mr.Romain Desfossés d'Elisabethville?

Parmi les noms de ces peintres figurent vraisemblablement les noms de : Pili-Pili, Ilunga, Mwenzé, et Béla.

En vous remerciant d'avance, je vous prie de bien vouloir agréer, Monsieur le Directeur, l'expression de mes sentiments très distingués.

Le Rédacteur en Chef
du Numéro Spécial,

Ivan Denis

Ivan Denis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc green
lenders
registrar

Paintings from Belgian Congo

E

May 26, 1952

Dear Mrs. Ely:

Thank you for your letter of May 23rd telling of a second sale of the paintings in the exhibition PAINTINGS FROM THE BELGIAN CONGO.

I am reporting this sale to the Belgian Information Office and they will be in touch with Mrs. Charles V. Banta at the close of the tour the latter part of July. The painting will be sent to her by them.

We are very much please that the show is so well received in Buffalo.

Sincerely yours,

Virginia Pearson
Circulation Manager

Mrs. James S. Ely
36 Tudor Place
Buffalo 22, New York

51.479 N'Kulu: Lion, antelope, alligator and fish near pond. \$16.50

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

CC lenders
green

Ptgs from Belgian Congo

COPY

COPY

Museum of Modern Art
11 West 53rd Street

September 4th 1951

Attention of Miss Antoinette Irving

Under separate cover you will receive the proper forms concerning the two exhibitions
BELGIAN CONGO and FORTY FIVE DRAWINGS which you so kindly sent us for the Fair which
is now over. However, this letter comes to inform you that the Belgian Congo show
was exceptionally well received and we have sold a large number of paintings in the show
(the three of which you had sent) and it would have been easy to have disposed of those also.

September 25, 1951

Dear Mr. Kienholz:

Thank you for your letter of September 4th telling of the success of the exhibition PAINTINGS FROM THE BELGIAN CONGO while on exhibition
at the Minnesota State Fair. We were certainly very much pleased at
its success and with the number of sales you were able to make.

This letter is long delayed to you as we were trying to find out just
what procedure to follow with the Belgian Information Center regarding
the distribution of the paintings at the close of the exhibition.

We have now received the information and will be in
touch with the purchasers. The paintings will be sent to them by The
Belgian Information Center and the billing will also come from them.
When paintings are desired by gallery visitors the extent of our service is to put the
owners of the art works desired in touch with the owners of the art works desired in touch with the
deal. Enclosed also is a catalog for your records.

Virginia Pearson
Circulation Manager

Sincerely yours,

Mr. Foster Kienholz
Superintendent of Fine Arts
Minnesota State Fair
406 Oppenheim Building
St. Paul 1, Minnesota

/s/
Foster Kienholz
Superintendent of Fine Arts

COPY

COPY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

MINNESOTA STATE FAIR, Saint Paul 1 Minnesota

COPY

COPY

September 4th 1951
Museum of Modern Art
11 West 53rd Street

September 4th 1951

The Attention of Miss Antoinette Irving people whose names are listed below:

Under separate cover you will receive the proper forms concerning the two exhibitions BELGIAN CONGO and FORTY FIVE DRAWINGS which you so kindly sent us for the Fair which is now over. However, this letter comes to inform you that the Belgian Congo show was exceptionally well received and we have sold all but 4 paintings in the show (the three N.F.S. excepted) and it would have been easy to have disposed of those also.

The attached sheet contains the names of those who want and expect to buy these when the tour is completed and lists the paintings which each desires. Included are many leading citizens of the Win Cities and collectors.

It was fortunate that we were able to get this show because nearly everyone of the visitors was interested. We had close to a million attendance and with the exception of the few who always criticize our exhibition was a great success.

We send this list at once so that you can inform these people when they can have the paintings they want and how to pay for them.

This Department functions only during the Fair for we then return to our usual vocations. When paintings are desired by gallery visitors the extent of our service is to put the owners of the art works desired in touch with the buyer and the two then consummate the deal. Enclosed also is a catalog for your records.

Carl W. Jones, 1620 Mt. Curve Avenue, Minneapolis, Minnesota

51.501 Alligators \$33
51.488 Figures with Red Drum 33
51.489 Funerailles 33

Sincerely yours,

Mr. E. W. Kohlman, Bullard Bros, Co., 37 West 5th St
Foster Kienholz 2, Minnesota
Superintendent of Fine Arts

* 51.499 Crabs \$33

COPY

COPY

Rachel R. Sanborn, 235 Summit Avenue, St. Paul 2, Minnesota

51.481 Fish in Pond and Lavender Snails \$16.50

Dr. R. R. Tracht, 404 Lowery Medical Arts Bldg, St. Paul 2, Minnesota

51.486 Fine Ritual \$33

Mrs. Margaret J. Burt, 222 West Kellogg Blvd, St. Paul, 2, Minnesota

51.496 Ceremonial Dance and Figure Beating Drum \$33

Helen M. Thum, 93 North Lexington Avenue, St. Paul 2, Minnesota

51.500 Birds Standing in Grass \$33

Mrs. L. C. Diamond, 93 North Lexington Avenue St. Paul 2, Minnesota

51.493 Blue Birds in Trees \$33

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

September 4th 1951

The following paintings were sold to the people whose names are listed below:

Johns Hopkins, 28 River Terrace Court, Minneapolis 14, Minnesota

51.487 Man Attached by Beast \$33
 51.483 Tree with Birds and Animals 33
 51.498 Fish among Reeds 33

Mrs. Sumner McKnight, Ferndale, Wayzata, Minnesota

51.491 Gray Snake and Lion \$33

Mrs. Marie Kriesel, 22 River Terrace Court, Minneapolis 14, Minnesota

51.496 Black Beasts among Flowers \$33

Charles B. Rabuse, 1861 Pinehurst Avenue, St. Paul, 5, Minnesota

51.497 Man Surrounded by Snakes \$33

Mrs. Eunice S. Brewster, 790 Summit Avenue, St. Paul, 5, Minnesota

51.480 Two men Capturing Antelope \$16.50

Carl W. Jones, 1620 Mt. Curve Avenue, Minneapolis 14, Minnesota

51.501 Alligators \$33
 51.488 Figures with Red Drum 33
 51.489 Funerailles 33

Mr. E. W. Kohlsaat, Bullard Bros, Co., 27 West 5th Street, St. Paul 2, Minnesota

* 51.499 Crabs \$33

Rachel R. Sanborn, 235 Summit Avenue, St. Paul 2, Minnesota

51.481 Fish in Pond and Lavender Snake \$16.50

Dr. R. R. Tracht, 404 Lowery Medical Arts Bldg, St. Paul 2, Minnesota

51.486 Fire Ritual \$33

Mrs. Margaret J. Burt, 222 West Kellogg Blvd, St. Paul, 2, Minnesota

51.490 Ceremonial Dance and Figure Beating Drum
 \$33

Helen M. Thian, 93 North Lexington Avenue, St. Paul 2, Minnesota

51.500 Birds Standing in Grass \$33 4

Mrs. L. C. Diamond, 93 North Lexington Avenue St. Paul 4, Minnesota

51.493 Blue Birds in Trees \$33

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

The following person is interested in knowing if you have something similar to 51.489, 51.488 and 51.481. If so write her and describe them. Her address;

Marjorie Matsushita
% Recreation Dept.
Civic Center
Great Falls, Montana

We assume that you will write to each of the above and inform them when they can have the pictures they have chosen, after the tour, etc. Each understands that these pictures cannot be had now.

At the same time the following places:

Minnesota State Fair, St. Paul, Minnesota
Spokane Falls, Spokane, Washington
Hartford Museum, Hartford, Connecticut
American Gallery of Art, Washington, D.C.
Museum of Art, Washington, D.C.
University of Illinois, Urbana, Illinois
Austin College, Sherman, Texas
The World Club, New York, New York
J.J. Speed Art Museum, Louisville, Kentucky

In order that the records may be completed, may we please have your signature at the bottom of each of the following?

Sincerely,

Robert R. Heine
Director

Dr. Robert R. Heine
30 Rockefeller Plaza
New York 20, New York

Enclosure
RHH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

cc green
lenders
registrars

30 Rockefeller Plaza

New York 20, N.Y.

March 13th, 1951

July 31, 1952

Mr. Maurice Wheeler
Museum of Modern Art
11 West 57th Street
New York, New York

Dear Nelson:

The exhibition PAINTINGS FROM THE BELGIAN CONGO to which you generously lent three paintings (51.549, Bela, 51.548 Kwenze Kibwanga and 51.550 Pilipili) has completed its tour and the paintings will be returned to you on August 5th by Rahn Brothers truck.

May I extend my sincere thanks and those of our exhibitors for your loan which contributed so much to the success of the exhibition.

It was shown at the following places:

Minnesota State Fair, St. Paul, Minnesota
Lyman Allyn Museum, New London, Connecticut
Newark Museum, Newark, New Jersey
Currier Gallery of Art, Manchester, New Hampshire
Birmingham Museum of Art, Birmingham, Alabama
University of Oklahoma, Norman, Oklahoma
Austin College, Sherman, Texas
The Garret Club, Buffalo, New York
J.B. Speed Art Museum, Louisville, Kentucky

In order that our records may be completed, may we please have your signature on the enclosed Receipt of Delivery?

Sincerely,

Porter A. McGrey
Director

Mr. Nelson / . Rockefeller
30 Rockefeller Plaza
New York 20, New York

Enclosure
PAH:vp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

*Love, will
you answer
please*

SYRACUSE UNIVERSITY
SYRACUSE 10, NEW YORK

DEPARTMENT OF PHILOSOPHY

23 September 1952

Mr. Rene d'Harnoncourt, Director
Division of Curatorial Departments
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. d'harnoncourt:

As you probably know, I am searching the world for the best recent examples of religious art (done since 1917) for an illustrated book on COSMIC ART as described on the enclosed sheets.

I am very anxious to know whether any of the art works in your Belgian Congo travelling exhibition fit my needs. I should be glad to have your judgment, if any are relevant. Could you loan me photographs for study?

Very gratefully yours,

R.F. Piper
Raymond F. Piper, Ph.D.

RFP:VAA

16, Rue Box
Antwerp, Belgium

LT:sb

show until the end of the tour
Art for instructions,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Antwerp 1951-52

REPRODUCED FROM THE BELGIAN COLORED

REPRODUCED FROM THE BELGIAN COLORED BY THE MUSEUM OF MODERN ART, NEW YORK, NEW YORK

REPRODUCED FROM THE BELGIAN COLORED

REPRODUCED FROM THE BELGIAN COLORED

REPRODUCED FROM THE BELGIAN COLORED

REPRODUCED FROM THE BELGIAN COLORED IN 21 FRAMES (21 1/2 x 13 1/2" net size)

April 18, 1951

Dear Miss Van Bever:

I am sorry not to be able to deal with your request, but it would take a lot of research and I am very busy right now.

You will be able to find most of the information you need in the American Art Annual, and I have turned your letter over to the Belgian Government Information Center which may be able to advise you further.

I wish you good luck.

Sincerely,

Libby Tannenbaum
Assistant Curator

Miss Genevieve Van Bever
16, Rue Bex
Antwerp, Belgium

LT:sb

Size
Price

stators. Oil on paper. \$16.50

33.00

on paper. 33.00

setting drum. Oil. 33.00

33.00

1. Oil on paper. 33.00

Oil on paper. 33.00

in nest. Oil on paper. N.F.S.

16.50

Oil on paper. 33.00

on paper. 33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

33.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

1951-52

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

CHECK LIST:

- Title Poster
- 2 labels
- 23 paintings in 21 frames (27 $\frac{1}{4}$ x 19 5/8" mat size)

Note: Titles are for identification only and not those of the artist
All the paintings are oil on paper.

<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Sale Price</u>
51.482	Bela	Three dancing figures & spectators. Oil on paper.	\$16.50
51.486	"	Fire ritual. Oil on paper.	33.00
51.487	"	Man attacked by beast. Oil on paper.	33.00
51.490	"	Ceremonial dance & figure beating drum. Oil.	33.00
51.493	"	Blue birds in trees. Oil on paper.	33.00
51.494	"	Figures quartering an animal. Oil on paper.	33.00
51.496	"	Black beasts among flowers. Oil on paper.	33.00
51.549	"	Mother bird feeding young in nest. Oil on paper.	N.F.S.
51.481	Ilunga N.T.	Fish in pond & lavender snake. Oil on paper.	16.50
51.483	" " "	Tree with birds & animals. Oil on paper.	33.00
51.488	" " "	Figures with red drum. Oil on paper.	33.00
51.498	" " "	Fish among reeds. Oil on paper.	33.00
51.501	" " "	Alligators. Oil on paper.	33.00
51.499	Kaballa. S.	Crabs. Oil on paper.	33.00
51.497	Mwenze Kibwanga	Man surrounded by snakes. Oil on paper.	33.00
51.548	" "	Blue bird in nest. Oil on paper.	N.F.S.
51.479	N'Kulu	Lion, antelope, alligator & fish near pond. Oil.	16.50
51.480	"	Two men capturing antelope. Oil on paper.	16.50
51.502	"	Alligator fish & birds around pond. Oil on paper.	33.00
51.491	Pilipili	Gray snake and lion. Oil on paper.	33.00
51.489	"	Funerailles. Oil on paper.	33.00
51.500	"	Birds standing in grass. Oil on paper.	33.00
51.550	"	Bear in flowers. Oil on paper.	N.F.S.

RE SALES:

1. Any painting sold must remain in show until the end of the tour
2. Please write the Museum of Modern Art for instructions.

4/18/51

*medium
size
cinder*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

Museum no.	Type of Object	Title	Size	Sale Price
51.494	painting	BELA : Figures Questering on Oil on Cardboard	14 1/2 x 18 1/8	\$33.00
51.479	painting	N'KULU : Lion, Antelope, Alligator, and Fish near Pond. Oil on Cardboard	14 1/2 x 7 1/8	\$16.50
51.480	painting	N'KULU : Two Men Capturing Antelope. Oil on Cardboard	4 x 6 3/4	\$16.50
51.481	painting	IMJONGA : Fish in Pond and Bayender Snake Oil on Cardboard	4 3/8 x 7 1/8	\$16.50
51.482	painting	BELA : Three Dancing Figures and Spectators. Oil on Cardboard	4 3/8 x 7 1/8	\$16.50
51.498	painting	IMJONGA N. I. : Tree with Birds and Animals. Oil on Cardboard	15 1/2 x 20	\$33.00
51.483	painting	MWENZE KIBWANGA : Four Dancing Fig- ures. Oil on Cardboard	14 x 16 1/2	\$33.00
51.484	painting	MWENZE KIBWANGA ; Figures with Vessel Oil on Cardboard	14 x 16 3/8	\$33.00
51.486	painting	BELA : Fire Ritual Oil on Cardboard	14 1/2 x 18 3/8	\$33.00
51.487	painting	BELA : Man Attacked by Beast Oil on Cardboard	13 3/4 x 17 3/4	\$33.00
51.488	painting	IMJONGA : Figures with Red Drum Oil on Cardboard	9 3/4 x 11 5/8	\$33.00
51.489	painting	PILIPILI : Funerailles Oil on Cardboard	9 1/2 x 11 5/8	\$33.00
51.490	painting	BELA : Ceremonial Dance and Figure Beating Drum Oil on Cardboard	14 1/2 x 18 1/8	\$33.00
51.491	painting	PILIPILI : Gray Snake and Lion Oil on Cardboard	16 1/2 x 20 3/4	\$33.00
51.492	painting	LU KAJJA : Red Flowering Tree Oil on Cardboard	13 1/2 x 17 1/8	\$33.00
51.493	painting	BELA : Figures in Trees Oil on Cardboard	15 1/8 x 20 1/2	\$33.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Museum No.	Type of Object	Title	Size	Sale Price
51.494	painting	BELA : Figures Quartering an Animal Oil on Cardboard	14 1/2 x 18 1/8	\$33.00
51.495	painting	BELA : Mother and Child Oil on Cardboard	19 7/8 x 23 1/4	\$33.00
51.496	painting	BELA : Black Beasts among Flowers Oil on Cardboard	16 7/8 x 21 1/2	\$33.00
51.497	painting	MUENZE KIBWANGA : Man Surrounded by Snakes Oil on Cardboard	14 1/8 x 16 3/4	\$33.00
51.498	painting	ILUNGA N. T.: Fish among Reeds Oil on Cardboard	15 1/4 x 20 1/2	\$33.00
51.499	painting	KABALLA. S ; Crabs Oil on Cardboard	15 1/2 x 20 7/8	\$33.00
51.500	painting	FILIPILI : Birds Standing in Grass Oil on Cardboard	15 1/8 x 20	\$33.00
51.501	painting	ILUNGA : Alligators Oil on Cardboard	15 1/4 x 20 1/8	\$33.00
51.502	painting	M'KULU : Alligator, Fish and Birds around Pond Oil on Cardboard	14 1/4 x 18 1/4	\$33.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

Museum no.	Type of Object	Title	Size	Sale Price
51.479	painting	N'KULU : Lion, Antelope, Alligator, and fish near pond. Oil on Cardboard	4 1/4 x 7 1/8	\$16.50
51.480	painting	N'KULU : Two Men Capturing Antelope. Oil on Cardboard	4 x 6 3/4	\$16.50
51.481	painting	ILUNGA : Fish in Pond and Lavender Snake Oil on Cardboard	4 3/8 x 7 1/8	\$16.50
51.482	painting	BELA : Three Dancing Figures and Spectators. Oil on Cardboard	4 3/8 x 7 1/8	\$16.50
51.483	painting	ILUNGA N. T. : Tree with Birds and Animals. Oil on Cardboard	15 1/4 x 20	\$33.00 /
51.484	painting	MWENZE KIBWANGA : Four Dancing Figures. Oil on Cardboard	14 x 16 1/2	\$33.00 /
51.485	painting	MWENZE KIBWANGA : Figures with Vessel Oil on Cardboard	14 x 16 3/8	\$33.00 /
51.486	painting	BELA : Fire Ritual Oil on Cardboard	14 1/2 x 18 3/8	\$33.00
51.487	painting	BELA : Man Attacked by Beast Oil on Cardboard	13 3/4 x 17 3/4	\$33.00
51.488	painting	ILUNGA : Figures with Red Drum Oil on Cardboard	9 3/4 x 11 5/8	\$33.00 /
51.489	painting	PILIPILI : Funerailles Oil on Cardboard	9 1/2 x 11 5/8	\$33.00 /
51.490	painting	BELA : Ceremonial Dance and Figure Beating Drum Oil on Cardboard	14 1/4 x 18 1/8	\$33.00 /
51.491	painting	PILIPILI : Gray Snake and Lion Oil on Cardboard	16 1/2 x 20 3/4	\$33.00 /
51.492	painting	LU KAUGA : Red Flowering Tree Oil on Cardboard	13 1/2 x 17 1/8	\$33.00 /
51.493	painting	BELA : Blue Birds in Trees Oil on Cardboard	15 1/8 x 20 1/4	\$33.00 /

Bely Info Service

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Museum No.	Type of Object	Title	Size	Sale Price
51.494	painting	BELA : Figures Quartering an Animal Oil on Cardboard	14 $\frac{1}{2}$ x 18 1/8	\$33.00 /
51.495	painting	BELA : Mother and Child Oil on Cardboard	19 7/8 x 23 $\frac{1}{4}$	\$33.00
51.496	painting	BELA : Black Beasts among Flowers Oil on Cardboard	16 7/8 x 21 $\frac{1}{2}$	\$33.00 /
51.497	painting	MUENZE KIBWANGA : Man Surrounded by Snakes Oil on Cardboard	14 1/8 x 16 3/4	\$33.00 /
51.498	painting	IBUNGA N. T. : Fish among Reeds Oil on Cardboard	15 $\frac{1}{4}$ x 20 $\frac{1}{2}$	\$33.00 /
51.499	painting	KABALLA. S ; Crabs Oil on Cardboard	15 $\frac{1}{2}$ x 20 7/8	\$33.00 /
51.500	painting	PILIPILI : Birds Standi ng in Grass Oil on Cardboard	15 1/8 x 20	\$33.00 /
51.501	painting	IBUNGA : Alligators Oil on Cardboard	15 $\frac{1}{4}$ x 20 1/8	\$33.00 /
51.502	painting	N'KULU : Alligator, Fi sh and Birds around Pond Oil on Cardboard	14 $\frac{1}{4}$ x 18 $\frac{1}{4}$	\$33.00 /

Bely Info Review

Relaygo Rockpiles

51.548	✓	Muenze : Blue bird in nest	N.F.S.D
51.549	✓	Bela : Mother bird feeding young in nest	N.F.S.D
51.550	✓	Pilipili : Bean in flowers	N.F.S.D

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

1951-52

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

C H E C K L I S T :

- Title Poster
- 2 labels
- 23 paintings in 21 frames (27-1/4 x 19-5/8" mat size)

Note : Titles are for identification only and not those of the artist
All the paintings are oil on paper.

<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Sale Price</u>
Ret. 51.482	Bela	Three dancing figures & spectators. Oil on paper	\$16.50
SOLD 51.486	"	Fire ritual. Oil on paper	N.F.S.
SOLD 51.487	"	Man attacked by beast. Oil on paper	N.F.S.
SOLD 51.490	"	Ceremonial dance & figure beating drum. Oil.	N.F.S.
SOLD 51.493	"	Blue birds in trees. Oil on paper	N.F.S.
SOLD 51.494	"	Figures quartering an animal. Oil on paper	33.00
SOLD 51.496	"	Black beasts among flowers. Oil on paper	N.F.S.
NAR 51.549	"	Mother bird feeding young in nest. Oil on paper	N.F.S.
SOLD 51.481	Ilunga N.T.	Fish in pond & lavender snake. Oil on paper	N.F.S.
SOLD 51.483	" "	Tree with birds & animals. Oil on paper	N.F.S.
SOLD 51.488	" "	Figures with red drum. Oil on paper	N.F.S.
SOLD 51.498	" "	Fish among reeds. Oil on paper	N.F.S.
SOLD 51.501	" "	Alligators. Oil on paper	N.F.S.
SOLD 51.499	Kaballa. S.	Crabs. Oil on paper	N.F.S.
SOLD 51.497	Mwenze Kibwanga	Man surrounded by snakes. Oil on paper	N.F.S.
NAR 51.548	" "	Blue bird in nest. Oil on paper	N.F.S.
SOLD 51.479	N'Kulu	Lion, antelope, alligator & fish near pond. Oil.	16.50
SOLD 51.480	"	Two men capturing antelope. Oil on paper	N.F.S.
Ret. 51.502	"	Alligator fish & birds around pond. Oil on paper	33.00
SOLD 51.491	Pilipili	Gray snake and lion. Oil on paper	N.F.S.
SOLD 51.489	"	Funerailles. Oil on paper	N.F.S.
SOLD 51.500	"	Birds standing in grass. Oil on paper	N.F.S.
NAR 51.550	"	Bear in flowers. Oil on paper	N.F.S.

RE SALES:

1. Any painting sold must remain in show until the end of the tour.
2. Please write the Museum of Modern Art for instructions.

9/14/51

*Ret'd to Belgian Congo by Congo
for distribution on sold
6-5-52 1 item*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Ansley W. Sanger

720 E. Fay St
Boston

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

PAINTINGS FROM THE BELGIAN CONGO

1951-52

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

C H E C K L I S T:

- Title Poster
- 2 labels
- 23 paintings in 21 frames (27 $\frac{1}{4}$ x 19 5/8" mat size)

Note: Titles are for identification only and not those of the artist
All the paintings are oil on paper.

<u>Museum Number</u>	<u>Artist</u>	<u>Title and medium</u>	<u>Sale Price</u>
51.482	Bela	Three dancing figures & spectators. Oil on paper.	\$16.50
51.486	"	Fire ritual. Oil on paper.	33.00
51.487	"	Man attacked by beast. Oil on paper.	33.00
51.490	"	Ceremonial dance & figure beating drum. Oil.	33.00
51.493	"	Blue birds in trees. Oil on paper.	33.00
51.494	"	Figures quartering an animal. Oil on paper.	33.00
51.496	"	Black beasts among flowers. Oil on paper.	33.00
51.549	"	Mother bird feeding young in nest. Oil on paper.	N.F.S.
51.481	Ilunga N.T.	Fish in pond & lavender snake. Oil on paper.	16.50
51.483	" " "	Tree with birds & animals. Oil on paper.	33.00
51.488	" " "	Figures with red drum. Oil on paper.	33.00
51.498	" " "	Fish among reeds. Oil on paper.	33.00
51.501	" " "	Alligators. Oil on paper.	33.00
51.499	Kaballa. S.	Crabs. Oil on paper.	33.00
51.497	Mwenze Kibwanga	Man surrounded by snakes. Oil on paper.	33.00
51.548	" "	Blue bird in nest. Oil on paper.	N.F.S.
51.479	N'Kulu	Lion, antelope, alligator & fish near pond. Oil.	16.50
51.480	"	Two men capturing antelope. Oil on paper.	16.50
51.502	"	Alligator fish & birds around pond. Oil on paper.	33.00
51.491	Pilipili	Gray snake and lion. Oil on paper.	33.00
51.489	"	Funerailles. Oil on paper.	33.00
51.500	"	Birds standing in grass. Oil on paper.	33.00
51.550	"	Bear in flowers. Oil on paper.	N.F.S.

RE SALES:

1. Any painting sold must remain in show until the end of the tour
2. Please write the Museum of Modern Art for instructions.

4/18/51

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Johling

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Paintings from the Belgian Congo

Name of Sponsoring Organization The Currier Gallery of Art

Address 192 Orange Street, Manchester, N. H.

Date of Showing December 17 - January 2 1951-52

Attendance 625

Newspaper Space 15"
(number of items in inches) (If extra copies of publicity
are available, please attach & return)

Photographs in Newspapers _____
(number)

Radio Talks _____

School visits, special groups, etc. _____

Comments about the exhibition Very interesting

4/10/51 remimeo

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

Gallery Exhibit

Untutored Natives Paint Scenes of Belgian Congo

The remarkable feeling for design and color that untutored natives of the Belgian Congo, who have never been to art school, and who have never seen any paintings at all, can achieve, when they paint themselves, is illustrated in an unusual exhibition of "Paintings from the Belgian Congo" on view at the Currier Gallery of Art through January 7. The exhibition of native works was brought to this country by the Belgian Information Center and is being circulated throughout the country by the Museum of Modern Art in New York.

These paintings have their beginnings in 1946, when Romain-Desfosses, a Belgian living in Elizabethville, was astounded by the originality and decorative quality of a painting made by a native car-washer who had surreptitiously borrowed his paints and brushes. A whole group of native painters with such names as Pillipili, Ilunga, Mwenze and Bela soon formed under the encouragement of Mr. Romain-Desfosses, who wisely refrained from trying to influence the distinctive and personal styles of the artists. Bela, eight of whose works are represented in the show, after having worn down both the bristles and the wooden handles of his brushes continued by painting with his fingers, with complete disregard of Western conventions.

These artists are entirely unaware of visual perspective, a state common to all primitive schools. Objects of the same size, whether animals or humans, are often represented by different scales. To them, these seeming disproportions are in no way

meant to represent an idea of location in space, but rather a simple impression of respective values; the size of objects, both animal and human, being determined by their position in the social hierarchy or their importance in the particular picture.

Painting is a new art to the African Negro and since it is an innovation which he neither knows or needs, he will not adopt it widely until a long evolution has initiated him into the practice of decorating a home stabilized by social security. Mr. Romain-Desfosses has achieved much in his work with these native painters in that he has not so much guided as aroused the latent talents of this group of artists who depict for the most part the facets of their daily living.

Subjects include hunts and ritual dances, bright-colored birds, antelopes, crocodiles, the rich flowers and foliage of the Congo, which the artists have woven into brilliant designs which have a delightful freshness and sensitivity, a very special color sense and often a playful humor. One is constantly reminded in the paintings of children's work at its best, with the animals or the birds seen in their most familiar aspect, for example, the crocodile is always seen from above, the bird in profile. There is an unusual feeling for decorative pattern, and for color, which is used in a child-like and ingenuous manner. The whole collection of paintings shows a very fresh and lively approach, which is very rare in this age of mass production, and revivals of past manners of painting.

to Belgian Congo.
allign Mus.
New London, Conn.

B. 1951

les) + weekly ads.
copies of publicity
lable, please attach & return)

refs.

edch very
of Negro
is further

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition Paintings from the Belgian Congo.
 Name of Sponsoring Organization Hyman Allyn Mus.
New London, Conn.

Address _____

Date of Showing Nov 12 - Dec 3. 1951

Attendance about 1000

Newspaper Space long review (10 inches) + weekly ads.
(number of items in inches) (If extra copies of publicity are available, please attach & return)

Photographs in Newspapers _____
(number)

Radio Talks _____

School visits, special groups, etc. _____

Many local school groups.

Comments about the exhibition We liked it very
much and showed a lot of Negro
Sculpture with it to give further
interest.

4/10/51 remineo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

ATTENTION:

Miss Virginia Pearson, Circulation Manager

EXHIBITIONS CIRCULATED BY THE MUSEUM OF MODERN ART, NEW YORK, N.Y.

PUBLICITY REPORT

Title of Exhibition PAINTINGS FROM THE BELGIAN CONGO

Name of Sponsoring Organization The Newark Museum

Address 43 Washington St., Newark, N.J.

Date of Showing June 4 - July 31, 1951

Attendance 6,050

Newspaper Space 2 columns
(number of items in inches) (If extra copies of publicity
are available, please attach & return)

Photographs in Newspapers _____
(number) _____ radio

Radio Talks Mentioned in 9 o'clock/broadcast WAAT and TV broadcast WATV, June 27

School visits, special groups, etc. _____
Studied by several Adult Arts Workshop classes, and numerous activity groups
in the Junior Museum

Comments about the exhibition _____

4/10/51 remineo

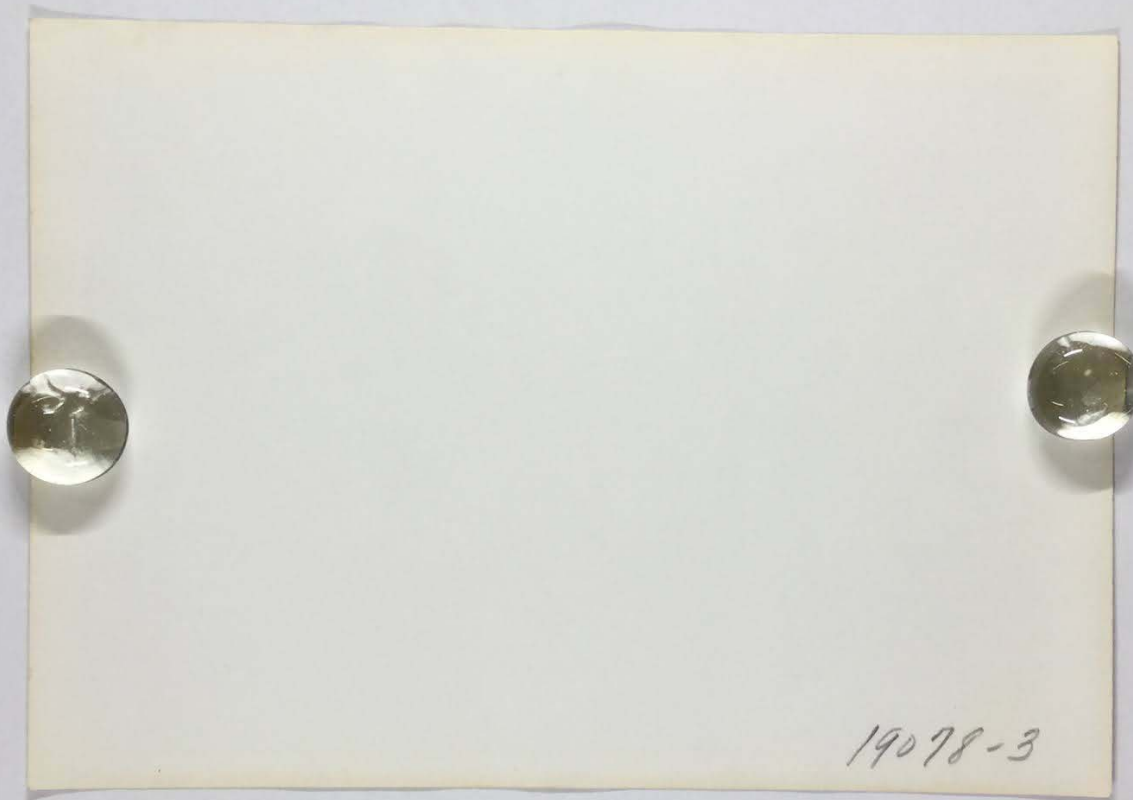
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



19078-3

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



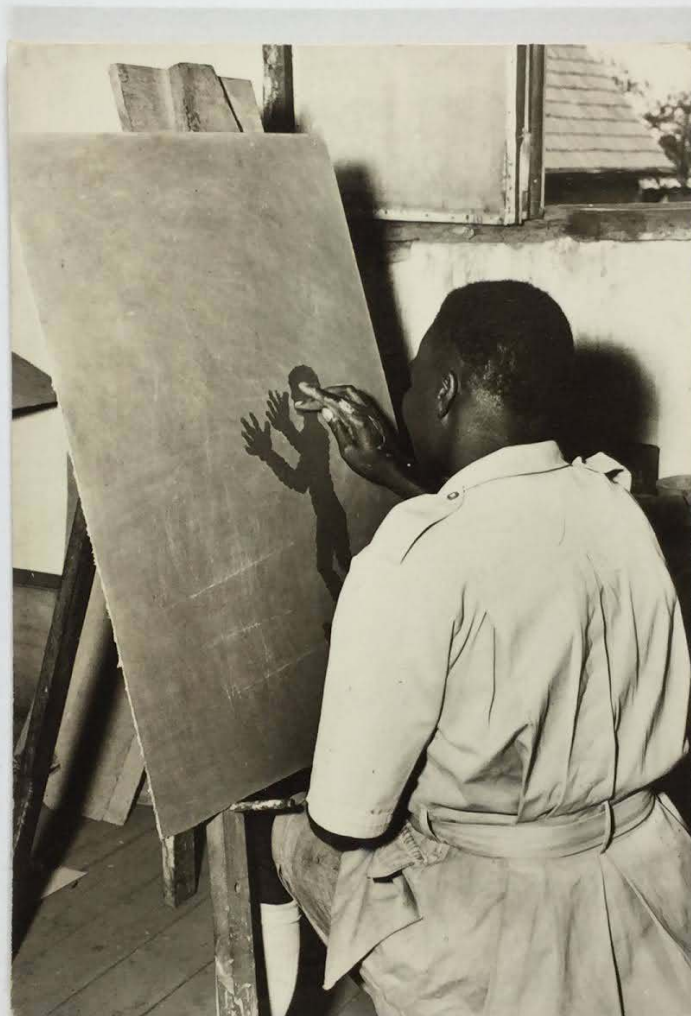
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

For
Miss Johlinger

Fine Arts

August 25 - September 3, 1951

40th ANNUAL EXHIBITION OF

Minnesota State Fair

FINE ART GALLERIES

CATALOG PRICE 25 CENTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

"One never hears anyone say, 'I like cake, but I don't understand it.' People eat cake, usually enjoy it without knowing or even thinking what ingredients or thought went into its making. Perhaps the analogy of a cake and a work of art may seem rather far-fetched, but is it?"

From "SCULPTURE IN WOOD" by Minnesota's John Rood, (University of Minnesota Press) which is one of the "FIFTY BOOKS" of the year.

People often ask us, "Why do artists paint *that* way?"

When a work of art bewilders the observer, it is usually not from want of capacity to find the object of the artist but from not knowing what object to pursue. This ability is acquired only by experience.

Appreciation of art consists in being able to get above all familiar forms, customs and likenesses. The artist today, liberated by the camera from exactness, is free to deal with subjective matter rather than surface likeness. A writer expresses himself with words, which are symbols of thought, while the artist speaks in stone, wood, color, bronze and other materials to make thoughts visible.

This 1951 exhibition, topped by some of Minnesota's many artists in the Parade of Minnesota Painters, Minnesota artists in competition, the Ukrainian artists—now residents of our state, the one-man sculpture shows, the compositions of Minnesota photographers, supported by 45 drawings by that many of the world's noted artists, and paintings by the uninhibited natives of the Belgian Congo, gives global aspect to our galleries and affords the careful observer opportunity for study and contemplation which can reveal the hidden processes by which inspiration works.

Those who have art collections and those who want to begin one will find many pieces here that are high in quality and reasonable in price. Visitors are invited to ask attendants for guidance.

FOSTER MILLS KIENHOLZ,
Superintendent of Fine Arts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

ACKNOWLEDGMENT

The President and Board of Managers of the Minnesota State Fair gratefully acknowledge the generous co-operation of the following individuals, organizations and museums:

The Minnesota artists whose work was lent for the "Parade of Minnesota Painters."
 Red Wing Art Association and Mrs. Arnold Vogel, President
 Ann Wolfe
 Anthony Caponi
 Samuel C. Sabean
 Prof. Alex. A. Granovsky and the Ukrainian Creative Artists, now citizens of Minnesota
 John Dobie
 Howard Bahnemann
 E. D. Bengtson
 William H. Johnston
 The Museum of Modern Art
 Emmy Lu and Cecil Read
 Camera Club leaders who assisted in so many ways.

EVENTS

August 26 MINNESOTA ARTISTS' DAY
 August 29 Minnesota Ukrainian Creative Artists' Day
 August 30 Red Wing Art Association Day
 August 31 Camera Club Day

JURIES OF SELECTION AND AWARDS

Painting, Sculpture, Graphics

Fred Conway, School of Fine Arts,
 Washington University, St. Louis, Missouri
 Stuart Edie, Department of Art
 State University of Iowa, Iowa City, Iowa
 David Parsons, College of Fine Arts
 Bradley University, Peoria, Illinois

Photography

Howard Bahnemann, St. Paul
 E. D. Bengtson, Minneapolis
 William H. Johnston, Minneapolis

AWARDS

FINE ARTS DEPARTMENT

1951

OIL PAINTINGS

Best of Show—Grand Prize "STORE FRONTS"
 Syd Fossum, Minneapolis
 1st—"THE ELEVATOR," Charles Beck, Fergus Falls
 2nd—"NATURE MORT," Robert Kilbride, Minneapolis
 3rd—"ALLEY SCENE," Edward Lewis, St. Cloud
 Honorable Mention—"OIL," Michael McGuire, St. Cloud
 Honorable Mention—"FIGHTING FEATHERS," Eugene Johnson, St. Paul
 Honorable Mention—"MIDNIGHT HOPSCOTCH," Rita Burnstein, Minneapolis

WATERCOLORS AND PASTELS

1st—"THE QUARRY," Florence Parlin, Rochester
 2nd—"STILL LIFE," Janice Loring, Minneapolis
 3rd—"CHILD NAPPING," Jacqueline Jackson, St. Paul
 Honorable Mention—"OFF MAIN STREET," Gerald J. Hazzard, St. Paul

SCULPTURE

1st—"JACOB'S LADDER," John Rood, Minneapolis
 2nd—"SUSANNA," Alonzo Hauser, St. Paul
 3rd—"Dorothy," Peggy Cummings Stier, Austin
 Honorable Mention—"CHRIST IN THE GARDEN," Peter Lupori, St. Paul
 Honorable Mention—"PATHETIQUE," P. T. Granlund, Minneapolis

PRINTS

1st—"LONGING," Dorothy Sundin, Minneapolis
 2nd—"PAM," Frank Sack, III, St. Paul
 3rd—"TRUANTS," Paul Kramer, South St. Paul

DRAWINGS

1st—"TROPICAL," Len Johanson, St. Paul
 2nd—"SHIP'S LOUNGE," Robert A. Lesch, Minneapolis
 3rd—"BRIDGE," Etta Wolpert, Minneapolis

PHOTOGRAPHY

1st—"NOCTURNE," Conn Irber, St. Paul
 2nd—"FOG BOUND," Edwin C. Hirschhoff, Minneapolis
 3rd—"MIKE," Margaret Loughridge, Minneapolis
 Honorable Mention—"JEFF," Jack Sims, Minneapolis
 Honorable Mention—"JUNIOR MODEL," Conn Irber, St. Paul
 Honorable Mention—"FAITH," Arnold Maki, Hibbing

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

HAVENS, KEITH C.
 15A. "Umbrella Girl" 1946 (oil) 100.00
 15B. "The Moon Is An Orange" 1950 (oil) 250.00
 HOBBS, MARY GALE
 16A. "Portrait (Rose)" 1939 (oil) N.F.S.
 16B. "Still Life" 1950 (oil) 150.00
 HUGY, ALICE
 17A. "Zinnias in Water Pitcher" 1929 (oil) 65.00
 17B. "October Bouquet" 1949 (oil) 65.00
 JEMNE, ELSA
 18A. "Little Chippewa" 1937 (egg tempera) 250.00
 18B. "Melon Shapes" 1950 (oil) 100.00
 JENNE, PRISCILLA
 19A. "Hilltop in St. Paul" 1946 (watercolor) N.F.S.
 19B. "Woman in Grey" 1950 (oil) 85.00
 LATHAM, EUNICE SPICER
 20A. "Seven and Seventy" 1941 (oil) 200.00
 20B. "Easter Eve" 1951 (oil) 200.00
 LEEDY, LAURA
 21A. "Taxco Towers" 1937 (oil) 75.00
 21B. "Spring in a Connecticut Milltown" 1951 (watercolor) 50.00
 LE SUEUR, LORRAINE
 22A. "Java Drama" 1945 (pastel) 50.00
 22B. "Responsibility" 1951 (casein) 50.00
 LE SUEUR, MAC
 23A. "Old Kiln" 1940 (oil) 100.00
 23B. "Eden Prairie" 1951 (oil) 300.00
 MAIRS, CLARA G.
 24A. "Sisters" 1930 (oil) 200.00
 24B. "Playtime" 1951 (oil) 200.00
 MCGEE, WALTER, JR.
 25A. "Beulah" 1948 (oil) 100.00
 25B. "Bird Song" 1951 (oil) 150.00
 MEISCH, FRANCIS R.
 26A. "Ghost Town" 1941 (watercolor) 75.00
 26B. "House Boats" 1951 (watercolor) 125.00
 MULHOLLAND, BESSIE
 27A. "Ward, Colorado" 1943 (watercolor) 35.00
 27B. "Rocks and Mullen" 1951 (watercolor) 50.00
 OJA, ALEXANDER
 28A. "Three Trees" 1942 (watercolor) 100.00
 28B. "Park and Wabasha" 1951 (watercolor) 150.00
 PARKER, VIOLA WOLFE
 29A. "Shakopee" 1942 (watercolor and gouache) N.F.S.
 29B. "St. Croix Falls from Wannigan Pt." (watercolor and gouache) N.F.S.
 PETERSON, ROBERT W.
 30A. "Your Red Coat" 1946 (oil) 50.00
 30B. "Rooftop" 1951 (watercolor) 75.00
 ROLLINS, JO LUTZ
 31A. "Farm in Winter" 1946 (oil) 100.00
 31B. "Pink Parochia" 1951 (oil) 100.00
 RYAN, WILLIAM F., SR.
 32A. "Landscape, Stillwater" 1947 (oil) 200.00
 32B. "Landscape" 1950 (egg tempera) 100.00
 RONYAK, RAY A.
 33A. "River Scene" 1947 (oil) 125.00
 33B. "Dahlias" 1951 (oil) 125.00

SALTZMAN, WILLIAM
 34A. "Fishy to Some" 1939 (oil) 200.00
 34B. "Front Line" 1951 (oil) 300.00
 SOHNER, THEODORE
 35A. "Making the Rounds" 1943 (oil) N.F.S.
 35B. "Still Life Composition" 1951 (oil) N.F.S.
 SLETTEHAUGH, THOMAS
 36A. "Landscape" 1946 (oil) 150.00
 36B. "Annunciation (after Bott.)" 1950 225.00
 WEDIN, ELOF
 37A. "My Son" 1947 (oil) 400.00
 37B. "Portrait" 1950 (oil) 400.00

WORKS BY MINNESOTA ARTISTS
 IN COMPETITION

AARON, MARVIN R.
 38. "The Great Men Meet" (drawing) \$ 45.00
 39. "The Approaches" (watercolor) 125.00
 40. "Whisperings" (watercolor) 55.00
 ANDERSON, E. FRED
 41. "Apple Blossoms" (watercolor) 100.00
 ANDERSON, JOHN
 42. "The Slide-Rule" (oil) 150.00
 43. "The Analog-Computer" (oil) 200.00
 BALL, CAROLYN R.
 44. "Red Mountain" (watercolor) N.F.S.
 BEAUCHAMP, JOHN
 45. "Painting" (lacquer) N.F.S.
 BECK, CHARLES N.
 46. "Elevator" (oil) N.F.S.
 BERG, WALDEMAR G.
 47. "Sunday on the St. Croix" (watercolor) 75.00
 48. "Cornucopia Harbor" (watercolor) 75.00
 BERNSTEIN, LEAH
 49. "Freedom" (white oak) 150.00
 BRANTZ, NICK
 50. "Bison" (ceramic) 235.00
 BURNSTEIN, RITA
 51. "Spring in Central Park" (oil) 250.00
 52. "Midnight Hopscotch" (oil) 225.00
 COSGROVE, LOUISE
 53. "The Little Lake" (watercolor) 50.00
 DAVIS, WARREN F.
 54. "Northern Object" (oil) 25.00
 55. "Che-val-de-Frize" (watercolor) 25.00
 DeGONDA, WILLIAM W.
 56. "Portrait" (pencil) N.F.S.
 DIEBOLD, HENRIETTE
 57. "Peniche sur l'Yonne" (watercolor) 75.00
 DUGGAN, LAURA MARTZAHN
 58. "Grass Valley Relics" (watercolor) N.F.S.
 DUNCAN, JEAN
 59. "Boats at Hovland" (watercolor) 35.00
 60. "Fish House" (watercolor) 35.00
 FIGURA, GENE B.
 61. "Relaxing" (ink-pencil) 20.00
 62. "Trolley Stop" (ink-pencil-crayon) 20.00
 FOSSUM, SYD
 63. "Store Fronts" (oil) 600.00
 64. "Abandoned Mine" (oil) 500.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

FUHRMAN, GERTRUDE			
65. "Flight" (gouache)	50.00		
GRANLUND, PAUL T.			
66. "Pathétique" (bronze)	50.00		
67. "Terror" (bronze)	150.00		
GRANT, ELIZABETH			
68. "Captiva" (watercolor)	50.00		
GYLER, ELIZABETH Z.			
69. "4 Questions" (ceramic)	40.00		
HAEBERLE, LOUISE			
70. "Seeing-See Not" (plaster)	N.F.S.		
71. "Sun Peace" (plaster)	100.00		
HANSON, DUANE E.			
72. "Flora" (marble)	195.00		
HAUSER, ALONZO			
73. "Susanna" (oak)	500.00		
74. "Portrait of My Wife" (oak)	250.00		
HAVENS, KEITH			
75. "Lake Calhoun" (watercolor)	35.00		
76. "Murphy's Corner" (watercolor)	35.00		
77. "Stela at Capon" (oil)	100.00		
HAZZARD, GERALD J.			
78. "Off Main Street" (watercolor)	60.00		
HEEPS, WENDEL W.			
79. "Jonah and the Whale" (sculpture)	N.F.S.		
HOBBS, BARBARA			
80. "Ca D'Oro, Venice" (oil)	150.00		
HORNBERGER, TINKA			
81. "David" (ink and watercolor)	15.00		
JACKSON, MRS. JACQUELINE			
82. "Child Napping" (tempera)	250.00		
JENNE, PRISCILLA			
83. "Still Life with Fruit" (watercolor)	N.F.S.		
84. "Fifty Eighth Street" (watercolor)	N.F.S.		
85. "Uncle Eph" (oil)	100.00		
JOHANSON, LEN			
86. "Tropical" (ink)	20.00		
JOHNSON, EUGENE L.			
87. "Fighting Feathers" (oil)	100.00		
KANIUKE, ALEXANDER			
88. "Orphans" (print)	10.00		
KELLY, MRS. CHAS. J.			
89. "Mountain Harvest" (gouache)			
KILBRIDE, ROBERT L.			
90. "Nature Mort" (oil)	150.00		
91. "Still Life, No. 1" (watercolor)	60.00		
92. "Still Life No. 2" (watercolor)	75.00		
KINSELL, HENRY R.			
93. "Flora" (oil)	125.00		
KLEMM, ELMER R.			
94. "Carver" (watercolor)	100.00		
KRAMER, PAUL			
95. "Truants" (lithograph)	25.00		
96. "Manayunk, Pa. (oil)	300.00		
97. "Joe" (oil)	N.F.S.		
LAMM, WILL			
98. "Blind" (oil)	N.F.S.		
LAMSON, HAROLD K.			
99. "Self Portrait" (oil)	N.F.S.		
LESCH, ROBERT A.			
100. "Ship's Lounge" (ink)	10.00		
101. "Group" (oil on paper)	N.F.S.		
LeSUEUR, MAC			
102. "Pipped" (oil)	100.00		
LETNESS, GEORGE			
103. "Orpheus" (crayon)	50.00		
LEWIS, ED			
104. "Alley Scene" (oil)	100.00		
105. "Beach Scene" (Oil)	100.00		
LORING, JANICE S.			
106. "Girl Drawing" (wood block)	25.00		
107. "Still Life" (gouache)	15.00		
LOVNESS, VIRGINIA			
108. "Superstition" (oil)	150.00		
109. "Easy Motion" (oil)	125.00		
LUPORI, PETER			
110. "Christ in the Garden" (copper)	200.00		
MARCELL, JAMES			
111. "Composition" (oil)	N.F.S.		
McGEE, BEVERLY			
112. "White House" (oil)	65.00		
McGEE, WALTER			
113. "Canyon Deep" (oil)	165.00		
McGUIRE, GRAHAM			
114. "Head" (redwood)	N.F.S.		
115. "Figure" (ebony)	N.F.S.		
McGUIRE, MICHAEL			
116. "Oil 1" (oil)	75.00		
117. "Oil" (oil)	75.00		
MEISCH, FRANCIS R.			
118. "The Concrete Plant" (watercolor)	100.00		
119. "Backwater" (watercolor)	100.00		
LYNN, MILTON			
120. "Moonlight" (watercolor)	100.00		
NOBLE, A. R.			
121. "Shocks of Grain" (casein)	200.00		
PAPARA, LEONID			
122. "Minneapolis Dock 1" (watercolor)	100.00		
PAGE, JOHN H. JR.			
123. "Still Life with Geraniums" (oil)	75.00		
PARLIN, FLORENCE			
124. "Town in the Valley" (casein)	50.00		
125. "The Quarry" (casein)	50.00		
PAVLOS, ANTIN			
126. "Head" (plaster)	N.F.S.		
PETERSON, MRS. BETTY			
127. "Country Store" (watercolor)	75.00		
PETERSON, ROBERT W.			
128. "To the Bull Fights" (watercolor)	75.00		
RICHARDS, ALICE			
129. "Pixie and Pups" (ceramic)	N.F.S.		
ROGSTAD, CLARENCE A.			
130. "Church, Summer Scene" (casein)	N.F.S.		
ROLLINS, JO LUTZ			
131. "Street in Mexico" (watercolor)	75.00		
132. "Market, Mexico" (watercolor)	75.00		
ROOD, JOHN			
133. "The Neighbor" (wood)	300.00		
134. "Jacob's Ladder" (wood)	500.00		
ROONEY, FAY			
135. "Seated Figure" (plaster)	85.00		
RUDD, BOB			
136. (oil)	200.00		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

- SACK, FRANK H. III
 137. "Pam" (lithograph) N.F.S.
 138. "Mandate" (oil-casein) 98.50
 SALITERMAN, MINNIE
 139. "Circus Thrills" (oil) 150.00
 140. "Viaduct" (oil) 100.00
 SALTZMAN, WILLIAM
 141. "Beach Construction" (oil) 400.00
 142. "North Shore" (oil) 300.00
 SANDEN, HOWARD
 143. "Didn't My Lord Deliver Daniel?" (ink) 90.00
 SCHOMBURG, D. L.
 144. "Wild Boar" (pine) N.F.S.
 SKOOG, M. M.
 145. "From My Window" (oil) 50.00
 SLETTEHAUGH, THOMAS C.
 146. "Bondage" (clay) 75.00
 SOCHA, AURELIA H.
 147. "Cyclamen" (oil) 100.00
 SOCHA, JOHN MARTIN
 148. "Airplane Assembly" (oil) 200.00
 STANLEY, JACK
 149. "Morning" (oil) 100.00
 STIER, PEGGY CUMMINGS
 150. "Dorothy" (ceramic) 25.00
 SUNDIN, DOROTHY A.
 151. "Longing" (print) 25.00
 VOLLMER, LINUS
 152. "We Pray" (oil) 100.00
 153. "Performance" (oil) 50.00
 WARNHOLTZ, DEAN
 154. "Crucible" (oil) 250.00
 WEDIN, ELOF
 155. "Accordion Player" (oil) 500.00
 WILLETT, RONALD
 156. "Harbor" (oil) 75.00
 WOLPERT, ETTA
 157. "Bridge" (ink)

ANN WOLFE

Born in Poland, educated in New York City. Studied in Paris with Despiau and in England. Resident of Minneapolis since 1947.

One-man shows: Worchester Art Museum, 1939; Grace Horne Gallery, Boston, 1941; Whyte Gallery, Washington, D. C., 1946; Hamline University, St. Paul, 1951.

Represented in four-man shows: Walker Art Center, 1948; Third Sculpture International, Philadelphia Art Museum, 1949; Pennsylvania Academy of Fine Arts, 1951, and in group shows at the Addison Gallery of American Art, Kraushaar Galleries, New York, Worcester Art Museum, Corcoran Gallery of Art, Baltimore Museum, Minneapolis Institute of Art, Minnesota State Fair, St. Paul Gallery, Rochester Art Center, etc.

Represented by Kraushaar Galleries, New York.

Awards: Allied Artists of America, 1936; Society of Washington Artists, 1944, 1945; Minnesota State Fair, 1949; Minneapolis Institute of Art, 1951.

Collections: College of the City of New York, Hamline University, Jerusalem Museum of Art, private collections.

Bibliography: Who's Who in the South and Southwest (Marquis) 1950; Who's Who in American Art, 1947; Rood's "Sculpture in Wood," University of Minnesota Press.

Memberships: Artists Equity Association, Minnesota Sculpture Group, Minnesota State Art Society.

SCULPTURE ON EXHIBITION

158. "Night" (Ebony) \$250.00
 159. "The Bereaved" (Cast Stone) 800.00
 160. "Woman" (Italian Marble) 400.00
 161. "Marc Chagall" (Bronze)
 162. "Madonna" (Belgian Marble) 500.00
 163. "Torso" (Alabaster) 200.00
 164. "Dr. Syngman Rhee" (Plaster) (Courtesy Dr. S. Rhee)
 165. "Mother and Child" (Tennessee Marble) 250.00
 166. "Jane" (Cast Stone)
 167. "Prophet" (Italian Marble) 250.00

ANTHONY CAPONI

Anthony Caponi, of the staff of Macalester College Art Department, was born in Italy, May 7, 1921. He received his elementary education in Italy and came to the United States in 1936. He was awarded a scholarship to the Cleveland School of Art in 1942. During that time he worked in art studios and took commissions as a free lance artist.

While serving in the U. S. Army he worked as camp artist at Fort Meade, Maryland. During two and a half years of military service in Italy he had access to the galleries and shared the studios of many leading painters and sculptors whenever he had time for this work. He won first award in oil painting in a Red Cross sponsored competition, open to all Army personnel in the Mediterranean area. For a short period of time he attended the University of Florence.

After coming to the Twin Cities he studied at the Walker Art Center and the University of Minnesota from which he was graduated. He taught at the University of Minnesota while finishing his graduate work and since 1949 has been instructor in sculpture at Macalester College.

Exhibitions and awards: Italy; Akron and Cleveland, Ohio. Three first awards in exhibitions of honorary fraternities; first and second awards in Twin City exhibitions, Minneapolis Institute of Art; first and second awards, Minnesota State Fair; first award, Twin City sculpture, St. Paul Gallery; first award Aquatennial outdoor show. Minnesota Sculpture Group; participated in other competitive and non-competitive shows, including one-man show at Minneapolis Public gallery; one of four sculptors at Walker Art Center; one of five sculptors at Rochester Art Center.

SCULPTURE ON EXHIBITION

Lent by Anthony Caponi

168. "Dean Bryan" (hammered lead) (Courtesy of Wilhelmus B. Bryan)
 169. "Despair" (limestone) \$300.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

170. "Eagle" (granite) 400.00
171. "Rabbit" (granite) 300.00
172. "Introvert" (mesquite wood) 700.00
173. "Yesterday He Pulled, Today He Is Being Pulled" (sprayed metal on armature) 300.00
174. "Metamorphosis" (oak) 100.00
(Courtesy of Vern Rullard)
175. "Primitive Horse" (wood) 250.00
176. "Mother and Child" (red stone) 200.00
177. "Security" (limestone) 600.00

SAMUEL C. SABEAN

Samuel C. Sabean of the staff of the University of Minnesota Art Department, was born in St. Paul in 1902. He was educated in the schools of St. Paul and the University of Minnesota and the Minneapolis School of Art. Advanced study was taken at the Art Students League and Hofmann School, New York, and the Institute of Design, under Maholy-Nagy, Chicago.

He has exhibited at the Minnesota State Fair, Minneapolis Institute of Art, Rockefeller Center, New York, and group shows at Provincetown and New York.

He supervised the sculpture division of the Federal Art Project in Minnesota, executed bas-reliefs for the facade of the Willmar Auditorium, a two-figure group for the Chisholm High School fountain, and created the Fanning Memorial, Humboldt High School in St. Paul. He has taught at the University of Minnesota since 1947 and will teach at the Colorado Fine Arts Center beginning September 17th.

This retrospective exhibition, including two photographs, is lent by Samuel C. Sabean.

178. "Portrait Study"1928
179. "Female Torso"1934
180. "Musicians"1936
181. "Fanning Memorial" (photograph).....1935-36
Humboldt High School
182. "Chisholm Fountain" (photograph).....1938
Chisholm High School
183. "Stainless Steel Construction No. 1".....1947
184. "Stainless Steel Construction No. 2".....1947
185. "Painted Construction in Welded Steel" 1949
186. "Painted Construction in Welded Steel" 1951

MINNESOTA ART CENTERS

Last year the art department of the Minnesota State Fair showed for the first time the work of three art centers. This proved to be interesting to the gallery visitors and encouraging to those represented. We continue this feature with a young organization whose objective for the past year has been homes of those who helped to build their city. Some of them are represented in this group exhibition.

(Not in competition)

Lent by

RED WING ART ASSOCIATION

LOUISE GOLDT

201. "General Jennison Home"

- LOUISE GOLDT
202. "Watts Sherman House"
- MARGARET LUNDQUIST
203. "The Eames House"
- DR. ROBERT ROTH
204. "The American House"
- DR. ROBERT ROTH
205. "The Youngdahl House"
- REV. EDWARD GEORGE
206. "Henry Anderson House"
- MARCELLA EDBLOM
207. "Judge Orrin Densmore Home"
- MARCELLA EDBLOM
208. "S. B. Foot Cottage"
- ELIZABETH LINDELL
209. "Professor Wilson Home"
- GEORGIA GUSTAFSON
210. "Boathouse Bay"
- MERLE EDBLOM
211. "Red Wing Seminary"
- MERLE EDBLOM
212. "Johannes Constantine"
- MARGE VOGEL
213. "Brooks-Sheldon Home"
- MARGE VOGEL
214. "W. W. Phelps House"

45 DRAWINGS

From the Collection of

THE MUSEUM OF MODERN ART

An exhibition circulated by the Museum of Modern Art, New York, N. Y.

- BECKMANN
230. "The Chained One" 1944 (Pen and ink)
- BERARD
231. Costume Studies for THE MAD WOMAN OF CHAILLOT, 1945 (Brush and ink)
- BERMAN
232. "The Good Samaritan" (nocturne) 1930 (Pen and ink)
- BLUME
233. "Iris and Pansies" 1934 (Pencil)
- de CHIRICO
234. "The Mathematicians" 1917 (Pencil)
- DALI
235. "Studies of Horsemen" 1936 (Pen and Ink)
- DAVIS
236. "Composition No. 5" 1934 (Brush and ink)
- DELAUNAY
237. "Tower with a Ferris Wheel" 1910 (Brush and ink)
- DERAIN
238. "Seated Nude" c. 1920 (Red crayon)
- GRAVES
239. "Roman Nightfall Piece" 1938 (Pencil and ink)
- GROSZ
240. "Cafe" 1922 (Pen and ink)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

- GUTTUSO
241. "Bull" 1949 (Wash)
- KANDINSKY
242. "Study" 1915 (Pen and ink)
- KIRCHNER
243. "Street Scene" c. 1913? (Brush and ink)
- KLEE
244. "Lady Bell-Tone Bim" 1922 (Pen and ink)
- KUHN
245. "Girl From Show Boat" 1928 (Pen and ink)
- KUNIYOSHI
246. "Plant" 1925 (Dry brush and ink)
- LACHAISE
247. "Standing Woman, Profile" c. 1933-35 (Pencil)
- LA FRESNAYE
248. "Studies of a Clarinetist" c. 1918 (Pencil)
- LAURENCIN
249. "Girl's Head" 1934 (Wash, pencil and blue crayon)
- LEBRUN
250. "Musician" 1940 (Pen and Ink)
- LEGER
251. "Foot and Hands and Composition" 1933 (Pen and ink)
- LIPCHITZ
252. "Rape of Europa, IV" 1941 (Gouache)
- MARINI
253. "Horseman" c. 1947 (Ink and gouache)
- MASSON
254. "Prisoner of the Mirror: Transfiguring Your Death" 1939 (Pen and ink)
- MATISSE
255. "Seated Nude" c. 1920? (Pencil)
- MATTA
256. "Drawing" 1941 (Pencil and color crayon)
- MIRO
257. "Statue" 1926 (Conte crayon)
- MODIGLIANI
258. "Woman, Head on Hand" 1914-18? (Pencil)
- MOORE
259. "Sculpture and Red Rocks" 1942 (Crayon, wash, pen and ink)
- NADELMAN
260. "Two Figures" (Pen and ink)
- O'KEEFE
261. "Katchina" 1934 (Charcoal)
- OROZCO
262. "Legs" (Study for fresco in Orphanage, Guadalajara) 1938-39 (Charcoal)
- PASCIN
263. "George Biddle and Jane Belo" 1927-28 (Lithographic crayon)
- PICASSO
264. "Two Figures on the Beach" 1933 (Pen and ink)
- PORTINARI
265. "Fisherman" 1940 (Brush drawing in oil)
- RIVERA
266. "Nude with Braided Hair" 1925 (Pencil)

- SEGONZAC
267. "Souvenir of Isadora" 1910 (Pen and ink)
- SHEELER
268. "Tulips and Etruscan Vase" 1922 (Pencil)
- SIPORIN
269. "The Jury" 1932-33 (Pen and ink)
- STERNE
270. "Rocks, Maine Coast" 1916 (Brush and ink)
- TCHELITCHEW
271. Study for THE CRYSTAL GROTTO 1943 (Ink and wash)
- VESPIGNANI
272. "Hanged Man" 1949 (Pen and ink, wash)
- WEBER
273. "Head" 1929 (Charcoal and wash)
- HOER
274. "Woman with Draped Shoulders" c. 1936 (Charcoal and pencil)

PAINTINGS

From

THE BELGIAN CONGO

An exhibition circulated by the
Museum of Modern Art, New York, N. Y.
Beginning here 1951-52 Tour

NOTE: Titles are for identification only and not those of the artist. All the paintings are oil on paper.

Artist

- BELA
275. "Three dancing figures and spectators" \$16.50
276. "Fire Ritual" 33.00
277. "Man attacked by beast" 33.00
278. "Ceremonial dance and figure beating drum" 33.00
279. "Blue birds in trees" 33.00
280. "Figures quartering an animal" 33.00
281. "Black beasts among flowers" 33.00
282. "Mother bird feeding young in nest" N.F.S.
- ILUNGA, N. T.
283. "Fish in pond and lavender snake" 16.50
284. "Tree with birds and animals" 33.00
285. "Figures with red drum" 33.00
286. "Fish among reeds" 33.00
287. "Alligators" 33.00
- KABALLA, S.
288. "Crabs" 33.00
- MWENZE KIBWANGA
289. "Man surrounded by snakes" 33.00
290. "Blue bird in nest" N.F.S.
- N'KULU
291. "Lion, antelope, alligator and fish near pond" 16.50
292. "Two men capturing antelope" 16.50
293. "Alligator, fish and birds around pond" 33.00
- PILIPILI
294. "Gray snake and lion" 33.00
295. "Funerailles" 33.00
296. "Birds standing in grass" 33.00
297. "Bear in flowers" N.F.S.

Any painting sold must remain in show until the end of the tour.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

UKRAINIAN DP CREATIVE ARTISTS
OF MINNESOTA

MYKOLA ANASTASIEVSKY

Born Western Ukraine, 1891. Studied Krakow Academy of Arts, Warsaw Arts Institute, Poland. Taught arts Polish Teachers Colleges and Arts Institutes. Exhibited: Krakow. Came U. S., February, 1950.

- | | |
|-------------------------------------|--------|
| 298. "Ukrainian Woman" (oil) | N.F.S. |
| 299. "On Palm Sunday" (oil) | 350.00 |
| 300. "Refugees" (oil) | 350.00 |
| 301. "Bridge in the Mountain" (oil) | 700.00 |

MYCHAJLO BABIJ

Born Western Ukraine 1899. Studied Vienna and Kiev Art Schools. Exhibited: Kiev. Came U. S., December, 1949.

- | | |
|--------------------------------------|--------|
| 302. "Bohemian Farmer's House" (oil) | 200.00 |
|--------------------------------------|--------|

EUGENE BLAKYTNY

Born Volyn, Ukraine 1914. Studied Arts and Architecture at Kiev Art School and Ukrainian State Fine Arts Institute. Scholarship at Leningrad Academy of Arts. Won several 1st awards for architectural and art works. Exhibited: Kiev, Moscow, Leningrad, Munich. Came U. S., May, 1949.

- | | |
|---|--------|
| 302B. "Woman Under Mountain" (watercolor) | N.F.S. |
|---|--------|

OLESKA BULAVYCKY

Born Kiev, Ukraine 1916. Studied Kiev Art School and Decorative Arts Kiev-Kino Art Studio, and Odessa Art Institute. Scholarship at All Russian Academy of Arts, Leningrad. Exhibited: Kiev, Lviv, Amsterdam, Paris, Munich, Berchtesgaden, Karlsfeld, and U of M, Minneapolis.

- | | |
|------------------------------------|--------|
| 303. "Portrait of L. P." (oil) | N.F.S. |
| 304. "Winter Landscape" (oil) | N.F.S. |
| 305. "Cloud in the Mountain" (oil) | N.F.S. |
| 306. "Chickens" (oil) | N.F.S. |

SERGE GREGORET

Born Ukraine 1896. Art and architectural training Kharkov Art Institute and Warsaw Institute of Fine Arts. Awarded several art and architectural prizes. Taught architecture. Exhibited: In Ukraine, Poland, Germany, and U of M, Minneapolis.

- | | |
|-----------------------------------|--------|
| 307. "Waldsee" (watercolor) | N.F.S. |
| 308. "Thief's Tower" (watercolor) | N.F.S. |

GEORGE KORBYN

Born Kharkov, Ukraine 1908. Studied Kharkov Academy of Fine Arts. Scholarship at Kiev Institute of Fine Arts. Won 7 1st prizes for architectural projects. Exhibited: Kharkov, Kiev, Moscow, New Ulm, and U of M, Minneapolis.

- | | |
|--|-------|
| 309. "Minnehaha River Bridge" (watercolor) | 10.00 |
| 310. "Minnehaha Park" (watercolor) | 10.00 |

OKSANA LATURYNSKA

Born Volyn, Ukraine 1902. Studied Praha Academy of Arts and State Technical Art School, Czechoslovakia. Exhibited: Praha, Lviv, Munich, U of M, Minneapolis. Won travel award in Czechoslovakia. Came to U. S., 1950.

- | | |
|-----------------------------------|--------|
| 311. "Franko's Portrait" (pastel) | N.F.S. |
|-----------------------------------|--------|

STEPHAN LUCYK

Born Lviv, Ukraine 1906. Studied under Oleska Novakivsky at School of Fine Arts, Lviv, and at Academie Moderne, Paris. Exhibited: Lviv, Paris, Munich, Nurnberg, Regensburg, U of M, Minneapolis. Received several awards. Was commissioned by U. S. authorities to make a series of paintings of Chimsee, Bavaria, Germany.

- | | |
|-----------------------------------|--------|
| 312. "Madonna of Victory" (oil) | N.F.S. |
| 313. "Partisan's in Forest" (oil) | N.F.S. |
| 314. "Spring on the Lake" (oil) | 200.00 |

LEONID PAPARA

Born Volyn, Ukraine 1906. Studied School of Fine Arts under O. Novakivsky, Lviv. Exhibited: Kremenetz, Neumark, Regensburg, Munich, Paris, U of M, Minneapolis. Came to U. S. July, 1950.

- | | |
|---------------------------------------|-------|
| 315. "Boats" (watercolor) | 50.00 |
| 316. "Lake of the Isles" (watercolor) | 40.00 |
| 317. "On the Pond" (watercolor) | 40.00 |

ANTIN PAVLOS

Born Kholm, Ukraine, 1905. Studied State Institute of Fine Arts, Lviv, specializing in sculpture and painting. Exhibited: Lviv, Munich, Regensburg, Baden-Baden, Minneapolis Art Institute, Walker Art Gallery, U of M, Minneapolis. Won several awards. Came to U. S. fall of 1949.

- | | |
|--------------------------------|--------|
| 318. "Displaced" (terra cotta) | N.F.S. |
| 319. "Hunger" (terra cotta) | N.F.S. |
| 320. "Tragedy" (terra cotta) | N.F.S. |
| 321. "Bathers" (oil) | N.F.S. |

GEORGE SLATION

Born Poltava, Ukraine 1903. Studied Kharkov Academy of Fine Arts, specializing in architecture. Won several awards and premiums. Exhibited: Kharkov, Kiev, Munich, U of M, Minneapolis. Came to U. S. in June, 1949.

- | | |
|---|--------|
| 322. "A German Village" (watercolor) | N.F.S. |
| 323. "Woods at St. Croix, Wisconsin" (watercolor) | 10.00 |

PHOTOGRAPHY

Lent by

JOHN DOBIE

Twin City amateur photographer whose subjects are generally children and whose work has won many local and national awards.

- | |
|-------------------|
| 324. "Drawing" |
| 325. "Driftwood" |
| 326. "One Minnow" |

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

- 327. "The Girl With the Braids"
- 328. "Dick"
- 329. "Nancy"
- 330. "Mischief"
- 331. "Boxer"
- 332. "Swimmers"
- 333. "Sisters"
- 334. "Jerry"
- 335. "Sad and Lonely"

Lent by
HOWARD BAHNEMANN (Member of Jury)

- 336. "A Daughter of Job"
- 337. "Foxy Grandpa"
- 338. "Acacia"
- 339. "Little Egypt"
- 340. "Bleak Mood"
- 341. "Gossiping"
- 342. "Shade"
- 343. "Mother Goose Rides Again"

Lent by
E. D. BENGTSON (Member of Jury)

- 344. "The Dude"
- 345. "Homeless"
- 346. "Placid Mood"
- 347. "Cookie"
- 348. "Fantasia"
- 349. "Picture Window"
- 350. "Dedication"
- 351. "Epitoma"

Lent by
WILLIAM H. JOHNSTON (Member of Jury)

- 352. "The Greaser"
- 353. "Pattern of Porches"
- 354. "Waltze of the Tumblers"
- 355. "With a Tear"
- 356. "Snow Pattern"
- 357. "Lee"
- 358. "Sebena"
- 359. "The Evils of Drink"

IN COMPETITION

- BEIERWALTES, J. A.
360. "Charmer"
- DENGLER, R. H.
361. "Nocturne"
- HAUGSRUD, LeROY B.
362. "Genie of the Lamp"
- 363. "First Night of Spring"
- HELBIG, PAUL
364. "Donnie"
- 365. "Dr. Malik, United Nations"
- HIRSCHOFF, ED
366. "Fogbound"
- 367. "Misty Morning"
- HOYME, ENG
368. "Tanks"
- 369. "Winter Magic"

- IRBER, CONN H.
370. "Junior Model"
- 371. "Nocturne"
- KLARQUIST, H. T.
372. "Man from Moscow"
- 373. "Man from Missouri"
- KUTZ, CARL
374. "Going Home"
- LEWIS, EDWIN F.
375. (No title, Pelicans)
- LOUGHRIDGE, MARGARET
376. "Mike"
- 377. "Susan"
- MAKI, ARNOLD
378. "Faith"
- 379. "Portrait of an Artist"
- NUCKOLS, GEORGE
380. "Please!"
- NURMI, M.
381. "Eric"
- 382. "Roofs"
- PARLIN, R. G.
383. "February"
- PINKE, KURT, G. O.
384. "Rada"
- 385. "Atomic Blast"
- PRYBELICK, L. E.
386. "The Shawl"
- 387. "Phyllis"
- ROSE, DR. MILTON
388. "Bolt from the Blue"
- RYAN, RICHARD
389. "Cameo"
- SHIRLEY, LLOYD W.
390. "Shoe Shine Boy"
- 391. "A Little Pinch"
- SIGFORD, MARSHALL
392. "Sailboats"
- SIMS, JACK
393. "Jeff"
- 394. "Betty"
- SKOGLUND, A. G.
395. "Crippled Croaker"
- 396. "Snowbound"
- STANCH, J. E.
397. "Storage"
- 398. "Stormy Weather"

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

DRIFTWOOD ARRANGEMENTS

Lent by
EMMY LU AND CECIL READ

Some shapes are beautiful in themselves without carrying an associative value, but all of us have watched the clouds on a summer day and seen strange and wonderful creatures.

These driftwood arrangements have been created with a sense of the beauty of their line, mass and texture, heightened by contrast with the mountings on polished wood, but one may also enjoy the fantasy of associated ideas, playing the cloud game of, "it looks like . . ."

These pieces have been picked up from Canadian Lake shores to the beaches of Florida, but their counterparts may be found like hidden treasure in any wood lot or lake area in Minnesota.

Titles appear below—perhaps in your imagination you will see other shapes.

- 399. "The Friendly Dragon?"
- 400. "Dance Movement" or "Skater"
- 401. "Flight" or "Night Moth"
- 402. "Fluid Line" or "Alligator"
- 403. "Goddess of Mercy" or "Shallow Ripple"
- 404. "The High Kicker" or "Frozen Motion"
- 405. "The Wind Bloweth" or "Abstract Composition"
- 406. "Gothic Lillies"
- 407. "Nightmare Flight" or "Fleeing Bride"
- 408. "Sea Horse"
- 409. "Flying Fox"
- 410. "Summer Breeze"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Cir. (D 19,995)

This Clipping From
NEW LONDON, CONN.
1951 DAY 11/19

Museum Exhibit Indicates African Painters Preserve Ancient Sculptural Spirit

By THOMAS HUGHES INGLE

In *Savage Splendor*, the first color film of Africa, the commentator remarks that whoever first labeled Africa "the Dark Continent" had most certainly never been there. And seldom have I been so moved by the poetry of color as by that fluid document of a radiant continent.

It is a delight, therefore, to inspect the exhibition, opened last Sunday at the Lyman Allyn museum, which reveals again this African splendor, through the medium of native works of art: Antique sculptures, loaned by the Carlebach Gallery in New York, and recent oil paintings, circulated by the Museum of Modern Art.

Painting Not Native

Painting is an art not native to the Belgian Congo, and the present examples are the work of untrained natives who were given materials and incentive to work by Romain-Desfosse, a Belgian living in Elizabethville. Since the great sculptural tradition of the Congo did not long survive the white invasion, it is heartening to observe the ease and conviction with which today's natives have taken to an alien medium, and to believe that Africa may thereby recover her profound creative force.

Among the sculptures there are several superb pieces in which it is easy to see the joyous, but extremely fine, color that plays through the fabric of the modern paintings.

Perhaps one of the rarest African pieces in this country today is a royal mask, heroic in size, from the Bakuba tribe. Ample modeled, it is covered with a veneer (suggesting the collages of cubist painters who were so much in debt to Africa) of black tooled leather, copper with a rich olive patina, and russet cloth. It is ornamented with bands of colored beads, peacock and royal blue with white cowrie shells. The beautifully contoured mouth is bordered with white and brick-red beads. These colors and textures, defining and binding together the clear, generous curves of the head itself, mark this mask as a sumptuous and highly sophisticated work of art.

Accord of Old and New

A painting, *Crabs*, by Kaballa, seems to echo the colors of this mask. Caught in a delicate web are cold dark greens, pink, shell-white, and red earth, with a tremulous movement of muted yellows and tones of plum.

Another surprising accord of old and new is to be seen in Ilunga's painting, tidy as an embroidery, of alligators, and the small Benin bronze dating from the 17th century, of the same beast. The painting echoes not only the form of the bronze, but also its surfaces, in its shimmer of metallic yellows against turquoise.

Although engaging in color, the paintings are, for the most part, merely decorative in design. Spontaneous lyricism, wit and invention, are their primary traits. These traits, however, are present in the sculpture, too. A Bashile drinking cup in the form of a squatting man whose hands are pressed to his forehead and belly and whose doleful expression suggests that this cup was designed for medicinal drinks, exhibits a loveliness of surface, suave detail and playful handling of sculptural rhythms that clarify the soul of a people whose love of grace and beauty touches even the humblest objects.

Expresses Art Range

The expressive range of African art can be realized at a glance, by turning from this exquisite vessel to its neighbor, an unusually

Africa; but light, we are constantly reminded, plays always over the troubled depths, exuberant as jewels, plumage, and tropical fruits.

The delights of this small and carefully selected exhibition are not easy to list. Keen sensuous pleasure and a feeling of quickened vitality are here at a glance; and beneath the surface stirs the poignant mystery of ancient Africa. This is an excellent introduction to the art of a major tradition, and I am sure that everyone, absorbing little or much, will come away with live pulse and gladdened eye.

Among the paintings, too, this more potent expression is apparent. *Fire Ritual*, by Bela, is perhaps the most profound. Its smoky colors, punctuated by pearly stars and a lunar disk, answer the corona of fire and the throbbing black silhouettes of tiny figures, like the counterpoint of bells, bones, and drums, in an African orchestra. Here, as in the painful image of the nail fetish, one is aware of the mystic ferment of

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 8-8860

Cir. [D 174,820] (S 210,343)

This Clipping From
BIRMINGHAM, ALA.
NEWS

FEB 10 1952

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Rubenstein will play Rachmaninoff's Second Piano Concerto with Symphony here Wednesday evening

BY LILY MAY CALDWELL
Music and art editor

Highlighting the four weeks Festival of Modern Music and Art this week will be the Wednesday night concert by the Birmingham Symphony with Artur Rubenstein.

The distinguished pianist will play the Rachmaninoff Second Piano Concerto, with the orchestra. Arthur Bennett Lipkin will conduct.

A "long hair" artist with a modern viewpoint, Rubenstein is known and loved by musicians and laymen alike. His audience here will be statewide with many coming from many various college music departments—and many who know him through his movies, radio appearances and recordings.

BOOKING OF THE "Titan of the Keyboard" by the Birmingham Symphony Orchestra with a date just at this time—the third week of the Festival of Modern Music and Art—was a happy one. Certainly the date is perfectly timed.

The Wednesday night concert will be preceded Wednesday afternoon by the third Youth Concert by the Birmingham Symphony Orchestra under Mr. Lipkin.

Footlights time for the youth

program is 1 p.m. The concert—like the previous ones—is already completely sold out.

The coming week will be a busy one for the Birmingham Symphony Orchestra.

Following the two Birmingham concerts Wednesday, the orchestra will go to Tuscaloosa Thursday night to play at the University, with Roy McAllister playing the Rachmaninoff Second Piano Concerto.

THIS WEEK, at the Museum of Art, the Festival continues, with increasing crowds visiting the Modern Art Show loaned by the Museum of Modern Art in New York.

More than 30 paintings are hung in the galleries.

They include: Nicholson's "Composition," Pereira's "Center White," Colquhoun's "The Spectators," MacBryde's "Melon on Painted Cupboard," Dufy's title unknown, Picasso's "The Dancer," and "Harlequin," Dalí's "Memorie De La Femme Et Fille," Albers' "Variant," Maurer's "Landscape," two paintings by Leger and Beckman, Brown's "White Clown."

Ethel Edwards' "Musical Underground," Lebrum's "Farm Machine No. 1," Ruvolo's "Illumination," Morris' "Barn Door," Tam's "Northern Ocean," Burlin's "Epiphany of the Hero," Knath's "Rough Rider," Weber's "Music from the Orient."

Rattner's "Farm Composition No. 2," Hartley's "Still Life with Fruit," Hofman's "Black, Red,

Blue," Gottlieb's "Man Looking at Woman," Bultman's "Black King," Motherwell's "At 5 in the Afternoon," Bazlotes' "Eclipse," Kimball's "Homage to the Gods."

AN INTERESTING exhibition from the Belgian Congo, including a number of native musical instruments, is being shown in connection with the Modern Art show.

Works of the Camera Club, and the permanent exhibits at the Museum of Arts, along with Lila May Chapman's collection of glasses are also on exhibit.

FLOWER ARRANGEMENTS this week are by the East End Council, of the Federated Garden Clubs of Birmingham and Third Region. Members doing arrangements includes Mesdames H. A. Van Patten, J. W. Passmore, J. P. Roddam, Harry Douglas, Brooks Foster and Douglas Thaxton.

TWO LECTURES this week by Roy Howard, director of the Birmingham Museum of Art, at the museum, will be on Tuesday and Thursday.

The Tuesday lecture will be at 10:30 a.m. Topic: "Classic Glory." The Tuesday lecture, 8 p.m., topic, "Why Is Modern Art?" (Which is a good question.)

And modern American music by recording will be played again this week, each afternoon from 4 until 6 p.m.



In music—Artur Rubenstein this week—he's guest soloist with the Birmingham Symphony Orchestra at the Municipal Auditorium Wednesday night. The concert highlights the current Festival of Modern Music and Art.

Your Watch Tested



In art—Picasso's "Harlequin"—It's one of the more than 30 paintings currently at the Museum of Art, City Hall, for the Festival of Modern Music and Art, cosponsored by the museum and symphony.

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. [D 174,820] [S 210,343]

This Clipping From
BIRMINGHAM, ALA.
NEWS

JAN 13 1952

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.1.90.7



On display at museum—This is one of the paintings included in the Vose collection now being shown at the Birmingham Museum of Art in the New City Hall Building.

Four art exhibits scheduled in January, works of Dali, Picasso, Maurer included

Four exhibitions of unusual interest, including the Alabama Art League 1952 Circuit Show, opening today, are scheduled for January at the Museum of Art, New City Hall Building.

Next Sunday, an exhibition of paintings from the Belgian Congo comes to the museum from the Museum of Modern Art in New York.

And on Jan. 27, an outstanding exhibition of Modern Art will be hung in the Museum for the Festival of Modern Art and Music, co-sponsored by the Museum of Art and Birmingham Symphony Orchestra's Women's Organization. This exhibit will include the works of Dali, Picasso, Maurer, Gottlieb, Kimball, Nicholson and 20 or more others.

Currently showing is a large exhibition of contemporary American paintings from the Robert Vose Galleries of Boston. The exhibition opened last Sunday.

Alabama Art League Circuit Show for 1952 comes here for display today through Jan. 26.

Included in the show are Kelly Fitzpatrick's "The Big Oak," and Jenny Mohan's "Chloe," and "Desuetude," H. E. Lancaster's "Still Life," a still life by Andy Bondi, and "Hill Town" by Louise Smith Everton. All oils.

Watercolors and lithographs

being shown in the Alabama artists' show include:

Construction In Space, Louis Abney; Hurricane Off Guam, Philip M. Andrews; Suffering of Man, Philip M. Andrews; Sun Tan, Dorothy Boone; Psalm 24, Rachel Joy Colvin; Christ Church, Mobile, Louise Smith Everton; Nets Drying, Maryanne S. Hubbard; Magnolia, Minnie E. Jackson; Colorado Landscape, J. Dorrance Kiser; Glory's End, Carlos Alpha Moon; Result of Greed, Carlos Alpha Moon; Wheat Shocks No. 2, Roy H. Staples; Prospect Bridge, Roy H. Staples; The Cage, Maltby Sykes; Images, Maltby Sykes; Oil Mill, Frances Watford.

VOSE GALLERIES SHOW—A large exhibition of contemporary American paintings is currently showing at the Birmingham Museum of Art, City Hall Building. The exhibit was selected by the

Robert C. Vose Galleries of Boston, a gallery now operated by the fourth generation of the same family.

The family is known for what might be called a conservatively progressive attitude. They never incline toward fads or the experimental, nevertheless, with sound taste and good judgment have displayed and supported American artists who have something to say.

This exhibition owes its inception to H. B. Wright, director of the Louisiana State Exhibit Museum at Shreveport. His invitation to assemble a representative group of contemporary American painting found the Vose Galleries enthusiastic, and as the idea developed, other galleries agreed to form a circuit. This would permit the shows to be seen in a number of cities, primarily in the Southern states.

Geographically, the participating artists are distributed from Maine to Georgia, and from coast to coast.

PAINTINGS FROM BELGIAN CONGO—Opens next Sunday and

remains to Feb. 16. This exhibition of native works brought to this country by the Belgian Information Center, has been prepared by the Museum of Modern Art in New York for a tour of

A whole group of artists with such names as Ilunga, Mwenze, formed under the leadership of Romain-Desfontaines, refrained from

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

THE ORIGINAL ROMEIKE PRESS CLIPPINGS

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. [D 174,820] [S 210,343]

This Clipping From
BIRMINGHAM, ALA.
NEWS

JAN 20 1952

Modern Music and Art Festival will start on Jan. 28

Festival of Modern Music and Art, highlighted by the appearance of Boris Goldovsky in a lecture on contemporary music, will be ushered in at the Birmingham Museum of Art Jan. 28.

The event is sponsored by the Women's Organization of the Birmingham Symphony Orchestra and the Birmingham Museum of Art.

Next Sunday from 4 until 6 p.m. there will be a preview for members of the woman's organization of the symphony and the Birmingham Art Association.

Combining the arts of painting, music and floral arrangement, the festival will present an exhibit of modern painting, floral arranging and music by a quartet from the Birmingham Symphony playing modern music.

Modern art exhibit opening at the museum for the festival includes the works of Nicholson, Pereira, Colghoan, MacBryde, Dufy, Picasso, Dali, Albers, Maurer, Leger, Beckman, Beown, Edwards, Labrun, Ruvolo, Morris, Tam, Burlin, Knaths, Weber, Rattner, Hartley, Hofman, Gottleib, Bultman, Moterwell, Baziotes and Kimball.

An exhibit of photographs from Eastman House, Rochester, New York, will open at the museum Jan. 27.

Boris Goldovsky comes here for one day only, Jan. 29, to speak on modern music, as an event of the six-weeks Festival of Modern Music and Art.

The federated garden clubs are cooperating with the symphony association group and the art association in keeping floral arrangements at the museum during the festival.

CURRENTLY AT MUSEUM OF ART—Paintings from Belgian Congo are now on display at the museum. The exhibition is composed of work of the natives of the Congo, brought to this country by the Belgian Information Center and prepared by the Museum of Modern Art in New York for a tour of museums and colleges.

In addition to this exhibition of paintings, a group of native objects loaned the Birmingham Museum of Art by Dr. Donald Conwell, is being shown. Dr. Conwell is a young medical missionary who spent several years in the Belgian Congo. Recently he was back home to get further degrees from the school of public health at Harvard. He is now back in the Congo.

Dr. Conwell collected these objects being shown in connection with the paintings with an eye to their interest. Some of the sculptures are the works of children in the missionary schools, but many of them are weapons and ritual objects from the ancient culture of the natives.

In addition to the wands, spears and knives of the old men, the exhibit includes signal drums, canoe paddles, basketry and the fantastic heavy brass ornaments worn by the favorite wives of the native chieftain.

ALABAMA ART LEAGUE Circuit Show for 1952 is on display at the museum. Included in the show are the works of Kelly Fitzpatrick, Jenny Mohan, H. E. Lancaster, Andy Bondi, Louise Smith Everton, Elizabeth Allen MacDonald, Philip Andrews, Rachel Joy Colvin, William S. Wilson.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

**THE ORIGINAL
ROMEIKE
PRESS CLIPPINGS**

220 W. 19th St., NEW YORK 11, N.Y.
Tel. CHelsea 3-8860

Cir. (D 25,616)

This Clipping From
MANCHESTER, N. H.
UNION
DEC 28 1951

Gallery Exhibit

Untutored Natives Paint Scenes of Belgian Congo

The remarkable feeling for design and color that untutored natives of the Belgian Congo, who have never been to art school, and who have never seen any paintings at all, can achieve, when they paint themselves, is illustrated in an unusual exhibition of "Paintings from the Belgian Congo" on view at the Currier Gallery of Art through January 7. The exhibition of native works was brought to this country by the Belgian Information Center and is being circulated throughout the country by the Museum of Modern Art in New York.

These paintings have their beginnings in 1946, when Romain-Desfosses, a Belgian living in Elizabethville, was astounded by the originality and decorative quality of a painting made by a native car-washer who had surreptitiously borrowed his paints and brushes. A whole group of native painters with such names as Pillipi, Ilunga, Mwenze and Bela soon formed under the encouragement of Mr. Romain-Desfosses, who wisely refrained from trying to influence the distinctive and personal styles of the artists. Bela, eight of whose works are represented in the show, after having worn down both the bristles and the wooden handles of his brushes continued by painting with his fingers, with complete disregard of Western conventions.

These artists are entirely unaware of visual perspective, a state common to all primitive schools. Objects of the same size, whether animals or humans, are often represented by different scales. To them, these seeming disproportions are in no way

meant to represent an idea of location in space, but rather a simple impression of respective values; the size of objects, both animal and human, being determined by their position in the social hierarchy or their importance in the particular picture.

Painting is a new art to the African Negro and since it is an innovation which he neither knows or needs, he will not adopt it widely until a long evolution has initiated him into the practice of decorating a home stabilized by social security. Mr. Romain-Desfosses has achieved much in his work with these native painters in that he has not so much guided as aroused the latent talents of this group of artists who depict for the most part the facets of their daily living.

Subjects include hunts and ritual dances, bright-colored birds, antelopes, crocodiles, the rich flowers and foliage of the Congo, which the artists have woven into brilliant designs which have a delightful freshness and sensitivity, a very special color sense and often a playful humor. One is constantly reminded in the paintings of children's work at its best, with the animals or the birds seen in their most familiar aspect, for example, the crocodile is always seen from above, the bird in profile. There is an unusual feeling for decorative pattern, and for color, which is used in a child-like and ingenuous manner. The whole collection of paintings shows a very fresh and lively approach, which is very rare in this age of mass production, and revivals of past manners of painting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7



220 West 19th St., New York 11, N. Y.
Tel. CHelsea 3-8860

DEEP RIVER, CONN
NEW ERA
11/21/51

Ingle Reviews NL Art Exhibit

By Thomas Hughes Ingle
(Old Lyme)

President, Essex Art Association

In "Savage Splendor," the first color film of Africa, the commentator remarks that whoever first labelled Africa "the dark continent" had most certainly never been there. And seldom have I been so moved by the poetry of color as by that fluid document of a radiant continent.

It is a delight, therefore, to inspect the exhibition which opened on Sunday at the Lyman Allyn Museum and which reveals again this African splendor, through the medium of native works of art: Antique sculptures, loaned by the Carlebach Gallery in New York, and recent oil paintings, circulated by the Museum of Modern Art.

Painting is an art not native to the Belgian Congo, and the present examples are the work of untrained natives who were given materials and incentive to work by Romain-Desfosses, a Belgian living in Elizabethville. Since the great sculptural tradition of the Congo did not long survive the white invasion, it is heartening to observe the ease and conviction with which today's natives have taken to an alien medium, and to believe that Africa may thereby recover her profound creative force.

Among the sculptures, there are several superb pieces in which it is easy to see the joyous, but extremely fine, color that plays through the fabric of the modern paintings. Perhaps one of the rarest African pieces in this country today is a royal mask, heroic in size, from the Bakuba tribe. Ample modelled, it is covered with a veneer (suggesting the collages of cubist painters who were so much in debt to Africa!) of black tooled leather, copper with a rich olive patina, and russet cloth; it is ornamented with bands of colored beads, peacock and royal blue, with white cowrie shells; the beautifully contoured mouth is bordered with white and brick-red beads. These colors and textures, defining and binding together the clear, generous curves of the head itself, mark this mask as a sumptuous and highly sophisticated work of art.

A painting, "Crabs," by Kaballa,

seems to echo the colors of this mask. Caught in a delicate web are cold dark greens, pink, shell-white, and red earth, with a tremulous movement of muted yellows and tones of plum. Another surprising accord of old and new is to be seen in Ilunga's painting, tidy as an embroidery, of alligators, and the small Benin bronze dating from the 17th century, of the same beast. The painting echoes not only the form of the bronze, but also its surfaces, in its shimmer of metallic yellows against turquoise.

Although engaging in color, the paintings are, for the most part, merely decorative in design. Spontaneous lyricism, wit and invention, are their primary traits. These traits, however, are present in the sculpture, too. A Bashile drinking cup in the form of a squatting man whose hands are pressed to his forehead and belly, and whose doleful expression suggests that this cup was designed for medicinal drinks, exhibits a loveliness of surface, suave detail, and playful handling of sculptural rhythms that clarify the soul of a people whose love of grace and beauty touches even the humblest objects.

The expressive range of African art can be realized at a glance, by turning from this exquisite vessel to its neighbor, an unusually large and potent ancestral figure from the Batchioke of Angola. The

dense, earthy volumes, and the clear, somber rhythms of this carving are plainly the work of intelligence and passion, and of a rare discipline, natural and relaxed. Among the paintings, too, this more potent expression is apparent. "Fire Ritual," by Bela, is perhaps the most profound. Its smoky colors, punctuated by pearly stars and a lunar disk, answer the corona of fire and the throbbing black silhouettes of tiny figures, like the counterpoint of bells, bones, and drums, in an African orchestra. Here, as in the painful image of the nail fetish, one is aware of the mystic ferment of Africa; but light, we are constantly reminded, plays always over the troubled depths, exuberant as jewels, plumage, and tropical fruits.

The delights of this small and carefully selected exhibition are not easy to list. Keen sensuous pleasure and a feeling of quickened vitality are here at a glance; and beneath the surface stirs the poignant mystery of ancient Africa. This is an excellent introduction to the art of a major tradition, and I am sure that everyone, absorbing little or much, will come away with live pulse and gladdened eye.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.1.90.7

Circulating Exhibitions

PAINTINGS FROM THE BELGIAN CONGO

Photographs