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	Collectors Records	20

*Collectors Folder FACTOR*

cc: D. Miller

LAW OFFICES  
**ROSENFELD, MYER & SUSMAN**  
 443 UNITED CALIFORNIA BANK BUILDING  
 460 WILSHIRE BOULEVARD  
 BEVERLY HILLS, CALIFORNIA 90210

May 22, 1970

15 March 1956

**FABER & FABER**  
 ANTIQUES

168 Front St. (At the Bridge)  
 OWEGO, N. Y.

Dear Mr. Barr:

I have your letter of March 11th. I

don't think that our Museum would be interested in your collection of American primitive folk art pictures, but thank you for your thoughtfulness in letting us know of its availability.

These pictures, recently located, are story-telling and colorful. At Owego, New York, I think are some of the most outstanding American primitive folk art pictures ever painted.

These pictures, recently located, are story-telling and colorful. At Owego, New York, I think are some of the most outstanding American primitive folk art pictures ever painted.

Sincerely,

Alfred H. Barr, Jr.  
 Director of the Museum Collections

These pictures, recently located, are story-telling and colorful. At Owego, New York, I think are some of the most outstanding American primitive folk art pictures ever painted.

Sincerely,

*Dilworth Faber*

Dilworth Faber

the works, please contact with respect to the price decision on this by

Yours,

*C. Zolnay*

SECRET

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Collectors <sup>WSL</sup> <sup>WSR</sup> FACTOR

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 ROSENFELD, MEYER & SUSMAN  
 444 UNITED CALIFORNIA BANK BUILDING  
 9601 WILSHIRE BOULEVARD  
 BEVERLY HILLS, CALIFORNIA 90210

MARVIN B. MEYER  
 DONALD T. ROSENFELD  
 ALLEN E. SUSMAN  
 GEORGE C. ZACHARY  
 PETER R. COHEN  
 JEFFREY I. NAGIN  
 VICTOR S. NITTEVILLE (1925-1960)  
 NORMAN H. GAREY  
 GARY A. SCHLESSINGER  
 LAWRENCE E. KATZMAN

May 23, 1970

CRESTVIEW 1-9144  
 BRADSHAW 2-0726

CABLE ADDRESS: ROMERSU

FABER & FABER  
 ANTIQUES  
 168 - 70 Front St., (At the Bridge)  
 OWEGO, N. Y.

*No, thanks - in 2  
 lines - A.*

March 11, 1956

Dear Director:

As a retired art critic (years ago in a minor way) and author of CIGAR LABEL ART, a book on a little known subject (SAT. REVIEW OF LITERATURE said, "...very good off-the-beaten track Americana.) I feel capable of bringing to your attention what I think are some of the most outstanding American primitive folk art pictures ever painted.

These pictures, recently located, are story-telling pictures of the last century --- in full, delightful detail and colors. At the moment they are unknown --- but will become famous, more famous than those of Grandma Moses.

Are you interested?

Sincerely,  
*Dilworth Faber*  
 Dilworth Faber

to sell the outstanding art owned by Donald and works which are available.

F. MORITZ HOTEL,  
 York 10019,  
 through May 29, 1970,  
 I will be out of the

in Los Angeles after available of the works any have been included and some may have been

extraordinary work by are paintings by outstanding works by RAUSCHENBERG, and

the works, please contact with respect to the prices decision on this by

yours,  
*C. Zachary*  
 ZACHARY

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Collectors <sup>WSU</sup> FACTOR  
WSR

LAW OFFICES  
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9601 WILSHIRE BOULEVARD  
BEVERLY HILLS, CALIFORNIA 90210

MARVIN B. MEYER  
DONALD T. ROSENFELD  
ALLEN E. SUSMAN  
GEORGE C. ZACHARY  
PETER R. COHEN  
JEFFREY I. NAGIN  
VICTOR S. NITTEVILLE (1925-1960)  
NORMAN H. GAREY  
GARY A. SCHLESSINGER  
LAWRENCE S. KARTIGANER  
DAVID D. WEXLER  
EDWARD J. RIORDAN  
IRA E. YELLIN  
MICHAEL ROSENFELD  
ROBERT H. THAU  
STEPHEN A. KROFT  
MELVIN ZIONTZ  
E. BARRY HALDEMAN  
KENNETH MEYER

May 23, 1970

CRESTVIEW 1-9144  
BRADSHAW 2-0726

CABLE ADDRESS: ROMERSU

Curator, Modern Art  
Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

Dear Sir:

I have been appointed agent to sell the outstanding collection of contemporary American art owned by Donald and Lynn Factor. I enclose a list of the works which are available.

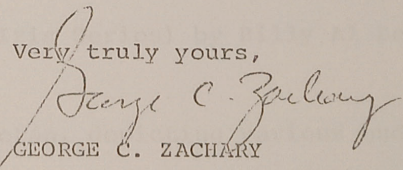
I can be contacted at the ST. MORITZ HOTEL, 50 Central Park South, New York, New York 10019, telephone, PLaza 55800, from May 26 through May 29, 1970, and at the above address after July 1. I will be out of the country during the month of June.

The works can be inspected in Los Angeles after July 1 and slides or photographs are available of the works if you are not familiar with them. Many have been included in museum shows throughout the country and some may have been shown in your museum.

The collection contains an extraordinary work by JASPER JOHNS (Item 20), two fine and rare paintings by FRANK STELLA (Items 19 and 24), and outstanding works by LICHTENSTEIN, BELL, RUSCHA, REINHARDT, RAUSCHENBERG, and BENGSTON.

If you have any interest in the works, please contact me. No final decision has been made with respect to the prices to be charged but I expect to have a decision on this by July 1, 1970.

Very truly yours,

  
GEORGE C. ZACHARY

GCZ:D

Enclosures

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## EXHIBIT A

1. One painted construction by Edward Kienholz, THE WIDOW, dated 1961.  $44" \times 47"$
2. One painted construction by Edward Kienholz, BESTFORM, dated 1960, 26" (h) x 24" (w) x 10" (d).
3. One construction of wood and glass by Joseph Cornell, SAND FOUNTAIN, Ca. 1954, 11-3/4" x 7" x 4-3/4" deep.
4. One construction, wood, paint, wax etc. by Bruce Conner, signed, dated and titled on back, OVEN, executed in 1960,  $16\frac{1}{4}" \times 25\text{-}1/2" \times 6\text{-}1/2"$ .
5. One colored ceramic sculpture on wood base by Kenneth Price, RED, 1961, executed in Ocean Park, California, Size: Ceramic: 15" (h) x 14" (base diameter, base 54-3/4" (h) x 24" x 24".
6. Sculpture by Jean Tinguely, MONSTRANZ, welded steel junk sculpture, 36" (h).
7. Marcel Duchamp, OBJECT DARD, 1961, bronze 4/8, length 8".
8. Andy Warhol, CARTON, sculpture, 1964, 10" x 19" x 9-1/2" wide.
9. George Brecht, PLAY INCIDENT, wood and mixed media construction, 40-1/2" x 10-1/2" x 3".
10. Robert Morse, SWIFT RULER, 1962, wood and velvet constructions 17" x 4-1/2".
11. One UNTITLED DRAWING (Iris Series) by Billy Al Bengston, 1960, 14" (h) x 18" (w).
12. One color drawing, Tibetan, depicting various buddhas in empyrean, stylized cloud landscape, size about 14" x 14" in gilt moulding frame with velvet lining.
13. Ed Bercal, UNTITLED, 1963, drawing, 10-1/2" x 8", glazed and framed.

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- 3 dated 1961.
- 4 2. One painted construction by Edward Kienholz, BESTFORM,
- 5 dated 1960, 26" (h) x 24" (w) x 10" (d).
- 6 3. One construction of wood and glass by Joseph Cornell,
- 7 SAND FOUNTAIN, Ca. 1954, 11-3/4" x 7" x 4-3/4" deep.
- 8 4. One construction, wood, paint, wax etc. by Bruce Conner,
- 9 signed, dated and titled on back, OVEN, executed in 1960, <sup>16 1/2"</sup>
- 10 25-1/2" x 6-1/2".
- 11 5. One colored ceramic sculpture on wood base by Kenneth Price,
- 12 RED, 1961, executed in Ocean Park, California,
- 13 Size: Ceramic: 15" (h) x 14" (base diameter, base 54-3/4" (h)
- 14 x 24" x 24".
- 15 6. Sculpture by Jean Tinguely, MONSTRANZ, welded steel junk
- 16 sculpture, 36" (h).
- 17 7. Marcel Duchamp, OBJECT DARD, 1961, bronze 4/8, length 8".
- 18 8. Andy Warhol, CARTON, sculpture, 1964, 10" x 19" x 9-1/2" wide.
- 19 9. George Brecht, PLAY INCIDENT, wood and mixed media
- 20 construction, 40-1/2" x 10-1/2" x 3".
- 21 10. Robert Morse, SWIFT RULER, 1962, wood and velvet constructions,
- 22 17" x 4-1/2".
- 23 11. One UNTITLED DRAWING (Iris Series) by Billy Al Bengston, 1960,
- 24 14" (h) x 18" (w).
- 25 12. One color drawing, Tibetan, depicting various buddhas in
- 26 empyrean, stylized cloud landscape, size about 14" x 14" in
- 27 gilt moulding frame with velvet lining.
- 28 13. Ed Bernal, UNTITLED, 1963, drawing, 10-1/2" x 8", glazed and
- 29 framed.
- 30 14. Bruce Conner, UNTITLED, 1963, Drawing, 24" x 18".
- 31 15. One UNTITLED, gouache painting on board by John Altoon, 1961,
- 32 30" (h) x 40" (w), glazed and framed.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 1 16. Water color and gouache drawing by Bohbot, dated 1958,
- 2 abstraction size about 10" x 12", glazed and framed.
- 3 17. Water color by Gerhard Lojen, dated 1958, REVOLTE, size about
- 4 10" x 26", glazed, framed and matted contemporary.
- 5 18. One oil and collage combine painting on canvas by Robert
- 6 Rauschenberg, FORECAST, 1959, 39" x 46".
- 7 19. One painting of alum. paint on canvas by Frank Stella,
- 8 MARQUIS DE PORTAGO, 1960, executed in New York City,
- 9 repainted 1965, 94-1/2" x 71-1/2".
- 10 20. Painting of encaustic medium and newsprint on canvas by
- 11 Jasper Johns, TENNYSON, 1958, 73-1/2" x 48-1/4".
- 12 21. Painting, BED OF ROSES, Robert Irwin, oil on canvas,
- 13 66" x 66".
- 14 22. Painting, SPRAY, Roy Lichtenstein, 68" x 36".
- 15 23. Josef Albers, STUDY FOR HOMAGE TO THE SQUARE, dimmed center,
- 16 oil on masonite, 18" x 18".
- 17 24. Frank Stella, SEVEN STEPS, 1958, oil/canvas, 85" x 61-1/2".
- 18 25. Andy Warhol, LIZ TAYLOR DIPTYCH, 1963, 2 panels, each
- 19 40" x 40", silk screen and paint on canvas.
- 20 26. Larry Bell, A WISP OF THE GIRL SHE USED TO BE, 1963, painting
- 21 with glass and mirror relief, 48" x 48".
- 22 27. Robert Irwin, UNTITLED, oil on canvas, 1964, 83" x 84".
- 23 28. Edward Ruscha, STANDARD STATION, 10¢ Western Being Torn in
- 24 Half, 1964, oil/canvas, 121-1/2" x 65".
- 25 29. Craig Kauffman, GREEN-RED, acrylic on plexiglas, 90" x 46-1/2",
- 26 1965.
- 27 30. Billy Al Bengston, TROY, oil on board, 1962, 60" x 60".
- 28 31. Roy Lichtenstein, SMALL SUNSET, enamel on steel, 1964,
- 29 22-1/4" x 36".

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 3 17. Water color by Gertrude Boyer, GREEN-RED, 1965,  
4 10" x 26", glazed, framed and matted contemporary.
- 5 18. One oil and collage combine painting on canvas by Robert  
6 Rauschenberg, FORECAST, 1959, 39" x 46".
- 7 19. One painting of alum. paint on canvas by Frank Stella,  
8 MARQUIS DE PORTAGO, 1960, executed in New York City,  
9 repainted 1965, 94-1/2" x 71-1/2".
- 10 20. Painting of encaustic medium and newsprint on canvas by  
11 Jasper Johns, TENNYSON, 1958, 73-1/2" x 48-1/4".
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26 1965.
- 27 30. Billy Al Bengston, TROY, oil on board, 1962, 60" x 60".
- 28 31. Roy Lichtenstein, SMALL SUNSET, enamel on steel, 1964,  
29 22-1/4" x 36".
- 30 32. Roy Lichtenstein, ENAMEL LANDSCAPE RELIEF, 1964, 28-1/2" x 42"
- 31 33. Richard Pettibone, PAINTING ON GLASS, 1963, 8 panels, each  
32 10" x 6", overall 10" x 49".

UNIVERSITY OF  
 HOUSTON  
 434 UNIVERSITY BLVD  
 HOUSTON, TEXAS 77002

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- 1 34. Portfolio by Marcel Duchamp, BOX IN A SUITCASE, 24" x 12" x 4".
- 2 35. Etching by George Rouault, 1922, depicting two mourners  
3 adjacent a reclining figurine (Christ) size about 16" x 21",  
4 in gilt frame, glazed and matted.
- 5 36. Color etching by Joan Miro entitled PHILOSOPHERE NUMBER TWO,  
6 1958, glazed and framed, 18" x 24".
- 7 37. Josef Albers portfolio, 1964.
- 8 38. Wadsworth portfolio, TEN WORKS BY TEN PAINTERS, Silkscreen,  
9 24-3/4" x 21-1/4", 1964.
- 10 39. Robert Rauschenberg portfolio, 1964, DANTE'S INFERNO BOOK  
11 #269/300, with PRIZE #12/43 - Book 24" x 24" x 2".
- 12 40. Relief oilwood and canvas - CONCETTO SPAZIALE, 1966, by Lucio  
13 Fontana, 70" x 75-1/2".
- 14 41. Victor Vasarely, gouache, 6" x 13-1/2".
- 15 42. Painting on aluminum, ANDREW, Billy Al Bengston, 48" x 48".
- 16 43. One ceramic sculpture, SLICE OF CAKE, Claes Oldenburg,  
17 4" x 11" x 4".
- 18 44. Larry Bell, UNTITLED, glass sculpture, 24" x 24" x 24".
- 19 45. Anthony Caro, RED & BLUE, 1964, metal sculpture, 38" x 121"  
20 x 95".
- 21 46. Marcel Duchamp, roto relief, 15" x 15".
- 22 47. Man Ray, Metronome, 9" x 4-1/2" x 4-1/2".
- 23 48. Ad Reinhardt, BLACK PAINTING, 1960, oil/canvas, 60" x 60".
- 24 49. Ellsworth Kelly, GATE, 1959, sculpture, 66" x 62".
- 25 50. Roy Lichtenstein, GUN BANNER, 8' (h).
- 26 51. Donald Judd, UNIT MODELAR SCULPTURE, 1967.
- 27 52. Warhol, ELECTRIC CHAIR, 1964, silk screen on canvas,  
28 39" x 68-1/2".
- 29 53. Wallace Berman, set of four collage, 14" x 11", glazed and

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- 3 adjacent a reclining figure (silkscreen), same as above as above,  
 4 in gilt frame, glazed and matted.
- 5 36. Color etching by Joan Miro entitled PHILOSOPHERE NUMBER TWO,  
 6 1958, glazed and framed, 18" x 24".
- 7 37. Josef Albers portfolio, 1964.
- 8 38. Wadsworth portfolio, TEN WORKS BY TEN PAINTERS, Silkscreen,  
 9 24-3/4" x 21-1/4", 1964.
- 10 39. Robert Rauschenberg portfolio, 1964, DANTE'S INFERNO BOOK  
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 28 39" x 68-1/2".
- 29 53. Wallace Berman, set of four collage, 14" x 11", glazed and  
 30 framed.
- 31
- 32

1400 GLEBE  
 ROBERT L. D. MILLER  
 423 BROADWAY  
 10013 NEW YORK, N.Y.  
 212 675 1100

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*Jul - Collections - Falk*

# THE MUSEUM OF MODERN ART

*✓ cd. made*

**Date:** October 14, 1952

**To:** Dorothy Miller

**Re:** attached

**From:** Edgar Kaufmann, Jr.

Dear Dorothy:

I seized these photos when I saw that Marjory had duplicates. I thought that they might be useful in your artists files.

I think in a few minutes on a phone, you or Miss Mazo could easily fill in dimensions, etc., if they seem important.

*S - don't bother now.*

*EK*

*Mrs Marjory Falk  
NYC*

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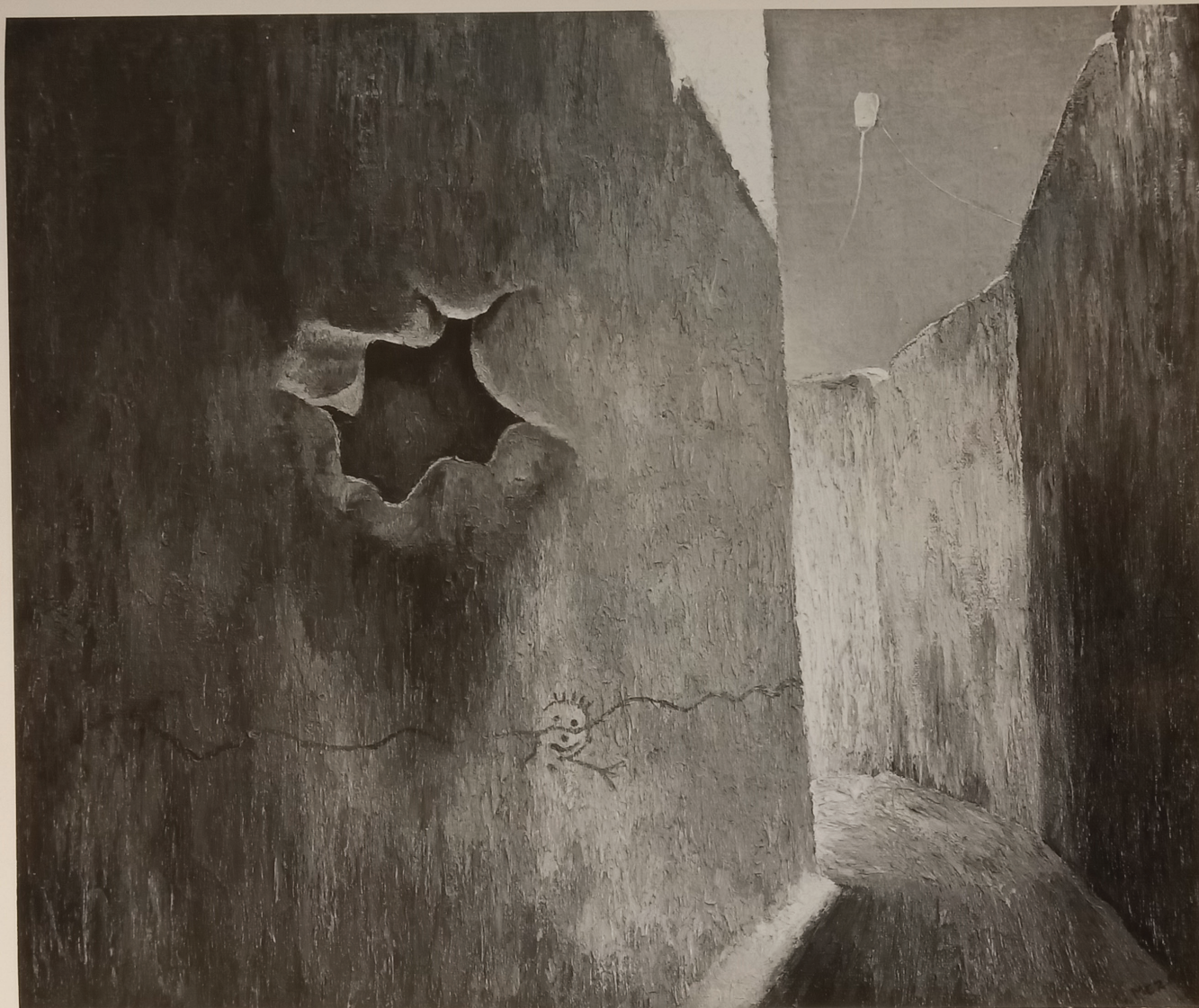
Guillermo Meza

Coll. Mrs. Marjory Falle

OLIVER BAKER  
PHOTOGRAPHY  
10-788  
241 EAST 18th St.  
GRamercy 3-0160

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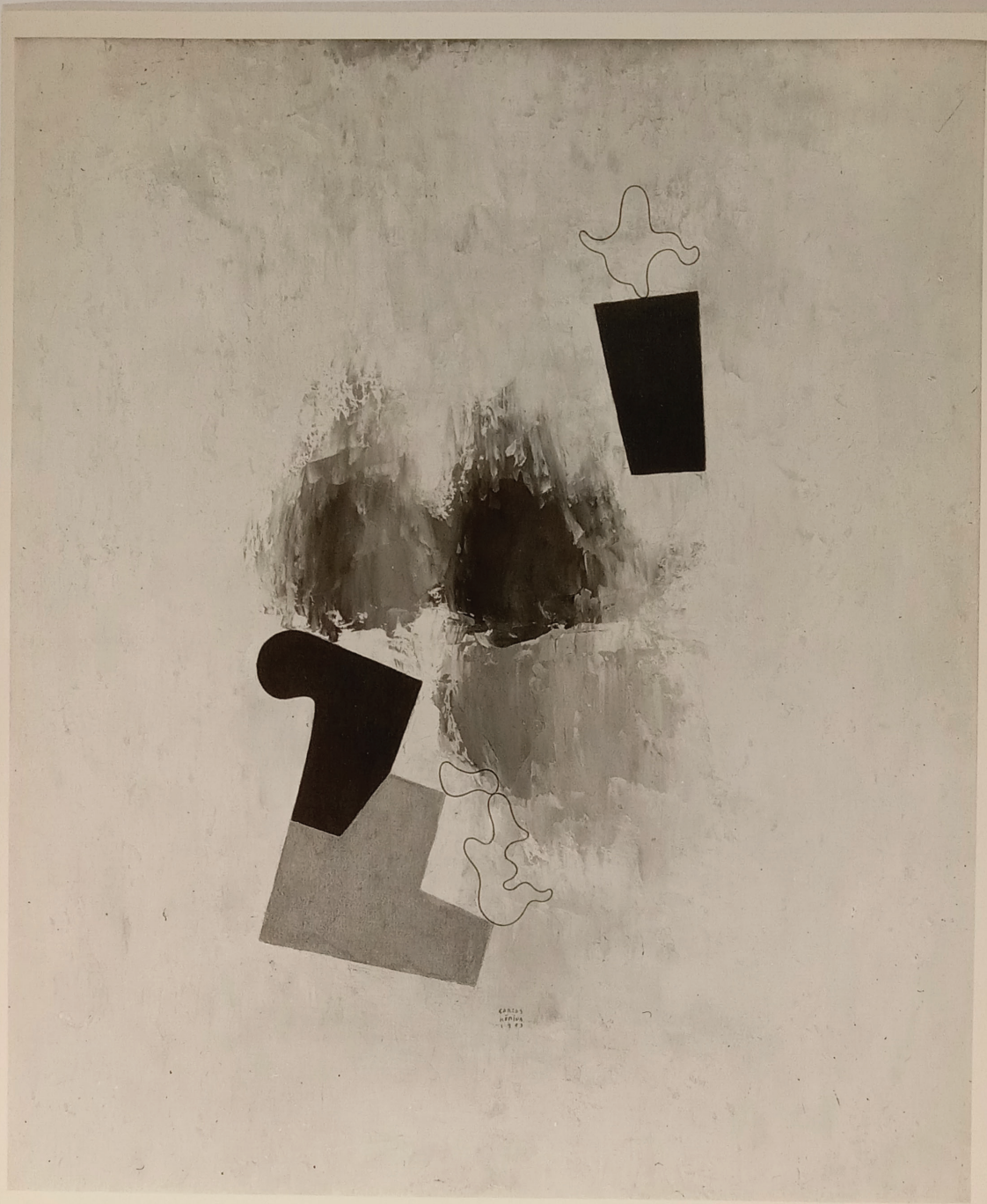
*Guillermo Uscya*

*Coll. Mrs. Marjory Falk*

OLIVER BAKER  
PHOTOGRAPHY  
**10-800**  
241 EAST 18th ST.  
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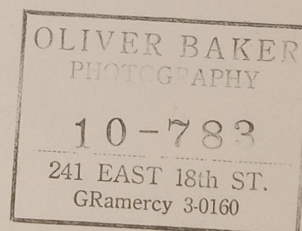
RAUSCHENBERG  
UNTITLED  
1965

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*Carlos Merida*

*coll. Mrs. Marjorie Falk*



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TOP

Sigueiros ?

Coll. Mrs. Marjory Falk

OLIVER BAKER  
PHOTOGRAPHY  
10-787  
241 EAST 18th ST.  
GRAMERCY 3-0160

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*Guerrero Galvan*

*Collection Mrs Marjory Falk*

OLIVER BAKER  
PHOTOGRAPHY  
**10-784**  
241 EAST 18th ST.  
GRamercy 3-0160

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1963

MEMORANDUM

To: Mr. Barr -  
 From: EMILY C. STONE  
 Date:  
 Subject: I thought you might like to know that George Farkas has just increased his membership from \$250 - 1000 - Do you know anything about him - Is he worth calling?

\$137,500 IS PAID FOR MONET WORK

Collection of Dress Executive Auctioned for 1.1 Million

Fifty-seven widely known works of modern art were sold for a total of \$1,121,300 in the Parke-Bernet Galleries last night, in an auction that brought several surprises and an embarrassing moment for the auctioneer.

The works, most of which had toured leading museums for two years under the auspices of the American Federation of Arts, were a small part of the collection of Larry Aldrich, the dress manufacturer. Mr. Aldrich said the works, largely by older masters of the modern art movement, no longer reflected his interest—and besides, he needed more room.

More than 1,200 persons turned out for the auction, one of the major events of the season. They overflowed the main salon of the gallery, at 980 Madison Avenue, and many had to view the sale by closed-circuit television from two adjoining rooms.

The top price, \$137,500, was bid for a large Claude Monet, "Water Lilies," by George Farkas, head of Alexander's, Inc., the department store chain. Mr. Farkas, an active bidder, also bought a Paul Signac painting for \$43,000 and a Matisse for \$13,000.

The payment for the Monet had been assigned by Mr. Aldrich to the Museum of Modern Art and the Whitney Museum, to buy paintings of younger artists.

An unidentified Midwestern collector paid \$110,000 for Paul Gauguin's "The Washerwoman," painted in Brittany about 1894 but reflecting Gauguin's first visit to Tahiti. A 1908 Picasso, a seated female nude painted in a manner foreshadowing cubism, was sold to the Marlborough-Gerson Galleries of New York for \$100,000.

The Midwestern collector also won a self-portrait of Edouard Vuillard for \$57,500, by a split second.

As the auctioneer, Louis J. Marion, newly named president of Parke-Bernet, brought the hammer down, a bid of \$60,000 was heard almost simultaneously. Mr. Marion hastily reversed himself, and accepted the \$60,000 figure. This brought loud boos.

Mr. Marion hesitated, then said firmly that he was not affected "by this kind of an expression of opinion." But he reversed himself again and awarded the picture to the lower bidder.

It was not an unusually large transaction for Mr. Marion. He was the auctioneer who sold Rembrandt's "Aristotle Contemplating the Bust of Homer" to the Metropolitan Museum of Art two years ago for \$2,300,000.

Some of the winning bids

Farkas' collector

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Collectors Records	20

pieces of the American School, were a small part of the collection of Larry Aldrich, the dress manufacturer. Mr. Aldrich said the works, largely by older masters of the modern art movement, no longer reflected his interest—and besides, he needed more room.

More than 1,200 persons turned out for the auction, one of the major events of the season. They overflowed the main salon of the gallery, at 980 Madison Avenue, and many had to view the sale by closed-circuit television from two adjoining rooms.

The top price, \$137,500, was bid for a large Claude Monet, "Water Lilies," by George Farkas, head of Alexander's, Inc., the department store chain. Mr. Farkas, an active bidder, also bought a Paul Signac painting for \$43,000 and a Matisse for \$13,000.

The payment for the Monet had been assigned by Mr. Aldrich to the Museum of Modern Art and the Whitney Museum, to buy paintings of younger artists.

An unidentified Midwestern collector paid \$110,000 for Paul Gauguin's "The Washerwoman," painted in Brittany about 1894 but reflecting Gauguin's first visit to Tahiti. A 1908 Picasso, a seated female nude painted in a manner foreshadowing cubism, was sold to the Marlborough-Gerson Galleries of New York for \$100,000.

The Midwestern collector also won a self-portrait of Edouard Vuillard for \$57,500, by a split second.

As the auctioneer, Louis J. Marion, newly named president of Parke-Bernet, brought the hammer down, a bid of \$60,000 was heard almost simultaneously. Mr. Marion hastily reversed himself, and accepted the \$60,000 figure. This brought loud booing.

Mr. Marion hesitated, then said firmly that he was not affected "by this kind of an expression of opinion." But he reversed himself again and awarded the picture to the lower bidder.

It was not an unusually large transaction for Mr. Marion. He was the auctioneer who sold Rembrandt's "Aristotle Contemplating the Bust of Homer" to the Metropolitan Museum of Art two years ago for \$2,300,000.

Some of the winning bids caused surprise, and suggested shifting market values. The Vuillard had been expected to go between \$40,000 and \$45,000, rather than \$57,500.

A number of others, however, drew prices well below expectations. A Jean Dubuffet estimated at \$15,000 to \$17,000 went for \$9,500, and a Pierre Soulages rated at \$10,000 to \$12,000 drew only \$6,000.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Indigo Paintings* Collector  
*on skins*

Please keep me informed of the general activities of the  
Museum of Modern Art.

JERE ABBOTT  
ASSOCIATE DIRECTOR

Name Mrs Henry Farnum

Address perhaps in Philadelphia

Please leave this card signed at the entrance desk.

TRUSTEES OF THE MUSEUM

A. CONGER GOODYEAR, PRESIDENT • MISS LIZZIE BLISS, VICE PRESIDENT • MRS. JOHN D. ROCKEFELLER, Jr., TREASURER • FRANK CROWNINSHIELD, SECRETARY • WILLIAM T. ALDRICH • FREDERIC CLAY BARTLETT • STEPHEN C. CLARK • MRS. W. MURRAY CRANE • CHESTER DALE • SAMUEL LEWISOHN • DUNCAN PHILLIPS • MRS. RAINY ROGERS • PAUL J. SACHS • MRS. CORNELIUS J. SULLIVAN

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

ALFRED H. BARR, JR.  
DIRECTOR

THE MUSEUM  
OF MODERN ART

JERE ABBOTT  
ASSOCIATE DIRECTOR

730 FIFTH AVENUE • ROOM 1205 • NEW YORK CITY

*Collector = Felshin*

*J. S. Felshin  
332 Riverside Drive  
N.Y.C.*

*Has collection of Ryderson*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Farnum  
Felshin

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Collectors Records	20

*Collection - Feldhäusser*

Notes on his Collection of Paintings by Kurt Feldhäusser, Berlin 1943

Meine Gemäldesammlung

Die Sammlung ermöglicht einen tiefen Einblick in die leidenschaftlichen Frühperioden der Chagall und Kirchner. Darüber hinaus vertritt sie in menschlich diesseitigen Themen die jugendfrische, in stürmischer Revolte gegen ihre bewusste Dekadenz raffiniert barbarische Malerei Europas vom Anfang des zwanzigsten Jahrhunderts. Ihr an jedes einzelne Bild angelegter Qualitätsmasstab war einerseits Wahrheit des Gesichtes, seine zwingende Überzeugungskraft trotz oder dank kühnster Verformung der irdischen Wirklichkeit, andererseits hoher koloristischer Rang, die Fähigkeit immer neue Empfindungen auszulösen durch überlegene, stets wache, zufallsfreie Bändigung des Zusammenspiels erlesener Farben und erlebter Formspannungen.

Diese allmählich herausgebildeten Ansprüche konnten nur durch langwierige, hartnäckige Sammeltätigkeit befriedigt werden. Die lieblichen Tafeln der Vivin und Bombois, erworben in jugendlichem Alter in Paris, kargen Geldmitteln allein erschwinglich unter dem, was Wilhelm Uhdes Charme propagierte, bildeten 1926 den Anfang und Jahre hindurch den einzigen Bestand. Das innere Wachstum, Abschied vom biedermeierlichen Hügelland und Aufstieg zu einem Gipfel des dahinter emporragenden Hochgebirges des Expressionismus, ist der herben Atmosphäre Berlins und einem energischen Anstoss des faszinierenden Kirchner-Kenners Willy Kurth zu danken. Gern wurde Chagalls Kreuzigung mit dreiundzwanzig Bombois bezahlt, der einzige Matisse mit einem Dutzend bester Vivins. Doch ergaben sich im Lauf der Jahre auch Rangstreitigkeiten zwischen Bildern der Meister der Ausdruckskunst. Ein kleiner Picasso machte dem Zirkusreiter von Kirchner Platz. Franz Marcs "Lagernde Tiere" unterlagen Chagall. Dieser forderte auch das unliebsame Opfer eines strahlenden Kandinsky und dreier Hauptwerke von Paul Klee. Allerdings hätte der erste durch seine volle Ablösung vom sichtbaren Gegenstand, der zweite durch seine uüersinnliche Traumlyrik die mehr irdisch gebundene Einheit gefährdet. Die Sehnsucht nach grossen Picassos blieb ungestillt. Ein verzehrender Sammeltrieb fand seinen befreienden Abschluss in den gewählten Reihen der Kirchner und Chagall und in je einer aussergewöhnlichen Landschaft aus der ersten Vollkraft ihrer Anreger Matisse und Derain.

Katalog

Kirchner

Tafel 4

Dünen auf Fehmarn.

(Stürmisches Wogen der abendlichen Dünenlandschaft)

gemalt 1912, erworben 1938

Ol auf Leinwand 85:95

früher Slg. Max Fischer, Frankfurt a. M.

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Tafel 10

~~Kipchauer~~

Bildnis Oskar Schlemmer

(Bildnis der nervösen Geistigkeit eines ringenden Künstlers)

gemalt 1914, erworben 1943

Ol auf Leinwand 71:60

früher Folkwang-Museum, Essen

Gustav Schiefler, Die Graphik Ernst Ludwig Kirchners, Berlin-Charlottenburg 1931, Bd. II, p. 22:

"Wenn etwa für ein Gesicht, das er aus bestimmten zwingenden Gründen in Vorderansicht geben will, das Profil der Nase von bedeutungsvoller Wichtigkeit ist, so scheut er sich nicht, die Seitenansicht der Nase dem Enface-Porträt einzufügen. Dies ist bereits 1914 geschehen in einem Öl-bilde "Bildnis Schlemmer", das sich im Besitz des Folkwang-Museums befindet. Da durchaus keine plastische Wirkung angestrebt wird, vielmehr der flächige Charakter der Darstellung gewahrt bleibt, hat die Lösung des Problems, so barock sie auf den ersten Blick erscheinen mag, nichts Unnatürliches".

Katalog

Chagall

Tafel 20

Kreuzigung

(Schrei des sterbenden Christus im Aufruhr der Naturgewalten)

gemalt 1912, erworben 1937

Ol auf Leinwand 174:191

früher Slg. Bernhard Köhler, Berlin. Lieblingswerk von Franz Marc.

Wilhelm Uhde, Picasso et la Tradition Française, Paris 1928, p. 83:

"L'un des principaux représentants de la peinture européenne est le juif russe Chagall. En lui le russe extrême et l'extrême judaïsme se fondirent totalement et constituèrent un grand événement artistique.

Si l'on s'est jamais trouvé devant la puissante Crucifixion de la collection Bernhard Köhler, on a dû avoir l'impression de se trouver devant un Grünewald de race juive."

Tafel 22

Der Geburtstag

(Vision überschwenglichen Glückes inmitten verklärter irdischer Dinge)

gemalt 1915, erworben 1935

Ol auf Pappe 81:101

früher Slg. Heinrich Kirchhoff, Wiesbaden.

Hans F. Secker im Ausstellungskatalog des Kölnischen Kunstvereins, Köln 1925, p. 7:

"Die glühende sinnliche Farbe des Henri Matisse erhöht von nun ab oft den Reiz der Chagallschen Bilder. Das Rot des "Geburtstages", der sonst die Diele des Chagallschen Landhauses in Boulogne sur Seine schmückt, strahlt uns so festlich entgegen, dass wir die Handlung des Glückwunschs umgehend uns zu den bunten Tüchern im Hintergrunde tasten und diskret bei solchen Nebensachen verweilen, um nicht zu stören..."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Tafel 10

~~Kirchner~~

Bildnis Oskar Schlemmer

(Bildnis der nervösen Geistigkeit eines ringenden Künstlers)

gemalt 1914, erworben 1943

Ol auf Leinwand 71:60

Früher Folkwang-Museum, Essen

Gustav Schiefler, Die Graphik Ernst Ludwig Kirchners, Berlin-Charlottenburg 1931, Bd. II, p. 22:

"Wenn etwa für ein Gesicht, das er aus bestimmten zwingenden Gründen in Vorderansicht geben will, das Profil der Nase von bedeutungsvoller Wichtigkeit ist, so scheut er sich nicht, die Seitenansicht der Nase dem Enface-Porträt einzufügen. Dies ist bereits 1914 geschehen in einem Ölbilde "Bildnis Schlemmer", das sich im Besitz des Folkwang-Museums befindet. Da durchaus keine plastische Wirkung angestrebt wird, vielmehr der flüchtige Charakter der Darstellung gewahrt bleibt, hat die Lösung des Problems, so barock sie auf den ersten Blick erscheinen mag, nichts Unnatürliches".

Katalog

Chagall

Tafel 20

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Tafel 22 (Continued)

"Fortune", Vol. XXIV, Number 6, New York, December 1941:

"Marc Chagall has little in common with the abstract cubists and their cold, precise, intellectual approach. Chagall is humorous, often sentimental, and belongs to no particular school, though he is obviously a predecessor of the surrealists. The Birthday, painted in 1915, is as significant as laughter. You can take it or leave it, according to whether you happen to like exuberant colors, lively design, cockeyed humor. Chagall's paintings are mostly fantasies of love and of the peasant customs of the Russian villages of his childhood. The completely humorless Nazis got rid of his charming canvases as "degenerate art"."

Tafel 23

CHAGALL

Ahasver

(Das arme Heimatdorf als zartes Gespinnst durchsichtiger Kristalle mit dem Phantom des ewigen Juden)

gemalt 1916, erworben 1936

Ol auf Leinwand 67:93

früher Galerie van Diemen, Berlin

Alfred Kuhn in Kunstchronik und Kunstmarkt, Leipzig 1923, p290:

"Zwischen dem Weiss des Schnees und dem Schwarzgrau des Zaunes eine breite Skala graulicher Töne, über denen gleichsam ein Duett sich erhebt zwischen dem saftigen Grün eines zweiten Saunes und dem Blau der Kirchenbedachung".

Katalog

Derain

Tafel 26

Landschaft bei Cassis

(Melodie Südfrankreichs aus satten Tönen und schwingenden Kurven)

gemalt 1907, erworben 1938

Ol auf Leinwand 46:55

früher Slg. Bernhard Köhler, Berlin.

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Frank Ferrante  
1919 71st St  
Bklyn 4

Collector

12/20/60

Sisley - landscape. 40x30cm

Joubert Imp. 30x4

Henner - copy of Sleeping Venus Titian  
landscape

Alfred? Damoye - Impressionist  
2 landscapes

Lambert - winter landscape

Joseph Holler - Czechoslovakia 2

1 large 10'  
view of Egypt  
2 women in village

George Gasté - from King Farouk  
Bedouin girl  
canogate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Gen'l - Colls. - Marshall Field*

Inter-office Memorandum

Date January 5, 1938

To Miss Miller

From Mr. Barr

Staff

Mr. Barr  
Mr. Mabry

Miss Bellus  
Miss Browning  
Mrs. Collins  
Mrs. Cooke  
Miss Courter  
Mr. D'Amico  
Miss Dudley  
Miss Fugarini  
Miss Henrich  
Miss Johlin  
Miss Kaczka  
Miss Kolmer  
Miss Maynard  
Miss Miller  
Mr. McAndrew  
Mr. Newhall  
Miss Newmeyer  
Mr. Powell  
Mrs. Reinfeld  
Mrs. Schwartz  
Miss Sewall  
Miss Smith  
Miss Townsend  
Miss Ulrich

Miss Olson  
Miss van Hook  
Mr. Tremp

Mr. Ekstrom  
Billy  
Eddie

*250 Paic*

Here is a list of Marshall Field's paintings for our files:

- |               |   |
|---------------|---|
| Cézanne       | Fruit trees near a house.<br>Oil, ca. 15 x 20 inches. B-  |
| Van Gogh      | Green landscape. <i>Shown in our gallery, Summer 1937</i><br>Canvas of 40 ( <del>Chaume, Summer, 1937</del> ) |
| Renoir        | Seated bather.<br>ca. 18 x 14 inches. Probably late 80's. B-  |
| Renoir        | Landscape with many small figures.<br>Mid-70's. Canvas of 40. A-  |
| Monet.        | Street scene<br>70's. ca. 24 x 18 inches. C+  |
| Gauguin       | Landscape (Martinique?)<br>30 x 20 ca. B+   |
| Rousseau      | Landscape with arabesque trees, avenue at left.<br>ca. 22 x 16 inches. B- <i>now Metropolitan</i>             |
| Edward Murray | Portraits of Mr. and Mrs. Field. Good.  |
| Sargent       | Two watercolors. Good.  |

*Verh*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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*Collectors* *FISHBACK*

## THE MUSEUM OF MODERN ART

cc: Dorothy Miller  
Dorothy Dudley  
Mrs. Woodruff *Z*

Date October 17, 1958

To: James T. Soby

Re: Gifts offered

From: Alfred Barr

Dear Jim:

I went to see the collection of Mrs. H. Fishback (Hampshire House, 59 Central Park South, Apt. 2006) who had phoned to ask whether we would be interested in a Degas pastel and possibly a Modigliani as gifts. I was there within three or four hours and found the Degas one of the large figures of women bathing, not first-rate in quality. I explained that we would be glad to have it but couldn't assure her that we would be able to have it on view all the time. She seemed perfectly amenable and was apparently willing to let us do what we wanted to with the picture which she proposes to give outright before the end of the year. She also showed me a Modigliani which baffled me because it has authentications from Madame Zborowska and Salmon, but seems so feeble I could scarcely believe it to be authentic -- reportedly a portrait of Radiguet. She had heard before that it might not be genuine but was puzzled by the documents. I said that we would not want the Modigliani.

She then showed me a very lively Valtat landscape which she said she might give us along with the Degas. I welcomed the thought.

She asked what she should do. I said she should write a note offering the things to which we would respond. I said we'd like to bring them before our Committee though I did not know the date of the meeting at that time.

Other works in her collection were:

Archipenko: small early bronze pear-shaped figure, 1909  
Dufy: very early café scene about 9 x 12", quite exceptional, bought from Wisselinghe  
Redon: brilliant pastel of a head of Orpheus with a guitar and a row of flowers beneath  
Cross: early landscape, 1886, feeble pointillism  
Degas: bronze, exactly the same pose as the big pastel offered to the Museum.  
Two small pointillist panels; I've forgotten name of painter.

*Aleria: F.Y.I.  
collections*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Genl: COLLECTIONS  
Feby 21 Florida

January 9, 1962

Gentlemen:

We would much appreciate a catalogue of your exhibition "Painting and Sculpture in Florida Collections".

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

College of Architecture and  
Fine Arts  
Department of Art  
University of Florida  
Gainesville, Florida

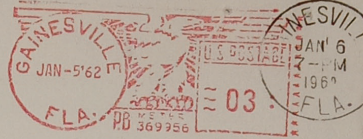
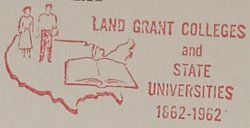
AHB:ld

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Feyn

COLLEGE OF ARCHITECTURE & FINE ARTS  
DEPARTMENT OF ART  
UNIVERSITY OF FLORIDA  
GAINESVILLE



AN INVITATION TO

Alyred Barr, Director  
Museum of Modern Art  
11 W 53rd St.  
NYC. NY

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YOU AND YOUR FRIENDS ARE CORDIALLY INVITED TO PREVIEW  
A LOAN EXHIBITION OF ORIGINAL WORKS BY MASTERS OF TWENTIETH CENTURY ART

**PAINTING AND SCULPTURE IN FLORIDA COLLECTIONS**

SUNDAY AFTERNOON, JANUARY FOURTEENTH, FROM FOUR TO SIX O'CLOCK  
IN THE FLORIDA UNION SOCIAL ROOM

**MR. WILLIS F. WOODS, DIRECTOR**  
OF THE NORTON GALLERY OF ART, WEST PALM BEACH, FLORIDA

**WILL SPEAK ON THE NORTON ART COLLECTION**  
AT THREE O'CLOCK IN THE FLORIDA UNION, ROOM 324

THE EXHIBITION CONTINUES THROUGH THURSDAY, JANUARY EIGHTEENTH

ORGANIZED AND PRESENTED BY GRADUATE SEMINAR ART 621, FALL, 1961.

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

Mr. Errol Flynn  
7740 Malholland Dr.  
Hollywood 46

---

Artist	Title	Date	Medium	Dimensions	
				Height	Width

---

Gauguin

Van Gogh

Mother & Child

Decker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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D M ✓

Gen'l - Collections (Fleischmann)

23 April 1956

Dear Mrs. F. Barr:

Dear Mr. Fleischmann:

I am very pleased indeed to have your letter of November 21st from Bolzano. I had a very strenuous fall, first with illness and then with our usual annual report and the can understand, it was with acute disappointment that I

realized your Picasso and Braque pictures had been turned over to a dealer without any notification to us of your intention to sell. I am relieved to know that this was done without your knowledge or authorization by your representative, though it doesn't lessen my regret. However, except for a few watercolors and drawings, although we have a fair number of prints,

I have looked at the transparencies of Mr. Lenne's work, and I don't believe that we would be interested in acquiring it at this time. Perhaps I can see them when I

next come to Zürich. Meanwhile I am returning the transparencies to you under another cover. Incidentally, he recently received from Buenos Aires news of a long lost de Chirico which he had seen in Berlin in 1927 but had lost sight of.

Sincerely,

I am so sorry to hear of your illness. I hope you are feeling much better now. I remember with such gratitude your kindness when I was taken sick in Bolzano.

Alfred H. Barr, Jr.

Director of the Museum Collections

I should tell you also that I reported to the curator of our Print Room, Mr. Marcel Fleischmann, an extraordinary collection of German Expressionist prints you had excited by my account of your Kirchner color woodcuts.

Zürich 32, Switzerland

My wife and I remember with very great pleasure our visits to you both in Bolzano. We send you our very best wishes.

Sincerely,

Alfred H. Barr, Jr.

Ku

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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D. Miller ✓

Gen'l - Collections  
(John)

COLLECTION OF MRS. EDSEL FORD, Detroit

March 25, 1955

5 December 1955

OSTIA LITTORALE Mont Sainte-Victoire

Dear Mrs. Fohn:

I am very pleased indeed to have your letter of November 21st from Bolzano. I have been very remiss in not having written you before this. I have had a very strenuous Fall, first with illness and then with our usual annual report and then a special exhibition of recent acquisitions.

I am sending you, as I promised, the recent book on the Museum Collections called Masters of Modern Art. I hope that you and Mr. Fohn will find it interesting. I should explain, however, that the book is very limited in representing the collection, since we had so few color plates to distribute over a very large number of paintings. For instance, in the case of the Brücke masters in which I think you and Mr. Fohn had a special interest, the Collection has three important Kirchner oils, including the very large Street of 1907; two by Nolde, including the Christ Among the Children of 1910; one large Heckel, 1912; a Schmidt-Rottluff The Pharisees, 1912; and an excellent Otto Muller, Bathers. However, except for Nolde, we are quite weak in Brücke watercolors and drawings, although we have a fair number of prints.

I am sorry too that our Austrian collection is limited to Kokoschka and a single rather uncharacteristic Klimt. We have nothing of Schiele or of other less well-known Austrians. *We also have a Mopp collage, 1916.*

I have, of course, told Mr. Soby about the de Chirico Disquieting Muses. He was terribly interested and eagerly awaits the photograph. He is however less interested in the Self-Portrait which he already knows well. I hope you will send the photographs as soon as you can. Incidentally, he recently received from Buenos Aires news of a long lost de Chirico which he had seen in Berlin in 1927 but had lost sight of.

I am so sorry to hear of your illness. I hope you are feeling much better now. I remember with such gratitude your kindness when I was taken sick in Bolzano.

I should tell you also that I reported to the curator of our Print Room, William Lieberman, what an extraordinary collection of German Expressionist prints you had. He was particularly excited by my account of your Kirchner color woodcuts.

My wife and I remember with very great pleasure our visits to you both in Bolzano. We send you our very best wishes.

Sincerely,

Mrs. Sofie Fohn  
~~Vicolo Sabbia, 7~~ Vicolo Sabbia, 7  
Bolzano, Italy

Alfred H. Barr, Jr.

P. S. As soon as the de Chirico photographs come, I shall show <sup>it</sup> them to Mr. Soby.

*He knows the ownership is confidential*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COLLECTION OF MRS. EISEL FORD, Detroit

March 25, 1955

B	CÉZANNE	Mont Sainte-Victoire	
A-	"	Still Life. Watercolor, large	
B /	DEGAS	"Blue" dancers. Pastel, 24 x 20"	
B /	RENOIR	Portrait. c. 1875	(Conventional)