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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	<i>Dance</i>	<i>II 37</i>

THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

STAGE DESIGNS FOR THE BALLET SOCIETY, 1947-1948
January 20 - April 18, 1948

THE TRIUMPH OF BACCHUS AND ARIADNE. February 1948, New York.

Scenery and costumes: Corrado Cagli

Music: Vittorio Rieti

Choreography: George Balanchine

Selection of sketches

THE FOUR TEMPERAMENTS. November 1946, New York.

Setting and costumes: Kurt S. Ligmenn

Music: Paul Hindemith

Choreography: George Balanchine

Drawing for Backdrop 2 Costume sketches

THE MEDIUM. February 1947, New York.

Setting and costumes: Horace Armistead

Music and libretto: Gian-Carlo Menotti

Transparency for backdrop Detail drawing for door
Sketch for setting

THE MINOTAUR. March 1947, New York

Setting and costumes: Joan Junyer

Music: Elliott Carter

Choreography: John Taras

Model for setting	Costume for Greek Boys
Costume for Minotaur	Costume for King Minos
Costume for Cretan Worker	Costume for Theseus
Costume for Pasiphae	Costume for Ariadne

PUNCH AND THE CHILD. November 1947, New York.

Settings and costumes: Horace Armistead

Music: Richard Arnell

Choreography: Fred Danielli

Backdrop for Prologue	Costume for Fishwife
Costume for Vender	Costume for Child
Costume for Father	Costume for Mother
Costume for Sweeper	Costume for Puppeteer
Costume for Peg Leg	

LE RENARD. January 1947, New York.

Settings and costumes: Esteban Frances

Music and libretto: Igor Stravinsky

Choreography: George Balanchine

Masks for the Cat, the Ram, the Fox and the Cock
Costume sketches for the Cat, the Ram, the Fox and the cock
Drawing for backdrop

THE SEASONS. May 1947, New York.

Setting and costumes: Isamu Noguchi

Music: John Cage

Choreography: Merce Cunningham

2 Photographs of setting

ZODIAC. March 1947, New York.

Setting and costumes: Esteban Frances

Music: Rudi Revil

Choreography: Todd Bolender

Model for setting	Costume for Taurus
Costume for Leo	Costume for Sun
Costume for Aries	Costume for Capricorn

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THE MUSEUM OF MODERN ART

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

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48121-5

FOR IMMEDIATE RELEASE

DESIGNS FOR BALLET SOCIETY SHOWN AT MUSEUM OF MODERN ART

Under the auspices of its Department of Theatre Design, the Museum of Modern Art, 11 West 53 Street, will open on January 21 an exhibition of the designs for costumes and scenery commissioned by Ballet Society of New York for its productions during the past year and a half. The present exhibition includes approximately fifty original drawings for costumes and scenery, several scale models, and the original masks worn by the four characters of Renard. Artists represented include Kurt Seligmann, Joan Junyer, Horace Armistead, Esteban Francés, Isamu Noguchi and Corrado Cagli. The exhibition will remain on view through April 18.

Ballet Society, an educational institution dedicated to creating new works in the field of the dance and lyric theatre, stages only the first performance of new or unfamiliar works. Following the precedent established by Diaghilev in the first quarter of this century, it has commissioned works from many outstanding artists, hitherto unknown in the theatre, and has presented stage design by leading easel-painters of the new generation.

George Amberg, Curator of the Museum's Department of Theatre Arts, comments on the exhibition as follows:

"It is always extremely interesting to compare an artist's original sketches with the costumes and settings as they are finally seen on the stage. Sometimes theatrical drawings appear uninspired because they merely provide accurate technical information for the craftsmen who are going to execute them. In the case of easel artists working for the theatre, however, the immediate artistic appeal of the sketches is very strong. The present exhibition reveals an extraordinarily high level of achievement on the part of the artists and it is significant because it introduces to the world of the theatre talent which has never served it before. Whether the designs are spontaneous suggestions or drawn in meticulous detail, they all reflect a fresh and provocative approach to the problems of theatre design.

"The work of the artists shown confirms again the soundness of Diaghilev's principles, if applied with taste and discrimination. Kurt Seligmann had already experimented in the dance field with his fantastic costumes for the Hanya Holm production, The Golden Fleece. For Ballet Society's, The Four Temperaments, (Music by Paul Hindemith; Choreography-George Balanchine) he has conceived a backcloth of overwhelming dramatic power and unforgettably weird costumes. Esteban Francés was unknown in the theatre until he designed the exquisite setting and costumes for the Haeleff-Bolender ballet, Zodiac. Joan Junyer, already known to the ballet public for his designs for The Cuckold's Fair, realized an interesting experiment for the Carter-Teras ballet, Minotaur. Horace Armistead, a well known designer of long standing, created a theatrically unforgettable environment for

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-2-

the Gian-Carlo Menotti opera, The Medium, which was also very successful on Broadway."

Ballet Society encourages the work of younger musicians as well as younger dancers, who collaborate with the painters whose work is now shown in the Auditorium Gallery of the Museum of Modern Art. The repertory of works commissioned or first performed by Ballet Society include Renard the Fox by Stravinsky; The Spellbound Child by Ravel; The Four Temperaments by Paul Hindemith; The Medium by Gian-Carlo Menotti, and The Seasons by John Cage, as well as The Minotaur by Elliott Carter, Jr. and Punch and the Child by Richard Arnell. These works were staged by the choreographers George Balanchine, Merce Cunningham, John Taras and Fred Danielli.

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ARCH.1656

Tuesday, September 18, 2018

From January through April, the Museum of Modern Art is presenting in its Theatre Arts Department, a selection of designs for settings and costumes commissioned by the Ballet Society. The Ballet Society, organized with the express purpose of encouraging the ballet and the lyric theatre by the production of new works, already has a fine record of achievement. It has presented many new works of interest, distinguished not only from the performing point of view, but particularly from the consistently high standard of design.

Following the precedent established by Diaghilev in the first decade of this century, the Ballet Society has commissioned works from many outstanding artists, hitherto unknown in the theatre. Their work proved of constant interest, and confirmed again the soundness of Diaghilev's principles, if applied with taste and discrimination. Kurt Seligmann had already experimented in the dance field with his fantastic costumes for the Hanya Holm production, The Golden Fleece. For Ballet Society's, The Four Temperaments, (Music by Paul Hindemith; Choreography-George Balanchine) he has conserved a backcloth of overwhelming dramatic power and unforgettably weird costumes. Esteban Francés was unknown until he designed the exquisite setting and costumes for Stravinsky's Renard, and the fantastic decor and costumes for the Haeff-Bolander ballet, Zodiac. Joan Junyer, already known to the ballet public for his designs for The Cuckold's Fair, realized an interesting experiment for the Carter-Taras ballet, Minotaur. Horace Armistead, a well known designer of long standing, created a theatrically unforgettable environment for the Gian-Carlo Menotti opera, The Medium, which was also very successful on Broadway.

approximately Modern Art, New York.

The present exhibition includes/fifty drawings, several models, and some of the original masks worn by the four characters of Renard.

Invitation to the opening of the exhibition "Stage Designs for the Ballet Society" [MoMA Exh. #368, January 20-April 18, 1948]

Classification: Ephemera

Date Label: 1948

Credit Line: Dance Archives, II.37. The Museum of Modern Art Archives, New York

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The Museum of Modern Art and The Ballet Society
invite you to the private opening of an exhibition of

stage
designs

for the

ballet
society

1947-48

Tuesday, January 20, 1948

11 West 53 Street, New York

This card will admit two

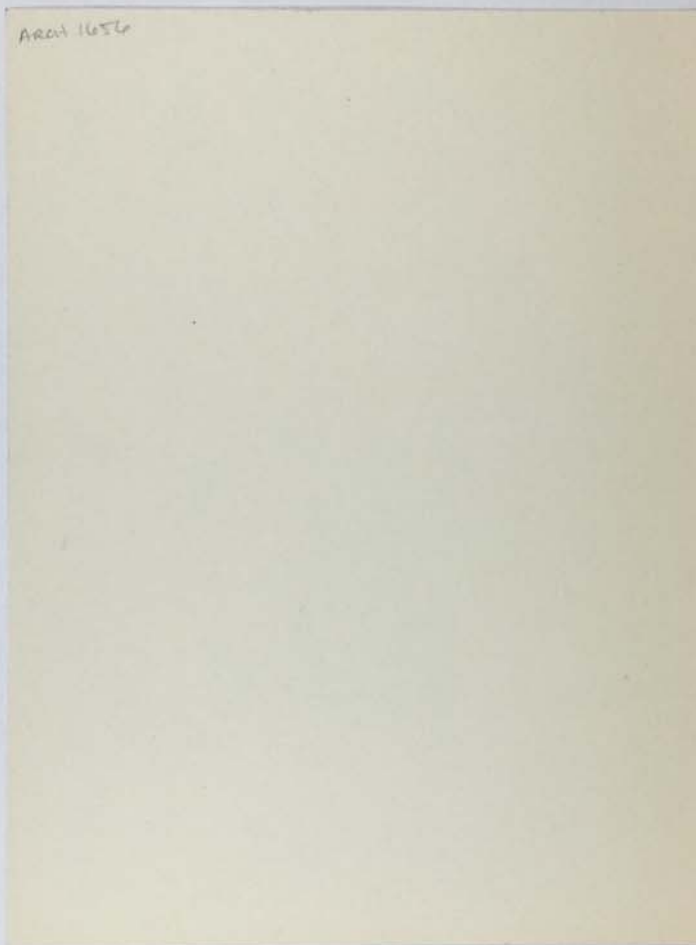
5:00 to 7:00 o'clock

Auditorium Gallery

Exhibition closes April 18

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With this exhibition the Department of Theatre Arts continues its policy of presenting to the public theatrical design of artistic merit. It is always interesting to compare the artist's rendering with the executed settings and costumes, the artist's vision with the performance on the stage. Although many of these drawings seem to be uninspired because they merely supply accurate information for the craftsmen who are to execute the decor and the costumes. However, frequently these sketches have ^{an} immediate appeal ~~as~~ regardless of their practical purpose. This applies particularly in the ballet and the lyric theatre which often permit a greater freedom of imagination than the more realistic dramatic stage. In this the ballet follows a tradition established by Diaghilev who dominated the ballet scene since the first decade of ^{this} ~~the~~ century. He introduced distinguished easel painters as stage designers and thus created a trend which is reflected in the more recent productions in this field.

The present exhibition brings a selection of original and stimulating work commissioned by The Ballet Society. Ballet Society was organized with the express purpose of encouraging the lyric theatre by the production of new works. These productions, presented during its two initial seasons have demonstrated consistently a high level of achievement and should be presented to a larger audience than was privileged to see the original productions. Many outstanding artists mostly unknown in the field of the theatre have contributed works of outstanding interest. Whether sketchily or carefully detailed all these projects reveal the same spirit of theatrical spontaneity and are stimulating creations in their own right. It should never be forgotten, however, that the theatre requires both the useful and the beautiful.

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With this exhibition the Department of Theatre Arts continues its policy of presenting the public theatrical design of artistic merit. The present trend on the dramatic stage is predominantly realistic and (from the point of design of no great interest.) In recent years the more imaginative design has been presented on the ballet stage and in the lyric theatre.

The Ballet Society organized with the express purpose to encourage the lyric theatre by the production of new works is now in its second ~~year~~^a season. The works presented during its two seasons have demonstrated ~~the~~^a consistently high level of achievement. Designers of high standing and outstanding artists, some hitherto unknown in the theatre, have contributed works of outstanding interest. This exhibition brings a selection of the most stimulating productions.

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INTRODUCTORY LABEL FOR STAGE DESIGNS FOR THE BALLET SOCIETY

1947-1948

← The works selected for this exhibition are significant examples of fresh and progressive tendencies in the theatre. They have been commissioned by The Ballet Society for performances of the ballet and the lyric theatre presented for the first time on the American stage. The Ballet Society is an educational institution dedicated to creating new works in the field of the dance and lyric theatre. Every work commissioned by The Ballet Society is a living example of the collective spirit characteristic of the theatre arts. This is demonstrated by the unity of style achieved by the collaboration of composer, choreographer and scenic artist, in The Ballet Society productions. The Museum of Modern Art is pleased to be able to present these designs which are not ordinarily accessible to the public, thus affording an opportunity for the ballet audience to compare the artists' original concepts with the practical realization as presented on the stage.

Ballet Society encourages the work of younger artists as well as younger dancers, the collaboration with the painters whose work is now shown in the sculpture gallery of the Museum of Modern Art. The artists represented in this show are Isamu Noguchi, Gertrude Kautz, Milton Eisenhower, John James, Irene Jacobson, Jack Williams. The exhibition comprises original drawings for costumes and scenery and scenic models.

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BALLET SOCIETY DESIGNS AT THE MUSEUM OF MODERN ART

The Department of Theatre Design at the Museum of Modern Art, Mr. Ansborg, the Director of the Museum's Department of Theatre Arts, says of this exhibition:

scenery commissioned by Ballet Society of New York for its productions

"It is always extremely interesting to compare an artist's original sketches with the costumes and settings as they are finally seen on the stage. Sometimes theatrical drawings appear uninspired and lyric theatre. It stages only the first performances of new or because they merely provide accurate technical information for the unfamiliar works, and it has presented stage design by leading easel-craftsmen who are going to execute them. In the case of easel artists painters of the new generation.

working for the theatre, however, the immediate artistic appeal of The repertoire of works commissioned or first performed by the sketches is very strong. The present exhibition reveals an Ballet Society include Renard the Fox, by Stravinsky; The Spellbound extraordinarily high level of achievement on the part of the artists Child by Maurice Ravel; The Four Temperaments by Paul Hindemith; The Medium by Gian-Carlo Menotti, and The Seasons by John Cage, as well as theatre talent which has never served it before. Whether the The Minotaur by Elliott Carter Jr. and Punch and the Child by Richard designs are spontaneous suggestions or drawn in meticulous detail, Arnell. These works were staged by the choreographers George Balanchine, they all reflect a fresh and provocative approach to the problems of Merce Cunningham, John Taras and Fred Danielli.

theatre design."

Ballet Society encourages the work of younger musicians as well as younger dancers, who collaborate with the painters whose work is now been commissioned to do stage design are members of the union of the shown in the Auditorium Gallery of the Museum of Modern Art. The artists United Scenic Artists, Local 882, New York City, and are all technically represented in this show are Horace Armistead, Corrado Cagli, Esteban Frances, Joan Junyer, Isamu Noguchi, Kurt Seligmann. The exhibition comprises original drawings for costumes and scenery and scale models.

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	Dance	II.37

STAGE DESIGNS FOR THE BALLET -2-1947 -- Explanatory Label.

2. Ballet Society stages only first performances of new or Mr. Amberg, the Director of the Museum's Department of Theatre Arts, says of this exhibition:

of the new generation in stage design, rather than designers accustomed to work in the commercial theatre.

"It is always extremely interesting to compare an artist's original sketches with the costumes and settings as they are finally

seen on the stage. Sometimes theatrical drawings appear uninspired because they merely provide accurate technical information for the craftsmen who are going to execute them. In the case of easel artists working for the theatre, however, the immediate artistic appeal of the sketches is very strong. The present exhibition reveals an

extraordinarily high level of achievement on the part of the artists and it is significant because it introduces to the world of the theatre talent which has never served it before. Whether the designs are spontaneous suggestions or drawn in meticulous detail,

they all reflect a fresh and provocative approach to the problems of theatre design."

It should be mentioned that all of the easel-painters who have been commissioned to do stage design are members of the union of the United Scenic Artists, Local 802, New York City, and are all technically equipped to create their own designs with brush and paint.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

1947-1948
STAGE DESIGNS FOR THE BALLET SOCIETY -- Explanatory Label.

2. Ballet Society stages only first performances of new or unfamiliar works and it has attempted to involve leading easel painters of the new generation in stage design, rather than designers accustomed to work in the commercial theatre.

1. The designs which comprise this exhibition were all commissioned during the last year and a half by Ballet Society, an educational institution dedicated to the creation of new works in the field of the dance and the lyric theatre, under the leadership of George Balanchine, Leon Barzin and Lincoln Kirstein.

3. Every work commissioned by Ballet Society exemplifies the collective spirit essential to ^{the} theatre arts: composer, choreographer and scenic artist all collaborate to achieve a dramatic and visual unity of style.

4. The Museum's Department of Theatre Arts is pleased to be able to present these original designs by the collaborating artists, thus affording the ^{public} ~~ballet audience~~ an opportunity to compare the artist's original concepts with the practical realization they have seen on the stage. The works shown here are significant examples of fresh and progressive tendencies in the contemporary theatre.

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INTRODUCTORY LABEL FOR BALLET SOCIETY SHOW

This exhibition is particularly interesting because it demonstrates the merits of closely planned cooperation between the actual stage, its contributing artists and the Museum of Modern Art as a showcase for the aspects of this work which are not ordinarily accessible to the public. This affords a rare opportunity for the ballet audience to compare the artists' original concepts with the practical realization as presented on the stage.

The works selected for this show are significant examples of fresh and progressive tendencies in the theatre. They have been commissioned by The Ballet Society for performances of the ballet and the lyric theatre presented for the first time on the American stage. The Ballet Society is an educational institution dedicated to creating new works in the field of the dance and lyric theatre. Every work commissioned by the Ballet Society is a living example of the collective spirit characteristic for the theatre arts. This is demonstrated by the unity of style achieved by the collaboration of composer, choreographer and scenic artist.

These works were staged by the choreographers George Balanchine, Merce Cunningham, John Taras and Fred Danelli.

Ballet Society encourages the work of younger musicians as well as younger dancers, who collaborate with the painters whose work is now

shown in the Auditorium Gallery of The Museum of Modern Art. The artists who

are *represented in this show* Corrado Vivanti, Kurt Saligman, Joan Jungner, Isamu Noguchi, Etienne

Frances, and Horace Agostini. The exhibition comprises original drawings

and scale models for costumes and scenery, and accompanying them, photographs of the actual stage-performances to demonstrate the realization of the collaborations between dancer and designer, costumer and scene-painter.

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BALLET SOCIETY DESIGNS AT THE MUSEUM OF MODERN ART

It should be mentioned that all of the easel-painters who have been commissioned to do stage design are members of the union of the United Scenic Artists, Local 829, New York City, and are all technically equipped to create their own designs with brush and paint, over the last year and a half. Ballet Society is an educational institution dedicated to creating new works in the field of the dance and lyric theatre. It stages only the first performances of new or unfamiliar works, and it has attempted to involve leading easel-painters of the new generation in stage design, rather than use those designers who are accustomed to work in the commercial theatre.

Mr. Ashmore, the Director of the Museum's Department of Theatre Arts, says of this exhibition: "It is always extremely difficult to present the original sketches with the costumes and settings as they are finally seen on the stage. Some theatrical designs appear uninspired because they merely provide accurate technical information for the craftsmen who are going to execute them. In the case of easel artists working for Ballet Society include: Renard the Fox, by Stravinsky; The Spellbound Child by Maurice Ravel; The Four Temperaments by Paul Hindemith; The Medium by Gian-Carlo Menotti, and The Seasons by John Cage, as well as The Minotaur by Elliott Carter Jr. and Punch and the Child by Richard Arnell. These works were staged by the choreographers George Balanchine, Merce Cunningham, John Taras and Fred Danielli. Whether the designs are spontaneous suggestions or drawn in meticulous detail, they all reflect a fresh and provocative approach to the problems of theatre design."

Ballet Society encourages the work of younger musicians as well as younger dancers, who collaborate with the painters whose work is now

shown in the Auditorium Gallery of The Museum of Modern Art. The artists

represent in this show
are Corrado Cagli, Kurt Seligmann, Joan Junyer, Isamu Noguchi, Esteban Frances, and Horace Arnistead. The exhibition comprises original drawings *and scale models* for costumes and scenery, and accompanying them, photographs of the actual stage-performance to demonstrate the realization of the collaborations between dancer and designer, costumer and scene painter. *models*

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It should be mentioned that all of the easel-painters who have been commissioned to do stage design are members of the union of the United Scenic Artists, Local 802, New York City, and are all technically equipped to create their own designs with brush and paint.

Mr. Amberg, the Director of the Museum's Department of Theatre Arts, says of this exhibition:

"It is always extremely interesting to compare an artist's original sketches with the costumes and settings as they are finally seen on the stage. Some theatrical drawings appear uninspired because they merely provide accurate technical information for the craftsmen who are going to execute them. In the case of easel artists working for the theatre, however, the immediate artistic appeal of the sketches is very strong. The present exhibition reveals an extraordinarily high level of achievement on the part of the artists and it is significant because it introduces to the world of the theatre talent which has never served it before. Whether the designs are spontaneous suggestions or drawn in meticulous detail, they all reflect a fresh and provocative approach to the problems of theatre design."

Artist: John Gage
 Designer: Walter Cunningham
 Settings: James Macchi
 May 14, 1947, The Kingsford Theatre, New York City

Artist: Richard Arnall
 Designer: Fred Goetz
 Settings: James Macchi
 November 12, 1947, Theatre of the City Center of Music & Drama, New York City

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THE FOUR TEMPERAMENTS:

Music: Paul Hindemith
 Choreography: George Balanchine
 Setting: Kurt Seligmann
 Costumes: Kurt Seligmann
 November 20, 1946, Central High School of Needle Trades, New York City

RENARD:

Music: Igor Stravinsky
 Book: Igor Stravinsky ; translated by Harvey Officer.
 Choreography: George Balanchine
 Setting: Esteban Francés
 Costumes: Esteban Francés
 Jan. 13 and 14, 1947, Hunter College Playhouse, New York City

THE MEDIUM:

Music: Gian-Carlo Menotti
 Setting: Horace Armistead
 Costumes: Horace Armistead
 February 18, 1947, Children's Centre Playhouse, New York City

THE MINOTAUR:

Music: Elliott Carter
 Choreography: John Taras
 Setting: Joan Junyer
 Costumes: Joan Junyer
 March 26, 1947, The Central High School of Needle Trades, New York City

ZODIAC:

Music: Rudi Revil
 Choreography: Todd Bolender
 Setting: Esteban Francés
 Costumes: Esteban Francés
 March 26, 1947, The Central High School of Needle Trades, New York City

THE SEASONS:

Music: John Cage
 Choreography: Merce Cunningham
 Setting: Isamu Noguchi
 Costumes: Isamu Noguchi
 May 18, 1947, The Ziegfeld Theatre, New York City

PUNCH AND THE CHILD:

Music: Richard Arnell
 Choreography: Fred Danielli
 Setting: Horace Armistead
 Costumes: Horace Armistead
 November 12, 1947, Theatre of the City Center of Music & Drama, New York C.

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Invitation

THE FOUR TEMPERAMENTS: February, 1946, New York.

Music: Paul Hindemith
 Choreography: George Balanchine
 Setting: Kurt Seligmann
 Costumes: Kurt Seligmann
 November 20, 1946, Central High School of Needle Trades, New York City

RECARD: November 1946, New York.

Music: Igor Stravinsky
 Book: Igor Stravinsky; translated by Harvey Officer:
 Choreography: George Balanchine
 Setting: Esteban Francés
 Costumes: Esteban Francés
 Jan. 13 and 14, 1947, Hunter College Playhouse, New York City

THE MEDIUM: February 1947, New York.

Music: Gian-Carlo Menotti
 Setting: Horace Armistead
 Costumes: Horace Armistead
 February 18, 1947, Children's Centre Playhouse, New York City

THE MINOTAUR: Music: Elliott Carter
 Choreography: John Taras
 Setting: Joan Junyer
 Costumes: Joan Junyer
 March 26, 1947, The Central High School of Needle Trades, New York City

ZODIAC: Music: Rudi Revil
 Choreography: Todd Bolender
 Setting: Esteban Francés
 Costumes: Esteban Francés
 March 26, 1947, The Central High School of Needle Trades, New York City

THE SEASONS: Music: John Cage
 Choreography: Merce Cunningham
 Setting: Isamu Noguchi
 Costumes: Isamu Noguchi
 May 18, 1947, The Ziegfeld Theatre, New York City

PUNCH AND THE CHILD: Music: Richard Arnell
 Choreography: Fred Danielli
 Setting: Horace Armistead
 Costumes: Horace Armistead
 November 12, 1947, Theatre of the City Center of Music & Drama, New York C.

217-5940
 Feb 9, 1948

14/9/48

Backstage + Ariston
2 - oil ptg
4 - model
1 - model
5 - cost. sketches
2 photos
6 sketches front view

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STAGE DESIGNS FOR THE BALLET SOCIETY, 1947-1948

January 20, 1948 - April 18, 1948

THE TRIUMPH OF BACCHUS AND ARIADNE. February, 1948, New York. →

Scenery and costumes: Corrado Cagli

Music: Vittorio Rieti

Choreography: George Balanchine

Selection of sketches

THE FOUR TEMPERAMENTS. November 1946, New York.

Scenery and costumes: Esteban Francés

Music: Paul Hindemith

Choreography: George Balanchine

Drawing for
Backdrop

2 costumes *Sketch*

THE MEDIUM. February 1947, New York.

Setting
Scenery and costumes: Horace Armistead

Music: Gian-Carlo Menotti

Transparency

~~Sketch~~ for ectoplasm *backdrop*

drawing
Detail for door

Sketch for setting

THE MINOTAUR. March 1947, New York.

Setting
Scenery and costumes: Joan Junyer

Music: Elliott Carter

Choreography: John Taras

Model for setting

Costume for Greek Boys

Costume for Minotaur

Costume for King Minos

Costume for Cretan Worker

Costume for Theseus

Costume for Pasiphae

Costume for Ariadne

PUNCH AND THE CHILD. November, 1947, New York.

Settings
Scenery and costumes: Horace Armistead

Music: Richard Arnell

Choreography: Fred Danielli

Backdrop for Prologue

Costume for Fishwife

Costume for Vender

Costume for Child

Costume for Father

Costume for Mother

Costume for Sweeper

Costume for Puppeteer

Costume for Peg Leg

LE RENARD. January 1947, New York.

Settings and costumes: Esteban Francés

Music and libretto: Igor Strawinsky

Choreography: Esteban Francés

Masks and costume sketches for the Cat, the Ram, The Fox and the Cock

Drawing for backdrop

THE SEASONS. May, 1947, New York

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Setting and costumes: Isamu Noguchi
Music: John Cage
Choreography: Merce Cunningham

2 photographs of setting

ZODIAC. March 1947, New York

Setting and costumes: Esteban Francés
Music: Rudi Revel
Choreography: Todd Bolender

Model for setting
Costume for Leo
Costume for Scorp

THE TRIUMPH OF BACCHUS AND ARIADNE

February 1948, New York

Settings: Corrado Cagli
Costumes: Corrado Cagli
Music: Vittorio Rieti
Choreography: George Balanchine

THE MEDIUM

February 1947, New York

Setting: Horace Armistead
Costumes: Horace Armistead
Music: Gian-Carlo Menotti
Libretto: Gian-Carlo Menotti

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cc: Miss Dudley

C

THE TRIUMPH OF BACCHUS AND ARIADNE
February 1948, New York

Settings: Corrado Cagli
Costumes: Corrado Cagli
Music: Vittorio Rieti
Choreography: George Balanchine

THE MEDIUM
February 1947, New York

Setting: Horace Armistead
Costumes: Horace Armistead
Music: Gian-Carlo Menotti
Libretto: Gian-Carlo Menotti

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cc: Miss Dudley

C

EXECI

MASK:

ON B

ON B

MODE

MODE

MODE

MODEL FOR SETTING

TRANSPARENCY FOR BACKDROP

SKETCH FOR SETTING

DETAIL DRAWING FOR DOOR

~~LE RENARD~~

~~January 1947, New York~~

~~Setting: Esteban Francés~~

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

cc: Miss Dudley

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MODEL FOR SETTING

LE RENARD

January 1947, New York

Setting: Esteban Francés

Costumes: Esteban Francés

Music: Igor Strawinsky

Libretto: Igor Strawinsky

Choreography: George Balanchine

RDT.

RDT.

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	<i>Dance</i>	<i>II.37</i>

cc: Miss Dudley

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MODEL FOR SETTING

MODEL FOR SETTING. PHOTO BY RUDOLPH BURCKHARDT.

~~MODEL FOR SETTING. PHOTO BY~~

MODEL FOR SETTING. PHOTO BY RUDOLPH BURCKHARDT.

~~ON BACK WALL;~~

ON BACK WALL:

MASKS FOR CAT, RAM, FOX AND COCK

EXECUTED BY MME. KARINSKA

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cc: Miss Dudley

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THE MUSEUM OF MODERN ART

Date Jan. 23, 1948

To: MISS DUDLEY

Re: BALLET SOCIETY Exhibition

From: MISS PLESHKOVA

The order and the bill attached are for the two Noguchi photographs.
We are taking down the two Seligman costume sketches for
used in the exhibition.

FOUR TEMPERAMENTS. These are #47.1353-3 and #47.1353-5.

These can be returned to Ballet Society with the other
material we are not using.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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cc: Miss Dudley

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THE MUSEUM OF MODERN ART

cc: Jean Volkwer

Date January 7, 1948
Jan. 23, 1948

To: Mr. Wheeler Dudley

Re: Ballet Society Exhibition

From: Miss Pleshkova.

The order and the bill attached are for the two Noguchi photographs
Dear Miss Dudley:

used in the exhibition.

I have just spoken to Jack Melville of Ballet Society about having
the paintings and sketches removed from their mounts. He says this
will be alright if we return the mounts to them after the exhibition.

Please note that the first part of the program should be the lecture
by two painters for the first part of the program should be the lecture
with clips, film, records, slides of water & pictures. Regular hours
should be the same. The stage will be opened after the lecture for
the painter part of the program, a conversation. Mr. Melville will speak
with the artist at about 8:30, regarding the lighting for this.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	Dance	II 37

cc: Miss Dudley

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THE MUSEUM OF MODERN ART

cc: Jean Volkmer

Date January 7, 1948

To: Dorothy H. Dudley

Re:

From: Nika Fleshkova

Dear Miss Dudley:

I have just spoken to Jack Melville of Ballet Society about having the paintings and sketches removed from their mounts. He says this will be alright if we return the mounts to them after the exhibition.

Please type off the first three rows in the center for special guests. On the platform for the first part of the program should be the lantern with light, five chairs, altar of water & glasses. Regular house lights will be used. The stage will be cleared after the waiting for the latter part of the program, a demonstration. Mr. Leberg will check with Bob Faith on Sunday regarding the lighting for this.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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	Dance	II 37

cc: Miss Dudley

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THE MUSEUM OF MODERN ART

cc: Miss Ulrich
Mr. Amberg ✓
Front Desk
Bob Faeth

Date January 2, 1948

To: Mr. Warren

Re: American Dance Committee

From: Allen Porter

meeting Jan. 5

Dear Miss Dudley,

The American Dance Committee will hold a meeting in the auditorium on Monday evening, January 5, at 8:30 o'clock.

Invitations have been issued, but it is not necessary to present invitations for admittance. However, we cannot allow standing room.

Please rope off the first three rows in the center for special guests. On the platform for the first part of the program should be the lecturn with light, five chairs, pitcher of water & glasses. Regular house lights will be used. The stage will be cleared after the meeting for the latter part of the program, a demonstration. Mr. Amberg will check with Bob Faeth on Monday regarding the lighting for this.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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	Dance	II.37

cc: Miss Dudley

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THE MUSEUM OF MODERN ART

Date: December 8, 1947

To: Miss Newmeyer

Re: Photographs for Ballet

From: Mr. Amberg

Society Exhibition

Dear Miss Newmeyer,

I have the photographs for the forthcoming exhibition, Stage Designs for The Ballet Society, from which you can choose the ones you would like to use. Since Ballet Society owns the negatives, it may take a little while to have prints made up.

Date: December 5, 1947

THE MUSEUM OF MODERN ART

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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	Dance	II.37

cc: Miss Dudley

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THE MUSEUM OF MODERN ART

cc: Miss Hawkins

Date December 5, 1947

To:

Mr. Amberg

From:

Mr. Wheeler

Mr. d'Harnoncourt
Miss Ulrich
Mr. Porter
Miss Newmeyer
Miss Volkmer
Miss Dudley
Mr. Warren

Re: Ballet Society exhibition

Stage Designs for the Ballet Society

The title for the new Theatre Arts show will be:

STAGE DESIGNS FOR THE BALLET SOCIETY 1947-48

and the dates have been changed from January 6th - April 4th to

January 20th - April 18th. The exhibition will be held in the Auditorium Gallery. Jean Volkmer will be in charge of the design and installation.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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cc: Miss Dudley

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THE MUSEUM OF MODERN ART

Date June 25, 1947

To: Mr. Amberg

Re: Ballet Society exhibition

From: Frances Keech

I have had a letter from Lincoln Kirstein asking whether we want to Mr. Porter has planned for sometime to devote an issue of the BULLETIN to Theatre Arts. I agree with you that the most interesting artists he has to Theatre Arts. However, in view of budget limitations restricting him to four issues a year -- fall, winter, spring and summer -- the plans for these issues are in abeyance pending further discussion.

Mr. Wheeler is dining with Mr. Kirstein tonight and will speak to him about the designs commissioned for the Ballet Society.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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	Dance	II.37

cc: Miss Dudley

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THE MUSEUM OF MODERN ART

Date June 12, 1947

To:

Mr. Amberg

Re: Lincoln Kirstein

From:

Mr. Wheeler

Stage Designer for the Ballet Society 1947-1948

I have had a letter from Lincoln Kirstein asking whether we want to consider an exhibition of work by modern artists done for the Ballet Society. I agree with you that the most interesting artists he has used are Esteban Frances, Joan Junyer, Kurt Seligmann and, of course, Tchelitchev, if he really does the projected Orpheus.

If you will let me know when you think this might be undertaken, we can plan a reply to Kirstein.

M. Moore.

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

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	Dance	II.37

cc: Miss Dudley

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January 27, 1948

Stage Designer for the
Ballet Society 1947-1948
Jan. 20 - April 13

Sincerely yours,

Nika Fleshkova

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

enclosures

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

cc: Miss Dudley

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January 22, 1948

February 5, 1948

Dear Mr. Melville:

Let me express our gratitude and thanks for your very great help and cooperation with the assembling of The Ballet Society show.

We have already returned the material which unfortunately we were unable to include in the show. Would you be good enough to sign the enclosed receipt for this material and return it to us.

Thank you again for your invaluable assistance.

Miss Frances Rushin
c/o Ballet Society
133 West 57 Street
New York 19, N. Y.

Sincerely yours,

Nika Fleshkova

Mr. John Melville, Jr.
The Ballet Society
130 West 56 Street
New York 19, New York

enclosures

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	Dance	II.37

BALLET SOCIETY, INC.

A NON-PROFIT EDUCATIONAL ORGANIZATION FOR THE ENCOURAGEMENT OF LYRIC THEATRE BY THE PRODUCTION OF NEW WORKS

Amberg

George Rothberg, President
John C. Melville, Jr., Secretary
Dorothy W. Melville, Treasurer
Frances Hawkins, General Manager

January 22, 1948
December 18, 1947.

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

ATTENTION:
Mr. George Amberg.

Dear Frances;

Dear Mr. Amberg:

We have answered Mr. Rothberg's request with regard to the possible circulation of the exhibition.

This will confirm Ballet Society's
Would you be good enough to inform him with regard to purchase of the drawings.

Museum of Modern Art
FOR EXHIBITION: STAGE DESIGNS FOR
THE BALLET SOCIETY, 1947-1948, to
go on tour with the exception of
the four costume masks for the
ballet, RENARD.

Sincerely yours,

John C. Melville, Jr.
JOHN C. MELVILLE, JR.

Miss Frances Hawkins
c/o Ballet Society
113 West 57 Street
New York 19, N. Y.

JCM/bc

GA/gr

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BALLET SOCIETY, INC.

A NON-PROFIT EDUCATIONAL ORGANIZATION FOR THE ENCOURAGEMENT OF LYRIC THEATRE BY THE PRODUCTION OF NEW WORKS

Amberg

George Balanchine, Artistic Director
Leon Barzin, Musical Director
Lincoln Kirstein, Secretary
Frances Hawkins, Executive Manager

December 18, 1947.

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

ATTENTION:

Mr. George Amberg.

Dear Mr. Amberg:

This will confirm Ballet Society's willingness to permit the articles loaned to the Museum of Modern Art for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947-1948, to go on tour with the exception of the four costume masks for the ballet, RENARD.

Sincerely yours,

John C. Melville, Jr.
JOHN C. MELVILLE, JR.

JCM/bc

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BALLET SOCIETY, INC.

A NON-PROFIT EDUCATIONAL ORGANIZATION FOR THE ENCOURAGEMENT OF LYRIC THEATRE BY THE PRODUCTION OF NEW WORKS

George Balanchine, Artistic Director
Leon Barzin, Musical Director
Lincoln Kirstein, Secretary
Frances Hawkins, Executive Manager

December 3, 1947.

George Amberg, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Dear Mr. Amberg:

With this letter I am turning over to you the photographs you designated in our Yearbook 1946-1947. There is a total of thirty-one (31) photographs.

The other material - masks, costume sketches, and model sets - will be delivered as quickly as we can get them.

Sincerely yours,

John C. Melville, Jr.
John C. Melville, Jr.

jcm

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	<i>Dance</i>	<i>II.37</i>

THE MUSEUM OF MODERN ART

A NON-PROFIT EDUCATIONAL ORGANIZATION FOR THE PROMOTION OF LIVING THEATRE BY THE PRODUCTION OF NEW WORKS

Date December 3, 1947

To: Miss Dudley
From: Nika

Re: Ballet Society
Exhibition

George Balanchine, Artistic Director
Leon Stryke, Musical Director
Frances Hawkins, Executive Manager

Dear Miss Dudley,

December 3, 1947.

Ballet Society will try to deliver to us by the end of this week 4 masks from Renard and some more black and white costume sketches from Punch and the Child.

The Museum of Modern Art,

125 West 25 Street,

Although you have the green slip for the Armistead backdrop for Punch and the Child, it was not included in the group picked up at Ballet Society today. It will be delivered with the above material.

I am sending with this letter the material you selected yesterday when you were here in our offices.

I am arranging tomorrow, Thursday, to obtain the models of the ballets we discussed and to find out of if it is at all possible to loan the models for FAR HARBOUR and BEAUTY & THE BEAST.

We shall try to deliver to you by the end of this week the four (4) masks from RENARD and the remainder of the black and white costume sketches from PUNCH AND THE CHILD.

If there is anything additional you find you need, will you kindly call me here at the office?

Sincerely yours,

John C. Melville, Jr.
John C. Melville, Jr.

jcm

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	<i>Dance</i>	<i>II 37</i>

BALLET SOCIETY, INC.

A NON-PROFIT EDUCATIONAL ORGANIZATION FOR THE ENCOURAGEMENT OF LYRIC THEATRE BY THE PRODUCTION OF NEW WORKS

George Balanchine, Artistic Director
Leon Borzin, Musical Director
Lincoln Kirstein, Secretary
Frances Hawkins, Executive Manager

December 3, 1947.

George Amberg, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York, New York.

Dear Mr. Amberg:

I am sending with this letter the material
you selected yesterday when you were here in
our offices.

I am arranging tomorrow, Thursday, to obtain
the models of the ballets we discussed and to
find out of if it is at all possible to loan
the models for FAR HARBOUR and BEAUTY & THE
BEAST.

We shall try to deliver to you by the end of
this week the four (4) masks from RENARD and
the remainder of the black and white costume
sketches from PUNCH AND THE CHILD.

If there is anything additional you find you
need, will you kindly call me here at the
office?

Sincerely yours,

John C. Melville, Jr.
John C. Melville, Jr.

jcm

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	Dance	II.37

THE MUSEUM OF MODERN ART

Date: December 3, 1947

To: Miss Dudley

Re: Ballet Society Exhibition

December 3, 1947

From: Nina

Dear Miss Dudley,

Mr. Melville of Ballet Society just telephoned to say that the material I looked at yesterday was ready to be picked up. He thought the material could be brought over in a taxi. The address is Ballet Society,

Dear Lincoln:

Thanks for giving me the free choice of the beautiful designs commissioned for Ballet Society. I am looking forward to the exhibition and am very anxious to give it the representative character it deserves, but I am sorry that we cannot have more of the designs prepared for the current season.

I would therefore appreciate it if you could arrange both with the artists and the workshops for us to have at least a selection of settings and costumes for the ballets now in preparation. This applies particularly to Dorothea Tanning's designs, and to "Beauty and the Beast". I am also very anxious to have the model for "Far Harbor".

Let's get together soon to decide on the final selection and the installation. We have precious little time considering that the Christmas holidays will come between our preparation and the opening.

Best regards.

Sincerely,

Mr. Lincoln Kirstein
Ballet Society
130 West 56th Street
New York, N. Y.

GA/gr

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	Dance	II.37

THE MUSEUM OF MODERN ART

Date: December 3, 1947

To: Miss Dudley

Re: Ballet Society Exhibition

From: Nika

Dear Miss Dudley,

Mr. Melville of Ballet Society just telephoned to say that the material Mr. Amberg looked at yesterday was ready to be picked up. He thought the material could be brought over in a taxi. The address is Ballet Society, 130 West 56 Street.

Mr. Melville has the green slips. He will send us a listing of the rest of the material now in storage, such as models.

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	Dance	II.37

Gracie

Seifmann

Jadore

Unrotan

Beauty & the Beast

Renard

Bussan!

1947

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

December 2, 1947

Dear Frances:

I am returning the Ballet Society Yearbook to you with red check marks on 31 photographs which we would need. I should like to have one complete set from which to select prints for distribution and for the press preview. Miss Newmeyer would assume expenses for these subsequent prints.

I would appreciate your prompt attention to this matter, because the time left before the show is growing so short.

Many thanks.

Sincerely yours,

Miss Frances Hawkins
Ballet Society
130 West 56 Street
New York 19, New York

GA:np

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	Dance	II.37

KIRSTEIN

November 6, 1947

Dear Lincoln:

Now that we have finished the exhibition, ELEMENTS OF STAGE DESIGN, I am anxious to get started on the Ballet Society show. I would appreciate it if you would call me at your earliest convenience in order to make definitive selections of the drawings and models to be included in the show.

Best regards.

Very truly yours,

Mr. Lincoln Kirstein
Ballet Society
130 West 56th Street
New York City, N. Y.

Ballet Society
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DANCE

AMERICA'S LEADING DANCE PUBLICATION • 520 WEST 34th STREET, NEW YORK 1, N. Y. • LONGACRE 3-2316

December 29

George!

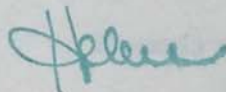
I hope you are not trying to frighten me by hiding that stuff on the Exhibition of Ballet Society, which you were going to send me, remember? Because if you are, you've done alright. Now I am scared, now that I notice that I am two weeks behind the deadline for the February issue and haven't got any of it. What say?

Perhaps I never thought to mention the deadline date in my habitual less than crystal clear method of communication.

When can I hope to see same and accompanying paragraph of introduction from the pen of George Amberg (I prefer typewriter)?

Shall I come over? Or will you do anything to keep me out of your hair?

Meaningfully,



America is **DANCE** Conscious

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	Dance	II 37

January 22, 1948

Dear Mr. Rothberg:

As you have been informed before by Mr. McCray, we have considered a circulation of the Ballet Society Exhibition. However, we decided to wait for a time, in order to be able to make the exhibition more inclusive and to add new material which has been commissioned in the meantime. As soon as the show is ready for rental, we shall be happy to send you a catalog for your information.

Many of the drawings exhibited are for sale. However, I am not informed on either prices or conditions. I am, therefore, forwarding your letter to the Ballet Society.

Sincerely yours,

Mr. Howard Perry Rothberg II
Petroleum Service, Inc.
7720 West Chicago Blvd.
Detroit 4, Michigan

GA/gr

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THE MUSEUM OF MODERN ART

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

Date: December 14, 1947

LOAN RECEIPT

cc: Mr. Anberg

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

From: Ballet Society, Inc.
135 West 56th Street
New York, New York

January 16, 1948

Re: EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 12, 1948

Dear Mr. Rothberg:

In reply to your request of January 12th, the exhibition of "Stage Designs for the Ballet Society" has so far not been scheduled for a showing in Detroit. If this exhibition is circulated it will be offered not earlier than the fall of 1948.

There is to be no catalogue of the exhibition but I have referred your letter requesting the availability and price of paintings and drawings to our Department of Theatre Arts.

Sincerely,

Porter A. McCray

Mr. Howard Perry Rothberg, II
Petroleum Service, Inc.
7720 West Chicago Blvd.
Detroit 4, Michigan

PAM:mss

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THE MUSEUM OF MODERN ART

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

Date December 16, 1947

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 Ballet Society, Inc.
130 West 56th Street
New York, New York

for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 18, 1947

Registrar

Museum Number	Description	Insurance Value
47.1398	Frances: model for ballet ZODIAC	\$25000
47.1399	Armistead: backdrop for PUNCH & THE CHILD, ink	50000
unrecorded	Junyer: 14 costume sketches, tempera	70000

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

Date 12/9/47

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 The Ballet Society, Inc.
130 West 56th Street
New York, New York

for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 18, 1948

Registrar

Museum Number	Description	Insurance Value
47.1373.1	Armistead: Costume sketch for Punch & the Child, Father, ink	\$ 50.00
47.1373.2	" " " " " " " " " " Vender "	50.00
47.1373.3	" " " " " " " " " " Child "	50.00
47.1373.4	" " " " " " " " " " Sweeper "	50.00
47.1373.5	" " " " " " " " " " Fishwife "	50.00
47.1373.6	" " " " " " " " " " Punch wo	50.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II 37

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

Date 12/3/47

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 The Ballet Society, Inc.
130 West 56th Street
New York, New York

for EXHIBITION: BALLET DESIGN: Decors and Costumes for The Ballet Society
January 6 - April 4, 1948

Registrar

Museum Number	Description	Insurance Value
47.1353.1-5	Seligmann: 5 Costume sketches for Four Temperaments, watercolor	\$250.00
47.1354.1-8	Cagli: 8 Costume sketches for Symfonie Concertante, ink	400.00
47.1355.1-6	Frances: 6 Costume sketches for Zodiac, watercolor (tempera)	300.00
47.1356	Morecom: Backdrop for Symfonie Concertante, watercolor	500.00
47.1357.1-2	Armistead: 2 projections for The Medium, watercolor	100.00
47.1358.1-2	Armistead: 2 detail drawings for The Medium, watercolor	100.00
47.1359.	Armistead: Backdrop for The Medium, watercolor - See Armistead	500.00
47.1360.1-4	Armistead: 4 Costume Sketches for Punch & the Child, ink	200.00
47.1361	Armistead: Backdrop for Prologue for Punch & the Child, ink	500.00
47.1362	Frances: Backdrop for Renard, watercolor	500.00
47.1363.1-4	Frances: 4 Costume sketches for Renard, watercolor	200.00
47.1364.1-6	Junyer: 6 Costume sketches for Minotaur	300.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

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

Date.....12/30/47.....

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 The Ballet Society, Inc.
130 West 56th St.
New York, N.Y.
Att: Mr. J. Melville

for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 18, 1948

.....
Registrar

Museum Number	Description	Insurance Value	
47.1477.1-.4	Junyer: design in 4 parts for front curtain, Minotaur, oil on composition board	\$100.00	
47.1478.1-.3	Colwell: Ballet photographs		
47.1478.4-.6	Van Vechten: Ballet photographs		
47.1478.7-.13	Colwell: Ballet photographs		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Date.....12/22/17.....

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.

for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 18, 1948

Museum Number	Description	Insurance Value
47.1450	Cagli: project for ballet Triumph of Bacchus & Ariadne, wo	\$500.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

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

Date.....December 18, 1947.....

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 **The Ballet Society, Inc.**
130 West 56th Street
New York, New York

for **EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948**
January 20 - April 18, 1948

.....
Registrar

Museum Number	Description	Insurance Value
47.1148. 1-.4	Tanning: 4 racehorse costume sketches, watercolor for ballet The Favourite	\$200.00
47.1149	Tanning: backdrop for The Favourite, watercolor & ink	500.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Mr. Amberson

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

Date.....1/13/48

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 **N. Mark Pagano**
342 East 19th Street
New York 3, New York

for **EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948**
January 20 - April 18, 1948

Registrar

Museum Number	Description	Insurance Value
48.3	Seligmann: The Four Temperaments, backdrop, oil on canvas	\$ 200.00

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II 37

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

Date..... 1/12/48

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 **Horace Armistead**
34 Grove Street
New York, New York

to: **The Ballet Society, Inc.**
130 West 56th Street
New York, New York

for **EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY**
January 20 - April 18, 1948

.....
Registrar

Museum Number	Description	Insurance Value
48.1	Armistead: costume sketch for Devil, Punch & the Child, tempera	\$ 5000
48.2	" lighting projection for The Medium, tempera	5000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Date 12/16/17

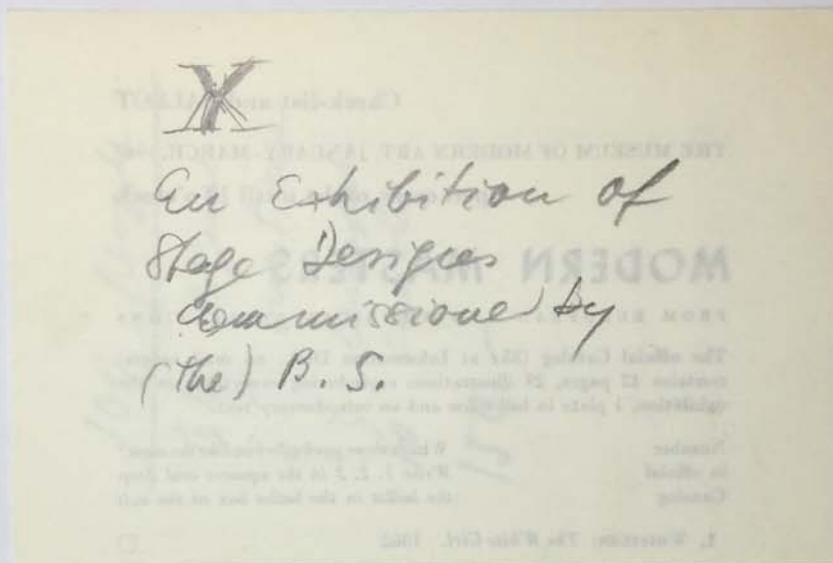
The objects described below have been received by The Museum of Modern Art as loans under the conditions noted on the back of this receipt.

for EXHIBITION: STAGE DESIGNS FOR THE BALLET SOCIETY, 1947 - 1948
January 20 - April 18, 1948

Museum Number	Description	Insurance Value
47.1476.1-7	Costume sketches for The Minotaur, tempera, by Junyer	\$350.00

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	Dance	II.37



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

100 people
64 liquor
35 overtime
33 canapés
10 snacks
150. -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Definitely not

P+the C 48.1

Moscow 1356

Medium 1358.1

" 1357. ~~1~~ 2

Minotaur 1477.1-4 front curtain

Colwell 1478.1-3

Van Vechtin 1478.4-6

Colwell 1478.7-13

Tanning 1448.1-4

" 1449 backdrop

P+the C 1399 backdrop

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

definitely out.
bills 1364.3 Minotaur
boys 1476.3, 4.6 "
great gals "

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Minotaur

Bull, front

Cutout, w/ker

Pasiphae

group 13 yellow gray goat boys

King Minos

thru

model

model

best side view

front bull
w/ker

1398

1398 model

1355 1-6

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Punch + the Child

u 47. 1373.2

1360.3

1373.1

1373.4

1373.5

Woman with Seashell 1360.4

1373.3

1360.2

Book. Paper. for prologue 1361

4. Transcriptions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II-37

18.2 - 19

1353-5 cont. Cholease

~~1353-2~~

1353-3 Melancholy.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

Record

4 costumes

1363. 1-4

backdrop

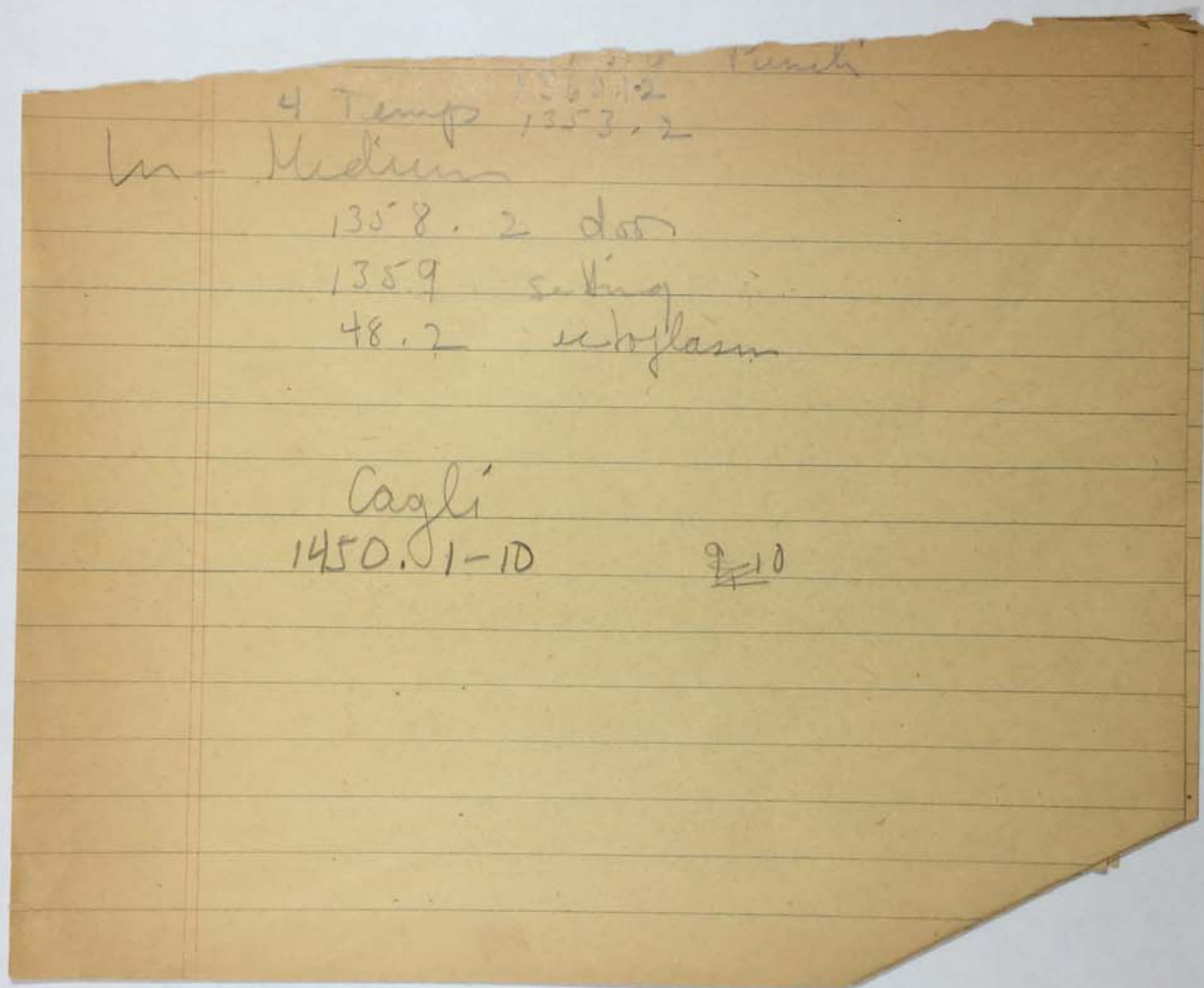
1362

masks

1394-5-6-7

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	Dance	II.37



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Dance	II.37

LARGE STATIONARY

BALLET

SOCIETY EXHIBITION