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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Fluegel	27

Memorandum

Friday
3/19/71

To Jane Fluegel
From Carla O'Rorke
Date 3/19/71
Re acceptances to date
for Tuesday's buffet -

ers preview of two exhibitions:
PREVALENCE OF RITUAL
HARD HUNT

final list to be

ROMARE BEARDEN

1185 Park Avenue, NYC (20) (Hunt)

R. Barker (Mr., Trustee - Mrs., Hospitality Committee)

P. Bartos (Mrs., Trustee and Hospitality Committee)

Mr. and Mrs. Romare Bearden, 357 Canal Street, NYC (13) (artist)

Stephen Benedict, 42 King Street, NYC (Rockefeller Brothers Fund)

Mr. and Mrs. Raphael Bernstein, 15 Glendon Road, Ho-ho-kus,
N. Y. 07423 (Bearden lender)

Hans Bhalla, Acting Chairman, Art Department, Spelman College, Atlanta,
Ga. 30314 (Bearden lender)

Miss Janet Bloom, 69 West 92 Street, NYC (Hunt personal friend)

Robert Breckinridge, 120 East 80 Street, NYC (Bearden lender)

Mr. and Mrs. Zoltan F. Buki, Curator of Art, New Jersey State Museum,
Trenton, N. J. 08625 (Hunt, museum lender)

Mr. and Mrs. Carter Burden, Suite 25000, 630 Fifth Avenue, NYC
(Bearden lender)

Mr. and Mrs. J. Frederic Byers III (Mr., Trustee - Mrs., Hospitality
Committee)

Dr. and Mrs. William Cahan (Mrs., Hospitality Committee)

Miss Vinnet J. Carroll, 864 Broadway, NYC (03) (Director, Urban Arts Corps)

Dr. and Mrs. Kenneth Clark (Mrs., Trustee)

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From: Carla O'Rourke
Date: 3/19/71
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PREVALEN

Bearden

(Mrs. - staff, registrar's office)

1 East 66 Street, NYC (21) (Hunt, personal friend)

man Street, NYC (38) (artist, Byers Committee)

1185 Park Avenue, NYC (28) (Hunt lender)

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Memorandum

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HARD HUNT

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done Monday
afternoon -

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Dr. and Mrs. Kenneth Clark (Mrs., Trustee)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Friday
3/19/71

BUFFET SUPPER

Tuesday, March 23, 1971

before Contributing Members preview of two exhibitions:

ROMARE BEARDEN: THE PREVALENCE OF RITUAL

and

THE SCULPTURE OF RICHARD HUNT

acceptances:

Mr. and Mrs. Lawrence Abrams (Mrs. - staff, registrar's office)

Charles Alan and guest, 11 East 66 Street, NYC (21) (Hunt, personal friend)

Benny Andrews, 31 Beekman Street, NYC (38) (artist, Byers Committee)

Richard Brown Baker, 1185 Park Avenue, NYC (28) (Hunt lender)

Mr. and Mrs. Robert R. Barker (Mr., Trustee - Mrs., Hospitality Committee)

Mr. and Mrs. Armand P. Bartos (Mrs., Trustee and Hospitality Committee)

Mr. and Mrs. Romare Bearden, 357 Canal Street, NYC (13) (artist)

Stephen Benedict, 42 King Street, NYC (Rockefeller Brothers Fund)

Mr. and Mrs. Raphael Bernstein, 15 Glendon Road, Ho-ho-kus,
N. Y. 07423 (Bearden lender)

Hans Bhalla, Acting Chairman, Art Department, Spelman College, Atlanta,
Ga. 30314 (Bearden lender)

Miss Janet Bloom, 69 West 92 Street, NYC (Hunt personal friend)

Robert Breckinridge, 120 East 80 Street, NYC (Bearden lender)

Mr. and Mrs. Zoltan F. Buki, Curator of Art, New Jersey State Museum,
Trenton, N. J. 08625 (Hunt, museum lender)

Mr. and Mrs. Carter Burden, Suite 25000, 630 Fifth Avenue, NYC
(Bearden lender)

Mr. and Mrs. J. Frederic Byers III (Mr., Trustee - Mrs., Hospitality
Committee)

Dr. and Mrs. William Cahan (Mrs., Hospitality Committee)

Miss Vinnett J. Carroll, 864 Broadway, NYC (03) (Director, Urban Arts Corps)

Dr. and Mrs. Kenneth Clark (Mrs., Trustee)

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2.

Mr. and Mrs. Richard Clarke, Richard Clarke Associates, 1270 Sixth Avenue, NYC (20) (Bearden lender)

Dr. and Mrs. William R. Clarke, 1211 South Independence Blvd., Chicago, Illinois 60623 (Hunt lender)

Mr. and Mrs. Charles Cohen, 1 Bank Street, NYC (14) (Bearden lender)

Charles Cowles (International Council, Artforum magazine)

Mrs. Gardner Cowles (Chairman, Hospitality Committee)

Mr. and Mrs. Ernest Crichlow, 62 Greene Avenue, Brooklyn, N. Y. 11238 (Bearden, personal friend)

Mr. and Mrs. Louis G. Davidson, 2440 Lakeview Avenue, #3-A, Chicago, Illinois 60614 (Hunt lender)

Mr. and Mrs. Walter Delafield (guests of Mr. and Mrs. Gabetti)

Mr. and Mrs. Daniel Dietrich III, 1746 Mt. Pleasant Road, Villanova, Pa. 19085 (Bearden lender)

Mr. and Mrs. Samuel Dorsky, 510 East Shore Road, Great Neck, N. Y. 11024 (Hunt lender)

Mr. and Mrs. John E. Dowell, Jr., 902 North Randolph Street, Champagne, Illinois 61820 (Hunt personal)

Mr. and Mrs. Melvin Edwards, P.O. Box 1032, NYC (09) (Hunt, personal friend)

Mr. and Mrs. Arne Horlin Ekstrom, Cordier & Ekstrom, 980 Madison Avenue, NYC (Bearden lender)

Nikki Ekstrom and guest (Arne Ekstrom's son - Bearden, personal friend)

Miss Jane Fluegel (staff - publications editor)

Dr. and Mrs. Lionel O. Friedman, 239 Central Park West, NYC (24) (Hunt lender)

Mr. and Mrs. Gianluigi Gabetti (Mr., Trustee - Mrs., Hospitality Committee)

Henri Ghent, Director, Community Gallery, The Brooklyn Museum, 200 Eastern Parkway, Brooklyn, N. Y. 11238 (Board, Harlem School of the Arts) (Bearden, personal friend)

Mr. and Mrs. Lloyd Glasson, 229 Grand Street, NYC (13) (Hunt, personal friend)

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3.

Mr. and Mrs. Ralph I. Goldenberg, 65 Country Lane, Highland Park, Illinois 60035 (Hunt lender)

Miss Judy Goldman (staff - library)

Wilder Green (Bearden lender - staff, exhibitions)

Carroll Greene, 1311 Delaware Avenue S. W., #433, Washington, D. C. 20024 (guest director, Bearden exhibition)

Miss Nancy Hanks, National Endowment for the Arts, 1800 F Street, N. W., Washington, D. C. (Hunt, personal friend)

Miss Helen Mary Harding, 60 East 12 Street, NYC (03) (Bearden lender)

Mr. and Mrs. Eustis Henderson, 179-47 Anderson Road, St. Albans, Queens, N. Y. 11434 (Hunt, personal friend)

Mr. and Mrs. John R. Henry, 556 West Arlington Street, Chicago, Illinois 60614 (Hunt personal)

Mr. and Mrs. Charles T. Hesse (staff - Development)

Mr. and Mrs. John B. Hightower (Bearden lender) (Mr., MOMA Director)

Felrath Hines, 121 West 88 Street, NYC (24) (artist)

Charles Hobson, ABC TV, 77 West 66 Street, NYC (23)

Mr. and Mrs. B. C. Holland, 2920 Commonwealth Avenue, Chicago, Illinois 60611 (Hunt lender)

Mr. and Mrs. C. Howard Hunt, 6635 South Racine Avenue, Chicago, Illinois 60635 (Hunt lender)

Miss Marion Hunt, 6635 South Racine Avenue, Chicago, Illinois 60636 (Hunt, personal list)

Richard Hunt, 1503 North Cleveland Avenue, Chicago, Illinois 60610 (artist)

George M. Irwin, 428 Maine Street, Quincy, Illinois 62301 (Hunt lender)

Mrs. Evelyn Jackson and Gladstone Lawrence, 214 Lafayette Avenue, Staten Island, N. Y. (Bearden, sister-in-law)

Mr. and Mrs. John R. Jakobson (Mrs., Junior Council)

Jasper Johns, 343 Canal Street, 4th floor, NYC (artist)

Clarence Jones, C. B. W. L. Hayden-Stone, General Motors Building, NYC

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4.

Mr. and Mrs. Theodore W. Kheel, 407 West 246 Street, NYC (Bearden lender)

Mr. and Mrs. Samuel W. Koffler, 3000 North Sheridan Road, #10F,
Chicago, Illinois 60657 (Hunt, personal friend)

Hilton Kramer, 32 Woodside Avenue, Westport, Conn. 06880 (New York Times)

Mr. and Mrs. Joseph Kurhajec, 116 Elizabeth Street, NYC (13) (Mr., artist)

Mr. and Mrs. Bertrand Lanchner (staff, painting and sculpture - Mrs.)

Felix Landau and guest, 766 Madison Avenue, NYC (21) (Hunt lender)

Mr. and Mrs. Frank Y. Larkin (Mrs., Trustee)

Mr. and Mrs. Jacob Lawrence, 211 West 106 Street, Apt. 8E, NYC (25)
(artist)

Mr. and Mrs. Joshua Lee, 200 West 90 Street, NYC (24) (Bearden, personal
friend)

Mr. and Mrs. Abram Lerner, 135 East 65 Street, NYC (Bearden lender)

Norman Lewis, 64 Grand Street, NYC (03) (artist)

Jennifer Licht (staff, painting and sculpture)

William S. Lieberman (Director of Richard Hunt exhibition)

Miss Victoria Lucas, Victoria Lucas Associates, Inc., 1414 Avenue of
the Americas, NYC (19) (C. Greene, personal friend)

Miss Rebecca D. Lumpkin, B. C. Holland, Inc., 224 East Ontario Street,
Chicago, Illinois 60611 (Hunt lender)

Kynaston McShine (staff, painting and sculpture)

Mr. and Mrs. John MacFadyen, Associated Council of the Arts, 1564
Broadway, NYC (Hunt, personal friend)

Mr. and Mrs. William Majors (Mr., artist) (Mrs., staff, Study Center)

Mr. and Mrs. Arnold Maremont (Hunt, personal friend)

Mr. and Mrs. Richard Mayhew, 475 S. Mountain Road, New City, N. Y.
10956 (artist)

Miss Dorothy Miller, 12 East 8 Street, NYC (03) (Bearden lender)

Mr. and Mrs. John Moran, 4628 South Michigan, Chicago, Illinois 60653
(Hunt, personal friend)

Albert Murray, 45 West 132 Street, NYC (37) (Bearden, personal friend)

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5.

Mr. and Mrs. Charles B. Naramore (Mrs., staff, Director's office)

Mr. and Mrs. Bernard Nath, 330 Hazel Avenue, Highland Park,
Illinois 60035 (Hunt lender)

Mr. and Mrs. Roy R. Neuberger, 993 Fifth Avenue, NYC (28) (Bearden lender)

Mr. and Mrs. Donald Newhouse (Mrs., Hospitality Committee)

Mr. and Mrs. Douglas Newton, 58 West 58 Street, NYC (Bearden lender)
(Mrs., Kathleen Haven)

Mr. and Mrs. Edward Norton, 245 West 104 Street, NYC (25) (Mrs.,
head of Human Rights Commission)

Mr. and Mrs. Richard Oldenburg (Mr., staff, publications)

Mr. and Mrs. Irving Petlin, 267 West 11 Street, NYC (14) (Hunt, personal
friend)

Miss Howardena Pindell (staff, prints)

Dr. and Mrs. Kenneth W. Prescott, Director, New Jersey State Museum,
West State Street, Trenton, New Jersey 08625 (Hunt museum lender)

Mr. and Mrs. Charles Pridgon, 5030 Chancellor Street, Philadelphia,
Pa. 19139 (artist)

Mr. and Mrs. John Procope (New York Amsterdam News)

Robert Reed, Department of Art, Yale University, 180 York Street,
New Haven, Conn. 06520

The Honorable and Mrs. George W. Renchard, 17-43 22nd Street, N.W.,
Washington, D. C. (Bearden lender)

Mrs. Junius A. Richards (staff, painting and sculpture)

Theodore Rousseau, Curator in Chief, The Metropolitan Museum of Art
(Hunt museum lender)

Mr. and Mrs. David C. Ruttenberg, 2440 Lakeview Avenue, Chicago,
Illinois 60614 (Hunt lender)

Dr. and Mrs. Paul W. Saltzman, 1218 Astor, Chicago, Illinois 60610
(Hunt lender)

Mr. and Mrs. Wolfgang Schoenborn (Mrs., Trustee)

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6.

Miss Harriet Schoenholz (staff, publications)

Mr. and Mrs. Max Schubel (Mrs. (April Kingsley), staff, painting and Sculpture)

Mr. and Mrs. Silas Seandel, 242 West 22 Street, NYC 10011 (Hunt lender)

Richard Shain, 839 West End Avenue, Apt. 2D, NYC (25)

Jesse P. Shanok, 159 Whitman Drive, Brooklyn, N.Y. 11234 (Bearden lender) and Sylvia Shanok

Mr. and Mrs. Samuel P. Shaw, Jr. (Mrs., staff, public information)

Mr. and Mrs. Samuel Shore, 630 Park Avenue, NYC (Bearden lender) (Shorewood Publishers)

Jeanne Siegel, 16 Sutton Place, NYC (Bearden lender)

Mrs. Bertram Smith (Trustee) and Gene Lloyd

Mr. and Mrs. Solomon B. Smith, 255 Mayflower Road, Lake Forest, Illinois (International Council)

A. James Speyer, Art Institute of Chicago, Michigan Avenue at Adams Street, Chicago, Illinois 60603 (participating museum)

Mr. and Mrs. Alfred R. Stern (Mrs., Trustee)

Mr. and Mrs. Roger Stevens, 3410 Que Street, N.W., Washington, D.C.

Michael Straight and guest, National Endowment for the Arts, 1800 F Street, N.W., Washington, D.C.

Edzinf Strautmanis, 35 Howard Street, NYC (artist)

Mrs. Thomas A. Stone (staff, membership)

Mr. and Mrs. Donald B. Straus (Mrs., Trustee)

George Sugarman, 21 Bond Street, NYC (12)

Edward K. Taylor, Director, Harlem Cultural Council, 170 West 130 Street, NYC

Dr. and Mrs. Joshua Taylor, National Collection of Fine Arts, Smithsonian Institution, Washington, D. C. 20560

Mr. and Mrs. Rheet Taylor (Betty Blayton), 788 Columbus Avenue, NYC (Mrs., Executive Director, Childrens Art Carnival)

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7.

Mr. and Mrs. Russ Thompson, 116-16 131 Street, Jamaica, N.Y. 11420 (artist)

Mr. and Mrs. T. H. Tonnesen (Standard Oil (New Jersey))

Joseph Thornton, 1198 East 233 Street, Bronx, N.Y. 10466

Mr. and Mrs. Jack Tworkov, 161 West 22 Street, NYC (11) (artist)

Dr. Martin D. Unterman and Terry Unterman, 821 Howard Street, Evanston, Illinois 60202 (Hunt lender)

Mr. and Mrs. Jesse Walker (New York Amsterdam News)

Miss Jean-Edith Weiffenbach (staff, registrar's office)

Mr. and Mrs. Max Hess Weinberg, 255 Dennis Lane, Glencoe, Illinois 60022 (Hunt lender)

William T. Williams, 654 Broadway, NYC (12) (artist)

Mr. and Mrs. Sidney R. Yates, 4100 Cathedral Avenue, N.W., Washington, D.C. (Hunt lender)

Mr. and Mrs. Willard Van Dyke (staff, film)

Mr. and Mrs. Harold Zweig, 199 East Lake Shore Drive, Chicago, Illinois 60611 (Hunt lender)

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ENCYCLOPEDIA BRITANNICA

250 MADISON AVENUE

NEW YORK

NEW YORK, N. Y. 10017

WILLIAM BENTON
CARROLL GREENE, JR.

Frances Keech

cc: April Kingsley

Jane Fluegel

February 2, 1971

March 24, 1971

Author copies, Bearden catalogue

Miss April Kingsley, Curatorial Assistant,
Bearden Exhibition,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y. 10019

Would you send 25 copies of the catalogue (15 author copies, 10 copies
for which he will be billed) to:

Dear Miss Kingsley,

We have searched our old Bearden files in an effort to
give you some answers to the questions posed in
your January 15th letter re "At Five in the Afternoon"
by Romare Bearden, without much success.

I believe it is traditional to send complimentary copies of the
Here is a catalog of the 117 oil and water colors
which were offered for sale at sealed bid by the War
Assets Administration when the State Department
collection was disposed of. Bearden's painting is
listed on page 5. There is no indication of where
his painting was sold, whether in Prague or Port-au-
Prince.

Arne Ekstrom
Cordier & Ekstrom Gallery
978 Madison Avenue
New York

The attached clipping from the Times of June 22, 1948,
mentions that "a Bearden water color" was won
by a veteran by the name of Joseph Lister of Washington.

The clip from the Times of May 18, 1948 gives you the
background on the collection, in case you did not see
this story.

I am not certain whether we sent staff contributors to the catalogue

more than one copy, but would you see that April Kingsley and Judy
Godman each receive a special copy.

Sincerely,

Anne Cronin
Office of William Benton

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ENCYCLOPAEDIA BRITANNICA

342 MADISON AVENUE

SUITE 702

NEW YORK, N. Y. 10017

WILLIAM BENTON
PUBLISHER & CHAIRMAN

February 2, 1971

Miss April Kingsley, Curatorial Assistant,
Bearden Exhibition,
The Museum of Modern Art,
11 West 53rd Street,
New York, N. Y. 10019

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The clip from the Times of May 18, 1948 gives you the background on the collection, in case you did not see this story.

I hope these items have been of some help!

Sincerely,

Anne Cronin
Anne Cronin
Office of William Benton

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TUESDAY, MAY 18, 1948.

BOOKS

2,000 AT OPENING OF REICH ART SHOW

Impressive Display of Early
Masters' Paintings Attracts
Throng at Metropolitan

By HOWARD DEVREE

The Metropolitan Museum opened to the public yesterday the exhibition of approximately 150 paintings from the Kaiser Friederich Museum, Berlin, which had previously been shown at the National Gallery, Washington. Despite the removal of more than fifty of the more fragile examples for early return to Germany, the exhibition, owing to the more spacious installation accorded it, together with better lighting and light, clean walls, is really more impressive than the showing in the National Gallery.

The attendance at once proved that the city is not oblivious to its opportunity to see the masterpieces. Visitors were waiting for the museum to open and all day galleries were thronged. By the time the museum closed its doors the attendance figures for the special exhibition had reached 2,030 despite bad weather and a fifty cents admission charge, the proceeds of which are to go for the relief of children in the United States zone of Germany. The museum's total attendance was just over 4,000, nearly double the average Monday number.

The exhibition has been installed in a series of galleries in the north wing of the second floor, where the French tapestries were displayed early last winter. The pictures have been arranged by national school of painting with large highly legible wall labels to assist the visitors. The force of museum

Controversial Art to Be Sold to Bidders Under Guise of U. S. War Surplus Property

Art assumed the status of war surplus property yesterday when the War Assets Administration announced a public sealed-bid sale of a State Department collection of modern American painting, ending June 19. The group will be exhibited at the Whitney Museum (open daily, except Mondays, from 1 to 5 P. M.) from Friday to June 18.

The paintings, consisting of seventy-nine oils and temperas and thirty-eight watercolors by seventy leading progressive American artists, include work by Marin, Weber, Kuhn, Hopper, Kuniyoshi, Watkins, Shahn, Grosz, MacIver, Pereira, Prestopino, Gwathmey, Stuart Davis, Marsh, Avery, De Maryini, Kantor, Gropper and others.

Sealed bids must be received by the Associate Regional Director, War Assets Administration, P. O. Box 216, Wall Street Station, by 10 A. M. of June 19. Catalogues, proper forms and other information can be obtained at the same address.

Federal, state and local government agencies and such non-profit institutions as hospitals, educational institutions and museums are eligible for priorities with a 95 per cent discount. Veterans will receive priority in the order of purchases.

The seventy-nine paintings compose the group that was purchased for \$49,000 in 1946 by the Office of International Information and Cultural Affairs of the Department of State.

As announced by William Benton, then Assistant Secretary of State for Public Affairs, the paintings were selected "on the basis of pleas from our missions abroad to show the newest development of American art." The collection was divided into two parts, one scheduled for a European tour, the other for Central and South America. At the end of the tours, the paintings were destined for United States embassies abroad.

Exhibited at the Metropolitan Museum in its entirety in October, 1946, the group drew favorable comment from the art press. One part was then shown in Paris, and the other in Cuba. On April 21, 1947, while the paintings were on view at Prague and Port-au-Prince, an order was issued from Washington canceling all further dates.

The paintings became a central target of attack when the House Appropriations Committee subsequently killed the Office of International Information and Cultural Affairs appropriation. Members of Congress, citing critical articles from some magazines and newspapers, attempted to discredit the art, but the collection won spirited defense from individuals and associations in the art world.

Responding to pressure from those interested in modern art, the State Department declared the paintings as surplus to the War Assets Administration so that they might be disposed of in the least ignominious way.

Fridays at 2 P. M. Photographs of the individual pictures are available in 8 by 10 inch size for 50 cents each.

The exhibition will continue at

the Metropolitan through June 12, after which it will be seen at the Philadelphia Museum from June 17 to July 6.

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BIDDERS DRAW LOTS FOR 'SURPLUS' ART

117 Paintings Are Allocated
to Institutions and Veterans
Subject to WAA Review

By ALINE B. LOUCHHEIM

Four veterans will get paintings from the State Department's controversial collection of American art, offered as surplus property by the War Assets Administration, if its Washington office upholds tomorrow the recommendations made yesterday at the regional office, 40 Wall Street.

More than half of the 117 paintings, under the same stipulation, would go to the University of Oklahoma and the Alabama Polytechnic Institute. They would receive thirty-five and thirty-one paintings, respectively. The art was assigned to the institutions after lots were drawn by tied bidders in the same priority band. The drawing was supervised by Col. John S. Cooke, associate regional administrator.

The veterans are Charles Friedman, New Rochelle, N. Y., who presumably will receive two paintings by Marsden Hartley and one by Karl Zerbe; Ernst Apfelschutt, 143 Henry Street, Brooklyn, who won the draw for a Walt Kuhn "Still-Life"; Joseph Leiter of Washington, a Romare Bearden water-color, and Russell Reinke of Cleveland, a water-color by William Gropper.

Both the University of Oklahoma and Alabama Polytechnic had submitted bids for the entire collection and signified willingness to pay prices to be determined by the WAA on the basis of the official appraisal and the lowest non-priority bid. The prices will be available after the Washington review. Four other bidders for the entire collection came into a lower priority band, as they were not wholly tax-supported.

In addition to the two winning institutions on the basis of drawing of lots, the regional office will recommend the award of ten paintings to the University of Georgia and six to the Department of Public Instruction of Hawaii in Honolulu. Among fourteen other institutions winning one or more paintings in the drawing were Rutgers University, New Trier Township High School, Winnetka, Ill.; New York Mills (N. Y.) High School, Lancaster (Pa.) Free Public Library, Agricultural and Mechanical College of Texas and the Oswego (N. Y.) Public Schools. Only one painting would remain in this city—Sol Wilson's "Fishermen on Wharf." It was won by the bureau of supplies of the Board of Education.

Two most sought-after paintings, Jack Levine's "Horse" and Marin's "Seascape," went to the University of Oklahoma and Alabama Polytechnic, respectively. Paintings by Louis Bouché and Stuart Davis also stimulated active bidding.

The City Art Museum of St. Louis, which had entered highest bids, was defeated in the tie drawings.

If the Washington office of WAA disagrees with the recommendations of the regional office, another drawing will be held Thursday.

*N.Y. Times
June 22, 1948*

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The Museum of Modern Art

To Carl Morris cc: Richard Oldenburg
From Wilder Green
Date February 19, 1971
Re ROMARE BEARDEN traveling exhibition

For the record, the names of the other museums participating in the Bearden exhibition should be listed in the catalogue:

THE NATIONAL COLLECTION
OF FINE ARTS
Washington, D.C.

July 16 - Sept. 12, 1971

UNIVERSITY ART MUSEUM
Berkeley, California

Oct. 25 - Dec. 5, 1971

PASADENA ART MUSEUM
Pasadena, California

Dec. 20, 1971 - Jan. 30, 1972

HIGH MUSEUM OF ART
Atlanta, Georgia

Feb. 27 - April 9, 1972

As well, it is likely that the museum in Raleigh, North Carolina will also be participating in the tour. We will let you know just as soon as this is confirmed.

WG

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PUBLICATIONS DEPARTMENT STATUS REPORT

2/10/71

ASTERISK (*) indicates changes from last Report
(**) indicates new title

TITLE AND AUTHOR	STATUS	TRIM, PAGES ILLUS	PRICE	QUANTITY	BOUND BOOKS
FOUR AMERICANS IN PARIS	3M proof of jacket in and OK. Reprint and cloth combined run on press.	8 1/2 x 10 1/2 (oblong) 176 pages 109 illus.	\$12.50 cl \$ 7.95 pb	1500 paper 3500 cloth *	Week of March 1.
WALKER EVANS With an introduction by John Szarkowski	On press. Jacket blues returned on 2/8. Cover mech. for pb. out on 2/9.	9 1/8 x 10 1/2 192 pages 100 b&w's	\$12.50 cl \$ 6.95	22,500 cl 2,500 pb	2/22 (pub. 3/31)
CUKOR & CO. Gary Carey	Blues returned on 2/1.	5 x 8 168 pages b&w's	\$ 2.95	3,000 pb	2/28
FILMS OF HAL ROACH William K. Everson	Blues returned on 2/1.	5 x 8 96 pages 54 b&w's	\$ 2.50	3,000 pb	2/28
ROMARE BEARDEN: THE PREVELANCE OF RITUAL Carroll Greene	Layout is approved. Galleys in on 2/9. Due back 2/11.	10 1/2 x 8 4 color; 12 b&w's color cover 24 pages	?	8,000 *	3/17
THE SCULPTURE OF RICHARD HUNT William Lieberman	Layout dummy completed and O.Ked. WL essay is due to HS on 2/12. Galleys of all other text due in on 2/10.	8 x 10 ? 24 pages 12 b&w's?	?	3,000	3/17
HISTORY OF PHOTOGRAPHY Beaumont Newhall (cloth)	Blues checked and ready for correction. Back panel jacket copy sent thru on 2/10.	8 x 11 (cl) 216 pages 210 b&w's	\$15.00	5,000 cl	April
HISTORY OF PHOTOGRAPHY Beaumont Newhall (paperbound)	When cloth edition is done, we will get dupe film of the text and re-shoot all b&w's offset. Photos in and keyed & ready for shooting.	Same specs as cloth	\$ 5.95?	10,000 pb.	July

MF 200

P. O. BOX 216, WALL ST. STATION
NEW YORK, N. Y.

Sales Announcement No. WAX-5025

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TECHNICS AND CREATIVITY: GEMINI GEL Riva Castleman	Copy-edited essay ms. went to California on 2/5.	8 1/2 x 10 1/2 108 pages 18 color 38 text b&w's 288 c.r. b&w's	?	20,000	4/20
FREI OTTO Ludwig Glaeser	New delivery dates and schedule to be set up as soon as possible. *	8 1/2 x 9 1/2 ? 96 pages 75 b&w's 25 line drawings	?	?	4/20
VIOLENT AMERICA Lawrence Alloway	Mechanicals returned to design for correction on 2/9. Corrections and new copy sent thru 1/25 for completion of jacket and cover mechs.	9 7/8 x 9 7/8 96 pages 73 b&w's	\$ 7.95 cl \$ 4.95 pb	2,500 cl? 5,000 pb?	June (Sept. pub)
SURREALISM Bernice Rose	Completely edited English text to be delivered to Caracas for translation by 3/15. We will spec type and do dummy layout here.* Decision pending whether to manufacture in U.S. or Caracas.	8 1/4 x 8 1/4 ? 32 pages 1 full color approx. 35 b&w's			July
ASSEMBLAGE Victor D'Amico and Arlette Buchman	Book will be set in film. Flap copy by HS to be completed by 2/15.* Sample pages are approved, and ms. is being marked up by designer. Due to composi- tion by 2/18.	10 x 8 (oblong) 256 pages 4-color process cover 320 b&w's 30 l.c.	?	5,000 cl?	7/71
VISIONS OF HARLEM by W. Joseph Black	Ms. to be ready for compo- sition by 4/15. (CM)	8 x 10? 156 pages? 150 b&w's ?	?	?	September

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JANIS COLLECTION	Ms. being revised by HF.	8 1/2 x 11 240 pages 16 color 88 b&w's	\$15.00?	2,000 cl ?	Late fall *
THE HISTORY OF IMPRESSIONISM (revised edition) John Rewald	Various estimates in and awaiting decisions regard- ing quantity, format, and where to produce.	9 x 10 664 pages 635 illus.	?	?	October
POST-IMPRESSIONISM (revised edition) John Rewald	JF & JS are working on final text revisions.	9 x 10 620 pages 489 illus.	?	?	October
BARNETT NEWMAN Virginia Allen	14 of 16 color transparen- cies in hand. Tom Hess essay due by 4/1. Biblio- graphy, checklist, and interviews (if included) as soon before that date as possible. (JF)	oblong? 160 pages? 16 full color ?? b&w's	?	?	October
** 100 Master Drawings William Lieberman	All text copy and shooting copy for illustrations due to Publications for editing & checking by 2/22. All material is due in Japan for transla- tion and production the first week in March. (JF)	8 color transparen- cies 100 b&w's	?	?	(to be produced in Japan)
**ON ADAM'S HOUSE IN PARADISE Joseph Rykwert	Ms. went to copy-editor on 2/3. Due back on 3/3. HS is vetting photographs.	?	?	?	November

MF 200

WAR ASSETS ADMINISTRATION

P. O. BOX 216, WALL ST. STATION
NEW YORK, N. Y.

Sales Announcement No. WAX-5025

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CATALOG

of

117 Oil and Water Color Originals
by Leading American Artists

offered for sale at sealed bid by

WAR ASSETS ADMINISTRATION

P. O. BOX 216, WALL ST. STATION

NEW YORK, N. Y.

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GENERAL INFORMATION

regarding

Sales Announcement No. WAX-5025

What Is For Sale?

A collection of modern oil and water color originals by leading American artists.

Date Bids Close:

10 a.m. E.S.T., June 19, 1948.

Who May Buy:

Priority claimants, commercial buyers and the general public.

What Quantities May Be Purchased?

Bids are to be made on individual pictures.

How Property Will Be Sold:

By sealed bid. See bid form for Special Conditions.

Where Is Property Located?

At Whitney Museum of American Art, 10 West 8th St., New York, N. Y.

May Property Be Inspected?

Buyers are invited and urged to inspect this property before submitting bids. Except on Mondays, the paintings may be seen at the Whitney Museum of American Art, 10 West 8th St., New York City, between the hours of 1 p.m. and 5 p.m. every day including Saturdays and Sundays from May 21 through June 18.

Where Must Bids Be Sent?

Bids must be addressed to P.O. Box 216, Wall St. Station, New York, N. Y., attention of Associate Regional Director, and must be received by 10 a.m. June 19, 1948. Bids will be opened at 10 a.m. June 19 on the 17th floor, 40 Wall Street, New York City. Bidders are invited to be present.

How To Bid:

Bids must be made in duplicate on the bid forms provided herewith. The envelope in which the bid is placed must be plainly marked in the lower left hand corner: "Bid Announcement No. WAX-5025. Opening date June 19, 1948." Bids which are not so identified will not be considered, but will be returned to the bidders. Veterans of World War II in submitting offers must include a properly executed Form 1175A, a copy of which is provided herewith, and one photostatic copy of discharge.

How Will Awards Be Made?

This is an offering to priority and non-priority purchasers concurrently. Bids accepted by War Assets Administration will be filled to the extent of availability of property, in accordance with requirements which give priority to certain buyers to purchase surplus property at the fair value thereof in the following sequence: (1) Federal Agencies; (2) Public Airports (Public Law 289); (3) Veterans purchasing for use in own small business, professional or agricultural enterprise; (4) Federal Works Agency, under Public Law 697; (5) Reconstruction Finance Corporation for small business purchasers; (6) States and political sub-divisions or instrumentalities; (7) Eligible non-profit institutions. The fair value of this material will be determined as follows: (a) the lowest acceptable non-priority bid, or (b) if there is no acceptable non-priority bid, fair value will be established by WAA after consideration of all bids received and all pertinent price information.

Veterans of World War II who wish to exercise their priority rights must submit firm bids stating the maximum price they are willing to pay for property offered to priority claimants at fair value. Maximum price bids from such Veterans lower than established fair value will be rejected and awards will be made at fair value price to those bidders whose maximum price bid equalled or exceeded the fair value, all such bids being considered tie bids.

A deposit of 10 per cent of the total bid must accompany each bid; on any amount in excess of \$100,000, add 2% of the amount of the excess. All deposits on bids must be made by bid bond, cashier's check, certified check or postal money order payable to the Treasurer of the United States. Orders received without such deposit will not be considered. Prospective purchasers who have established credit with War Assets Administration may submit the following certification in lieu of a deposit: "I (we) hereby certify that I (we) have an established line of credit with the War Assets Administration Regional Office at or a specific approval from the WAA Credit Division of such office; and that (insert address of regional office) this certification is submitted in lieu of a deposit on the attached bid."

Federal agencies, State and Local Governments and Public Health and Educational Institutions, which are prohibited by statute from submitting offers to purchase in the manner prescribed above, need not state maximum prices nor make deposits. They may submit Letters of Intent stating their interest in purchasing a particular item at the established fair value. Each such priority claimant will then be notified and given an opportunity to purchase such item at the fair value thus established. Any duly certified educational, public health or other non-profit institution, as defined therein, is permitted to purchase under the provisions of WAA Regulation 14.

General Requirements:

This sale is subject to WAA Standard Terms and Conditions of Sale and no other terms or conditions shall be binding on WAA with the following exceptions and the detailed instructions on the bid form: (1) All sales will be made "as is, where is"; (2) The purchaser assumes all obligations of removal, packing, drayage and shipping. (3) Condition is not warranted; items where marked as to condition are so marked for the purchaser's general information. Prospective buyers are urged to inspect before purchasing. Failure to inspect will not constitute grounds for adjustment or rescission of sales contracts.

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Foreword

The 79 oils and 38 water colors offered in this sale were assembled in response to numerous requests from both Europe and Latin America for exhibitions of American art, particularly paintings of the modern school. In the Fall of 1946, before the collection was divided for shipment and exhibition abroad, the 79 oils, grouped under the title "Advancing American Art," were on view for one month at the Metropolitan Museum of Art. At the time, the paintings received praise from leading art journals and critics in this country. In each of the European and Latin American countries where other exhibits from the complete collection were held, the critical verdict was at least equally favorable.

A nationally known magazine has recently (February 3, 1948) reported results of a poll made among leading museum directors, curators of paintings and art critics across the country. The question was asked: "Which ten painters now working in the United States, regardless of whether they are citizens, do you believe to be the best?" The ten best (or the eleven best, since two painters tied for tenth place) are all represented in the group of paintings now being offered for sale.

The title "Advancing American Art" both indicates the scope and defines the limitations of the original selection. In general, the plan was to place emphasis on the creative and experimental aspects of painting in the United States. Some excellent but conservative artists were necessarily omitted, while almost all of the leading exponents of modern trends were included. The older generation, however, is partially represented by such painters as John Marin, Max Weber, Georgia O'Keeffe, Walt Kuhn, and Arthur Dove. Stuart Davis, Ben-Zion, Julio de Diego, Joseph De Martini, Yasuo Kuniyoshi, Franklin Watkins, Karl Zerbe, Morris Kantor, and Ben Shahn, among others, typify artists who came into prominence during the early thirties. Younger artists whose importance has been recognized within the last dozen years include Jack Levine, George L. K. Morris, Charles Howard, Ralston Crawford, Robert Gwathmey, Everett Spruce, Adolph Gottlieb, and Byron Browne. The only painter no longer living whose work has been included is Marsden Hartley.

The range of styles extends from the precise, quasi-photographic renderings of Charles Sheeler to the explosive color employed by Abraham Rattner; from the human commentary of Gregorio Prestopino to the intellectual abstractions of I. Rice Pereira; and from the social comment of Philip Evergood to the sensuous fantasies of Loren MacIver. Every effort was made to exclude the merely ephemeral and topical, to the end that only sound inventiveness and creative exuberance would find representation.

One measure of the success of the original plan of selection is the market value of the paintings

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today. Partly because of the cooperation of art dealers and artists, who, at the time the paintings were being assembled, made generous discounts—and partly because of the widespread interest created while the paintings were on tour in 1946 and 1947—their value is generally conceded to be much greater now than when they were first purchased. Quite apart from the vitality and lasting appeal of the work itself, this consideration alone should make the present sale an event of unusual importance.

Terms and conditions of sale, together with appropriate WAA bid forms, Veteran's Certification Statement and a General Information page have been included with this catalog, and prospective purchasers should consult these for specific information pertaining to the sale.

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79 Oil Paintings by Leading American Artists

1. AVERY, MILTON (1893—) *Fish Basket*
Studied under Flagg. Member of various art organizations, represented in Phillips Memorial Gallery, the Newark Museum and other leading art collections, has won numerous prizes.
2. BAZIOTES, WILLIAM (1911—) *Flower Head*
Studied at the National Academy, New York. Has exhibited work at the Whitney Museum, the Pennsylvania Academy of Fine Arts, the Museum of Modern Art, among others; a prize-winner, he is represented in many important collections.
3. BEARDEN, ROMARE (1912—) *At Five in the Afternoon*
Studied New York University, Columbia University, Art Students League. Has held one-man exhibitions in various cities, including Washington and New York; his work has been shown at the Whitney Museum of American Art, the Brooklyn and Boston Museums, the Albright Gallery and other museums and galleries.
4. BEN-ZION (1897—) *Perpetual Destructor*
Has been painting since 1932, is self-taught. Has had numerous one-man exhibitions, and his work is represented in the permanent collections of the Museum of Modern Art and the Newark Museum, among others; has exhibited at the Whitney and Virginia Museums, at Carnegie Institute and elsewhere.
5. BEN-ZION *The Strangled Tree*
6. BEN-ZION *End of Don Quixote*
7. BOOTH, CAMERON (1892—) *Clown*
Studied under Andre Lhote and Hans Hofmann. Has won prizes, including a traveling scholarship for study abroad from the Art Institute of Chicago; his work is owned by the Pennsylvania Academy, the Newark and San Francisco Museums, and the Phillips Gallery in Washington. An instructor at the St. Paul School of Art, he has had numerous one-man shows.
8. BOUCHÉ, LOUIS (1896—) *Maspath, Queens*
Studied at the Academie de la Grande Chaumiere, the Ecole des Beaux Arts, and the Art Students League. Was awarded a Guggenheim Fellowship in 1935. Has murals in the buildings of the Departments of Justice and Interior in Washington; his work is in the permanent collections of the Phillips Gallery, and the Whitney and Metropolitan Museums, among others.
9. BOUCHÉ, LOUIS *Gallery K*
10. BREININ, RAYMOND (1910—) *Her Lover's Return*
Studied at the Chicago Art Institute and at the academy organized by Chagall. Has won prizes at the Art Institute of Chicago, and has murals in several public buildings. Is represented in the collections of the Encyclopaedia Britannica, the International Business Machines Corporation, the Metropolitan Museum, the Phillips Gallery, the Museum of Modern Art, the Chicago Art Institute and others.
11. BROWNE, BYRON (1907—) *Still Life in Red, Yellow, and Green*
Painter, designer, and sculptor, Browne studied at the National Academy of Design. Has done murals and stone memorials for several civic buildings in New York; has won numerous prizes, and is represented in many important collections. Has been shown at the Whitney, Rochester Museums, Carnegie Institute, Pennsylvania Academy, Chicago Art Institute, etc.
12. BURLIN, PAUL (1886—) *News From Home*
After studying in Paris, London, and at the National Academy of Design in New York, Burlin was one of the first nationally-known painters to settle in the Southwest. A member of the American Society of Painters, Sculptors, and Gravers; of the Salon des Independents, and the Salon d'Automne. His work is owned by the Museum of Modern Art, and the Whitney and Denver Museums and others, and he has won many prizes.
13. CONSTANT, GEORGE (1892—) *Rock Crabs*
Studied under George Bellows and others; has exhibited throughout the country. Is represented in many leading American collections.
14. CRAWFORD, RALSTON (1906—) *Wing Fabrication*
Studied at the Pennsylvania Academy of Fine Arts and other American schools. Taught at the Cincinnati Art Academy and the Buffalo School of Fine Arts; has done murals, book illustration, drafting, and, during the war, visual presentation work for the United States Army Air Forces. His paintings are in the permanent collections of the Metropolitan and Whitney Museums, the Albright Art Gallery and others.
15. CRAWFORD, RALSTON *Plane Production*
16. DAVIS, STUART (1894—) *Trees and El*
Studied under Henri. Exhibited at the Armory Show in 1913 and with the Independents; has held many one-man shows since 1917. Taught at the Art Students League, was enrolled in the Federal Art project. Has done murals for leading public buildings, was given a one-man retrospective by the Museum of Modern Art. One of the country's leading painters, his work is owned by the Whitney Museum, the Pennsylvania Academy, the Phillips Gallery, the Museum of Modern Art, and most important collections.
17. DAVIS, STUART *Still Life with Flowers*
18. DE DIEGO, JULIO (1900—) *Nocturnal Family*
Member of several art organizations, has held one-man exhibits throughout the country. Has won numerous prizes. His work is owned by the Phillips Memorial Gallery, the Chicago Art Institute, the San Francisco Museum, and is represented in the Encyclopaedia Britannica and the Capehart Collections, in addition to many others.
19. DE DIEGO, JULIO *Under Stiff Rearguard Action*
20. DE MARTINI, JOSEPH (1896—) *The Ravine*
Studied at the Art Students League, largely self-taught. Represented in the permanent collections of the City Art Museum, St. Louis; Addison Gallery; Phillips Memorial Gallery; Museum of Fine Arts, Boston; Wichita Art Museum, and several university museums, numerous private collections. Has won prizes including an important prize in the first Pepsi-Cola exhibition.

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21. DOVE, ARTHUR (1880—) *Another Arrangement*
Studied Cornell University. First given a one-man showing by Stieglitz in 1912. Dove has been a pioneer in abstract and experimental painting. His paintings are owned by the Phillips Gallery, the Museum of Modern Art, the Whitney, and many other leading American collections. Was given a one-man retrospective showing in New York in 1947.
22. DOVE, ARTHUR *Grey Greens*
23. DREWES, WERNER (1899—) *Balcony*
First studied architecture, worked with the Bauhaus, and has been an instructor in the School of Architecture at Columbia University, and has taught at Brooklyn College. Is represented in the Pennsylvania Academy, the New York Public Library, the Brooklyn Museum, and many other American collections, as well as several European collections.
24. DREWES, WERNER *A Dark Thought*
25. DREWES, WERNER *Gaiety in Times of Distress*
26. EVERGOOD, PHILIP (1901—) *Girl with Cock*
Studied at the Slade School in London and under Luks at the Art Students League. Has had more than ten one-man exhibitions, and has won many prizes including a prize in the 1947 La Tausca Competition. His work is owned by the Metropolitan, Whitney, Boston, Denver, and Brooklyn Museums, the Museum of Modern Art, and others.
27. EVERGOOD, PHILIP *Fascist Leader*
28. GOTTLIEB, ADOLPH (1903—) *The Couple*
Studied at the Art Students League. Has won many prizes including mural awards, and a first prize for oils at the Brooklyn Museum in 1944. Former President of the Federation of Modern Painters and Sculptors, has been exhibited at the Whitney, San Francisco Museums, the Pennsylvania Academy, the Tate Gallery in London, and others.
29. GROPPER, WILLIAM (1897—) *Home*
Studied at the National Academy of Design, the New York School of Fine and Applied Arts, and under Henri and Bellows. Known first as a lithographer, illustrator and cartoonist, he held his first showing of oil paintings in 1936. Won a Guggenheim Fellowship in 1937, and has won many prizes, including one in the 1946 Carnegie Institute Annual. Has painted many murals, notably the one in the Department of Interior Building in Washington; his paintings are owned by most important American museums and private collectors.
30. GROPPER, WILLIAM *They Fought to the Last Man*
31. GUGLIELMI, O. LOUIS (1906—) *Subway Exit*
Studied at the National Academy of Design in New York. Served in the United States Army during the war. Has been a consistent winner of prizes, such as a Pepsi-Cola Annual Competition prize in 1944. Is represented in the Metropolitan Museum, the Whitney and Newark Museums, the Museum of Modern Art, the Art Institute of Chicago, the collection of the Encyclopaedia Britannica and many others.
32. GUGLIELMI, O. LOUIS *Tenementis*
33. GUSTON, PHILIP (1913—) *Portrait of Shannah*
Studied at the Otis Art Institute, Los Angeles. A disciplined easel painter, he also has painted murals for Government buildings, winning mural competitions, including a commission for the new Social Security Building in Washington. Won first prizes in 1945-46 at the Carnegie Institute Exhibition and at the Virginia Biennial. Has taught at the University of Iowa and at Washington University in St. Louis, Missouri.
34. GWATHMEY, ROBERT (1903—) *Workers on the Land*
Studied at the Maryland Institute, North Carolina State College, and the Pennsylvania Academy of Fine Arts. Has won at the Carnegie Institute, San Diego Water-color show, and in Pepsi-Cola competitions; received a Rosenwald Fellowship, and a grant from the American Academy. Work is owned by the Encyclopaedia Britannica, Carnegie Institute, Boston and Virginia Museums, and many others.
35. GWATHMEY, ROBERT *Worksong*
36. HARTLEY, MARSDEN (1877-1943) *Wild Sea Rose*
Studied at the Cleveland School of Art, the Chase School in New York, and the National Academy of Design. Was awarded a Guggenheim Fellowship in 1930. A poet as well as a painter, Hartley exhibited first with Stieglitz. Held 21 one-man exhibitions during his lifetime, and has had memorial exhibitions, notably at the Phillips Gallery, since his death. His work is owned by 21 American museums and included in most important private collections. One of America's most outstanding and influential modern painters.
37. HARTLEY, MARSDEN *Roses*
38. HARTLEY, MARSDEN *Whale's Jaw, Dogtoun*
39. HOWARD, CHARLES (1899—) *The Medusa*
Represented in the permanent collections of the San Francisco Museum, the Metropolitan Museum of Art, the Museum of Non-Objective Art, Art of this Century, Art Institute of Chicago, several California museums, numerous leading private collections. Has won many prizes including one at the Metropolitan Museum Artists for Victory Exhibition, and two at the San Francisco Museum.
40. KANTOR, MORRIS (1896—) *Afternoon*
Studied with Homer Boss, and began his career as a cartoonist. Has won numerous cash prizes, and his work is represented in the collections of the Metropolitan, Detroit, and Whitney Museums, the Phillips Gallery, the Chicago Art Institute, and the Pennsylvania Academy, and the Encyclopaedia Britannica.
41. KLEINHOLTZ, FRANK (1901—) *Floral*
Began painting after following a varied professional career; first gained national prominence for his painting in 1941 at the Carnegie Institute Annual. Has shown since then in almost every important national exhibition, is represented in the Metropolitan Museum of Art, the Phillips Gallery, the Encyclopaedia Britannica Collection, and many others.
42. KLEINHOLTZ, FRANK *Bank Night*
43. KUHN, WALT (1880—) *Pine at Five O'clock*
Began career in newspaper work and cartoon; helped organize the famous Armory Show of 1913, and the Association of American Painters and Sculptors. Has designed for the stage in addition to painting the firm, forthright portrait studies, landscapes, and still lifes for which he is famous. His works are owned by most important private collectors as well as most American museums. "Pine at Five O'clock" appeared in a full color reproduction on the front cover of Art News, October 1946.
44. KUHN, WALT *Still Life with Bananas*

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45. KUNIYOSHI, YASUO (1893—) *Deserted Brickyard*

Studied at the Los Angeles School of Art, the National Academy of Design, and under Kenneth Hayes Miller. Was awarded a Guggenheim Fellowship, and has traveled in Europe, Mexico, and the Far East. He has been winning prizes steadily for some fifteen years, and his paintings are in the permanent collections of many leading museums including the Whitney Museum of American Art, the Columbus, Portland, Santa Barbara and Brooklyn Museums, the Museum of Modern Art, the Chicago Art Institute, the Virginia Museum, the Detroit Institute, Cranbrook Academy, the Albright Gallery, the Phillips Memorial Gallery, several university collections, the Encyclopaedia Britannica, etc. Has taught at the Art Students League in New York; worked for the OWI during the war. Recently had the unusual honor of a one-man show at the Whitney Museum.

46. KUNIYOSHI, YASUO *Circus Girl Resting*

47. LEVI, JULIAN (1900—)

Still Life

Studied at the Pennsylvania Academy of Fine Arts, won a Cresson Traveling Fellowship, and studied in Paris. Worked on the Federal Art Project in New York, and as an artist-correspondent for the Army and Navy during the war. His work is represented in the Metropolitan, Whitney Museums, the Pennsylvania Academy, the Museum of Modern Art, and other important collections.

48. LEVI, JULIAN *Wasteland Images*

49. LEVINE, JACK (1915—)

Horse

Studied under Denman Ross in Boston, and was one of the youngest painters to work on the Federal Art Project. Was awarded a Guggenheim Fellowship in 1945 after serving in the United States Army. He is already represented in the permanent collections of the Metropolitan Museum, the Museum of Modern Art, and leading museums throughout the country. Has won numerous prizes including a \$3,000 prize in the 1942 Artists for Victory show, and a prize in the 1946 Carnegie Annual.

50. MACIVER, LOREN (1909—) *Blue Landscape*

Studied at the Art Students League in New York. A consistent exhibitor in national competitions and exhibitions, she was selected by the Museum of Modern Art as one of fourteen significant American painters in a recent exhibition. Her work is owned by the Whitney Museum of American Art and many other important collections.

51. MARIN, JOHN (1870—) *Sea and Boat*

Studied at the Art Students League in New York, and at the Pennsylvania Academy of Fine Arts. Perhaps the first totally independent American to achieve an internationally recognized position in art. Establishing himself first with his completely individual water-color style, Marin has in the last ten years achieved the same success with his oils. His work is represented in most museums and important private collections.

52. MARIN, JOHN *Seascape*53. MARSH, REGINALD (1898—) *Lifeguard*

Studied Yale University, the Art Students League. Has done illustrating, theater design, and easel and mural painting. Has murals in several public buildings, including the Post Office Department Building in Washington. Is represented in the permanent collections of the Metropolitan, Boston, Springfield, and Whitney Museums, Pennsylvania Academy, and the Art Institute of Chicago.

54. MORRIS, GEORGE L. K. (1905—)

Shipbuilding Composition

Studied at Yale University, the Art Students League, and with Leger and Ozenfant. Has traveled around the world and has worked with a variety of publications as writer and editor. His work is in the Whitney and Philadelphia Museums, the Phillips Memorial Gallery, the Encyclopaedia Britannica Collection, and other leading collections. Has taught at the Art Students League.

55. MORRIS, GEORGE L. K. *New England Church*

56. O'KEEFE, GEORGIA (1887—)

Small Hill near Alcade

Studied at the Art Institute of Chicago, the Art Students League under Chase, and at Teachers College in New York. Spent several years as an advertising artist. Became head of the Art Department, West Texas State Normal College, but gave up teaching to devote her time entirely to painting after Stieglitz exhibited her work in New York in 1916. One of America's most widely known painters, is represented in most important collections.

57. O'KEEFE, GEORGIA *Cos Cob*58. PEREIRA, L. RICE (1907—) *Abstraction*

Studied at the Art Students League. Has exhibited in most national competitions, and her work is owned by the Metropolitan and Newark Museums, the Museum of Modern Art, and many other museum, university and leading private collections; has won prizes in Pepsi-Cola Portrait of America contest, and in the La Tausca Competition of 1947, among others. Was selected by the Museum of Modern Art as one of fourteen significant young Americans for a large exhibition.

59. PRESTOPINO, GREGORIO (1907—) *Newspaper*

Studied at the National Academy of Design. Has exhibited at the Chicago Art Institute, the Corcoran and Phillips Galleries in Washington, the Whitney Museum, and the Museum of Modern Art. In 1946 he won prizes in the Portrait of America contest and at the Pennsylvania Academy with his extraordinarily vital interpretations of American contemporary life.

60. PRESTOPINO, GREGORIO *Trolley Car*

This painting was reproduced in full color on the cover of the American Foreign Service Journal December 1946 and in the October 1946 issue of Art News.

61. RATTNER, ABRAHAM (1905—) *Yellow Table*

Studied at the Corcoran Gallery in Washington and was awarded a scholarship at the Pennsylvania Academy of Fine Arts, after leaving the study of architecture in favor of painting. Studied further in Europe. His paintings are owned by the Phillips Gallery, the Museum of Modern Art, the Pennsylvania Academy, and many other leading museum and private collections. He is a steady prize-winner, and has just won important prizes in the Pepsi-Cola and La Tausca competitions of 1947. Is included in the Encyclopaedia Britannica collection.

62. REFREGIER, ANTON (1905—) *End of the Conference*

Studied at the Rhode Island School of Design. His work is owned by the Metropolitan Museum, the Museum of Modern Art, and the Walker Art Center, among others. Has won important prizes including a \$27,000 commission for the San Francisco Post Office mural, and a prize for murals at the World's Fair.

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63. SHAHN, BEN (1898—)

Hunger

Studied at the New York University and the National Academy of Design. From 1935 until 1938 he worked as photographer and designer for the United States Government, and he has painted several murals for federal buildings, including the important murals in the Social Security Building. He is a frequent contributor to *Fortune* magazine, and has won several prizes. Is represented in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Newark Museum, the Walker Art Center, the City Art Museum, St. Louis, the Container Corporation of America, the Pepsi-Cola Company, the Phillips Gallery, and many other important collections.

64. SHAHN, BEN

Renaissance

65. SHEELER, CHARLES (1883—)

Boneyard

Studied at the Quaker City School of Industrial Art and the Pennsylvania Academy. Known for his competent handling of industrial scenes and for precision of craftsmanship, his paintings are owned by the Museum of Modern Art, the Boston, Worcester, Metropolitan, and Whitney Museums, and most other important collections.

66. SPRUCE, EVERETT (1907—)

Owl on Rocks

Studied at the Art Institute of Dallas, Texas. Worked with the Dallas Museum of Fine Arts, 1930-1940; now teaches at the College of Fine Arts, University of Texas. Exhibits in leading national competitions, and has won several prizes, including one at the La Tausca competition of 1947. Is represented in many leading American collections.

67. SPRUCE, EVERETT

Turkey

68. SPRUCE, EVERETT

Canyon at Night

69. TSCHACBASOV, NAHUM (1899—)

Fish

Worked as electrician, printer, accountant, and efficiency expert, leaving a successful business career as painting absorbed his interests. Has exhibited in various galleries and competitions, and has gained considerable attention in New York and in Europe.

70. TSCHACBASOV, NAHUM

Choir Boys

71. TSCHACBASOV, NAHUM

Mother and Child

72. WATKINS, FRANKLIN (1894—)

Portrait of Old Woman

Studied at the Pennsylvania Academy of Fine Arts. Teaches art at Temple University in Philadelphia. Has won many prizes over a considerable period of time. Is represented in most leading American collections including the Philadelphia Museum, the Museum of Modern Art, the Phillips Gallery, the Whitney Museum, the Pennsylvania Academy, and many others, including the Cotauld Institute in London.

73. WEBER, MAX (1891—)

Fruit and Wine

Studied at the Pratt Institute under Arthur Dow, and at the Julien Academy. Taught in the public schools of Virginia and Minnesota, became one of the leading American experimentalists during the first years of this century. Has won more prizes during the last ten years than any other American artist. Is represented in most American collections of importance. Has taught at the Art Students League.

74. WEBER, MAX

Conversation

75. WEBER, MAX

Two Vases

76. WILSON, SOL (1894—)

Fishermen on Wharf

Photograph on cover courtesy of the Babcock Galleries
Studied at the National Academy of Design and at the Ecole des Beaux Arts. Studied under Henri and Bellows. Has won prizes in the Artists for Victory and the 1944 Pepsi-Cola competitions. Has exhibited in most leading competitions and national exhibitions, and his work is represented in many leading American collections.

77. ZERBE, KARL (1903—)

Clown and Ass

Enrolled in the Federal Art Project in Massachusetts. Since 1937 has been head of the Department of Painting, School of the Museum of Fine Arts, Boston. Is widely represented in leading American collections such as the Whitney Museum, the Art Institute of Chicago, Philadelphia Museum, the Albright Art Gallery, Virginia Museum, International Business Machines Collection, and the collection of the Encyclopaedia Britannica, among others.

78. ZERBE, KARL

The Owls

79. ZERBE, KARL

Around the Lighthouse

38 Water Color Paintings by Leading American Artists

80. BAZIOTES, WILLIAM (1912—)

The Room

Studied at the National Academy, New York. Has exhibited work at the Whitney Museum, the Pennsylvania Academy of Fine Arts, the Museum of Modern Art, among others; a prize-winner, he is represented in many important collections.

81. BEAL, GIFFORD (1879—)

Figures

The work of this well-known artist is represented in the permanent collections of the Metropolitan Museum, Art Institute of Chicago, Los Angeles Museum, Barnes Foundation, Phillips Memorial Gallery, Corcoran Gallery of Art, and many others. Has been winning prizes consistently over the past forty years. Etchings of his are in Yale and Princeton Universities, the New York Public Library, and in the Honolulu Academy of Art. Has murals in the Post Office at Allentown, Pennsylvania, and in the Interior Building, Washington, D. C.

82. BEARDEN, ROMARE (1912—)

Mad Carousel

Studied New York University, Columbia University, Art Students League. Has held one-man exhibitions in various cities, including Washington and New York; his work has been shown at the Whitney Museum of American Art, the Brooklyn and Boston Museums, the Albright Gallery, and other museums and galleries.

83. BENNETT, RAINEY (1907—)

Evening Glow

Studied at the Art Institute of Chicago and under Grosz in New York. Has done murals for buildings in Illinois and Michigan.

84. BEN-ZION (1897—)

Thistles

Has been painting since 1932, is self-taught. Has had numerous one-man exhibitions, and his work is represented in the permanent collections of the Museum of Modern Art and the Newark Museum, among others; has exhibited at the Whitney and Virginia Museums, and at Carnegie Institute and elsewhere.

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85. BROWN, DOUGLAS (1904—)

Boston

Painter, teacher and writer. Studied under Myron Lechay, Knut Heldner and Leopoldo Mendez. Has exhibited in a number of museums, including the Denver Museum and the Museum of Modern Art.

86. BROWNE, BYRON (1907—)

Woman and Bird

Painter, designer, and sculptor. Browne studied at the National Academy of Design. Has done murals and stone memorials for several civic buildings in New York; has won numerous prizes, and is represented in many important collections. Has been shown at the Whitney, Rochester Museums, Carnegie Institute, Pennsylvania Academy, Chicago Art Institute, etc.

87. BURCHFIELD, CHARLES (1893—)

In the Deep Woods

Burchfield, whose landscapes and moods-of-nature paintings are well-known, has been painting for more than a quarter of a century. The winner of several prizes, he is represented in many leading art collections across the country, including the Metropolitan Museum of Art, the Whitney and the Museum of Modern Art in New York; the Phillips Memorial Gallery and the Fogg Art Museum.

88. CONSTANT, GEORGE (1892—)

Seated Figure

Studied under George Bellows and others; has exhibited throughout the country. Is represented in many leading American collections.

89. CRAWFORD, RALSTON (1906—)

U.S.S. Pensacola

Studied at the Pennsylvania Academy of Fine Arts, and other American schools. Taught at the Cincinnati Art Academy and the Buffalo School of Fine Arts; has done murals, book illustration, drafting, and, during the war, visual presentation work for the United States Army Air Forces. His paintings are in the permanent collections of the Metropolitan, Whitney Museums, and the Albright Art Gallery and others.

90. DAVIS, STUART (1894—)

Shapes of Landscape

Studied under Henri. Exhibited at the Armory Show in 1913 and with the Independents; has held many one-man shows since 1917. Taught at the Art Students League, was enrolled in the Federal Art project. Has done murals for leading public buildings, was given a one-man retrospective by the Museum of Modern Art. One of the country's leading painters, his work is owned by the Whitney Museum, the Pennsylvania Academy, the Phillips Gallery, the Museum of Modern Art, and most important collections.

91. DEHN, ADOLF (1895—)

Bovary Follies

Lithographer, watercolorist. Studied at the Art Institute in Minneapolis, and at the Art Students League under Boardman Robinson. Equally widely known for his lyric watercolors and for his prints, he is represented in the Metropolitan, Whitney, Brooklyn, and Minneapolis Museums, and many others.

92. DE MARTINI, JOSEPH (1896—)

Monbegan Cliff

Studied at the Art Students League, largely self-taught. Represented in the permanent collections of the City Art Museum, St. Louis; Addison Gallery, Phillips Memorial Gallery, Museum of Fine Arts, Boston; Wichita Art Museum, and several university museums, numerous private collections. Has won prizes including an important prize in the first Pepsi-Cola exhibition.

93. FEININGER, LYONEL (1871—)

Late Afternoon

Painter, graphic artist. Studied Hamburg, Berlin Academy. Studied music in addition to art. Born in the United States, he won success in Germany before returning to win the same acclaim in this country. Is represented in the collections of the Metropolitan Museum, Museum of Modern Art, Detroit Institute, St. Louis City Art Museum, etc.

94. GOTTLIEB, ADOLPH (1903—)

Night Passage

Studied at the Art Students League. Has won many prizes including mural awards, and a first prize for oils at the Brooklyn Museum in 1944. Former President of the Federation of Modern Painters and Sculptors, has been exhibited at the Whitney, San Francisco Museums, the Pennsylvania Academy, the Tate Gallery in London, and others.

95. GROPPER, WILLIAM (1897—)

Prey

Studied at the National Academy of Design, the New York School of Fine and Applied Arts, and under Henri and Bellows. Known first as a lithographer, illustrator and cartoonist, he held his first showing of oil paintings in 1936. Won a Guggenheim Fellowship in 1937, and has won many prizes, including one in the 1946 Carnegie Institute Annual. Has painted many murals, notably the one in the Department of Interior Building in Washington; his paintings are owned by most important American museums and private collectors.

96. GROSZ, GEORGE (1893—)

Street Fight

This famous illustrator and war satirist, whose books the Nazis burned, left Germany in 1932. In this country his work is represented in many important collections, including the Whitney and the Metropolitan Museums.

97. HELIKER, JOHN (1910—)

Landscape

This artist, who studied under Thomas Hart Benton, is represented by work in the Denver Art Museum, the Brooklyn Museum, Fogg Art Museum and in several others.

98. HOPPER, EDWARD (1882—)

House, Provincetown

Hopper, a pupil of Henri, Kenneth Hayes Miller and William M. Chase, has won numerous prizes and is represented in leading collections in this country and abroad, including the Metropolitan, Whitney, Fogg, the Phillips Memorial Gallery in this country, and the British, Victoria and Albert Museum in London.

99. JULES, MERVIN (1912—)

Wagnerian Opera

Painter, graphic artist. Studied Baltimore City College, Maryland Institute, Art Students League under Thomas Hart Benton. Has had seventeen one-man shows, and is represented in the collections of the Metropolitan, Baltimore and Portland Museums, the Art Institute of Chicago, and the Museum of Modern Art.

100. KINGMAN, DONG (1911—)

Piqua, Ohio

Studied in China and at the Fox-Morgan School in California. His work, which has won first prizes, has been exhibited in several galleries throughout the country and paintings of his are owned by the Museum of Modern Art in New York and the San Francisco Museum of Art.

101. KNATHS, KARL (1891—)

Clam Diggers

A pupil of the Art Institute of Chicago, Knath is represented by work in the Phillips Memorial Gallery in Washington and the Gallery of Living Art in New York University.

102. KOPMAN, BENJAMIN (1887—)

Three Clowns

Painter, lithographer, illustrator, sculptor and writer. Kopman studied at the National Academy of Design. His work is represented in a number of museums, including the Whitney Museum and the Museum of Modern Art, New York.

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103. KUNIYOSHI, YASUO (1893—) *Landscape*
Studied at the Los Angeles School of Art, the National Academy of Design, and under Kenneth Hayes Miller. Was awarded a Guggenheim Fellowship, and has traveled in Europe, Mexico, and the Far East. He has been winning prizes steadily for some fifteen years, and his paintings are in the permanent collections of many leading museums including the Whitney Museum of American Art, the Columbus, Portland, Santa Barbara and Brooklyn Museums, the Museum of Modern Art, the Chicago Art Institute, the Virginia Museum, the Detroit Institute, Cranbrook Academy, the Albright Gallery, the Phillips Memorial Gallery, several university collections, the Encyclopaedia Britannica, etc. Has taught at the Art Students League in New York; worked for the OWI during the war.
104. LAWRENCE, JACOB (1917—) *Harlem*
Studied under Charles Alston, Henry Bannarn, at the Harlem Art Center and the American Artists' School. Rosenwald Fellow, 1941-42. Represented in Downtown Galleries, New York.
105. LEWANDOSKI, EDMUND (1914—) *Cemetery*
Painter, designer and decorator and teacher. Lewandoski studied at the Layton School of Art. Has written extensively on art. The winner of several prizes, his work is represented in a number of galleries in this country, including the Museum of Modern Art.
106. LIBERTE, JEAN (1896—) *Rock Forms and Boats*
Studied: Cooper Union Art School, Art Students' League, New York, Beaux-Art Institute of Design, New York, and with Arthur Crisp and David Karfunkle. Prize Corcoran Art Gallery, 1945. Work in Metropolitan Museum of Art, Whitney Museum and many others. Critics' Choice, New York, 1945.
107. MARGULES, DE HIRSCH (1899—) *Color Mood*
Studied under Myron Lechay. His work is represented in the Museum of Modern Art, the Boston Museum of Fine Arts, Brooklyn Museum, and in the Bezalel School Collection in Palestine.
108. MARIL, HERMAN (1908—) *In the Hills*
Studied at the Baltimore Polytechnic Institute and the Maryland Institute. Has exhibited in a number of galleries throughout the country and is represented in the collections of the Metropolitan Museum of Art, Baltimore Museum of Art, Phillips Memorial Gallery, among others.
109. MOTHERWELL, ROBERT (1915—) *Figuration*
Studied: Stanford, Harvard and Columbia Universities and in France. Has held several one-man shows and exhibited at many others. Work in Museum of Modern Art, Baltimore Museum of Art, Norton Gallery, West Palm Beach, Kootz Gallery, New York and Galerie Jeanne Bucher, Paris.
110. MOLLER, HANS (1905—) *The Cow*
Studied in Germany. Has exhibited at many shows and has held several one-man exhibits. Given Award of Merit, Art Directors Club, New York, 1944.
111. PEREIRA, I. RICE (1907—) *Composition*
Studied at the Art Students League. Has exhibited in most national competitions, and her work is owned by the Metropolitan and Newark Museums, the Museum of Modern Art, and many other museum, university and leading private collections; has won prizes in Pepsi-Cola Portrait of America contest, and in the La Tausca Competition of 1947, among others. Was selected by the Museum of Modern Art as one of fourteen significant young Americans for a large exhibition.
112. PRESTOPINO, GREGORIO (1907—) *Donkey Engine*
Studied at the National Academy of Design. Has exhibited at the Chicago Art Institute, the Corcoran and Phillips Galleries in Washington, the Whitney Museum, and the Museum of Modern Art. In 1946 he won prizes in the Portrait of America contest and at the Pennsylvania Academy with his extraordinarily vital interpretations of American contemporary life.
113. RATTNER, ABRAHAM (1905—) *Bird Bath*
Studied at the Corcoran Gallery in Washington and was awarded a scholarship at the Pennsylvania Academy of Fine Arts, after leaving the study of architecture in favor of painting. Studied further in Europe. His paintings are owned by the Phillips Gallery, the Museum of Modern Art, the Pennsylvania Academy, and many other leading museum and private collections. He is a steady prize-winner, and has just won important prizes in the Pepsi-Cola and La Tausca competitions of 1947. Is included in the Encyclopaedia Britannica collection.
114. ROBINSON, BOARDMAN (1876—) *Thomas Rhodes*
Studied: Massachusetts Normal Art School, Ecole des Beaux-Arts, Paris. Examples of work in many museums. Has exhibited nationally.
115. SHAHN, BEN (1898—) *The Clinic*
Studied at the New York University and the National Academy of Design. From 1935 until 1938 he worked as photographer and designer for the United States Government, and he has painted several murals for federal buildings, including the important murals in the Social Security Building. He is a frequent contributor to *Fortune* magazine, and has won several prizes. Is represented in the collections of the Museum of Modern Art, the Whitney Museum of American Art, the Newark Museum, the Walker Art Center, the City Art Museum, St. Louis, the Container Corporation of America, the Pepsi-Cola Company, the Phillips Gallery, and many other important collections.
116. SIPORIN, MITCHEL (1910—) *Neapolitan Night*
Studied Art Institute of Chicago. Awarded medal, Pennsylvania Academy of Fine Arts, 1946; Guggenheim Fellowship, 1946; prize, Art Institute of Chicago, 1942. Work in many museums.
117. ZERBE, KARL (1903—) *Columbus Avenue*
Enrolled in the Federal Art Project in Massachusetts. Since 1937 has been head of the Department of Painting, School of the Museum of Fine Arts, Boston. Is widely represented in leading American collections, such as the Whitney Museum, the Art Institute of Chicago, Philadelphia Museum, the Albright Art Gallery, Virginia Museum, International Business Machines Collection, and the collection of the Encyclopaedia Britannica, among others.

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WAA Form 48 (Rev. 12-8-47)		UNITED STATES OF AMERICA WAR ASSETS ADMINISTRATION		INSTRUCTIONS This form must be filled out in ink, indelible pencil, or by typewriter, and be properly signed by bidder. This bid form must be submitted in duplicate in a sealed envelope. The sale number shown in the title box and the date of the bid opening must be shown on the face of the envelope. See "Notice" as to payment and shipping instructions on reverse hereof.		
BID FORM AND ACCEPTANCE RELATING TO PROPERTY ADVERTISED BY Sales Announcement No. WAX-5025		TO: WAR ASSETS ADMINISTRATION P. O. Box 216, Wall Street Station New York, N. Y. Att.: Associate Regional Director		In accordance with the offering as numbered above, and subject to all of the terms and conditions stated herein, the undersigned offers to purchase the items or lots listed below, at the price written opposite each.		
WRITE IN BELOW THE ITEMS ON WHICH YOU WISH TO BID AND THE AMOUNT OF YOUR BID						
INSERT LOT NO., ITEM NO., ETC., AS APPROPRIATE	DESCRIPTION	UNIT OF SALE	AMOUNT BID PER UNIT	NUMBER OF UNITS DESIRED	TOTAL AMOUNT BID	REMARKS (FOR WAA USE)
If space above is insufficient for entering all items desired, list additional items on a plain sheet of paper, sign and attach here.						
☐ Bid Deposit in the Amount of _____ and in the Form of _____. Payable to the Treasurer of the United States Is Enclosed.						
☐ Bid Deposit Is Not Enclosed Inasmuch As Credit Has Been Established at _____ (Indicate WAA Regional Office)						
☐ I am a Veteran of World War II.						
Special Conditions of Sale: This bid subject to all terms and conditions stated in Sales Announcement No. WAX-5025, of which this bid form is a part. The catalog by reference is made a part of this contract. Bidders are required to state on this form who in New York City will take delivery; all sales will be made on an "as is, where is" basis, except that War Assets Administration will deliver paintings, wrapped only in corrugated paper and tied with cord, to delivery platform at point of display. A 3-day limit will be given to successful bidders for removal of paintings. All bidders from distant points are therefore urged to select a New York agent and disclose his name, address and telephone number on the bid form for immediate notification after an award is made.				SHIP TO: (Insert specific shipping instructions) VIA: BIDDER'S NAME AND ADDRESS BIDDER'S SIGNATURE TITLE DATE ACCEPTANCE BY WAA IS TO BE INDICATED ON THE REVERSE HEREOF		

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SPECIAL NOTICE TO BE ENDORSED ON ENVELOPE. Unless otherwise directed in the solicitation, bids shall be submitted in duplicate. Each bid shall be enclosed in a sealed envelope plainly marked in the lower left-hand corner of the envelope as indicated on the invitation.

FORM OF SUBMISSION. All designations and prices should be fully and clearly set forth. Each bid must give the full business address of the bidder and be signed by him with his usual and complete signature. Bids by partnerships must furnish the full names of all partners and must be signed with the partnership name and by one of the members of the partnership or by an authorized representative, followed by the official designation of the person signing. The name of the person signing shall be typed, printed or otherwise reproduced adjacent to signature.

WITHDRAWAL OF BIDS. Bids may be withdrawn or modified by written or telegraphic notice received from bidders prior to the date fixed for opening of the bids. Once the opening of bids has occurred, no bid may be withdrawn for a period of 15 days.

INSPECTION. Prospective purchasers are urged to inspect property and arrangements for inspection may be made through the nearest Office of War Assets Administration.

BIDS OF ALL OR PART. Where bids are not qualified by specific limitations, the Government reserves the right of awarding any or all of the items included in the bids.

DEPOSITS. The Government reserves the right to require a deposit. If a deposit is required and the bid is not accepted, the deposit will be returned. If the bid is accepted in whole or in part, the deposit may be applied toward the purchase price and any excess will be returned. Moreover, if a default occurs on the part of the bidder, the deposit may, at the election of the Government, be retained by the Government as liquidated damages or may be applied against damages resulting from the resale of the property for the account of the purchaser.

WITHDRAWAL OF PROPERTY. The Government reserves the right to withdraw any or all property included in the competitive bid sale at any time prior to the giving of a formal notice of award.

REJECTION OF BIDS. The Government reserves the right to reject any and all bids, regardless of whether the same constitute the highest bid, and also to waive any informality in connection with the submission of bids.

AGREEMENTS AFFECTING BIDDING. The bidder warrants and represents that he has not directly or indirectly entered into any agreement or arrangement, either expressed or implied, of any nature which would affect full, free and proper competitive bidding upon any of the items covered by this competitive bid sale.

CONDITIONS OF SALE:

The Standard Terms and Conditions of Sale and any Special Conditions contained herein or attached hereto constitute the entire agreement between the parties with respect to the sale of surplus property specified in the bid or offer. No variations therefrom or modifications thereof, and no representations made or warranties given by any representative, agent or employee of Seller in variation thereof shall be of any effect unless specified in writing and included herein. The conditions of sale are as follows:

(1) Unless credit is established, payment in full must be made by currency, Cashier's check, certified check, Purchaser's own check, acceptable at the discretion of War Assets Administration, or money order, prior to shipment of property or its removal by Purchaser.

(2) Seller makes no warranty, either expressed or implied, with respect to the property covered by the Sales Memorandum, except (a) Seller warrants that it has the right to transfer title to the property; and (b) Seller warrants the accuracy of the description of the property, provided, however, that if the property is described as new, Seller warrants only that it has not been used. Seller's liability under this paragraph shall not exceed the amount of the purchase price, except for actual expenses incurred by the Purchaser for freight, warehousing, handling, or similar charges incurred by the Purchaser as a result of fault or negligence on the part of the Seller and through no fault or negligence of the Purchaser. Seller makes no representation to the effect that there will be no reduction or decline in prices of similar or identical surplus property on any sales occurring simultaneous with or subsequent to this contract of sale.

(3) Sales are subject to such adjustment upon the request of the Purchaser as the War Assets Administrator, or his authorized representative, in his sole discretion, may determine to be equitable under the circumstances, and any such determination shall be final. Requests for such adjustments will be considered only if filed in writing in the office of War Assets Administration responsible for the sale within fifteen (15) days (or such additional period as may be allowed in writing by the Administrator or such representative) after removal of the property by Purchaser or delivery by a common carrier at the original destination.

(4) In case of error in the extension of prices, the unit price will govern.

(5) (a) Unless otherwise specifically stated, all sales are made F.O.B. common carrier (cars or trucks), and shipping expenses will be paid by the Purchaser. Seller assumes no responsibility and undertakes no expense for packing or preparing property to meet the requirements of ocean carriers. Specific shipping instructions from Purchaser must be received by the Seller within fifteen (15) days from the date of Seller's request to Purchaser to furnish shipping instructions and to make remittance (except where credit has been established). If the Purchaser shall give shipping instructions asserting that he himself will remove the property prior to the expiration of the 15-day period specified herein, then he must also furnish alternative shipping instructions. Such alternative directions shall give the name of a consignee and the destination to which the property shall be shipped by the Seller in the event that the Purchaser should fail to comply with his undertaking to remove the property within the 15-day period specified herein. The Seller will not ship the property to more than one destination, except in cases where separate shipments each constitute a carload or truckload. An agent of the carrier may not be designated as consignee. Shipping instructions must be given in writing or by telegraphic communication. Title shall pass upon delivery to the Purchaser or to the common carrier for the Purchaser.

(b) If Purchaser fails to issue shipping instructions or to remove the property within the period prescribed in (a), the risk of loss, damage, or destruction of the property shall be upon Purchaser. In the event of such failure Purchaser shall, upon demand, pay to Seller reasonable storage charges if the property is stored on premises owned or controlled by the Government, or Seller may store the property elsewhere for the account and at the expense of Purchaser. Seller may also, upon such failure or in the event of default on the part of Purchaser in making payment, issuing shipping instructions, or otherwise, after the applicable period prescribed in (a), rescind the sale, or resell the property for the account of Purchaser upon such terms and conditions as it deems proper, and Purchaser shall, upon demand, pay to Seller the amount of all losses and expenses incurred by reason of such failure or default. The exercise by Seller of one or more of the rights herein specified will not preclude Seller from exercising any other rights it may have against Purchaser.

(6) If the property covered by this contract of sale is lost, damaged, or destroyed otherwise than by the fault or negligence of Purchaser prior to removal or shipment during the applicable period prescribed in paragraph (5) above for removal or the issuance of shipping instructions, Seller's liability shall, at election of Seller, be limited to the replacement of the property lost, damaged or destroyed or refunding any amount paid by Purchaser thereof.

(7) Seller shall not be liable for delay in shipping or loading the property covered by this contract of sale due to causes beyond its control and without its fault or negligence, including without limitation, acts of God or the public enemy, acts or requests of any State or local governmental officer or agent purporting to act under authority, floods, fires, epidemics, quarantine restrictions, riots, sabotage, freight embargoes, transportation failures, transportation strikes, lockouts and disputes with workmen.

(8) Seller reserves the right to cancel the contract of sale without liability in cases where Purchaser is an agent acting for an undisclosed principal if such action is determined by the War Assets Administrator to be in the public interest.

(9) No Member of, or Delegate to Congress, or Resident Commissioner of the United States of America shall be admitted to any share of profit in the contract of sale or to any benefit that may arise therefrom unless it be made with a corporation for its general benefit.

ACCEPTANCE BY WAA

AUTHORIZED OFFICER'S SIGNATURE

TITLE

ITEM OR LOT BIDS ACCEPTED

TOTAL AMOUNT OF CONTRACT

DATE

IF BIDDER INDICATED THAT CREDIT HAS BEEN ESTABLISHED, RESPONSIBLE CREDIT OFFICER WILL INDICATE VERIFICATION BY SIGNATURE

Date

(Signature)

NOTICE—Full payment (and shipping instructions, if not specified herein) must be submitted within 15 days of the date of acceptance of this bid by WAA. (See Standard Terms and Conditions of Sale.)

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WRITE IN BELOW THE ITEMS ON WHICH YOU WISH TO BID AND THE AMOUNT OF YOUR BID						
INSERT LOT NO., ITEM NO., ETC., AS APPROPRIATE	DESCRIPTION	UNIT OF SALE	AMOUNT BID PER UNIT	NUMBER OF UNITS DESIRED	TOTAL AMOUNT BID	REMARKS (FOR WAA USE)
If space above is insufficient for entering all items desired, list additional items on a plain sheet of paper, sign and attach here.						
☐ Bid Deposit in the Amount of _____ and in the Form of _____, Payable to the Treasurer of the United States Is Enclosed.						
☐ Bid Deposit Is Not Enclosed Inasmuch As Credit Has Been Established at _____ (Indicate WAA Regional Office)						
☐ I am a Veteran of World War II.						
Special Conditions of Sale: This bid subject to all terms and conditions stated in Sales Announcement No. WAX-5025, of which this bid form is a part. The catalog by reference is made a part of this contract. Bidders are required to state on this form who in New York City will take delivery; all sales will be made on an "as is, where is" basis, except that War Assets Administration will deliver paintings, wrapped only in corrugated paper and tied with cord, to delivery platform at point of display. A 3-day limit will be given to successful bidders for removal of paintings. All bidders from distant points are therefore urged to select a New York agent and disclose his name, address and telephone number on the bid form for immediate notification after an award is made.				SHIP TO: (Insert specific shipping instructions)		
				VIA:		
				BIDDER'S NAME AND ADDRESS		
				BIDDER'S SIGNATURE		
				TITLE DATE		
ACCEPTANCE BY WAA IS TO BE INDICATED ON THE REVERSE HEREOF						

The Museum of Modern Art Archives, NY

Collection:

Fluegel

Series.Folder:

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WAA STANDARD TERMS AND CONDITIONS OF SALE

SEALED BID TERMS:

SPECIAL NOTICE TO BE ENDORSED ON ENVELOPE. Unless otherwise directed in the solicitation, bids shall be submitted in duplicate. Each bid shall be enclosed in a sealed envelope plainly marked in the lower left-hand corner of the envelope as indicated on the invitation.

FORM OF SUBMISSION. All designations and prices should be fully and clearly set forth. Each bid must give the full business address of the bidder and be signed by him with his usual and complete signature. Bids by partnerships must furnish the full names of all partners and must be signed with the partnership name and by one of the members of the partnership or by an authorized representative, followed by the official designation of the person signing. The name of the person signing shall be typed, printed or otherwise reproduced adjacent to signature.

WITHDRAWAL OF BIDS. Bids may be withdrawn or modified by written or telegraphic notice received from bidders prior to the date fixed for opening of the bids. Once the opening of bids has occurred, no bid may be withdrawn for a period of 15 days.

INSPECTION. Prospective purchasers are urged to inspect property and arrangements for inspection may be made through the nearest Office of War Assets Administration.

BIDS OF ALL OR PART. Where bids are not qualified by specific limitations, the Government reserves the right of awarding any or all of the items included in the bids.

DEPOSITS. The Government reserves the right to require a deposit. If a deposit is required and the bid is not accepted, the deposit will be returned. If the bid is accepted in whole or in part, the deposit may be applied toward the purchase price and any excess will be returned. Moreover, if a default occurs on the part of the bidder, the deposit may, at the election of the Government, be retained by the Government as liquidated damages or may be applied against damages resulting from the resale of the property for the account of the purchaser.

WITHDRAWAL OF PROPERTY. The Government reserves the right to withdraw any or all property included in the competitive bid sale at any time prior to the giving of a formal notice of award.

REJECTION OF BIDS. The Government reserves the right to reject any and all bids, regardless of whether the same constitute the highest bid, and also to waive any informality in connection with the submission of bids.

AGREEMENTS AFFECTING BIDDING. The bidder warrants and represents that he has not directly or indirectly entered into any agreement or arrangement, either expressed or implied, of any nature which would affect full, free and proper competitive bidding upon any of the items covered by this competitive bid sale.

CONDITIONS OF SALE:

The Standard Terms and Conditions of Sale and any Special Conditions contained herein or attached hereto constitute the entire agreement between the parties with respect to the sale of surplus property specified in the bid or offer. No variations therefrom or modifications thereof, and no representations made or warranties given by any representative, agent or employee of Seller in violation thereof shall be of any effect unless specified in writing and included herein. The conditions of sale are as follows:

(1) Unless credit is established, payment in full must be made by currency, Cashier's check, certified check, Purchaser's own check, acceptable at the discretion of War Assets Administration, or money order, prior to shipment of property or its removal by Purchaser.

(2) Seller makes no warranty, either expressed or implied, with respect to the property covered by the Sales Memorandum, except (a) Seller warrants it has the right to transfer title to the property; and (b) Seller warrants the accuracy of the description of the property, provided, however, that if the property is described as new, Seller warrants only that it has not been used. Seller's liability under this paragraph shall not exceed the amount of the purchase price, except for actual expenses incurred by the Purchaser for freight, warehousing, handling, or similar charges incurred by the Purchaser as a result of fault or negligence on the part of the Seller and through no fault or negligence of the Purchaser. Seller makes no representation to the effect that there will be no reduction or decline in prices of similar or identical surplus property on any sales occurring simultaneous with or subsequent to this contract of sale.

(3) Sales are subject to such adjustment upon the request of the Purchaser as the War Assets Administrator, or his authorized representative, in his sole discretion, may determine to be equitable under the circumstances, and any such determination shall be final. Requests for such adjustments will be considered only if filed in writing in the office of War Assets Administration responsible for the sale within fifteen (15) days (or such additional period as may be allowed in writing by the Administrator or such representative) after removal of the property by Purchaser or delivery by a common carrier at the original destination.

(4) In case of error in the extension of prices, the unit price will govern.

(5) (a) Unless otherwise specifically stated, all sales are made F.O.B. common carrier (cars or trucks), and shipping expenses will be paid by the Purchaser. Seller assumes no responsibility and undertakes no expense for packing or preparing property to meet the requirements of ocean carriers. Specific shipping instructions from Purchaser must be received by the Seller within fifteen (15) days from the date of Seller's request to Purchaser to furnish shipping instructions and to make remittance (except where credit has been established). If the Purchaser shall give shipping instructions asserting that he himself will remove the property prior to the expiration of the 15-day period specified herein, then he must also furnish alternative shipping instructions. Such alternative directions shall give the name of a consignee and the destination to which the property shall be shipped by the Seller in the event that the Purchaser should fail to comply with his undertaking to remove the property within the 15-day period specified herein. The Seller will not ship the property to more than one destination, except in cases where separate shipments each constitute a carload or truckload. An agent of the carrier may not be designated as consignee. Shipping instructions must be given in writing or by telegraphic communication. Title shall pass upon delivery to the Purchaser or to the common carrier for the Purchaser.

(b) If Purchaser fails to issue shipping instructions or to remove the property within the period prescribed in (a), the risk of loss, damage, or destruction of the property shall be upon Purchaser. In the event of such failure Purchaser shall, upon demand, pay to Seller reasonable storage charges if the property is stored on premises owned or controlled by the Government, or Seller may store the property elsewhere for the account and at the expense of Purchaser. Seller may also, upon such failure or in the event of default on the part of Purchaser in making payment, issuing shipping instructions, or otherwise, after the applicable period prescribed in (a), rescind the sale, or resell the property for the account of Purchaser upon such terms and conditions as it deems proper, and Purchaser shall, upon demand, pay to Seller the amount of all losses and expenses incurred by reason of such failure or default. The exercise by Seller of one or more of the rights herein specified will not preclude Seller from exercising any other rights it may have against Purchaser.

(6) If the property covered by this contract of sale is lost, damaged, or destroyed otherwise than by the fault or negligence of Seller prior to removal or shipment during the applicable period prescribed in paragraph (5) above for removal or the issuance of shipping instructions, Seller's liability shall, at election of Seller, be limited to the replacement of the property lost, damaged or destroyed or refunding any amount paid by Purchaser thereof.

(7) Seller shall not be liable for delay in shipping or loading its control and without its fault or negligence, including without limitation, acts of God or the public enemy, acts or requests of any State or local governmental officer or agent purporting to act under authority, floods, fires, epidemics, quarantine restrictions, riots, sabotage, freight embargoes, transportation failures, transportation strikes, lockouts and disputes with workmen.

(8) Seller reserves the right to cancel the contract of sale without liability in cases where Purchaser is an agent acting for an undisclosed principal if such action is determined by the War Assets Administrator to be in the public interest.

(9) No Member of, or Delegate to Congress, or Resident Commissioner of the United States of America shall be admitted to any share of profit in the contract of sale or to any benefit that may arise therefrom unless it be made with a corporation for its general benefit.

ACCEPTANCE BY WAA

AUTHORIZED OFFICER'S SIGNATURE

TITLE

ITEM OR LOT BIDS ACCEPTED

TOTAL AMOUNT OF CONTRACT

DATE

IF BIDDER INDICATED THAT CREDIT HAS BEEN ESTABLISHED, RESPONSIBLE CREDIT OFFICER WILL INDICATE VERIFICATION BY SIGNATURE

Date

(Signature)

NOTICE—Full payment (and shipping instructions, if not specified herein) must be submitted within 15 days of the date of acceptance of this bid by WAA. (See Standard Terms and Conditions of Sale.)

WAA FORM
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WAA FORM 1175A (7-28-47)	UNITED STATES OF AMERICA WAR ASSETS ADMINISTRATION	FORM APPROVED BUDGET BUREAU NO. 16 R 145
VETERAN'S CERTIFICATION STATEMENT TO PURCHASE SURPLUS PROPERTY FOR BUSINESS USE (To Be Used When Purchasing By Mail)		CATALOG NO. WAX-5025
INSTRUCTIONS		
This certification is required of each veteran when exercising his veteran's priority in purchasing non-set-aside personal property for business use. The veteran shall complete this form, have it witnessed, and submit it to the War Assets Administration office together with his purchase order. Questions to which specific answers are required shall be answered by encircling "Yes" or "No" whichever is applicable. In addition to the business data in question 2, either (a) or (b) must be answered. Answer only one part of questions 3 and 4. Failure to execute and sign the form properly or failure to answer specific questions shall be sufficient cause to prevent the veteran from purchasing surplus property.		
In connection with my desire to purchase surplus property to be used in my business, I certify that:		
1. I served in the active military or naval service of the United States during World War II, on or after September 16, 1940, and prior to the termination of the present war, and was discharged or released therefrom under honorable conditions.		
YES NO		
2. My business is _____ (Describe fully such as: Retail Hardware, Wholesale Grocer, Etc.) known as _____ located at _____		
(a) I own more than 50% of the proprietary interest of the enterprise described above.		
YES NO		
(b) I, together with other eligible veterans, own more than 50% of the proprietary interest of the enterprise described above.		
YES NO		
3. (a) The property requested in the accompanying order is to be used in the enterprise described above and is not for resale.		
YES NO		
(b) The property requested in the accompanying order is initial stock necessary to establish or maintain the enterprise described above to be resold in the normal course of business.		
YES NO		
(c) The property requested in the accompanying order consists of tools or equipment required to be owned by me as a condition of my employment		
YES NO		
4. (a) The money to be used in making this purchase is mine.		
YES NO		
(b) I have obtained or will obtain it from (Name) _____ (Address) _____ (Business) _____		
5. I have not heretofore been refused the right to purchase surplus property by War Assets Administration at any time.		
6. I am not purchasing the property requested in the accompanying order for the use or benefit of any undisclosed partner or principal, nor acting as agent or broker for any such person or persons.		
7. All of the statements contained herein have been read by me or to me; are true and correct to the best of my knowledge and belief; and I understand that false statements may subject me TO THE CRIMINAL PENALTIES OF SECTION 35-A OF THE U. S. CRIMINAL CODE.		
YES NO		
(Veteran's Signature) _____ (Military Service Serial Number) _____ (Date) _____		
(Street Address) _____ (City) _____ (State) _____		
I have witnessed the signature of the veteran whose name and address appear above.		
WITNESS _____ (Name) _____		
(Street Address) _____ (City) _____ (State) _____		

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc Jane Fluegel
File

Let me thank you in advance for any assistance you may be able to give us. I realize what a strain on your memory this will be, and, of course, we need the information very soon as the catalogue will be going to the printer's shortly. My telephone number is 956-2653 if calling me would be any easier or more expedient for you, than writing.

January 15, 1971

The Honorable William Benton
Encyclopaedia Britannica
342 Madison Avenue, Bearden Exhibition
Room 702
New York, New York 10017

Dear Mr. Benton:

We are engaged in a very rushed process of producing a catalogue on Romare Bearden for a retrospective exhibition of his work here at the Museum, scheduled to open on March 23, 1971. During the preparation of his biography for this catalogue we discovered that Mr. Bearden was included in the 1946-47 United States Department of State traveling exhibition of its collection, which we believe you organized, or helped to organize. Since it has proven quite difficult to gather accurate information about this exhibition, I decided to take the liberty of requesting your assistance for clarification of some of the details. What follows is the entry we have made thus far for 1946-47 in Mr. Bearden's biography:

"At Five in the Afternoon" included in an exhibition of works owned by the United States Department of State; exhibited at The Metropolitan Museum of Art in "Advancing American Art", October 4-18, 1946, before traveling to Haiti; exhibition withdrawn by State Department in May 1947 when Congressional committee on Appropriations finds it "subversive."

We believe, however, that there were two separate exhibitions and that one traveled to Prague. It is very unclear which artists works went where, what were the dates of actual exhibition, and what was actually seen in other countries before the exhibition was withdrawn. We would also be interested in knowing what happened to the collection following the whole episode.

We would appreciate it very much if you could make any corrections in our entry, or additions to it. We are primarily interested in finding out exactly where Mr. Bearden's work was seen, and what consequently happened to it, but any additional light you can throw on this very interesting episode will be welcomed.

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The Museum of Modern Art

Let me thank you in advance for any assistance you may be able to give us. I realize what a strain on your memory this will be, and, of course, we need the information very soon as the catalogue will be going to the printer's shortly. My telephone number is 956-2653 if calling me would be any easier or more expedient for you than writing.

Yours sincerely,

April Kingsley
Curatorial Assistant, Bearden Exhibition

Corrections, Greene text for Bearden Catalogue

Correll has made a couple of changes: first, he has decided to sign his name Correll Greene with and the Dr. Perhaps it is a matter of age then --. Second, there is a major change in the last sentence of paragraph one on page five. It should read: "Thematically, Bearden's work since 1964 is analogous to that of DuSane, with reminiscences of the Mexican artists Tamayo and Rivera, who captured so much of the spirit and color of their native land, and of Biquieres and Oronoz, who captured so much of its anguish." Third, a change at the end of the first paragraph of the essay: "his knowledge of and experience in Black America."

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The Museum of Modern Art

To
From
Date
Re

Ethel Shein
Jane Fluegel
January 20, 1971
January 22, 1971
Bearden Catalogue
Corrections, Greene text for Bearden Catalogue

Liz Shein has been begging for material on Bearden for three weeks, and also, I could not have it ready until now. And even now, as you will see, there are three outstanding queries on the Chronology. Carroll has made a couple of changes: first, he has decided to sign his name Carroll Greene with out the Jr. Perhaps it is coming of age time --. Second, there is a major change in the last sentence of paragraph one on page five. It should read: "Thematically, Bearden's work since 1964 is analogous to that of Brueghel, with reminiscences of the Mexican artists Tamayo and Rivera, who captured so much of the spirit and color of their native land, and of Siqueiros and Orozco, who captured so much of its anguish." Third, a change at the end of the first paragraph of the essay: "his knowledge of and experience in black America."

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The Museum of Modern Art

To Ethel Shein
From Jane Fluegel
Date January 20, 1971
Re Bearden material

Liz Shaw has been begging for material on Bearden for three weeks, and alas, I could not have it ready until now. And even now, as you will see, there are three outstanding queries on the Chronology. Since she is eager to do pre-exhibition publicity, I guess the only thing to do is send everything along in its less than pristine state. As soon as April and Carroll have answered the few outstanding queries, I will retype both Essay and Chronology.

About the catalogue: the title is "Romare Bearden: The Prevalence of Ritual." It will be 24 pages long, with four color plates and twelve black and white photographs. The show is being directed by Carroll Greene, Jr., who has written the Introduction. In addition, there will be a Chronology, Checklist, and Bibliography. The show will consist in works executed since 1964, with the exception of six pieces from the early 1940s executed on brown paper. As you will see from the Chronology, Bearden has worked exclusively in collage since 1964.

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The Museum of Modern Art

To Carroll Greene, April Kingsley, April Kingsley, Judy Goldman, Richard Oldenburg,
From J. Fluegel, M. Laurentano, J. Doenias, R. Oldenburg, W. Lieberman
cc: J. Fluegel, M. Laurentano, J. Doenias, R. Oldenburg, W. Lieberman
c Carl Morse

Date 1/15/71, 1971

Re CHECKLIST MS.: BEARDEN CATALOGUE CATALOGUE

It is our understanding as of 1/15 that ms. copy for a checklist will be provided by Friday, 1/22, and we confirm that it can be used in the catalogue if it is received by that date.

1/22 Edited ms. to design.

However, we really must close the content and layout of this catalogue by 1/22 if we are to have catalogues for the show; and a decision would have to be made whether any material submitted later than 1/22 should be eliminated or included at the risk of delaying delivery by the opening date of the exhibition.

1/22 Galley's due back.

Please alert us immediately if at any point it becomes clear that a checklist ms. cannot be delivered by 1/22.

2/5 Many thanks. Reprints due to design.

2/11 Mechanicals due to printer

2/22 Blues due in.

2/25 Blues due back.

3/17 Bound books

The last day on which photos can be received is February 5.

CM
CM

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The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Michael Lauretano

From

Carl Morse

Date January 7, 1971

Re REVISED SCHEDULE: ROMARE BEARDEN CATALOGUE

Final black-and-white selection was completed today. Captions are to be supplied.
The remainder of the text is being edited.

1/13 Edited ms. to design.

1/19 Ms. to composition.

1/26 Galleys due in.

1/29 Galleys due back.

2/4 Repros due in.

2/5 Repros due to design.

2/11 Mechanicals due to printer

2/22 Blues due in.

2/25 Blues due back.

3/17 Bound books

The last day on which photos can be received is February 5.

CM
CM

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The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Elizabeth Shaw.

From Carl Morse

Date December 17, 1970

Re ROMARE BEARDEN: 1) CATALOGUE
2) POSTER

This is to confirm our mutual understanding of (1) the content and production schedule for this catalogue, and (2) the possibility of producing a poster.

CATALOGUE:

1. There will be four color illustrations. Mr. Greene will give Jane Fluegel his color choice by 12/17, so that any set-ups needed can be arranged immediately. We already know that a transparency of "Orange Morning" exists and will be supplied to us by Mr. Greene; and that "Patchwork Quilt" must be shot at Cordier & Ekstrom.
2. There will be twelve half-tones. Mr. Greene will deliver to Jane Fluegel all shooting copy for half-tones and all transparencies (excepting those to be shot), including captions, as soon as possible, ideally with the final ms. of 12/24, and definitely no later than 12/29, when the book goes to design.
3. The Bibliography has been delivered and is being cast off.
The Chronology has been delivered and is being edited by Jane Fluegel.
4. A Checklist has been prepared, but it is probable, because of lack of space, that it will not be included in the catalogue. We will know definitely once all parts of the book are in hand and estimated for space.

In order to have finished catalogues one week in advance of the show, the following schedule has been devised and must be kept:

- 12/24 All text in finished form must be in Jane Fluegel's hands, ideally with all photos for half-tones and transparencies, and including captions.
- 12/29 Ms. to design. All shooting copy for half-tones and transparencies must definitely be in hand.
- 1/13 Ms. to composition.

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The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Elizabeth Shaw.

From Carl Morse

Date December 17, 1970

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- 1/13 Ms. to composition.

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1/20 Galleys due in.
1/25 Galleys returned. Any final corrections to be made in any part
of the text must go back with the galleys.
2/1 Repros in.
2/2 Repros to design.
2/10 Mechanicals to the printer.
2/17 Blues in.
2/24 Blues returned.

Three weeks allowed for printing and binding.

FINISHED BOOKS: 3/17

POSTER: It is understood that a poster may be produced if the cost is borne by other than the Publications Department.

Publicity and Promotion has indicated its willingness to bear the cost of shooting a transparency of a work that is not among the four to be reproduced in color in the book.

The Department of Painting and Sculpture has indicated its willingness to see if money to bear all other costs can be found. Jack Doenias will furnish a cost estimate for such a poster.

CM

CM:lg

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January 12, 1970

Mr. Carroll Greene, Jr.
1311 Del. Avenue, S.W.
Apartment 443
Washington, D.C. 20024

Dear Mr. Greene:

Carroll, the revised copy of your manuscript is attached. Please call me with any corrections you might have. I am sorry to be so late in sending it to you. I did not have an opportunity to work on it over the weekend.

I have not added footnotes after all. I would like to paraphrase the quote in the second paragraph of page 1 and simply add a note at the end of the article saying that the "Quotations in this essay are excerpted from an interview with Romare Bearden conducted by Carroll Greene on November 10, 1970."

Pax.

Sincerely,

Jane Fluegel

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cc: Carroll Greene, Richard Oldenburg

The Museum of Modern Art

To Jane Fluegel
From Elizabeth Shaw
Date December 21, 1970
Re Bearden Book

This is a pleasto ask you to send us whatever copy you have whenever you get it on the Bearden book. I understand that the bibliography has been delivered and this would, of course, be very useful to us. The chronology would also be useful even without being edited if it is accurate. It would be a great help to read the text in manuscript form and I could take it with me over the Christmas week-end if you are going to have it by the 24th.

If the book is offset and we can only have one set of galleys, would you let me know in advance so that we can arrange to have the galleys offset here.

Could you let me know if the schedule as outlined in the memo of Dec. 17 is going to be adhered to.

Li

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The Museum of Modern Art

cc. Dick Placer
Jenny Licht
Carroll Greene
Registrar
Jim Matthews
Jane Fluegel ✓
Jack Deenias
Carl Morse
File

To Wilder Green

From April Kingsley

Date 12/29/70

Re The inclusion of SUMMER SONG in the Bearden Exhibition

Dear Wilder:

I have attached our loan agreement form to this memo. Please return the green copy to me as soon as possible. I have arranged with Jim Matthews for photography of this work on January 13th. I hope this gives you enough time to bring the work in; it's the last possible time for inclusion in the catalogue, which Carroll Greene wants very much.

P.S. For your "mechanical" information, the work is a vertical (40" x 30") and if Jim can do it we'll have the photos to you about a week after photography.

4. It seems a bit unreasonable to threaten penalty production costs if the "new" deadline of 12/31/70 is not met when that deadline had already been met two days before.

While I think your organization and communication efforts with your status reports very commendable, it is very misleading, and consequently damaging, when facts are misrepresented.

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The Museum of Modern Art

cc. Jack Doenias
Jane Fluegel ✓
Wilder Green
Jenny Licht
April Kingsley
Dick Oldenburg
Dick Palmer

To Carl Morse

From Carroll Greene

Date 12/31/70

Re Publications status report of 12/30/70

Dear Carl,

This report was read to me over the telephone this morning, and I feel that it is imperative that I set the record straight.

1. My introductory text was in the hands of the editor (Jane Fluegel) on 12/29/70.
2. The final B & W picture selection was in your hands on 12/22/70 (the final color selection having been in your possession on 12/16/70).
3. While all of the actual photographs (shooting copy) are not yet available, you do have the dimensions of those still missing, which I was told was adequate for your present design-layout purposes.
4. It seems a bit unreasonable to threaten penalty production costs if the "new" deadline of 12/31/70 is not met when that deadline had already been met two days before.

While I think your organization and communication efforts with your status reports very commendable, it is very misleading, and consequently damaging, when facts are misrepresented.

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The Museum of Modern Art

To Carl Morse
From Jane Fluegel
Date December 22, 1970
Re Bearden catalogue

I checked with April Kingsley about the selection of ~~black and white~~ works to be reproduced in black and white for the catalogue. So far the following pieces have been chosen (H = horizontal; V = vertical):

Two of the six early works (to be decided; all but one H)

The Rites of Spring, 1967 (V)

Blue Monday, 1969 (H)

Patchwork Quilt, 1969 (H)

Susannah, 1969 (V)

She-Ba, 1970 (V)

Susannah at the Bath, 1969 (V)

Four more are to be chosen by Carroll Greene. I will call him in Washington to encourage him to make the selection quickly.

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The Museum of Modern Art

To Jim Schwab cc: J. Fluegel, B. Jones, J. Palmer
From Jane Neol
Date May 2, 1972
Re Old Suspense--Underwrites a/c #305-245

Instead of transferring the \$500 to P-18, Pending--P & S, please transfer the money to the ROMARE BEARDEN Exhibition Expenses account which is still open. In all likelihood the Bearden catalog account, for which this contribution from Shorewood Press was originally destined, is closed by now.

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Mother and Child. 1969

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from Lg 3/5/71

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J.F.

copy for Bearden poster

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Mother and Child. 1969

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SPACE

90
361
36

64
32

361 9 + 4

77
30
44
151

10
44
191 chas 329
151
178

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361
170

19 1/2 x 37 - overall
13 1/2 x 21 - image

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The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Michael Lauretano

From

Carl Morse

Date January 7, 1971

Re REVISED SCHEDULE: ROMARE BEARDEN CATALOGUE

Final black-and-white selection was completed today. Captions are to be supplied.
The remainder of the text is being edited.

1/13 Edited ms. to design.

11/17: Thru statements in

1/19 Ms. to composition.

1/26 Galleys due in.

← comes

1/29 Galleys due back.

2/4 Repros due in.

2/5 Repros due to design.

2/11 Mechanicals due to printer

2/22 Blues due in.

2/25 Blues due back.

3/17 Bound books

The last day on which photos can be received is February 5.

CM
CM

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$4\frac{1}{4}$

$2\frac{3}{4}$

$5\frac{3}{4}$

3

$3\frac{1}{4}$

$2\frac{1}{4}$

$3\frac{1}{2}$

~~$2\frac{1}{4}$~~

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end of wk.

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mechanics - $\frac{28}{5}$
8140

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The Museum of Modern Art

To Carroll Greene, Wilder Green, April Kingsley, Judy Goldman, Richard Oldenburg,
Jane Fluegel, Jack Doenias, Helen Franc, Carl Laanes, Elizabeth Shaw.

From Carl Morse

Date December 17, 1970

Re ROMARE BEARDEN: 1) CATALOGUE
2) POSTER

This is to confirm our mutual understanding of (1) the content and production schedule for this catalogue, and (2) the possibility of producing a poster.

CATALOGUE:

- 2-JACK
VAPEN-2
4
5
12 and 15?
type?
1. There will be four color illustrations. Mr. Greene will give Jane Fluegel his color choice by 12/17, so that any set-ups needed can be arranged immediately. We already know that a transparency of "Orange Morning" exists and will be supplied to us by Mr. Greene; and that "Patchwork Quilt" must be shot at Cordier & Ekstrom.
 2. There will be twelve half-tones. Mr. Greene will deliver to Jane Fluegel all shooting copy for half-tones and all transparencies (excepting those to be shot), including captions, as soon as possible, ideally with the final ms. of 12/24, and definitely no later than 12/29, when the book goes to design.
 3. The Bibliography has been delivered and is being cast off.
The Chronology has been delivered and is being edited by Jane Fluegel.
 4. A Checklist has been prepared, but it is probable, because of lack of space, that it will not be included in the catalogue. We will know definitely once all parts of the book are in hand and estimated for space.

In order to have finished catalogues one week in advance of the show, the following schedule has been devised and must be kept:

- 12/24 All text in finished form must be in Jane Fluegel's hands, ideally with all photos for half-tones and transparencies, and including captions.
- 12/29 Ms. to design. All shooting copy for half-tones and transparencies must definitely be in hand.
- 1/13 Ms. to composition.

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- 2 -

- 1/20 Galleys due in.
- 1/25 Galleys returned. Any final corrections to be made in any part of the text must go back with the galleys.
- 2/1 Repros in.
- 2/2 Repros to design.
- 2/10 Mechanicals to the printer.
- 2/17 Blues in.
- 2/24 Blues returned.

Three weeks allowed for printing and binding.

FINISHED BOOKS: 3/17

POSTER: It is understood that a poster may be produced if the cost is borne by other than the Publications Department.

Publicity and Promotion has indicated its willingness to bear the cost of shooting a transparency of a work that is not among the four to be reproduced in color in the book.

The Department of Painting and Sculpture has indicated its willingness to see if money to bear all other costs can be found. Jack Doenias will furnish a cost estimate for such a poster.

CM

CM:lg

show new March 23?

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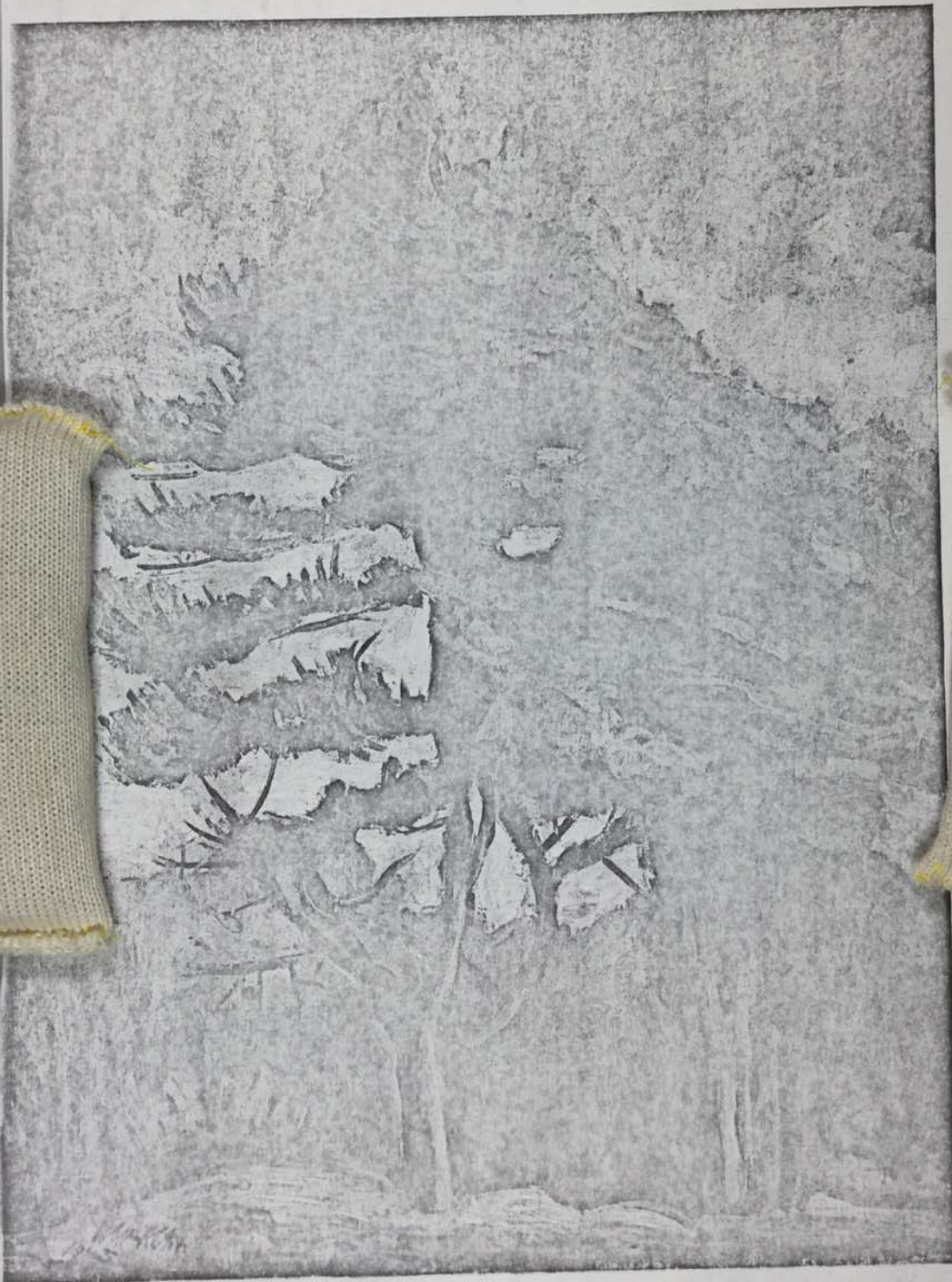
ART NEWS

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AMERICAN ART ABROAD: SPECIAL ISSUE

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AMERICAN ART ABROAD

THE STATE DEPARTMENT'S COLLECTION

BY ALFRED M. FRANKFURTER

When it travels overseas, as recent events have once again shown, American art has a blind date with destiny. No fanfares, much less the accumulated experience of decades of aesthetic propaganda, precede it. To countries still living among their own ancient traditions, it comes as an unexpected corollary of the Yankee civilization which exports at best such boons to mankind as the foodstuffs to rehabilitate a continent and the machinery to restore its economy, at worst such luxuries as chewing gum and comic books. The reception is one we have taken comparatively little trouble to correct. True, there have been attempts at contact, but they have been sporadic, carelessly timed, and with long lapses of which the war-time interval was the most enduring and obscuring.

Each embassy, therefore, has been a gamble. Will the

odds be as long this time, too?—this time being a completely new departure as to contents, size, as well as method of selection and sponsorship. The foreign background, to be sure, has not changed. However, the two exhibitions which the State Department is lending to the Metropolitan Museum this month, prior to sending one to Europe and the Near East and the other to the American republics, represent in cohesion, compactness, and validity so clearly what they are labeled to be—"Advancing American Art"—that the foreign audience is bound to understand them better than the all-encompassing good-will shows of heretofore.

If on the basis of extended international circulation this event merits the special number of ARTNEWS accorded it, its purely American reflections deserve it no less. Our Government now is no longer merely a sponsor of foreign-



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agement, has been used to symbolize the struggles and agonies and experiments of the artist in America. This is, however, unfair both to Maurer and, more important, to his œuvre as he is a proper symbol for neither misunderstood creation nor for inventive experimentation.

Technically these paintings, abstract arrangements of flowers or faces and realist images of adolescent day-dreams, are exceedingly proficient, the works of a man who thoroughly understood his craft. And it is, perhaps, in our age of slovenly procedures, this facility of technique which causes one to be attracted to them. But even here Maurer failed to achieve greatness. Despite the richness of his contrasting textures and the certainty of his draftsmanship, his colors remain disappointing. Intense reds, greens, and yellows are used for pretty contrasts. Maurer's eye could not discriminate among the subtle complementary hues and he was forced to rely almost exclusively upon simple backgrounds and black lines.

Greatness, however, was close to him in his latest paintings. These are strange, masculine, sinister, double-headed projected through an accom-

plished cubist vision. The easy flower-arrangement charm of the still-lives, the sentimentality and nostalgia of the realist adolescent-girl portraits were discarded for a study of Negro and archaic sculpture. The influences of Matisse and Gauguin were finally overcome for the expression of a deep emotion in an architectural vocabulary. But these beginnings were interrupted by death.

Alfred Maurer devoted his life to his unpopular paintings, never seeking popularity. With the courage that was given him to leave his father's art and the courage that was withheld him to leave his father's house, he painted his abstractions and dreams. Towards the end he embarked on a personal exploration of modern art and discovered the barbaric dignity and expressiveness of his double images. These were, however, destined to be an incomplete legacy to history, his great masterpieces died with him. But even in his most unsuccessful paintings he proved himself to be of far greater stature than is generally known to-day and it is to be hoped that this exhibit will help rectify the injustice of twenty years. (To Nov. 2; prices \$250 to \$550.) T. B. H.

AMERICAN ART ABROAD

CONTINUED FROM PAGE 30

have achieved a maturity perhaps uniquely American in that it is always dynamically in flux. The younger ones often make up in force what they perhaps lack in completeness.

On the whole the State Department has done well in its first purchase in oils. Perforce condensed, it is an unusually fair picture of our progressives—defining "progressive" not on the basis of outer form but on genuine artistic adventurousness. Such Americans generally suffer obscurity in huge report exhibitions where the majority are either archaic perpetrators of the academy or equally academic avant-gardists. This time we are exporting neither domestic brandy in imitation cognac bottles nor vintage non-intoxicating grape juice, but real bourbon, aged in the wood—what may justly be described as the wine of the country.

The complete list of the State Department purchases follows, divided into the group traveling to the Eastern Hemisphere and that designated for the other American republics, and indicating in each case artist, title, and source from which the painting was obtained.

Those for the Eastern Hemisphere: Avery FISH BASKET (Kelekian); Banotes FLOWER HEAD (Kootz); Ben-Zion THE STRANGLED TREE AND PERPETUAL DESTROYER (Schaefer); Bouché GALLERY K (Kraushaar); Browne STILL-LIFE IN RED, YELLOW, AND GREEN (Kootz); Burlin NEWS FROM HOME (Downtown); Constant ROCK CHAIRS (Fetters); Crawford PLANE PROJECTION (Downtown); Davis STILL-LIFE WITH FLOWER (Downtown); De Diego-SUNDER STILL REARWARD ACTION (Nietendorf); De Martini THE RAVINE (Macbeth); Dove ANOTHER AR-

RANGEMENT (American Place); Drewes BALCONY AND GALLERY IN TIMES OF DISTRESS (Kleemann); Evergood FANCY LEAFER (ACA); Gottlieb THE COUPLE (Kootz); Gropper THEY FOUGHT TO THE LAST MAN (Associated American Artists); Guglielmi TENEMENTS (Downtown); Gurnon PORTRAIT OF SEANER (Midtown); Gwathmey WORKSONG (ACA); Hartley ROCKS (Kelekian) and WHALE'S JAW, DOCTOWN (Rosenberg); Howard THE MEDUSA (Nietendorf); Kantor AFTERNOON (Rehn); Kleinholz BANK NIGHT (Associated American Artists); Kuhn STILL-LIFE WITH RED BANANAS; Kuniyoshi CIRCUS GIRL RESTING (Downtown); Levi WASTELAND IMAGES (Downtown); Levine THE HORSE (Downtown); MacIver BLUE LANDSCAPE; Marin SEASCAPE (American Place); Morris NEW ENGLAND CHURCH (Downtown); O'Keeffe SMALL HILL NEAR ALCADE (American Place); Pereira ABSTRACTION (ACA); Prestopino TROLEY CAR (ACA); Rattner YELLOW TABLE (Rosenberg); Refrigerator END OF THE CONFIDENTIAL FAMILY (Nietendorf); Dave GRAY CRENS (American Place); Drewes AND A DARK THOUGHT CAME TO VISIT MY PEACEFUL BACKYARD (Kleemann); Evergood GIRL AND DOCK (ACA); Gropper HOME (Associated American Artists); Guglielmi SUBWAY EXIT (Downtown); Gwathmey WORKERS ON THE LAND (ACA); Hartley WILD SEA ROSE (Kelekian); Kleinholz FLORAL (Associated American Artists); Kuhn FINE AT FIVE O'CLOCK; Kuniyoshi DESERTED BRICKYARD (Downtown); Levi STILL-LIFE 1939 (Downtown); MacIver SEA AND BOAT NO. 1 (American Place); Marsh LIFE GUARDS (Rehn); Morris SHIPBUILDING COMPOSITION (Downtown); O'Keeffe COB COB (American Place); Prestopino NEWSPAPER (ACA); Shahn HUNGER (Downtown); Spruce OWL ON ROCKS (Levitt); Tachibana FISH (Perls); Weber FRUIT AND WINE (Rosenberg); Wilson FISHERMEN ON WHARF (Balcock); Zerbe CLOWN AND ASS (Downtown).

The smaller exhibition designed for the other American republics: Bearden "AT FIVE IN THE AFTERNOON" (Kootz); Ben-Zion THE END OF DON QUIXOTE (Schaefer); Bouché MASSETH, QUEENS (Kraushaar); Breinin HER LOVER'S RETURN (Downtown); Crawford WING FABRICATION (Downtown); Davis TREE AND EL (Downtown); De Diego NOTURNAL FAMILY (Nietendorf); Dave GRAY CRENS (American Place); Drewes AND A DARK THOUGHT CAME TO VISIT MY PEACEFUL BACKYARD (Kleemann); Evergood GIRL AND DOCK (ACA); Gropper HOME (Associated American Artists); Guglielmi SUBWAY EXIT (Downtown); Gwathmey WORKERS ON THE LAND (ACA); Hartley WILD SEA ROSE (Kelekian); Kleinholz FLORAL (Associated American Artists); Kuhn FINE AT FIVE O'CLOCK; Kuniyoshi DESERTED BRICKYARD (Downtown); Levi STILL-LIFE 1939 (Downtown); MacIver SEA AND BOAT NO. 1 (American Place); Marsh LIFE GUARDS (Rehn); Morris SHIPBUILDING COMPOSITION (Downtown); O'Keeffe COB COB (American Place); Prestopino NEWSPAPER (ACA); Shahn HUNGER (Downtown); Spruce OWL ON ROCKS (Levitt); Tachibana FISH (Perls); Weber FRUIT AND WINE (Rosenberg); Wilson FISHERMEN ON WHARF (Balcock); Zerbe CLOWN AND ASS (Downtown).

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Killed by Politics

MEANS RESTS THE HEAD that wears a political crown. While the conservative faction of the art world gradually cancels the exhibition of modern American painting was a near-blow against all artists, let us consider for a moment, humble obeisance, the tough job of Assistant Secretary William Benton as he pleads before a Congressional appropriation committee for international good-will through culture, understanding and information. A behind-the-scenes Mr. Benton's difficulties comes from a New York Post column by Marquis Childs, one of the nation's most level-headed commentators.

After relating how (Chairman Karl Stefan) requested that the ladies please leave the room" while Edmund Wilson's *Hours of Hecate County*, banned in Boston, met a similar fate in Washington. Childs expressed his sympathy for Benton as Stefan reached for the meat-axe. For several hours Benton was on the grill, trying to explain modern art to Sen. Stefan. Reports Childs:

"It so happened that, at that very moment, the pictures were being exhibited in Prague, where they attracted so much favorable attention that President Eduard Benes asked permission to show them in other cities in Czechoslovakia; when had the Czech government put up \$6,000 to pay for the cost of sending the exhibition around the country." Commenting on the Czech evaluation, "a prominent art firm in New York [Reeves Lewenthal] offered to buy the paintings for all again as much as had been paid for them (\$49,000)." Concluded Childs: "There is a terrible irony in all this, among those who sneer and jeer loudest at any effort to foster understanding between people are the noisiest sword-swallowers. . . . Not one cent for understanding, but billions for armaments."

Meanwhile, out on the West Coast, forthright Arthur Hays Sulzberger, critic of the Los Angeles Times, broke a lance in defense of artistic freedom of expression, writing: The standards of art are qualitative, not quantitative, and the value of art is never decided by majority vote but by the perception of those sensitive to it. The majority of people quite naturally prefer familiar forms. If the showing of vital art is inhibited, the familiarity, which comes from frequent seeing, cannot develop and art stagnates."

What makes this stupid action by the State Department and Congress all the more tragic is the fact that once again the fear of communism has been utilized by sincere souls to kill a worthy project that is congenitally opposed to the line theory. To the initiated comrade, modern art represents "decadent democracy," individual freedom and progress had material for mass propaganda. A deadly parallel can be drawn from the similar artistic products of the only modern states that have attempted to control their creative artists—Hitler's Germany and Stalin's Russia. Whatever the conservatives wish to call modern art, surely they cannot call it "communistic"; rather, it represents democratic representation as the scientist knows it.

The attack on freedom of expression is democracy's current art problem. It may now be too late to protest. However, the Progressive Citizens of America, an active but weak

political organization, has sent a most rational appeal to Washington asking for tolerance, and has scheduled an "Artist Action Meeting" for May 5 in New York. Perhaps letters from independent thinkers, unaffiliated with any political group, will carry even more weight.

Remember, what Hearst's art of any faction, hurts all art and all artists.

Joseph Brummer

WITH THE DEATH of Joseph Brummer, at the age of 64, in New York, the American art world lost one of its most intelligent and discriminating art dealers—one of the very few who understood the value and beauty of sculpture, placing it where it belongs, next to the mother of the arts, architecture. Having studied with Rodin, he came naturally by his love for sculptural form, later earning an international reputation as an expert in Greek, Romanesque and Gothic sculpture. In the contemporary field, his showmanship and exquisite taste was evident in his introductory exhibitions for several French moderns, among them Jacques Lipschitz and Henri Laurens.

Mr. Brummer was born in Yugoslavia, established his gallery in New York in 1914, and became an American citizen in 1921. Quietly, and without publicity, he collected and sold between the two world wars valuable art treasures worth several million dollars. Perhaps his greatest personal triumph was the sale of the famous Greek statue, *Wounded Amazon*, to the Metropolitan for \$150,000.

Surviving are his wife, Mrs. Beata Brummer, and a brother, Ernest Brummer.

Too Close to Home

EARLIER in the season Dealer Sam Kootz engineered the "sensation" of 57th Street by flying to Paris and returning with the first post-war Picassos. He had "softened-up" the exclusive Pablo by showing him photographs of paintings by six Kootz-sponsored American abstractionists. Reception of the Picasso show was divided, but the Kootz Galleries garnered acres of newsprint, and as a return gesture Mr. Kootz shipped an exhibition by his youthful stable—Baziotes, Motherwell, Gottlieb, Holty, Byron Browne and Bearden—to Paris's Maeght Gallery.

Time reports that the French critics were not kind. Said the influential *Arts*: "Is this exhibition . . . to show us that abstract painting is no longer a secret in the U. S.? This art form cannot surprise or shock us, for we are familiar with it, but it must have quality, which is certainly lacking . . ." Commented *Les Lettres Francaises*: "One could imagine that these painters had not even studied the original canvases but had contented themselves with examining reproductions." The Great Picasso visited the show privately; then avoided any and all quotes.

Alert, enterprising Sam Kootz can find balm for his wounds by remembering the late lamented exhibition of young Frenchmen at the Whitney Museum; there, indeed, was artistic ventriloquism, lacking only the skilled larynx of an Edgar Bergen to provide articulation. Generally speaking, this would appear to be another case of the pot calling the kettle black—or at least battleship grey.

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Bryce Canyon: ANSEL ADAMS

Brush vs. Camera

FORTUNE MAGAZINE was one of the first, if not the first, publication to commission fine art on a no-strings-attached basis. In conjunction with the publication of its latest portfolio on our National Parks, with a text by Bernard DeVoto, the Downtown Gallery is exhibiting the original art work—oils, watercolors, a drawing, and photographs by Ansel Adams, Jane Berlandina, Max Ernst, David Fredenthal and Dong Kingman.

For all its know-how and intelligence in commissioning, this is not Fortune's happiest venture into art. It can't be compared, for instance, with the series on power done seven years ago by Charles Sheeler. However, it is the fact that the Adams photographs steal the show that poses some interesting questions.

Is it possible for an artist to "interpret" nature of such improbable grandeur and magnitude as is found in Bryce Canyon, the High Sierras, Yosemite, Glacier and Sequoia National Parks? Oftener than not the 19th century artists who tried it fell into banality. Here, the painters have largely

Bryce Canyon Translation: ERNST



confined themselves to their emotional reaction to one small segment at a time, without any attempt to portray the vastness and scale found in the photographs.

After all, few artists dare paint a sunset as flamboyant as God frequently affords—it would be labeled "chromo." And the Grand Canyon hasn't been painted successfully yet.

The exhibition will be on view from May 20 to June 7.—JO GIBBS.

Artists Protest

VARIOUS POINTS OF VIEW in the art world found common ground, the evening of May 5, at a meeting called to protest the State Department's cancellation of its exhibitions of American paintings on tour in South America and Europe. The gathering, held at New York's Capitol Hotel, was called by the Progressive Citizens of America and co-sponsored by An American Group, the newly organized Artists Equity, Artists League of America, Audubon Society, New York Society of Women Painters, Serigraph Society and the Sculptors Guild.

As will be remembered, the State Department allocated \$49,000 for the purchase and administration of two exhibitions totalling 79 paintings, at the request of numerous foreign countries who particularly wanted to see what American artists were doing in the "modern" idiom. The collection was shown, last October, at the Metropolitan Museum, at which time the project was generally praised. Then, while the shows were on tour, the Hearst newspapers began a slur campaign, followed by similar publicity in Look Magazine. Under pressure from several Congressmen who thought that such modern art was subversive, Secretary of State Marshall recently cancelled the whole program.

All the speakers at the P.C.A. meeting agreed that Marshall's decision was a blow to this country's cultural relations abroad, and represented a short-sighted and dangerous attitude. James Johnson Sweeney, former curator at the Museum of Modern Art, regarded the uninformed criticisms that stopped the program as a threat to freedom of expression, artistic or otherwise. Juliana Force, director of the Whitney Museum, urged that "we fight such arrogance appearing in official guise." John D. Morse, editor of the Magazine of Art, viewed the meeting as "really protesting a wave of reaction."

Edward Alden Jewell, art critic of the New York Times, pointed out that no objection to the paintings had been made when they were exhibited here, but only after the campaign of vilification had gotten under way. Edith Halpert of the Downtown Galleries scorned the idea that the paintings were "communistic," as had been charged, and added, "works of art are not a dispensable luxury of any nation." Henry Schnackenberg, speaking for Artists Equity, urged that artists be given a voice in all matters pertaining to art.

The meeting was presided over by Robert Gwathmey, and ended by adopting a resolution that a delegation from the sponsoring organizations be sent to Washington to confer with members of Congress on the matter.—A. L.



Le Grand Coq Bleu: LEE

Leger Retrospective

PAINTINGS BY FERNAND LEGER from 1922 to 1937 are on exhibition at the Nierendorf Gallery. The artist displays in this retrospective exhibition, the same devotion to a personal aesthetic concept which one feels in the work of his dissimilar contemporaries, Matisse and Chagall. As in the case of the other two artists mentioned, Leger's prime consideration has been to further refine and synthesize his highly personal and much imitated form of expression.

And speaking of imitation, one has but to visit the Nierendorf exhibition to perceive what a delicate balance of power has prevented the modern Frenchman from falling into the yawning pitfalls of "art moderne" which received his less adroit and less intellectual followers as seen at the Whitney.

Age of Diamonds (1929) combines glowing yellows and burnt oranges, a composition remembered for its falling forms. Nature Morte (With B. 1928) achieves dimensionality through the accentuation of its modeled forms. Nature Morte (1927) successfully plots an aspiring movement, while Branches (1928) is almost Prussian in its insistence upon incisive organization.

Also noted are the undulating forms which lend rhythmic grace to an undated canvas titled Le Grand Coq Bleu. Exhibition through May 19.—BEN WEISS

Modern Art for Cincinnati

Cincinnati is going to have something considerably more modern, at least far as art is concerned, than anything New York can boast of when its million-dollar Terrace Plaza Hotel is finished. Joan Miro has come all the way from Spain to execute, en blanc, a 9 foot by 12 foot mural in the Gourmet Restaurant on top of the hotel. Sandy Calder has been commissioned to do a mobile wire sculpture for the lobby, situated, novelly enough on the eighth floor, and Saul Steinberg's New Yorker fame will work wittily with the 1,600 square feet of the south wall of the Skyline Room.

The Art Digest

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VERNISSAGE

FOR THE FEAST OF THE NATIVITY

For the nineteen-hundred-and-forty-sixth Christmas, the Pierpont Morgan Library has, with customary simple grandeur, arranged an exhibition to show how the first Christmas seemed to artists who lived between the eight-hundredth and the eighteenth-hundredth Christmases. Through pages of illuminated manuscripts and through drawings by old masters, the story has been set out consecutively in all the clarity and splendor of its own immortality and of men who knew neither neon lights nor Bikini. Here are no vulgarities, no banalities, no compromises. Here are convictions and the care for small truths and what the Century of the Common Man accuses of perfectionism.

No need to review again the proud possessions of the Morgan Library, which once more make a completely new appearance, as they are wont to do under the magical hands of Miss Greene and Miss Harrsen. We know of no better way to wish you, Gentle Reader, a merry and happy Christmas, than to urge you to visit this exhibition and in spirit to join us there in a sprightly hope for the return of peace and the return of excellence.

ART NEWS 1946-47 ANNUAL

This is Part I of Volume XLV, Number 10 of ARTNEWS. With it those who so ordered will receive Part II, which is the current ARTNEWS ANNUAL. This edition, largest and broadest in scope of these yearbooks, marks their twentieth anniversary. In its 218 pages we have been able to return to pre-war standards for paper, printing, and colorplates, so that once again the ANNUAL is a representative of American graphic craftsmanship and of American taste. For the ANNUAL has always sought to be more than simply a successful U. S. competitor of the de luxe Christmas editions of the Parisian magazines. Beyond profusion of color and illustrations, it is a yearly chronicle of both the developments and the ideas which characterize the time.

This year's ANNUAL begins with the first publication in colors of the Isabella Stewart Gardner Collection in Boston. It continues through the relationship between abstract art and modern scientific and military photography; through another American short story classic newly illustrated by a leading American artist of today; through a review of the deepest of all applications of art to the field of fashion; through a new view of Chinese paintings in the mirror of contemporaneous poetry; through a critical appraisal of drawings, American and European, of the past five significant years.

The total, we hope, is a synthesis of the art world for the year, in terms of past, present, and future.

HOW VERY AMERICAN

The NEW YORK JOURNAL-AMERICAN has been running a series of full-page attacks on the State Department's international traveling exhibition of "Advancing American Art" (ARTNEWS, October 1946). The captions all read about this way: "GIVING US THE BIRD . . . This is a t-u-r-k-e-y. A t-u-r-k-e-y is a b-i-r-d. It is an impressionist turkey, by Everett Spruce, an abstract turkey, maybe, or even a cub-



The Annunciation to the Shepherds, Amiens, ca. 1275; Morgan Library.

istic turkey. It is not good eating. Is it good painting? The State Department says, yes." This approach to the progressive phases of contemporary painting is in approximately the same direction, but with far less expert philosophical double-talk, as the theories of "degenerate" art in the late Adolf Hitler's Munich paper, the VOELKISCHER BEOBSACHTER which, because of unusual circumstances, was some time ago forced to suspend publication.

The JOURNAL-AMERICAN, however, belongs to William Randolph Hearst, and is therefore not quite so impartial a judge of art as Herr Hitler. The fact is that Mr. Hearst has himself been in the art business for a good many years—most recently as a hopeful seller of antiques in the auction rooms and department stores of New York. He seems to have done pretty well for himself, yet he probably still has a number of slow-moving items left on the shelves. Hence he could hardly be blamed for thinking that the State Department might much better have spent its budget for a traveling exhibition with him than with his competitors, or, incidentally, for protecting the prestige of his remaining investment in a little older American art.

Nevertheless there is something pathetic in the JOURNAL-AMERICAN taking on the impossible aspect of a Macy house-organ setting out to criticize Gimbel's windows, and something still a little sadder about Mr. Speicher, who has allowed himself to be the latest authority quoted as the basis of these pleasantries. Mr. Speicher, who is described as an "internationally famous artist" thirty-eight of whose paintings "hang in the most famous museums of the United States," can also scarcely be accounted a disinterested critic: apart from that he seems to be trying hard to hang that thirty-ninth picture in a museum, the State Department did not buy anything from him, either.

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THE PREVALENCE OF RITUAL

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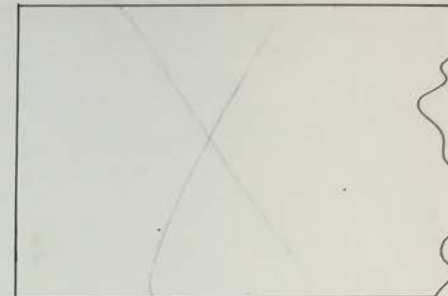
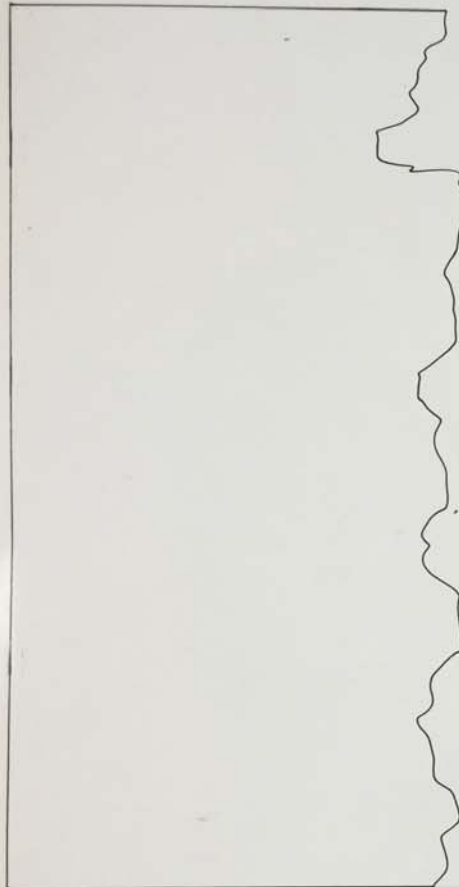
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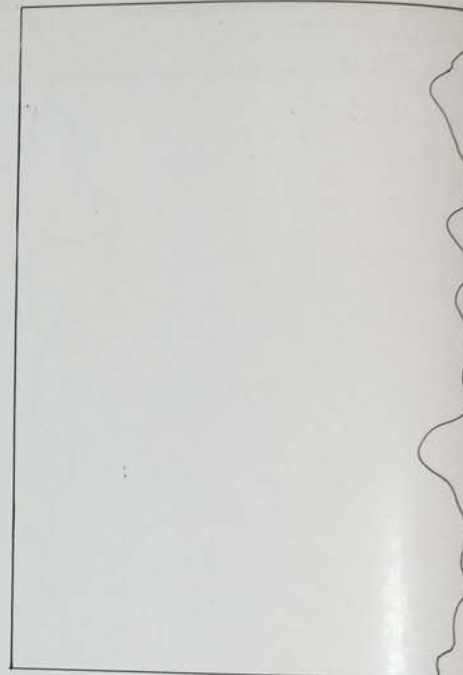
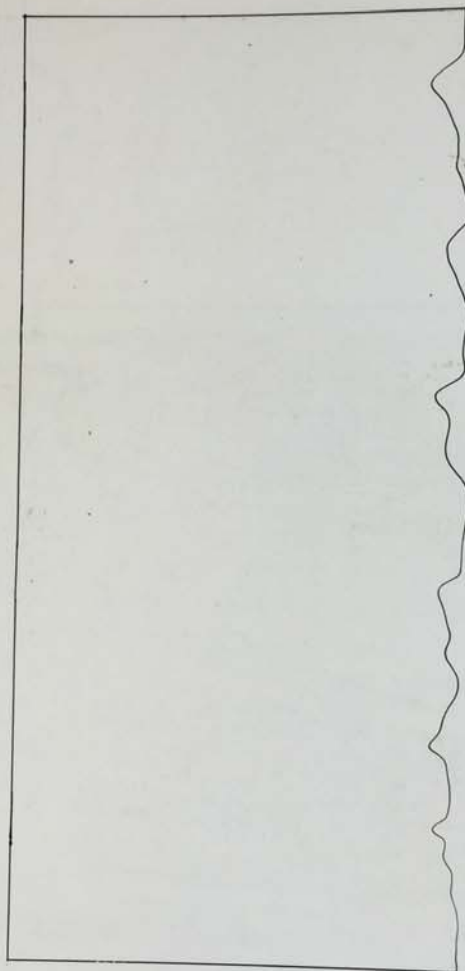
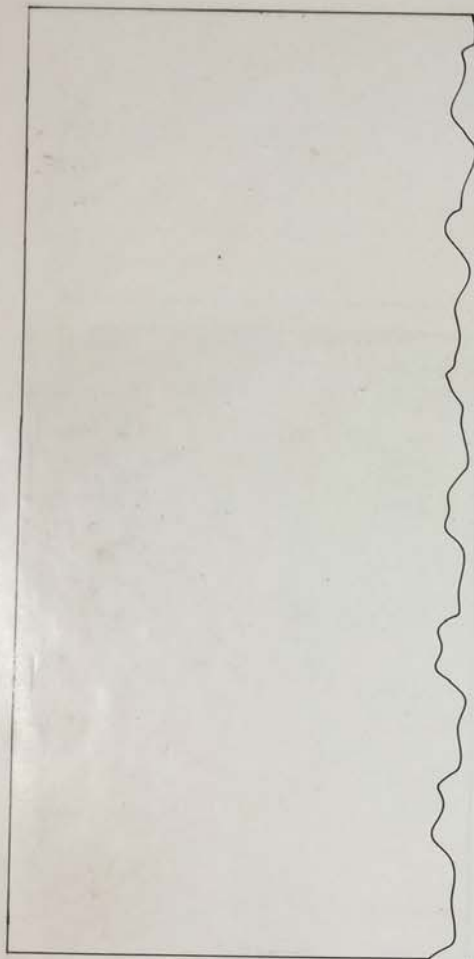
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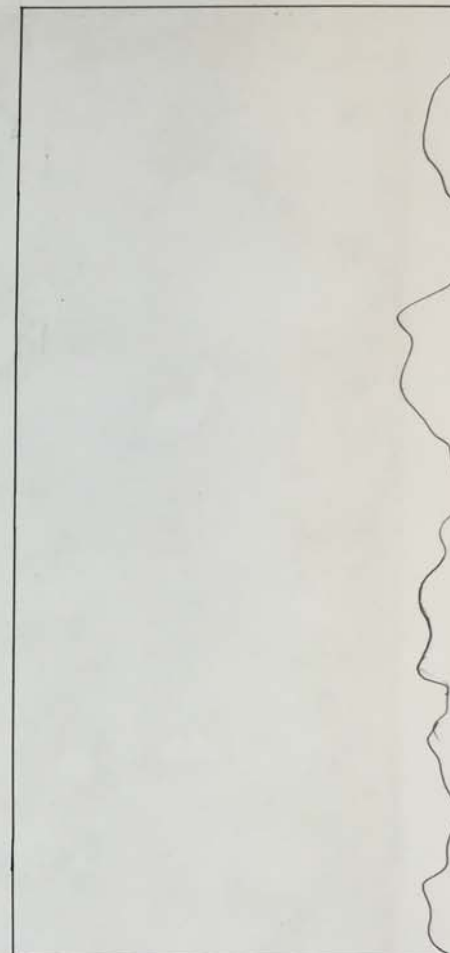
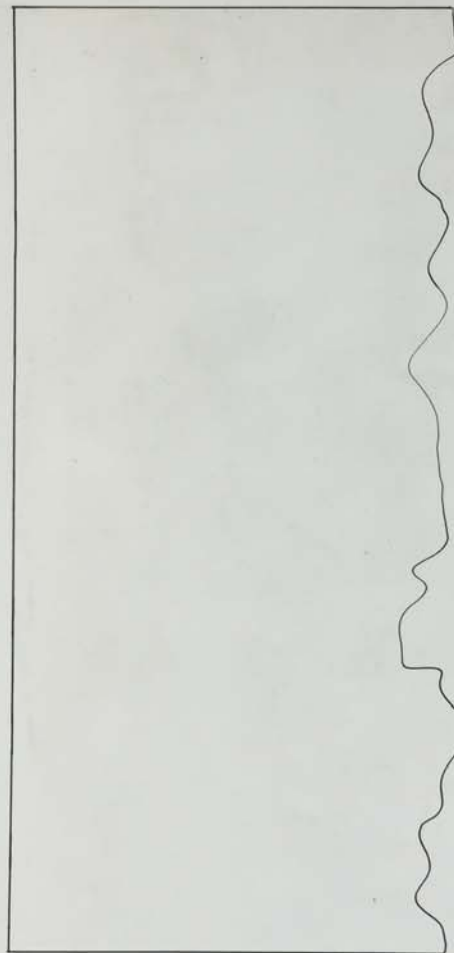
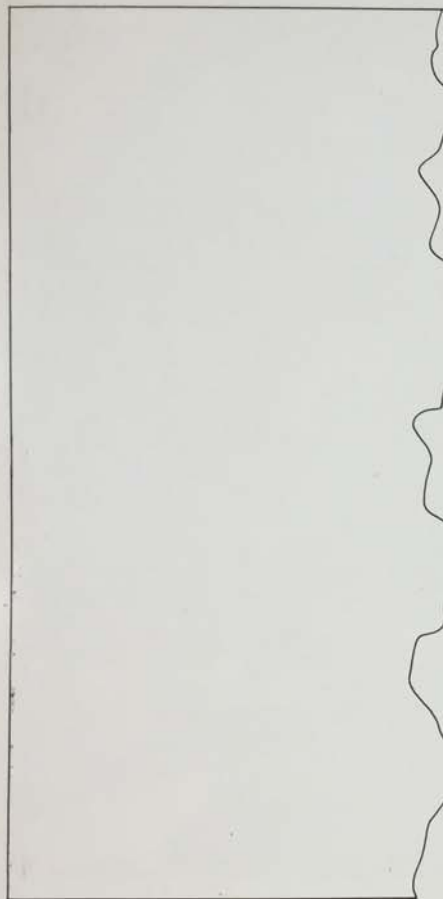
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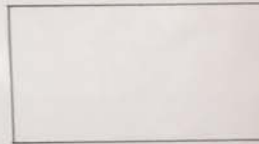
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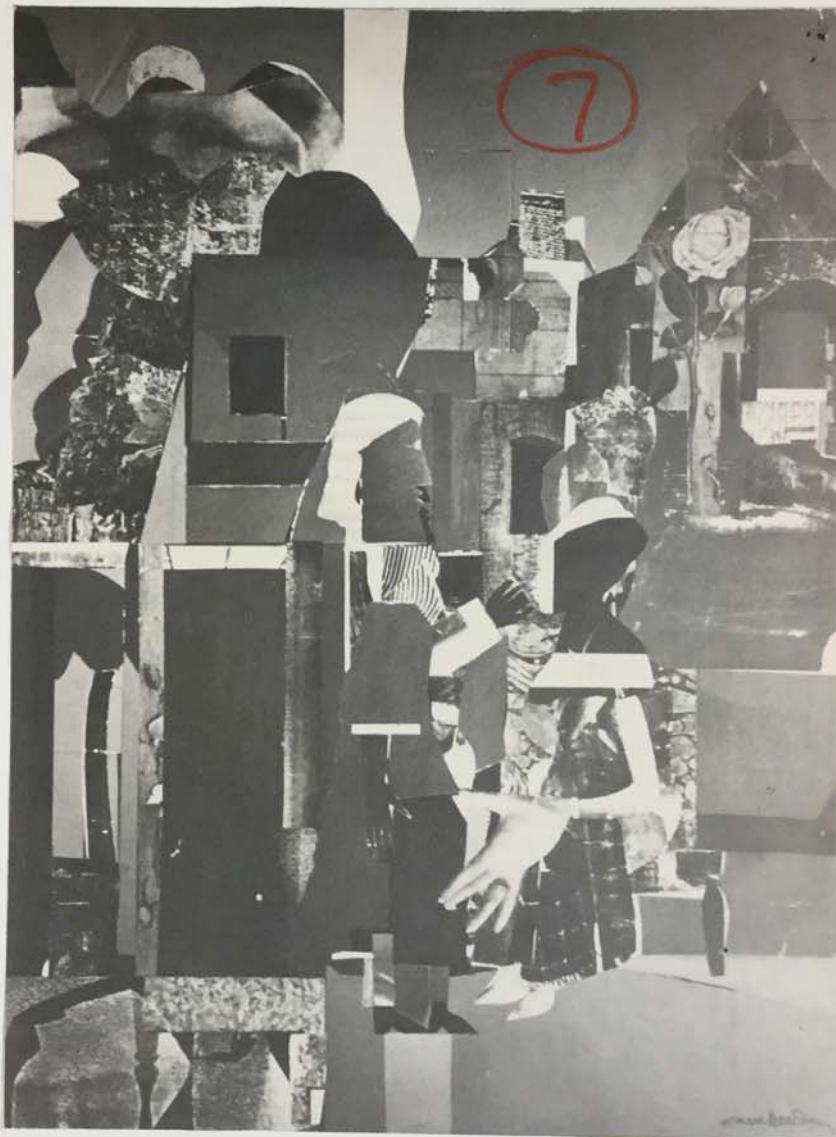
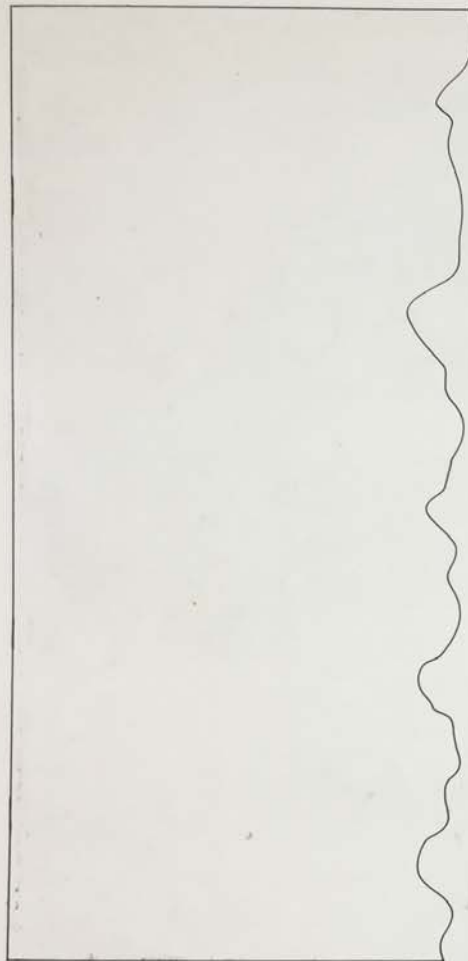
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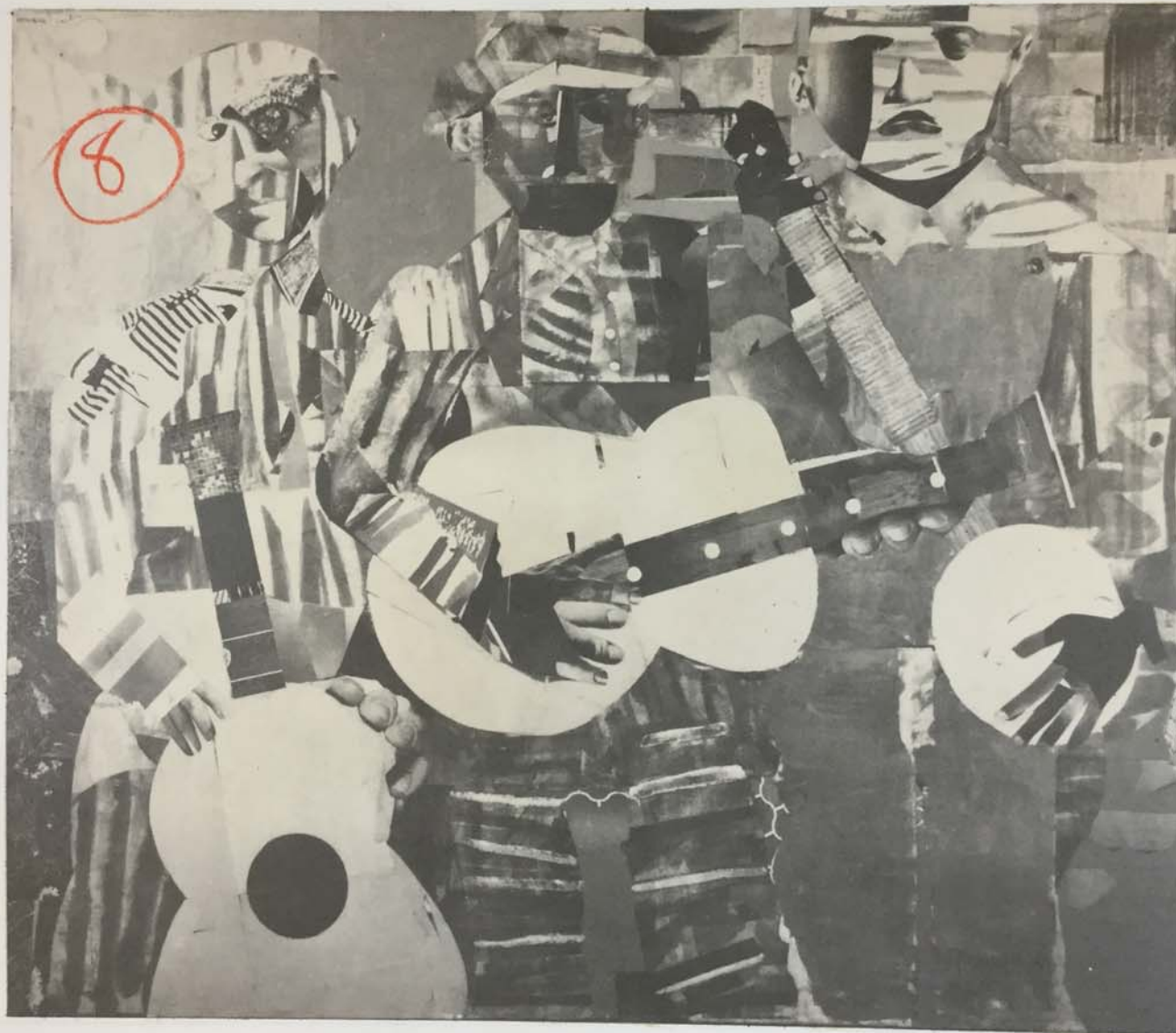


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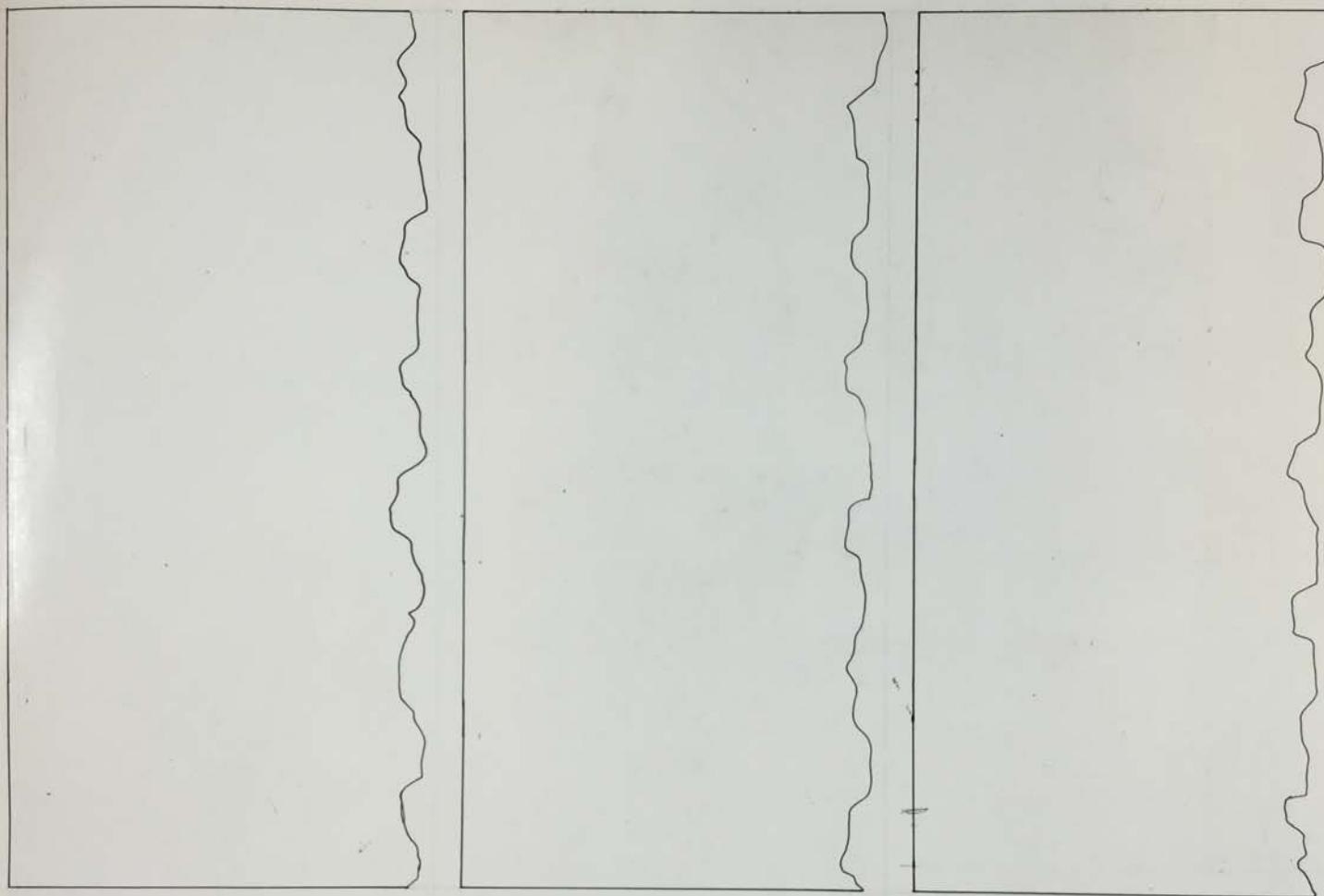


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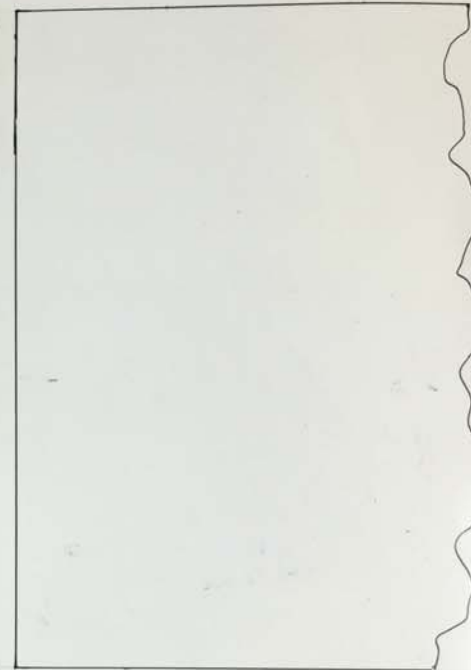
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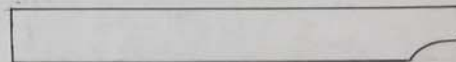
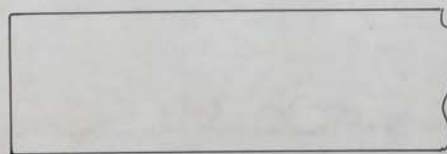
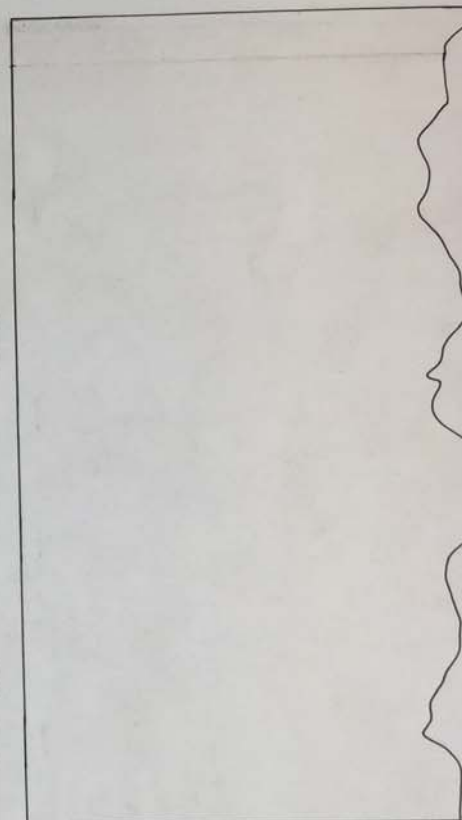
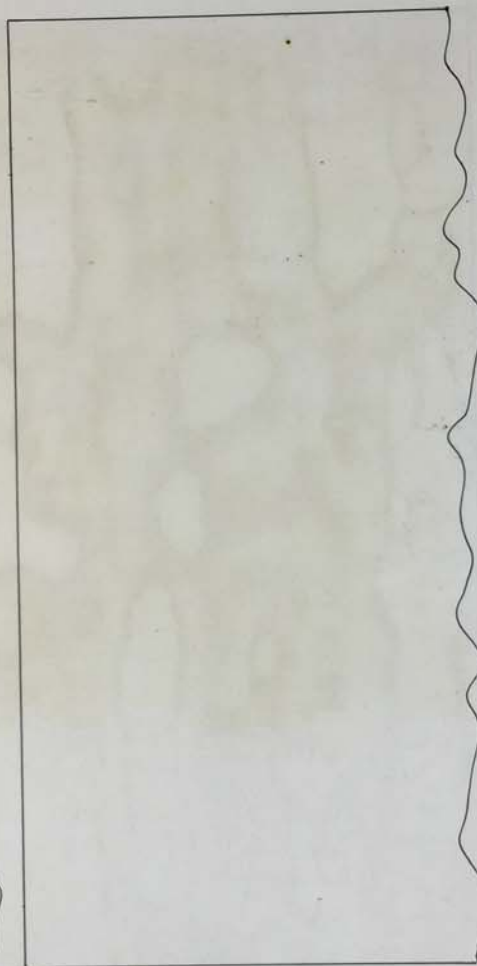
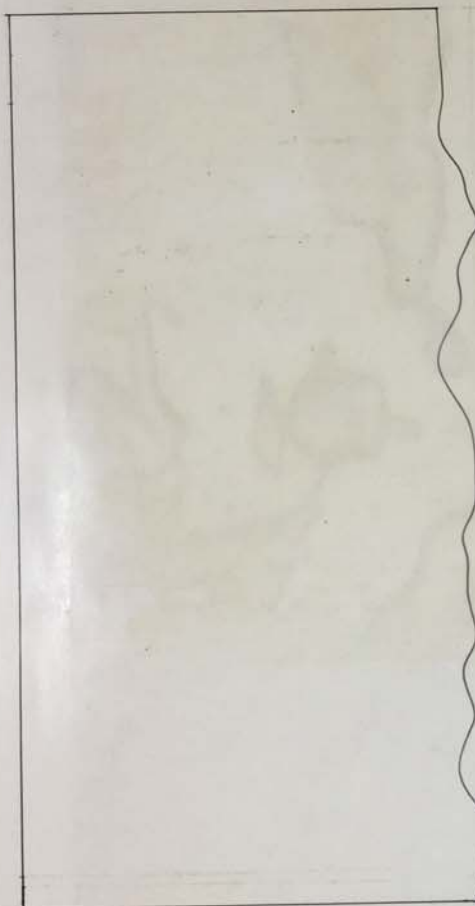
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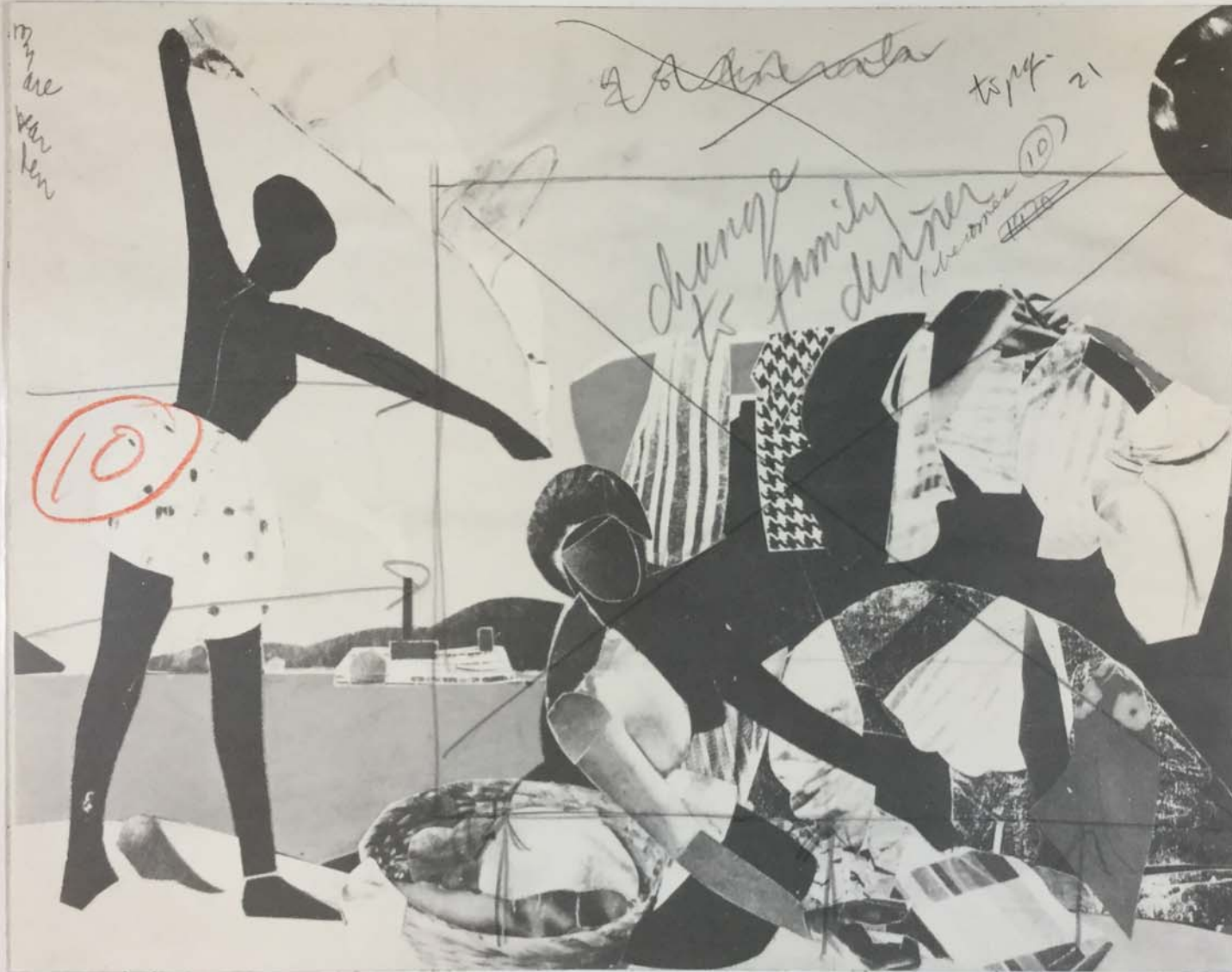
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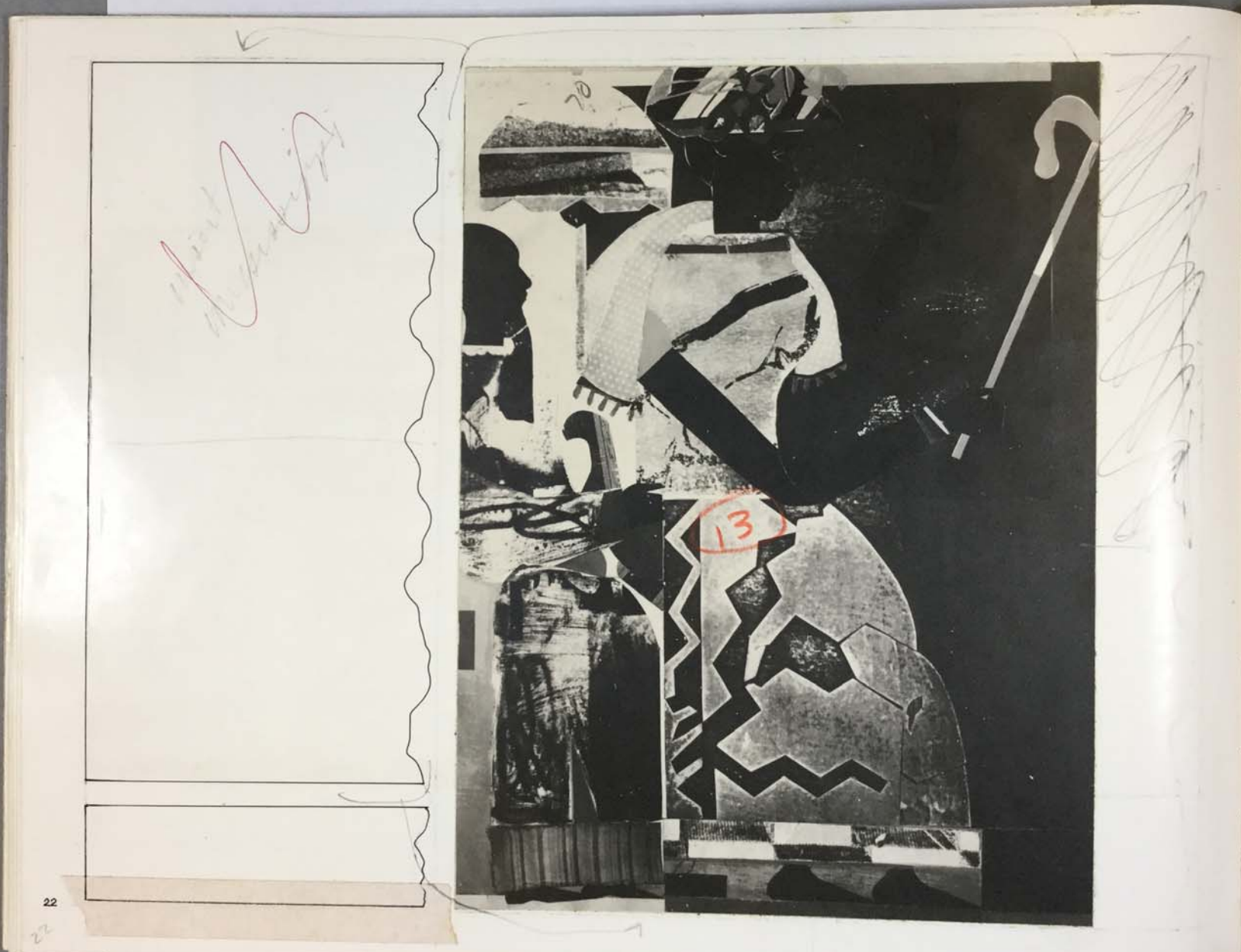


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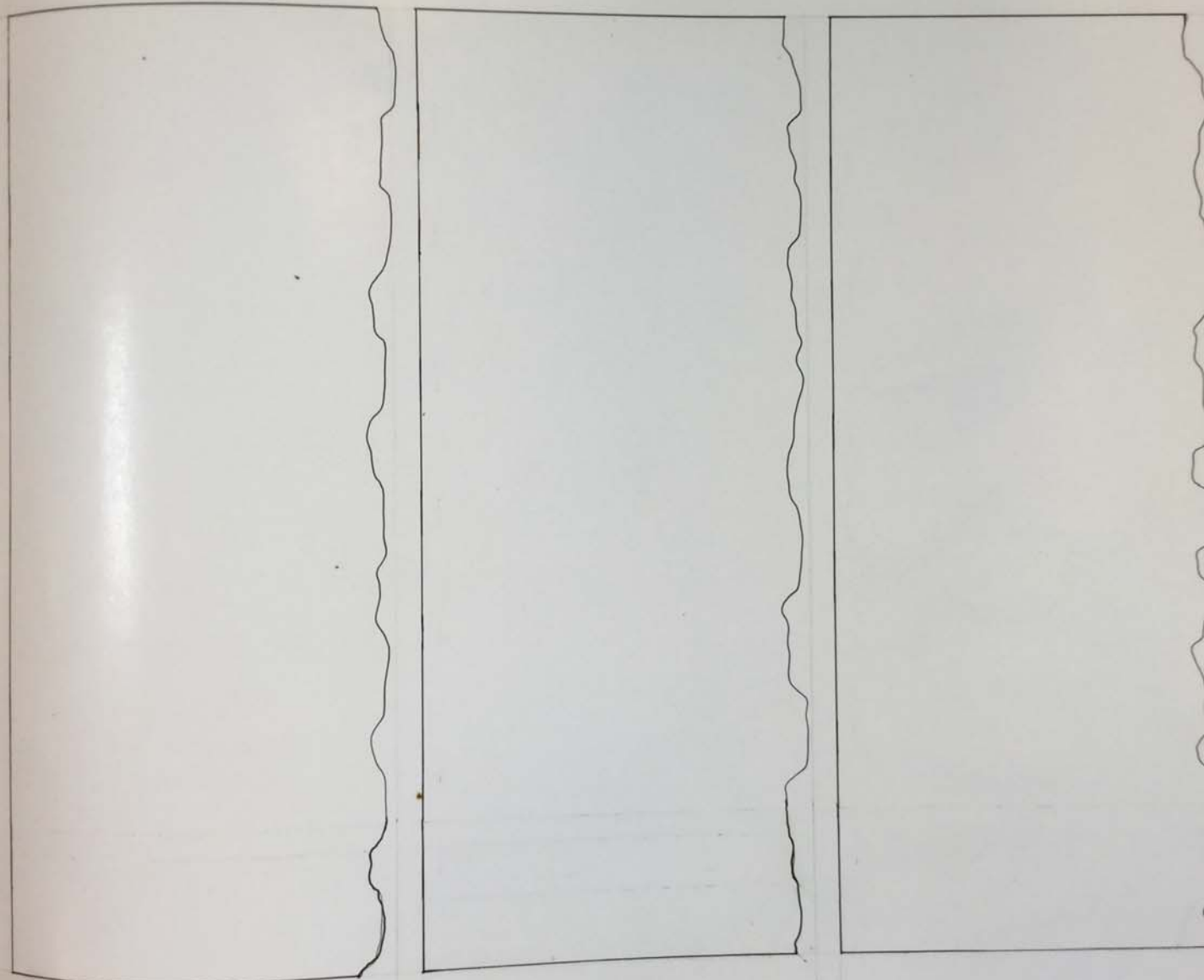
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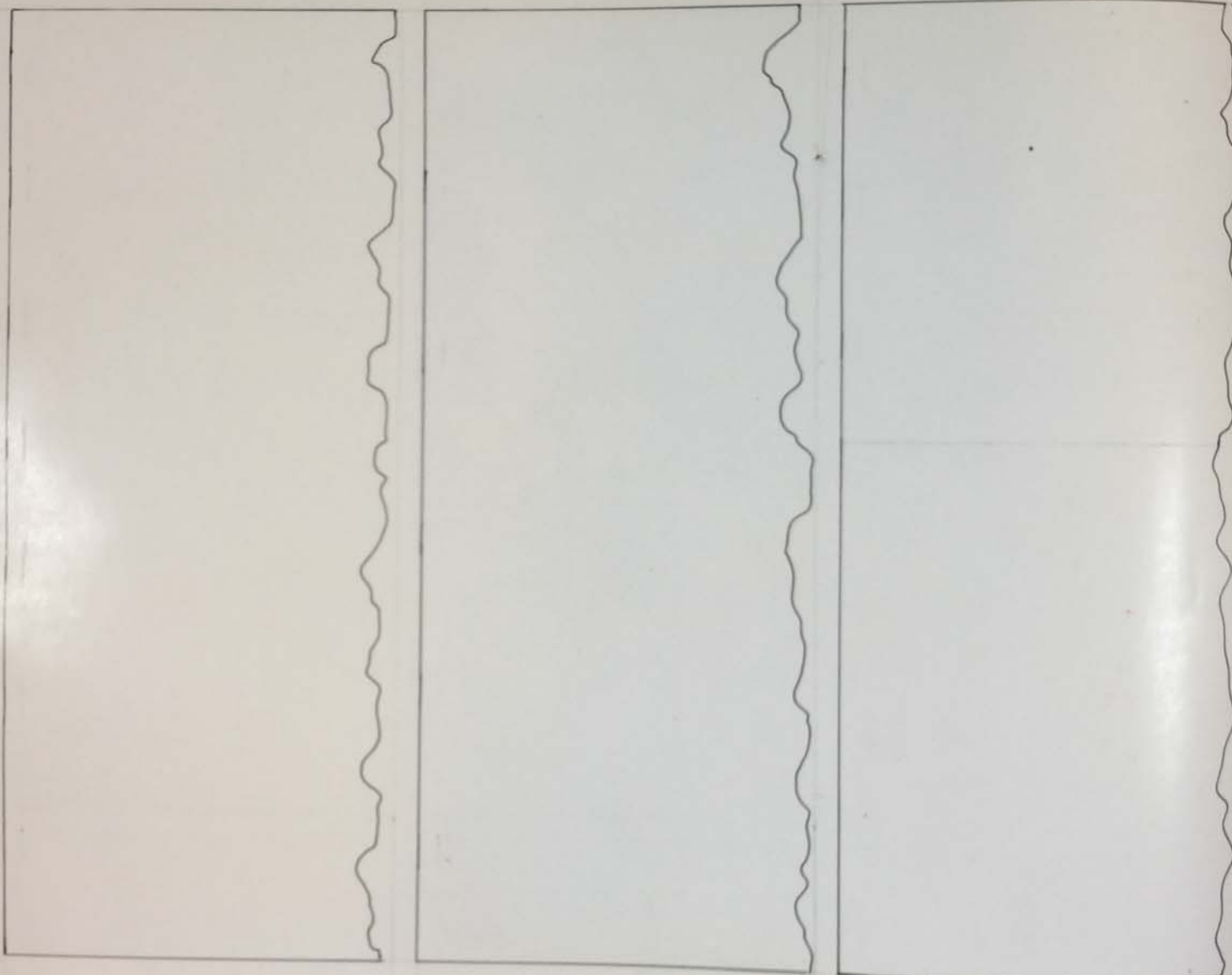
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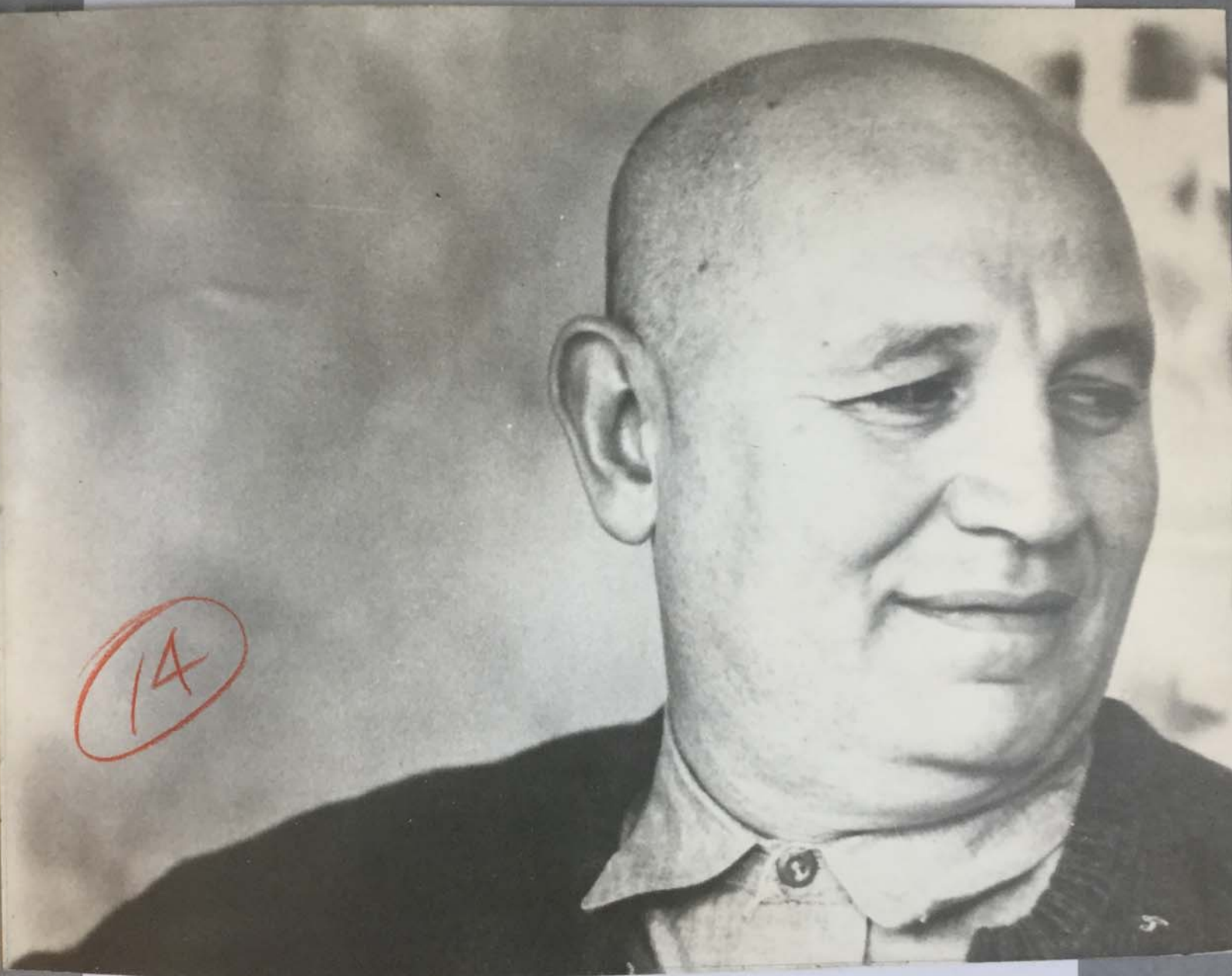
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