

CONDITIONS OF USE FOR THIS PDF

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

*See also
Publications*

Date June 20, 1955

To: Porter

Re: Distribution, if any, of

From: Helen

50 Ans d'Art catalog

At your suggestion I have done a quick count of the living artists represented in the 50 Ans d'Art aux Etats-Unis catalog and find the result a bit discouraging.

Painters and Sculptors

45

Printmakers (exclusive of those represented in painting and sculpture section)

46

Architects (allowing for firms like Skidmore, Owings & Merrill and not for individuals like Bunschaft)

16

Industrial Designers

(Greta is not here but she had previously said between 12 and 20)

20

Typographic Designers (exclusive of artists included in other categories)

23

Photographers

23

This is without counting any relicts of the deceased, dealers, etc.

I have no idea what you and/or Dick Griffith might want to do about people connected with the films.

Anyway, just the above totals 173! As you know, we have fifty on hand and fifty more that you asked to have sent.

Where if anywhere does this leave us?

Preliminary Estimates
Schedules

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musee d'Art Moderne Catalog
Listing of Auspices

*Supermarket
sample for file*
February 23, 1955

Preliminary Estimates
Schedules

THE MUSEUM OF MODERN ART

Cette exposition,

sous le patronage

de Son Excellence

Monsieur l'Ambassadeur des Etats-Unis d'Amerique a Paris

a ete organisee

par The Museum of Modern Art de New York

et realisee

au Musee National d'Art Moderne

sous les auspices

de la Direction Generale des Arts et des Lettres,

de la Direction des Relations Culturelles

au Ministere des Affaires Etrangeres

et de la Direction des Musees de France

avec le concours

de l'Association Francaise d'Action Artistique

et des Services Des Relations Culturelles

de l'Ambassade des Etats-Unis d'Amerique.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Preliminary Estimates
Schedules

THE MUSEUM OF MODERN ART

May

Date ~~3 March~~ 1956

William S. Lieberman
To: Rose Kolmetz ✓

Re: Andre Racz

From: Helen Franc *Hu 7*

At the Manhattan Warehouse presentation of the International Program yesterday Andre Racz made a great point of informing me that the date he came to U.S.A. was not 1931 as we have it in the catalogs for MODERN ART IN THE UNITED STATES (in several languages!), but 1939. Can this correction be entered in our records and in file copies of the catalog in some way so that in future we don't ~~pick~~ pick up the erroneous date and repeat it? He says he was a mere child in 1931 whereas he had already attended art schools etc. abroad before coming here.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I</u> . A. 543

Preliminary Estimates
Schedules

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

As of 14 February: Status of production of 20th Century Catalog material being mimeo'd

<u>Section</u>	<u>Language</u>	<u>Done by</u>	<u>Due for return</u>	<u>Sent Paris</u>	<u>Remarks</u>
Painting and Sculpture Listing	ENGLISH	Gilda	tomorrow	No.	Can be run downstairs tomorrow.
Painting and Sculpture Listing	FRENCH	Outside	by noon tomorrow	No.	Being corrected to include Feingingen page
Industrial Design Listing	ENGLISH	Outside	tomorrow	Yes	2 typed copies to Paris 13 II
Industrial Design Listing	FRENCH	Ibid	Ibid	Ibid	Ibid back
Photography Listing	ENGLISH	Ibid	Ibid	Ibid	Ibid back
Photography Listing	FRENCH	Ibid	Ibid	Ibid	Ibid
Prints Listing	ENGLISH	Ibid	Ibid	Ibid	Ibid back (also French, mimeo'd)
Typographic Design	ENGLISH	Ibid	Ibid	Ibid	Ibid
Architecture	ENGLISH	Ibid	Ibid	Ibid	Ibid

Painting and Sculpture

Introduction . If this is ready to be sent to Paris before the P&S listing in English has been run off, we have a good typed copy of it which can be sent.

Labels. We now have only labels for the English version of Painting and Sculpture, completely checked. If you can take time out to start this we can find some one to do them - probably Muriel, working in my office.

PAINTING &

A. TEXT

Forew

List

B. PHOT

Pat

Ge

7. P. C.

C. LABEL

Col

Eng.

Fr.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

PAINTING & SCULPTURE - Catalog Text and Photographs

A. TEXT

	Preparation of MS	Preparation of Type-script copies	Stencil Cutting	Mimeographing	Proofreading	Ready for Distribution	Distribution
Foreword							
English	✓						
Listing of Items	✓	✓	✓	25 pink			
French				2/14			
English	✓	✓	✓	50 pink			

B. PHOTOS

	Chosen by Dept.	Originals	Copy Negs.	Copy Prints
Publicity No. <u>2</u>			1 set	
Catalog No. <u>2</u>		Catalog	Paris	Paris
		Liz Shaw	X New York	X New York
		MOMA Documents		
TOTAL - Originals -	✓	✓	✓	✓
Publicity No. <u>2</u>				
Catalog No. <u>2</u>				

C. LABELS

Copy Available	Typing (copies)	Proofreading	Pasting	Rubber Stamping	Ready for Distribution	Distribution
Eng.						
Fr.						

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

PRINTS		Catalog Text and Photographs									
A. TEXT		Preparation of MS	Preparation of Typescript	6 copies	Stencil Cutting	Mimeographing	copies	color	Proofreading	Ready for Distribution	Distribution
Foreword		English	✓	✓	being cut 2/14	50 white					
Listing of Items		English	✓	✓	being cut 2/14	50 white					
		French	✓	✓		25 pgs	✓	✓	✓	✓	✓
B. PHOTOS		Chosen by Dept.	Originals				Copy Negs.		Copy Prints		
Publicity No.			Catalog	Lis Shaw	MOMA	Documents	Paris	New York	Paris	New York	
Catalog No.			✓	✓	✓	✓	✓	✓	✓	✓	
TOTAL SET.											
Publicity No.											
Catalog No.											
C. LABELS		Copy Available	Typing(copies)	Proofreading	Pasting	Rubber Stamping	Ready for Distribution	Distribution			
French											
English											

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

ARCHITECTURE

Catalog Text and Photographs

A. TEXT

Foreword

English

Listing of Items

English

French

Preparation of MS	Preparation of Typescript	copies	Stencil Cutting	Mimeographing	Proofreading	Ready for Distribution	Distribution
✓	✓	✓	✓	✓	✓	✓	✓
				50 white			
				50 white			
				25 pink	✓	✓	

2 mimes to Paris 2/13
2 copies to Paris 2/13
2 mimes to Paris 2/13

B. PHOTOS

Chosen by Dept.

Originals

Copy Negs.

Copy Prints

Publicity No. _____

Catalog No. _____

Publicity No. _____

Catalog No. _____

C. LABELS

Copy Available

Typing (copies)

Proofreading

Pasting

Rubber Stamping

Ready for Distribution

Distribution

Eng.

Fr.

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

INDUSTRIAL DESIGNCatalog Text and PhotographsA. TEXTForeword

English

Listing of Items

English

French

Preparation
of MSPreparation
of Typescript

copies

Stencil
Cutting

Mimeographing

copies

color

Proofreading

Ready for Distri-
bution

Distribution

2 copies mimeographed

Paris 13-II

2 typed copies Paris 13-II

2 typed copies Paris 13-II

B. PHOTOSChosen by Dept.OriginalsCopy Negs.Copy Prints

Publicity No. _____

Catalog No. _____

Publicity No. -
catalog no. -

Catalog

Liz Shaw

MOMA

Documents

Paris

New York

Paris

New York

C. LABELS

→ Copy Available

Typing (copies)

Proofreading

Pasting

Rubber
StampingReady for
Distribution

Distribution

Eng.

Fr.

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.

7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Typographic

GRAPHIC DESIGN

Catalogs Text and Photographs

A. TEXT

Foreword

English

Listing of Items

English

French

Preparation of
MS

Preparation of
Typescript

copies

Stencil Cutting

Mimeographing

copies

color

Proofreading

Ready for Distribution

Distribution

2 copies Paris 13-II

2 typed copies Paris 13-II

2 typed copies Paris 13-II

B. PHOTOS

Chosen by Dept.

Originals

Copy Negs.

Copy Prints

Publicity No.

Catalog No.

Publicity no -

Catalog no -

✓ Catalog

✓ Liz Shaw

✓ MOMA

✓ Documents

✓ Paris

✓ New York

✓ Paris

✓ New York

C. LABELS

Copy Available

Typing (copies)

Proofreading

Pasting

Rubber Stamping

Ready for Distribution

Distribution

Eng. ✓

Fr. ✓

pink mimeo - ✓

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.

7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

PHOTOGRAPHY

Catalogs Text and Photographs

A. TEXT

Foreword

English

Listing of Items

English

French

Preparation of MS	Preparation of Typescript	copies	Stencil Cut- ting	Mimeographing	copies	color	Proofreading	Ready for Distribution
✓	✓	—	✓	✓	—	—	✓	✓
✓	✓	—	✓	✓	—	—	✓	✓
✓	✓	—	✓	✓	—	—	✓	✓

Distribution

Paris 13-II

2 typed copies Paris 13-II

2 typed copies Paris 13-II

B. PHOTOS

Chosen by Dept.

Originals

Copy Negs.

Copy Prints

Publicity No. —

Catalog No. —

Publicity no
catalog no —

✓ Catalog

✓ Liz Shaw

✓ MOMA Documents

✓ Paris

✓ New York

Paris

New York

C. LABELS

Copy Available

Typing (copies)

Proofreading

Pasting

Rubber
Stamping

Ready for
Distribution

Distribution

Eng.

Fr.

6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

FIIMS

Catalog Text and Photographs

A. TEXT

	Preparation of MS	Preparation of Typescript	copies	Stencil Cutting	Mimeographing	copies	color	Proofreading	Ready for Distribution	Distribution
ms. { Foreword English	✓	✓		✓	✓					
{ Listing of Items English	✓									
French	✓	✓		✓	✓					

does not apply.

B. PHOTOS:

	Chosen by Dept.	Originals	Copy Negs.	Copy Prints
Publicity No. _____		Catalog	Paris	Paris
Catalog No. _____		Liz Shaw	New York	New York
		MOMA Documents		

C. LABELS

Copy Available	Typing(copies)	Proofreading	Pasting	Rubber Stamping	Ready for Distribution	Distribution
Eng.						
Fr.						

- Photography foreword by Edward Steichen, for translation into French: 2 pp.
- The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date Feb. 9, 1955

To: Porter

Re: Musee d'Art Moderne Catalog

From: Helen

I am transmitting to you herewith the following material connected with the Musee d'Art Moderne catalog:

1. A revised estimated as the basis for a memo to Darthea, on the contents of the catalog (text and plates). This supersedes our memo of January 11 taken to her by Rene.
2. Three folders containing: a) typescripts that can be sent to Darthea now, marked with an asterisk on the above-mentioned memo; they will be followed by 2 mimeographed copies next week. b) typescripts of material that can be sent Thursday morning to Hooven for mimeographing; c) typescripts for your own file. These are identical except that the file for you lacks the list of painting and sculpture of which there are only 4 available copies in French - one is being used for labeling, 1 is going to Darthea, 1 to Hooven and one I need for preparing the Cahill text. I believe however that you have the corresponding English version of this list in what Rose and I call "the centimetre draft".

This is what the folders contain (with the above exception in your folder):

1. Catalog List, Peinture et sculpture, items 1 - 130: 24 typed pages, in French.
2. Built in U.S.a - Post-War Architecture: foreword to Architecture section of catalog, By Henry-Russell Hitchcock and Arthur Drexler: 4 pp. To be translated in Paris. Darthea should if possible get someone with a good literary style. (will be needed even more for Cahill text)
3. Catalog list, Architecture, items 213-229, in French: 3 pp.
4. Industrial Design foreword by Grete Daniel, for translating into French: 2 pages.
5. Post-War Graphic Design in the United States, foreword by Mildred Constantine, for translation into French: 2 pp.
6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

we are short on the Architecture list for you

Helen 2/19/55

PAM lads

PAM lads

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Feb. 6, 1955

Matters to be taken up with René d'Harnoncourt:

1. Ask about listing of officers, trustees,
dept. heads, etc. for Paris catalog foreword.

2. ^{Foreword - content - credits -}
Dates when material will be ready for articles.)

3. Ask if he wants to see introduction for Graphic
Design section before it is typed.

4. Review with Alfred. Fennels

Ask Dorothy Miller to select poster (color and black and white)

~~Ask about text and panels for GOOD DESIGN section.~~

Ask Mr. Steichen to select photographs for catalog illustrations. Also
to supply dates for photographs.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PAINTING AND SCULPTURE

- Foreword: Cahill introduction, words. *8500 words - Type outside.*
Revised text due here for typing on Wednesday, Feb. 9
- Listing of Items: Completed and in hands of translator. Due back for *revision*
130 items checking and typing on Monday, Feb. 7
- Illustrations: Photographs
./Ready for labeling; awaiting numbering and French titles.
DM. . Copy negatives needed (about 45).
DM. . Selections to be made for catalog.
DM. . Poster to be selected by Dorothy Miller (color and black and white)
- Reminder to HMF: Check headings of sub-divisions of Dorothy Miller's list.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PRINTS

Foreword: Not yet received from Bill Lieberman
(500 - 1,000 (?) words)

Listing of Items: Completed and in hands of translator. Due back for
checking and typing on Monday Feb. 7 *available*

Illustrations: . Photographs ready for labeling; awaiting numbering and
French titles. *available*

WSL . Copy negatives needed (about 15, including illustrations),

WSL . 8 plates to be used in catalog.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

ARCHITECTURE

- Foreword: Introduction types (4,000 ~~words~~ *available*)
- Listing of Items: Ready for typing Monday, Feb. 7; awaiting typed French version to be used on panels; will then be edited for form and numbers inserted.
- Illustrations: . ~~No photographs to go.~~ Copy negatives due back Monday, Feb. 7. *Positives*
- HMF.* . Additional set of copy negatives to be ordered Monday. *3 sets -*
- . Labels ready to be typed. Form of label to be same as that for Architectural show. To be in French and English. (See Charlotte Dyer for negative numbers).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

February 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

INDUSTRIAL DESIGN

Foreword:

Introduction revised and ready for typing. Has been *available*
o.k.'d by René d'Harnoncourt and Arthur Drexler.
((?) words)

Listing of Items:

Susan Brunner has 3/4 of one set of edited copy; the
rest will be given her on Monday, Feb. 7. Translation
due back on Wednesday, Feb. 9 ?

Illustrations:

- . 5 special group photographs being made for catalog and photos of individual chairs ready to be sent to Paris for use in special arrangement. Greta Daniel will send photos of individual items on Monday, Feb. 7.
- . Copy negatives to be made.
- ✓ . 5 photos in catalog.
- . Labeling and numbering to be done; no label material ready.

Good Design:

Text and panels to come. Inquire, when ready?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A. 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

GRAPHIC DESIGN

Foreword: Ask René d'Harnoncourt if he wants to see introduction
before it is typed. (About 300 words)

Listing of Items: Completed and typed and in hands of translator; due back
Monday, Feb 7 (?). Numbers to be inserted.

Illustrations: . To be photographed Monday, Feb. 7 and sent to us on
Wednesday, Feb. 9.

. Copy negatives needed.

✓ . 3 plates in catalog.

→ . No label material ready.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PHOTOGRAPHY

Foreword:

Introduction has been o.k.'d by René d'Harnoncourt; to
be cleared with Dept. of Photography on Monday, Feb. 7;
then can be typed.

Listing of Items:

Typed; will be sent back to Dept. of Photography on Monday,
Feb. 7 for completion of data (dates), ~~then given~~ to trans-
lator. Feb 7

Illustrations:

- Sketches-*
- . To be taken up with Mr. Steichan on Monday, Feb. 7.
 - . Copy negatives needed (total of 15).
 - . 8 plates in catalog.
 - . No label material ready.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

FILMS

Foreword: Griffith introduction in hand, ready to be typed on
Monday, Feb. 7 (words)

Listing of Items: Included in introduction.

Illustrations:

- . Text for panels in hand; to be given to translator on
Monday, Feb. 7; due back Wednesday, Feb. 9 (?).
- . 4 sets of illustrations for panels to be selected for
catalog.
- . Copy negatives needed.
- . *positive to be ordered*
- . *label material supplied.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PAINTING AND SCULPTURE

Foreword:

Cahill introduction, words.

Revised text due here for typing on Wednesday, Feb. 9

Listing of Items:

Completed and in hands of translator. Due back for
checking and typing on Monday, Feb. 7

Illustrations:

- Photographs
./Ready for labeling; awaiting numbering and French titles.
- . Copy negatives needed (about 45).
 - . Selections to be made for catalog.
 - . Poster to be selected by Dorothy Miller (color and black and white)

Reminder to HMF:

Check headings of sub-divisions of Dorothy Miller's list.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PRINTS

Foreword:

Not yet received from Bill Lieberman
(500 - 1,000 (?) words)

Listing of Items:

Completed and in hands of translator. Due back for
checking and typing on Monday Feb. 7

Illustrations:

- . Photographs ready for labeling; awaiting numbering and French titles.
- . Copy negatives needed (about 15, including illustrations)
- . 8 plates to be used in catalog.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

ARCHITECTURE

Foreword:

Introduction types (4,000 (?) words)

Listing of Items:

Ready for typing Monday, Feb. 7; awaiting typed French version to be used on panels; will then be edited for form and numbers inserted.

Illustrations:

- . ~~No photographs to go.~~ Copy negatives due back Monday, Feb. 7. *Posters to be made from photos for catalog & exhibit (etc.)*
- . Additional set of copy negatives to be ordered Monday.
- . Labels ready to be typed. Form of label to be same as that for Architectural show. To be in French and English.
(See Charlotte Dyer for negative numbers).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

February 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

INDUSTRIAL DESIGN

Foreword:

Introduction revised and ready for typing. Has been
o.k.'d by René d'Harnoncourt and Arthur Drexler.
((?) words)

Listing of Items:

Susan Brunner has 3/4 of one set of edited copy; the
rest will be given her on Monday, Feb. 7. Translation
due back on Wednesday, Feb. 9 ?

Illustrations:

- . 5 special group photographs being made for catalog and photos of individual chairs ready to be sent to Paris for use in special arrangement. Greta Daniel will send photos of individual items on Monday, Feb. 7.
- . Copy negatives to be made.
- . 5 photos in catalog.
- . Labeling and numbering to be done; no label material ready.

Good Design:

Text and panels to come. Inquire, when ready?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

GRAPHIC DESIGN

Foreword:

Ask René d'Harnoncourt if he wants to see introduction
before it is typed. (About 300 words)

Listing of Items:

Completed and typed and in hands of translator; due back
Monday, Feb 7 (?). Numbers to be inserted.

Illustrations:

- . To be photographed Monday, Feb. 7 and sent to us on
Wednesday, Feb. 9.
- . Copy negatives needed.
- . 3 plates in catalog.
- . No label material ready.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

PHOTOGRAPHY

Foreword:

Introduction has been o.k.'d by René d'Harnoncourt; to
be cleared with Dept. of Photography on Monday, Feb. 7;
then can be typed.

Listing of Items:

Typed; will be sent back to Dept. of Photography on Monday,
Feb. 7 for completion of data (dates), then given to trans-
lator, Monday, Feb. 7.

Illustrations:

- . To be taken up with Mr. Steichen on Monday, Feb. 7.
- . Copy negatives needed (total of 15).
- . 8 plates in catalog.
- . No label material ready.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Feb. 6, 1955

AMERICAN ART OF THE XX CENTURY
(Musée d'Art Moderne)

STATUS OF CATALOG MATERIAL

FILMS

Foreword: Griffith introduction in hand, ready to be typed on
Monday, Feb. 7 (words)

Listing of Items: Included in introduction.

Illustrations:

- . Text for panels in hand; to be given to translator on
Monday, Feb. 7; due back Wednesday, Feb. 9 (?).
- . 4 sets of illustrations for panels to be selected for
catalog.

. Copy negatives needed. ~~and label needed~~
*Printers to be ordered & label
not supplied.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

DRAFT

1/10/55

TENTATIVE PLAN OF CONTENTS OF CATALOG FOR
MUSEE D'ART MODERNE EXHIBITION

CONTENTS OF SECTIONS	ESTIMATED NO. OF WORDS	ESTIMATED NO. OF ITEMS	ESTIMATED NO. OF PAGES (TEXT)	ESTIMATED NO. OF ILLUS. (plates)
I. Title Page			1	
II. Committee or Sponsors Listing			1	
III. Introduction by Cassou			2	
IV. Introduction by ^{for René (incl. 1 for D. S. Meyer)} M. Harnoncourt	1,800		4-5	
V. Painting and Sculpture				
a. Cahill Introduction	5,000-6,000		10-12	4
b. Listing of entries (ca. 70 artists)		130	7-13	
c. Illustrations				30 + 2
VI. Prints				
a. Lieberman introduction	500-1,000		2	
b. Listing of entries		75	4-8	
c. Illustrations				8
VII. Architecture				
a. Hitchcock introduction	2,500-3,000		5-6	
b. Listing of entries		17 + 6 models	2-3	
c. Illustrations				10
VIII. Industrial Design				
^{Draxler} a. Introduction	500-750	5	2	
b. Listing of items		100	5-10	
c. Illustrations				5-8 plates
IX. Graphic Design				
^{Draxler} a. Introduction	250			
b. Listing of items		40	2-4	
c. Illustrations				3 - 5 plates

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Catalog plan-tentative

-2-

1/10/55

CONTENTS OF SECTIONS	ESTIMATED NO. OF WORDS	ESTIMATED NO. OF ITEMS	ESTIMATED NO. OF PAGES (Text) <i>only</i>	ESTIMATED NO. OF ILLUS. (Plates)
X. Photography <i>Steichen</i>				
a. Introduction	250		1	
b. Listing of items		100	5-10	
c. Illustrations				8
XI. Films <i>Guffich</i>				
a. Introduction contents	250-500		1	
b. Listing & XXXXXXXXXX of programs outside		12-15?	2	
c. Illustrations				3-5 plates?
XII. Listing of MOMA's organizational struc- ture (Officers, Trustees, Dept. heads etc. -as in Bulletin)			1	

(Running text
only)
11050-13550

c. 483

65 (11 double
entries) 71-76
56-82
57-84

at 2 weeks longer required
for person than for book of the

NOTE:

The above figures are of necessity very rough and are intended only for a very tentative estimate. ~~XXXXXX~~ The following clarifies the bases used:

1. Running text: estimated number of words based on information given to Rene in the meeting on January 6th.
2. Number of items: estimate based on information given to Rene January 6th. This is assuming a cutback of one-third in the industrial design items from the 155 originally projected. No cutback has been allowed for in the original estimates for either photography or prints, however.
3. Text pages: Exclusive of illustrations. Until the format is decided, this can of course be only the roughest of estimates. As a base, however, I have used 500 words per page for the running text (i.e., all introductory matter, including forewords to the various sections). The space assigned for the listing of items has been arbitrarily calculated on a base of 10 per page, if listing is in a single column, and 20 per page if listing is in double column. Other pages have been estimated according to what they would seem to require. No allowance has been made for: a) blank pages or half-~~XXXXXX~~ titles; b) copyright page; c) table of contents.
4. Illustrations: based on estimated number of pages of plates, rather than of separate illustrations, that will probably be required.

If possible we would prefer to have the illustrations for each section follow that section, rather than being lumped at the back. This would be particularly desirable in the case of a) painting and sculpture, since Eddie Cahill has indicated he wishes to illustrate his introduction with 4 works not included in the show; b) films, since ~~strips~~ similar to the illustrations used in the Master Book would probably constitute the best illustrative material for this section. This would be simpler if the process used were gravure, rather than half-tone, unless the French are willing to print the whole catalog on coated stock in which case it doesn't matter. There is however a time factor, since it usually takes about 2 weeks longer for gravure illustration than for half-tone cuts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

* = 1 typed copy attached; 2 mimeographed to follow

Feb. 9, 1955

REVISED ESTIMATE: CONTENTS OF CATALOG FOR MUSEE D'ART MODERNE EXHIBITION

Contents	Estimated No. of Words (English)	No. of Items	Estimated No. Text pages *	No. of Plates
I. Title Page			1	
II. Listing of Auspices			1	
III. Cassou Introduction			2	
IV. D'Harmoncourt Foreword	1,500		3-4	
V. <u>Painting & Sculpture:</u> Introduction: Cahill	7,500		15	
Listing of entries		130	11-12	
Illustrations				32 + 4 = 42
VI. <u>Prints:</u>				
Lieberman: introduction	1200		3	
Listing of entries		82	7	
Illustrations				8 (17)
VII. <u>Architecture</u>				
XXXXXXXXXX Introduction: Hitchcock & Drexler	4000	XX	8-9	
Listing of items		17	2	
Illustrations				8
VIII. <u>Industrial Design:</u>				
* Introduction: Daniel	500	1	1-2	
Listing of entries		158	13-14	
Illustrations				5
IX. <u>Graphic Design:</u>				
* Introduction: Constantine	350	1	1	
Listing of Items		71	6	
Illustrations				3

* Based on estimate of 500 words per page for running text; average 12 items per page of item listings.

Plates

8
8
8

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Mus. d'Art Moderne Catalog

-2-

2/9/55

<u>CONTENTS</u>	<u>Estimated No. of Words (English)</u>	<u>No. of Items</u>	<u>Estimated No. Text Pages</u>	<u>No. of Plates</u>
X. Photography				
* Introduction: Steichen	400		1	
Listing of Items		c.90	8	
Illustrations				8
XI. Film				
XXXXXXXXXX				
Introduction: Griffith (includes listing of 3 panels)	1,800		4	
Illustrations				4
XII. Index: Principal artists, architects and designers **				
			2-3	
XIII. Listing of MOMA Officers, Trustees, etc.				
			1	

C.548 c.90-96

68

** Index by names of artist, architect and principal designers alphabetically, followed by item numbers, suggested as desirable because: 1) ptg. and sculpture list is not alphabetical but in 6 sections; ~~many~~ 2) many of printmakers appear also as painters; 3) graphic designers overlap other categories; 4) e.g. Eames appears as architect, industrial designer and in film listing, etc.

The listing has been calculated uniformly on 12 items ~~per~~ per page assuming each will run full width of page; actually in some categories it may be decided to run in double columns which would of course reduce total number of pages.

Half titles, blank pages, etc. not calculated in total of pages.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I . A . 543</u>

Preface &
Foreword

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Cassandre
Translated from the French

April 7, 1955

PREFACE

From April to June 1953, the Musée National d'Art Moderne was host to an exhibition of TWELVE AMERICAN PAINTERS AND SCULPTORS, and from October to November 1954 to an exhibition of CONTEMPORARY DRAWING IN THE UNITED STATES. These two events allowed the French public to familiarize itself with the tendencies prevailing among some of the best contemporary artists of the United States. Several of them were already known and appreciated in Paris, for example Calder, who had lived and worked here since his youth. Others were less familiar, yet already one could discern certain personalities and groups: the draftsman Steinberg, whose vast and fantastic humor simultaneously creates and satirizes the image of a modern universe; the painters Hopper, Ben Shahn or Pollock, and the Far Western group to which belong Mark Tobey and other vigorous, spontaneous artists active along the Pacific slopes, within the Asiatic orbit and remote from European currents, who display a truly indigenous native energy. In short, these first exhibitions gave us the opportunity of distinguishing several of the aims and specific characteristics of contemporary American art and let us realize that it had its own rationale. Undoubtedly, at this initial contact with these works, we could do little more than recognize in them certain analogies with our own European art, more particularly as regards those works within the abstract movement. But a more prolonged acquaintance allowed us to go beyond these superficialities and to discover in American art -- and especially precisely in abstract American art -- the specific needs and underlying motivations appropriate to the conditions in the United States -- to its youth, its primitive quality, and the special vitality of a people not burdened with our heritage nor bound by being part of that continuity which one calls tradition, even if one thinks in terms of a succession and a tradition of revolutions. But there is necessarily an essential difference between a revolution which succeeds other revolutions, and a revolution which is the first one, hence singularly fresh and innocent, entirely new.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-2-

April 7, 1955

Thus to be just and honest, it is rather the differences arising from an essential and congenital difference between two worlds, subject to two different orders of time and space, which one should seek to perceive in American art, rather than the similarities with the arts of Europe, arts of another continent and another epoch. It is in this spirit that we ought to continue our initiation into American art and its fundamental originality. After the first steps towards acquaintance already made in this museum, the present exhibition offers a vaster panorama. This time in fact not only American painting and sculpture are being shown, but other arts as well: architecture, photography, film, prints, typographic art and advertising. Above all, this exhibition seeks to reveal the spirit of these arts and their relation to the whole of American life. This is a human realm, a special aspect of civilization, which manifests itself not only in painting and sculpture but even more strikingly in those modes of expression which are quite new, that is to say in their first and consequently epic stage of development, such as the film; and also in certain extraordinary forms and styles, such as architecture. As a matter of fact the latter art has found in the United States some previously unknown solutions, among others the creation of the skyscraper. But the slightest discoveries and most unassuming ^{applications} usages are equally indicative of the fertile American imagination: it is not alone the formally recognized "fine" arts which give us insight into a civilization, but also the applied arts and crafts, the techniques, and finally the objects of everyday, familiar use. One must know how to impart to these the stamp of a spirit, a style, a beauty. A concern with this is one of the most lofty purposes which can inspire the men of a given period, and our own period has too often been debased by the horrible ugliness of its mass-produced objects. Yet what is this standard except the gauge of a period's taste?

The present exhibition summarizes half a century of American life in its aspiration toward a character and a style. It is the sum total of the experiments of a collective genius and of a rich variety of daring individuals. In order to present this survey, our Museum has remodeled its galleries. It has offered as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-3-

April 7, 1955

much space as it possibly could to the presentation of an operation which has the good fortune to be as far-reaching as it is forward-looking. My esteemed colleague of the Museum of Modern Art in New York, M. René d'Harnoncourt, and his staff have planned the contents and installation of this exhibition with a generosity and lively intelligence to which we offer our most cordial and heartfelt admiration. We wish to express our gratitude to Mr. William A. M. Burden, President of The Museum of Modern Art, and to state that we regard this occasion as another proof of the strong ties of friendship that unite the two museums of modern art in New York and Paris. We also thank our colleague Miss Darthea Speyer, Assistant Cultural Attache at the American Embassy in Paris, as well as Direction des Relations Culturelles and the Association Française d'Action Artistique, who have loyally supported and cooperated in this important and significant project.

Jean Cassou
Chief Curator,
Musée National d'Art Moderne.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Correspondence
&
Memo

Paris, le 3 Mars 1934

Monsieur le Ministre,

J'ai l'honneur de vous adresser ci-joint les documents que vous m'avez demandés par votre lettre du 27 Février 1934.

Je vous prie d'agréer, Monsieur le Ministre, l'assurance de ma haute considération.

Je vous prie de vouloir bien agréer les assurances de ma haute considération.

Je vous prie d'agréer, Monsieur le Ministre, l'assurance de ma haute considération.

Je vous prie de vouloir bien agréer les assurances de ma haute considération.

M. B. B. B.

M. B. B. B.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543



U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Date: January 12, 1955

Paris, le 8 Mars 1955

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

Chère Miss Franc,

Ci-inclus l'introduction de Mr. Cahill. C'était un texte difficile, et, étant donné les quatre jours qui m'ont été accordés, je n'ai pas toujours pu serrer le texte autant que je l'aurais voulu. D'autre part, la phrase américaine et la phrase française, comme vous le savez, ne se superposent pas toujours.

A ce propos, je vous remercie pour les corrections que vous m'avez envoyées pour les autres sections. Un certain nombre d'entre elles concernaient seulement des fautes de frappe, que nous avons corrigées nous-mêmes (exemple: concu). D'autres, n'étaient pas corrigibles (exemple: les quartiers mercantiles, ce terme n'existant pas.) Pour la troisième catégorie, concernant mes contresens, je vous remercie et le nécessaire a été fait.

Je vous envoie mon meilleur souvenir.

Hélène Baltrusaitis

Hélène Baltrusaitis

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Burden

THE MUSEUM OF MODERN ART

Date January 14, 1955 *Cat*

To: Mr. Burden

Re: Exh. Amer. Art - Musée

From: Porter McCray

d'Art Moderne

ICE-F-#24-54

According to your request, the following cable regarding the American show at the Musée d'Art Moderne was sent René on Thursday afternoon.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LT

Jan. 13, 1955

RENE D'HARNONCOURT
VENDOMEOTEL
PARIS

DOUG CABLING EMBASSY MONDAY REGARDING FESTIVAL COMMITTEE
STATEMENT MUSEE CATALOG ALL THAT CAN BE DONE IS TO MENTION
CHIEF PATRON

BURDENWIL

Charge to: Exh. of Amer. Art - Musée d'Art Moderne ICE-F-#24-54

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

unhappy history in these matters and would, of course, pass the buck to the Museum. I would not blame them for this since they are dependent on Congressional goodwill and must run to cover when a crackpot cries "subversive" and writes to a Congressman about it. If republication rights in German are given I think the Museum should specify that its own translation be used. Otherwise there is danger of the editing out of some material. I notice that the U.S.I.S. already wants to drop the sculpture section.

The \$25.00 for worldwide republication rights is both funny and sad. The richest nation on earth can make nothing but token payments as pitiful as this. American publishers can pay twice this amount for republishing a single paragraph. (The Book-of-the Month Club recently paid me \$50.00 for republishing a paragraph from a review of mine which appeared in Herald-Tribune Books.) American writing would be in a sad way if it were dependent on such government favors. Possibly the U.S.I.S. is not responsible for the limitation, but there it is.

All in all, I am opposed to the broadcast republication rights. Also, whatever is done, I would like to say that I do not wish to have any connection with the transaction.

/s/ Holger Cahill

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

COPY

THE MUSEUM OF MODERN ART

Date September 18th, 1956

To:

Porter McCray

Re: Letter of William E.

From:

Holger Cahill

Hutchinson, Jr. of Sept. 12th

This is in reference to the letter of William E. Hutchinson, Jr., of September 12th, concerning republication rights for the article, "American Painting and Sculpture in the 20th Century." I view this proposed project with considerable scepticism. The piece was written to accompany an exhibition which was made available to the catalog readers in the various countries where the catalog was translated and published. It is in no sense a history of American art in the 20th Century, but simply a guide to a single exhibition selected from the collections of one institution, the Museum of Modern Art. I do not think it is correct, or even honest to republish it now as a complete general statement on the subject.

The U.S.I.S. has an unhappy history in these matters and I would be opposed to giving the U. S. Information Service broadcast republication rights. These rights might well be given to the people at Bonn, since the exhibition has been seen in Germany and I understand that the U.S.I.S. helped pay for publishing the catalog there. I do not believe that it would be a good idea to accept a fee of \$25.00 since that would give the first "Dondero" who comes along a chance to question the Museum about the inclusion of such "communists" as Kuniyoshi and others. The U.S.I.S. has an unhappy history in these matters and would, of course, pass the buck to the Museum. I would not blame them for this since they are dependent on Congressional goodwill and must run to cover when a crackpot cries "subversive" and writes to a Congressman about it. If republication rights in German are given I think the Museum should specify that its own translation be used. Otherwise there is danger of the editing out of some material. I notice that the U.S.I.S. already wants to drop the sculpture section.

The \$25.00 for worldwide republication rights is both funny and sad. The richest nation on earth can make nothing but token payments as pitiful as this. American publishers can pay twice this amount for republishing a single paragraph. (The Book-of-the Month Club recently paid me \$50.00 for republishing a paragraph from a review of mine which appeared in Herald-Tribune Books.) American writing would be in a sad way if it were dependent on such government favors. Possibly the U.S.I.S. is not responsible for the limitation, but there it is.

All in all, I am opposed to the broadcast republication rights. Also, whatever is done, I would like to say that I do not wish to have any connection with the transaction.

/s/ Holger Cahill

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Memo to Porter McCray

From Holger Cahill

September 18th, 1956

This is in reference to the letter of William E. Hutchinson, Jr., of September 12th, ~~1956~~ concerning republication/ rights for the article, "American Painting and Sculpture in the 20th Century." I view this proposed project with considerable scepticism. The piece was written to accompany an exhibition which was made available to the catalog readers in the various countries where the catalog was translated and published. It is in no sense a history of American art in the 20th Century, but simply a guide to a single exhibition selected from the collections of one institution, the Museum of Modern Art. I do not think it is correct, or even honest, to republish it now as a ~~monograph~~ complete general statement *on the subject.*

helped pay
for publish-
ing the
catalog
there.

I would be opposed to giving the U.S. Information Service ~~high~~ broadcast republication rights. These rights might well be given to the people at Bonn, since the exhibition has been seen in Germany and I understand that the U.S.I.S. I do not believe it would be a good idea to accept a fee of \$25.00 since that would give the first "Dondero" who comes along ~~an~~ a chance to question the Museum about the inclusion of such "communists" as Kuniyoshi, and others. The U.S.I.S. has an unhappy history in these matters and would, of course, pass the buck to the Museum. I would not blame them for this since they are dependent on Congressional goodwill and must run to cover when any crackpot cries "subversive," and writes to a Congressman about it. If republication rights in German are given I think the Museum should specify that ~~their~~ *its own* translation be used. Otherwise there is danger of the editing out of some material. I notice that the U.S.I.S. already wants to drop the sculpture section.

The \$25.00 for worldwide republication rights is both funny and sad. The richest nation on earth can make nothing but token payments as pitiful as this. ~~Whom~~ American publishers can pay twice this amount for republishing a single paragraph. (The Book-of-the-Month Club recently paid me ~~\$50.00~~ \$50.00 for republishing a paragraph from a review of mine which appeared in Herald-Tribune Books.) American writing would be in a sad way if it were dependent on such government favors. ~~I know~~ the U.S.I.S. is not responsible for the limitation, but there it is.

Possibly

All in all, I am opposed to the broadcast republication rights. Also, whatever is done, I would like to say that I do not wish to have any connection with the transaction.

Holger Cahill

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

MEMORANDUM

To: Helen Franc
 From: RENE D'HARNONCOURT
 Date: 1/3
 Subject:

d'Harnoncourt - Cassou
 letter for translation.

MUSEUM OF MODERN ART

Date Dec. 31

Re: Letter to Cassou - translation

I will call Grace Belt, in the St.
 Dept., this morning to see if she
 can arrange to have this long
 letter re the Musée d'Art Moderne
 show translated for us.

and of having this lengthy letter translated here at
 suggested by the French Consulate or Press Service
 Rene not transmit to Darthea and request that it
 ough the Embassy? Cheaper; she wants to know what
 all the letter from France come in French - why
 east across the Atlantic) in English?

As I wrote you on October 18th, the sections of painting and
 sculpture, prints, industrial design, and photography, are organized around
 a nucleus of works of art drawn from the Museum's collections, supplemented
 by works of art from the collections of our friends and patrons. The
 section of architecture, on the other hand, since it by nature cannot contain
 originals, is based on photographs and plans drawn from the archives of the
 Museum's Department of Architecture and Design, and is organized in the manner
 of a major show held by the Museum recently.

May I repeat here that we hope to present in this exhibition an
 informal survey of modern art in the USA which derives its personality from
 the common source of its material and the point of view of its selectors.
 The exhibition is by necessity often incomplete and inconsistent. The var-
 ious sections do not follow the same pattern in scope of time or in coverage
 of the subject. However, I feel sure that this inconsistency will greatly
 add to its liveliness. Following you will find a short description of the
 various sections of the exhibition with approximate indications of the space
 needed for their display:

SECTION I. PAINTING AND SCULPTURE

The exhibition of American Painting and Sculpture is drawn from
 the Museum of Modern Art's own collection, supplemented by a number of loans
 from the collections of the Museum's Trustees. The show is not historic in
 plan, but is arranged roughly to reveal four or five principal directions of
 American art, some of which seem very new, while others obviously spring from

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Cassou

THE MUSEUM OF MODERN ART

Date Dec. 31

To: P.A.M.

Re: Letter to Cassou - translation

From: H.M.F.

On second thought instead of having this lengthy letter translated here at fabulous cost by someone suggested by the French Consulate or Press Service of French Embassy - can Rene not transmit to Darthea and request that it be translated at or through the Embassy? Cheaper; she wants to know what it contains anyhow; and all the letter from France come in French - why shouldn't ours go (at least across the Atlantic) in English?

As I wrote you on October 18th, the sections of painting and sculpture, prints, industrial design, and photography, are organized around a nucleus of works of art drawn from the Museum's collections, supplemented by works of art from the collections of our friends and patrons. The section of architecture, on the other hand, since it by nature cannot contain originals, is based on photographs and plans drawn from the archives of the Museum's Department of Architecture and Design, and is organized in the manner of a major show held by the Museum recently.

May I repeat here that we hope to present in this exhibition an informal survey of modern art in the USA which derives its personality from the common source of its material and the point of view of its selectors. The exhibition is by necessity often incomplete and inconsistent. The various sections do not follow the same pattern in scope of time or in coverage of the subject. However, I feel sure that this inconsistency will greatly add to its liveliness. Following you will find a short description of the various sections of the exhibition with approximate indications of the space needed for their display:

SECTION I. PAINTING AND SCULPTURE

The exhibition of American Painting and Sculpture is drawn from the Museum of Modern Art's own collection, supplemented by a number of loans from the collections of the Museum's Trustees. The show is not historic in plan, but is arranged roughly to reveal four or five principal directions of American art, some of which seem very new, while others obviously spring from

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

December 29, 1954

My dear colleague:

Here is the outline of the exhibition of American art to be sent by our Museum to the Musée d'Art Moderne next March. It was exceedingly difficult for us to organize since it almost coincides with the exhibition of 19th century French masters to be shown at the Orangerie and two major exhibitions to be held here. The outline, as you will note, is by necessity vague in installation details. By some unfortunate happening, we never received the detailed plans of the galleries of the Musée d'Art Moderne, so that we were forced to conceive the exhibition in somewhat flexible terms.

In order to organize the project in accordance with the desires expressed by you, M. Jaujard, and M. Salles, as a broad survey of contemporary art in the United States, representing it in a variety of forms and aspects, we have endeavored to include in it not only painting and sculpture, but prints, architecture, industrial design, photography, and the film. Each one of these sections is dealt with in a somewhat different manner to avoid monotony. However, all exhibits are held together by being closely related in content and manner of display to exhibitions held at our Museum.

As I wrote you on October 18th, the sections of painting and sculpture, prints, industrial design, and photography, are organized around a nucleus of works of art drawn from the Museum's collections, supplemented by works of art from the collections of our friends and patrons. The section of architecture, on the other hand, since it by nature cannot contain originals, is based on photographs and plans drawn from the archives of the Museum's Department of Architecture and Design, and is organized in the manner of a major show held by the Museum recently.

May I repeat here that we hope to present in this exhibition an informal survey of modern art in the USA which derives its personality from the common source of its material and the point of view of its selectors. The exhibition is by necessity often incomplete and inconsistent. The various sections do not follow the same pattern in scope of time or in coverage of the subject. However, I feel sure that this inconsistency will greatly add to its liveliness. Following you will find a short description of the various sections of the exhibition with approximate indications of the space needed for their display:

SECTION I. PAINTING AND SCULPTURE

The exhibition of American Painting and Sculpture is drawn from the Museum of Modern Art's own collection, supplemented by a number of loans from the collections of the Museum's Trustees. The show is not historic in plan, but is arranged roughly to reveal four or five principal directions of American art, some of which seem very new, while others obviously spring from

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

serigraph (silk screen) and the 2 nd (plastic) developed and perfected in the United States.

the 19th century traditions. Unlike the Twelve Americans shown in the Musée d'Art Moderne last year, the present exhibition includes over 70 artists. Many of these are represented by two or three works, but a few are to be seen in eight or ten examples, either because they seem of exceptional quality or because their work is still little known in France.

The Painting and Sculpture sections of the exhibition cover approximately forty years, with the exception of the few works done before the famous New York Armory Show of 1913. The exhibition begins with a brief preamble consisting of paintings by the so-called modern primitives, naive or popular artists like Pickett and Kane, who at their best hold their own with professional artists. Then follow the older painters who had worked in Europe and who founded the modern movement in the United States. The earliest of these is Prendergast, then come Marin, Weber, Demuth, Stella, Russell, Macdonald-Wright, Hartley, and the younger men, Davis and Kuniyoshi. Sculptors of this generation in America are Zorach, Iachaise and Medelman.

The next sections are devoted to the realist and romantic traditions, which have always been strong in American art. Fact and a romanticism of the commonplace are to be found in painters of the American scene such as Hopper and Burchfield, social comment and satire in Shahn, Levine, and Blume, sentiment and hard fact in Wyeth. An explicit romanticism appears in MacIver and Bloom, and in the mystic images of Graves.

The remarkable development of the last decade in the field of abstract art is illustrated by the work of Tobey, Gorky, de Kooning, Pollock, Baziotes, Motherwell, Rothko, Tomlin, Kline and others. Paralleling the work of these painters is sculpture by Roszak, Lessau, Hare, and Lipton, preceded in the 1930's by the highly original work of Calder.

The wall space needed for this section will be approximately two hundred and fifty meters.

SECTION II. PRINTS

Although the selection of prints will not offer an historical survey of print-making in the United States in the 20th century, the selection does begin with brief studies (from two to six examples) of a few painters who worked as printmakers during the first four decades of the century - artists such as Max Weber, John Marin and Lyonel Feininger.

The largest part of the section will be devoted to the extraordinary renaissance of American printmaking today. About 35 artists will be represented by prints done between 1939 and 1954. The survey demonstrates three characteristics of recent American printmaking: use of color and textures, emphasis on large-scale prints, and technical innovation. All traditional graphic media will be represented as well as new media such as the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

- 3 -

serigraph (silk screen) and the cellocut (plastic) developed and perfected in the United States.

The selection, about seventy prints in all, gathers together artists working in all parts of the United States. All prints will be chosen from the Abby Aldrich Rockefeller Print Room of the Museum of Modern Art, recently described by Paul J. Sachs as the "finest collection in the Western World of modern prints."

The wall space requested for this section will require a maximum of 100 meters.

SECTION III. ARCHITECTURE

The eighteen buildings presented in the architecture section were designed after 1946. Many of them illustrate the increasing post-war patronage of modern architecture by industry, but besides office buildings, a factory, and research laboratories, the selection includes houses, a hospital, a school, and a chapel. All of these buildings have been selected for their excellence as works of art and for their significance in the development of American architecture. They are presented in photo-enlargements and photo-murals, the largest being 25 feet wide.

To make clear the qualities of architectural space by which these buildings are distinguished, the large photographs are supplemented by six or seven architectural models and three-dimensional color slides shown in adjustable stereoscopic viewers. A brief explanatory text and a plan also accompany each presentation. The exhibition requires approximately 105 meters of wall space, with one uninterrupted view of at least 20 meters.

SECTION IV. GRAPHIC DESIGN

Posters, book jackets, record album covers, institutional and newspaper advertisements, and technical training manuals are included in the graphic design exhibition, as well as street signs and illuminated letters. The material has been selected for the excellence with which it communicates a message through graphic means. Special emphasis is given to new ideas in typography, and to the coordination of typography with other pictorial forms.

This installation requires from 150 to 200 square meters of floor space.

SECTION V. INDUSTRIAL DESIGN

This section will comprise objects designed for and produced by modern industrial techniques.

Furniture, glassware, china, cooking utensils, tools, lighting fixtures, toys, television and radio sets, and a telephone will be included. A special feature of this section will be a group of modern chairs selected

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

- 4 -

because they illustrate particularly well the application of modern industrial technology to American design.

This section of design will also include illustrations of some of the Museum's activities that may be of interest as examples of our endeavor to make well-designed objects available to the public. Under this heading, we would like to show a selection of objects at low cost. A display illustrating our Good Design project in which the Museum presents each year its choice of well-designed objects that have recently come on the market and a display illustrating a competition for the design of useful objects will be included.

The space needed for this section should be between 250 and 260 square meters.

SECTION VI. PHOTOGRAPHY

The section on photography will represent a cross section of the American contribution to modern photography. It will include both the work of mature and widely recognized photographers as well as that of younger men who have only recently found recognition. The work ranges from documentary images to abstract photography. The number of photographers included will be around one hundred, and the wall space needed for its display will be about 100 meters.

Since the American film cannot well be shown in an exhibition hall, we thought you might wish us to prepare three or four programs on specific aspects of the film in which we believe have made a contribution to the art of the motion picture. I do not know if showings of such a program could be put on in the Museum itself or if it would be possible to put on these programs in a motion picture theater outside the Museum. In any case, we thought that you might want us to prepare a panel showing selected still photographs from American films with a short explanatory text. This panel, which would not need more than three meters wall space, could be placed into the exhibition somewhere near the gallery of photography.

As you see, we are all working frantically to get the material together in time for shipment and are pushing as hard as we can on the text for the catalogue. Please give me your reactions to this outline. I hope that it reflects the ideas you expressed to me at our meeting last summer.

Nearly everyone in the Museum is collaborating in this exhibition. Mr. Alfred H. Barr, Jr., Director of the Museum Collections, and Miss Dorothy Miller, Curator of the Museum Collections, are working on the section of painting and sculpture; Mr. William S. Lieberman, Curator of the Print Collection, on the section on prints; Mr. Arthur Drexler, Curator of Architecture, Miss Mildred Constantine, Associate Curator of Graphic Design, and Greta Daniel, Assistant Curator of Design, are working on architecture and industrial design. The photography exhibition has been prepared by Capt. Edward Steichen, Director of the Department of Photography, and the panel on the film by Mr. Richard Griffith,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

- 5 -

Curator of the Film Library. Mr. Porter McCray, Director of Circulating Exhibitions and International Program, and myself have assumed the responsibility for the coordination of the exhibition and I am, of course, planning to come to Paris in time to work on its installation.

I cannot tell you how much I am looking forward to this occasion of collaborating again with you and your colleagues at the Musée d'Art Moderne.

Faithfully yours,

René d'Harnoncourt
Director

M. Jean Cassou
Musée d'Art Moderne
11 Ave. Président-Wilson
Paris VI, France

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THIS COPY BELONGS TO HELEN M. FRANK

présentation d'un sujet, je suis sûr cependant que cette disparité ne fera que favoriser grandement sa vitalité. Veuillez donc trouver ci-dessous une description des différentes sections de cette exposition, avec des indications approximatives sur l'espace nécessaire.

Section I - Peinture et sculpture 4 janvier 1955

Mon cher collègue, la section de peinture et sculpture américaines est tirée des collections du Département de Modern Art, auxquelles s'ajoutent des œuvres d'artistes américains. Voici le plan, dans ses grandes lignes, de l'Exposition d'Art Américain qui sera expédiée en mars prochain par notre Musée au Musée d'Art Moderne de Paris. Il fut extrêmement difficile à établir, car cette exposition va presque coïncider avec celle des grands maîtres français du XVIII^e siècle, qui se tiendra à l'Orangerie, et avec deux importantes expositions que nous aurons ici. Comme vous allez le constater, ce projet manque nécessairement de précision dans les détails concernant l'installation, car, malheureusement, nous n'avons jamais reçu le plan exact des galeries du Musée d'Art Moderne, ce qui nous a obligés à concevoir notre exposition sous une forme assez flexible.

Afin de donner à cette initiative, le caractère d'une vaste vue d'ensemble de l'art contemporain aux États-Unis, et d'en représenter tous les aspects aussi bien que toutes les formes d'expression, nous avons tenu à ne pas nous limiter à la peinture et à la sculpture, mais d'y inclure également l'estampe, l'architecture, le dessin industriel, la photographie, et le film. Chaque catégorie est présentée d'une façon différente, afin d'éviter la monotonie, et l'ensemble, cependant, reste homogène, du fait que chaque partie est intimement liée, par son contenu comme par sa présentation, aux expositions que nous avons dans notre musée de New York.

Comme je vous l'ai précisé dans ma lettre du 18 octobre, les sections de peinture, de sculpture, estampes, dessin industriel et photographie, sont organisées autour d'un noyau formé d'œuvres qui sont extraites de nos collections, auxquelles s'ajoutent des œuvres empruntées aux collections de nos amis et des habitués du Museum of Modern Art. D'autre part, la section d'architecture ne pouvant, par sa nature même, contenir des œuvres originales, comprend des photographies et des plans extraits des archives du Département d'Architecture et de Dessin de notre Musée, et sa présentation est basée sur celle que nous avons fait récemment au cours d'une de nos principales expositions.

Permettez-moi de préciser à nouveau que nous souhaitons donner à cette exposition le caractère d'un ensemble donnant une idée générale de l'art moderne aux USA, et dont la personnalité proviendra de la source commune du matériel fourni ainsi que du point de vue de ceux qui en ont fait le choix.

Si l'exposition que nous allons vous envoyer est nécessairement un peu disparate et incomplète, du fait que ses différentes parties ne suivent pas un même processus dans la représentation d'une époque ou dans la

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

presentation d'un sujet, je suis sûr cependant que cette disparité ne fera que favoriser grandement sa vitalité. Veuillez donc trouver ci-dessous une description des différentes sections de cette exposition, avec des indications approximatives sur l'espace nécessaire.

Section I - Peinture et sculpture

L'exposition de peinture et sculpture américaines est tirée des collections appartenant au Museum of Modern Art, auxquelles s'ajoutent des emprunts faits aux membres du Conseil du Musée. Le plan ne suit pas une évolution historique. Il tend, d'une façon générale, à faire connaître quatre ou cinq directives principales de l'art américain. Les unes très nouvelles, alors que d'autres jaillissent manifestement des traditions du XIX^e siècle. Alors que l'année dernière nous avons exposé dans notre musée "Douze Américains", nous en présentons ici soixante-dix. La plupart sont représentés par deux ou trois œuvres. Quelques-uns par huit ou dix. Ce choix est dû, soit à la qualité exceptionnelle de l'artiste, soit par le fait que son œuvre est peu connue en France.

Les sections de peinture et de sculpture couvrent environs une période de quarante ans, à l'exception de quelques œuvres qui ont été exécutées avant la célèbre exposition de l'Armurerie de New York, en 1913. L'exposition commence par un rapide préambule, comprenant des toiles d'artistes contemporains, que l'on appelle primitifs, naïfs ou populaires, comme Pickett et Kane, qui peuvent rivaliser avec les artistes professionnels. Viennent ensuite des peintres plus âgés, qui ont travaillé en Europe, et qui ont fondé le mouvement moderne aux États-Unis. Les plus anciens sont Prendergast, puis viennent Marin, Weber, Demuth, Stella, Russell, Macdonald-Wright, Hartley, et les jeunes: Davis et Kuniyoshi. Les sculpteurs de cette génération en Amérique sont Zorach, Lachaise et Madelman.

La section suivante est vouée aux traditions réalistes et romantiques, toujours fortes dans l'art américain. On trouve, chez les peintres des scènes américaines, tels que Hopper et Burchfield, des faits, unis à un romantisme pénétré de bon sens. Les commentaires sociaux et la satire sont les caractéristiques de Shahn, Levine, et Blume, alors que Wyeth exprime à la fois le sentiment et la brutale réalité. Un romantisme sincère apparaît chez MacIver et chez Bloom, ainsi que dans les images mystiques de Graves.

La remarquable progression de l'art abstrait, qui s'est manifestée au cours de ces dix dernières années, est illustrée par les œuvres de Tobey, Gorky, de Kooning, Pollock, Baziotes, Motherwell, Rothko, Tomlin, Kline et autres. Parallèlement à l'évolution de ces peintres, nous trouvons en sculpture Roszak, Lassaw, Hare, et Lipton, précédés autour de 1930 par l'œuvre hautement originale de Calder.

L'espace mural requis pour cette section est approximativement de 250 mètres.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

3

Section II - Estampes

Le choix d'estampes ne pretend pas offrir un panorama historique de l'art de l'impression aux Etats-Unis au cours du 20me siecle. Il commence cependant par quelques etudes (deux ou trois exemples) de quelques peintres qui, pendant les quarante premieres annees du siecle, ont cultive cet art, comme Max Weber, John Marin, et Lyonel Feininger.

La majeure partie de cette section sera consacree a l'extraordinaire renaissance actuelle de l'estampe americaine. Trente-cinq artistes environs seront representes par des oeuvres executees entre 1939 et 1954. Nous voyons trois aspects caracteristiques d'impressions americaines recentes: Emploi de la couleur et de materiaux divers, impression sur de larges surfaces et innovations dans la technique. Les procedes graphiques traditionnels seront representes, au meme titre que le serigraphe (ecran de soie) et le cellocut (matiere plastique) qui ont ete mis au point et perfectionnes aux Etats-Unis.

Cette selection, qui comprend environs soixante-dix estampes, groupe des artistes qui travaillent dans toutes les parties des Etats-Unis. Toutes seront choisies parmi la collection d'estampes connue sous le nom de Abby Aldrich Rockefeller, qui se trouve au Museum of Modern Art, et dont Paul J. Sachs a dit recemment qu'elle es "la plus belle collection d'estampes modernes du monde occidental."

L'espace mural requis pour cette section est de cent metres au maximum.

Section III - Architecture

seventeen

Les ~~batiments~~ batiments presentes dans la section d'architecture, ont ete dessines depuis 1946. On y remarque l'influence que l'industrie a eue, depuis la guerre, sur l'architecture moderne. Mais, avec des buildings commerciaux, une usine, des laboratoires, on peut voir des maisons d'habitation, un hopital, une ecole et une chapelle. C'est aussi bien a titre d'oeuvres d'art de qualite qu'en raison de la place qu'elles occupent dans l'evolution de l'architecture americaine, que ces constructions ont ete choisies. Elles sont presentees sous forme d'agrandissements photographiques et de photos murales, la plus grande ayant huit metres de large.

Pour faire apparaitre clairement les particularites architecturales de ces batiments, six ou sept maquettes s'ajoutent aux grandes photographies, ainsi que des vues transparentes et en couleurs, que l'on peut observer a l'aide d'appareils stereoscopiques réglables. Chaque presentation s'accompagne egalement d'un texte explicatif court et d'un plan.

Cette exposition requiert environs 105 metres d'espace mural, avec un panorama continu d'au moins vingt metres.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Le film ne pouvait être présenté dans une salle d'exposition. Nous avons pensé aller au devant de vos intentions en proposant quatre programmes, indiquant la manière dont l'art du cinéma a pu être influencé par la technique américaine. Je ne sais pas s'il sera possible de projeter ces programmes dans l'enceinte du Musée, mais il sera nécessaire de les projeter ailleurs.

Section IV - Dessin graphique

Cette exposition de dessins graphiques comprend aussi bien l'affiche que la couverture de livres, d'albums de disques, la publicité dans les journaux et autre et les manuels d'enseignement technique, que les panneaux publicitaires extérieurs et les enseignes lumineuses. Le choix qui a présidé à ce groupement fut inspiré par l'excellence du matériel sélectionné à communiquer un message à l'aide de signes graphiques. On a particulièrement insisté sur les idées nouvelles en matière de typographie, ainsi que sur la coordination de la typographie avec d'autres formes d'expression picturale.

Cette installation nécessite 150 à 200 mètres carrés.

Section V - Dessin industriel

Cette section comprendra des objets liés aux techniques industrielles modernes, pour lesquelles ils ont été dessinés, et au moyen desquelles ils sont fabriqués.

Meubles, verrerie, porcelaine, ustensiles ménagers, outils, appareillage électrique, jouets, postes récepteurs de radio et de télévision de même qu'un téléphone y sont compris. On y verra surtout un groupe de chaises modernes, qui ont été choisies parce qu'elles illustrent parfaitement l'application des techniques modernes industrielles au dessin américain.

La section du dessin industriel illustrera également certaines activités de notre musée qui peuvent retenir l'attention, par le fait qu'elles offrent un exemple des efforts que nous faisons pour mettre à la disposition du public des objets dessinés avec une préoccupation artistique. Sous cette rubrique, nous tenons à montrer un choix d'objets vendus à un prix modique. On y trouvera un éventaire, donnant une idée de l'organisation du "Bon Dessin", par laquelle notre musée présente chaque année son choix d'objets artistiquement conçus et récemment lancés sur le marché. On y trouvera également un panneau montrant les résultats d'un concours ouvert aux dessinateurs d'objets usuels.

L'espace nécessaire à cette section serait de 250 à 260 mètres carrés.

Section VI - Photographie

La section de photographie offrira un aspect général de la contribution apportée par les États-Unis à la photographie moderne. Elle comprendra aussi bien les travaux de photographes expérimentés et universellement appréciés que ceux de jeunes gens qui se sont fait connaître récemment seulement. Elle ira de l'image documentaire à la photographie abstraite. Il y aura une centaine de photographies, et l'espace requis sera d'environ 100 mètres.

11 Ave. President-Eisenhower
Paris VI, France

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

THE MUSEUM OF MODERN ART

Le film ne pouvant être présenté dans une salle d'exposition, nous avons pensé aller au devant de vos intentions en préparant trois ou quatre programmes, indiquant la manière dont l'art du cinéma a pu être influencé par la technique américaine. Je ne sais pas s'il vous sera possible de projeter ces programmes dans l'enceinte du Musée, ou s'il sera nécessaire de recourir aux offices d'une salle de projection, en dehors du Musée. En tout cas, vous souhaitez sans doute nous voir présenter un panneau, montrant des reproductions photographiques tirées de films américains et accompagnées d'un texte explicatif. Ce panneau, qui ne dépassera pas trois mètres d'espace mural, pourra être placé dans l'exposition, près de la galerie réservée à la photographie.

Comme vous le voyez, nous travaillons tous avec acharnement pour réunir tout ce matériel à temps pour vous l'expédier, et nous activons aussi vivement que possible le texte du catalogue. Dites-moi, je vous prie, ce que vous pensez de ce plan. J'espère qu'il reflète bien les idées dont vous m'avez fait part au cours de notre entretien de l'été dernier.

Nous sommes presque tous occupés à la préparation de cette exposition: Mr. Alfred H. Barr, Jr., directeur des Collections du Musée et Miss Dorothy Miller, Conservatrice des Collections du Musée, travaillent à la section de peinture et de sculpture. Mr. William S. Lieberman, Conservateur de la Collection d'Eстамpes, s'occupe de cette catégorie. Mr. Arthur Drexler, Conservateur de l'Architecture, Miss Mildred Constantine, Conservatrice-adjointe du Dessin Graphique, et Miss Greta Daniel, Conservatrice-Adjointe du Dessin, travaillent à l'architecture et au dessin industriel. L'exposition de photographies a été préparée par le Capitaine Edward Steichen, Directeur du Département de Photographie, et le panneau sur les films par Mr. Richard Griffith, Conservateur de la Filmothèque. Mr. Porter McCray, Directeur des Expositions Roulantes et du Programme International, et moi-même, avons assumé les responsabilités de la coordination de cette exposition, et, bien entendu, j'ai l'intention de me rendre à Paris en temps voulu pour travailler à son installation.

Je ne puis vous dire à quel point je me réjouis de cette occasion qui m'est offerte de collaborer de nouveau avec vous et vos collègues au Musée d'Art Moderne.

Croyez, je vous prie, à mes sentiments les meilleurs

Rene d'Harnoncourt

Director
Museum of Modern Art

M. Jean Cassou
Musée d'Art Moderne
11 Ave. President-Wilson
Paris VI, France

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

To Dudley

THE MUSEUM OF MODERN ART

COPY

Date March 24, 1955

Paris, January 18, 1955

To: Miss Dudley

Re: English catalog text
American exhibition - Musée d'Art Moderne

From: Porter McGray

Monsieur le Directeur
Assistant Cultural Officer
Embassy of the U.S.A.
21 rue du Faubourg St. Honoré
Paris VIII

Dear Mademoiselle:

According to ancient promise I forward herewith one complete set

of the English catalog text. There are additional articles of

considerable interest in our files prepared for publicity on the

American show. Ask Rose to show you these. Frank O'Hara also has

filed a group of articles prepared in connection with the Orangerie

show including Jim Seby's catalog introduction and Ted Rousseau's

introduction for the special edition of Art et Style.

attachment:

(3) Mr. d'Harnoncourt will let us know the approximate subje of the collection and will indicate whether he wished transportation from Le Havre to be by truck or rail.

(4) In order to simplify the operations of transit and customs, the collection should be addressed to the Société Express-Transport, 27 rue de Florence, Paris, XIIIe.

(5) In view of the great number of objects to be shown, it would be desirable for the collection to arrive in Le Havre during the first days of March, in order that the Musée National d'Art Moderne and H. d'Harnoncourt may have ample time for the installation.

(6) Mr. d'Harnoncourt is to send us the text of the catalogue, the photographs to be used for illustrations, and the color photograph to be used for the poster, by about February 15th.

(7) The presentation to the Press could take place on March 25th from 11 a.m. to 1 p.m. and the official inauguration on March 30 at 11 a.m. The Grand Opening could take place on the afternoon of the same day at 3 o'clock.

Please accept, Mademoiselle, the expression of my most distinguished sentiments.

The Director

Th. H. H. H.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Erlanger

TRANSLATED FROM THE FRENCH

THE MUSEUM OF MODERN ART

COPY

ASSOCIATION FRANÇAISE
D'ACTION ARTISTIQUE

Paris, January 18, 1955

Re: Exhibition of Twentieth Century
American Art

Mademoiselle Darthea Speyer
Assistant Cultural Officer
Embassy of the U.S.A.
41 rue du Faubourg St. Honoré
Paris VIII

Dear Mademoiselle:

Following the interviews I recently had with Mr. d'Harnoncourt and you, I am happy to outline for you below the various points concerning the organization, at the Musée National d'Art Moderne, of the exhibition: "50 Years of Contemporary Art in the United States."

(1) Since the catalogue is to be, at your request, much more elaborate than was anticipated, we should be happy to receive financial assistance from the American Cultural Services in Paris. (This catalogue will include 72 pages of reproductions, which will be distributed, according to category, throughout the text.)

(2) Mr. d'Harnoncourt is to send us a plan for the installation of the collection in the Galerie Wilson and the first floor of the Musée National d'Art Moderne. Mr. d'Harnoncourt is also to indicate the elements indispensable to the presentation which should be foreseen. We hope that these elements will be sufficiently simple to obviate on our part expenses which have not originally been foreseen.

(3) Mr. d'Harnoncourt will let us know the approximate cubage of the collection and will indicate whether he wishes transportation from Le Havre to be by truck or rail.

(4) In order to simplify the operations of transit and customs, the collection should be addressed to the Société Express-Transport, 27 rue de Flandre, Paris, XIXème.

(5) In view of the great number of objects to be shown, it would be desirable for the collection to arrive in Le Havre during the first days of March, in order that the Musée National d'Art Moderne and M. d'Harnoncourt may have ample time for the installation.

(6) Mr. d'Harnoncourt is to send us the text of the catalogue, the photographs to be used for illustrations, and the color photograph to be used for the poster, by about February 15th.

(7) The presentation to the Press could take place on March 29th from 11 a.m. to 1 p.m. and the official inauguration on March 30 at 11 a.m. The Grande Opening could take place on the afternoon of the same day at 3 o'clock.

Please accept, Mademoiselle, the expression of my most distinguished sentiments.

The Director

Ph. Erlanger

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date Feb. 9, 1955

To: Porter

Re: Musee d'Art Moderne Catalog

From: Helen

I am transmitting to you herewith the following material connected with the Musee d'Art Moderne catalog:

1. A revised estimated as the basis for a memo to Darthea, on the contents of the catalog (text and plates). This supersedes our memo of January 11 taken to her by Rene.
2. Three folders containing: a) typescripts that can be sent to Darthea now, marked with an asterisk on the above-mentioned memo; they will be followed by 2 mimeographed copies next week. b) typescripts of material that can be sent Thursday morning to Hooven for mimeographing; c) typescripts for your own file. These are identical except that the file for you lacks the list of painting and sculpture of which there are only 4 available copies in French - one is being used for labeling, 1 is going to Darthea, 1 to Hooven and one I need for preparing the Cahill text. I believe however that you have the corresponding English version of this list in what Rose and I call "the centimetre draft".

This is what the folders contain (with the above exception in your folder):

1. Catalog List, Peinture et sculpture, items 1 - 130: 24 typed pages, in French.
2. Built in U.S.a - Post-War Architecture: foreword to Architecture section of catalog, By Henry-Russell Hitchcock and Arthur Drexler: 24 pp. To be translated in Paris. Darthea should if possible get someone with a good literary style.
3. Catalog list, Architecture, items 213-229, in French: 3 pp.
4. Industrial Design foreword by Greta Daniel, for translating into French: 2 pages.
5. Post-War Graphic Design in the United States, foreword by Mildred Constantine, for translation into French: 2 pp.
6. Photography foreword by Edward Steichen, for translation into French: 2 pp.
7. The American Film, 1896-1955, foreword to film section by Dick Griffith, for translation into French - 6 pp.; with annex of the titles under which the films were released in France (not always an actual translation of the English title).

Please advise Darthea that in addition to sending her next week the 2 mimeographed copies of this material we will send her English texts of what has been translated into French, for a control, if necessary; also the French text of what is going on the architecture panels and what is going on the film panels, so that phraseology can conform.

I find we are also lacking architecture list

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

CC: Franc, Kolmetz, Pierson, Dudley

THE MUSEUM OF MODERN ART

cc: Miss Speyer, by hand
Kindness of Mr. d'Harnassour

Date: February 1, 1955

To: Porter McCray

Re: Summary of Material for

From: Helen Franc

Musee d'Art Moderne Exhibition
Paris

Dear Port:

According to the present information available, the exhibition will comprise the following items:

PAINTING & SCULPTURE

103 Paintings
22 Sculpture

PRINTS

In order to proceed further with preparing the copy for printing in 1954, we would like to obtain specific information as quickly as possible.

ARCHITECTURE

47 stereos—realist viewers

17 Text panels, 18" wide, varying between 33" and 56" high

17 Photo enlargements: 10 - 4 feet high

5 - 12 feet high (each in 3 sections)

1 - 20 feet high X 26 feet 8 inches wide (in 14 sections)

1 - 20 feet wide X 7 feet high (in 14 sections)

1 introductory wall label. 1 aluminum wall panel. 5 models (sizes unknown)

INDUSTRIAL DESIGN

143 ITEMS:

9 - chairs

4 - lamps

40 - items of table ware

18 - accessories

49 - items, kitchen equipment

6 - tools

6 - toys

21 - miscellaneous items

GRAPHIC DESIGN

73 ITEMS:

2 - book jackets

5 - magazine covers

6 - record album covers

10 - advertisements

19 - brochures and announcements

11 - letter heads, envelopes or labels

10 - posters

5 - signs and letters

PHOTOGRAPHY - (list not yet received—original estimate around 75 items)

FILMS:

2 panels - 4 x 6 feet

1302
94
17
143
73
75
2
534

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

R12 file - d'Harn

THE MUSEUM OF MODERN ART

cc: Miss Speyer, by hand
Kindness of Mr. d'Harnoncourt

Date January 11, 1955

To: Mr. d'Harnoncourt

Re: Catalog - 20th Cent. Amer.

From: Porter McGraw

Art Exh. - Musée d'Art Moderne,
Paris

Dear René:

The attached memorandum regarding the catalog for the 20th Century show of American art at the Musée d'Art Moderne has been prepared for a basis of your discussion with Darthea. Although the estimates are extremely rough, because the lists and introductions to the various sections are not yet in hand, they may serve as a guide to the general size and scope of the catalog we have in mind.

In order to proceed further with preparing the copy for printing in Paris, we would like to obtain specific information as quickly as possible. The most important questions relate to illustrations and deadlines.

1. Illustrations:

a. Is the approximate number of illustrations which we are recommending acceptable to those who are undertaking the publication in France?

72

b. We would much prefer to have the illustrations for each section of the exhibition accompany the text for that section, rather than having the illustrations for all sections lumped together in back. This is desirable throughout, but especially important for the painting and sculpture section, since Eddie Cahill wishes to illustrate, in his introduction, about four paintings which are not included in the exhibition; and for the film section, where we visualize a relatively large number of small cuts, closely related to the text, along the lines of the corresponding section in Masters of Modern Art.

entire

This would be no problem if the book were to be printed on coated stock; or if the illustrations were to be in gravure (héliogravure), rather than half-tone (autotypie) (which requires coated stock). The former solution would be more expensive; the latter, on the other hand, might require a little longer for making the reproductions, and we have little time to spare.

This brings us to the next major question:

2. Deadlines:

a. In order to have the catalog ready for an opening on March 30th, what is the latest possible date at which (1) text and (2) photographs for black-and-white illustrations must be in Paris?

et la Direction des Musées de France,
a été réalisée
par le Musée d'Art Moderne de New York
et la Musée National d'Art Moderne de Paris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Page 2

Date January 11, 1955

To: Mr. d'Harnoncourt

Re: Catalog - Musée d'Art Moderne

From: Porter McCray

Exhibition

2. Deadlines (cont'd)

Would six weeks (i.e. delivery in Paris by February 15th) be sufficient for translation, making of illustrations, printing and binding? Incidentally, as regards translation, the French for all titles of paintings, sculpture, and prints will be provided from here.

- b. Is it planned to have color on the cover, any color plates in the illustrations, or color poster? If so, what are the deadlines for (1) selection of the material; (2) delivery of transparencies or possibly, of the original works of art in Paris, which will be used as a basis for the color work?

It would also help in preparing the material to know as quickly as possible what format is envisaged:

3. Format:

- a. May we have an approximate idea of the over-all size of the page? This would help in recommending the number of illustrations on a single plate.
- b. May we have an approximate idea of the number of words per page in the continuous copy (i.e., introductions)?
- c. May we know whether listing of items will be in one column or two? Both this question and the preceding one will help in editing and preparing the copy.

4. Contents:

- a. On the attached memorandum, we should like to have Darthea's ideas on what should be included. This is the page corresponding to the one on the back of the title-page of the "12 Peintres et Sculpteurs Américains Contemporains" catalog, which read as follows:

Cette exposition
organisée
sous les auspices
de la Direction Générale des Arts et Lettres,
de la Direction des Relations culturelles
au Ministère des Affaires Etrangères
et la Direction des Musées de France,
a été réalisée
par le Musée d'Art Moderne de New York
et le Musée National d'Art Moderne de Paris

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Page 3

Date January 11, 1955

To: Mr. d'Harnoncourt

Re: Catalog: Musée d'Art Moderne
Exhibition

From: Porter McGray

avec le concours
de l'Association Française d'Action Artistique
et du Service des Relations Culturelles
de l'Ambassade des Etats-Unis d'Amerique.

In other words, who is to be credited, and how?

b. The same organizations or individuals in them, presumably, should be mentioned in your introduction, which I assume you are asking Darthea to look at for her impressions.

Please note that the above listing in the "12 Americans" used the French form for our Museum's name. We are agreed this time, I believe, to use MUSEUM OF MODERN ART, in English, throughout. This was what was done in the Biennale catalog.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

January 11, 1955

TENTATIVE PLAN OF CONTENTS OF CATALOG FOR MUSÉE D'ART MODERNE EXHIBITION

Contents of Sections	Estimated No. of Words	Estimated No. of Items	Estimated No. of Pages (Text)	Estimated No. of illus. (Plates)
I. Title Page			1	
II. Committee or Sponsors Listing		12-15(?)	1	
III. Introduction by Cassou			2	3-5 plates (?)
IV. Introduction by d'Harnoncourt	1,800		4-5	
V. Painting and Sculpture:				
a. Cahill Introduction	5,000-6,000		10-12	4
b. Listing of Entries (c. 70 artists)		130	7-13	
c. Illustrations				30
VI. Prints:				
a.: Lieberman intro- duction	500-1,000		2	
b. Listing of entries		75	4-8	
c. Illustrations				8
VII. Architecture:				
a. Hitchcock intro- duction	2,500-3,000		5-6	
b. Listing of entries		17-6 models	2-3	
c. Illustrations				10
VIII. Industrial Design:				
a. Drexler introduction	500-750		2	
b. Listing of Items		100	5-10	
c. Illustrations				5-8 plates
IX. Graphic Design:				
a. Drexler introduction	250			
b. Listing of Items		40	2-4	
c. Illustrations				3-5 plates
X. Photography:				
a. Steichen intro- duction	250		1	
b. Listing of Items		100	5-10	
c. Illustrations				

Illustrations based on estimated number of pages of plates, rather than of words. Illustrations that will probably be required.

Cahill has indicated he wishes to illustrate his introduction with four works not included in the show: 1). Film, since small strips similar to the illustrations used in the Feature book would probably constitute the best illustrative material for this section. This would be simpler if the process used were gravure, rather than half-tone, unless the French are willing to print the whole catalog on coated stock, in which case it doesn't matter. There is, however, a time factor, since it usually takes about two weeks longer for gravure illustration than for half-tone sets.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Tentative Plan- Catalog
Musée d'Art Moderne Exh.
Jan. 11, 1955
- 2 -

<u>Contents of Sections</u>	<u>Estimated No. of Words</u>	<u>Estimated No. of Items</u>	<u>Estimated No. of Pages(Text)</u>	<u>Estimated No. of Illus.(Plates)</u>
XI. Films:				
a. Griffith intro- duction	250-500		1	
b. Listing and con- tents of programs outside		12-15(?)	2	
c. Illustrations				3-5 plates (?)
XII. Listing of MOMA's or- ganizational struc- ture (Officers, Trus- tees, Dept. Heads, etc., as in Bulletin)				
	11,050-13,550 (Running text only)	c. 483	57-84	71-76

Note: The above figures are, of necessity, very rough and are intended only for a very tentative estimate. The following indicates the bases used:

1. Running Text: Estimated number of words based on information given to René in the meeting on January 6th.
2. Number of Items: Estimate based on information given to René January 6th. This is assuming a cutback of one-third in the industrial design items from the 155 originally projected. No cutback has been allowed for in the original estimates for either photography or prints, however.
3. Text Pages: (Exclusive of illustrations) Until the format is decided, this can, of course, be only the roughest kind of estimate. As a base, however, I have used 500 words per page for the running text (i.e. all introductory matter, including forewords to the various sections). The space assigned for the listing of items has been arbitrarily calculated on a base of 10 per page, if listing is in a single column, and 20 per page if listing is in double column. Other pages have been estimated according to what they would seem to require. No allowance has been made for: a). blank pages or half-titles; b). copyright page; c). table of contents.
4. Illustrations: based on estimated number of pages of plates, rather than of separate illustrations that will probably be required.

If possible, we would prefer to have the illustrations for each section follow that section, rather than being lumped at the back. This would be particularly desirable in the case of a). painting and sculpture, since Eddie Cahill has indicated he wishes to illustrate his introduction with four works not included in the show; b). films, since small strips similar to the illustrations used in the Masters book would probably constitute the best illustrative material for this section. This would be simpler if the process used were gravure, rather than half-tone, unless the French are willing to print the whole catalog on coated stock, in which case it doesn't matter. There is, however, a time factor, since it usually takes about two weeks longer for gravure illustration than for half-tone cuts.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

PA per d'Harn

THE MUSEUM OF MODERN ART

Date 1/28/55

To: René d'Harnoncourt

Re: Musée d'Art Moderne Catalog

From: Helen Franc

René - Here are some bits and pieces of Musée d'Art Moderne catalog.

1. Painting and Sculpture - unedited

- First drafts of part of Eddie Cahill's introduction (about 2/3 of whole)
To be cut by him and Dorothy in consultation with Porter and me.

- List of Painting and Sculpture

2. Prints - unedited.

- Preliminary check list - 6 Painter-Printmakers, 1900-1925
 - Preliminary checklist: Contemporary Print Making in the United States
- Foreword not yet received.

3. Architecture:

- Suggested revised foreword.
 - Listings (not edited)
- List of models etc. not yet made.

cc McGray
Franc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-2-

4. Graphic Design

- a. Foreword - revised by Mildred Constantine - not yet edited
- b. List of items - unedited

April 11, 1935

5. Industrial Design

- a. Foreword - not yet edited - to be revised
- b. List of items - unedited

6. Photography

Many of the photographs which Gertrud Mellon brought back. As with the exception of the one I have brought back, I view it with mixed emotions, its faults being countless even more than to anyone else (though that is not the case). Nevertheless it looks better than the proof had led me to fear and is, I suppose, an impressive handful.

- a. Draft of foreword - revised by H.M.F.
- b. List of items not yet received.

7. Films:

To begin with, I would like to see the 100 feet of film which I have brought back. I view it with mixed emotions, its faults being countless even more than to anyone else (though that is not the case). Nevertheless it looks better than the proof had led me to fear and is, I suppose, an impressive handful.

- a. Foreword - just received from Dick Griffith - not yet read
- b. List of items not yet received.

What are your own intentions as to distribution of complimentary copies? I assume the Trustees, lenders, some key members of International Council, some like the Rockefeller Brothers Fund, etc. will be distributed from here. The department are also inquiring, of course, and I hope copies have already been sent to each of them direct from Paris. Also I assume you have other plans as to copies for London, Brussels and Amsterdam which will be handled from Paris. But what about the artists, for instance? I don't suppose everyone represented in the show can get a copy but we keep getting inquiries every day and it would be an enormous help to have some answer to give them. Can you please let us know what the policy on distribution will be?

Also: If you possibly could arrange to decide how many you want in all and have them prepared in time to come back on the boat with the Goby, it would be much the quickest and simplest. Otherwise Frances Ferns suggests that the shipment not be consigned to the Museum but to the customs broker they use, Wilson Snodgrass Corporation, 41 Whitehall. She asks me also to remind you that each copy should be stamped PRINTED IN FRANCE.

Now wants to know if anything can be done about preparing labels or writing letters in advance for the distribution. I myself think it would be wonderful if this catalog could go out very quickly while excitement about the show is still high and also before everyone goes away for the summer. Does a hand-tooled letter have to go to everyone or can the Trustees just get a card? Is there anything I can do about this in regard to drafting different types of letters? I remind you that I shall be away from April 22 - May 6.

Best from all,

HM:am

John M. Brand

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date: *February 23, 1955*
McGray
Ant. of 20th Cent.
Cat.
Micrographing to done
 April 11, 1955
 at Hoeven letter shop

To: *Miss Kane*
 From: *Porter McGray*

Mr. Porter McGray
 Hotel Vendôme
 Paris, France
 With our conversation I am sending a first batch of material
 stamped at Hoeven letter shop. We would like 50 (fifty) copies
 of each, indicated. As nearly as possible I would like them to follow the
 indicated, and run the copy page by page as typed.

Dear Porter:

Many thanks for the catalog which Gertrud Mellon brought back. As with the
 exception of the one René brought back, it is the only one in the Museum, it
 is practically falling apart from usage. I view it with mixed emotions, its
 faults being doubtless even more glaring to me than to anyone else (though
 that Rothko-Clarnier page will give Eddie Cahill heart failure when he sees it).
 Nevertheless it looks better than the proof had led me to fear and is, I suppose,
 an impressive handful.

To begin with: Monroe would like 100 copies to sell at the front desk as
 quickly as possible - assuming that the French have not set some astronomical
 price upon them.

What are your own intentions as to distribution of complimentary copies? I
 assume the Trustees, lenders, some key members of International Council, some
 like the Rockefeller Brothers Fund, etc. will be distributed from here. The
 department are also inquiring, of course, and I hope copies have already been
 sent to each of them direct from Paris. Also I assume you have other plans
 as to copies for London, Brussels and Amsterdam which will be handled from
 Paris. But what about the artists, for instance? I don't suppose everyone
 represented in the show can get a copy but we keep getting inquiries every day
 and it would be an enormous help to have some answer to give them. Can you
 please let us know what the policy on distribution will be?

Also: If you possibly could arrange to decide how many you want in all and
 have them prepared in time to come back on the boat with the Sobys, it would be
 much the quickest and simplest. Otherwise Frances Pernas suggests that the
 shipment not be consigned to the Museum but to the customs broker they use,
 Milton Snedeker Corporation, 44 Whitehall. She asks me also to remind you
 that each copy should be stamped PRINTED IN FRANCE.

Rose wants to know if anything can be done about preparing labels or writing
 letters in advance for the distribution. I myself think it would be wonderful
 if this catalog could go out very quickly while excitement about the show is
 still high and also before everyone goes away for the summer. Does a hand-
 tooled letter have to go to everyone or can the Trustees just get a card? Is
 there anything I can do about this in regard to drafting different types of
 letters? I remind you that I shall be away from April 23 - May 9.

Best from all,

HMF:m

Helen M. Franc

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date February 10, 1955

To: Edna Kane
From: Porter McCray

Re: Mimeographing to be done
at Hooven lettershop

In accordance with our conversation I am sending a first batch of material to be mimeographed at Hooven letter shop. We would like 50 (fifty) copies of each, collated. As nearly as possible I would like them to follow the spacing indicated, and run the copy page by page as typed.

Copies marked A are to be on white paper; copies marked B are to be on another color (pink or blue) as these are in French and should be distinguished from the English copies which are white.

- (B) 1. Catalog list, Peinture et sculpture, items 1-13-: 24 typed pages.
- (A) 2. Built in U.S.A.: Post-War Architecture. 14 pp.
- (B) 3. Catalog list, architecture, items 213-229, in French: 2 pp.
- (A) 4. Industrial design foreword: 2 pp.
- (A) 5. Post-War Graphic Design foreword: 2 pp.
- (A) 6. Photography foreword: 2 pp.
- (A) 7. The American Film, 1896-1955; 6 pp. plus 1 page annex of titles, English and French.

I understand that these will be delivered to us some time in the middle of Friday.

Please have typist head each page at upper left: Musée d'Art Moderne
Under that head respectively: Peinture et sculpture

Architecture
Industrial Design
Graphic Design
Photography
Film

At upper
right: 1
today's
date
(Feb. 10)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 11, 1955

To: Mr. d'Harnoncourt

Re: 20th Cent. Amer. Art Exh.

From: Mr. McCray

Musée d'Art Moderne - Paris

Dear René:

Herewith are the following documents:

1. A two-page tabulation, setting forth the proposed sections of the exhibition, with the approximate number of words for each essay, number of illustrations, number of items, number of pages.
2. A memorandum describing the general character of the proposed catalog and several questions pertinent to its production, here and in Paris.
3. Lists of contents or general descriptions of the following sections of the exhibition of the Musée d'Art Moderne:
 - a. Painting and sculpture
 - b. Prints
 - c. Architecture
 - d. Industrial Design
 - e. Graphic Design.
4. A list of loans already granted to the exhibition of 19th Century French Paintings at the Orangerie.

I trust that this information will be sufficient to enable you to clear these paintings. Should you have any further questions, please do not hesitate to call us.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

cc: McCray
Howard Fyfe, U.S. Despatch Agent
✓ H.W. Burrows, USIS Executive Assistant, Paris
Miss Dudley
Orangerie file
50 Years of American Art file

THE MUSEUM OF MODERN ART

To:

From:

W.R. Keating & Co., Inc.
90 Broad Street
New York, New York

May 31, 1955

Keating

Attention: Mr. Guide

Dear Sir:

In accordance with our telephone conversation I am sending you six sheets of Museum of Modern Art letterhead in order that you may make up the invoices necessary to clear through customs the two cases containing respectively fifty copies of the catalog "50 Ans d'Art aux Etats-Unis" (USIS 23/1 of 1, consigned to my name at the above address), and fifty copies of the catalog "De David à Toulouse-Lautrec" (USIS 22/1 of 1, consigned to the Committee for the Exhibition of 19th Century Paintings from American Collections, at the same address).

As I explained to you, an error was made by the USIS Paris in not sending these through on a U.S. Government Bill of Lading, even though they were consigned through Mr. Howard Fyfe, the U.S. Despatch Agent. Mr. Fyfe has stated that it would take two to three weeks to obtain authorization from Paris, so that we have no alternative except to ask you to clear them, and we will then write to Paris subsequently to make any adjustment that need be made.

These catalogs are both in French. They were printed in France under the auspices of the United States Embassy in Paris (as appears on one of the preliminary pages). The copies now being sent to us are not intended for sale, but solely for complimentary distribution. The valuation per copy is 125 French francs for "50 Ans d'Art aux Etats-Unis" and 200 French francs for "De David à Toulouse-Lautrec."

I trust that this information will be sufficient to enable you to clear these promptly. Should you have any further questions, please do not hesitate to call me.

Sincerely yours,

Helen M. Franc
Editorial Associate
Department of Circulating Exhibitions

Enc.:

*See also
Phys. Dept.
for other
shipping
records
in cat.*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

(COPY)

THE MUSEUM OF MODERN ART

Miss Dorothy Miller
Mr. Lieberman
Mr. Drexler
Miss Greta Daniel
Miss Constantine
Capt. Steichen
Mr. Griffith

McCray
Date February 18, 1955

To:

Re: Musée d'Art Moderne Exhibition

From:

CATALOG

Porter McCray

Attached herewith is a mimeographed copy of the Introduction to your section of the Musée d'Art Moderne exhibition, in English; and copies of the listing of items for your section, in French (pink) and in English (white). Variations in catalog numbering in French and English are due to variations in the alphabetical order of titles of entries in the two languages. We have read this material and noted some corrections. However, in order to get the catalog off to Paris as quickly as possible, since we had already passed our deadline, we have not been able to proof-read this copy as carefully as we would like.

Will you therefore please read and check this material carefully and return it to Helen Franc with your corrections without fail by noon on Wednesday, February 23rd. Please make your corrections directly on the copy, and also attach a separate errata sheet, indicating for each correction, the number of the item and the necessary correction.

It is absolutely essential that you meet this deadline in order that the corrections can be sent to Paris in time for the printing of the catalog.

P.S. (on Griffith's copy) Note: Films has introduction in English only, plus 3 panels listed in French at end.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Bressler
Mr. Griffith
Miss Miller (Dorothy)
Miss Daniel

To: Mr. d'Harnoncourt

From: Porter McCray

cc: Mr. Meilhemmy
Miss Dudley
Mr. Lieberman
Mr. Steichen
Miss Constantine

Mrs. Lham

Date: January 6, 1955

cc: Mr. Keppel
Miss Pearson

Re:

Schedule for Musée d'Art Moderne
Exhibition, Paris

Herewith is an absolutely inflexible schedule for the exhibition of American art, based upon the opening date of March 30.

- Jan. 6
 - Replies with signed loan-agreements due back from lenders
 - Promotion of special articles - European press
- Jan. 10
 - Catalog material due for compilation
- Feb. 7
 - Catalog material due in Paris (assuming translation, as well as production, will be done in France)
- Feb. 6 - 28
 - Preparation of publicity material for opening
 - Assembling and packing in New York
- Mar. 4 - 11
 - Transportation, New York to Paris
- Mar. 13 - 27
 - Installation
- Mar. 30
 - Opening date

Dear Helen -
Dorothy is home today, trying to
get rid of a cold, but can't seem to
(preferably all newspapers at one time
around noon) -

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Miller

THE MUSEUM OF MODERN ART

Date January 31, 1955

Porter McCray
To: ~~Helen Franc~~

Re: Paris show list -

From: Dorothy Miller

titles for lenders

Dear Porter and Helen:

Alfred has suggested that we should identify the lenders to the Paris show. Would you therefore please make the following additions after their names?

- (#18) Walter Bareiss: Member of Junior Council of the Museum of Modern Art
- (#15) Edgar Kaufmann: Director of the Good Design Project of the Museum of Modern Art
- (#81) Burdens: President of the Museum of Modern Art

and add the description "Trustees of the Museum of Modern Art" after the following:

Stephen Clark - #59
Philip Goodwin - #25
General Goodyear - #54
Marxes - #140
Mrs. Rockefeller 3rd - #109
Nelson Rockefeller - ## 84, 93, 96, 122, 123, 130, 138
Sobys - #80

Dear Helen -
Dorothy is home today, trying to
get rid of a cold, but can be phoned
(preferably all messages at one time,
around noon) -

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

140 INTL FR

CONFIRMATION OF CABLE FILED BY PHONE

NEW YORK NY MARCH 4, 1955

*Museum of Art
Cat*

MOODY

AMERICAN EMBASSY PARIS (FRANCE) (VIA WUCABLE)
PLEASE RETAIN TITLE THE MUSEUM OF MODERN ART IN ENGLISH THROUGHOUT ALL PUBLICATIONS
SERIOUSLY CONCERNED WITH ORDER AND WORDING CREDITS FIRST PAGE CATALOGUE STOP REGARD
EXHIBITION AS GESTURE BETWEEN MUSEUMS STOP UNITED STATES AND OURSELVES GUESTS FRANCE
AND MODERNE HOSTS WOULD PREFER RETAIN ORGANISEE PAR MUSEUM OF MODERN ART MUSEUM
HAS NO FILMS GENERAL TOPICS AMERICAN ART CAN ADVISE SOURCES LIMITED NUMBER INDIVIDUAL
ARTISTS YOU WOULD REQUEST DIRECTLY PERMISSION USE PORTIONS ADVISE OUR SUGGESTIONS
DESIRED STOP ASSUMING PROJECTION FACILITIES WILL ALLOW SIXTEEN AND THIRTY FIVE
MILLIMETER PRINTSSAME PROGRAM PLAN TO SUPPLY FIVE PROGRAMS THREE OF 100 MINUTES
ONE OF 80 ONE OF 120 STOP THREE PROGRAMS OF NARRATIVE FILMS ONE DOCUMENTARY ONE
EXPERIMENTAL STOP CAN PROVIDE MARCH TWENTYTHIRD STOP TITLES AND PROGRAM NOTES
FOLLOW AIR MAIL ADVISE IMMEDIATELY IF IMPOSSIBLE USE SIXTEEN AND THIRTYFIVE

MC CRAY
MODERNART 400 A

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

(COPY)

THE MUSEUM OF MODERN ART

Date June 13, 1955

To: Liz Shaw

Re: Review of Paris Catalogs
for ART IN AMERICA

From: Helen Franc

In accordance with our phone conversations I am sending one copy of each of the two Paris shows for Mr. Barker's ART IN AMERICA review. Porter is most adamant on requesting their return so perhaps you could explain, with appropriate apologies, that these were not printed by this Museum but by the French authorities and so far we have received only 50 copies of each and not yet taken care of lenders, artists, and the contributing departments in the Museum itself! We hope to receive more but this is by no means certain, hence this unusual request for their return. I am sending also a copy of the mimeographed introductions and lists in English (where available) which may sugar coat this pill.

He may wish to mention that the entire show from the Mus. d'Art Moderne will be at the Kunsthaus in Zurich from July 16 to the end of August, thereafter the Painting, Sculpture, Prints and Architecture sections will be at the Permanente in Milan (late Sept. - Oct.) and that London will show the Painting, Sculpture, Prints in the winter at the Tate - other bookings under negotiations.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
4, Avenue Gabriel
Paris (8e)

July 8, 1955

Mr. Porter McGraw
Director of
Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Porter:

There seems to have been a mix-up about the illustrations for the catalogue in Switzerland. From previous communications with them and you, I thought they wanted photographs and negatives of all the illustrations for the catalogue of the American show; this material was sent to Zurich. Yesterday, we received a telegram from Switzerland stating they wanted the cliches. After turning the place upside down, I have gotten the cliches off to them today.

As a general policy in France, printers do not send cliches to other printers. However, Verbiest, the printer who worked for us in connection with both your shows, agreed to do so in this case; I have asked Wehrli to indicate in his catalogue the provenance of the cliches. I hope they will arrive in time. However, I did want to clarify this matter.

The films also went off today^{by}/air express.

It seems a long time since you were here. I have still not had time to take a deep breath. However, I hope in the next week or so to get off the report to you on both shows with statistics. I am having prepared the complete book of clippings on both exhibitions which I hope to send off to you by the end of the month.

You remember we had discussed your sending to Paris two small shows which we would put on this year in France. You stated we could have the Sky-scraper exhibition and another one, probably in terecolors. Our budget has taken into account these two shows;

...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

- 2 -

Mr. Porter McCray, New York

July 6, 1955

I should like to make plans for them now, scheduling them with the provincial museums, etc. It would be helpful to know as soon as possible the dates we could expect to have the shows. I would appreciate having an answer from you before I go away on vacation the end of this month.

You probably know how the Orangerie exhibition has broken every record with the Orangerie with 178,635 paying entries plus approximately 10,000 free entries, a great success of which I am sure you all feel justly proud. Twenty thousand catalogues were sold. The last day, they had no more catalogues.

Jim and I had a fine, if brief, visit together.

Do let me know if I can do anything for you here. I hope you have had a bit of relaxation.

My very best to you as always.

Sincerely,

Darthea Speyer
Assistant Cultural Officer

P.S.: We have just moved into a new office :
4, Avenue Gabriel, Office No. 209
ANJ. 74-80, extension 7257

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

MISS DARTHEA SPEYER
AMERICAN EMBASSY
PARIS, FRANCE

Mar. 22, 1955

WILL TELEPHONE THREE THIRTY PARIS TIME REGARDING PROOFS 20th CENTURY
PLEASE ALERT MILLER BALTRUSAITES

MCCRAY MODERNART

Phoned 6 p.m. March 22, 1955

Charges: \$2.53 plus .26 tax.

ICE-F-#24-55

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

he says, is used for the "gravure sur bois sur fil". "Fil" refers to the end grain of wood for wood engraving is "gravure sur bois sur fil". "Fil" refers to the end grain of wood. As I recall, this is the exact opposite of the information we had previously! I hate to bother you about this but as you realize it is a rather important point so I would ask someone to check it again, and if we were wrong the first time, make whatever changes may be necessary, both in the foreword to the Print section and in the items listing.

By the way, where are the items listings? By now

By now I am sure Dorothy Miller is deeply plunged into the Twentieth Century Show. We are all relying on you, however, to give her a whirl in any spare time any of you may have. I know you will enjoy working with her.

That's all for now and it's back to the Nineteenth Century for me.

Fondly, Helen

Helen

1957 m

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

March 14, 1955

Miss Darthea Speyer
American Embassy
Paris, France

Dear Darthea:

I am sending back the French translation of the Cayhill foreword for the Painting and Sculpture section of the Musée d'Art Moderne Exhibition. Again I would like to say that I think it a truly remarkable job. In reading the English original I kept wondering whether the translator would be able to capture the style and flavor; I can only say that Hélène has succeeded far beyond our expectations.

I am putting red marks with numbers in the margin on the typed script to correspond with the enclosed list of suggestions or corrections.

There is one further matter: concerning the technical terms used in the Print section. You will recall that Bill Liebermann was uncertain the French equivalents for some of the technical terms and asked that they be checked with M. Adema. Judging by the translation that came back to us, I believe that this was done. However, Bill is now disturbed because he has been speaking with Leonard Baskin, who studied wood-cut and wood-engraving in France for a year and a half. In his opinion, "gravure sur bois debout" is a technical and almost never used definition of ordinary woodcut. "Debout", he says, is used for the blank side of the wood which is cut. He says that the term for wood engraving is "gravure sur bois sur fil". "Fil" refers to the end grain of the wood. As I recall, this is the exact opposite of the information we had previously! I hate to bother you about this but as you realize it is a rather important point so would you ask someone to check it again, and if we were wrong the first time, make whatever changes may be necessary, both in the foreword to the Print section and in the items listing.

By the way, where are the items listings? By now

By now I am sure Dorothy Miller is deeply plunged into the Twentieth Century Show. We are all relying on you, however, to give her a whirl in any spare time any of you may have. I know you will enjoy working with her.

That's all for now and it's back to the Nineteenth Century for me.

Fondly, Helen

Helen

HEM:ma

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

CC: McCray
Orangerie
✓ Kolmetz
Franc

The usage in various Orangerie catalogs, in the hope that some editing will be required. As you realize these sections require most careful editing, cross-checking, painstaking typing and proof-reading. This I shall reason are coming to you later. I hope however that by the time the translator (I trust again the wonderful Miss Soby) has the enclosed sections, the remainder will be in your hands.

March 12, 1935

*Museum of Art Moderne
Sup 2
Catalog*

Miss Darthea Speyer
American Embassy
Paris, France

Dear Darthea:

In an attempt to overcome the problem of the maddeningly slow mails between Paris and New York, and the inexorable deadlines, I am taking advantage of Dorothy Miller's departure to send with her by hand various sections of the Orangerie catalog. They are the portions numbered IV, VII and IX (in part; see below) on the Tentative Table of Contents I delivered to you on March 7th. This now represents the bulk of what will have to be put into translation.

IV. Lenders to the Exhibition: The names must appear exactly as listed here. The use of "The" before the names of some institutions (e.g. The Cleveland Museum of Art) and its omission before others (e.g. Philadelphia Museum of Art) must be followed throughout, for it has been carefully checked with each lender and conforms to their wishes in every instance. Also, as in the case of The Museum of Modern Art for the 20th-century show, these being the legal names of the various institutions should of course not be translated but left in the original English in all references.

VII. Soby Introduction: See the separate memorandum attached to the two copies and accompanying list on this. This also explains the problem of numbering of items entailed by our having been unable finally to obtain the loan of one painting, to which on all previous lists and on the photographs we had assigned the number 39.

As Porter is writing you, we hope that this Introduction can appear in both English and French in the catalogue.

IX. Listing by Items: As in the case of the preceding, I am sending two copies of the text, and two copies of a memorandum for the translator and/or editor. What I am sending is the descriptive matter and the comments for all of the 95 items (55 paintings, 40 drawings and water colors) which now comprise the exhibition. The dropping of No. 39 will mean that all paintings after that must be re-numbered (since drawings are numbered separately in a series D.1--D.40, they are not affected); and of course whatever cross references occur in the body of the text must be changed accordingly to correspond. I have explained in the memo attached to the Soby foreword my reasons for not attempting this renumbering in New York.

The most important thing for you to know is that what is transmitted herewith is substantially what will require translation. The missing sections in each item, Expositions and Bibliographie et Reproductions will be mailed by the end of the week. Since they consist of titles of books or of shows in the respective languages in which the books were printed or the exhibitions held, they will not require translation. We shall use the French form of dates, abbreviations, etc, and I am trying as much as possible to conform to

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Speyer March 18th 1955

-2-

the usage in various Orangerie catalogs, in the hope that also a minimum of editing will be required. As you realize those sections have required most careful editing, cross-checking, painstaking typing and proofreading and for this ~~EXACT~~ reason are coming to you later. I hope however that by the time the translator (I trust again the wonderful Helene!) has finished with the enclosed sections, the remainder will be in your hands.

As for the balance of the catalog: I, the title-page, and VI, M.Salles Introduction, are to be provided in Paris (he promised to send Jim Soby a copy of his text but to date it has not appeared). Section II, the Listing of Auspices, had probably also best originate in Paris, but we should like the opportunity to consult before it becomes final and will send suggestions with the balance of the text. Section III, the Committee for the Exhibition, and V, Mr. Burden's foreword, are awaiting some discussion and decisions from him but I hope to mail it to you by March 20th at the very latest. Since it will not ~~be~~ be long and will consist in large part of names and acknowledgments, it should entail little difficulty in translating and editing.

Finally, I am sending two of the missing photographs for the plates: No.21, DEGAS' Laundresses and No.32, GERICAULT's The Madman. CEZANNE's drawing, The Cathedral of Aix (D.4) came out badly and has had to be rephotographed; we have been promised a better print on Monday and of course will send it at once. The fourth possibility which I mentioned in my letter is No.39, now eliminated; thus, when you have the Cezanne in addition to the two enclosed, that will complete the photographic copy for all items.

In my last letter I said I would provide captions for the plates; however, it now seems to me that this should be done in Paris, when the numbers have been assigned, and in conformity to usage there.

I do hope there will not be too many difficulties. I cannot begin to describe to you what we have gone through in order to come as close to the deadlines as we have.

Very late yesterday afternoon we received Helene's remarkable translation for the Cahill Introduction. I have not had time to do more than read it hastily, but Bill Lieberman, who has already read it carefully against the English original, is deeply impressed and agrees that it is a wonderful job. Our congratulations to her! Please tell her, too, that I much appreciated her personal note, which I shall answer shortly. I shall send the typescript back on Monday with whatever few slight revisions we shall suggest.

We have never received the proof of the listing of items for the catalog and feel concerned about it.

How I wish I could be the next courier bringing manuscripts to you! It was so nice of your sister to act as messenger for us to Idlewild.

As you must have surmised, the typing is my own and I now discover that I have even turned one sheet of carbon! Apologies.

Best to you - fondly,

HELEN M. FRANG

Enclosures: Soby foreword and memo, with list; 2 photographs; listing of items 1-55 and D.1-40, with covering memo; *list of lenders to the exhibit.*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

R12

1) tele. Crayt for
2) Kolomojz file

ORANGERIE - LA BIENNE

March 1, 1955

Miss Darthea Speyer
United States Embassy
Paris, France

Dear Darthea:

Thank you for the copies of the translation of the forewords on prints, architecture, industrial arts, typographic arts, photography and the film. I couldn't agree with you more that this was truly a tour-de-force on Helene's part, to get them translated so well and so fast. As for the "up all night" angle -- all I can say is, this end, too! Let's hope next time we collaborate it can be done at a less breathtaking speed, for every possible reason.

These have now been read by the respective authors of the sections as well as by me. We have had them photostated and so I have thought the easiest way to make our corrections clear was to number in read the suggested corrections, in the margins of the typescript, and then write the relevant correction or change on a correspondingly numbered sheet. I enclose two copies of the latter sheets. Hope all this will be clear; in some cases we didn't quite know what the French should be but felt that for some reason the proposed translation did not quite render the English sense.

I am proceeding at the same speed on the Orangerie catalog, a very different type of problem though. Meanwhile we await proofs of the listing by items for the Musée d'Art Moderne show.

Please change "bonjour des artistes" to "All good wishes"

Must be "ou le zinc" not "ou le metal."

Please add for the English "HELEN M. FRANC" which has been omitted, something "Editorial Associate"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Gravures - Catalog

March 1, 1955

CORRIGENDA - LA GRAVURE

1. (p. 1) Please insert something like "in its first section" after "Sette exposition," or say "commence avec une brève rétrospective."
2. (p. 1) Omit "et complète."
3. (p. 2) Is "de délicates architectures" all right for "delicate architectural views"?
4. (p. 2) Not "par les gratte-ciel de New York"; perhaps "par les quartiers commerciaux (or mercantiles)"?
5. (p. 2) "Pont de Brooklyn" -- leave in English as "Brooklyn Bridge"? In any case please check with the corresponding entries in the listing of items under Marin, for both painting and prints.
6. (p. 2) Please insert "ainsi" or "également."
7. (p. 3) Please insert "graphiques" after "procédés."
8. (p. 3) Please insert an extra line of space before the paragraph beginning "Six importantes..."
9. (p. 4) "artistes américains" must be "graveurs américains."
10. (p. 5) It should be Munch, not Münch.
11. (p. 5) Please change "beaucoup des artistes" to "quelques artistes."
12. (p. 6) Must be "ou le zinc" not "ou le métal."
13. (p. 6) Please add for the English phrase "completely different," which has been omitted, something like "tout à fait diverses."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Catalog - Architecture

March 1, 1955

CORRIGENDA - ARCHITECTURE

- 36 (p. 1) Author's title must include "Architecture and Design," not just Architecture. If this cannot be done in French for this foreword, also for Miss Daniel's and Miss Constantine's, Mr. d'Harnoncourt suggests leaving in English.
2. (p.5) Please change the date "de 1920 environ" to "vers 1925."
3. (p.5) Is "la conception du plan et de la structure" perhaps better? or if left as it is, should it not be "des plans" (plural)?
4. (p.4) Underline a in "a priori."
5. (p.7) "d'aujourd'hui" rather than "du demi-siècle," or should it
6. (p.7) The English word "sober" would perhaps better be translated as "sages" or possibly "prudents," rather than "raisonnables."
7. (p.7) "conçu"
8. (p.7) Is "pour la plupart" perhaps preferable to "dans une large mesure"?
9. (p.12) Pittsburgh (h omitted)
10. (p.15) Please change "d'un stade d'athlétisme" to "d'un champ de courses."
11. (p.17) Palos Verdes (s has been omitted)
12. (p.18) There should be no accent on "classique."
13. (p.19) Please change "En 1955" to "Aujourd'hui" or "Actuellement."

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Catalog - Arts Appliqués

March 1, 1955

CORRIGENDA - ARTS APPLIQUES

1. (p.1) In Miss Daniel's title : this is not a "Département des Arts Appliqués" but a "Section" within the Department of Architecture and Design. See comment under "CORRIGENDA - ARCHITECTURE, 1."
2. (p.1) For the English "proportional relationships" would "leurs relations proportionnelles" perhaps be preferable to "leurs proportions relatives"?
3. (p.2) "Expendable" in English does not mean "diffuses" or "repandus". It means that the objects are intended for replacement after a brief period of use during which they wear out. Perhaps: "d'une courte durée et remplaçables" is possible?
4. (p.2) Is "appartement" in the singular correct here, or should it be plural?
5. (p.3) Rather than "proprement artistique" would "des Beaux-Arts" not be a better antithesis to "Arts Decoratifs"?
6. (p.5) It should either be "Le Museum" (with a capital M) or "Le musée" (without a capital).
7. (p.5) What is the antecedent of "les"? There should be some word to convey the idea of "standards" in the original English: something like "Le Museum se préoccupe de faire connaître ses niveaux? étalons? critères? d'excellence aussi bien au (not du) fabricant qu'au consommateur".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Catalog - Compositions Typographiques

March 1, 1955

COMPOSITIONS
CORRIGENDA: TYPOGRAPHIQUES

1. (p.1) Same comment as for Miss Daniel: Miss Constantine is not "Conservateur-Adjointe" of the Department of Typographic Design - this is a "Section" within the Department of Architecture and Design. Also please add the "e" to Adjointe.
2. (p.1) Please underline (italicize) New York Times. Also, is it now clear that these are advertisements for the New York Times placed in subway (metro) stations and not ads for the metro published in the Times? The sentence now sounds a bit ambiguous.
3. (p.1) Should the comma not be deleted?
4. (p.2) "un produit précis" rather than "une chose précise."
5. (p.2) Is "preoccupations publicitaires" all right for the English "problems of design" - which refers not necessarily only to advertising but includes also decoration of the concern's offices, its letterheads, packaging, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musee d'Art Moderne Catalog
Photographie

March 1, 1955

CORRIGENDA -- PHOTOGRAPHIE

1. (p.1) Should it not be made clear that the "point de départ" is here that of the painter, rather than the photographer, by replacing "son" with "dont" or "duquel"?
2. (p.1) Capt. Steichen wishes to insert something that more adequately renders the idea of "controls" in his English text, instead of just "son technique." Perhaps the French equivalent for: "The photographer begins with a completed image and the technical possibilities at his command for controlling it are hardly worth the mention, compared to those of the painter."
3. (p.1) "complet" better than "parfait"; "une grande part" rather than "la plupart."
4. (p.2) "d'un deperissement" perhaps preferable to "d'une mort" for the English "deterioration"?
5. (p.2) Would "de l'esprit et l'exactitude de la technique" not be better than "d'un esprit et....une technique"?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

March 1, 1955

Musée d'Art Moderne
Catalog - Cinema

CORRIGENDA - LE CINEMA

1. (p.1) Title should be "Le Cinéma aux Etats-Unis or Américain, 1896-1955"
2. (p.3) Please check: is it not Erich not Eric von Stroheim? (please ask M. Langlois; our references disagree).
3. (p.4) The English was "severe yet impassioned" which should be "severe mais passionné" not "impassible" which is just the opposite.
4. (p.4) Is it clear that "son existence" refers to the second year of the existence of sound film? Should it be "de l'existence du son or du film parlant"?
5. (p.5) Joseph von Sternberg should be Josef.
6. (p.6) Capital B on Breaks.
7. (p.6) Italicize "La Rivière (The River)."
8. (p.8) Please insert an extra line of space before the paragraph beginning "La qualité..."
9. (p.8) "au musée" not "ou musée."
10. (p.8) Please insert quotation remarks before "ses collections" and after "d'avant-garde" to show what is quoted from Mr. Jacobs' book.

Sincerely-

WILLIAM H. PRATT
Editorial Assistant

Enclosures: Index (3 typed pages; 2 copies)

Breaks on all photographed sheets (Marked in red on each sheet)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

February 24, 1955

For artists, architects, photographers, assistants principal
(Les sources des objets illustrés sont soulignées)

February 25, 1955

Miss Darthea Speyer
United States Embassy
Paris, France

Dear Darthea:

Enclosed is the index by names for the catalog; as you will see, it refers only to each item by number; underlined items (which of course will be italicized in print) refer to the illustrated items. Since I did not know how your plates would be numbered this seemed to be the simplest way to handle it.

I also enclose the mimeographed sheets on which any of the curatorial divisions have indicated that there are corrections to be made; they are all marked in red so as to be easy to spot and it seemed easier to do it this way than to have a long list saying "Page so-and-so line X: 'something or other' should read 'something else.'" Considering the complexity of the material, the fact that there are almost 600 items from ~~SEVEN~~ seven different curatorial divisions, and a limited number of typists who have even a nodding acquaintance with French I do not think we have done too badly; the time was extremely limited and unfortunately the departments did not take deadlines as seriously as Porter and I. As a result, for three weeks running I have worked till between 12 and two at night, seven days a week (this is literally true). So ... anyway I think that these are all corrections easily handled in the proof -- only they MUST be made!

Sincerely-

HELEN M. FRANK
Editorial Associate

Enclosures: Index (8 typed pages; 2 copies)

Errata on mimeographed sheets (Marked in red on each sheet)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I . A . 543</u>

Musee d'Art Moderne
Catalog

February 24, 1955

INDEX

des artistes, architectes, photographes, dessinateurs principaux

(Les numeros des objets illustres sont soulignes)

ADAMS, Ansel 459-461
ALBERS, Josef 154
APPLEBAUM, Leon 155
BALLINGER, R. Maxil 156
BARRELA, Petreolino 100
BARNET, Will 157
BARTHELEME, Donald 315
BASKIN, Leonard 153-159, 160
BAYER, Herbert 406
BAZIOTES, William A. 72, 73
BEALL, Peter 416
BELLONS, George P. 151-152
BENY, Heloff 161
BERTOLA, Harry 238
BLOOM, Hyman 61, 62
BLUME, Peter 42, 43
BOURKE-WHITE, Margaret 462
BRAUER, Marcel 214
BROOKS, Harry 162
BULLOCK, Wynn 463, 464-465
BUNSCRAFT, Gordon 225
BURCHFIELD, Charles 44, 45, 46
BURDEN, S. C. 466-467
BUTIN, Will 394-395, 417, 418-419
CALDER, Alexander 109, 110-111
CALLAHAN, Harry 468-471

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

-2-

Musee d'Art Moderne
Catalog

February 24, 1955

CAPA, Robert 472
 de CARAYA, Roy 473
 CARLES, Arthur B. 1
 CARTER, Clarence H. 47
 CASSILL, H. Carroll 163
 CHESNEY, Lee 164
 CRAWFORD, Ralston 165
 DANNY (Danny Pierce) 166
 DAVIS, Stuart 2, 3-4
 DEMUTH, Charles 5-7, 8, 9
 DESHAIES, Arthur 167
 DOVE, Arthur G. 10
 DREXLER, Arthur 420
 DUNCAN, David D. 474-475
 EAMES, Charles 215, 231, 233, 357, 362
 EILSHMIUS, Louis Michel 101
 ERMOTEN, Suren 421
 ERWITT, Elliott 476
 EVANS, Walker 477-480
 FEININGER, Lyonel 11, 12, 13, 135-137
 FERBER, Herbert 112
 H. K. FERGUSON COMPANY 216
 FOORD, Fritz 250
 FORSBERG, James 168
 FRASCONI, Antonio 169, 170-171
 FRIEDMAN, Arnold 14
 FULLER, Sue 172
 GARNETT, William 481-482

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I . A . 543</u>

Musee d'Art Moderne
Catalog

-5-

February 24, 1955

GITLIN, Harry 240, 243
 GLARNER, Fritz 74
 GOLDEN, William 407-409, 422-424, 435, 439-442, 456
 GORKY, Arshile 75, 76
 GOULD, Allan 236
 GRAVES, Morris 63, 64-66
 GUILD, Lurelle V.A. 271-272, 295, 344, 345
 GUSTON, Philip 77
 GWATHMEY, Robert 173
 HAAK, Kenneth 446-448, 449, 450-451
 de HARAK, Rudolph 400-402, 434
 HARE, David 113
 HARRIS, Harwell Hamilton 217
 HARRISON & ABRAMOVITZ 218
 HARRISON, Wallace K. 219
 HARTIGAN, Grace George 78
 HARTLEY, Marsden 15, 16
 HEATH, Edith 245-247
 HIRSHFIELD, Morris 102
 HOPPER, Edward 48, 49, 50, 138-142
 HULTBERG, Paul 174
 HVALE, James 327-328
 JOHNSON, Philip C. 220
 JONES, John Paul 175
 JORDAN, Raymond 176
 KAHN, Max 177
 KANAGA, Consuelo 483-484
 KANE, John 103, 104-105

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	<u>I . A . 543</u>

Musée d'Art Moderne
Catalog

-4-

25 February, 1955
February 24, 1955

KAHN, Sam 178
 KAROLY, Frederick 425
 KATAVALOS, William 237
 KELLEY, Douglas 237
 KESSEL, Dmitri 485
 KLEYKAMP, Pierre 396
 KLINE, Franz 79
 KOHN, Misch 179
 De Kooning, Willem 80-81, 82
 KRICKORIAN, George 452-453
 KUNIYOSHI, Yasuo 17, 18
 LACHAISE, Gaston 114-116, 117, 118
 LANDECK, Armin 180
 LANGE, Dorothea 486-488, 489
 LASANSKY, Mauricio 181
 LASSAW, Ibram 119
 LEITER, Saul 490
 LEVEE, John 182
 LEVINE, Arthur 183
 LEEK
 LEVINE, Jack 51
 LEVINSTEIN, Leon 491-492
 LEVITT, Helen 493, 494-495
 LICHTBLAU, Ernst 294
 LIONNI, Leo 397, 410-411, 426, 454
 LIPPINCOTT AND MARGULIES 385
 LIPPOLD, Richard 120
 LIPTON, Seymour 121
 LITTELL, Ross 237

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

25 February, 1955

Musée d'Art Moderne
Catalog

-5-

February 25, 1955

Raymond LOEWY Associates 382
LOPEZ, Jose Dolores 106
LUSS, Gerald 456
LUSTIG, Alvin 388-391, 398-399, 403-404, 412, 427, 428, 437, 457, 458
MACDONALD-WRIGHT, Stanton 19
MAC IVER, Loren 67, 68-70
MAN RAY 20, 21, 496-499
MARGO, Boris 184
MARIN, John 22, 23-25, 143-147
MARTIN, Noel 429-431
WATSUMOTO, Tosh 500
MATTER, Herbert 501
McCLINTOCK, Byron 186
MENDELSON, Eric 221
MIES VAN DER ROHE, Ludwig 222
MILL, Gjon 502, 503, 504
MILLER, Wayne 505, 506, 507-508
MODEL, Lisette 509-510
MOTHERWELL, Robert 83, 84
MOY, Seong 186, 187-188
NADELMAN, Elie 122-123, 124, 125-126
NELSON, George 241
NEUTRA, Richard J. 223
NEWMAN, Arnold 511, 512
NITSCHKE, Erik 413
NOGUCHI, Isamu 127, 128
PAGE, Homer 513-515
PAINTER, TEAGUE and PETERIL 380
PENN, Irving 516-517, 518

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I . A . 543</u>

Musee d'Art Moderne
Catalog

February 25, 1955

-6-

PEREIRA, Irene Rice 85
PETERDI, Gabor 189
PICKENS, Alton 52, 190
PICKETT, Joseph 107
PIERCE, Leona 191, 192
POLLOCK, Jackson 86, 87
POUSETTE-DART, Richard 83
POZZATTI, Rudy O. 193
PRENDERGAST, Maurice 26, 27, 28-29, 149-151
QUASTLER, Gertrude 194
RACZ, Andre 195
RAND, Paul 392, 414-415, 438, 443, 444, 455
REDER, Bernard 196-197
RICHMAN, Mel 432
ROGALSKI, Walter 198
ROSE, Herman 53
ROSZAK, Theodore J. 129
ROTHKO, Mark 89, 90
RUSSELL, Morgan 30-31
SAARINEN, Eero 224, 232
SAARINEN, SAARINEN & ASSOCIATES 224
SALOME, Attilio 91
SCHANKER, Louis 199-200
SCHLUMBOHM, Peter 299, 304, 305, 306-307
SCHRAO, Karl 201
SHAIN, Ben 54-56, 57, 202, 393
SHARNER, Honore 53
SHENKER, Charles 59
SISKIND, Aaron 519-520

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	<u>I . A . 543</u>

Musee d'Art Moderne
Catalog

February 25, 1955

-7-

SKIDMORE, OWINGS & MERRILL 225
SMITH, Paul 449, 450-451
SMITH, W. Eugene 521-525, 524
SCAMER, Frederick 525-527
SPENCER, Miles 32, 33
STAMOS, Theodoros 92
STEC, J. L. 203
STEICHEN, Edward 528-531
STEINWEISS, Alexander 405
STELLA, Joseph 34
STONE, Hedda 71
STETTFEDER, Florine 35
STIGLITZ, Alfred 532-535
STILL, Clyfford 93
STORZ, Al 432
STRAND, Paul 536-539
SUGGERS, Carol 204-205
TALLER, John 206
TEAGUE, Walter Dorwin 230
TELBERG, Val 540, 541
THOMPSON, Bradbury 433
TONEY, Mark 94-95, 96, 97
TOMLIN, Bradley Walker 98, 99
TORKANOWSKY, Vera 207
TRAIN, Michael 208
TUPPER, Earl S. 264-265, 268, 269, 312-315, 316, 317, 318-319, 365-367
TWITCHELL & RUDOLPH 226
WALD, Sylvia 209

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musee d'Art Moderne
Catalog

February 25, 1958

-8-

WAYNE, June 210

WABE, Todd 542-544

WEBER, Max 36, 37-41, 152-153

WEINBERGER, Bill 445

WEINER, Dan 545

WELDM, W. Archibald 298, 341, 342-343

WESTON, Edward 546-549

WHITNEY, Frank L. 216

WILLIAMSON, Clara McDonald 109

WILSON, Scott 250

WRIGHT, Frank Lloyd 227, 228

Wright, L. Lloyd 229

WYTH, Andrew 50

YUNKERS, Adja 211, 212

ZORACH, William 150

No. Copy Each

12

20

4

9

3

10

6

105

Total

Also attached are two sets of catalog lists, in English and in French. The items checked in GREEN are those for which you have copy negatives. The items with an additional RED check were not included in the catalog group you received last week. In a very few cases you will find that the catalog and publicity photographs of the same item differ. While for each section of the show the number of publicity photographs equals or exceeds the number for the catalog, in a few instances there the catalog checks have been omitted for publicity.

The labels carry all pertinent catalog information, and in some they follow the French listing originally furnished you. An exception is the film stills, for which the listing does not apply. The word it should be the photographer's name only, where given.

Since these sets are to be used after the show begins for subsequent bookings, I must ask you to take responsibility to maintain the negatives and their covers, and especially to keep logs under your continuous control.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

cc: Miss Speyer (via 1st class mail)
Miss Dudley (special del.)

I should also emphasize once more that, under no circumstances, are the prints enclosed to be used in making catalog illustrations.

With kindest regards,

February 25, 1955

Sincerely,

Miss Darthea Speyer
Assistant Cultural Officer
United States Embassy
Paris, France

Barbara A. McGraw
Director
Circulating Exhibitions

Dear Darthea:

Enclosed is a complete set of copy negatives, mostly with prints attached, which are to be used for publicity purposes only. In summary, this set consists of the following:

ENC-7-25-55

Section	No. Copy Negs.
Painting and Sculpture	42
Prints	20
Architecture	8
Industrial Design	9
Typographical Design	8
Photography	10
Films	8
Total	105

Also attached are two sets of catalog lists, in English and in French. The items checked in GREEN are those for which you have copy negatives. The items with an additional RED check were not included in the catalog group you received last week. In a very few cases you will find that the catalog and publicity photographs of the same items differ. While for each section of the show the number of publicity photographs equals or exceeds the number for the catalog, in a few instances where the catalog choices have been omitted for publicity.

The labels carry all pertinent catalog information, and in form they follow the French listing originally furnished you. An exception is the film stills, for which the listing does not apply. The credit should be the photographer's name only, where given.

Since these sets are to be used after the show leaves Paris for subsequent bookings, I must ask you to take precautions to preserve the negatives and their covers, and especially to keep them under your continuous control.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I</u> . A. 543

Darthea Speyer
Feb. 25, 1955
- 2 -

I should also emphasize once more that, under no circumstances, are the prints enclosed to be used in making catalog illustrations.

With kindest regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions

PAM/rrk
enclosure ECR

ICE-F-#24-54

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY

Collection:

IC / IP

Series.Folder:

I. A. 543

CLASS OF SERVICE

This is a full-rate telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

SPEYER
AMEMBASSY, PARIS

CORRECTIONS BEING AIRMAILED TODAY CAN ALL BE MADE IN PROOF BUT ABSOLUTELY
ESSENTIAL THEY BE INCORPORATED STOP D'HARNONCOURT ARRIVING MARCH SEVENTH
AGREE USING MIES POSTER AGREE ARTS APPLIQUES SUGGEST USING TYPOGRAPHIE
WITHOUT PUBLICITE. PLEASE CONFIRM ARRIVAL ILLUSTRATIONS

MCCRAY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

you get to Florida. I am sure we shall be in touch with you, though I hope we shan't have to bother you. We shall continue to forward all material to Paris addressed to you.

I devoutly hope the illustrations and other sections arrived safely. When the index goes off tomorrow, with the errata sheets, that will be, as far as I know, the last bit of copy you require from us; I assume the title-page and table of contents will be provided in Paris.

By this time you have no doubt discovered that we have consistently used The Museum of Modern Art, or Museum for short, in English throughout, and hope the translator has been instructed to leave it that way, un-translated into French. Otherwise we think there would be endless confusion with the Paris Musee d'Art Modernes. We have also, as you notice, left names of companies, architectural concerns, etc. in English.

I am now about to turn back to the 19th Century and get really going on the Orangerie catalog!

All best wishes,

Helen M. Franc
Editorial Associate

Enc.
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HANover 2-2920

•PSX563=ZP PARIS 86 1/50 23-

=LT MCCRAY MODERNART= MCCRAY C/O

=NEWYORK=

MODERNART
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

=PRINTER ALREADY SETTING SIX SECTIONS CATALOGUE STOP
TODAY YOUR LETTER STATING YOU AIRMAILED CORRECTION
SIX SECTIONS STOP PLEASE UNDERSTAND IMPOSSIBLE
CATALOGUE BE READY IF MANY CORRECTIONS MADE AFTER
PRINTING STARTED STOP APPROVE DAVIS SALTSHAKER SMALL
POSTER STOP SUGGEST LARGE POSTER ARCHITECTURE MIES LAKE
SHORE STOP FRENCH=

you get to Florida. I am sure we shall be in touch with you, though I hope we shan't have to bother you. We shall continue to forward all material to Paris addressed to you.

I devoutly hope the illustrations and other sections arrived safely. When the index goes off tomorrow, with the errata sheets, that will be, as far as I know, the last bit of copy you require from us; I assume the title-page and table of contents will be provided in Paris.

By this time you have no doubt discovered that we have consistently used The Museum of Modern Art, or Museum for short, in English throughout, and hope the translator has been instructed to leave it that way, un-translated into French. Otherwise we think there would be endless confusion with the Paris Musée d'Art Modernes. We have also, as you notice, left names of companies, architectural concerns, etc. in English.

I am now about to turn back to the 19th Century and get really going on the Orangerie catalog!

All best wishes,

Helen M. Frane
Editorial Associate

HMF:mm
Enc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone: HANOVER 2-2920
1959 FEB 25 PM 2 41

2/PSX563 LT MCCRAY 36=

OK
RECOMMEND DHARNOUCOURT ARRIVE BY MARCH THIRTEENTH TO
SUPERVISE GALLERY CHANGES INSTALLATION STOP RECOMMEND
ARTS APPLIQUES TRANSLATION INDUSTRIAL DESIGN STOP
TYPOGRAPHIE AND PUBLICITE TRANSLATION GRAPHIC DESIGN
STOP COLOR TRANSPARENCIES AMERICAN AND ORANGERIES SHOWS
ARRIVED TODAY:

=DARTHEA SPEYER=

you get to Florida. I am sure we shall be able to get you
and we have also cabled asking for your address in case we urgently need to get
in touch with you, though I hope we shan't have to bother you. We shall con-
tinue to forward all material to Paris addressed to you.

I devoutly hope the illustrations and other sections arrived safely. When the
index goes off tomorrow, with the errata sheets, that will be, as far as I know,
the last bit of copy you require from us; I assume the title-page and table of
contents will be provided in Paris.

By this time you have no doubt discovered that we have consistently used The
Museum of Modern Art, or Museum for short, in English throughout, and hope the
translator has been instructed to leave it that way, un-translated into French.
Otherwise we think there would be endless confusion with the Paris Musée d'Art
Modernes. We have also, as you notice, left names of companies, architectural
concerns, etc. in English.

I am now about to turn back to the 19th Century and get really going on the
Orangerie catalog!

All best wishes,

Helen M. Franc
Editorial Associate

EMF:mem
Enc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

cc d'Harnoncourt
McCray
Kolmetz
Franc

55

Mr. d'Harnoncourt, Director
The Museum of Modern Art, New York

Kolmetz
RK
Col

February 23, 1955

Miss Dortha Speyer
Assistant Cultural Attaché
American Embassy
Paris, France

Dear Dortha:

In the faint hope of reaching you before you take off for your flying visit to the States, I am sending you two copies each of Rene's foreword, and of the listing of auspices which I hope will meet with your approval and that of the various others concerned.

Tomorrow I shall forward a list of errata which we have discovered in checking and proofreading the various sections of the catalog. I am sorry there are so many but as I have explained, there simply was not time to do the careful kind of check that we should have liked before transmitting the material to you. I hope that these corrections will be put in the hands of Helene Baltrusaitis or M. Gobin, or both, so that they can be inserted in the copy when it goes to the printer, without fail.

We regret that your father is ill and I hope you will find him improved when you get to Florida. I am sure we shall be hearing from you while you are there, and we have also cabled asking for your address in case we urgently need to get in touch with you, though I hope we shan't have to bother you. We shall continue to forward all material to Paris addressed to you.

I devoutly hope the illustrations and other sections arrived safely. When the index goes off tomorrow, with the errata sheets, that will be, as far as I know, the last bit of copy you require from us; I assume the title-page and table of contents will be provided in Paris.

By this time you have no doubt discovered that we have consistently used The Museum of Modern Art, or Museum for short, in English throughout, and hope the translator has been instructed to leave it that way, un-translated into French. Otherwise we think there would be endless confusion with the Paris Musée d'Art Modernes. We have also, as you notice, left names of companies, architectural concerns, etc. in English.

I am now about to turn back to the 19th Century and get really going on the Orangerie catalog!

All best wishes,

Helen M. Franc
Editorial Associate

HMF:mmm
Enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Foreword - d'Harnoncourt

February 23, 1955

FOREWORD

By René d'Harnoncourt, Director
The Museum of Modern Art, New York

The Museum of Modern Art considers itself fortunate to be enjoying once again the hospitality of its sister institution in Paris, whose name and aims are so akin to its own. The two museums have frequently been linked in close cooperation, particularly by the generous loans of the works of French artists which the Musée d'Art Moderne has granted to many of our exhibitions held in New York. To M. Jean Cassou, Conservateur-en-Chef du Musée National d'Art Moderne, and to M. Bernard Dorival, Conservateur-Adjoint, we express our heartfelt gratitude for frequent courtesies in the past, and for the present opportunity to make better known to the French public a cross-section of the American arts of the twentieth century.

The exhibition CINQUANTE ANS D'ART AUX ETATS-UNIS was organized in response to a gracious invitation extended in a spirit of international friendship by M. Jacques Jaujard, Directeur-Général des Arts et des Lettres. In presenting this broad survey of contemporary arts in the United States, we hope that we may in some measure fulfill his desire to further an understanding between our two nations. We are indebted also to M. Jacques de Bourbon-Busset, Directeur-Général des Relations Culturelles au Ministère des Affaires Etrangères, and to the Association Française d'Action Artistique under the direction of M. Philippe Erlanger, for their generous support of this exhibition. We wish to express our thanks to M. Georges Salles, Directeur des Musées de France, for cordially opening to us the doors of one of the great museums under his administration. We are grateful also to M. Francis Gobin of the Direction des Relations Culturelles au Ministère des Affaires Etrangères for facilitating in many ways the carrying out of this enterprise.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Foreword - d'Harnoncourt

February 23, 1955

page 2.

While The Museum of Modern Art is international in character, it has always considered the presentation at home and abroad of the art of its own country as one of its major functions. This is the third major exhibition of American art which our Museum has been privileged to show in Paris. In 1938, only nine years after it was founded, the Museum had the honor to be invited by the Government of the French Republic to arrange at the Musée du Jeu de Paume a retrospective exhibition, TROIS SIECLES D'ART AUX ETATS-UNIS, which was the first large-scale presentation anywhere in Europe of the work of American artists. More recently, in the Spring of 1953, the Musée National d'Art Moderne was host to the exhibition 12 PEINTRES ET SCULPTEURS AMERICAINS CONTEMPORAINS, which inaugurated The Museum of Modern Art's International Program.

The exhibition that we now offer differs both in scope and purpose from the two previous ones. Unlike the retrospective exhibition of 1938, it is confined to works produced in this century. And, in contrast to the exhibition held here two years ago, it does not concentrate upon a few outstanding personalities in the fields of painting and sculpture, but seeks rather to give highlights of the contemporary scene in American art, including in addition to painting and sculpture, also prints, architecture, industrial design, typographic design, photography and the film.

No exhibition of the art of any epoch can be truly representative or objective. This is particularly true when dealing with the epoch in which one lives. Any attempt to assemble such an all-inclusive, detached exhibition would merely result in a dull and somewhat chaotic presentation.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderns
Foreword - d'Harnoncourt

February 23, 1955

page 3.

With the encouragement of our generous and understanding hosts, we therefore have undertaken in this exhibition to show the contemporary arts of the United States in a series of units, each dedicated to a specific art form, selected and presented from the point of view of our institution. The criteria for selection in the different sections vary considerably and are set forth in the respective introductions. The sections devoted to painting and sculpture, prints, industrial design, typographic design and photography are comprised of original material taken largely from the Museum's own collections, supplemented in some cases by loans from the Museum's Trustees, members of its Junior Council, and patrons. The architectural exhibit, on the other hand, is based upon a major exhibition, BUILT IN U.S.A.: POST-WAR ARCHITECTURE, held at The Museum of Modern Art in 1953 and organized as a report to the public in our own country on the most significant developments in American architecture in recent years.

CINQUANTE ANS D'ART AUX ETATS-UNIS has been arranged as part of the Museum's International Program, made possible through a generous grant from the Rockefeller Brothers Fund for the purpose of promoting international understanding through cultural exchange. The following have kindly lent works of painting or sculpture for inclusion in the exhibitions: Mr. Walter Bareiss, Greenwich, Connecticut; Mr. and Mrs. William A. M. Burden, New York, New York; Mr. Stephen C. Clark, New York, New York; Mr. Philip L. Goodwin, New York, New York; General A. Conger Goodyear, New York, New York; Mr. and Mrs. Samuel A. Marx, Chicago, Illinois; Mrs. John D. Rockefeller 3rd, New York, New York; Mr. Nelson A. Rockefeller, Washington, D.C.; and Mr. and Mrs. James Thrall Soby, New Canaan, Connecticut.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Foreword - d'Harnoncourt

February 23, 1955

page 4.

Within our institution, this has been a truly collaborative venture, engaging the efforts of many members of our staff. In consultation with Mr. Alfred H. Barr, Jr., Director of the Museum Collections, the section of painting and sculpture was organized by the Curator of the Collections, Miss Dorothy C. Miller. Mr. William S. Lieberman, Curator of Prints, Collection, was responsible for the section on prints. Mr. Arthur Drexler, Curator of Architecture ^{and Design}, Miss Oreta Daniel, Assistant Curator (Conservateur-Adjoint) of Industrial Design, and Miss Mildred Constantine Associate Curator (Conservateur-Adjoint) of Graphic Design, have organized the exhibits devoted respectively to these arts. The photography section was prepared by Captain Edward Steichen, Director of the Department of Photography. The panel on film, and the programs to be shown in connection with this exhibition, were arranged by Mr. Richard Griffith, Curator of the Film Library. Mr. Porter McCray, Director of Circulating Exhibitions and the International Program, was in charge of coordinating the entire exhibition.

The article on "American Painting and Sculpture in the Twentieth Century," was specially written for this catalog by Mr. Holger Cahill, Acting Director National of The Museum of Modern Art from 1932-33 and former/Director, ~~Art Council~~ Works Progress Administration, Federal Art Project of the/United States Government.

The introduction to the section on architecture in this catalog has been adapted, with the author's² kind permission, from their foreword to Built in U.S.A.: Post-War Architecture published by The Museum of Modern Art in 1952. The catalog, edited by ~~Miss Helen M. Franc~~ Miss Helen M. Franc, Editorial Associate in the International Program, has been expertly translated into French by Mme. Hélène Baltrusaitis.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musee d'Art Moderne
 Forword - d'Harnoncourt

February 23, 1955

page 5.

February 23, 1955

It has been my good fortune as Director of The Museum of Modern Art to collaborate with my colleagues in both New York and Paris in the planning and installation of this exhibition.

Monsieur l'Ambassadeur des Etats-Unis d'Amerique a Paris

a été organisé

par M. D'HARNONCOURT, Directeur

The Museum of Modern Art, New York

par The Museum of Modern Art de New York

et réalisée

au Musée National d'Art Moderne

dans les locaux

de la Direction Générale des Arts et des Lettres,

de la Direction des Relations Culturelles

du Ministère des Affaires Étrangères

et de la Direction des Musées de France

avec la concours

de l'Association Française d'Action Artistique

et des Services des Relations Culturelles

de l'Ambassade des Etats-Unis d'Amerique.

Darius

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne Catalog
Listing of Auspices

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
41, Rue du Faubourg Saint-Hippolyte
Paris 8e

February 23, 1955

Cette exposition,
sous le patronage
de Son Excellence

Monsieur l'Ambassadeur des Etats-Unis d'Amérique à Paris
a été organisée

par The Museum of Modern Art de New York

Enclosed are the descriptions in English of the following five sections:
et réalisée

1. prints
2. art au Musée National d'Art Moderne
3. industrial design
4. graphic arts sous les auspices
5. photography

de la Direction Générale des Arts et des Lettres,

I am sure you realize what a "coup de force" it was to have everything read and typed all this haste de la Direction des Relations Culturelles

au Ministère des Affaires Etrangères

Indeed, I haven't received the rest of the material for the printing and of course it will be, utterly et de la Direction des Musées de France

avec le concours

Realize fully the burden you are working under but please try to get the material for the de l'Association Française d'Action Artistique

If you find anything in et des Services des Relations Culturelles

de l'Ambassade des Etats-Unis d'Amérique.

I enclose a copy of the list form which will be in the return mail and then approved by the Embassy and the French.

Next week if there is anything you would like to call on about please let me know. I shall be in Palm Beach, Florida (100 Chilian Avenue; Tel. 5000) - I shall be back in Paris in March 8th.

My very best to you

Sincerely

Danthea

Danthea

P.S. Do not send any packages except for printed material to be at the Embassy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543



U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
Cultural Relations Section
41, rue du Faubourg Saint-Honoré
Paris 8e

Rev. Cahill
Cat. 700
9100, 10000
500 -
Bulletin +

Mr. Porter McCray
Museum of Modern Art
11 West 53rd Street
New York City

February 21, 1955

Dear Porter:

Enclosed are the descriptions in English of the following five sections :

1. prints
2. architecture
3. industrial design
4. graphic design
5. photography

I am sure you realize what a "tour de force" it was to have translated, proof-read and typed all this material in four days. Madame Baltrusaitis worked all night on the translations.

To date, I haven't received the rest of the material for the catalog and of course it will be, utterly impossible now to have it translated and give it to the printers by Friday.

I realize fully the burden you are working under but please try not to be late on the material for the next exhibition.

If you find anything in the translation to which you object would you please return the material in my name to the office at once.

I enclose a copy of the 1st page which will be in the catalog which has been approved by the Embassy and the French.

Next week if there is anything you would like to call me about please do so, I shall be in Palm Beach, Florida (162 Chilian Avenue; tel: 9922). I shall be back in Paris on March 8th.

My very best to you

Sincerely

Darthea

Darthea

P.S. Do not send any packages except for printed material to me at the Embassy

.../...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

- 2 -

as it takes much longer for the Embassy to get packages out of the custom than "Express Transport". For example I received a notice today from the customs that some color transparencies had arrived in my name. It will take quite a few days to get these out of custom. If the package had been sent to Express Transport which works closely with the French Government, it would be ou in a matter of hours. Obviously all printed matter such as textsand photographs should come directly to me.

P.S. (2) The Renoir "Baigneuse" arrived and is already at the printers.

Enc.: 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Cette exposition est placée
sous le haut patronage
du Gouvernement Français
et du Gouvernement Américain.

Elle est organisée sous la présidence de
Son Excellence Monsieur l'Ambassadeur des Etats-Unis à Paris
dans le cadre du
"Salut à la France"
et sous les auspices

de la Direction Générale des Arts et des Lettres
au Secrétariat d'Etat à l'Education Nationale,
de la Direction des Relations Culturelles
au Ministère des Affaires Etrangères,
et de la Direction des Musées de France.

Elle a été réalisée

au Musée National d'Art Moderne
par le Musée d'Art Moderne de New York
avec le concours de

Gayle
l'Association Française d'Action Artistique

et des

Services des Relations Culturelles
de l'Ambassade des Etats-Unis.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

**WESTERN
UNION**

W. P. MARSHALL, PRESIDENT

SYMBOLS

DL = Day Letter
NL = Night Letter
LT = Int'l Letter Telegram
VLT = Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LT FEBRUARY 21, 1955

DARTHEA SPEYER
AMERICAN EMBASSY
PARIS

AGREE PROOFS INTRODUCTORY SECTIONS UNNECESSARY IF WE MAY HAVE COPIES
TRANSLATIONS ~~stop~~ HOWEVER MUST SEE PROOF ALL ITEM LISTINGS ~~stop~~ SINCE THESE
ALREADY IN FRENCH CAN BE SET IMMEDIATELY GALLEYS SENT US AND RETURNED YOU
WHILE BALANCE BEING TRANSLATED AND SET. PLEASE FORWARD FLORIDA ADDRESS.

MC CRAY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Sincerely,

Helen Franc

HMF/rrk
enclosures

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Museum of Modern Art
Industrial Design
192-F-724-54

LEGÈNDE

Pl. LIV. 1. Chaises.

February 21, 1955

Miss Darthea Speyer
Assistant Cultural Officer
United States Embassy
14, rue du Faubourg St. Honoré
Paris VIII, France

Dear Darthea:

Enclosed are the photographs and captions for Plate LIV and photos, captions, and layout for Plate LVIII. Please note that although LIV is wider than it is high, it is to run on a vertical (i.e. not turned) page facing Plate LV, which also runs up and down.

This completes all photographs and captions for the catalog.

With best regards,

Sincerely,

Helen Franc

HMF/rrk
enclosures

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Industrial Design
IUE-F-#24-54

LEGENDE

Pl. LIV. 1. Chaises.

Rangée supérieure: gauche à droite:

Cat. nos. 231 et 233, dessinées par Charles Eames, fabriquées par Herman Miller Furniture Company; no. 236, dessinée et fabriquée par Allan Gould Designs, Inc.

Rangée inférieure: gauche à droite:

Cat. no. 232, dessinée par Eero Saarinen, fabriquée par Knoll Associates; no. 237, dessinée par William Katavalos, Ross Littell et Douglas Kelley, fabriquée par Laverne, Inc.; no. 238, dessinée par Harry Bertola, fabriquée par Knoll Associates.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Typos-graphic

Musée d'Art Moderne
Industrial Design
ICE-F-#24-55

LEGENDE

Pl. LVIII. En haut: Trois lettres en plexiglas, créées par Alvin Lustig, 1954. Cat. no. 458.

En bas: Plaque en métal, Columbia Broadcasting System, 1953. Cat. no. 456. *Wm Golden*

- PLATE I: HANS JONAS Portrait de l'artiste. 1929. Cat. no. 103
- PLATE II: FREDERICK JONES Washington Valley. 1914-1918. Cat. no. 107
- PLATE III: FREDERICK JONES L'East River. 1901. Cat. no. 27
- PLATE IV: DOROTHY CHARLES Portrait de l'artiste. 1919. Cat. no. 8
- PLATE V: MARIN JONAS La station. 1911. Cat. no. 36
- PLATE VI: FREDERICK JONES La maison d'été "Wain". 1927. Cat. no. 12
- PLATE VII: HANS JONAS La danseuse de corde s'accompagne de ses ombres. 1916. Cat. no. 20
- PLATE VIII: DAVID STUART "Lucky Strike". 1921. Cat. no. 2
- PLATE IX: SPENCER HILLES A Palmyra. 1951. Cat. no. 33
- PLATE X: HANLEY MARSDEN La "Police" naufragée. 1939-40. Cat. no. 15
- PLATE XI: KUNIKIDOKI YASUO Portrait de l'artiste en jouer de golf. 1927. Cat. no. 11
- PLATE XII: HENRI PETER La cité éternelle. 1936-37. Cat. no. 43
- PLATE XIII: ROBERT MILDARD Cinéma à New York. 1939. Cat. no. 49
- PLATE XIV: SHAWN BEN PACIFICUS. 1945. Cat. no. 57
- PLATE XV: WYNN ANDREW La monde de Christine. 1946. Cat. no. 60
- PLATE XVI: BLOOM BYRON La synagogue. c. 1940. Cat. no. 62
- PLATE XVII: CRAVES HARRIS Pièce chantant au clair de lune. 1936-39. Cat. no. 63
- PLATE XVIII: MAC IVER LARSEN Marcelle. 1940. Cat. no. 67
- PLATE XIX: CLANNON POITS Peinture relative. 1947-48. Cat. no. 74
- PLATE XX: RUTHED MARK Numéro 10. 1950. Cat. no. 90
- PLATE XXI: GERRY ARTHUR Agonie. 1947. Cat. no. 75
- PLATE XXII: DR ROOING WILLIAM Figure I. 1950-51. Cat. no. 88
- PLATE XXIII: WILSON WILLIAM A. Rein. 1947. Cat. no. 72
- PLATE XXIV: TONY MARK Le bord du bois d'ouest. 1953. Cat. no. 84

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

LEGENDES
PEINTURE ET SCULPTURE

PLATES I - XXXVI

- PLATE I: KANE John Portrait de l'artiste. 1929. Cat. No. 103
- PLATE II: PICKETT Joseph Manchester Valley. 1914-1918. Cat. No. 107
- PLATE III: PRENDERGAST Maurice L'East River. 1901. Cat. no. 27
- PLATE IV: BURCHFIELD Charles Les premières hépatiques. 1918. Cat. no. 44
- PLATE V: DEMUTH Charles Acrobates. 1919. Cat. no. 8
- PLATE VI: MARIN John Manhattan inférieure. 1922. Cat. no. 22
- PLATE VII: WEBER Max Le géranium. 1911. Cat. no. 36
- PLATE VIII: FEININGER Lyonel Le bateau-à-vapeur "Odin," II. 1927. Cat. no. 12
- PLATE IX: MAN RAY La danseuse de corde s'accompagne de ses ombres. 1916. Cat. no. 20
- PLATE X: DAVIS Stuart "Lucky Strike." 1921. Cat. no. 2
- PLATE XI: SPENCER Niles A Fairmont. 1951. Cat. no. 33
- PLATE XII: HARTLEY Marsden La "Felice" naufragée. 1939-40. Cat. no. 15
- PLATE XIII: KUNIYOSHI Yasuo Portrait de l'artiste en jouer de golf. 1927. Cat. no. 17
- PLATE XIV: BLUME Peter La cité éternelle. 1934-37. Cat. no. 43
- PLATE XV: HOPPER Edward Cinéma à New York. 1939. Cat. no. 49
- PLATE XVI: SHAHN Ben Pacifique. 1945. Cat. no. 57
- PLATE XVII: WYETH Andrew Le monde de Christina. 1948. Cat. no. 60
- PLATE XVIII: BLOOM Hyman La synagogue. c. 1940. Cat. no. 61
- PLATE XIX: GRAVES Morris Oiseau chantant au clair de lune. 1938-39. Cat. no. 63
- PLATE XX: MAC IVER Loren Marelle. 1940. Cat. no. 67
- PLATE XXI: OLARNER Fritz Peinture relative. 1947-48. Cat. no. 74
- PLATE XXII: ROTHKO Mark Numéro 10. 1950. Cat. no. 90
- PLATE XXIII: GORKY Arshile Agonie. 1947. Cat. no. 75
- PLATE XXIV: DE KOONING Willem Femme I. 1950-52. Cat. no. 82
- PLATE XXV: BAZIOTES William A. Nain. 1947. Cat. no. 72
- PLATE XXVI: TOBEY Mark Le bord du mois d'août. 1953. Cat. no. 96

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

LEGENDES - Peinture et sculpture - 2

- PLATE XXIV: KLINE Frans Chef. 1950. Cat. no. 79
- PLATE XXV: MOTHERWELL Robert Grenade. 1949. Cat. no. 84
- PLATE XXVI: STILL Clyfford Peinture. 1951. Cat. no. 93
- PLATE XXVII: TOMLIN Bradley Walker Numéro 20. 1949. Cat. no. 98
- PLATE XXVIII: POLLOCK Jackson Numéro 1. 1948. Cat. no. 87
- PLATE XXIX: HARTIGAN Grace Baigneuses dans la rivière. 1953. Cat. no. 78
- PLATE XXX: ZORACH William Tête du Christ. 1940. Cat. no. 130
- NADELMAN Elie Homme en plein air. c. 1915. Cat. no. 124
- PLATE XXXI: LACHAISE Gaston Femme debout. 1932. Cat. no. 117
- PLATE XXXII: ROSZAK Theodore J. Spectre du "Kitty Hawk". 1946-47. Cat. no. 129
- FERBER Herbert Portrait de Jackson Pollock. 1949. Cat. no. 112
- PLATE XXXIII: CALDER Alexander Baleine. 1937. Cat. no. 109
- PLATE XXXIV: LASSAW Ibram Kwannon. 1952. Cat. no. 119
- PLATE XXXV: LIPPOLD Richard Variation numéro 7: Pleine lune. 1949-50. Cat. no. 120
- PLATE XXXVI: HOGUCHI Isamu Même le millepattes. 1952. Cat. no. 127
- PL. XLII: MARCO Maria La Haye. 1948. Cat. no. 104
- ROY George Arbre chinois. 1948. Cat. no. 106
- PL. XLIII: BACE André Portes descendant la Pédise, IV. 1948. Cat. no. 108
- POLLER Sue Bois. 1948. Cat. no. 102
- PL. XLIV: WILSONI Antonio L'écrap volant. 1950. Cat. no. 109

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Cinquante Ans d'Art

Catalogue
LEGENDES

LEGENDES: GRAVURES

PLANCHES XXXVII-XLIV

- PL. XXXVII BASKIN Leonard Homme de la paix. 1952. Cat. no. 160
- PL. XXXVIII STEG J. L. Analyse de soi. 1948. Cat. no. 203
- PL. XL JONES John Paul Portrait de l'artiste. 1950. Cat. no. 175
- LEVINE Arthur Paysage urbain. 1950. Cat. no. 183
- PL. XXXIX LANDECK Armin Impasse. 1948. Cat. no. 180
- PIERCE Leona Echasses, Numéro 2. 1951. Cat. no. 191
- YUNKERS Adja Oiseau mort. 1947. Cat. no. 211
- PL. XL FORSBERG James La Famille. 1953. Cat. no. 168
- PETERDI Gabor Germination. 1950. Cat. no. 189
- PL. XLI KOHN Misch Tigre. 1949. Cat. no. 179.
- ROGALSKI Walter Scorpion et arabe. 1951. Cat. no. 198
- PL. XLII MARGO Boris La Mer. 1949. Cat. no. 184
- MOY Seong Acteur chinois. 1948. Cat. no. 186
- PL. XLIII RAGZ André Persee décapitant la Méduse, IV. 1945. Cat. no. 195
- FULLER Sue Poule. 1945. Cat. no. 172
- PL. XLIV FRASCONI Antonio L'orage vient. 1950. Cat. no. 169

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Cinquante Ans d'Art

Catalogue
Legendes

LEGENDES: ARCHITECTURE

PLANCHES XLV-LII

PL. XLV. WRIGHT Frank Lloyd Laboratoire de la Johnson Wax Company. 1949. Cat. no. 227

PL. XLVI. SKIDMORE, OWINGS & MERRILL Lever House. 1952. Cat. no. 225

PL. XLVII. MIES VAN DER ROHE Indw. Immeuble d'appartements, 860 Lake Shore Drive
Chicago. 1951. Cat. no. 222

PL. XLVIII. HARRISON & ABRAMOVITZ Alcoa Building (détail). 1952. Cat. no. 218

PL. XLIX. H. K. FERGUSON COMPANY Usine Bluebonnet. 1949. Cat. no. 216

PL. L. EAMES Charles Maison-atelier expérimentale. 1949. Cat. no. 215

PL. LI. JOHNSON Philip C. Maison de Philip C. Johnson. 1949. Cat. no. 220

PL. LII. WRIGHT Lloyd Chapelle Swedenborgienne. 1951. Cat. no. 229

Pl. LIV. Chaises. (Photographies et légendes à suivre)

Pl. LV. En haut: Utensiles de cuisine: de gauche à droite: Cat. nos.

340, 343, 344, 345, 346.

Au centre: Utensiles de cuisine: de gauche à droite: Cat.

nos. 347, 348, 349, 350, 351.

En bas: Verreries: de gauche à droite: Cat. nos. 352, 353, 354, 355, 356.

Pl. LVI. Outils: à gauche, du haut en bas: Cat. nos. 357, 358, 359, 360, 361.

Au centre, en haut: Cat. no. 362; en bas: Cat. no. 363.

À droite, du haut en bas: Cat. nos. 364, 365, 366, 367, 368, 369.

370, 371, 372.

Pl. LVII. Joints: à gauche: en haut: Cat. nos. 373; en bas: Cat. no. 374.

À droite: en haut: Cat. no. 375; au centre: Cat. nos. 376, 377.

en bas: Cat. no. 378.

Pl. LVIII. (Photographies et légendes à suivre)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Musée d'Art Moderne
Cinquante Ans d'Art aux États Unis

Catalogue
Légendes
Art Menager, etc.

LÉGENDES

Pl. LII. (en haut) ART MÉNAGER ET DÉCORATIF -- ACCESSOIRES
1954. Cat. no. 445. RARE Paul: Boîte d'emballage,
et

ART GRAPHIQUE ET PUBLICITAIRE

(en bas) RARE Kenneth et SMITH Paul: "Get All the News...."
PLANCHES LIII - LX
and Get It Right" (Connaitre toutes les nouvelles,

Pl. LIII. Ustensiles de cuisine en plastique. Affiche publiée par The

A voir: Rangée supérieure: gauche à droite: Cat. nos. 269,

Pl. LX. (à gauche) 321, 318, 320, 316, 376. United Vacuum Corporation,

Rangée inférieure: gauche à droite: Cat. nos. 366,

(à droite) 319, 372, 368, 373, 374. Expressive Printing Paper.

Brochure pour Strathmore Paper Company, 1953. Cat.
Pl. LIV. Chaises. (Photographies et légendes à suivre)
no. 417.

Pl. LV. En haut: Ustensiles de cuisine: de gauche à droite: Cat. nos.

340, 273, 300, 343, 305, 311.

Au centre: Ustensiles de cuisine: de gauche à droite: Cat.

nos. 342, 383, 348, 349, 350, 345.

En bas: Verrerie: de gauche à droite: Cat. nos. 253, 252, 283, 254, 251.

Pl. LVI. Outils. A gauche, du haut en bas: Cat. nos. 324, 331, 278, 356, 352, 355.

Au centre, en haut: Cat. no. 330; en bas: Cat. no. 354.

A droite, du haut en bas: Cat. nos. 329, 334, 336, 333, 338, 277,
303, 301, 302.

Pl. LVII. Jouets. A gauche: en haut: Cat. no. 357; en bas: Cat. no. 360.

A droite: en haut: Cat. no. 359; au centre: Cat. nos. 362, 358;

en bas: Cat. no. 361.

Pl. LVIII. (Photographies et légendes à suivre)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'Art Moderne
Cinquante Ans d'Art aux Etats Unis
Museum of Modern Art
Fifty Years of Art in the United States

Catalogue
Légendes
Art Ménager, etc.
- 2 -

Pl. LIX. (en haut) WEINBERGER Bill: Boite d'emballage pour gobelets,

1954. Cat. no.445. RAND Paul: Boite d'emballage,

Pl. LXI. WILLIAMS G. W. cigares "El Producto." 1952. Cat. no.444.

Pl. LXII. (en bas) HAAK Kenneth et SMITH Paul: "Get All the News.....

Pl. LXIII. "And Get It Right!" (Connaitre toutes les nouvelles,

Pl. LXIV. et les nouvelles exactes). Affiche publiée par The

Pl. LXV. New York Times, 1950. Cat. no.449.

Pl. LXVI. (A gauche) LUSTIG Alvin: Consolidated Vacuum Corporation,

Pl. LXVII. Couverture du rapport annuel. 1954. Cat. no.427.

Pl. LXVIII. (a droite) BURTIN Will: Strathmore Expressive Printing Papers.

Brochure pour Strathmore Paper Company, 1953. Cat.
no.417.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Musee d'Art Moderne
Cinquante Ans d'Art
aux Etats Unis

Catalogue
Lengende

LEGENDE

IN VITR PHOTOGRAPHIE 1946-1953

PLANCHES LXI-LXVIII

- PL. LXI. MILI Gjon Jongleur. Cat. no. 503
PL. LXII. LANGE Dorothea Cueilleur de coton. Cat. no. 489
PL. LXIII. SMITH W. Eugene Mort, village espagnole. Cat. no. 524
PL. LXIV. LEVITT Helen Enfant traversant le trottoir vers sa mere. Cat. no. 493
PL. LXV. BULLOCK Wynn Femme nue dans une maison abandonnee. Cat. no. 463
PL. LXVI. NEWMAN Arnold Isamu Noguchi. Cat. no. 511
PL. LXVII. PENN Irving Jerome Robbins. Cat. no. 518
PL. LXVIII. MILLER Wayne Main et maillet de Brancusi. Cat. no. 506

(En face) Exposition Internationale, 1939, relief par Louis de Rocheport,

Mise en scene de Alfred Barker, avec Beatrice Pearson,
Richard Hyton et Neil Furrer

PL. LXIX. (En face) La Chanson et les plaisirs, 1936, mise en scene de Fern
Loyola

(En face) Les Oeuvres de Gollub, 1930, mise en scene de Herbert
Kotler

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Musée d'art Moderne
Cinquante Ans d'Art aux Etats-Unis

Catalogue:
Légendes

LEGENDES

LE FILM AMERICAIN, 1896-1955

PLANCHES LXIX-LXXII

- PL. LXIX. (En haut) Le vol du rapide, 1903, mise en scène de Edwin S. Porter
(En bas) Jour de raie, 1922, de Charles Chaplin
- PL. LXX. (En haut) Halleluyah!, 1929 mise en scène de King Vidor, avec Harry Gray et Fannie Belle de Knight
(En bas) Le vent, 1928, mise en scène de Victor Seastrom, avec Lillian Gish
- PL. LXXI. (En haut) La Dame aux Camélias, 1936, mise en scène de George Cukor, avec Greta Garbo
(En bas) Frontières invisibles, 1949, réalisé par Louis de Rochement, mise en scène de Alfred Werker, avec Beatrice Pearson, Richard Hylton et Mel Ferrer
- PL. LXXII. (En haut) La Charrue et les plaines, 1936, mise en scène de Pare Lorentz
(En bas) Les Oeuvres de Calder, 1950, mise en scène de Herbert Matter

In separate packing Matter the photos I am sending you, as promised, photographic copies of all material you didn't have before, and the material you received in typescript form. Please note that we have had a chance to do some checking and there are various corrections in these new copies, which therefore supersede the copies you received before. Please see that these copies are used by the editors and translators in place of those they got earlier in the work or else that all the new corrections are very carefully transferred. I am afraid that still further corrections will be coming along, but we will get them to you just as quickly as we discover them, in order to avoid too many author's corrections in the proof. If we had waited to do a really thorough check before sending the copy, we couldn't have sent it as soon as we did - which I well realize was already late from your point of view!

We really must be pleasant about seeing galley proofs. I think there should not be any delay if sections are sent off to us just as soon as they have been set in type. The listing of them will probably be set first, as the French editors have had a chance to check and correct our translator's work, and these can be sent straight from the printer, and we will send you in a matter of a day or so after receipt - probably before the translator has had a chance to complete the foreword, or at least before they can be printed. After all, these will be more than at the printer.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

*Museum of Art Modern
Cat.*

Miss Martha Speyer

Page 2.

AIR MAIL

February 18, 1955

and between galley proof and page proof, so I am sure this procedure will be as rapid as anyone could wish.

Miss Martha Speyer delighted that Misses Saltzman is now the Asst. Cultural Officer. Better choice could not have been made. Please Cultural Relations Section, also to Mr. George A. In regard to Mr. McGill's U.S. Embassy tell her that in the concluding sentence he wishes "to thank 11, rue du Faubourg St. Honoré" (the translation of several titles: e.g. No. 22, French edition, edition inferieure for lower Manhattan (Paris)); also "Museum of Art Modern" (No. 133); and some others say "Museum of Art Modern" as being in need of rectifying.

The balance of the catalog with the exception of copy for the title page, the listing of auspices, René d'Harnoncourt's introduction, the information on photography credits and the alphabetical index of artists and designers went off to you at noon today, airmail special delivery, in several packages. The Cassou introduction and table of contents will of course be provided in France. I hope to get the missing pieces off to you by Wednesday next at the very latest, except for the index which may take a day or so longer.

The photographs are labeled in roman numerals, plates I-LXXII inclusive. They are accompanied by 1 copy of the captions; diagrams of the plate layouts for each section of the exhibition; overlays where required; and 1 mimeographed set of the English and French listing of items in each section, marked with a red star to denote the items illustrated. We are very glad the plates for each section are to be bound with that section. We have laid it out so each section starts with a right-hand plate and ends with a left one.

In separate packages from the photos I am sending you, as promised, mimeographed copies of all material you didn't have before, and of the material you received in typescript form. Please note that we have had a chance to do some checking and there are various corrections in these new copies, which therefore supersede the copies you received before. Please see that these copies are used by the editors and translators in place of those they got earlier in the week or else that all the new corrections are very carefully transferred. I am afraid that still further corrections will be coming along, but we will get them to you just as quickly as we discover them, in order to avoid too many author's corrections in the proof. If we had waited to do a really thorough check before sending the copy, we couldn't have sent it as soon as we did - which I well realize was already late from your point of view!

We really must be adamant about seeing galley proofs. I think there should not be any delay if sections are sent off to us just as soon as they have been set in type. The listing of items will probably be set first, after the French editors have had a chance to check and correct our translation work, and these can be sent airmail first class, read at once, and returned to you in a matter of a day or so after receipt -- probably before the translator has had a chance to complete the forewords, or at least before they can be printed. After all, there will be some time at the printer's

in 2 packages

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Miss Darthea Speyer

February 18, 1955

page 2.

end between galley proof and page proof, so I am sure this procedure will be as rapid as anyone could wish.

We are all absolutely delighted that Hélène Baltrusaitis is doing the translation; of course a better choice could not have been made. Please give her my warmest greetings, also to M. George B. In regard to Mr. Cahill's text please tell her that in the concluding sentence he wishes "to choose itself" translated in the Kierkegaard-existentialist phrase "se choisir." We have qualms about the translation of several titles: e.g. No. 22, French edition, Manhattan inferieure for Lower Manhattan (Marin); also Nourriture des poissons for Fish Feeding (no. 155); and some others may strike your translator as being in need of rectifying.

The principle of numbering the items in each section has been: alphabetical by artist, then by date of the work; where there were more than one of the same date by an artist, then alphabetically by title. This has meant that in a very few cases the numbers in the English listing vary from the numbers in the French by 1 numeral; in such cases, a notation to that effect has been made on the English copy. (This sounds confusing but when you get the material in your hands it will all become clear, I hope.) In captions for the plates the French numbering of items has been used consistently.

Here is the list of the mimeographed sections that are being sent you:

Section V: Painting and Sculpture:

1. Introduction by Cahill, in English, for translation: 2 copies, 29 pp.
2. Listing of items in French, 24 pp. 2 copies (1 copy accompanies photos).
3. Listing of items in English to serve as control of translation, 24 pp., 2 copies (1 copy accompanies photos).

I am also Section VI: Prints of the revised contents - text and illustrations.

1. Introduction by Lieberman, in English, for translation: 2 copies, 6 pp.
2. Listing of items in French, 16 pp. 2 copies (1 copy accompanies photos).
3. Listing of items in English, to serve as control of translation, 12 pp. 2 copies (1 copy accompanies photos).

Section VII: Architecture

1. 1 copy of foreword for transfer of corrections; note change in title. 14 pp.
2. Listing of items in French, 3 pp. 2 copies (1 copy accompanies photos).

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

Miss Darthea Speyer

February 18, 1955

page 2.

Section VII: Architecture (contd.)

3. Listing of items in English, to serve as control of translation, 3 pp., 2 copies (1 copy accompanies photos).

Section VIII: Industrial Design

1. Listing of items in French, 16 pp., 2 copies (1 copy accompanies photos)
2. Listing of items, in English, for control of translation, 17 pp. (1 copy accompanies photos).

Section IX: Typographic Design

1. Introduction by Constantine, in English, 2 pages, 1 copy - note change in title.
2. Listing of items, in French, 9 pp., 2 copies (1 copy accompanies photos).
3. Listing of items, in English, for control of translation, 9 pp., 2 copies (1 copy accompanies photos).

Section X: Photography

1. Listing of items in French, 6 pp., 2 copies (1 copy accompanies photos)
2. Listing of items in English, for control of translation, 5 pp., 2 copies (1 copy accompanies photos).

As noted above, the corrections on the new mimeographed material should be very carefully collated with what was sent you before.

I am also enclosing 2 copies of the revised contents - text and illustrations.

We have tried to make everything as clear and as foolproof as possible and I hope you, the translators, and M. Gobin will find everything in good order. I assume that the various cables back and forth regarding the wording of the poster will find some reflection also in the nomenclature of the respective sections of the catalogue, but I leave that for Paris to disentangle!

All the best to you, Darthea -

Helen M. Franc
Editorial Associate

enc:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Feb. 18, 1955

REVISED CONTENTS OF CATALOG FOR MUSEE D'ART MODERNE EXHIBITION" CINQUANTE ANS D'ART AUX ETATS-UNIS "

	No. of mimeographed	English	No. of items	No. of plates
I. Title	Date.....			
II. List	REQUISITION FOR SUPPLIES			
III. Cass				
IV. d'Ha				
V. Pain				
Cahil				
List			130	36(I-XXXVI)
VI. Prin				
Liebo				
Listi			82	8(XXXVII-XLIV)
VII. Arch				
Hitch				
duct				
Listing			17	8(XIV-LII)
VIII. Indust				
Daniel int.		Signed..... Dept.....		
Listing of items (230-387)			158	5(LIII-LVII)
IX. <u>Typographic design</u>				
Constantine introduction	2 pp.			
Listing of items (388-458)			71	3(LVIII-LX)
X. <u>Photography</u>				
Steichen introduction	2 pp.			
Listing of items (459-549)			91	8(LXI-LXVIII)
XI. <u>Film</u>				
Griffith introduction	6		3	4(LXIX-LXXII)
XII. <u>Index & Photo credits</u>	?			
XIII. Listing of MOMA officers	1			
TOTAL			552 items	72 plates

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

Feb. 18, 1955

REVISED CONTENTS OF CATALOG FOR MUSEE D'ART MODERNE EXHIBITION" CINQUANTE ANS D'ART AUX ETATS-UNIS "

	<u>No. of mimeographed pages (double-spaced) in English</u>	<u>No. of items</u>	<u>No. of plates</u>
I. Title Page	1		
II. Listing of Auspices	1		
III. Cassou introduction	?		
IV. d'Harnencourt foreword	5 (c. 1,200 words)		
V. <u>Painting & Sculpture</u>			
Cahill introduction	29 pp. (c. 9000 words)		
Listing of items (1-130)	24 pp.	130	36 (I-XXXVI)
VI. <u>Prints</u>			
Lieberman introduction	6 pp.		
Listing of items (131-212)		82	8 (XXXVII- XLIV)
VII. <u>Architecture</u>			
Hitchcock-Drexler intro- duction	14 pp		
Listing of items (213-229)		17	8 (XLV-LII)
VIII. <u>Industrial design</u>			
Daniel introduction	2 pp.		
Listing of items (230-387)		158	5 (LIII-LVII)
IX. <u>Typographic design</u>			
Constantine introduction	2 pp.		
Listing of items (388-458)		71	3 (LVIII-LX)
X. <u>Photography</u>			
Steichen introduction	2 pp.		
Listing of items (459-549)		91	8 (LXI-LXVIII)
XI. <u>Film</u>			
Griffith introduction	6	3	4 (LXIX-LXXII)
XII. <u>Index & Photo credits</u>	?		
XIII. Listing of MOMA officers	1		

TOTAL

552 items

72 plates

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HANover 2-2920

PSX544=ZP PARISAMEMBASSY 68 16=

MACCRAY 7

LT MACCRAY MODERNART NYK=

MODERNART
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

SIX SECTIONS CATALOGUE ARRIVED TODAY STOP TRANSLATOR
QUALIFIED ART HISTORIAN STOP AS CATALOGUE ALREADY LATE
IMPOSSIBLE AIRMAIL YOU PROOFS AND HAVE CATALOGUE PRINTED
IN TIME SHOWS OPENING STOP WILL AIRMAIL COPIES OF
TRANSLATIONS OF INTRODUCTIONS AS TRANSLATOR FINISHES YOU
CAN AIRMAIL CORRECTIONS STOP CATALOGUE MUST BE PRINTERS
HAND TWENTYFIFTH STOP HOPE PROOFS READY MARCH EIGHT STOP
ILLUSTRATIONS WILL APPEAR CENTER EACH SECTION DARTHEA
SPEYER=

the catalogue and will not have the proofs until March 8th as I wired you. It is not feasible to airmail you the proofs and then have them returned to us. Instead, I suggest I send you the copies of the translations and if there is anything to which you particularly object, you send the corrections which we shall make in the proofs.

We will send you a copy of the proofs on March 8th and you can telephone us if there is any important mistakes in the proofs. I think you fully realize it would be impossible to hold up the proofs for a long enough time to airmail them to you and then wait till they are returned to us.

To date I have received Sections VI through XI of the catalogue; I have not received yet the illustrations but from what you wired me we should have them by tomorrow. The translator is Helen Baltrusiatas who we consider extremely well qualified; she has already done certain sections of the architecture show "Post-war architecture" which I had sent you, and I consider her tops, completely conversant with the subject and most reliable.

No one likes the word "typographiques" as they claim it does not say what you mean in French. Cassou suggested "art graphique et publicitaire", Baltrusiatas says she prefers "arts graphiques et publicité". Cassou suggested

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

WESTERN UNION

INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

1955 FEB 15 PM 5 02

Received VIA WESTERN UNION CABLES at 40 Broad St., New York, N. Y. Telephone HANover 2-2920

PSX493=ZP PARIS 35 15=

LT MCCRAY MODERNART NYK=

'MODERNART' MCCRAY C/O
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

OUR TRANSLATOR IS FOCILLONS DAUGHTER SHE AND CASSOU
INSIST ART TYPOGRAPHIQUE MEANINGLESS SUGGEST INSTEAD
ARTS GRAPHIQUES ET PUBLICITAIRES STOP INSTEAD OF ART
DECORATIF SUGGEST ARTS MENAGERS STOP AWAIT CATALOGUE:
=DARTHEA SPEYER=

the catalogue and will not have the proofs until March 8th as I wired you. It is not feasible to airmail you the proofs and then have them returned to us. Instead, I suggest I send you the copies of the translations and if there is anything to which you particularly object, you send the corrections which we shall make in the proofs.

We will send you a copy of the proofs on March 8th and you can telephone us if there is any important mistakes in the proofs. I think you fully realize it would be impossible to hold up the proofs for a long enough time to airmail them to you and then wait till they are returned to us.

To date I have received Sections VI through XI of the catalogue; I have not received yet the illustrations but from what you wired me we should have them by tomorrow. The translator is Helen Baltrusiatas who we consider extremely well qualified; she has already done certain sections of the architecture show "Post-war architecture" which I had sent you, and I consider her tops, completely conversant with the subject and most reliable.

No one likes the word "typographiques" as they claim it does not say what you mean in French. Cassou suggested "art graphique et publicitaire", Baltrusiatas says she prefers "arts graphiques et publicité". Cassou suggested

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

Night letter sent by telephone over Ju 2-5258
Feb. 17, 11 p.m.

ccs R d'H.
F O'H
RK

DARTHEA SPEYER
AMERICAN EMBASSY
PARIS FRANCE

AGREE ART GRAPHIQUE ET PUBLICITAIRE BELIEVE ARTS MANAGERS INADEQUATE
SUGGEST CONSIDER ARTS MANAGERS ET DECORATIFS DASH ACCESSOIRES PLEASE ADD
FILM stop INTRODUCTION AND LISTS PAINTING AND SCULPTURE ALSO CORRECTED
COPY IN MIMEOGRAPH OTHER SECTIONS AND ALL CATALOG ILLUSTRATIONS LAYOUT
AND CAPTIONS AIRMAIL SPECIAL FRIDAY MUST INSIST SEND SECTIONS GALLEY
PROOF AS COMPLETED WILL RETURN IMMEDIATELY stop. COLOR TRANSPARENCIES
ORANGERIE AIRMAILED TODAY COPY NEGATIVES AND PRINTS AIR PARCEL POST ALSO
GALLERY ALTERATIONS MUSEE

MCCRAY MODERNART.

Charge to: Musée d'Art Moderne - LCE-F-#24-54 \$9.32 plus 93

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

the catalogue and will not have the proofs until March 8th as I wired you. It is not feasible to airmail you the proofs and then have them returned to us. Instead, I suggest I send you the copies of the translations and if there is anything to which you particularly object, you send the corrections which we shall make in the proofs.

We will send you a copy of the proofs on March 8th and you can telephone us if there is any important mistakes in the proofs. I think you fully realize it would be impossible to hold up the proofs for a long enough time to airmail them to you and then wait till they are returned to us.

To date I have received Sections VI through XI of the catalogue; I have not received yet the illustrations but from what you wired me we should have them by tomorrow. The translator is Helen Baltrusiatas who we consider extremely well qualified; she has already done certain sections of the architecture show "Post-war architecture" which I had sent you, and I consider her tops, completely conversant with the subject and most reliable.

No one likes the word "typographiques" as they claim it does not say what you mean in French. Cassou suggested "art graphique et publicitaire", Baltrusiatas says she prefers "arts graphiques et publicité". Cassou suggested

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543



THE FOREIGN SERVICE
OF THE

UNITED STATES OF AMERICA
"arts managers" "arts appliqués"
is preferable for the industrial design section rather
than "art décoratif". I shall discuss it again with him.

Gobin was sick for one week so I was unable to contact
him about the illustrations; Wednesday, February 16, 1955
the end of the catalogue; however, he told me today he thought
it was better to have them in the center of each section.

Miss Helen Franc
Museum of Modern Art
New York City

Dear Helen:

Since I am sure you are handling many of the
details of the show, this letter will be addressed
to you, but please show it to Porter. I have had no
time to write you from the office so I am writing this
at home.

First, my telegrams may sound a bit curt but I have
been told to cut down words on telegrams and to cut out
any unnecessary words, so please excuse.

If we want the catalogue ready by March 29th (the
day of the Press Cocktail at the Musée d'Art Moderne),
it is absolutely impossible to send you the proofs. In
France it is really imperative to have a catalogue ready
the day the press are convoked. We are already late with
the catalogue and will not have the proofs until March 8th
as I wired you. It is not feasible to airmail you the
proofs and then have them returned to us. Instead, I
suggest I send you the copies of the translations and if
there is anything to which you particularly object, you
send the corrections which we shall make in the proofs.

We will send you a copy of the proofs on March 8th and
you can telephone us if there is any important mistakes in
the proofs. I think you fully realize it would be impossible
to hold up the proofs for a long enough time to airmail them
to you and then wait till they are returned to us.

To date I have received Sections VI through XI of the
catalogue; I have not received yet the illustrations but from
what you wired me we should have them by tomorrow. The
translator is Helen Baltrusiatitis who we consider extremely
well qualified; she has already done certain sections of the
architecture show "Post-war architecture" which I had sent
you, and I consider her tops, completely conversant with
the subject and most reliable.

No one likes the word "typographiques" as they claim
it does not say what you mean in French. Cassou suggested
"art graphique et publicitaire", Baltrusiatitis says she
prefers "arts graphiques et publicité". Cassou suggested

Spencer

2/14

es,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

2.

"arts ménagers"; but we now think perhaps "arts appliqués" is preferable for the industrial design section rather than "art décoratif". I shall discuss it again with him.

Gobin was sick for one week so I was unable to contact him about the illustrations; I had thought they were at the end of the catalogue; however, he told me today he thought it more interesting to have them in the center of each section, and I agree.

The catalogue will never be finished in time unless it is in the printer's hands by the 25th. In fact he should have it before this date.

There is not theatre in which to show films at the Musée d'Art Moderne, so Cassou and Erlanger suggested the new theatre in the Musée Guimet which is nearby (capacity 350); however, we need to know how many films will come with the show and their length and titles as soon as possible to arrange the showings as it is very difficult to get this theatre and it must be arranged long in advance.

Gobin said today, he would like the alphabetical index, and it would be most helpful.

We expect a number of receptions both French and American for both shows, but the dates are not yet absolutely definite. You can be sure that such festivities are a very important point on the agenda, and the Embassy will take a very important part in arranging the events. When we have definite dates I shall let you know. It would be helpful to know who exactly will be present for each event from your museum and also which trustees of your museum will come to Paris for each show.

Most important: I find my father is not well and I just must go to the States for a week; I have been trying to figure out the best time and I believe it will be while the catalogue is at the printers so I intend to leave here the 26th and return March 8th. If there are any important questions to be settled, please try to think of them before my departure as, of course, no one will be taking my place. I would like to stop in New York, but I just feel I must not be away from here that long so I shall go directly to Florida where my parents are staying.

The exhibition sounds absolutely thrilling and all people who read the press release were excited by the contents, and I felt even more pleased today after receiving part of the catalogue's contents.

Please excuse this letter but I knew it would never be written if I did not do so at home.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	<u>I</u> . A. 543

3.

I do appreciate how you must be literally "snowedunder" getting these shows ready for us.

My very best as always to you both.

Fondly,

Dear Theodor

2/14

PS: I want again stress we consider Helen Baltrusaitis an exceptional person who can really take great responsibility in translating the catalogue because of her background, and the fact she has done translating, writing, and editing for years.

les,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

R. Kolonel

Cat. copy in envelope

Here is the list of what is enclosed:

Section VI: Prints:

1. Introduction by William S. Lieberman, in English, for translation - 2 typed copies.

February 13, 1955

Miss Darthea Speyer
Assistant Cultural Attache
The American Embassy
Paris, France

Dear Darthea:

Here is the bulk of the copy for the text of the "Cinquante Ans d'Art aux Etats-Unis" catalog. Enclosed is a revised table of contents with the items enclosed marked with an asterisk. Below is a more detailed breakdown of exactly what text we are providing, with a few explanations for your use and that of the translator. The section on painting and sculpture which consists of about 7,500 words introductory text, and the listing of 130 items -- the latter 24 mimeographed pages double-spaced -- will be mailed Tuesday night or Wednesday morning, and the photographic copy for the illustrations on Tuesday. The copy for title-page, listing of auspices, and Rene's introduction should be ready for mailing some time in the following week; Cassou's introduction and the table of contents I assume will be handled from your end. We will also provide an index of the artists, architects and principal designers (just their names and item numbers) if this is agreeable to you; we think it desirable since many of the same artists appear in several sections, painting and sculpture is arranged by divisions and so is prints, rather than alphabetically; and in general a name-index would help locate a particular artist someone might be interested in. It of course could be printed in very small type in two or maybe even three columns; however, I will not embark on it without confirmation that it will be used, so please inquire from M. Gobin and let me know.

To be sent by air 2/14

Regarding the translation in general, I would say that the most difficult will be the painting and sculpture introduction, which has a quite literary style that should be preserved in the French, if possible; it would not be hard from a technical point of view, I mean, there are few special terms in it that only an art historian would know. The architecture section Porter thinks you may already have in French, in large part; it is a condensation from BUILT IN U.S.A. and he thinks you had projected a French translation of it. The section on films also has not only a fairly "literary" flavor but some special terms; Dick Griffith suggests that if the translator runs into any trouble on this, you get in touch with Henri Langlois at the Cinematheque Francaise. We have provided the French text being used on the panels for the film section and the architectural section so that terminology will conform, as much as possible. Also, for all the listings of entries, which we have had translated into French here, we enclose the equivalent listing in English in case what our translator provided turns out to be quite unintelligible. You can imagine that some of the Industrial Design items, in particular, posed some problems! All measurements throughout have been given in centimeters, and with height preceding width.

We shall of course wish to see proof on everything so please airmail it to us as it comes through, by sections, and we shall return it immediately. I am sure you will agree that even though time is pressing it is essential that the authors have a chance to see their texts and that we have a chance to check all names, etc.

1. Introduction by Edward Steichen, in English, for translation; 2 mimeographed copies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

-2-

Here is the list of what is enclosed:

Section VI: Prints:

1. Introduction by William S. Lieberman, in English, for translation . 2 typed copies.
2. Listing of items (cat.nos. 131-212) in French, mimeographed - 2 copies.
3. Listing of items in English, for use ~~EXTRACTION~~ in controlling the French translation - 1 typed copy.
4. List of the French equivalents used in the listing, and to be used in the introductory text, for the English technical terms. Please note that Mr. Lieberman asks that M. Adhemar at the Bibliotheque Nationale be consulted in regard to a few on which he is in doubt. 2 typed copies.

Section VII: Architecture:

1. Introduction by Henry-Russell Hitchcock and Arthur Drexler, for translation, mimeographed - 2 copies. We are suggesting the title BUILT IN USA * AMERICAN ARCHITECTURE AT MID-CENTURY for this, as we don't much care for "Post-war" and the range in date of the 17 buildings selected is 1949-1952, which seems silly to put just that way.
2. Listing of items (cat. nos. 213-229) in French, mimeographed - 2 copies.
3. Listing of items in English, for use in controlling the French translation: 2 typed copies.
4. Proof of the French text being used on the photographic and text panels in the exhibition, to aid the translator in choice of terminology.

Section VIII: Industrial Design:

1. Introduction by Greta Daniel, in English, for translation: 2 mimeographed copies.
2. Listing of ~~XXXXXX~~ items (cat. nos. 230-387) in French: 2 typed copies.
3. Listing of items in English, for use in controlling the French translation - 2 typed copies.

Section IX: Typographic Design (please note that we wish to use "typographique" to distinguish clearly from the prints, since "graphiques" alone might be ambiguous and include both):

1. Introduction by Mildred Constantine, in English, for translation: 2 mimeographed copies.
2. Listing of items (cat. nos. 388-458) in French: 2 mimeographed copies.
3. Listing of items in English, for use in controlling the French translation: 1 typed copy.

Section X: Photography:

1. Introduction by Edward Steichen, in English, for translation: 2 mimeographed copies.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

-3-

(Section IX X : Photography - cont.)

2. Listing of items (cat. nos. 459-549) in ~~ENGLISH~~ French: 2 typed copies.
3. Listing of items in English, to serve as a control of the French translation: 2 typed copies.

XI: Films:

1. Introduction by Richard Griffith ("The American Film, 1896-1955"), in English, for translation: 2 mimeographed copies. This includes at the end the listing (in French) of the 3 photographic panels (cat. nos. 550, 551, 552) which comprise this section of the exhibition; there is also an attachment giving the names of the titles under which films were released in France -- not by any means always a translation of the English! If there were no such releases we have provided a literal translation.
2. Text of the French text being used on the three panels in this section of the exhibition, so that the terminology used in the introduction can agree with this. As suggested above, M. Langlois may be of help here.

I hope this is all clear; if not please let me know.

On second thought, I shall send the revised table of contents separately by air tomorrow - as you may judge by the calibre of the typing, this is being done by me not by a "real" typist, and the hour is late, the day Sunday....

I had the pleasure of meeting your brother and sister this last week at Edgar Kaufmann's.

Best to you, Darthea - it's good to think of you toiling away for us on the other end of the line!

Fondly,

HELEN M. FRANC
Editorial Associate

Enclosure: Copy for ~~REVISED~~ text, Sections VI-XI of exhibition catalog, "Cinquante Ans d'Art aux Etats-Unis."

CC: Porter McCray
Rose Kolmetz ✓

Helen Franc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

C
P
Y

WESTERN UNION

W U CABLE

C
O
P
Y

171 INFL (IT) SHEET 1

CONFIRMATION OF CABLE FILED BY PHONE

NEW YORK NY FEB 13 1955

IT DARTHEA SPEYER

11 MCCRAY MO AMERICAN EMBASSY PARIS (FRANCE) (VIA WU CABLES)

ALL INTRODUCTIONS AND CATALOGUE LISTS EXCEPT PAINTING SCULPTURE AMERICAN
CATALOGUE AIR MAILED TONIGHT STOP INTRODUCTION IN ENGLISH LISTS IN FRENCH
AND ENGLISH STOP WILL SEND TUESDAY ABOVE OMISSION AND ALL ILLUSTRATIONS
STOP TRANSLATOR PAINTING SCULPTURE ARCHITECTURE SHOULD BE FAMILIAR WITH
ART HISTORICAL TERMS IN TEXT STOP COLOR TRANSPARENCIES SOME COLOR PLATES
FOR ARTICLES AMERICAN AND ORANGERIE SHOWS CONFIRMATION AUTHORS COLOR RE-
PRODUCTION RENAISSANCE BOATING PARTY BY AIR MAIL MONDAY STOP PAINTINGS COLOR
POSTER AMERICAN SHOW CONFIRMATION

INFL (IT) SHEET 2

DARTHEA SPEYER

CONFIRMATION OF CABLE FILED BY PHONE

LEAVES BY AIR WEDNESDAY STOP DRAWINGS AND DESCRIPTION GALLERY CHANGES MUSEE
D'ART MODERNE AIR MAIL WEDNESDAY STOP WILL PROVIDE ERLANDER DOCUMENT OUR IN-
SURANCE COMPANY THIS WEEK CERTIFYING COVERAGE STOP COMMITTEE PREFERS DE
DAVID A TOULOUSE LAUTREC CHEF D'OEUVRES DES COLLECTIONS AMERICAINES STOP
IN AMERICAN POSTER ART GRAPHIQUE MUST READ ART TYPOGRAPHIE STOP AGREE
ESCORTED TRUCK TRANSPORTATION LE HAVRE PARIS STOP POSSIBLY TWO SHIPMENTS
NECESSARY WILL ADVISE DATES THIS WEEK STOP PLEASE ADVISE DATES AND NATURE
FRENCH AND AMERICAN RECEPTIONS BOTH EXHIBITIONS EDGARS RESIGNATION ACCEPTED
THIS WEEK JIMMYS SHOW HANDSOME BEST

PORTER MODERNAHT

1159P

MAIL COPY MUSEUM OF MODERN ART ATTN PORTER MCCRAY 11 WEST 53 ST NYC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

RK

Cat

C O P Y

W U CABLE

C O P Y

1955 FEB 11 PM 5 02

PARIS

LT MCCRAY MODERNART NYK

PLATES AMERICAN SHOW ALL GROUPE AT END STOP ART STYLE

WANTS SOONES ELECTROS MUSEUMS CEZANNE AND VAN GOGH AND

COLOR TRANSPARENCY SLEEPING WYPSY CAN YOU SEND ELECTROS

OR COLOR TRANSPARENCIES OF COLORED PHOTOS WHICH

DEARNONCOURT LEFT HERE SUCH AS CEZANNE BOY RED VEST

CEZANNE BATHERS RENOIRS PHILLIPS REQUIRE AT ONCE

TWENTYFOUR BLACK AND WHITE PHOTOS OTHER IMPRESSIONIST

PAINTINGS CABLE CONFIRMATION

CARTHEA SPEYER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I . A . 543

RK

cat

COPY

COPY

1955 FEB 8 PM 5 02

PARIS AMEMBASSY

LT MCCRAY MODERN ART NYK

RE AMERICAN SHOW CATALOGUES MUST GO TO PRINTERS
TWENTIETH MOST HELPFUL YOU AIRMAIL IMMEDIATELY SOME
INTRODUCTIONS TO START TRANSLATING ERLANGER ASKS IF YOU
WISH CHANGES MADE IN GALLERIES MUSEE MODERNE AIRMAIL.
PLAN INDICATING SUCH CHANGES PLEASE CONFIRM TITLE
ORNINGERIE SHOW

DARTHEA SPEYER

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

CONFIRMATION OF LT CABLE SENT TO:

charges 3.33 plus 3/4 tax

February 3, 1955

SPEYER
AMEMBASSY
PARIS

SPEYER REPORTS PROBLEMS REGARDING POSITION PLATES TWENTIETH
CENTURY CATALOG PLEASE CABLE EXACT NATURE DIFFICULTY AIRMAIL
DIAGRAMS AND FULL INFORMATION ENABLING US SUGGEST POSSIBLE
ALTERNATIVES.

MC CRAY
MODERNART

*Charge: ICE FH 24-54
Musée d'Art Moderne*

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

suggests you thank Mr. Bailes in the manner indicated in your preface and that you also thank Mr. Jaujard in the second paragraph. The only suggestion we both have is that you mention the name of Mr. de Bourbon-Busset. I have inserted this name at the proper spot.

I hope you are feeling much better. It was sad to know you were not in the very best form the last two days you were in Paris.

We have never received the communicate which was to be released at the White House and which Porter said he had mailed us last Friday. We hope to have this in our possession today or tomorrow as we understand it was to be released today by the White House.

To recapitulate concerning the catalogue of the Musée d'Art Moderne there will be 72 illustrations: Peinture et sculpture 32; gravure 8; architecture 12; arts graphiques et arts appliqués 8; photographies 8; cinéma 4. I am practically certain the French will publish a catalogue similar to the Mexican which you prefer.

Larry Morris departs from France February 1st on the "America". He will be in New York City February 7. He said you had mentioned to him you would be able to arrange for him to meet a few interesting

Paris

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I . A . 543

COPY

U. S. Information Service

Cultural Relations Section

41 rue du Faubourg Saint-Honoré
Paris 8

January 19, 1955

Mr. Rene d'Harnoncourt
Director
The Museum of Modern Art
11 West 53 Street
New York 19, N.Y.

Dear Rene:

Attached are copies of two letters from Association Francaise d'Action Artistique concerning the two shows. You will note that it is necessary for the text of the catalogue and the illustration in color for the poster, for the XXth century exhibition, to be in Mr. Gobin's hands by February 15. The entire text therefore should be in my possession at least by February 11.

You will note that the text for the exhibition "De David a Gauguin" must be in Mr. Gobin's hands by March 15. All this material must be in my possession at least 5 days before that date.

I discussed the first part of your preface to the XXth Century exhibition today with Mme. Saubique. She thinks it is excellent. She suggests you thank Mr. Salles in the manner indicated in your preface and that you also thank Mr. Jaujard in the second paragraph. The only suggestion we both have is that you mention the name of Mr. de Bourbon-Busset. I have inserted this name at the proper spot.

I hope you are feeling much better. It was sad to know you were not in the very best form the last two days you were in Paris.

We have never received the communique which was to be released at the White House and which Porter said he had mailed us last Friday. We hope to have this in our possession today or tomorrow as we understand it was to be released today by the White House.

To recapitulate concerning the catalogue of the Musee d'Art Moderne there will be 72 illustrations: Peinture et sculpture 32; gravure 8; architecture 12; arts graphiques et arts appliques 8; photographie 8; cinema 4. I am practically certain the French will publish a catalogue similar to the Mexican which you prefer.

Larry Morris departs from France February 1st on the "America". He will be in New York City February 7. He said you had mentioned to him you would be able to arrange for him to meet a few interesting

Rose Kelmitz
Musee d'Art Moderne
Spuy
cat
(after camp)

Paris

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-2-

Brazilians. He will only be in town on the 7th and I would deeply appreciate anything you can do for him.

I am expecting constant communications from you. My very best to you as always.

Sincerely,

Darthea Speyer
Assistant Cultural Officer

PS: I have discussed today with "Arts" about publishing a special section on each show the date each one opens. "Arts" would like to know as soon as possible who will write the article for each show. Please let me know about this at once. Each article should be 12 typed pages, double space. I told "Arts" a member of the Museum of Modern Art in New York would write the article for the XXth century American show. Let me know as soon as possible who will write the article for the XIXth century show. "Arts" plans probably a two page illustrated section on each show.

Enc. 3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

SUGGESTIONS FOR D'HARNONCOURT INTRODUCTION ATTACHED TO
LETTER FROM D. SPEYER January 19, 1955

The Museum of Modern Art of New York considers itself fortunate to be enjoying once again the hospitality of its sister institution in Paris, whose name and aims are so akin to its own. The two museums have frequently been linked in close cooperation, particularly by the generous loans of the works of French artists which the Musée d'Art Moderne has granted to many of our exhibitions held in New York. To Mr. Jean Cassou, Conservateur en Chef du Musée National d'Art Moderne, we express our heartfelt gratitude for his frequent courtesies in the past, and for the present opportunity to make better known to the French public a cross-section of the American arts of the 20th century. We are also indebted to Mr. Georges Salles, Directeur des Musées de France, for cordially opening to us the doors of one of the great museums under his administration.

This exhibition CINQUANTE ANS D'ART CONTEMPORAIN AUX ETATS-UNIS was organized in response to the gracious invitation of Mr. Jacques Jaujard, Directeur General des Arts et des Lettres (at the Ministry of Education), who conceived the project in a spirit of international friendship. In presenting this broad survey of contemporary arts in the United States, we hope that we may in some measure fulfill his desire to further an understanding between our two nations. We are indebted also to M. Jacques de Bourbon-Busset, Directeur Generale des Relations Culturelles au Ministère des Affaires Etrangères, and to the Association Française d'Action Artistique under the direction of Mr. Philippe Erlanger, for facilitating in many ways the carrying out of this enterprise.

It is also to indicate the pleasant surprise to the presentation which results in Paris. We hope that these elements will be particularly useful to artists on our part regarding their not original ally been surprised.

(3) Mr. d'Harnoncourt will be in charge of the complete catalog of the collection and will indicate whether or not the transportation from Le Havre to be by truck or rail.

(4) In order to simplify the operations of unloading and unloading, the collection should be arranged in the central museum-transport, 21 rue de Valenciennes, Paris, 10th.

(5) In view of the great number of objects to be shown, it would be desirable for the collection to arrive in Paris during the first days of March, in order that the Musée National d'Art Moderne and M. d'Harnoncourt may have ample time for the installation.

(6) Mr. d'Harnoncourt is to send to the head of the catalogue, the photographs to be used for illustrations, and the color photograph to be used for the poster to be used for the exhibition.

(7) The transportation of the collection will be done in March 1955. The collection will be in Paris during the first days of March. The collection will be in Paris during the first days of March. The collection will be in Paris during the first days of March.

(8) The transportation of the collection will be done in March 1955. The collection will be in Paris during the first days of March. The collection will be in Paris during the first days of March.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

COPY

TRANSLATED FROM THE FRENCH

ASSOCIATION FRANÇAISE
D'ACTION ARTISTIQUE

Paris, January 18, 1955

Re: Exhibition of Twentieth Century
American Art

Mademoiselle Barthea Speyer
Assistant Cultural Officer
Embassy of the U.S.A.
41 rue du Faubourg St. Honoré
Paris VIII

Dear Mademoiselle:

Following the interviews I recently had with Mr. d'Harnoncourt and you, I am happy to outline for you below the various points concerning the organization, at the Musée National d'Art Moderne, of the exhibition: "50 Years of Contemporary Art in the United States."

- (1) Since the catalogue is to be, at your request, much more elaborate than was anticipated, we should be happy to receive financial assistance from the American Cultural Services in Paris. (This catalogue will include 72 pages of reproductions, which will be distributed, according to category, throughout the text.)
- (2) Mr. d'Harnoncourt is to send us a plan for the installation of the collection in the Galerie Wilson and the first floor of the Musée National d'Art Moderne. Mr. d'Harnoncourt is also to indicate the elements indispensable to the presentation which should be foreseen. We hope that these elements will be sufficiently simple to obviate on our part expenses which have not originally been foreseen.
- (3) Mr. d'Harnoncourt will let us know the approximate cubage of the collection and will indicate whether he wishes transportation from Le Havre to be by truck or rail.
- (4) In order to simplify the operations of transit and customs, the collection should be addressed to the Société Express-Transport, 27 rue de Flandre, Paris, XIXème.
- (5) In view of the great number of objects to be shown, it would be desirable for the collection to arrive in Le Havre during the first days of March, in order that the Musée National d'Art Moderne and M. d'Harnoncourt may have ample time for the installation.
- (6) Mr. d'Harnoncourt is to send us the text of the catalogue, the photographs to be used for illustrations, and the color photograph to be used for the poster, by about February 15th.
- (7) The presentation to the Press could take place on March 29th from 11 a.m. to 1 p.m. and the official inauguration on March 30 at 11 a.m. The Grande Opening could take place on the afternoon of the same day at 3 o'clock.

Please accept, Mademoiselle, the expression of my most distinguished sentiments.

The Director

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

PK. free *McCray*

THE MUSEUM OF MODERN ART

Date March 3, 1955

To: DOROTHY MILLER

Re: MUSEE D'ART MODERNE EXHIBITION

From: HELEN FRANC

Cable from Paris re: Catalog

We have heard from Paris that they have condensed the number of plates for the painting and sculpture section by making 9, rather than 5, plates, carry 2 illustrations each, as in your original layout. This has enabled them to save 4 plates.

This information was in a cable so we have no idea how the combination was effected.

Porter suggests that as soon as you reach Paris you get in touch with Darthea Speyer, who is leaving from Miami the same day you leave from New York, and ask if you can drop around to check the layout. If you can't reach Darthea at once, try Mr. Moody at the Embassy who was acting in her absence and who signed the cable giving Porter this information.

HMF

cc McCray
Franc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

WESTERN
UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

WUTO30 26 PD INTL FR=N PARIS VIA WUCABLES MAR 3 1530=

AY MODERNART, (MODERNART, THE MUSEUM OF MODERN ART)=NYK=

Cal

Musée d'Art Moderne

EVERYTHING ACCORDING TO YXXX TO YOUR WISHES EXCEPT SECTION

PAINTING SCULPTURE NINE PAGES WITH TWO ILLUSTRATIONS INSTEAD

~~WITH~~ FIVE STOP ROUSSEAU ARTICLE URGENTLY NEEDED=MOODY=

OF

1027A..T

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

13c. Wind Clouds, Dusk. 1948.

Watercolor. 33.6 x 47.1mm (1 3/4 x 1 8/12 mm)

LENT ANONYMOUSLY.

13d. Washington Square, Evening. 1950.

Washington Square, le soir

Watercolor. 50.2 x 38.1mm (1 9/16 x 1 5/16 mm)

LENT ANONYMOUSLY.

13e. Connecticut. 1950.

Watercolor. 28 x 46.3mm (1 1/8 x 1 8/16 mm)

LENT ANONYMOUSLY.

13f. Two Yachts. 1951.

Deux yachts

Watercolor. 30.7 x 48.9mm (1 2/8 x 1 9/16 mm)

LENT ANONYMOUSLY.

13g. Factory, Manhattan. 1952.

Usine, Manhattan

Watercolor. 30.5 x 47.3mm (1 2/16 x 1 8/16 mm)

LENT ANONYMOUSLY.

see page 2

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

CLASS OF SERVICE

This is a full-rate Telegram or Cablegram unless its deferred character is indicated by a suitable symbol above or preceding the address.

COPY

WESTERN
UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter

NL=Night Letter

LT=Int'l Letter Telegram

VLT=Int'l Victory Ltr.

The filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

LT

SPEYER
AMEMBASSY
PARIS

2/3/55

SPEYER REPORTS PROBLEMS REGARDING POSITION PLATES TWENTIETH
CENTURY CATALOG PLEASE CABLE EXACT NATURE ~~XXXXXXXXXXXX~~ DIFFICULTY
AIRMAIL DIAGRAM AND FULL INFORMATION ENABLING US SUGGEST
POSSIBLE ALTERNATIVES.

MC GRAY
MODERNART

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

13c. Wind Clouds, Dusk. 1948.

Watercolor. 33.6 x 47.3mm (1 3/4 x 1 8/12 mm)

LENT ANONYMOUSLY.

13e. Washington Square, Evening. 1950.

Watercolor. 50.2 x 38.1mm (1 9/4 x 1 5/4 mm)

LENT ANONYMOUSLY.

13d. Connecticut. 1950.

Watercolor. 28 x 46.3mm (1 1/4 x 1 8/4 mm)

LENT ANONYMOUSLY.

13f. Two Yachts. 1951.

Watercolor. 30.7 x 48.9mm (1 2/8 x 1 9/4 mm)

LENT ANONYMOUSLY.

13g. Factory, Manhattan. 1952.

Watercolor. 30.5 x 47.3mm (1 2/8 x 1 8/8 mm)

LENT ANONYMOUSLY.

see page 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date Feb. 12. 1955

To: Helen Franc

Re: Catalog -American show

From: Dorothy Miller

Dear Helen:

Here is the catalog data for the Feininger watercolors replacing the Kaufmann loan:

13a. Odd World Architecture. 1942.

Watercolor. 47 x 30.6cm (18 1/2 x 12 1/4 in.)

LENT ANONYMOUSLY.

13b. Manhattan, over the Roofs. 1948.

Watercolor. 30.5 x 47cm (12 x 18 1/2 in.)

LENT ANONYMOUSLY.

13c. Wind Clouds, Dusk. 1948.

Watercolor. 33.6 x 47cm (13 1/4 x 18 1/2 in.)

LENT ANONYMOUSLY.

13d. Washington Square, Evening. 1950.

Watercolor. 50.2 x 38.1cm (19 3/4 x 15 in.)

LENT ANONYMOUSLY.

13e. Connecticut. 1950.

Watercolor. 28 x 46.3cm (11 x 18 1/4 in.)

LENT ANONYMOUSLY.

13f. Two Yachts. 1951.

Watercolor. 30.7 x 48.9cm (12 1/8 x 19 1/4 in.)

LENT ANONYMOUSLY.

13g. Factory, Manhattan. 1952.

Watercolor. 30.5 x 47.3cm (12 x 18 3/8 in.)

LENT ANONYMOUSLY.

see page 2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Cont. Art of the 20th C.

Painting and Sculpture

2

WINTHROP (cont'd)

13. Group of 13h. Uncharted. 1954.

a. Old World. Watercolor. 29.5 x 46.7 cm. (11 5/8 x 18 3/8 in.)
47 x 30.5 cm. LENT ANONYMOUSLY.

b. Manhattan Over the Sea. 1948.

30.5 x 47 cm. (12 x 18 1/2 in.)

c. Wind Clouds, Dusk. 1948.

33.5 x 47 cm. (13 1/4 x 18 1/2 in.)

d. Remembrance. 1950.

28 x 46.3 cm. (11 x 18 1/4 in.)

e. Washington Square, Evening. 1950.

30.2 x 36.1 cm. (12 1/4 x 15 in.)

f. Two Yachts. 1951.

30.7 x 48.9 cm. (12 1/8 x 19 1/4 in.)

g. Factory, Manhattan. 1952.

30.5 x 47.3 cm. (12 x 18 5/8 in.)

h. Uncharted. 1954.

29.5 x 46.7 cm. (11 5/8 x 18 3/8 in.)

LENT ANONYMOUSLY

Handwritten: Less direction
11 5/8 x 18 3/8

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

Amer. Art of the XX Cent.

Painting and Sculpture

- 3 -

FEININGER Lyonel (cont'd)

13. Group of eight watercolors.

a. Old World Architecture. 1942.

47 x 30.6 cm. (18 1/2 x 12 1/4 in.)

b. Manhattan over the Roofs. 1948.

Helen 30.5 x 47 cm. (12 x 18 1/2 in.)

To: c. Wind Clouds, Dusk. 1948.

From: 33.6 x 47 cm. (13 1/4 x 18 1/2 in.)

d. Connecticut. 1950.

For 28 x 46.3 cm. (11 x 18 1/4 in.) C/E), the following change in credit line:

e. Washington Square, Evening. 1950.

The Philip Johnson painting (C/E) should read:

50.2 x 38.1 cm. (19 3/4 x 15 in.)

(Gift of Philip U. Johnson, 1955)

f. Two Yachts. 1951.

instead of the temporary credit you now have: (Museum of Modern Art, 1955).

30.7 x 48.9 cm. (12 1/8 x 19 1/4 in.)

g. Factory, Manhattan. 1952.

30.5 x 47.3 cm. (12 x 18 5/8 in.)

h. Uncharted. 1954.

29.5 x 46.7 cm. (11 5/8 x 18 3/8 in.)

LENT ANONYMOUSLY, 93, 96, 122, 123, 130, 136

Notes - 200

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Porter McCray
Helen Franc
Dorothy Dudley

To: Publicity

From: Tish Howe

Date: February 8, 1955

Re: Paris show, catalog of Amer. ptgs. -
Guston credit line

For all your assorted lists (four in C/E), the following change in credit line:

The Philip Guston painting (# 89) should read:

(Gift of Philip G. Johnson, 1955)

instead of the temporary credit you now have: (Museum of Modern Art, 1955).

Stephen Clark - #59

Philip Goodwin - #25

General Goodyear - #54

Marxes - #140

Mrs. Rockefeller 3rd - #109

Nelson Rockefeller - ## 84, 93, 96, 122, 123, 130, 138

Sobys - #80

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date February 3, 1955

Porter McCray ✓
To: Helen Franc

Re: Paris show - Gorky addition

From: Tish Howe

The second Gorky for Dorothy's show (new # 86) is:

86. The Plough and the Song. 1947. Oil on burlap, 52 1/8 x 64 1/4"
(132.5 x 163.2 cm.)

Lent anonymously. Photo: Baker 6246

T

Stephen Clark - #59

Philip Goodwin - #25

General Goodyear - #54

Marxes - #140

Mrs. Rockefeller 3rd - #109

Nelson Rockefeller - ## 84, 93, 96, 122, 123, 130, 138

Sobys - #80

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date February 2, 1955

To: Porter McGraw
Helen Franc

Re: Paris show -

From: Tish Howe

Change of title (Noguchi)

We have just learned that the Marxes' Noguchi (# 140 on our list)
is not called "Atomic Head" but:

Okame Met the Atom.

Stephen Clark - #59

Philip Goodwin - #25

General Goodyear - #54

Marxes - #140

Mrs. Rockefeller 3rd - #109

Nelson Rockefeller - ## 84, 93, 96, 122, 123, 130, 138

Sobys - #80

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 31, 1955

Porter McCray
To: Helen Franc

Re: Paris show list -

From: Dorothy Miller

titles for lenders

Dear Porter and Helen:

Alfred has suggested that we should identify the lenders to the Paris show. Would you therefore please make the following additions after their names?

- (#18) Walter Bareiss: Member of Junior Council of the Museum of Modern Art
- (#15) Edgar Kaufmann: Director of the Good Design Project of the Museum of Modern Art
- (#81) Burdens: President of the Museum of Modern Art

and add the description "Trustee of the Museum of Modern Art" after the following:

Stephen Clark - #59

Philip Goodwin - #25

General Goodyear - #54

Marxes - #140

Mrs. Rockefeller 3rd - #109

Nelson Rockefeller - ## 84, 93, 96, 122, 123, 130, 138

Sobys - #80

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 31, 1955

Porter McCray
To: Helen Franc

Re: Paris show -

From: Tish Howe

date of Lachaise

Lincoln Kirstein has given us the date of:

1932

for Nelson Rockefeller's Torso by Lachaise (# 130 on our list).

In fact he says he gave it to Nelson!

As you know, the Gorky Garden (# 86) has also been eliminated.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 31, 1955

To: Helen Franc

Re: Paris show credit line -

From: Tish Howe

Goodyear

Dear Helen:

At Dorothy's request I phoned Conger Goodyear's secretary to ask whether he always wanted to be credited as "General."

I explained that we had things in the Collection acquired as gifts or thru a purchase fund before Mr. Goodyear was a General, so that these are all credited to plain Mr. G. On the other hand, we are borrowing for the Paris show a Burchfield from Mr. Goodyear's own collection & this has been credited to the "General."

Miss Manthey said several times that he doesn't care in the least whether he is called "General" or not!

Dorothy therefore suggests that we keep the "General" on his own Burchfield (# 54) but use simply "A. Conger Goodyear" on the gifts and Purchases (## 32, 83, 87).

As you know, the Gorky Garden (# 86) has also been eliminated.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 31, 1955

Porter McCray
To: Helen Franc

Re: Paris show -

From: Tish Howe

dimensions

Two works for which I did not have dimensions at the time of typing have now come in:

- #111 Tomlin (Vassar) - 60 x 48" (152.5 x 122 cm.)
- #140 Noguchi (Marx) - 9 1/2" high (24 cm.)

As you know, the Gorky Garden (# 86) has also been eliminated.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date Jan 28 '55

To: Pearl Woeller
Rose Kolmetz

From: Tish Howe

Re: Tomlin & Rothko mixup with
~~Baker (both paintings ex-Mrs. R.,~~
now owned by Vassar)

The Rothko painting of which Baker sent us 3 prints (#7211) is an unknown painting which we can't identify.

I find that the negative was lost of the Rothko we are interested in for the Paris show — Number 1, 1949.

On the Tomlin — Number 4, 1952 — Betty Parsons thought it had been photographed but since Baker has no # she must be mistaken. (This picture was never borrowed by the Museum, so we have no record of a photo.)

Dorothy has asked Porter, who thinks both paintings should be photographed for the Paris show. We are therefore arranging with Sunami to have them taken.

As you know, the Gorky Garden (# 86) has also been eliminated.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 28 '55

Porter McCray
Helen Franc
To: Helen Franc

Re: Correction to Paris list -

From: Tish Howe

Tomlin date

The Tomlin Number 4 (lent anonymously), #111 on the list, has just come in and is dated 1952. This needs to be corrected on the lists, which read 1953.

As you know, the Gorky Garden (# 86) has also been eliminated.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Porter McCray
Helen Franc
Virginia Pearson

To: Dorothy Dudley

From: Dorothy Miller

Date: January 27, 1955

Re: American show for Paris -
Eliminations

The following works of art are additional eliminations from the list typed Jan. 20:

- #5 Demuth Flowers
- #14(new) Feininger The Old Sea
- #52 Burchfield East Wind
- #56 Gropper Senate
- #60 Lawrence Migration series
- #67 Shahn Self when young
- #88 Gottlieb Ebb Tide (NAR)

As you know, the Gorky Garden (# 86) has also been eliminated.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date January 26, 1955

To: Porter McCray
Helen Franc

Re: Corrections on Paris list

From: Tish Howe

Dear Porter and Helen:

Since typing the Paris list of Ptg. & Sc., the following changes have been made. Would you please make the corrections on the 3 uncorrected copies you already have?

- Page 2 Feininger: delete The Disparagers (old # 12) and Dawn (old #14).
Add: #14. The Old Sea. 1952. Watercolor, 11 3/4 x 18 1/2"
(29.18 x 47 cm.) Lent by Edgar Kaufmann, Jr., New York, New York. (no photo)
Correct title of Church on the Cliff to:
Church on the Cliff, I-VIII. 1953. Series of eight...
- Page 14 Barala, credit: (29.18 x 47 cm.) Lent by Edgar Kaufmann, Jr., New York, New York. (no photo)
Correct title of Church on the Cliff to:
Church on the Cliff, I-VIII. 1953. Series of eight...
- Page 16 Friedman: After "Born" add: "New York, New York"
Correct credit to: "(Gift of Dr. etc." and delete "by exchange"
- Page 17 Lypton, change to: 34" high, 25" wide (86.4 cm. x 63.5 cm.)
- Page 3 Marin #23, delete (by exchange)
- Page 5 Spencer #35, delete (by exchange)
- Page 6 ##45-48 eliminated
- Page 7 Burchfield #53, delete (by exchange)
- Page 8 Levine credit should read:
(Painted for the WPA Federal Art Project of the U. S. Government)
E.L. 38.2926. Photo: S-2308
- Page 10 Graves #77, delete (by exchange)
1941
- Page 11 Sterne, add date "1916" after "To U.S.A."
- Baziotes #84 Change to:
Jungle. 1951. Oil on canvas, 50 x 60 1/8" (127 x 152.7 cm.)
Lent by Nelson A. Rockefeller. Photo: Kootz (Rainford)
- Gorky #86, credit to read:
(Gift of Wolfgang, etc. and delete (by exchange)
- Guston add after "Canada" ", of Russian parentage,"
" " "To U.S.A." date "1916".
" credit: "(Museum of Modern Art, 1955)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

THE MUSEUM OF MODERN ART

Date _____

To: _____ Re: _____

From: approximately 40 years, with the exception of the few works done before

The painting and sculpture sections of the exhibition cover approximately 40 years, with the exception of the few works done before the famous New York Armory Show of 1913. The exhibition begins with a brief preamble consisting of paintings by the so-called modern primitives, naive or popular artists like Pickett and Kane who at their best hold their own with professional artists. This is followed by the older painters who had worked in Europe and who carried the modern movement in the United States.

Page 13 Pollock #99, delete (by exchange)
Salemne. Add: Died 1955.

Page 14 Barela, credit: (Made for the WPA Federal Art Project of the U. S. Government)
Kane #115, After "Oil on" add: canvas over...

Page 16 Lassaw, after "Born Egypt" add ", of Russian parentage,"

Page 17 Lipton, change to read: 1953. Nickel-silver over steel, ~~247~~ 247
34" high, 25" wide (86.4 cm. x 63.5 cm.)

Nadelman #136, delete (by exchange)
Noguchi #139, change title to: Even the Centipede.
add after "(earthenware)," the size "163 3/8" high
(415 cm.)"

Page 18 Zorach, deleted (and by exchange)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

The exhibition of American Painting and Sculpture
is drawn from the Museum of Modern Art's own collection supplemented

The painting and sculpture sections of the exhibition cover approximately 40 years, with the exception of the few works done before the famous New York Armory Show of 1913. The exhibition begins with a brief preamble consisting of paintings by the so-called modern primitives, naive or popular artists like Pickett and Kane who at their best hold their own with professional artists. Then follow the older painters who had worked in Europe and who founded the modern movement in the United States. The earliest of these is Prendergast, then come Marin, Weber, Demuth, Stella, Russell, Macdonald-Wright, Hartley, and the younger men, Davis and Kuniyoshi. Sculptors of this generation in America are Zorach, Lachaise and Nadelman.

The next sections are devoted to the realist and romantic traditions, which have always been strong in American art. Fact and a romanticism of the commonplace are to be found in painters of the American scene such as Hopper and Burchfield, social comment and satire in Shahn, Levine and Blume, sentiment and hard fact in Wyeth. An explicit romanticism appears in MacIver and Bloom, and in the mystic images of Graves.

The remarkable development of the last decade in the field of abstract art is illustrated by the work of Tobey, Gorky, deKooning, Pollock, Baziotes, Motherwell, Rothko, Tomlin, Kline and others. Paralleling the work of these painters is sculpture by Roszak, Ferber, Lassaw, Hare, and Lipton, preceded in the 1930s by the highly original work of Calder.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Section I *Pty & Savings for Musée d'Art Moderne*

The exhibition of American Painting and Sculpture is drawn from the Museum of Modern Art's own collection supplemented by a number of loans from the collections of the Museum's Trustees. The show is not historic in plan but is arranged roughly to reveal four or five principal directions of American art some of which seem very new while others obviously spring from 19th century traditions. Unlike the 12 Americans shown in the Musée d'Art Moderne last year the present exhibition includes over 70 artists. ^{Many} ~~Most~~ of these are represented by 2 or 3 works but a few are to be seen in 8 or 10 examples either because they seem of exceptional quality of because their work is still little known in France.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

er. Art of the XX Cent.

Painting and Sculpture

- 3- *a*

FEININGER Lyonel (cont'd)

13. Group of eight watercolors.

a. Old World Architecture. 1942.

47 x 30.6 cm. (18 1/2 x 12 1/4 in.) S-13.130

b. Manhattan over the Roofs. 1948.

30.5 x 47 cm. (12 x 18 1/2 in.) S-13.131

c. Wind Clouds, Dusk. 1948.

33.6 x 47 cm. (13 1/4 x 18 1/2 in.) S-13.131

d. Connecticut. 1950.

28 x 46.3 cm. (11 x 18 1/4 in.) S-13.132

e. Washington Square, Evening. 1950.

50.2 x 38.1 cm. (19 3/4 x 15 in.) S-13.130

f. Two Yachts. 1951.

30.7 x 48.9 cm. (12 1/8 x 19 1/4 in.) S-13.131

g. Factory, Manhattan. 1952.

30.5 x 47.3 cm. (12 x 18 5/8 in.) S-13.132

h. Uncharted. 1954.

29.5 x 46.7 cm. (11 5/8 x 18 3/8 in.) S-13.132

LENT ANONYMOUSLY

MARIN, John. Born Rutherford, New Jersey 1870s. Died 1953.

23. Green Mountain across the Bay. 1922. Watercolor, 20 1/4 x 28 1/2 in.

(43.8 x 72.5 cm.) (Gift of Mrs. John D. Rockefeller, Jr. (Acquired through the

16.36. Photo: S-1265

23. Lower Manhattan (Composing Derived from Top of Woolworth). 1922.

Watercolor, 22 1/8 x 24 1/2 in. (56 x 61.3 cm.) (Acquired through the

Willie F. Bliss Bequest, 1943. Photo: S-6021

*photos
2 x 2
not in
order*

*INSERT
MAN RAY
from
copy
page*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

3.

in 1877 in
 HARTLEY, Marsden. Born Lewiston, Maine 1877. Died 1943.

15. 18. The Lost Felice. 1939-40. Oil on canvas, 40 x 30" (101.6 x 76.2 cm.)

ident → Lent by Mr. Walter Bareiss, Greenwich, Connecticut. Photo: Rainford
 (Walker neg. 233)

16. 19. Evening Storm, Schoodic, Maine. 1942. Oil on composition board,
 30 x 40" (76.2 x 101.6 cm.) (Acquired through the Lillie P. Bliss
 Bequest, 1943.) 66.43. Photo: S-4895

in 1893 in
 KUNIYOSHI, Yasuo. Born Japan 1893. To U.S.A. 1906. Died 1953.

17. 20. Self Portrait as a Golf Player. 1927. Oil on canvas, 50 1/4 x 40 1/4"
 (127.6 x 102.2 cm.) (Mrs. John D. Rockefeller, Jr. Purchase Fund, 1938.)
 293.38. Photo: S-2299

18. 21. Upside Down Table and Mask. 1940. Oil on canvas, 60 1/8 x 35 1/2"
 (152.7 x 90 cm.) (Acquired through the Lillie P. Bliss Bequest, 1944.)
 125.44. Photo: Colten 1213 (Downtown Gallery neg.)

in 1890 in
 MACDONALD-WRIGHT, Stanton. Born Charlottesville, Virginia 1890.

19. 22. Synchrony. 1917. Oil on canvas, 31 x 24" (78.7 x 61 cm.) (Given
 anonymously, 1949.) 346.49. Photo: S-9664

in 1870 in
 MARIN, John. Born Rutherford, New Jersey 1870. Died 1953.

20. 23. Camden Mountain across the Bay. 1922. Watercolor, 17 1/4 x 20 1/2"
 (43.8 x 52 cm.) (Gift of Mrs. John D. Rockefeller, Jr. (by exchange), 1936.)
 16.36. Photo: S-1265

23. 24. Lower Manhattan (Composing Derived from Top of Woolworth). 1922.
 Watercolor, 21 5/8 x 26 7/8" (55 x 68.3 cm.) (Acquired through the
 Lillie P. Bliss Bequest, 1945.) 143.45. Photo: S-6074

INSERT
 MAN RAY
 from
 next
 page

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

40

MARIN (cont'd)

24. 25. White Mountain Country, Summer -- Franconia Range, The Mountain, Number 2.

1927. Watercolor. 16 1/2 x 20 7/8" (42 x 53 cm.)

Lent by Philip L. Goodwin. Photo: S-11.719

New York, New York.

25. 26. Buoy, Maine. 1931. Watercolor. 14 3/4 x 19 1/4 (37.5 x 49 cm.)

(Gift of Philip L. Goodwin, 1934.) 170.34. Photo: S-847

PRENDERGAST, Maurice. Born Newfoundland 1859. To U.S.A. 1861. Died 1924.

26. 27. The Lagoon, Venice. 1898. Watercolor. 11 1/8 x 15 3/8" (28.3 x 39 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1945.) 168.45. Photo: S-6460

27. 28. The East River. 1901. Watercolor. 13 3/4 x 19 3/4" (35 x 50.2 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935.) 132.35. Photo: S-1046

28. 29. April Snow, Salem. 1906-07. Watercolor. 14 3/4 x 21 5/8" (37.5 x 55 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935.) 129.35. Photo: S-1034

29. 30. Acadia. 1922. Oil on canvas. 31 3/4 x 37 1/2" (80.5 x 95.3 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945.) 167.45. Photo: S-6487

MAN RAY Born Philadelphia, Pennsylvania 1890.

30. 31. The Rope Dancer Accompanies Herself with her Shadows. 1916. Oil on

canvas. 52 x 73 2/8" (132 x 186.4 cm.) (Gift of G. David Thompson, 1954.)

33.54. Photo: S-12.789

31. 32. Admiration of the Orchestrelle for the Cinematograph. 1919. Air brush.

26 x 21 1/2" (66 x 54.6 cm.) (Gift of A. Conger Goodyear, 1937.) 231.37.

Photo: S-2026

RUSSELL, Morgan. Born New York, New York 1886. Died 1953.

30. 33. Synchromy. 1913? (erroneously dated 1911.) Oil on canvas. 14 1/2 x 10 5/8"

(36.8 x 27 cm.) (Mrs. Wendell T. Bush Fund, 1951.) 21.51. Photo: S-10.461

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

RUSSELL (cont'd)

31. ~~34.~~ Synchromy Number 3: Color Counterpoint. 1913. Oil on canvas mounted on cardboard. ~~10 1/4 x 11 7/8"~~ (26 x 30.2 cm.) (Given anonymously, 1951.)
~~149.51. Photo: S-10.744~~

SPENCER, Niles ^{in 1893 in} Born Pawtucket, Rhode Island 1893. Died 1952.

- ✓ 32. ~~35.~~ City Walls. 1921. Oil on canvas. ~~39 3/8 x 28 3/4"~~ (100 x 73 cm.)
 (Given anonymously (by exchange), 1936.) 25.36. Photo: S-1969

- ✓ 33. ~~36.~~ In Fairmont. 1951. Oil on canvas. ~~65 1/2 x 41 1/2"~~ (166.5 x 105.5 cm.)
 Photo: S-11.905 (Given anonymously, 1953)

STELLA, Joseph ^{in 1877 in} Born Italy 1877. To U.S.A. 1900. Died 1946.

- ✓ 34. ~~37.~~ Factories. 1918. Oil on burlap. ~~56 x 46"~~ (142.2 x 116.8 cm.)
 (Acquired through the Lillie P. Bliss Bequest, 1943.) 756.43. Photo: S-4980

STETTMEYER, Florine ^{in 1881 in} Born New York, New York. Died 1944.

- ✓ 35. ~~38.~~ Family Portrait Number 2. 1933. Oil on canvas. ~~46 x 64 1/2"~~ (116.8 x 163.8 cm.)
 (Gift of Miss Ettie Stettmeier, 1951.) Photo: Juley-8

WEBER, Max ^{in 1881 in} Born Russia 1881. To U.S.A. 1891.

36. ~~39.~~ The Geranium. 1911. Oil on canvas. ~~39 7/8 x 32 1/4"~~ (101.3 x 82 cm.)
 (Acquired through the Lillie P. Bliss Bequest, 1944.) 18.44. Photo: S-5124

- ✓ 37. ~~40.~~ The Two Musicians. 1917. Oil on canvas. ~~40 1/8 x 30 1/8"~~ (102 x 76.5 cm.)
 (Acquired through the Richard D. Brixey Bequest, 1944.) 19.44. Photo: S-5125

- ✓ 38. ~~41.~~ Interior with Figures. 1918. Gouache. ~~4 7/8 x 4 1/2"~~ (12.4 x 11.5 cm.)
 (Bequest of Richard D. Brixey, 1943.) 116.43. Photo: S-5116

- ✓ 39. ~~42.~~ The Flower Pot. 1930. Gouache. ~~4 1/4 x 6 1/4"~~ (10.8 x 15.9 cm.)
 (Gift of Mrs. John D. Rockefeller, Jr., 1940.) 223.40. Photo: S-3971 (1 of 4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

6.

WEBER (cont'd)

✓ 40. ~~43~~ Sleep. 1930. Gouache, $4\frac{1}{4} \times 6\frac{1}{2}$ " (10.8 x 16.5 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1940.) 227.40. Photo: S-5085

✓ 41. ~~44~~ Wonderment. 1930. Gouache, $7 \times 4\frac{1}{8}$ " (17.8 x 10.5 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1940.) 229.40. Photo: S-3971 (1 of 4)

45-48 ~~42~~ The Eternal City. 1934-37. Oil on composition board (masonite), $32 \times 21\frac{1}{2}$ " (81.3 x 54.6 cm.) (Mrs. Simon Guggenheim Fund, 1942.) 574.42.

44. ~~41~~ The First Hepatosis. 1918. Watercolor, $21\frac{1}{2} \times 27\frac{1}{2}$ " (54.6 x 69.8 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1935.) 43.35. Photo: Jaley-165

OUT 42. The East Wind. 1933. Watercolor, 18×22 " (45.7 x 56 cm.) (Gift of Mrs. H. Murray Crane, 1934.) 167.34. Photo: S-249

✓ 45. ~~45~~ The Interurban Line. 1920. Watercolor, $14\frac{3}{4} \times 20\frac{3}{4}$ " (37.5 x 52.7 cm.) (Gift of Mrs. John D. Rockefeller, Jr. by arrangement, 1936.) 4.36. Photo: S-2264

✓ 46. ~~46~~ Procession. 1928. Watercolor, $32\frac{3}{4} \times 48\frac{1}{2}$ " (80.6 x 108 cm.)

OUT 47. ~~47~~ Gift by General A. Conger Goodyear. Photo: Jaley-35

Clarance H. Born Portsmouth, Ohio 1904.

47. 35. Jane Reed and Clara Hart. 1941. Oil on canvas, 36×48 " (91.5 x 124.3 cm.) (Mrs. Simon Guggenheim Fund, 1942.) 35.42. Photo: S-3124

GROTH, William Born New York, New York 1897.

OUT 56. The Senate. 1934. Oil on canvas, $25\frac{1}{8} \times 35\frac{1}{8}$ " (63.8 x 89.2 cm.) (Gift of A. Conger Goodyear, 1936.) 108.34. Photo: S-2124

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

II. Realist Tradition: Fact, Satire, Sentiment

in 1906 in
BLUME, Peter. Born Russia 1906. To U.S.A. 1911.

42-49. Parade. 1930. Oil on canvas, 49 1/4 x 56 3/8" (125.1 x 143.2 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1935.) 29.35. Photo: Juley-365

43-50. The Eternal City. 1934-37. Oil on composition board (masonite), 34 x 47 7/8" (86.3 x 121.6 cm.) (Mrs. Simon Guggenheim Fund, 1942.) 574.42.
Photo: S-4590

in 1893 in
BURCHFIELD, Charles. Born Ashtabula Harbor, Ohio 1893.

44-51. The First Hepaticas. 1918. Watercolor, 21 1/2 x 27 1/2" (54.6 x 69.8 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1935.) 43.35. Photo: Juley-165

OUT 52. The East Wind. 1918. Watercolor, 18 x 22" (45.7 x 56 cm.) (Gift of Mrs. W. Murray Crane, 1934.) 167.34. Photo: S-849

45-53. The Interurban Line. 1920. Watercolor, 14 3/4 x 20 3/4" (37.5 x 52.7 cm.)
(Gift of Mrs. John D. Rockefeller, Jr. (by exchange), 1936.) 4.36. Photo: S-1264

46-54. Promenade. 1928. Watercolor, 31 3/4 x 42 1/2" (80.6 x 108 cm.)

IDENT → Lent by General A. Conger Goodyear, Photo: Juley-35

CARTER, Clarence H. Born Portsmouth, Ohio 1904.

New York, New York.
in 1904 in
47-55. Jane Reed and Dora Hunt. 1941. Oil on canvas, 36 x 45" (91.5 x 114.3 cm.)
(Mrs. Simon Guggenheim Fund, 1942.) 334.42. Photo: S-13.055

GROPPER, William. Born New York, New York 1897.

OUT 56. The Senate. 1935. Oil on canvas, 25 1/8 x 33 1/8" (63.8 x 84.2 cm.)
(Gift of A. Conger Goodyear, 1936.) 108.36. Photo: S-1744

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

8.

in 1882 in
 HOPPER, Edward. Born Nyack, New York 1882.

48. 57. House by the Railroad. 1925. Oil on canvas, ~~24~~ x 29" (61 x 73.7 cm.)
 (Given anonymously, 1930.) 3.30. Photo: Juley-548

49. 58. New York Movie. 1939. Oil on canvas, 32 1/4 x 40 1/8" (82 x 102 cm.)
 (Given anonymously, 1941.) 396.41. Photo: S-3240

50. 59. Rooms by the Sea. 1951. Oil on canvas, 29 x 40" (73.7 x 101.6 cm.)

INDENT → Lent by Stephen C. Clark, Photo: Baker 8771

LAWRENCE, Jacob. Born Atlantic City, New Jersey 1917.

60. The Migration of the Negro. 1940-41.

OUT

in 1915 in
 LEVINE, Jack. Born Boston, Massachusetts 1915.

51. 61. The Feast of Pure Reason. 1937. Oil on canvas, 42 x 43" (106.7 x 122 cm.)

(Painted for the WPA Federal Art Project of the U. S. Government.) E.L. 38.2926

Photo: S-2308

in 1917 in
 PICKENS, Alton. Born Seattle, Washington 1917.

52. 62. Carnival. 1949. Oil on canvas, 54 5/8 x 40 3/8" (138.7 x 102.5 cm.)

(Gift of Lincoln Kirstein, 1951.) 511.51. Photo: S-12.702

in 1909 in Brooklyn
 ROSE, Herman. Born New York, New York 1909.

53. 63. Tower and Tank. 1947. Oil on canvas, 15 x 13" (38.1 x 33 cm.) (Museum purchase, 1949.) 12.49. Photo: S-9069

in 1898 in
 SHAHN, Ben. Born Russia 1898. To U.S.A. 1906.

54. 64. Bartolomeo Vanzetti and Nicola Sacco. 1931-32. Tempera on paper over composition board, 10 7/8 x 14 5/8" (27.6 x 37.2 cm.) (Gift of Mrs.

John D. Rockefeller, Jr., 1935.) 144.35. Photo: S-836

New York, New York

On extended loan to Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

9.

SHAHN (cont'd)

55. 65. Handball. 1939. Tempera on paper over composition board, $22 \frac{3}{4} \times 31 \frac{1}{4}$ "
(57.8 x 79.4 cm.) (Mrs John D. Rockefeller, Jr. Purchase Fund, 1940.)
28.40. Photo: S-2966

56. 66. Willis Avenue Bridge. 1940. Tempera on paper over composition board,
 $23 \times 31 \frac{3}{8}$ " (58.5 x 79.7 cm.) (Gift of Lincoln Kirstein, 1947.) 227.47.
Photo: S-8180

67. Portrait of Myself When Young. 1943. Tempera on cardboard, $20 \times 27 \frac{7}{8}$ "
(50.8 x 70.8 cm.) (Museum purchase, 1948.) 273.48. Photo: Colten 4639-3

68. Pacific Landscape. 1945. Tempera on paper over composition board,
 $25 \frac{1}{4} \times 39$ " (64 x 99 cm.) (Gift of Philip L. Goodwin, 1950.) 1.50.
Photo: S-9994

SHARRER, Honoré. Born West Point, New York 1920.

58. 69. Workers and Paintings. 1943 (incorrectly dated 1944). Oil on composition
board (masonite), $11 \frac{5}{8} \times 37$ " (29.5 x 94 cm.) (Gift of Lincoln Kirstein,
1944.) 17.44. Photo: S-5539

SHEELER, Charles. Born Philadelphia, Pennsylvania 1883.

59. 70. American Landscape. 1930. Oil on canvas, 24×31 " (61 x 78.7 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1934.) 166.34. Photo: S-843

WYETH, Andrew. Born Chadds Ford, Pennsylvania 1917.

60. 71. Christina's World. 1948. Egg tempera on gesso panel, $32 \frac{1}{4} \times 47 \frac{3}{4}$ "
(82 x 121.3 cm.) (Museum purchase, 1949.) 16.49. Photo: S-12.114

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

10.

← III. Romantic Painting

in 1913 in
BLOOM, Hyman. Born Latvia 1913. To U.S.A. 1920.

✓ 61. 72. The Synagogue. c.1940. Oil on canvas, 65 1/4 x 46 3/4" (165.7 x 118.8 cm.)
(Acquired through the Lillie P. Bliss Bequest, 1943.) 611.43. Photo: S-3730

✓ 62. 73. The Bride. 1941. Oil on canvas, 20 1/8 x 49 7/8" (51.1 x 126.7 cm.)
(Museum purchase, 1942.) 7.42. Photo: S-3790

in 1910 in
GRAVES, Morris. Born Fox Valley, Oregon, 1910.

63. 74. Bird Singing in the Moonlight. 1938-39. Gouache on Japan paper, 26 3/4 x 30 1/8" (68 x 76.5 cm.)
(Museum purchase, 1942.) 14.42. Photo: S-3721

64. 75. Snake and Moon. 1938-39. Gouache and watercolor on Japan paper, 25 1/2 x 30 1/4" (64.8 x 76.8 cm.)
(Museum purchase, 1942.) 25.42. Photo: S-3719

✓ 65. 76. Little Known Bird of the Inner Eye. 1941. Gouache on drafting paper, 20 3/4 x 36 5/8" (52.7 x 93 cm.)
(Museum purchase, 1942.) 21.42. Photo: S-3728

✓ 66. 77. Joyous Young Pine. 1944. Watercolor and gouache, 53 5/8 x 27" (136.2 x 68.6 cm.)
(by exchange),
(Museum purchase, 1945.) 138.45. Photo: S-6075

in 1909 in
MAC IVER, Loren. Born New York, New York 1909.

67. 78. Hopscotch. 1940. Oil on canvas, 27 x 35 7/8" (68.5 x 91 cm.)
(Museum purchase, 1940.) 1649.40. Photo: S-2961

✓ 68. 79. Red Votive Lights. 1943. Oil on wood, 20 x 25 5/8" (50.8 x 65 cm.)
(James Thrall Soby Fund, 1945.) 4.45. Photo: Sunami-MacIver #2

✓ 69. 80. Skylight. 1948. Oil on canvas, 40 x 48" (101.6 x 121.9 cm.)

indent → Lent by Mr. and Mrs. James Thrall Soby, Photo: Baker (thru Matisse Gallery)
New Canaan, Connecticut.

✓ 70. 81. Veneziana. 1954. Oil on canvas, 26 x 56" (66 x 142.2 cm.)

indent → Lent by Mr. and Mrs. William A. M. Burden, Photo: S-213.063
New York, New York.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

11.

9 9 in 1916 in
 STERNE, Hedda. Born Romania 1916. To U.S.A. 1941

11. 82. New York, Number 8. 1954. Oil on canvas, 72 1/8 x 42" (183.2 x 106.7 cm.)

(Mr. and Mrs. Roy R. Neuberger Fund, 1954.) 558.54. Photo: S-13053

← IV. Contemporary Abstract Art

in 1922 in

BAZIOTES, William A. Born Pittsburgh, Pennsylvania 1912.

9011? 83. Dwarf. 1947. Oil on canvas, 42 x 36 1/8" (106.7 x 91.8 cm.) (A. Conger

12. Goodyear Fund, 1947.) 229.47. Photo: S-8204

Jungle. 1951.

13. 84. ~~1947~~ Oil on canvas, 50 x 60" (127 x 152.4 cm.)

Lent by Nelson A. Rockefeller, Washington, D.C. photo: Kootz (Rainford)

GLARNER, Fritz. Born Switzerland 1899. To U.S.A. 1936.

14. 85. Relational Painting. 1947-48. Oil on canvas, 43 1/8 x 42 1/4" (109.5 x 107.3 cm.)

(Museum Purchase, 1949.) 52.49. Photo: S-9257

in 1904 in
 GORKY, Arshile. Born Turkish Armenia 1904. To U.S.A. 1920. Died 1948.

86. Garden in Sochi. 1941. Oil on canvas, 44 1/4 x 62 1/4" (112.4 x 158.1 cm.)

(Museum purchase and gift of Wolfgang S. Schwabacher (by exchange), 1942.)

335.42. Photo: S-4155

16. 87. Agony. 1947. Oil on canvas, 40 x 50 1/2" (101.6 x 128.3 cm.) (A. Conger

Goodyear Fund, 1950.) 88.50. Photo: S-9996

GOTTLIEB, Adolph. Born New York, New York 1903.

88. Ebb Tide. 1951. Oil on canvas, 24 x 30" (61 x 76.2 cm.)

Lent by Nelson A. Rockefeller. Photo: Unt

in 1911 in
 GUSTON, Philip. Born Canada 1911. To U.S.A. 1916

17. 89. Painting. 1954. Oil on canvas, 63 x 60" (160 x 152.4 cm.) Photo: S-13052

(Gift of Philip C. Johnson, 1955)

*Born in 1911 in
 Montreal, Canada of
 Russian parentage.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

12.

in 1922 in
HARTIGAN, Grace George. Born Newark, New Jersey 1922.

- ✓ 78. ~~90.~~ River Bathers. 1953. Oil on canvas, 69 3/8 x 88 3/4" (176.2 x 225.4 cm.)
(Given anonymously, 1954.) 11.54. Photo: S-12.591

in 1910 in
KLINE, Franz. Born Wilkes-Barre, Pennsylvania 1910.

- ✓ 79. ~~91.~~ Chief. 1950. Oil on canvas, 58 3/8 x 73 1/2" (148.2 x 186.7 cm.)
(Gift of Mr. and Mrs. David M. Solinger, 1952.) 2.52. Photo: S-11.036

in 1904 in
DE KOONING, Willem. Born The Netherlands 1904. To U.S.A. 1926.

- ✓ 80. ~~92.~~ Painting. 1948. Oil and ripolin enamel on canvas, 42 5/8 x 56 1/8" (108.3 x 142.5 cm.)
(Museum purchase, 1948.) 236.48. Photo: S-8823

- ✓ 81. ~~93.~~ Gansevoort Street. 1950-51. Oil on canvas, 30 x 40" (76.2 x 101.6 cm.)
Lent by Nelson A. Rockefeller, Photo: Burkhardt
Washington, D.C.

- ✓ 82. ~~94.~~ Woman, I. 1950-52. Oil with charcoal on canvas, 45 7/8 x 56" (119.3 x 142.2 cm.)
(Museum purchase, 1953.) 478.53. Photo: S-12.224

in 1915 in
MOTHERWELL, Robert. Born Aberdeen, Washington 1915.

- ✓ 83. ~~95.~~ Pancho Villa, Dead and Alive. 1943. Gouache and oil with collage on cardboard, 28 x 35 7/8" (71 x 91 cm.)
(Museum purchase, 1944.) 77.44.
Photo: S-5541

- ✓ 84. ~~96.~~ Granada. 1949. Oil on paper pasted on masonite, 47 x 55 1/2" (119.5 x 141 cm.)
Lent by Nelson A. Rockefeller, Photo: Kootz Gallery 1536
Washington, D.C.

in 1907 in
PEREIRA, Irene Rice. Born Boston, Massachusetts 1907.

- ✓ 85. ~~97.~~ White Lines. 1942. Oil, with various fillers, on vellum, 25 7/8 x 21 7/8" (65.7 x 55.6 cm.)
(Gift of Edgar Kaufmann, Jr., 1942.) 34.42. Photo: S-9725

in 1912 in
POLLOCK, Jackson. Born Cody, Wyoming 1912.

- ✓ 86. ~~98.~~ The She-wolf. 1943. Oil on canvas, 41 7/8 x 67" (106.4 x 170.2 cm.)
(Museum purchase, 1944.) 82.44. Photo: S-8882

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

13.

POLLOCK (cont'd)

- ✓ 87, 99. Number 1. 1948. Oil on canvas, ~~68~~ x 104" (172.7 x 264.2 cm.) (Museum purchase (by exchange), 1950.) 77.50. Photo: S-9933

POUSETTE-DART, Richard. Born St. Paul, Minnesota 1916. *in 1916 in*

- ✓ 88 100. Number 11: A Presence. 1949. Oil on canvas, 25 1/8 x 21 1/8" (63.8 x 53.7 cm.) (Katharine Cornell Fund, 1950.) 100.50. Photo: S-10.202

ROTHKO, Mark. Born Russia 1903. To U.S.A. 1913. *in 1903 in*

- ✓ 89, 101. Number 1. 1949. Oil on canvas, 67 1/4 x 56" (170.8 x 142.2 cm.) Lent anonymously. Photo: Betty Parsons Gallery

- ✓ 90, 102. Number 10. 1950. Oil on canvas, 90 3/8 x 57 1/8" (229.5 x 145 cm.) (Gift of Philip C. Johnson, 1952.) 38.52. Photo: Baker 7212 (Parsons Gallery)

SALEME, Attilio. Born Boston, Massachusetts 1911. Died 1955. *in 1911 in*

- ✓ 91, 103. Antechamber to Inner Sanctum. 1950. Oil on canvas, 28 x 40" (71 x 101.6 cm.) (Gift of Mrs. Gertrud A. Mellon, 1952.) 191.52. Photo: S-11.571

STAMOS, Theodoros. Born New York, New York 1922. *in 1922 in*

- ✓ 92 104. Sounds in the Rock. 1946. Oil on composition board, 48 1/8 x 28 3/8" (122.2 x 72 cm.) (Gift of Edward W. Root, 1947.) 27.47. Photo: Baker 1699

STILL, Clyfford. Born Grandin, North Dakota, 1904. *in 1904 in*

- ✓ 93 105. Painting. 1951. Oil on canvas, 94 x 82 x 1 7/8" (238.8 x 208.3 x 4.8 cm.) (Museum purchase, 1954.) 277.54. Photo: S-12.812

TOBEY, Mark. Born Centerville, Wisconsin, 1890. *in 1890 in*

- ✓ 94, 106. Threading Light. 1942. Tempera on cardboard, 29 3/8 x 19 1/2" (74.6 x 49.5 cm.) (Museum purchase, 1944.) 86.44. Photo: S-5538

- ✓ 95, 107. Remote Field. 1944. Tempera, pencil and crayon on cardboard, 28 1/8 x 30 1/8" (71.5 x 76.5 cm.) (Gift of Mr. and Mrs. Jan de Graaff, 1947.) 143.47. Photo: Studly W-93

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

14.

TOBEY (cont'd)

- ✓ 108. Edge of August. 1953. Casein on masonite, 48 x 28" (122 x 71 cm.)
 ✓ 96 (Museum purchase, 1954.) 5.54. Photo: S-12.371
- ✓ 109. Voyagers, III. 1954. Tempera on paper, 17 3/4 x 12" (45 x 30.5 cm.)
 ✓ 97 Lent by Mrs. John D. Rockefeller 3rd, Photo: Baker 15-627
 INDEBT New York, New York
- ✓ TOMLIN, Bradley Walker ^{in 1899 in} Born Syracuse, New York 1899. Died 1953.
- ✓ 98. 110. Number 20. 1949. Oil on canvas, 86 x 80 1/4" (218.5 x 204 cm.)
 (Gift of Philip C. Johnson, 1952.) 58.52. Photo: S-11.226
- ✓ 99. 111. Number 4. 1953. Oil on canvas, 152.5 x 122"
 ✓ 97 Lent anonymously. Photo: Baker
 INDEBT
- ✓ V. Modern "Primitives"
 ✓ BARELA, Patrocino ^{c. 1908 in} Born Arizona c. 1908.
- ✓ 100. 112. The Twelve Apostles. 1936. Wood relief (native pine), 11 1/2 x 61" (29.2 x 155)
 (Made for the WPA Federal Art Project of the U. S. Government.)
 E.L. 44.1992. Photo: S-8278
- ✓ 101. 113. Afternoon Wind. 1899. Oil on canvas, 20 x 36" (50.8 x 91.4 cm.)
 (Given anonymously, 1941.) 394.41. Photo: Juley (order by title)
 On extended loan to Museum of Modern Art
- ✓ 102. 114. Tiger. 1940. Oil on canvas, 28 x 39 7/8" (71 x 101.3 cm.) (Mrs. John D. Rockefeller, Jr. Purchase Fund, 1941.) 328.41. Photo: S-3119
- ✓ 103. 115. Self Portrait. 1929. Oil on canvas over composition board, 36 1/8 x 27 1/8" (91.7 x 68.8 cm.) (Mrs. John D. Rockefeller, Jr. Purchase Fund, 1939.) 6.39.
 Photo: S-2472

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

15.

KANE (cont'd)

✓ 104, ~~116~~. Scotch Day at Kennywood. 1933. Oil on canvas, 19 7/8 x 27 1/8" (50.5 x 69 cm.)
(Gift of Mr. and Mrs. Albert Lewin, 1953.) 504.53. Photo: S-12.327

✓ 105, ~~117~~. Through Coleman Hollow up the Allegheny Valley. Oil on canvas, 30 x 38 5/8"
(76.2 x 98 cm.) (Given anonymously, 1941.) 400.41. Photo: S-3144

✓ LOPEZ, José Dolores. Born New Mexico c.1880. Died c.1939.

106, ~~118~~. Adam and Eve and the Tree of Life. c.1930. Cottonwood, 24 7/8" high x
21 1/4" long (63.2 cm. high x 54 cm. long). (Gift of Mrs. Meredith Hare, 1943.)
106.43.a-d. Photo: S-4682 S-13.064

PICKETT, Joseph. Born New Hope, Pennsylvania 1848. Died 1918.

107, ~~119~~. Manchester Valley. Probably 1914-18. Oil on canvas, 45 x 60" (114.3 x 152.4 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1939.) 541.39. Photo: S-71

WILLIAMSON, Clara McDonald. Born Iredell, Texas 1875.

108, ~~120~~. The Day the Bosque Froze Over. 1953. Oil on composition board, 20 x 28"
(50.8 x 71 cm.) (Gift of Albert Dorne, 1954.) 32.54. Photo: S-12.510

VI. Sculpture

CALDER, Alexander. Born Philadelphia, Pennsylvania 1898.

109, ~~121~~. Whale. 1937. Stabile, sheet steel, 6' 6" high (198 cm.) (Gift of the
artist, 1950.) 319.50. Photo: S-12.182

✓ 110, ~~122~~. Spiny. 1942. Stabile, sheet aluminum painted, 26" high, 30" long (66 cm. high,
76.2 cm. long) Photo: Cant. Valent. only

Lent by Nelson A. Rockefeller, Photo: MMA 1585

INDENT

Washington, D.C.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

CALDER (cont'd)

111. 123. Blue Crescent. 1949. Mobile, steel and wire, c. 8' in diameter (244 cm.)
 Lent by Nelson A. Rockefeller, Photo: Curt Valentin Gallery
 INDENT *Washington, D.C.* *diameter 261.6*
- ✓ 112. 124. Portrait of Jackson Pollock. 1949. Lead, 17 5/8" high, 30" long (44.8 cm. high, 76.2 cm. long). (Museum purchase, 1949.) 51.49. Photo: S-9260
in 1906 in
- ✓ FERBER, Herbert. Born New York, New York 1906.
- ✓ 113. 125. Crab. 1951. Welded bronze, 23 1/4" high (59 cm.) (Museum purchase, 1951.)
 136.51. Photo: S-10.710
in 1917 in
- ✓ LACHAISE, Gaston. Born France, 1882. To U.S.A. 1906. Died 1935.
- ✓ 114. 126. Woman Walking. 1922. Bronze, 18 1/2" high (47 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1939.) 635.39. Photo: K-89
in 1882 in
 (cast in 1935).
- ✓ 115. 127. Floating Figure. 1927. Bronze, (cast 1935) 51 3/4" high (131.5 cm.)
 (Given anonymously in memory of the artist, 1937.) 3.37. Photo: S-12.179
high
- ✓ 116. 128. John Marin. 1928. Bronze, 12 1/2" high (31.7 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1934.) 154.34. Photo: S-7757
high
- ✓ 117. 129. Standing Woman. 1932. Bronze, 7' 4" high (223.5 cm.) (Mrs. Simon Guggenheim Fund, 1948.) 251.48. Photo: MMA 3773-B (Elisofon)
high
- ✓ 118. 130. Torso. 1932. Bronze, 7 3/4" high (19.7 cm.)
 Lent by Nelson A. Rockefeller, Photo: *Butterfield*
 INDENT *in 1913 in* *Col. P. R. R. parentage, Washington, D.C.*
- ✓ LASSAW, Ibram. Born Egypt, 1913. To U.S.A. 1921.
- ✓ 119. 131. Kwannon. 1952. Welded bronze with silver, 6' high (183 cm.) (Katharine Cornell Fund, 1952.) 196.52. Photo: S-11.574
high

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

17.

in 1915 in
LIPPOLD, Richard. Born Milwaukee, Wisconsin ~~1915~~

- ✓ 120. ~~132.~~ Variation Number 7: Full Moon. 1949-50. Nickel-chromium wire, stainless steel wire and brass rods, ^{high} 10' high (305 cm.) (Mrs. Simon Guggenheim Fund, 1950.) 241.50. Photo: S-12.326-B

in 1903 in
LIPTON, Seymour. Born New York, New York 1903.

- (121) ✓ 133. Sanctuary. 1953. Nickel-silver over steel. 34" high, 25" wide, (Museum purchase, 1954.) 550.54. Photo: Baker 16177-^{long} (86.4 cm x 63.5 cm.)

in 1882 in
NADELMAN, Elie. Born Poland-1882. To U.S.A. 1914. Died 1946.

- ✓ 122. ~~134.~~ Standing Bull. 1915. Bronze, 11 1/4" long (28.6 cm.) ^{long} (Gift of Mrs. Elie Nadelman, 1947.) 225.47. Photo: S-8190

123. ~~135.~~ Wounded Bull. 1915. Bronze, 11 1/2" long (29.2 cm.) ^{long} (Gift of Mrs. Elie Nadelman, 1947.) 226.47. Photo: S-8191

- ✓ 124. ~~136.~~ Man in the Open Air. c.1915. Bronze, 54 1/2" high (138.5 cm.) ^{high} (Gift of William S. Paley (by exchange), 1948.) 259.48. Photo: S-12.181

- ✓ 125. ~~137.~~ Man in Top Hat. c.1927. Painted bronze, 26" high (66 cm.) ^{high} (Mrs. John D. Rockefeller, Jr. Purchase Fund, 1948.) 260.48. Photo: S-8573-A

- ✓ 126. ~~138.~~ Two Women. c.1931. Bronze, 59" high, 35 x 19" at base (150 cm. high, 89 x 48.3 cm. at base).

INDENT Lent by Nelson A. Rockefeller, Photo: Unt U-80

in 1904 in
NOGUCHI, Isamu. Born Los Angeles, California 1904.

- ✓ 127. ~~139.~~ Centipede. 1952. Kasama (earthenware). 163 3/8" high (415 cm.) ^{high} (Museum purchase, 1954.) Photo: Juley ^{1.55}

- ✓ 140. ~~Atomic Head.~~ 1954. Cast iron, 24.0 high. ^{skame met ch atom.}

✓ 128. Lent by Mr. and Mrs. Samuel A. Marx, Photo: S-13.056

Chicago, Illinois.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

18.

in 1907 in
 ROSZAK, Theodore J. Born Poland 1907. To U.S.A. 1909.

✓ 129. ~~141.~~ Spectre of Kitty Hawk. 1946-47. Welded and hammered steel brazed with bronze and brass, 40 1/4" high (102.2 cm.) *high* (Museum purchase, 1950.)
 16.50. Photo: S-9888

in 1887 in
 ZORACH, William. Born Lithuania 1887. To U.S.A. 1891.

✓ 130. ~~142.~~ Head of Christ. 1940. Porphyry, 14 3/4" high (37.5 cm.) *high* (Mrs. John D. Rockefeller, Jr. Purchase Fund (and by exchange), 1942.) 188.42.
 Photo: MMA 2462-C (Matter)

Richard, Joseph
 Williamson, Clara McDonald

Manxwater Valley. Oil, 41 x 50"
 The Bar and Boquet from Over. Oil, 20 x 20"

Barcelo, Patrocinio
 Lopez, José Polanco

The Twelve Apostles. Wood relief, 11 1/2 x 21" (wall)
 Madonna and Child and the Tree of Life. Gouache, 26 1/2" high
 (vitrines about 3' x 2')

2. Clara McDonald

23 32 paintings, oil
 21 watercolors

Carlow, Arthur S.
 Davis, Stuart

Composition, III. Oil, 51 1/8 x 36 3/4"
 Lady Strike. Oil, 33 1/4 x 16"
 Salt Shaker. Oil, 49 7/8 x 32"
 Vase. Oil, 40 x 22"

Denuth, Charles

Flowers. Watercolor, 8 1/2 x 11"
 Sun, Scattered Light, and Vision of Lady's Restroom.
 Watercolor, 8 1/2 x 11"

"

Right of Way. Watercolor, 7 7/8 x 10 1/2"

"

Vanderbilt's Visit. Watercolor, 11 x 17"

"

Rockville. Watercolor, 8 x 10 1/2"

"

Reading Railroad. Watercolor, 7 7/8 x 7 7/8"

"

Architect. Watercolor, 11 x 7 7/8"

"

Stairs, Springhouse. Watercolor, 21 1/2 x 12 1/2"

Sore, Arthur G.

(to be shown)

Wendover, Ignace

Wheat. Oil, 39 1/4 x 33 1/2"

The Steamer "Ohio." II. Oil, 26 1/2 x 39 1/2"
 Composition: Church on the Cliff, I-III. Series of water-

Friedman, Arnold

colored. 12 x 12 1/2" (Roger Anderson, II.)

Marling, Harold

Goodrich Falls. Oil, 16 1/2 x 20 1/2"

"

The Last Palace. Gouache. Oil, 40 x 30"

Marling, Isaac

Twining Stone. Gouache. Oil, 30 x 40"

Salt Portrait as a Gift Vase. Oil, 26 1/2 x 12 1/2"

Spide down Table and Wash. Oil, 20 1/2 x 30 1/2"

McDonald-Wright, Charles

Spindrow. Oil, 31 x 24"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

AMERICAN PAINTINGS & SCULPTURE

RK file
 130 paintings
 24 sculptures

1. Modern "Primitives"

7 paintings, one large
 2 sculptures, one in vitrine

Eilshemius, Louis Michel Afternoon Wind. Oil, 20 x 36"
 Hirshfield, Morris Tiger. Oil, 28 x 39 7/8"
 Kane, John Self Portrait. Oil, 36 1/8 x 27 1/8"
 " Scotch Day at Kenneywood. Oil, 19 7/8 x 27 1/8"
 " Through Coleman Hollow up the Allegheny Valley. Oil,
 30 x 38 5/8"
 Pickett, Joseph Manchester Valley. Oil, 45 x 60"
 Williamson, Clara McDonald The Day the Bosqué Froze Over. Oil, 20 x 28"
 Barela, Patrocino The Twelve Apostles. Wood relief, 11 1/2 x 61" (wall)
 Lopez, José Dolores Adam and Eve and the Tree of Life. Cottonwood, 24 7/8" high
 (vitrine about 3' x 2')

2. Older Moderns

23 22 paintings, oil

32 31 watercolors

Carles, Arthur B. oils Composition, III. Oil, 51 3/8 x 38 3/4"
 Davis, Stuart watercolor Lucky Strike. Oil, 33 1/4 x 18"
 " Salt Shaker. Oil, 49 7/8 x 32"
 " Visa. Oil, 40 x 52"
 Demuth, Charles Flowers. Watercolor, 8 1/2 x 11"
 " Nana, Seated Left, and Satin, at Lauré's Restaurant.
 Watercolor, 8 1/2 x 11"
 " Eight O'Clock. Watercolor, 7 7/8 x 10 1/8"
 " Vaudeville Musicians. Watercolor, 13 x 8"
 " Vaudeville. Watercolor, 8 x 10 1/2"
 " Dancing Sailors. Watercolor, 7 7/8 x 9 7/8"
 " Acrobats. Watercolor, 13 x 7 7/8"
 " Stairs, Provincetown. Watercolor, 23 1/2 x 19 1/2"
 (to be chosen)
 Dove, Arthur G. Viaduct. Oil, 39 3/4 x 33 3/4"
 Feininger, Lyonel The Steamer "Odin," II. Oil, 26 1/2 x 39 1/2"
 " Composition: Church on the Cliff, I-VIII. Series of water-
 colors, 12 x 18 1/2" (Edgar Kaufmann, Jr.)
 Friedman, Arnold Sawtooth Falls. Oil, 36 1/8 x 29 7/8"
 Hartley, Marsden The Lost Felice. (Bareiss) Oil, 40 x 30"
 " Evening Storm, Schoodic, Maine. Oil, 30 x 40"
 Kuniyoshi, Yasuo Self Portrait as a Golf Player. Oil, 50 1/4 x 40 1/4"
 " Upside Down Table and Mask. Oil, 60 1/8 x 35 1/2"
 Macdonald-Wright, Stanton Synchromy. Oil, 31 x 24"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

2.

2. Older Moderns (cont'd)

Man Ray
 " The Rope Dancer Accompanies Herself with her Shadows. Oil, 52 x 73 3/8"
 " Admiration of the Orchestrelle for the Cinematograph. Air brush, 26 x 21 1/2"
 Marin, John
 " Camden Mountain across the Bay. Watercolor, 17 1/4 x 20 1/2"
 " Lower Manhattan (Composing Derived from Top of Woolworth). Watercolor, 21 5/8 x 26 7/8"
 " Buoy, Maine. Watercolor, 14 3/4 x 19 1/4"
 " (one to be chosen from Mr. Goodwin's collection)
 Prendergast, Maurice B.
 " The Lagoon, Venice. Watercolor, 11 1/8 x 15 3/8"
 " The East River. Watercolor, 13 3/4 x 19 3/4"
 " April Snow, Salem. Watercolor, 14 3/4 x 21 5/8"
 " Acadia. Oil, 31 3/4 x 37 1/2"
 Russell, Morgan
 " Synchromy. Oil, 14 1/2 x 10 5/8"
 " Synchromy Number 3: Color Counterpoint. Oil, 10 1/4 x 11 7/8"
 Stella, Joseph
 " Factories. Oil, 56 x 46"
 Stettheimer, Florine
 " Family Portrait #2. Oil, 46 x 64 1/2"
 Spencer, Niles
 " City Walls. Oil, 39 3/8 x 28 3/4"
 " In Fairmont. Oil, 65 1/2 x 41 1/2"
 Weber, Max
 " The Geranium. Oil, 39 7/8 x 32 1/4"
 " The Two Musicians. Oil, 40 1/8 x 30 1/8"
 " Interior with Figures. Gouache, 4 7/8 x 4 1/2"
 " The Flower Pot. Gouache, 4 1/4 x 6 1/4"
 " Sleep. Gouache, 4 1/4 x 6 1/2"
 " Wonderment. Gouache, 7 x 4 1/8"
 " (4 more gouaches to be chosen)

3. Realist Tradition: Fact. Satire. Sentiment

18 oils
 9 watercolors
 Blume, Peter
 " Parade. Oil, 49 1/4 x 56 3/8"
 " The Eternal City. Oil, 34 x 47 7/8"
 Burchfield, Charles
 " The First Hepaticas. Watercolor, 21 1/2 x 27 1/2"
 " The East Wind. Watercolor, 18 x 22"
 " The Interurban Line. Watercolor, 14 3/4 x 20 3/4"
 " Promenade. Watercolor, 31 3/4 x 42 1/2" (Goodyear)
 " Jane Reed and Dora Hunt. Oil, 36 x 45"
 Carter, Clarence H.
 " Autumn Conversion. Tempera, 20 1/8 x 26 1/8"
 " The Senate. Oil, 25 1/8 x 33 1/8"
 " Rooms by the Sea. Oil, 29 x 40" (Clark)
 " House by the Railroad. Oil, 24 x 29"
 " New York Movie. Oil, 32 1/4 x 40 1/8"
 " The Migration of the Negro. Tempera. (4 to 6 panels, each 18 x 12")
 Lawrence, Jacob
 " The Feast of Pure Reason. Oil, 42 x 48"
 Levine, Jack
 " Carnival. Oil, 54 5/8 x 40 3/8"
 Pickens, Alton
 " Tower and Tank. Oil, 15 x 13"
 Rose, Herman
 " Bartolomeo Vanzetti & Nicola Sacco. Tempera, 10 7/8 x 14 5/8"
 Shahn, Ben
 " Handball. Tempera, 22 3/4 x 31 1/4"
 " Willis Avenue Bridge. Tempera, 23 x 31 3/8"
 " Portrait of Myself When Young. Tempera, 20 x 27 7/8"
 " Pacific Landscape. Tempera, 25 1/4 x 39"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

3.

3. Realist Tradition: Fact. Satire. Sentiment (cont'd)

Sharrer, Honoré
Sheeler, Charles
Wyeth, Andrew

Workers and Paintings. Oil, 11 5/8 x 37"
American Landscape. Oil, 24 x 31"
Christina's World. Tempera, 32 1/4 x 47 3/4"

4. Romantic Painting

7 oils
4 watercolors

Bloom, Hyman

The Synagogue. Oil, 65 1/4 x 46 3/4"

"

The Bride. Oil, 20 1/8 x 49 7/8"

Graves, Morris

Bird Singing in the Moonlight. Gouache, 26 3/4 x 30 1/8"

"

Snake and Moon. Gouache, 25 1/2 x 30 1/4"

"

Little Known Bird of the Inner Eye. Gouache, 20 3/4 x 36 5/8"

"

Joyous Young Pine. Watercolor, 53 5/8 x 27"

MacIver, Loren

Hopscotch. Oil, 27 x 35 7/8"

"

Red Votive Lights. Oil, 20 x 25 5/8"

"

Shack. Oil, 20 1/8 x 24"

"

Veneziana. Oil, 56 x 26" (Burden)

Sterne, Hedda

New York, Number 8. Oil, 72 1/8 x 42"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

5. Contemporary Abstract Art

30 paintings (14 large)

Baziotes, William

Dwarf. Oil, 42 x 36 1/8"

"

Jungle. Oil, 50 x 60 1/8" (NAR)

"

Relational Painting 1947-48. Oil, 43 1/8 x 42 1/2"

Glarner, Fritz

The Diary of a Seducer. Oil, 50 x 62" (Burden)

Gorky, Arshile

The Calendars. Oil, 49 3/4 x 60" (NAR)

"

Agony. Oil, 40 x 50 1/2"

"

Ebb Tide. Oil, 24 x 30" (NAR)

Gottlieb, Adolph

Painting. 1954. Oil, 63 x 60"

Guston, Philip

River Bathers. Oil, 69 3/8 x 88 3/4"

Hartigan, Grace George

Chief. Oil, 58 3/8 x 73 1/2"

Kline, Franz

Painting, 1948. Oil, 42 5/8 x 56 1/8"

de Kooning, Willem

Cansevoort Street. Oil, 30 x 40" (NAR)

"

Woman, I. Oil, 75 7/8 x 58"

"

Pancho Villa, Dead and Alive. Gouache, oil, collage,

"

28 x 35 7/8"

"

Granada. Oil, 47 x 55 1/2" (NAR)

"

White Lines. Oil, 25 7/8 x 22 7/8"

Pereira, Irene Rice

The She-Wolf. Oil, 41 7/8 x 67"

Pollock, Jackson

Number 1, 1948. Oil, 68 x 104"

"

Number 11: A Presence. Oil, 25 1/8 x 21 1/8"

Pousette-Dart, Richard

Number 1, 1949. Oil, 67 1/4 x 56" (Mrs. JDR-3)

Rothko, Mark

Number 10, 1950. Oil, 90 3/8 x 57 1/8"

"

Antechamber to Inner Sanctum. Oil, 28 x 40"

Salemme, Attilio

Sounds in the Rock. Oil, 48 1/8 x 28 3/8"

Stamos, Theodoros

"

"

"

"

"

"

"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

4.

5. Contemporary Abstract Art (cont'd)

Still, Clyfford Painting. Oil, 10' x 7' 10"
 Tobey, Mark Threading Light. Tempera, 29 3/8 x 19 1/2"
 " Remote Field. Tempera, 28 1/8 x 30 1/8"
 " Edge of August. Casein, 48 x 28"
 " Voyagers, III. Tempera, 17 3/4 x 12" (Mrs. JDR-3)
 Tomlin, Bradley Walker Number 20, 1949. Oil, 86 x 80 1/4"
 " Number 4, 1953. Oil, (Mrs. JDR-3)

6. Sculpture

22 pieces, 7 large

Calder, Alexander Spiny. Sheet aluminum, 26" high (NAR) (pedestal)
 " Blue Crescent. Steel & wire, c. 8' in diam. (NAR) (ceiling)
 " Whale. Stable, sheet steel, 6' 6" high (floor)
 Ferber, Herbert Portrait of Jackson Pollock. Lead, 17 5/8" h, 30" l. (pedestal)
 Hare, David Crab. Welded bronze, 23 1/4" high (pedestal)
 Lachaise, Gaston Woman Walking. Bronze, 18 1/2" high (pedestal)
 " Torso. Bronze, 7 3/4" high (NAR) (pedestal)
 " Standing Woman. Bronze, 7' 4" high (pedestal)
 " John Marin. Bronze, 11" high (pedestal)
 " Floating Figure. Bronze, 53" high (pedestal)
 Lassaw, Ibram Kwannon. Welded bronze with silver, 6' high (pedestal)
 Lippold, Richard Variation 7: Full Moon. 10' high (alcove 10' h, 8' deep)
 Lipton, Seymour Sanctuary. Nickel silver, (pedestal)
 Nadelman, Elie Two Women. Bronze, 59" high (NAR) (pedestal)
 " Standing Bull. Bronze, 11 1/4" long)
 " Wounded Bull. Bronze, 11 1/2" long) (small vitrine)
 " Man in the Open Air. Bronze, 54 1/2" high (pedestal)
 " Man in a Top Hat. Painted bronze, 26" high (pedestal)
 Noguchi, Isamu Atomic Head. Cast iron, c. 9 1/2" high, c. 7 3/4" wide (Marx)
 " (pedestal)
 " Torso. Karatsu (earthenware), c. 20 1/2" high, c. 13 1/4" w.
 " (Mellon) (pedestal)
 Roszak, Theodore Spectre of Kitty Hawk. Welded steel, 40 1/4" high (pedestal)
 Zorach, William Head of Christ. Black granite, 14 3/4" high (pedestal)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

cc: Circulating (4)
Miss Dudley (1)
Museum Collections (2)

FRANC

1/20/55

Walter Guit
corrected acc to
memo 1/26 &
1/27

2 = omit
under letters means caps

PAINTINGS & SCULPTURE FOR MUSÉE D'ART MODERNE

(All works from the Museum Collections unless otherwise noted)

I. Older Moderns

CARLES, Arthur B. (Born Philadelphia, Pennsylvania 1882. Died 1952.)

1. Composition, III. 1931-32. (Oil on canvas, 51 3/8 x 38 3/4" (130.5 x 98.5 cm.))
(Gift of Leopold Stokowski, 1941.) 393.41. Photo: S-3216

DAVIS, Stuart. Born Philadelphia, Pennsylvania 1894.

2. Lucky Strike. 1921. (Oil on canvas, 33 1/4 x 18" (84.5 x 45.7 cm.))
(Gift of The American Tobacco Company, Inc., 1951.) 132.51. Photo: S-10.748

3. Salt Shaker. 1931. (Oil on canvas, 49 7/8 x 32" (126.7 x 81.3 cm.))
(Gift of Mrs. Edith Gregor Halpert, 1954.) 543.54. Photo: S-6254

4. Visa. 1951. (Oil on canvas, 40 x 52" (101.6 x 132 cm.)) (Gift of Mrs. Gertrud A. Mellon, 1953.) 9.53. Photo: Baker 9891

DEMUTH, Charles (Born Lancaster, Pennsylvania 1883. Died 1935.)

5. Flowers. 1915. Watercolor, 8 1/2 x 11" (21.6 x 28 cm.) (Gift of Mrs. John D. Rockefeller, Jr., 1935.) 55.35. Photo: K-21

6. Vaudeville Musicians. 1917. (Watercolor, 13 x 8" (33 x 20.3 cm.))
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945.) 148.45. Photo: S-6112

5. Vaudeville. 1917. Watercolor, 8 x 10 1/2" (20.3 x 26.7 cm.) (Katharine Cornell Fund, 1950.) 87.50. Photo: S-9819

1. Dancing Sailors. 1918. Watercolor, 7 7/8 x 9 7/8" (20 x 25.1 cm.)
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945.) 147.45. Photo: S-6111

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

Enclosure 2

Modern Art in the U.S.A.
~~Amer. Art of the XX Cent.~~
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955

* = photographs for catalog
reproduction provided

* = color transparency
sent

PAINTING AND SCULPTURE

(All works are from the Collections of the Museum of
Modern Art unless otherwise indicated.)

I. Older Generation of Moderns

CARLES Arthur B.

Born in 1882 in Philadelphia, Pennsylvania. Died in 1952

1. Composition, III. 1931-32.

Oil on canvas. 51 3/8 x 38 3/4 in. (130.5 x 98.5 cm.)

Gift of Leopold Stokowski, 1941)

DAVIS Stuart

Born in 1894 in Philadelphia, Pennsylvania.

2. Lucky Strike. 1921.

Oil on canvas. 33 1/4 x 18 in. (84.5 x 45.7 cm.)

(Gift of The American Tobacco Company, Inc., 1951)

3. Salt Shaker. 1931.

Oil on canvas. 49 7/8 x 32 in. (126.7 x 81.3 cm.)

(Gift of Mrs. Edith Gregor Halpert, 1954)

4. Visa. 1951.

Oil on canvas. 40 x 52 in. (101.6 x 132 cm.)

(Gift of Mrs. Gertrud A. Mellon, 1953)

DEMUTH Charles

Born in 1883 in Lancaster, Pennsylvania. Died 1935

5. Vaudeville. 1917. (No. 6 in French edition)

Watercolor. 8 x 10 1/2 in. (20.3 x 26.7 cm.)

(Katharine Cornell Fund, 1950)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-2-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting & Sculpture

DEMUTH Charles (cont'd)

6. Vaudeville Musicians . 1917. (No. 5 in French edition)

Watercolor. 13 x 8 in. (33 x 20.3 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945)

7. Dancing Sailors. 1918.

Watercolor. 7 7/8 x 9 7/8 in. (20 x 25.1 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945)

8. Acrobats. 1919.

Watercolor. 13 x 7 7/8 in. (33 x 20 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

9. Stairs, Provincetown. 1920.

Watercolor and gouache on cardboard. 23 1/2 x 19 1/2 in.
(59.7 x 49.5 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

DOVE Arthur G.

Born in 1880 in Canandaigua, New York. Died 1946.

10. Willows. 1940.

Oil on canvas. 25 x 35 in. (63.5 x 89 cm.)

Gift of Duncan Phillips, 1941

FEININGER Lyonel

Born in 1871 in New York, New York. Resident in Europe 1887-1936, Died

in 1956.

11. Viaduct. 1920

Oil on canvas. 39 3/4 x 33 3/4 in. (101 x 85.7 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1944)

12. The Steamer "Odin," II. 1927.

Oil on canvas. 26 1/2 x 39 1/2 in. (67.3 x 100.3 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1943)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-2-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting & Sculpture

DEMUTH Charles (cont'd)

6. Vaudeville Musicians. 1917. (No. 5 in French edition)

Watercolor. 13 x 8 in. (33 x 20.3 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945)

7. Dancing Sailors. 1918.

Watercolor. 7 7/8 x 9 7/8 in. (20 x 25.1 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945)

8. Acrobats. 1919.

Watercolor. 13 x 7 7/8 in. (33 x 20 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

9. Stairs, Provincetown. 1920.

Watercolor and gouache on cardboard. 23 1/2 x 19 1/2 in.
(59.7 x 49.5 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

DOVE Arthur G.

Born in 1880 in Canandaigua, New York. Died 1946.

10. Willows. 1940.

Oil on canvas. 25 x 35 in. (63.5 x 89 cm.)

Gift of Duncan Phillips, 1941)

FEININGER Lyonel

Born in 1871 in New York, New York. Resident in Europe 1887-1936, Died

in 1956.

11. Viaduct. 1920

Oil on canvas. 39 3/4 x 33 3/4 in. (101 x 85.7 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1944)

12. The Steamer "Odin," II. 1927.

Oil on canvas. 26 1/2 x 39 1/2 in. (67.3 x 100.3 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1943)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting & Sculpture

-3-

FEININGER Lyonel (cont'd)

13. Group of eight watercolors:

a. Old World Architecture 1942.

18 1/2 x 12 1/4 in. (47 x 30.6 cm.)

b. Manhattan over the Roofs. 1948.

12 x 18 1/4 in. (30.5 x 47 cm.)

c. Wind Clouds, Dusk. 1948.

13 1/4 x 18 1/2 in. (33.6 x 47 cm.)

d. Connecticut. 1950.

11 x 18 1/4 in. (28 x 46.3 cm.)

e. Washington Square, Evening. 1950.

19 3/4 x 15 in. (50.2 x 38.1 cm.)

f. Two Yachts. 1951.

12 1/8 x 19 1/4 in. (30.7 x 48.9 cm.)

g. Factory, Manhattan. 1952.

12 x 18 5/8 in. (30.5 x 47.3 cm.)

h. Uncharted. 1954

11 5/8 x 18 3/8 in. (29.5 x 46.7 cm.)

LENT ANONYMOUSLY

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-4-
Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

FRIEDMAN Arnold

Born in 1879 in New York, New York. Died 1946.

14. Sawtooth Falls. 1945.

Oil on canvas. 36 1/8 x 27 7/8 in. (91.7 x 75.9)

(Gift of Dr. Nathaniel S. Wolff, 1946)

HARTLEY Marsden

Born in 1877 in Lewiston, Maine. Died 1943

15. The Lost Felice. 1939-40.

Oil on canvas. 40 x 50 in. (101.6 x 76.2 cm.)

LEFT BY MR. WALTER BARRISS, Greenwich, Connecticut

16. Evening Storm, Schoodic, Maine. 1942.

Oil on composition board. 30 x 40 in. (76.2 x 101.6 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1943)

KUNIYOSHI Yasuo

Born in 1893 in Japan. To U.S.A. 1906. Died 1953.

17. Self-Portrait as a Golf Player. 1927.

Oil on canvas. 50 1/4 x 40 1/4 in. (127.6 x 102.2 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1938)

18. Upside Down Table and Mask. 1940

Oil on canvas. 60 1/8 x 35 1/2 in. (152.7 x 90 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1944)

MACDONALD-WRIGHT Stanton

Born in 1890 in Charlottesville, Virginia

19. Synchromy, 1917.

Oil on canvas. 31 x 24 in. (78.7 x 61 cm.)

(Given anonymously, 1949)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-5-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

MAN RAY

Born in 1890 in Philadelphia, Pennsylvania

20. The Rope Dancer Accompanies Herself with her Shadows. 1916.

Oil on canvas. 52 x 73 3/8 in. (132 x 186.4 cm.)

(Gift of G. David Thompson, 1954)

21. Admiration of the Orchestrelle for the Cinematograph. 1919.

Air brush. 26 x 21 1/2 in. (66 x 54.6 cm.)

(Gift of A. Conger Goodyear, 1937)

MARIN John

Born in 1870 in Rutherford, New Jersey. Died 1953

22. Camden Mountain across the Bay. 1922. (No. 23 in French edition)

Watercolor. 17 1/4 x 20 1/2 in. (43.8 x 52 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1936)

23. Lower Manhattan (Composing Derived from Top of Woolworth.) 1922.

Watercolor. 21 5/8 x 26 7/8 in. (55 x 68.3 cm.) (No. 23 in French edition)

(Acquired through Lillie P. Bliss Bequest, 1945)

24. White Mountain Country, Summer - Franconia Range, The Mountain,
No. 2. 1927.

Watercolor. 16 1/2 x 20 7/8 in. (42 x 53 cm.)

LENT BY PHILIP L. GOODWIN, NEW YORK, NEW YORK.

25. Buoy, Maine. 1931.

Watercolor. 14 3/4 x 19 1/4 in. (37.5 x 49 cm.)

(Gift of Philip L. Goodwin, 1934)

PRENDERGAST Maurice

Born in 1859 in Newfoundland, Canada. To U.S.A. 1861. Died 1924

26. The Lagoon, Venice. 1898.

Watercolor. 11 1/8 x 15 3/8 in. (28.3 x 39 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1945)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-6-

Amer. Art of the XX Cent.
Museum of Modern Art
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

PRENDERCAST (cont'd)

* 27. The East River. 1901

Watercolor. 13 3/4 x 19 3/4 in. (35 x 50.2 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

28. April Snow, Salem. 1906-07.

Watercolor. 14 3/4 x 21 5/8 in. (37.5 x 55 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

* 29. Acadia. 1922

Oil on canvas. 31 3/4 x 37 1/2 in. (80.5 x 95.3 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1945)

RUSSELL Morgan

Born in 1886 in New York, New York. Died 1953

30. Synchromy. 1913?

Oil on canvas 14 1/2 x 10 5/8 in. (36.8 x 27 cm.)

(Mrs. Wendell T. Bush Fund, 1951)

31. Synchromy Number 3: Color Counterpoint. 1913.

Oil on canvas. 10 1/4 x 11 7/8 in. (26 x 30.2 cm.)

(Given anonymously, 1951)

SPENCER Niles

Born in 1893 in Pawtucket, Rhode Island. Died 1952.

32. City Walls. 1921.

Oil on canvas. 39 3/8 x 28 3/4 in. (100 x 73 cm.)

(Given anonymously, 1956)

* 33. In Fairmont. 1951.

Oil on canvas. 65 1/2 x 41 1/2 in. (166.5 x 105.5)

(Given anonymously, 1953)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-7-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

STELLA, Joseph

Born in 1877 in Italy. To U.S.A. 1900. Died 1946

34. Factories. 1918

Oil on burlap. 56 x 46 in. (142.2 x 116.8 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1943)

STETTMEIER, Florine

Born in New York, New York. Died 1944

35. Family Portrait, II. 1933.

Oil on canvas. 46 x 64 1/2 in. (116.8 x 163.8 cm.)

(Gift of Miss Ettie Stettheimer)

WEBER, Max

Born in 1831 in Russia. To U.S.A. 1891

36. The Geranium. 1911

Oil on canvas. 39 7/8 x 32 1/4 in. (101.3 x 82 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1944)

37. The Two Musicians. 1917

Oil on canvas. 40 1/8 x 30 1/8 in. (102 x 76.5 cm.)

(Acquired through the Richard D. Bixey Bequest, 1944)

38. Interior with Figures. 1918

Gouache. 4 7/8 x 4 1/2 in. (12.4 x 11.5 cm.)

(Bequest of Richard D. Bixey, 1943)

39. The Flower Pot. 1930

Gouache 4 1/4 x 6 1/4 in. (10.8 x 15.9 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1940)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-3-

Amer. Art of the XXI Cent.
Museum of Modern Art, New York
ICE-F-1124-54

February 15, 1955
Painting and Sculpture

WEBER, (cont'd)

40. Sleep. 1930

Gouache. 4 1/4 x 6 1/2 in. (10.8 x 16.5 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1940)

41. Wonderment. 1930

Gouache. 7 x 4 1/8 in. (17.8 x 10.5 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1940)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

-9-

February 15, 1955
Painting and Sculpture

II. Realist Tradition: Fact, Satire, Sentiment

BLUM, Peter

Born in 1906 in Russia. To U.S.A. 1911

42. Parade. 1930.

Oil on canvas 49 1/4 x 56 3/8 in. (125.1 x 143.2 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

43. The Eternal City. 1934-37.

Oil on composition board 34 x 47 7/8 in. (86.3 x 121.6 cm.)

(Mrs. Simon Guggenheim Fund, 1942)

BURCHFIELD Charles

Born in 1893 in Ashtabula Harbor, Ohio

44. The First Hepaticas. 1918

Watercolor. 21 1/2 x 27 1/2 in. (54.6 x 69.8 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1935)

45. The Interurban Line. 1920.

Watercolor. 14 3/4 x 20 3/4 in. (37.5 x 52.7 cm.)

(Gift of Mrs. John D. Rockefeller, Jr., 1936)

46. Promenade. 1923.

Watercolor. 31 3/4 x 42 1/2 in. (80.6 x 108)

LENT BY GENERAL A CONGER GOODYEAR, New York, New York.

CARTER Clarence H.

Born in 1904 in Portsmouth, Ohio

47. Jane Reed and Dora Hunt. 1941.

Oil on canvas. 36 x 45 in. (91.5 x 114.3 cm.)

(Mrs. Simon Guggenheim Fund, 1942)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-10-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

HOPPER Edward

Born in 1882 in Nyack, New York

* 48. House by the Railroad. 1925.

Oil on canvas 24 x 29 in. (61 x 73.7 cm.)

(Given anonymously, 1930)

* 49. New York Movie. 1939

Oil on canvas 32 1/4 x 40 1/8 in. (82 x 102 cm.)

(Given anonymously, 1941)

50. Rooms by the Sea. 1951

Oil on canvas 29 x 40 in. (73.7 x 101.6 cm.)

LENT BY STEPHEN C. CLARK, New York, New York

LEVINE Jack

Born in 1915 in Boston, Massachusetts

* 51. The Feast of Pure Reason. 1937

Oil on canvas 42 x 48 in. (106.7 x 122)

(Painted for the WPA Federal Art Project of the U.S. Government.
On extended loan to Museum of Modern Art.)

PICKENS Alton

Born in 1917 in Seattle, Washington

52. Carnival 1949

Oil on canvas. 54 5/8 x 40 3/8 in. (138.7 x 102.5)

(Gift of Lincoln Kirstein, 1951)

ROSE Herman

Born in 1909 in ^{Brooklyn} ~~New York~~ New York

53. Tower and Tank. 1947

Oil on canvas 15 x 13 in. (38.1 x 33)

(Museum purchase, 1949)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-11-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICF-F-24-54

February 15, 1955
Painting and Sculpture

SHAHN Ben

Born in 1898 in Russia. To U.S.A. 1906

54. Bartolomeo Vanzetti and Nicola Sacco. 1931-32

Tempera on paper over composition board. 10 7/8 x 14 5/8 in.
(27.6 x 37.2 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1935)

* 55. Handball. 1939

Tempera on paper over composition board. 22 3/4 x 31 1/4 in.
(57.8 x 79.4 cm.)
(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1940)

56. Willis Avenue Bridge. 1940

Tempera on paper over composition board. 25 x 31 5/8 in.
(50.5 x 79.7 cm.)
(Gift of Lincoln Kirstein, 1947)

* 57. Pacific Landscape. 1945

Tempera on paper over composition board. 25 1/4 x 39 in.
(64 x 99 cm.)
(Gift of Philip L. Goodwin, 1950)

SHARRER Honoré

Born in 1920 in West Point, New York

58. Workers and Paintings. 1943

Oil on composition board. 11 5/8 x 37 in. (29.5 x 94 cm.)
(Gift of Lincoln Kirstein, 1944)

SHEELER Charles

Born in 1883 in Philadelphia, Pennsylvania

59. American Landscape. 1930

Oil on canvas. 24 x 31 in. (61 x 78.7 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1934)

WYETH Andrew

Born in 1917 in Chadds Ford, Pennsylvania

* 60. Christina's World. 1948

Egg tempera on gesso panel. 32 1/4 x 47 3/4 in. (82 x 121.3 cm.)
(Museum purchase, 1949)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-12-

American Art of the XX Century
Museum of Modern Art, New York
ICE-P-24-54

Painting & Sculpture
February 15, 1955

III. Romantic Painting

BLOOM Hyman

Born in 1913 in Latvia. To U.S. . 1920

* 61. The Synagogue. c. 1940

Oil on canvas. 65 1/4 x 46 3/4 in. (165.7 x 118.8 cm.)

(Acquired through the Lillie P. Bliss Bequest, 1943)

62. The Bride. 1941.

Oil on canvas. 20 1/8 x 49 7/8 in. (51.1 x 126.7 cm.)

~~Museum~~
(Purchase, ~~Fund~~, 1942)

GRANIS Morris

Born in 1910 in Fox Valley, Oregon

* 63. Bird Singing in the Moonlight. 1938-39.

Gouache. 26 3/4 x 30 1/8 in. (68 x 76.5 cm.)

~~Museum~~
(Purchase, ~~Fund~~, 1942)

64. Snake and Moon. 1938-39.

Gouache and watercolor. 25 1/2 x 30 1/4 in. (64.8 x 76.8 cm.)

~~Museum~~
(Purchase, ~~Fund~~, 1942)

65. Little-known Bird of the Inner Eye. 1941.

Gouache. 20 3/4 x 36 5/8 in. (52.7 x 93)

~~Museum~~
(Purchase, ~~Fund~~, 1942)

66. Jovous Young Pine. 1944.

Watercolor and gouache. 53 5/8 x 27 in. (136.2 x 68.6 cm.)

~~Museum~~
(Purchase, ~~Fund~~, 1945)

N.B. Title mistranslated in Zurich & Frankfurt through misunderstanding of the English compound adjective "Little-known". Should be "weniger-bekannter Vogel des innern Auges"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-13-

American Art of the XX Century
Museum of Modern Art, New York
ICE-F-124-54

Painting & Sculpture
February 15, 1955

LAC IVER Loren

Born in 1909 in New York, New York

67. Henscotech. 1940.

Oil on canvas. 27 x 35 7/8 in. (68.5 x 91 cm.)

~~Yves~~
(Purchase Fund, 1940)

68. Red Votive Lights. 1943.

Oil on wood. 20 x 25 5/8 in. (50.8 x 65 cm.)

(James Thrall Soby Fund, 1945)

69. Skylight. 1948.

Oil on canvas. 40 x 48 in. (101.6 x 121.9 cm.)

LENT BY MR. AND MRS. JAMES THRALL SOBY, NEW CANAAN, CONNECTICUT

70. Veneziana. 1954.

Oil on canvas. 26 x 56 in. (66 x 142.2 cm.)

LENT BY MR. AND MRS. WILLIAM A. M. BURDEN, NEW YORK, NEW YORK

STIRNE Hedda

Born in 1916 in Romania. To U.S.A. 1941

71. New York, Number 8. 1954.

Oil on canvas. 72 1/8 x 42 in. (183.2 x 106.7 cm.)

(Mr. and Mrs. Roy R. Neuberger Fund, 1954)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 543

-14-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-T-24-54

February 15, 1955
Painting and Sculpture

IV. Contemporary Abstract Art

BAZIOTES William A.

Born in 1922 in Pittsburgh, Pennsylvania

* 72. Dwarf. 1947.

Oil on canvas. 42 x 36 1/8 in. (106.7 x 91.8 cm.)

(A. Conger Goodyear Fund, 1947)

73. Jungle. 1951.

Oil on canvas 50 x 60 1/8 in. (127 x 152.7 cm.)

LENT BY NELSON A. ROCKEFELLER, Washington, D.C.

GLARNER Fritz

Born in 1899 in Switzerland. To U.S.A. 1936

* 74. Relational Painting. 1947-48.

Oil on canvas. 43 1/8 x 42 1/4 in. (109.5 x 107.3 cm.)

(Museum purchase, 1949)

GORKY Arshile

Born in 1904 in Turkish Armenia. To U.S.A. 1920. Died 1948

* 75. Agony. 1947.

Oil on canvas. 40 x 50 1/2 in. (101.6 x 128.3 cm.)

(A. Conger Goodyear Fund, 1950)

* 76. The Plough and the Song. 1947.

Oil on burlap 52 1/2 x 64 1/4 in. (132.5 x 163.2 cm.)

LENT ANONYMOUSLY

with drawn
~~GUSTON Philip~~

~~Born in 1911 in Montreal, Canada of Russian parentage. To U.S.A. 1916~~

~~77. Painting. 1954.~~

~~Oil on canvas. 63 x 60 in. (160 x 152.4 cm.)~~

~~(Gift of Philip C. Johnson, 1955)~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-15-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-T-24-54

February 15, 1955
Painting and Sculpture

~~AMERICAN Grace George~~

~~Born in 1922 in Newark, New Jersey~~

~~73. River Bathers. 1953.~~

~~Oil on canvas. 69 3/8 x 88 3/4 in. (176.2 x 225.4 cm.)~~

~~(Given anonymously, 1954)~~

KLINE Franz

Born in 1910 in Wilkes-Barre, Pennsylvania

* 77. ~~77.~~ Chief. 1950.

Oil on canvas 58 3/8 x 73 1/2 in. (148.2 x 186.7 cm.)

(Gift of Mr. and Mrs. David M. Solinger, 1952)

DE KOONING Willem

Born in 1904 in The Netherlands. To U.S.A. 1926

78. ~~78.~~ Painting. 1948.

Oil and ripolin enamel on canvas. 43 5/8 x 56 1/8 in.
(108.3 x 142.5 cm.)

(Museum purchase, 1948)

79. ~~79.~~ Cansevoort Street. 1950-51.

Oil on canvas. 30 x 40 in. (76.2 x 101.6 cm.)

LENT BY NELSON A. ROCKEFELLER, Washington, D.C.

* * 80. ~~80.~~ Woman, I. 1950-52.

Oil on canvas. 75 7/8 x 58 in. (193 x 147 cm.)

(Museum purchase, 1953)

MOTHERWELL Robert

Born in 1915 in Aberdeen, Washington

81. ~~81.~~ Pancho Villa, Dead and Alive. 1943.

Gouache and oil with collage on cardboard. 28 x 35 7/8 in.
(71 x 91 cm.)

(Museum purchase, 1944)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-16-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

MOTHERWELL (cont'd)

* 82. ~~82.~~ Granada. 1949

Oil on paper over masonite. 47 x 55 1/2 in. (119.5 x 141 cm.)

LENT BY NELSON A ROCKEFELLER, Washington, D.C.

PEREIRA Irene Rice

Born in 1907 in Boston, Massachusetts

83. ~~83.~~ White Lines. 1942.

Oil, with various fillers, on vellum. 25 7/8 x 31 7/8 in.
(35.7 x 55.6 cm.)
(Gift of Edgar Kaufmann, Jr., 1942)

POLLOCK Jackson

Born in 1912 in Cody, Wyoming

84. ~~84.~~ The She-Wolf. 1943.

Oil on canvas. 41 7/8 x 67 in. (106.4 x 170.2 cm.)
(Museum purchase, 1944)

* 85. ~~85.~~ Number 1. 1948.

Oil on canvas. 68 x 104 in. (172.7 x 264.2 cm.)
(Museum purchase, 1950)

POUSETTE-DART Richard

Born in 1916 in St. Paul, Minnesota

86. ~~86.~~ Number 11: A Presence. 1949.

Oil on canvas. 25 1/8 x 21 1/8 in. (63.8 x 53.7 cm.)
(Katherine Cornell Fund, 1950)

ROTHKO Mark

Born in 1903 in Russia. To U.S.A. 1913.

87. ~~87.~~ Number 1. 1949.

Oil on canvas. 67 1/4 x 56 in. (170.8 x 142.2 cm.)

LENT ANONYMOUSLY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I. A. 543

-17-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-24-54

February 15, 1955
Painting and Sculpture

- * ~~88.~~ Number 10. 1950
88. Oil on canvas. 90 3/8 x 57 1/8 in. (229.5 x 145 cm.)
(Gift of Philip C. Johnson, 1952)

SALEITE Attilio

Born in 1911 in Boston, Massachusetts. Died 1955

- 89, ~~89.~~ Antechamber to Inner Sanctum. 1950.
Oil on canvas. 28 x 40 in. (71 x 101.6 cm.)
(Gift of Mrs. Gertrud A. Mellon, 1952)

STAMOS Theodoros

Born in 1922 in New York, New York

- 90, ~~90.~~ Sounds in the Rock. 1946.
Oil on composition board. 48 1/3 x 23 3/8 in. (122.2 x 72 cm.)
(Gift of Edward W. Root, 1947)

STILL Clyfford

Born in 1904 in Grandin, North Dakota

- * ~~91.~~ Painting. 1951.
91. Oil on canvas. 94 x 82 in. (238.8 x 208.3 cm.)
(Museum purchase, 1954)

TOBEY Mark

Born in 1890 in Centerville, Wisconsin

- 92, ~~92.~~ Threading Light. 1942.
Tempera on cardboard. 29 3/8 x 19 1/2 in. (74.6 x 49.5 cm.)
(Museum purchase, 1944)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-18-

Amer. Art of the 20th Cent.
Museum of Modern Art, New York
ICE-F./24-54

February 15, 1955
Painting and Sculpture

TOBEY (cont'd)

93. ~~93~~. Remote Field. 1944.

Tempera, pencil and crayon on cardboard. 28 1/8 x 30 1/8 in.
(71.5 x 76.5 cm.)
(Gift of Mr. and Mrs. Jan de Graaff, 1947)

* 94. ~~94~~. Edge of August. 1953.

Casein on masonite. 48 x 28 in. (122 x 71 cm.)
(Museum purchase, 1954)

95. ~~95~~. Voyagers, III. 1954.

Tempera on paper. 17 3/4 x 12 in. (45 x 30.5 cm.)

LENT BY ^{NELSON A.} ~~MRS. JOHN D.~~ ROCKETTELLER ^{WASHINGTON, D.C.} ~~2nd, New York, New York~~

TOULIN Bradley Walker

Born in 1899 in Syracuse, New York. Died 1953

* 96. ~~96~~. Number 20. 1949.

Oil on canvas. 86 x 80 1/4 in. (218.5 x 204 cm.)
(Gift of Philip C. Johnson, 1952)

* 97. ~~97~~. Number 4. 1952.

Oil on canvas. 60 x 48 in. (152.5 x 122 cm.)

LENT ANONYMOUSLY.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-19-

Amer. Art of the 20th Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

V. Modern "Primitives"

BARELA Patrocino

Born c. 1903 in Arizona

98. ~~100.~~ The Twelve Apostles. 1936.

Wood relief. 11 1/2 x 61 in. (29.2 x 155 cm.)

(Made for the WPA Federal Art Project of the U.S. Government.
On extended loan to Museum of Modern Art.)

BILCHENIUS Louis Michel

Born in 1864 in Arlington, New Jersey. Died 1941.

99. ~~101.~~ Afternoon Wind. 1899

Oil on canvas. 20 x 36 in. (50.8 x 91.4 cm.)

(Given anonymously, 1941)

HIRSHFIELD Morris

Born in 1872 in Russian Poland. To U.S.A. 1890. Died 1946.

100, ~~102.~~ Tiger. 1940.

Oil on canvas. 23 x 39 7/8 in. (71 x 101.3 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1941)

KANE John

Born in 1860 in Scotland. To U.S.A. 1880. Died 1934.

* * 101. ~~103.~~ Self Portrait. 1939.

Oil on canvas. 36 1/8 x 27 1/8 in. (91.7 x 68.8 cm.)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1939)

102, ~~104.~~ Scotch Day at Kennywood. 1933.

Oil on canvas. 19 7/8 x 27 1/8 in. (50.5 x 69 cm.)

(Gift of Mr. and Mrs. Albert Lewin, 1953)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-20-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-T-24-54

February 15, 1955
Painting and Sculpture

KANE (cont'd)

103, ~~105~~. Through Coleman Hollow up the Allegheny Valley. No date.

Oil on canvas. 30 x 38 5/8 in. (76.2 x 98 cm.)

(Given anonymously, 1941.)

LOPEZ José Dolores

Born c. 1880 in New Mexico, Died c. 1939.

* 104, ~~106~~. Adam and Eve and the Tree of Life. c. 1930.
Cottonwood. 24 7/8 x 21 1/4 in. (63.2 x 54 cm.)
(Gift of Mrs. Meredith Hare, 1943)

PICKETT Joseph

Born in 1848 in New Hope, Pennsylvania. Died 1913.

* 105, ~~107~~. Manchester Valley. Probably 1914-18
Oil on canvas. 45 x 60 in. (114.3 x 152.4 cm.)
(Gift of Mrs. John D. Rockefeller, Jr., 1939)

WILLIAMSON Clara McDonald

Born in 1875 in Iredell, Texas

106, ~~108~~. The Day the Bosque Froze Over. 1953.
Oil on composition board. 20 x 28 in. (50.8 x 71 cm.)
(Gift of Albert Dorne, 1954)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-21-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

VI. Sculpture

CALDER Alexander

Born in 1898 in Philadelphia, Pennsylvania

* ~~106.~~ Whale. 1937.

107.

Stabile, sheet steel. 6 ft. 6 in. high (198 cm. high)

(Gift of the artist, 1950)

108. ~~108.~~ Spiny. 1942.

Stabile, sheet aluminum painted. 26 in. high, 30 in. long
(66 cm. high, 76.2 cm. long)

LENT BY NELSON A. ROCKEFELLER, Washington, D.C.

109. ~~109.~~ Blue Crescent. 1949.

Mobile, steel and wire. Diameter 8 ft 7 1/2 in. (261.6 cm.)

add to Calder:
→ 110.

LENT BY NELSON A. ROCKEFELLER, Washington, D.C.

FERBER Herbert

Born in 1906 in New York, New York

* ~~110.~~ Portrait of Jackson Pollock. 1949

111.

Lead. 17 5/8 in. high, 30 in. long
(44.8 cm. high, 76.2 cm. long)
(Museum purchase, 1949)

HARE David

Born in 1917 in New York, New York

* ~~112.~~ Crab. 1951.

113.

Welded bronze 23 1/4 in. high (59 cm. high)

(Museum purchase, 1951)

LACHAISE Gaston

Born in 1832 in France. To U.S.A. 1906. Died 1935

113. ~~113.~~ Woman Walking. 1922.

Bronze 18 1/2 in. high (47 cm. high)

(Gift of Mrs. John D. Rockefeller, Jr., 1939)

110. Jacaranda. 1949.

Mobile, sheet iron steel rods. 244.9 x 336.3 x 275.4 cm.

LENT BY MR. and MRS. WALLACE K. HARRISON, NEW YORK

NEW YORK

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-22-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-104-54

February 15, 1955
Painting and Sculpture

LACMAISE (cont'd)

~~114.~~ Floating Figure. 1937 (cast in 1955)

114. Bronze. 51 3/4 in. high (131.5 cm. high)

(Given anonymously in memory of the artist, 1937)

~~115.~~ John Marin. 1928

115. Bronze. 12 1/2 in. high (31.7 cm. high)

(Gift of Mrs. John D. Rockefeller, Jr., 1934)

~~116.~~ Standing Woman. 1932.

116. Bronze. 7 ft. 4 in. high (223.5 cm. high)

(Mrs. Simon Guggenheim Fund, 1948)

~~117.~~ Torso. 1932.

117. Bronze. 7 3/4 in. high (19.7 cm. high)

LENT BY NELSON A. ROCKEFELLER, Washington, D.C.

LASCAN Ibram

Born in 1913 in Egypt of Russian parentage. To U.S.A. 1921

118. Kwannon. 1952.

Welded bronze with silver. 6 ft. high (183 cm. high)

(Katherine Cornell Fund, 1952)

LIPFOLD Richard

Born in 1915 in Milwaukee, Wisconsin

120. Variation Number 7: Full Moon. 1949-50.

Nickel-chromium wire, stainless steel wire and brass rods.
10 ft. high (305 cm. high)

(Mrs. Simon Guggenheim Fund, 1950)

LIPTON Seymour

Born in 1903 in New York, New York

~~119.~~ Sanctuary. 1953.

119. Nickel-silver over steel. 34 x 25 in. (86.4 x 63.5 cm.)

(Museum purchase, 1954)

*
(alternate
illustration to
116)

(alternate
illustration
to 114)

welded
off the
floor

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 543

-23-

Amer. Art of the 20th Cent.
Museum of Modern Art, New York
ICE-T-24-54

February 15, 1955
Painting and Sculpture

NADELMAN Elie

Born in 1882 in Poland. To U.S.A. 1914. Died 1946

120. ~~120.~~ Standing Bull. 1915. *(No. 123 in French edition)*

Bronze. 11 1/4 in. long (28.6 cm. long)

(Gift of Mrs. Elie Nadelman, 1947)

121. ~~121.~~ Wounded Bull. 1915. *(No. 122 in French edition)*

Bronze. 11 1/2 in. long (29.2 cm. long)

(Gift of Mrs. Elie Nadelman, 1947)

* ~~122.~~ Man in the Open Air. c. 1915.

122.

Bronze. 54 1/2 in. high (139.5 cm. high)

(Gift of William S. Paley, 1948)

123. ~~123.~~ Man in Top Hat. c. 1927.

Painted Bronze. 26 in. high (66 cm. high)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1948)

124. ~~124.~~ Two Women. c. 1931

Bronze. 59 in. high, 35 x 19 in. at base
(150 cm. high, 89 x 48.3 cm. at base)

LENT BY NELSON A ROCKEFELLER, Washington, D.C.

NOGUCHI Isamu

Born in 1904 in Los Angeles, California

127. Even the Centipede. 1952.

Kasama (earthenware). 13 ft. 7 3/8 in. high (415 cm. high)

(Museum purchase, 1954)

128. Okame Let the Atom. 1954

Cast iron. 9 1/2 in. high (24 cm. high)

LENT BY MR. AND MRS. SAMUEL A. MARX, Chicago, Illinois.

*Withdrawn
off
case*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 543

-24-

Amer. Art of the XX Cent.
Museum of Modern Art, New York
ICE-F-#24-54

February 15, 1955
Painting and Sculpture

ROSZAK Theodore J.

Born in 1907 in Poland. To U.S.A. 1909

* 125. ~~122.~~ Spectre of Kitty Hawk. 1946-47.

Welded and hammered steel brazed with bronze and brass.
40 1/4 in. high (102.2 cm. high)
(Museum purchase, 1950)

ZORACH William

Born in 1887 in Lithuania. To U.S.A. 1891

* 126. ~~120.~~ Head of Christ. 1940.

Porphyry. 14 3/4 in. high (37.5 cm. high)

(Mrs. John D. Rockefeller, Jr. Purchase Fund, 1942)