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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I. 18

MEETING OF THE COMMITTEE ON THE MUSEUM COLLECTIONS
ON THURSDAY, APRIL 28, 1945 AT 4 O'CLOCK IN THE
TRUSTEES ROOM

AGENDA

Whitcomb: "Talisman" Design for costume and scenery
"Apollon Musagete" Design for scenery
"L'Assommoir Salie & Marie" Design for scenery

The above drawings have been offered
as a gift by the artist.

2. Report on purchases for the Department of Dance
and Theatre Design, by George Amberg, Curator
3. Purchases recommended by the Committee on Painting
and Sculpture
4. Report on purchases made by the Committee on Painting
and Sculpture
5. Discussion of procedure for scheduling meetings of
the Committee on the Museum Collections

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PROPERTY ACQUIRED BY THE MUSEUM OF MODERN ART

DANCE AND THEATRE DESIGN

Diaghilev: Ballets Russes / 1909

Tchelitchev: "Viola Concerto" Design for costume and scenery
"Apollon Musagete" Design for scenery
"L'Annonce faite a Marie" Design for scenery

Diaghilev: Ballets Russes

Diaghilev: Ballets Russes 1916. Scenery The above drawings have been offered
as a gift by the artist

Leger: La Femme Julia. 1915. Oil

1800LA

5200.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK

PURCHASES RECOMMENDED BY THE COMMITTEE ON PAINTING AND SCULPTURE

Report on the meeting of the Committee on Painting and Sculpture held April 19, 1945

- Lipchitz: Benediction 12000⁰⁰
- O'Keeffe: Lake George Window. 1927. Oil
- Marin: Lower Manhattan. 1922. Watercolor ✓ 3000
- Rouault: Head. 1916. Gouache 6500
1800
- Leger: La Grande Julie. 1945. Oil 1800 LA
5200

Dancer 744

... in ... Portraits of 8 lithographs
... Illustrated book Gift of E. Mark Schwegel
...

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK

HIGHT COTTAGE
DIRECTOR OF THE MUSEUM OF MODERN ART

Report on the meeting of the Committee on Painting
and Sculpture held April 19, 1945

Painting and Sculpture

Graves, Morris: Joyous Young Pine

Lam: Jungle. Oil

Graphic Arts

Gresz: In Schatten. Portfolio of 9 lithographs

Pechstein: Samlandische Ode. Illustrated book Gift of R. Kirk Askew, Jr.

Walter Gropius

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

September 1, 1944

Dear Mr. Sweeney:

Confirming our conversation of last week I am enclosing a list of the pictures which we checked for probable inclusion in the exhibition of abstract paintings. I have tentatively titled this show Variety in Abstraction. If you can think of a better title I shall appreciate your letting me know.

Jim has written about 330 words as a general label for Mystery in Paint. In addition to this information as an introduction to the exhibition as a whole, there will be shorter labels for several of the important pictures such as Dali, de Chirico, Blume and probably Graves.

It all depends, of course, on how you handle the general label for the abstract show whether or not you feel it would be necessary to add a sentence or two for each picture or to provide four or five additional labels, perhaps explaining in more detail the work of the Cubists, the Russians, Klee's personal form of abstraction and perhaps Matta's work. I leave this entirely up to you. Don't feel that you must make long individual labels for each picture. A sentence or two, such as the form Alfred has often set for such exhibitions as Art in Our Time, are all that is necessary.

I have written lenders for the pictures you suggested and will let you know our success or failure as soon as I have replies. You will not want to do the final label I am sure until we are certain of which pictures will be included. I hope, however, to have the full exhibition ready to leave the Museum by the 18th of September.

Sincerely,

Elodie Courter

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

EC/k
Encl.

300 words general label

Abstracts in introduction

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

Braque - "Oval Still Life"
Gris - "Le Journal"
Malevitch - "Red Square"
Arp - ?
Miro - "Person Throwing A Stone at a Bird"
Léger - "Breakfast"
Mondrian - "Composition in Red, Black and White"
Laurens - "Head" (We have not sent this out on tour since the exhibition Cubism and Abstract Art. Alfred always felt it was pretty fragile for continuous handling and we will have to make certain it is available for use.)

To Be Requested

Klee - "Urn City" - J.B. Neumann
Picasso - "Still Life with Guitar" - Janis
Kandinsky - - Nierendorf. *Yale*
Duchamp - "Le Passage de la Vierge a la mariée" - Pach - *Yale*
Matta - a recent work - Pierre Matisse ✓
Moholy - (will send for photographs) ✓
Picasso - late one - Mrs. Meyric Gallery ✓
Pevsner - "Abstract Forms" - Permanent Collection ✓
Masson - - Curt Valentin's apartment ✓

Possible Substitutions if any of the above are not available

Larionov - "Rayonist Composition" - Permanent Collection
Lissitzky - "Proun Composition" - Permanent Collection
Helio - ?
Tanguy - ?
Ernst - ?

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES THRALL SOBY, DIRECTOR
DOROTHY C. MILLER, CURATOR

July 27, 1944

Dear Jim:

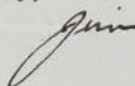
As you know, we are having a large retrospective Rouault exhibition this January and I am most anxious to borrow for it your pastel and gouache of 1906, Circus Women. I very much hope you will be willing to lend and I am enclosing a Registrar's form which I would appreciate your filling out and returning to me.

Though the picture was included in our Painting in Paris exhibition, I feel sure that we have no photograph available, and I would greatly appreciate your sending a new one and billing the Museum for it.

As I said last night, it would be very helpful to me if we would go over the tentative lists of pictures I have included, at your convenience. The time is so short and I have so little time to spend on the show that I am anxious to get as much help as possible.

With thanks and kindest regards,

Sincerely,



Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

JTS:mc

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I. 18

120 East End Avenue
New York, 28, N.Y.

October 23, 1944

Dear Mr. Warner:

Your gift to the Museum was a magnificent one. I turned it over to John Abbott and it was deeply appreciated by all.

I am happy that you like Sandy and Sandy's work. I was particularly happy to be able to join your letter to your check for the Trustees' perusal, in view of your reference in it to Sandy.

I hope when you get to town again you will 'phone as Laura and I both look forward to seeing you and Mrs. Warner, if she ever comes down.

All my kindest regards,

Very sincerely,

Mr. Stephen S. Clark
The Museum of Modern Art
11 West 57th Street
New York City
Mr. Keith Warner--
Gloversville
New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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130 East End Avenue
New York, 28, N.Y.

October 23, 1944

Dear Mr. Clarke:

I will be glad to serve again as Vice-Chairman of the Committee on the Museum Collections and as a member of its Sub-committee on Painting and Sculpture, also as a member of the Policy and Exhibition Committees. I will do my best to manage it.

Sincerely yours,

Mr. Stephen C. Clark
The Museum of Modern Art
11 West 53rd Street
New York City

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	JJS	I. 18

October 4, 1944

PICTURES RECOMMENDED FOR ACQUISITION BY THE COMMITTEE ON PAINTING AND SCULPTURE

REPORT OF THE COMMITTEE ON PAINTING AND SCULPTURE TO THE COMMITTEE ON THE MUSEUM COLLECTIONS, DATED JUNE 8, 1944 AND SEPTEMBER 1, 1944

Figari, Pedro: Encuentro de Negros offered as a gift

Knaths, Karl: Still Life with Giorgione Book offered as an anonymous gift

Meza, Guillermo: Polyphemus. Drawing \$50

Rouault, Georges: The Circus Trainer. 1915. Crayon and water-color \$700.

Vincent: Cockfight 40.

GRAPHIC ARTS

Goldthwaite, Anne: Her Daughter. proposed exchange

Elise, Paul: The Saint of the Inner Light. Color lithograph Gift of Karl Hieronimoff

White Lion (1939), by H. Barry with one suggested by Douglas Given anonymously

Purchases:

Kaer, James: Self Portrait and Demos. Color lithograph 120.

For discussion: 7.50

Elise, Paul: Christ the Redeemer. Lithograph and watercolor 650.

The Lifar Collection at the Wadsworth Atheneum and watercolor 75.

Future Acquisitions: Recommendations of Committee Members 100.

Clarification of Acquisition procedure for Departments other than Painting and Sculpture. 25.

La Tente de la Liberté. Engraving 50.

18 Mexican posters 6.25

Several portfolios, booklets and lithographs 17.

TOTAL \$1,822.75

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 4, 1944

REPORT OF THE COMMITTEE ON PAINTING AND SCULPTURE TO THE COMMITTEE ON THE
MUSEUM COLLECTIONS ON MEETINGS HELD JUNE 8, 1944 and SEPTEMBER 27, 1944

PAINTING AND SCULPTURE

Purchases:

Klee, Paul: <u>Demon above the Ships</u> . Watercolor	\$475.
Léger, Fernand: <u>The Trench Diggers</u> . 1916. Watercolor	80.
Masson, André: <u>Werewolf</u> . Pastel and ink	270.

GRAPHIC ARTS

Gifts:

Klee, Paul: <u>The Saint of the Inner Light</u> . Color lithograph	Gift of Karl Nierendorf
<u>L'Isle d'un jour</u> , by M. Ferry with one engraving by Tanguy	Given anonymously

Purchases:

Ensor, James: <u>Self Portrait and Demons</u> . Color lithograph	150.
Gleizes: <u>Still Life</u> . Lithograph	7.50
Hugo, Jan: <u>Night Gods</u> . Engraving	10.
Klee, Paul: <u>Christian Sectarian</u> . Lithograph and watercolor	550.
<u>Fulfillment Angel</u> . 1920. Lithogr. and watercolor	75.
Lasansky, Mauricio: <u>La Lagrima</u> . Color etching	30.
El Lissitzky: <u>Figurinen</u> . Portfolio of lithographs	100.
Ozenfant, Amedé: <u>Arrangement</u> . Etching	10.
Peterdi: <u>Despair</u> . Etching	15.
Ryan, Anne: <u>Centaur</u> . Engraving	10.
Vieillard, Roger: <u>Le Temple de la Liberté</u> . Engraving	30.
18 Mexican posters	6.25
Several portfolios, booklets and lithographs	17.
TOTAL	\$1,835.75

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

NEW YORK 19

Date October 2, 1944

To: Mr. Soby

Re: _____

From: Mr. Barr

Mr. James Sweeney,
1705 Broadway,
New York 19

Dear Jim:

Here is the list of important works which we might consider for acquisition. We now have a good deal of money which is restricted to purchase of works in the "masterpiece" class. Not all the works listed belong in this class but I think they do include a good number of the best things now on the market. A good many of them are works which I have had in mind for years and many of them are actually in our possession and might well have been purchased during the past few years had not the war cut us off from the owners.

Most of the prices are problematical: those given before the war started would doubtless have been raised.

Six days ago it became possible to write to Paris even though on post cards. We could write Picasso and shortly I suppose Gaffe in Brussels if he is still alive. The two recent Picassos were picked out by Jim Sweeney and myself as the best among those reproduced in the Du Chene portfolio, where they were credited to the Galerie Louise Leiris. She is undoubtedly the sister-in-law of Kahnweiler and is well disposed toward the Museum. I have not discussed with Jim the other items.

However, I think that little time should be lost, at least in making inquiries about prices. Incidentally, post card communications are supposed to be "personal." Possibly we could find some other means than the ordinary mail.

AHB:bk

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

DEPARTMENT OF PAINTING AND SCULPTURE
JAMES THRALL SOBY, DIRECTOR
DOROTHY C. MILLER, CURATOR

July 17, 1944

Mr. James Johnson Sweeney,
1775 Broadway,
New York 19, N.Y.

Dear Jim:

Andre Breton was in my office the other day and looked a long time at the Miro, Catalan Landscape, which used to belong to him. He described a conversation with Miro during which Miro identified all the objects in the picture - this soon after Breton bought it. I asked Breton to make a chart identifying the objects, which he has done. Some day when you're in the Museum I'd like to show it to you and get your ideas on it. No hurry, of course.

Best,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

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

TELEPHONE: CIRCLE 5-8900

Exhibition of
GEORGIA O'KEEFFE
May 14 - August 25, 1946

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

- ✓1. ABSTRACTION NO. 9. 1915. Charcoal, 24 1/4 x 18 7/8". Lent by Alfred Stieglitz, New York.
- ✓2. NO. 10. - BLUE LINES. 1915. Watercolor, 25 x 19". Lent by Alfred Stieglitz, New York.
- 3. DRAWING NO. 11. 1915. Charcoal, 24 1/2 x 18 1/2". Lent by Alfred Stieglitz, New York.
- ✓4. 59TH STREET STUDIO. 1919. Oil on canvas, 35 x 29". Lent by the artist.
- ✓5. LAKE GEORGE WITH CROWS. c.1921. Oil on canvas, 28 1/4 x 25". Lent by the artist.
- 6. SPRING. 1922. Oil on canvas, 35 x 30". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- 7. CORN, DARK. 1922. Oil on composition board, 32 x 12". Lent by the artist.
- 8. TWO FIGS. 1923. Oil on board, 9 x 6 3/4". Lent by Mr. and Mrs. Bryner-Schwab, New York.
- ✓9. GRAY LINE WITH BLACK, BLUE AND YELLOW. c.1923. Oil on canvas, 48 x 30 1/8". Lent by the artist.
- ✓10. PORTRAIT OF A DAY (3RD DAY). 1924. Oil on canvas, 32 x 25". Lent by the artist.
- ✓11. DARK ABSTRACTION. 1924. Oil on canvas, 25 x 21". Lent by the artist.
- ✓12. BIRCH AND PINE TREE. NO. 1. 1925. Oil on canvas, 35 x 22". Lent by the artist.
- ✓13. GREY TREE, LAKE GEORGE. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- ✓14. LAKE GEORGE BARN. 1926. Oil on canvas, 21 x 31 3/4". Lent by the artist.
- ✓15. CITY NIGHT. 1926. Oil on canvas, 48 1/8 x 30". Lent by the artist.
- 16. OPEN CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- 17. CLOSED CLAM SHELL. 1926. Oil on canvas, 20 x 9". Lent by the artist.
- ✓18. SHELL AND OLD SHINGLE. 1926. Oil on canvas, 9 x 7". Lent by the artist.
- ✓19. BLACK IRIS. 1926. Oil on canvas, 36 x 30". Lent by Alfred Stieglitz, New York.
- ✓20. EAST RIVER FROM THE SHELTON (30TH STORY). 1926. Oil on canvas, 12 x 32". Lent by the artist.
- 21. WHITE MORNING GLORY WITH BLACK. 1926. Oil on canvas, 36 x 30". Lent by Leonard C. Hanna, Jr., Cleveland, Ohio.
- ✓22. THE SHELTON WITH SUNSPOTS. 1926. Oil on canvas, 48 1/4 x 30 1/8". Lent by Mrs. Paul Lester Wiener, New York.
- 23. BLACK PETUNIA AND WHITE MORNING GLORY. NO. 1. 1926. Oil on canvas, 36 x 30". Lent by the artist.
- ✓24. SEAWEED. 1927. Oil on canvas, 7 x 9". Lent by Alfred Stieglitz, New York.

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- Abstraction - White Rose. No. 2*
- ✓25. (BALLET SKIRT.) 1927. Oil on canvas, 36 x 30". Lent by the artist.
- ✓26. LINE AND CURVE. 1927. Oil on canvas, 32 x 16". Lent by the artist.
- ✓27. ABSTRACTION - WHITE ROSE. ^{No. 1} 1927. Oil on canvas, 36 x 30". Lent by the artist.
- ✓28. BLACK ABSTRACTION. 1927. Oil on canvas, 30 x 40". Lent by Alfred Stieglitz, New York.
- ✓29. LAKE GEORGE WINDOW. 1927. Oil on canvas, 40 x 30". Museum of Modern Art, Bequest of Richard D. Brixey (by exchange).
30. RED POPPY. 1928. Oil on canvas, 7 x 9". Lent anonymously.
- ✓31. BROWN AND TAN LEAVES. 1928. Oil on canvas, 40 x 30". Lent by Mr. and Mrs. Robert R. Young, Newport, Rhode Island.
- ✓32. SINGLE LILY WITH RED. 1928. Oil on board, 12 x 6 1/4". Lent by the Whitney Museum of American Art, New York.
- ✓33. BLACK CROSS, NEW MEXICO. 1929. Oil on canvas, 39 x 30". Lent by the Art Institute of Chicago, Chicago, Illinois.
- ✓34. HICKORY LEAVES WITH DAISY. 1929. Oil on canvas, 30 x 40". Lent by the artist.
- ✓35. THIS AUTUMN. 1929. Oil on canvas, 40 x 30". Lent by the artist.
36. BLACK HOLLYHOCKS AND BLUE LARKSPUR. 1929. Oil on canvas, 30 x 40". Lent by the artist.
- ✓37. BLACK AND WHITE. 1930. Oil on canvas, 36 x 24". Lent by the artist.
38. RANCHOS CHURCH. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- ✓39. JACK IN THE PULPIT. NO. 6. 1930. Oil on canvas, 36 x 18". Lent by the artist.
40. DARK MESA AND PINK SKY. 1930. Oil on canvas, 16 x 30". Lent by the artist.
41. CLAM SHELL. 1930. Oil on canvas, 24 x 36". Lent by the artist.
- ✓42. COW'S SKULL WITH RED. 1930-34. Oil on canvas, 36 x 40". Lent by the artist.
- ✓43. COW'S SKULL WITH CALICO ROSES. 1931. Oil on canvas, 36 x 24". Lent by the artist.
- ✓44. JIMSON WEED. 1932. Oil on canvas, 48 x 40". Lent by the artist.
- ✓45. WHITE CANADIAN BARN. NO. 2. 1932. Oil on canvas, 12 x 30". Lent by the artist.
46. DEER'S HORNS NEAR CAMERON. 1937. Oil on canvas, 36 x 40". Lent by the artist.
- ✓47. THE WHITE PLACE IN SHADOW. 1940. Oil on canvas, 30 x 24". Lent by the Phillips Memorial Gallery, Washington, D.C.
- ✓48. PELVIS WITH THE DISTANCE. 1943. Oil on canvas, 24 x 29 3/4". Lent by Mr. and Mrs. James W. Fesler, Indianapolis, Indiana.
- ✓49. CLIFFS BEYOND ABIQUIU. 1943. Oil on canvas, 30 x 23 7/8". Lent by the artist.
50. THE BLACK PLACE. 1943. Oil on canvas, 20 x 36". Lent by the artist.
- ✓51. COTTONWOOD. NO. 1. 1944. Oil on canvas, 30 x 36". Lent by the artist.
- ✓52. PELVIS SERIES. NO. 3. 1944. Oil on canvas, 48 x 40". Lent by the artist.
53. BLACK PLACE. NO. 1. 1944. Oil on canvas, 26 x 30". Lent by the artist.

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54. PELVIS IV. 1944. Oil on canvas, 40 1/2 x 36". Lent by the artist.
55. THE BLACK PLACE. NO. 3. 1944. Oil on canvas, 36 1/8 x 40". Lent by the artist.
56. HILLS AND MESA TO THE WEST. 1945. Oil on canvas, 18 7/8 x 36". Lent by the artist.
57. BLUE AND RED HILLS. 1945. Oil on canvas, 30 x 40". Lent by the artist.

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THE MUSEUM OF MODERN ART

NEW YORK
 WORKS OF ART TO BE BROUGHT BEFORE THE DEPARTMENTAL COMMITTEE OF
 PAINTING AND SCULPTURE ON WEDNESDAY, DECEMBER 20, 1944.

PAINTING AND SCULPTURE

- November 24, 1944
- | | |
|---|---------------------------|
| Calder, Alexander: Initial piece for Museum | |
| Devis, James E.: <u>Transparent</u> | \$40 |
| Delaney, Bauford: <u>oil painting</u> | \$100 |
| Flech, Joseph: <u>Window in Manhattan #1</u> | Offered by Mrs. D.M. Levy |
| Egas, Camilo: <u>Ecuadorian Indian</u> | \$800 |
| Hanson, U. M.: <u>City Kids</u> | Offered as a gift |
| MacIver, Loren: <u>Red Votive Lights</u> | \$350 |
| Picasso, Pablo: <u>3 drawings (Pierre Loeb)</u> | \$100 each |
| <i>Thirp:</i> | <i>\$323.</i> |

The Chairman of the Committee on the

Graphic Arts notify you that

- | | | |
|---|--|-------|
| Bierstadt: <u>Landscapes</u> . Oil on paper | to be sold in December and to sell | \$10. |
| Chagall: <u>Giantess</u> . Etching | | \$15. |
| Hayter: <u>Cronos</u> . Etching | will be informed well in advance of the | \$50. |
| Feininger: <u>woodcuts and etchings</u> | | |
| Matisse: <u>Nude</u> . Monotype | on January meeting. | 75. |
| | <u>Torso</u> . Lithograph | \$50. |
| Picasso: <u>Collage</u> | | 30. |
| | trial proof for <u>Metamorphoses</u> . Etching | 15. |
| Rohlf: <u>Man Behind Bars</u> . Woodcut | | 12. |
| Schmidt-Rottluff: <u>Three Kings</u> . Woodcut | | 25. |
| | <u>Three Around the Table</u> . Woodcut | 25. |
| | <u>Girl</u> . Woodcut | 25. |
| | <u>Melancholy</u> . Woodcut | 25. |
| Urruchua: <u>Miss Courter would like to have the Museum purchase one or more additional prints, now in the circulating exhibition "Graphic Arts of Mexico and Argentina."</u> | | |
| Book of 23 prints, text by Anatole Jakovski | | \$100 |

Posters:

- | | |
|---|---|
| 11 World War I posters | gift of Mrs. Lawrence Head |
| Poster for the Blue Four Exhibition in Mexico City at Biblioteca Nacional de Mexico, 1931 | gift of Galka E. Scheyer |
| Townsend: <u>War Rages in France (World War I)</u> | gift of Mrs. Harry Townsend |
| Group of World War II posters from England (through Emay Twining) | gift of various Government Agencies and artists |
| 8 posters about the Negro Soldier | gift of Special Service Division, Ft. Huachuca |
| Carlu, Natacha: <u>Liberte, Liberte cherie</u> | gift of Mrs. J. D. Rockefeller |
| Worm, Piet: <u>Women Werken</u> | gift of Alfred H. Barr, Jr. |
| Walther, Gene: 6 posters | gift of the artist |

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

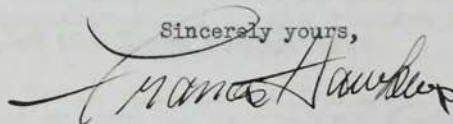
FRANCES HAWKINS, SECRETARY

November 24, 1944

Dear Mr. Sweeney:

The Chairman of the Committee on the
Museum Collections has asked me to notify you that
there will be no meeting in December and to tell
you that you will be informed well in advance of the
date of the January meeting.

Sincerely yours,



Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

FH:lj

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Meeting in Mr. Sweeney's Office, February 21, 1945

MR. J. J. SWEENEY

MEETING

AT

JAMES JOHNSON SWEENEY'S OFFICE, WEDNESDAY, FEBRUARY 21, 1945

Those present were: J. J. Sweeney
Alfred M. Barr, Jr.
Mrs. Mock
Rand Warren
P. L. Goodwin

Subject: Garden of the Museum of Modern Art.

1. a. Mr. Warren has fixed the date of early March to dig the trench from a point near the garden door to the 54th Street sewer, in order to have it finished before May.

b. The grove of trees is to be pollarded about March 1st, cutting the tops off flat and trying to make the whole group into one continuous umbrella.

2. The Ladies' Home Journal is enthusiastic about the erection of the Kump-Bernardi house, to be put up by some contracting business, as an outdoor feature of the Architectural Show of next summer. The only place where this could be put without too much dislocation would be the eastern end of the garden directly west of the large linden tree.

3. Mr. Sweeney feels that one of the most important exhibition features of the Museum is its sculpture garden. He feels, however, that in the emphasis on the Museum restaurant during the last few years the rich possibilities of this important exhibition space have been seriously slighted. He feels that the existence of a restaurant and a dignified space for the exhibition of sculpture in the garden need not be mutually exclusive. He does feel, however, that one will and should take precedence over the other from the point of view of the Museum visitor. At present the restaurant does. He recognizes the fact that when the Museum was initiating a restaurant in the garden, it was good advertising to call the visitors' attention to the restaurant's existence by placing the service pavilion and ticket booth in direct line of vision from the Museum lobby. Today the restaurant has found its feet. Everyone now who has visited the Museum in summer is aware of the restaurant service in the garden. As a result it is no longer necessary to give a position of primary visual importance to the pavilion and the booth. He feels that now the sculpture exhibition space can and should take first importance in considering the garden and particularly that section immediately visible from the Museum lobby.

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Meeting at Mr. Sweeney's Office, February 21, 1945

2.

When we consider that the garden restaurant functions at most only five months of the year and during the other seven the pavilion and booth are boarded up, yet hold the position of greatest visual importance for the visitor entering the Museum through the ticket gate on the main floor, it is easy to understand why this emphasis has been so widely criticized by the visiting public. Mr. Sweeney recognizes the cost involved in moving it. But he feels that the restaurant has had the advantage of advertisement from the present position of the pavilion during the last two years, and he is of the opinion that the advertising of the restaurant is no longer so imperative. A planned vista from the garden door of the Museum to 54th Street would effectively unify the interior ground floor exhibition space with the outdoor exhibition space visible through the glass doors. To make such a vista possible it only would be necessary to transplant one small tree on the left and four trees on the right and such a vista could be effectively terminated by a large piece of sculpture with a good background.

Mr. Sweeney feels that in their present position in winter the grove of small trees serves as a serious distraction from the sculpture placed nearby, and in summer its scale and failure to supply a background make it inappropriate as a setting for sculpture, just as he feels that the colored umbrellas needed to supplement their shade, like the colored restaurant tables, compromise any dignified presentation of sculpture in this valuable exterior exhibition space. Mr. Barr in the main agrees with this.

There are complications involved with regard to:

- a. Supplying the pavilion
- b. The truck entrance from 54th Street for garden use
- c. The pay entrance for the Museum and the garden restaurant
- d. Utility connections for a kitchen in another location

Mr. Warren says that most of the cooking will be done in the pavilion itself this summer.

Is it desirable to have a regular restaurant, or to go back to the tea and soft drink practice once in use, since it is clear that the restaurant, - if it pays at all, - practically just about meets expenses in the best months? Does the restaurant attract many new art lovers, or is it merely a pleasant resort for people who want a different kind of place to eat in?

P.L. Goodwin remarked that it was not the intention to spend any considerable amount of money on the garden now, but the removal of the Salvation Army pavilion, digging the trench and the coming of Spring make it desirable to survey the situation. The cost of moving the pavilion, constructing a background for the large piece of sculpture and taking out the row of trees, 7, 8, 9 and 10, replacing them in 17, 14, 19 and 26, and possibly adding one or two screens or bushes in the eastern half of the garden, would not be very great, although it is a pity to take up 7, 8, 9 and 10, which are growing especially well, after they have had two years in which to get really well started. Most of the trees strike concrete one foot below ground.

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Meeting at Mr. Sweeney's Office, February 21, 1945

3.

Review of the Evening, Auditorium, Jan. 16 to Feb. 25, 1945

At present the area used by the restaurant is approximately half of the whole garden, but the eastern end has always been a little "bleak", while the middle bay of the sculpture garden is the best.

There is the middle way suggested by Mr. Sweeney of emphasizing the sculptural axis and removing the pavilion to the southwest corner, while running the restaurant about as it was last summer. The probable cost of this rebuilding might run to something like \$2,000, as a very rough estimate. There also might be objections from the Theatre Guild and the house next (west) to the Museum, to a large kitchen directly on their line in continuous use from 12 noon to 7 P.M. Any change in the position of the pavilion might arouse the Health or Building Departments, if they noticed it, or permits were required.

The question before the Executive Committee is whether they mean to continue the restaurant as it has been in the last year or so, or whether they wish to make it less important and emphasize the garden as a dignified outdoor sculpture exhibition place.

Modern American Craftsmanship, First Floor, Sept. 25 to Nov. 15, 1945

American Painters and Sculptors, First Floor, Dec. 9 to Jan. 6, 1946

Chagall, First Floor, Nov. 27, 1945 to Feb. 3, 1946

Recent Art, Second Floor, January 22 to April 7, 1946

Floriane Steinbock, Feb. 12 to April 15, 1946

Expressionists, Second Floor, April 23 to July 7, 1946

Franklin Watkins, Stuart Davis, First Floor, May 14 to 31, 1946

The following exhibitions have been approved but not yet scheduled:

- The Artist and Advertising, Auditorium, C.F.
- Sculpture, (postwar) Maillol, Moore, Brancusi, Lipchitz, "at least 3 of these"
- Twentieth Century Constructions (postwar) Severson, Oshes, et al.
- Arnsberg Collection (postwar)
- Dance and Theatre Design
- Secret (to be done in collaboration with another museum)
- Wrix, fall of 1947.

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EXHIBITIONS APPROVED AS OF JANUARY 25th, 1945

Lesson of War Housing, Auditorium, Jan. 16 to Feb. 25, 1945
Power in the Pacific, Second Floor, Jan. 23 to March 18, 1945
Creative Photography, (C.E. Multiple Show) Auditorium, Feb. 27 to March 25, 1945
What is Modern Painting (" " ") " " " " " " "
Piet Mondrian, First Floor, March 20 to May 13, 1945
Modern American Dance, Photographs by Barbara Morgan (State Department show
for circulation in Latin-America) Auditorium, March 27 to April 29, 1945
Georges Rouault, Second Floor, April 3 to June 3, 1945
Photographs by Paul Strand, Second Floor, April 24 to June 10, 1945
Architecture for the Small House, First Floor, May 29 to Sept. 3, 1945
Painting and Sculpture in the Museum Collection, Third Floor, June 12 to Sept. 30, 1945
Painting in the Museum Collection, Second Floor, June 19 to Sept. 30, 1945
Modern American Craftsmanship, First Floor, Sept. 25 to Nov. 18, 1945
American Painters and Sculptors, Second Floor, Oct. 9 to Jan. 6, 1946
Chagall, First Floor, Nov. 27, 1945 to Feb. 3, 1946
Oceanic Art, Second Floor, January 22 to April 7, 1946
Florine Stettheimer, Feb. 12 to April 18, 1946
Expressionism, Second Floor, April 23 to July 7, 1946
Franklin Watkins, Stuart Davis, First Floor, May 14 to ?

The following exhibitions have been approved but not yet scheduled:

The Artist and Advertising, Auditorium, C.E.
Sculpture, (postwar) Maillol, Moore, Brancusi, Lipchitz, "at least 3 of these 4"
Twentieth Century Constructions (postwar) Pevsner, Gabo, et al.
Arensberg Collection (postwar)
Dance and Theatre Design
Seurat (to be done in collaboration with another museum)
Ruiz, fall of 1945.

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THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

MONROE WHEELER
DIRECTOR OF EXHIBITIONS AND PUBLICATIONS

October 22, 1942

Mr. James Johnson Sweeney
120 East End Avenue
New York, New York

Dear Jim,

Thank you so much for the Miro article for Ars. I am sending it on at once to Chavez, who will be more than delighted with it, since this is one of the things he wanted most of all for his magazine.

I cannot tell you how much contributions like yours mean to the cause of Hemisphere goodwill in which we are all so interested; they are simply invaluable. But I do want you to know how deeply I appreciate all the trouble you have taken to prepare the Miro material for publication in Ars. With many, many thanks and all best wishes, I am

Sincerely yours,



MW:CH

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PHILIP L. GOODWIN * ARCHITECT * 32 EAST 57 STREET * NEW YORK 22 * VOLUNTEER 5-1990

February 6, 1945

Mr. James Johnson Sweeney
The Museum of Modern Art
11 West 53rd Street
New York, 19

2/7

Dear Jim:

Thanks for your note about the Berman and the two Demuths.

I will try and have the "Green Pears" at the house by 5:30 on Wednesday, February 7th. Maria Martins is coming in to see the place and, if you happen to be around, you might stop in then, too; if not, later on.

Mrs. Halpert is collecting Demuths and, if you care to, you might dispose of "Corn and Peaches", -now part in the Museum collection, -should "Turnips and Grapes" or "Green Pears" suit the Museum better.

With regard to the exhibitions at the Museum on January 26th and at the Lincoln Warehouse on January 30th, I wonder whether some of the following unimportant items might not be disposed of or exchanged:

- #17, #693 Balthus (1?)
- 21 Gifford Beal
- 292 Hopkinson
- 500 thru #504 Prendergast (not 6)
- 557 Segonzac
- 568 Signac
- 704 Burlin
- 740 Leonid

One Balthus of this type would seem to be enough, though they are both good. The same applies to the Prendergasts, most of which seem to be early ones, - say keep three.

In general the policy of compromising between a very large and comprehensive collection and a small, very select, high-class one, seems to be the best solution for the Museum of Modern Art. On examination of the collections, however, I would say that the superior, high-class pictures might well be strengthened in numbers.

Regards,

Sincerely,

Phil Goodwin

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SAM A. LEWISOHN

61 BROADWAY

NEW YORK Feb. 3, 1945.

Mr. James J. Sweeney,
The Museum of Modern Art,
11 West 53rd Street,
New York, N.Y.

215

Dear Mr. Sweeney:

I promised to send you a line in reference to my impression of the collection. I share the opinion of most of the other trustees who visited the collection that it is, all in all, an outstanding assemblage. On the other hand, entirely aside from filling any gaps, I am sure you agree the collection could be strengthened by a careful study of quality and an effort to replace some of the examples by more satisfactory ones.

I will mention some of the more obvious cases. Take even a minor artist like Friesz: it is quite obvious that the three examples of Friesz's work are of poor quality. There are probably too many anyway, and in some way or other an attempt should be made to get one or two in exchange that are more of a credit to the Museum. I understand that the quality of the Segonzac landscape has already been discussed. Whereas the Museum has a perfectly splendid nude figure which might be featured, the landscape, everyone agrees, is not characteristic of his best work. I mention these two at the start because they are good instances of cases where quality could be improved. I know there are some doubts in the minds of some of the staff whether they are artists of any

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importance, but the point is that we should not have poor examples just because we do not like the master. If we think the work of an artist good enough to include, we should try to get the very best example that is obtainable.

There are other men that seem to me to be poorly represented. For example, there was only one Redon that was outstanding and the other two seemed to me to be of inferior quality. This is too bad as some of his work is most interesting and attractive.

When it came to some of the Americans, perhaps of the men whose importance is arguable, I think we should have a much better and more important Kantor, better Dickinsons, a better Rattner. Even the Weber did not seem to me to be of his best quality. These are a few random suggestions.

I think it is generally agreed by everyone that quality should be one of the first considerations (even allowing for exceptional cases where a painting is acquired for its historical importance). Aside from the educational value of quality, it has occurred to me that a high standard is what endears a museum to the more cultivated public. I am thinking particularly of such very disparate examples in size as the small Rouault landscape that Mr. Clark gave to the Museum and the great Guernica. It is this type of superb achievement that creates a feeling of warmth and affection for the Museum. For it has a stimulating effect -- like that of a great preacher or great theatrical performer. As far as possible the Museum should give only the very best performances.

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There are a few other comments I might make. For example, I think the Museum has too many examples of Hopper and Kane. I should think that two Kanes -- the figure and the landscape, this in addition to those on permanent loans -- are sufficient. There is a particularly uninteresting one, No. 308, that I think should be eliminated. We are so meagerly represented in some of the other American artists that to have so many of one or two men is all out of proportion.

Of course these comments are not meant to be exhaustive and are merely a few passing remarks of a trustee.

With best regards,

Sincerely yours,

Sam Munsick

L:W:
SAL

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Jim - a note to
then to you

Your understanding
attitude and your solutions
of problems were a great
help and encouragement.
I shall remember them
when the slings and
arrows start flying
I have high hopes
now for the future!

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the department. I feel
that we have overcome
a certain temporary
awkwardness by firmness
and good will - do not
forget that Jim Soloy
and Dorothy and I
hoped and worked for
your appointment. Your
success will be our hope
and vindication -

[Signature]

Sunday

[A. Barr]

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THE MUSEUM OF MODERN ART

Date July 24, 1945

To: Mr. Sweeney

Re: Boston

From: Dorothy Miller

Dear Jim:

Several new galleries have opened in Boston in the last year or two. Probably the best of them is

1. Boris Mirski Art Gallery, 105 Charles St.
A framer who opened a gallery in connection with his frame business. Lawrence Kupferman, who brought his watercolors here last spring and you liked some of them, has his work here. The rest of his group I don't know - except Dante.
2. Today's Art Gallery, 176 Newbury St.
Run by a man named Shaw and in some way connected with the
3. Stuart Art Gallery, 455 Stuart St. Directed by Miss Jean Deering from Chicago. If there is anything else to see by the man whose pastels I showed you the other day, Herman de Giovanni, it will be at this gallery.

De Giovanni is a Greek about 45 years old who recently gave up his business job and now devotes himself to painting. I sent the pictures you saw in my office back to Hyman Bloom who had originally brought them to me. Hyman's address is: 152A Huntington Ave. I have sent him a note about sending back the de Giovanni pictures, and I said that you might look him up. Hyman is scheduled to have a show next fall at the Stuart Art Gallery (Miss Deering has been subsidizing him) and then he is to be taken over by Kirk Askew.

Another art gallery about which I know very little (It may not be in existence any longer) is run by B. Vincent Abbott, 3 Little Bldg. He supposedly has something by Jack Levine there, although the Downtown Gallery is Jack's dealer. Also you might see there work by a young Negro John Wilson. Wilson was a student at the Boston Museum School and had a painting and a lithograph bought by Smith College, and the same lithograph bought by us. Other work I have seen by him was quite tight and academic but I think he would bear watching. Of course you may find he is in the Army or something.

Possibly Karl Zerbe would be of assistance because of his teaching at the Boston Museum School.

David Aronson is a rather talented young painter. Most of his work is in New York at the Niveau Gallery, but he may have new things in his studio at 1070 Boylston St.

DM

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THE MUSEUM OF MODERN ART

Date July 24, 1945

To: Mr. Sweeney

Re: Philadelphia

From: Dorothy Miller

Jim:

I have as yet no thoughts on Philadelphia except a dealer named Robert Carlen, 323 South 16 St., Philadelphia 2. He deals chiefly in old pictures and has sold Edward Hicks, Benjamin West, etc. But he is smart, and told me last spring that he had several contemporary artists lined up. Might be worth a telephone call.

DM

or 12 works of real interest out of her work if she has photographs available. (Her address is P.O.Box 189, Chicago 90)

DM

While you are away I will make arrangements so that we can see the work of some 12 people the following week - some in galleries, some in studios.

San Francisco(?) }
Laverne M. Gae } Dorothy Miller
Helene Bailey (Brooklyn) }

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THE MUSEUM OF MODERN ART

Date 5-5-45

To: Mr. Sweeney

Re: _____

From: D. Miller

Jim: Re your trip to Chicago in relation to the American Exhibition

It seems to me that Samuel Marx and Dan Rich would be most likely to know of any interesting young talent which may have appeared in Chicago recently. (Marx' office address is 333 No. Michigan Blvd.)

I have written Julia Thecla that you will be in Chicago and would like to see her new paintings. We have only a P.O.Box as address for her, but I have asked her to phone Dan Rich to say where her paintings are and how you can see them. You know how eccentric she is, so I don't know if this will result in anything. Also she seems to sell every picture she paints immediately, and the new work may already be scattered all over the place. When I went to see her a year ago she did not have a single picture to show me. However, I have suggested to her that if she has a photographic record of her work she lend it to us for a while. I do feel that it would be possible to select 10 or 12 works of real interest out of her work if she has photographs available. (Her address is P.O.Box 189, Chicago 90)

J.M.

While you are away I will make arrangements so that we can see the work of some 12 people the following week - some in galleries, some in studios.

San Francisco (?) }
Lester H. Gae } Dorothy Keck
Melba Bailey (Dooley) }

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THE MUSEUM OF MODERN ART

Date May 15, 1945

To: Mr. Sweeney

Re: American show

From: Dorothy Miller

Jim: Will you have time this afternoon after the Brooklyn luncheon to go see the work of the following for consideration for the American show?

~~Alton Pickens - at Buchholz~~
Mark Tobey - at Willard
David Aronson - at Niveau Gallery

Dorothy



APRIL 23 • MAY 25

Open Sundays 2-6

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GROUP SHOW

STRAVOPOLIS	TAYLOR
SHERIDAN	CHAET
POLONSKY	LAMBRIDES
BOWMAN	GELLER
SWETZOFF	TULYSEWSKI
KUPFERMAN	CARBONE
DANTE	DUCA
BURNETT	EVETT
WILSON	GIBRAN



APRIL 23 • MAY 25

Open Sundays 2-6

NEW ENGLAND GROUP

Paintings by . . .

ANNOT	BLUEMNER	BOWMAN
BRAITHWAITE		CORBRIDGE
CREIGHTON	FOLSOM	HALBERSTADT
	HOHANNESIAN	HOLT
HOVSEPIAN	JACOBI	JACOBSON
HIBEL	LAMB	LUCE
MARTINET	McCOY	MILLER
OBER	O'HARA	SCHINDLER
PACCASSI	ROSENBERG	SALTONSTALL
SCHROEDER	TANGUY	THAL

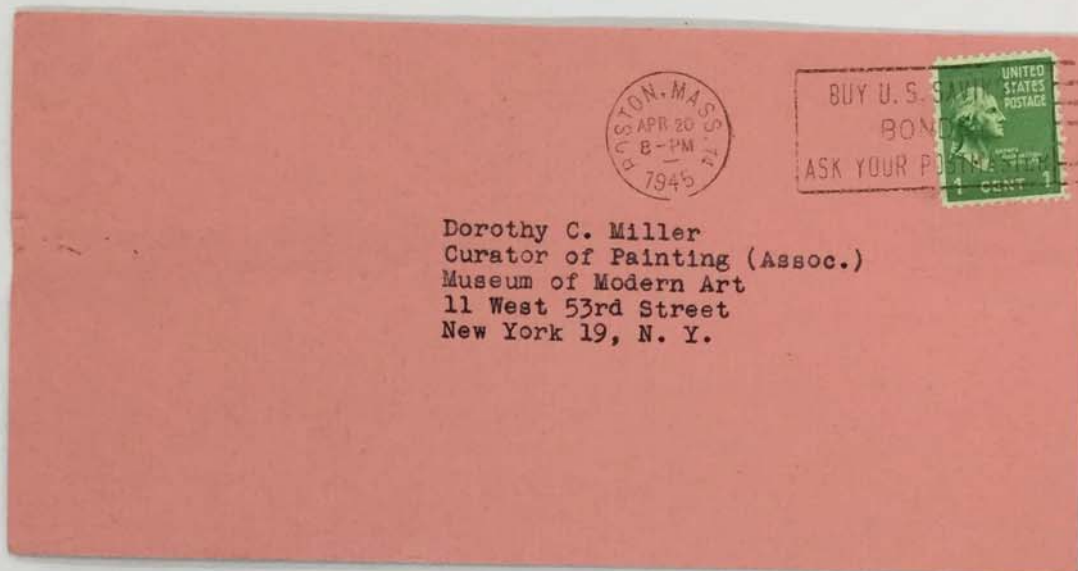
May 21 through June 9, 1945



TODAY'S ART GALLERY
176 NEWBURY STREET

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THE MUSEUM OF MODERN ART

Date September 10, 1945

To: Mr. Sweeney

Re: Library Acquisitions

From: Hannah Muller

Dear Mr. Sweeney

Following is a list of the material on painting, sculpture, prints which the Library has acquired since July:

- Werth, Leon: Quelques peintres. Paris, Cres, 1923
Richardson, E.P.: Twentieth century painting. 2d ed. Detroit, 1943
Barlach, Ernst: Der findling: ein spiel in 3 stücken, mit holzschnitten von Ernst Barlach. Berlin, Cassirer, 1922
Bartoli: Molins i Fabrega, N.: Campos de concentracion, 1939-194..., illustrated by Bartoli. Mexico, 1944.
Lichtenstein, Isaac: Niggun, melody: paintings by Isaac Lichtenstein. New York, Machmadim art editions, c1945
Miller, Henry: Semblance of a devoted past. Berkeley, Bern Porter, c1944
Maillol, Aristide: Maillol... Paris, Les Publications techniques, 1943
Munich. Haus der deutschen kunst: Grosse deutsche kunstaussstellung, 1937-1944
Olympic games, Berlin, 1936: Olympischer kunstwettbewerb: katalog der olympischen kunstaussstellung... 1936.
Darre, R. Walther: Nordisches blutserbe im suddeutschen bauerntum. 2. bd. Munchen, F. Bruckmann, c1939
Willrich, Wolfgang: Des Reiches soldaten. Berlin, 1943
Westecker, Wilhelm: Krieg und kunst. Wien, Luser, 1940
Karpfen, Fritz: Das Egon Schiele buch. Wien, Leipzig, c1921.
Soyka, Josef: A. Egger Lienz. Wien, 1925
Alfons, Sven: Svensk konstskronika under 100 ar, utvald och sammanstalld av Sven Alfons och Bo Lindwall. Stockholm, 1944.
Georges-Michel, Michel: Les grandes époques de la peinture moderne. New York, 1945
Gauthier, M.: Eugene Zak. Paris, Editions "Le Triangle", n.d.
Raoul Dufy. Anvers, Editions Selection, 1928
Smith, Sidney Ure: Present day art in Australia. 2. Sydney, 1945
Steinberg, Saul: All in line. New York, Dwell, Sloan & Pearce, c1945
Graphik der gegenwart. Berlin, Die Buchgemeinde, 1928
Schafer, Wilhelm: Der andere Gulbransson. Berlin, 1939
Hannover. Reichskammer der bildenden kunst: Hannover pflegt die bildende kunst der gegenwart. Hannover, Helwingschen verlagsbuchhandlung, 1938
Johannsen, Wilhelm: Wilhelm Johannsen: der maler und kunsterzieher. Wolfshagen-Scharbeutz, 1939
Petersen, Wilhelm: Totentanz in Polen. Hamburg, 1940
Weber, A. Paul: Britische bilder. Berlin, Nibelungen, 1941
Georges-Michel, Michel: Die von Montparnasse. Berlin, 1931
Portland. Art museum: Paintings by Mark Tobey. 1945
Fride, Juan: El pintor colombiano... Carlos Correa. Colombia, 1945.
Cardoza y Aragon, Luis: Frescoes de Jose Clemente Orozco en la Universidad de Dartmouth. Mexico, 1944
Arp, Hans: Neue franzosische maleri. Leipzig, 1913

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THE MUSEUM OF MODERN ART

Date _____

To: Mr. Sweeney

Re: _____

From: Hannah Muller

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Detroit. Institute of arts: Catalogue of paintings. 2d ed. Detroit, 1944
Santa Fe, Argentina. Museo "Rosa Galisteo de Rodriguez": Bernaldo de Quiros,
exposicion de sus gauchos, 1850-1870. Santa Fe, 1945.
Seligman, Germain: Roger de la Fresnaye
Baur, Albert: Cuno Amiet
Farner, K.: Hans Erni
Council for the encouragement of music and the arts: An exhibition of
French book illustration, 1895-1945
Crosby, Caresse, d.: An intercontinental quarterly, vol. 1, summer 1945.

In addition, we have received many other books from Germany and France, *gift of Hannah Muller*
which have not yet been incorporated in Library records, the titles of
which I shall give you in subsequent lists.

You are, of course, invited (most cordially) to inspect any of these at any
time.

Hannah Muller

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THE MUSEUM OF MODERN ART

Date 11 Sept 45

To: Mr Sweeney

Re: Acquisition policy for

From: Mrs Newhall

Photography

Dear Jim,

From what I've heard, the acquisition policy outlined below runs parallel to that of painting and sculpture. The Photography Collection has now reached the stage where its strengths and weaknesses can be clearly seen; I am now reviewing it and shall have definite recommendations ready shortly.

The main tenets of an overall policy should, I think, be these:

1. Encouragement of what might be called the exploratory tip---young and unknown photographers, new work by established artists, ~~new~~ new fields, etc.
2. Consolidation of the work of established contemporaries, by swapping, discarding, selling if possible, and purchase.
3. Completion of the skeletal representation of earlier periods which we need for educational purposes. No other museum at present is actively working in this field, and, as in the case of the Metropolitan, borrowing for circulation from other museums and collectors is difficult and sometimes impossible. The examples we already possess are often both rare and magnificent, but inadequate to our needs.

Our immediate acquisition needs, which have been accumulating for over a year, will probably total in the neighborhood of \$1500. I think that a yearly allotment of such a sum to this department would meet current demands and enable us to build a collection unparalleled anywhere in the world. We have a fine head start!

At present, the early items are the only ones which have an assured resale value--- and this has come about largely since 1937. It used to make Beau furious to find himself quoted as the reason for boosting the price of an item from about fifty cents to \$150. I believe the work of contemporaries will gradually find a genuine market---small collectors enter the field all the time. Right now, however, I doubt if an auction or similar undertaking would net us much. Perhaps we can simply retire what we do not now want and cannot swap, and hold it for a few years. If we do our work well, we can then sell it for decent prices and, like Painting and Sculpture, start a revolving fund.

This brings me to another matter---the Photography Room. I think both the space, the funds, and the policy of exhibiting there should be enlarged to allow us to get on with our really pressing educational and other needs. If main exhibitions are to be kept to so small a number---only one this year for us---then the utmost should be done with our permanent gallery.

Here I very much need your help. Three small walls in a room broken by four entrances ~~is not sufficient~~ and make any real presentation difficult. When the Painting and Sculpture space comes up for a change, might it be possible to let us have a sizable room from the inside space? Then we 'd be somewhat separate, and with narrow shelves around the walls, could put on shows of private collections, younger photographers, etc.

These are the main things at the moment. Would you call me, so we can run over them? *Ch*

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THE MUSEUM OF MODERN ART

Date Oct. 15, 1945

To: Mr. Sweeney

Re: ~~Periodicals subscriptions~~

From: Hannah Muller

The Library is now subscribing to the following periodicals of interest to your Department. Before renewing subscriptions for 1946, I should like to know if you have any comments or suggestions as to additions, etc.

Art News	Coronet	} <i>clipped for pertinent material</i>
Art Digest	Nation	
Magazine of Art	New Republic	
American Artist	New Masses	
Studio	Fortune (received as gift)	
Art and Industry	Esquire (Tear-sheets received as gift)	
Canadian Art	Now	
Art in America	Scottish Arts and Letters	
Pacific Art Review	Das Werk	
Art Quarterly (issues with pertinent material)	Formes et Couleurs	
Art Bulletin	Plastica	
College Art Journal	Saber Vivir	
Accent	Sur	
Kenyon Review	Grafos	
Partisan Review	Dyn	
Direction	Tiempo (clipped)	
Circle	Cuadernos Americanos	
Twice a Year	Letras de Mexico	
Journal of Aesthetics	Pan American Union Bulletin	
Horizon		
Tricolor		
View		
Pictures on Exhibit		
A.C.A. Bulletin		
VVV		
Life		
Norte		

When subscriptions to foreign periodicals are available, we shall subscribe to, if still current:
Promethee, Cahiers d'Art, Arts, Arts et Metiers Graphiques, XXe Siecle, Graphis, and others that may appear.

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Mr. Pierre Matisse

Page 1

November 29, 1944

I note that you will notify the Museum with a receipt acknowledging the receipt of the Miro material and a receipt showing the amount from any sales which may be made by Miro in connection with the shipment.

November 29, 1944

Sincerely,

Dear Pierre:

I have your letter of November 28 and I have been given the authority to accept on behalf of the Museum your proposal regarding the Miro shipment.

1. We will turn over to you the entire shipment of Miro material, including gouaches, lithographs and ceramics as soon as possible.
2. It is understood that you will pay as of the date this material is delivered all the expenses set forth in Miss Dudley's memorandum, amounting to a total of \$2,566.02. This includes duty on the ceramics, amounting to \$570.24.
3. The establishment of prices for each and all the items contained in the shipment shall be your sole responsibility. The Museum will write to Miro disclaiming any responsibility in connection with these prices. We feel that it is essential for us to do this, since originally the prices were to be set by mutual agreement between the Museum and yourself.
4. Any item from the shipment which the Museum decides to acquire will be purchased directly through you at a price which will include a proportionate share of the expenses, as shown in Miss Dudley's memorandum. In this connection may I ask you to reserve for the Museum the gouache *Le bel oiseau déchiffrent l'incertain couple d'anciens*. If you will quote me a price for this gouache, I will be glad to let you know our committee's decision.
5. I note that you are willing to waive your dealer's commission on any items purchased by the Museum. I cannot, however, guarantee that the Museum will grant you first option on any item from the shipment which the Museum may later decide to sell. We will make every effort to see that you are given first option and I will make a note to this effect on the Registrar's records. However, since such a sale might not take place for 20 years, if ever, I think you will agree that such a binding option is not feasible. In any case, it is the Museum's policy to keep items in its Collection unencumbered by conditions of the kind. I can assure you that whatever items we buy from the shipment will be bought with a view to keeping them in the Collection, and not to disposing of them in the near future.

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Mr. Pierre Matisse

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November 28, 1944

6. I note that you will supply the Museum with a statement acknowledging the receipt of the Miro material and a release absolving the Museum from any claims which may be made by Miro in connection with the shipment.

Sincerely,

Mr. Pierre Matisse
Pierre Matisse Gallery
41 East 57 Street
New York 22, N. Y.

JTH:ms

Copies to: Mr. Abbott
Mr. Barr
Mr. Clark
Mr. Duarte
Miss Dudley
Mr. Goodwin
Mr. Sweeney
Miss Ulrich
Mr. Wheeler

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Ladies and Gentlemen: ①

It is a real pleasure for me to welcome you here to the Museum of Modern Art on this twenty fifth anniversary of the foundation of your fellowship. What you have undertaken and accomplished during those twenty five years is a proud record. And as representative of the

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(2)
Museum of Modern Art I am privileged
in welcoming you, and in offering
you our warmest felicitations on this
birthday — as well as ^{on your} ~~the Museum's~~
~~full hospitality~~ ^{hospitality} = I was going
to say "our hospitality". But I
had a bad experience once. I will

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3
Anything we can do here in the Museum
to further your aims in the direction
you have so consistently maintained
during the last quarter century we
will be proud to do. For the Museum's
reason for existence is in a great
degree identical with yours: an

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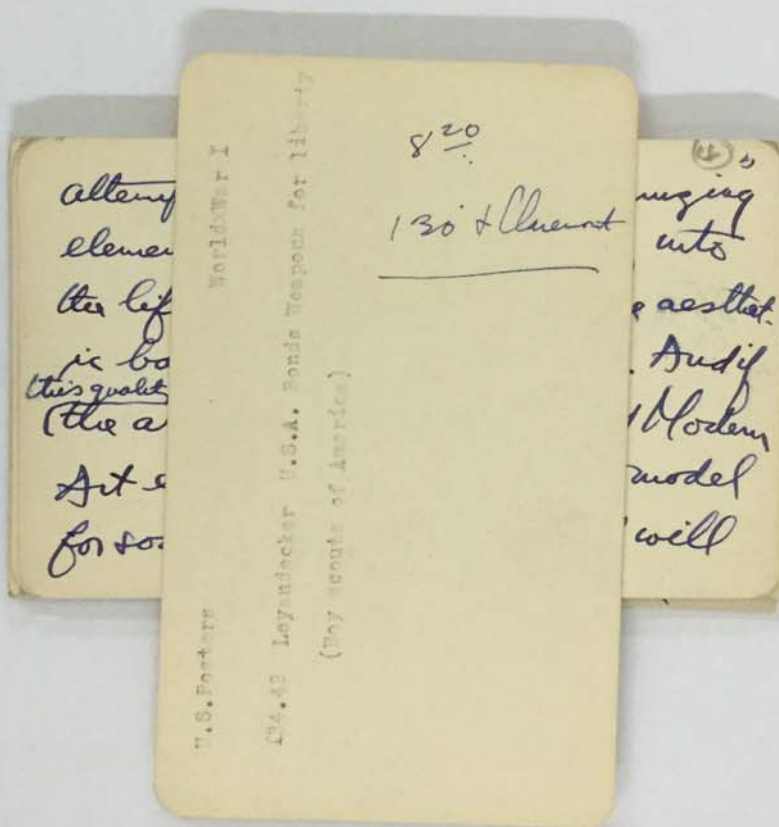
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walking through the lobby of the
Hotel New Yorker during a convention,
when I came on a desk in a ~~roped~~ roped
enclosure. On the desk was a metal
sign which read "Hospitality Desk: Miss
Pantler."

But ~~sensitively~~ I mean hospitality

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attempt to bring ~~to~~ the "humanizing"
elements of art more intimately into
the life of the community. The aesthet-
ic base of all art is unity. And if
^(this quality in) the arts which the Museum of Modern
Art exhibits can ^{be seen} ~~be seen~~ ^{as a} model
for social integrity, our end will

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richly
~~ample~~ served.

(5)

But this is not my part — to
speak of what ^(art) may contribute to the
future. You have an able panel ~~of~~
~~enthusiasm~~ of speakers to take care
of that. I only want to convey to
you how happy the Museum is to

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be able to entertain you ^{this} ~~the~~ ⁽⁶⁾
afternoon ~~afternoon~~, and how much at
home we want you to make yourself
here as a ~~valuable~~ vital fellow-
organization on your twenty-fifth
birthday.

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Chernogor
Goldwater
Gwaltney
Sheperd
Moses Doyes
Fannie M. Cohen.
—
International Ladies
Garment Workers Union
Student Council
—
Nov. 1945

It is all
excuse for
three good
Trust
important
Theater Art
we made
sketches

a good
we have
cost
of
has
Leko;

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It is always a satisfaction to have a good excuse for a party. And tonight we have ¹three good excuses:

First, the celebration of the most important acquisition in the field of Theatre Arts the Museum of Modern Art has ever made; the complete portfolios of sketches for Cleopatra's Ballet Aluko;

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second, the opportunity to fête in a modest²
way the modest artist of those sketches,
Marc Chagall; and finally, the launching
of the Museum's Department of Dance and
Theatre Design on an active career
~~which we hope will be a long and lively~~
~~which we hope will achieve a state~~
of creative encouragement never previously
undertaken by a museum in this country.

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The acquisition of the Chagall Aleko ³ portfolio is most important because of the outstanding quality of the work itself — because it is an ideal example of one of the leading contemporary artists contributions to the theatre — and because in its completeness and its quality it is unique. There are →

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There are other individual sketches and groups of sketches of outstanding quality to be sure, but no such full documentation of a theatrical creation on the same level of quality as this of Chagell →

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newly laid plans for the expansion of
our department of Dance and theatre
design are still white hot. The
portfolios will be shown to the general
public with the skeletons for Chagall's
recent Firebird in the retrospective
exhibition which the department of
Painting and sculpture hopes to make

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We are announcing the acquisition ⁽⁶⁾
tonight because as Mrs. Wamen
has told you we want to show it to those
friends of the Museum most interested
in the theatre — and ~~critics~~ ^{critics}
while we are still in the first glow of
enthusiasm over our good fortune in
acquiring it ~~and by the way~~ ^{and by the way} ~~our~~ ^{our} enthusiasm.

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making the most important showing
of Chagall's work ever held in this country.
And ~~the exhibition~~ it will then ~~be~~
clear what an important place the
Delebo ^{portfolio} ~~portfolio~~ takes in Chagall's
work - and will show how the arts
can be linked poetically by a painter of
genius to the work of artists in other fields.

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To speak of a painter in the pres-
ence of his own work is an imper-
tinnence. His work speaks so much
more eloquently in its own tongue than
any apologist could ever speak for
it in words. And to pay the compli-
ments to which Mr. Chagall

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is entitled as one of the leading con-⁹
temporary artists in the international
field would only burden his modesty.
His folk dreams and the delicacy
with which he recounts them are fam-
iliar knowledge to every one in the
least familiar with painting during
the last forty years.

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Tonight we are officially announcing and exhibiting this important acquisition at the same time we are launching the department of Dance and Theatre design on its new career. — pushing it down the ways with a cocktail rather than a bottle of champagne

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in order to set up this Alvaro portfolio²
as a model for the type of acquisition
the department should continue to
provide itself with.

The department aims through
the display of work such as this to
foster the arts of Dance and Theatre
Design in this country on a new

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level of creativeness. ~~The~~ I feels 12
that the Theatre Arts should be recog-
nized and evaluated today as they
were in the great periods of the post-
Renaissance in Europe — as leg-
itimate art forms. ~~They should be~~
~~thought of as having had a long~~
~~and important history in other~~

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13
There should be no such divorce
between these arts as has commonly
existed during the last century.
It is the Museum of Modern Arts and
its to foster all with a common
interest. But this is what Mr
Amberg the curatorial of the Dept of

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Dance and theatre design ^{can} ~~is~~ 12
tell you far better than I.
I would only like to repeat
my appreciation of the quality of
Mr. Bogall's ^{skills} ~~work~~ and express
the gratification of the Department?

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Painting & sculpture over my
Ambergs perception in acquiring
it for the and offer our
best wishes to him, and his dept.
in its new, and bold, career.
And I will let Mr. Amberg tell you
of the more *intense detail*

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ABSTRACT PAINTINGS

- Braque - Oval Still Life - Collection
- Gris - Le Journal - Collection
- Malevitch - Red Square - Extended Loan to the Collection
- Arp - Two Heads - Collection
- Miro - Personage throwing a Stone at a Bird - Collection
- Masson - (late one from Curt Valentin, to be chosen)
- Ernst - The Forest - Collection (for interest in frottage, etc.)
- Leger - The Breakfast - Collection
- Mondrian - Composition - (Philip Johnson's, or one not being included in Mondrian show?)
- Picasso - (I have asked Sydney Janis for his Synthetic Cubist Still Life which was included in the Picasso show, but there are undoubtedly other pictures you would prefer by which to represent Picasso in such a small show.)
- Klee - Mixed Weather
- Kandinsky - (Ours is going to be in use, and frankly I don't know that Nierendorf will lend one of his important canvases. Perhaps you know other sources. The Guggenheim Collection is never available for tour.) *— believe he has sold one he bought in auction this spring, would be a good one.*
- We might also add a picture I saw once of Moholy's, I think it was in the Abstract Painting show at the Riverside Museum. It does show his preoccupation with spacial design, and was a very handsome canvas.
- Matta might also be included as a new facet in the development of abstract painting.

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

August 11, 1944

Dear Mr. Sweeney:

As you know, there has been considerable discussion regarding a new plan for the assembling of circulating exhibitions. It has now been agreed by the Policy Committee that all special exhibitions, even those not shown at the Museum, will be assembled either by expert outside directors or by the curators in collaboration with me. I am very happy that this plan has been adopted and I only hope that it will work out. Every other year when I have attempted to set up our exhibitions in this way, the curators have been too busy with other exhibitions to give me the help necessary.

I am writing you at length on the subject because we have an immediate problem in connection with two exhibitions which I suggested be assembled for tour this year from our Permanent Collection. These shows will be for colleges giving courses in modern painting and for those small museums which do not often have opportunities to show important contemporary paintings. One exhibition is to be entitled Mystery in Paint and will include twelve to fifteen canvases by Atherton, Blume, Breinin, de Chirico, Dali, Ernst, Graves, Guglielmi, Magritte, Oelze, Pittman, Redon, Roy, Tanguy and Tanning. Mr. Soby has volunteered to make certain the pictures we have agreed upon are available for a tour which will run from mid-September to May 1945, and to write a general label discussing the paintings together with a few individual labels where explanation is thought necessary. The second show, which I felt might be combined with this in places where there is ample space for exhibitions, is to be a collection of Abstract paintings. I thought we might try to assemble a group which might show the main currents of Abstract art by means of twelve to fifteen important canvases. Jim does not feel that he can help with this show or write the labels and therefore suggested that I ask if you would be willing to undertake this work at a fee of \$50. I am enclosing a list of pictures which we tentatively thought should be included, but we should be happy to have any suggestions you may wish to make. My office will take care of all correspondence; we would ask only for your advice on procuring loans and a wall label of three or four paragraphs indicating reasons for this particular assembly of pictures. A separate picture label might be done for Analytical and Synthetic Cubism if we can find examples of these phases for our exhibition.

I shall appreciate it very much if you will let me know at your earliest convenience whether or not you think this plan would be feasible for you to undertake.

Sincerely yours,

Elodie Courter

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

EC:mm

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The Museum of Modern Art

THE MUSEUM OF MODERN ART
NEW YORK

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

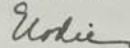
August 23, 1944

Dear Mr. Sweeney:

I am indeed happy to have your letter indicating your willingness to help us out with the exhibition of Abstract Art. We can postpone further work on this show until the 28th of August - the ten days you indicate. The exhibition is scheduled to open at Vassar toward the end of September. If we have three full weeks to prepare and pack it I think that should be time enough. However if you think otherwise let me know and I will see what I can do about postponing Vassar's opening date.

Will you call me when you can come in? I look forward to working on this show with you.

Sincerely,



Elodie Courter
Director of Circulating Exhibitions

Mr. James Johnson Sweeney
120 East End Avenue
New York 28, New York

EC/k

Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

Department of Drawings and Prints

8 March 1967

Dear Mr. Sweeney:

Bill has asked me to try to track down the four prints you requested in your note of 30 December 1966. Let Us Call it Arden and Live in It by R. B. Kitaj is available
From:

Marlborough Graphics
41 East 57 Street
New York, New York 10022
Att: Mr. Barney Weinger


I telephoned them, and they have an impression, which they are holding for you. They expect your letter.

The Dine, Johns, and Rivers prints are published by:

Mrs. Tatyana Grosman
Universal Limited Art Editions
5 Skidmore Place
West Islip, L.I., New York

So far, I have been unable to reach her by telephone, but will try again tomorrow so that we can reserve copies for you. I doubt that any one of the three prints you mentioned is sold out, as they are all fairly new.

Sincerely,



Virginia Allen
Assistant to the Director

Mr. James Johnson Sweeney
Director
The Museum of Fine Arts
1001 Bissonnet
Houston, Texas 77005

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THE MUSEUM OF MODERN ART

Date November 28, 1944

To: Mr. Barr - Mr. Sweeney ✓

Re: Buchholz Sale

From: Mr. Soby

We are placing the following bids on items in the Buchholz Sale by the Alien Property Custodian.

lot #14 Campendonk: In the Forest Sweeney, Soby: no; Barr: yes
no bid

lot #20 Chagall: 2 etchings and lithograph Barr, Soby: yes; Sweeney: no vote
\$30

lot #23 Otto Dix: Watercolor and 2 lithographs unanimous
\$45

lot #30 Kokoschka: 2 lithographs unanimous \$30

lot #45 Macks: Lady in the Park. Oil Sweeney, Soby: yes; Barr: no
\$250

lot #60 Macks: Seated Youth Barr, Soby: yes; Sweeney: no ^{?(no vote)}
\$200

JTS:mc