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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	1246.6

6 Beacon Boulevard
Sea Girt, N. J. 08750
201 449 5462

Ms. Lisa M. Messinger
Curatorial Assistant
The Museum of Modern Art
21 West 53rd Street
New York City 10019

Dear Ms. Messinger

Thanks a lot for the copy of Hilton Kramer's piece in the Times. It was thoughtful of you to send it along.

I've been think^{ing} about your mentioning discussion at the Museum of sending the Anne Ryan show on tour. To have it go around under your auspices would be, of course, ideal. In 1962 Bartlett H. Hayes Jr. of Andover organized a New England show of Mother's collages that went to preparatory schools there and to the Museum of Fine Arts, Boston, without incident. No. 585, however, was not among the group and I think it should be handled most carefully. I think a special traveling case, with a compartment for each collage that will hold them motionless, would fit the bill. If such a case could be made at a cost of several hundred dollars, I'd be happy to pay for it.

With kind regards, I am,

Sincerely,

Elizabeth McFadden
(Miss) Elizabeth McFadden

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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6 Beacon Boulevard
Sea Girt, N. J.
temporarily
29 Bay Road
East Hatwich, Mass.
permanent

Ms. Eloise Riccicenteur, Registrar
The Museum of Modern Art
21 West 53rd Street
New York City

Dear Ms. Riccicenteur

I have the carbon copy of your acknowledgement of disposition form, receipt TR 5060.1-20 with its instructions underlined in red "Please sign and return this statement."

This is dated October 19, 1978 and, I believe, covers collages by Anne Ryan which Mr. J. Stewart Johnson delivered to the museum on that day. On that same day, Stewart took another 26 A. Ryan collages to the Museum. On October 27, Lily Auchincloss, chairman, Committee on Drawings, sent me an expression of thanks for the gift of 26 of those 46 collages. On December 5, Stewart wrote me that he had returned the collages "MOMA didn't take" and I'm sure they included some on this receipt, TR 5060.1-120. Therefore, I'll not sign and return it. Actually, I signed such "acknowledgement of disposition" of 26 collages, of which I have no copy, on December 21, to which I stapled a statement of understanding that the Museum would keep, care for and liberally lend the 26 collages chosen.

Yours sincerely,

Elizabeth McFadden

(Miss) Elizabeth McFadden
Curator, Anne Ryan Art

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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RFD 1, East Harwich
Mass. 02645
21 December '78


Ms. Elsie Riccio, Registrar
The Museum of Modern Art
21 West 53rd Street
New York City

Dear Ms. Riccio:

After some delay I am sending you the signed acknowledgement of disposition of 26 collages by Anne Ryan. It is with great pleasure indeed that I make this gift.

It is my understanding from the care with which the works were chosen and the decision to show them quickly that the Museum will be glad to pledge itself to keep them, care for them and lend them liberally. Not an attorney, I look on this not as a legal requirement but as an ethical consideration entirely in line with the Museum's standards. I'm well aware that admiration for my mother's work requires a highly cultivated taste for the abstract and feel it necessary to protect them in times of changing aesthetic values.

Yours sincerely,


(Miss) Elizabeth McFadden

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cc: File

E. McFadden

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Drawings

March 1, 1979

Mr. Sidney M. Moskowitz
441 Lexington Avenue
New York, New York 10017

Dear Mr. Moskowitz:

Thank you for sending us your poem inspired by the Anne Ryan exhibition. I don't think that we will have any occasion to publish it, but appreciate your offer.

As you requested, I am forwarding a copy of your poem to Miss McFadden.

Thanks again for your interest in our Museum.

Sincerely,

Lisa M. Messinger
Curatorial Assistant

LMM:mvi

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(212) 986-7673

LAW OFFICES

SIDNEY M. MOSKOWITZ

441 LEXINGTON AVENUE
NEW YORK, N. Y. 10017

February 14, 1979

Mr. William S. Lieberman
Director of Drawings
Museum of Modern Art
21 West 53rd Street
New York, New York 10019

Dear Mr. Lieberman:

I am enclosing a poem which I had written entitled *The Soft and Elegant Voice of Anne Ryan*, which in some small way expresses my feelings and gratitude after having seen your exhibit of Anne Ryan's collages.

I was so taken by her elegance that I had no recourse but to express my feelings on paper, which I am sharing with you and which I would certainly appreciate your sharing with Mrs. Ryan's daughter, whose name I believe, is Mrs. MacFadden.

I am considering submitting this piece for publication but because of its relevance to your work and to the exhibit I thought that I would offer you the right of first publication, without charge, of course, if you are so inclined.

I want to thank you and Ms. Lisa Messinger, who I was told put up the show, for giving me the opportunity of discovering Anne Ryan.

Sincerely yours,


Sidney M. Moskowitz

SMM:by
Enclosure

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THE SOFT AND ELEGANT VOICE OF
ANNE RYAN

As with good and evil, I reflect upon effects
not causes
And with art, I ponder not its genesis, but respond to
its voice

THEN

To chance upon and behold the creations of Anne Ryan,
Her glory, her joy, her passion
So soft and elegant as the gentle rainbow
arched in a summer storm

THERE

In her own special room,
amid the shuffling, chattering crowd
in loud admiration of Matisse,

WAS

The quiet intimate world of Anne Ryan
Full of beauty, truth, love, freedom, and
As I stood there, seemingly without a breath of space
between me and her constellation of collages,
I could only think and be roused to hope

THAT

I should be as private a person and yet not estranged
To be able to exult in the enjoyment of the spirit
without being ignoble
To be as orderly and as economical but as giving and expansive
To be as delicate and compassionate without being sentimental
To be as warm and tender without feeling weak
To be as colorful and free without being flamboyant
To be as involved in the intricacies of mutual beauty
without erasing nature's clarity and simplicity
To live forever in the ecstasy of her moving colors
To love and to make all things fond and fair, and
To wish, what Anne Ryan has achieved, and
Which time has not destroyed,
as proved by her destined immortality
To have no master save one's own soul.

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fyi RED

OCT 06 1978

1/31/79

Lisa,

Mrs. McJadden saw the show today and she called to say that it was "absolutely fabulous." Also, she noticed that you went to the American Archives for the poetry and said, "She (Anne Ryan) would have liked that."

Monique

December

Miss Eli
RFD 1
East Har

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FYI RED

OCT 06 1978

1/22/79

Lisa,

Mrs. McFadden called to say that she was delighted with the way you presented the Anne Ryan collages.

Monique

December

Miss Eli:
RFD 1
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Dear Mis

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

OCT 00 1978

Mr. Richard E. Glendonberg,
Director
The Museum of Modern Art
11 West 53rd Street
December 27, 1978

Miss Elizabeth McFadden
RFD 1
East Harwich, Massachusetts 02645

Dear Miss McFadden:

As you know, we are planning to show the 26 collages by Anne Ryan, which you so generously gave to us. They are all being photographed and then matted and framed for the exhibition.

I am in the process of researching and writing a small wall label text for the show and wonder if you could clarify the matter of titles for me. Everywhere I look the collages are identified by numbers, rather than titles, and in fact, the numbers are written on the back of the works themselves. Were these numbers assigned by the artist, by you or by Marlborough Galleries? I seem to read conflicting reports about this. I ask because I am wondering whether they should be identified as Untitled or by number, on our checklist and wall labels.

Also, would you perhaps have any records indicating a date for No. 164 (collage of colored paper and cloth, 4 1/8 x 3 7/8")?

I would be most grateful for your knowledge and advice, and look forward to hearing from you at your earliest convenience. Best wishes for the new year.

Sincerely,

Lisa Messinger
Curatorial Assistant

AS:vd

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FYI REO

OCT 06 1978

11 West 53rd Street at York
at 2006 Yale Station
New Haven
Connecticut 06520

Office of the Director
3432 4200

Mr. Richard E. Oldenburg,
Director
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Original WSC

October 3, 1978

Dear Dick:

The Yale Art Gallery was recently approached by Miss Elizabeth McFadden of East Harwich, Massachusetts. Miss McFadden is the daughter of the late artist, Anne Ryan, best known for her collages. Miss McFadden offered Yale a choice of 30 of her mother's works, and we have accepted. She also asked me to recommend six or eight institutions around the country which might also like to have a selection of Anne Ryan's collages and prints. Naturally, the first museum to come to mind was the Museum of Modern Art, and I am therefore writing to you to ask if you would like me to put you or one of the curators in touch with Miss McFadden about a potential gift. I should tell you that she would make it a condition of her gift that none of her works ever be sold, and she would like some indication that the museum would exhibit some of the works from time to time. From what I understand, Miss McFadden plans to distribute about one half of the works in the estate, and to give the other one half to Donald McKinny, the former president of Marlborough Galleries, to sell.

Do let me know your reaction to this proposal.

Yours sincerely,

Alan
Alan Shestack
Director

AS:wd

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RFD 1, East Harwich
Mass. 02645
26 October '78

Mr. William Liberman, Curator
Prints and Drawings
Museum of Modern Art
21 West 53rd Street
New York City

Dear Mr. Liberman

Stewart 'phoned at noon today to tell me you had chosen twenty-six of the Anne Ryan collages offered to the museum. I am perfectly delighted! Of course, I think it only right that her work should be shown on the main floor of the Modern - how she would have loved that! - but in January, so soon. That's just splendid. Thanks.

He also asked a couple of questions from which I saw that you are a true scholar of the artists. I should tell you, therefore, that I have deposited all her papers in the Archives of American Art. It was from this source that John Bernard Myers gathered much of the material used in his piece on Mother in the Archives' Journal which I enclose. Here also is the catalogue prepared by Sarah Faunce for the 1975 show at the Brooklyn Museum. Hers is a rare and, I think, excellent, analysis of Mother's work and the bibliography is very fine indeed.

On the Metropolitan: I'll wait to see who goes there. I gave the museum its choice of works from her memorial show in 1956. Three were chosen - not very representative - and they remained in cold storage until Tom Hess arrived there.

With appreciation of your eye and expertise, I am,

Sincerely,

Elizabeth McFadden
(Miss) Elizabeth McFadden

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The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

Department of Drawings

October 24, 1978

Miss Elizabeth McFadden
Curator, Anne Ryan Art
RFD 1, East Harwich
Mass. 02645

Dear Miss McFadden:

Our acquisitions meeting is scheduled for this Friday, October 27th. I know that the Committee will be as pleased as I am about your very welcome gift.

We will soon announce an exhibition of Anne Ryan's collages -- your gifts and the four we already own -- for next January. I hope you will be pleased.

I can not promise that they can be shown as a group every fifteen years. The Museum can not and should not make any such commitment. I can assure you that the collages, as a group and separately, will be treated with my fullest curatorial attention.

The gift is really wonderful news, and I am looking forward to the small, first exhibition here. It will be on the first floor of the Museum.

I, as well as the Museum, am in your debt, and I am very grateful. Thank you.

Sincerely,

William S. Lieberman

Richard Oldenburg
cc: John Limpert
Lisa Messinger
Artist's file
Individual donor
General donors

Stewart Johnson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RFD 1, East Herwich
Mass. 02645
19 October '78

Mr. William Liberman
Curator, Prints & Drawings
Museum of Modern Art
21 West 53rd Street
New York City

Dear Mr. Liberman

For clarity's sake:

Thirty of the Anne Ryan collages now at the Museum are offered on its commitment that 1) they be shown as a group once in fifteen years; 2) that two or three be exhibited constantly and 3) that a liberal lending policy be maintained with regard to them.

I've been told that you bought her prints in the 40s, which certainly qualifies you as a charter member of her group of admirers.

With appreciation and hope.

Sincerely yours,

Elizabeth McFadden
Elizabeth McFadden
Curator, Anne Ryan art

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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January 16, 1979

Miss Elizabeth McFadden
RFD-1 Elizabeth McFadden
East Harwich, Massachusetts 02645
East Harwich, Massachusetts 02645

Dear Miss McFadden:

Anne Ryan: The Intimate Collages opened here today in the Northeast Gallery on the main floor of the Museum. The collages look very beautiful in this space and are accompanied by a selection of poems written by the artist.

In case you haven't seen the New York Times review, I'm As you suggested, the collages are identified by number. While studying them, certain ones seemed to form a natural sequence, so that I have taken some liberties in adjusting the dates. Enclosed are the wall label text, checklist and press release, which were prepared for the show.

I think that you will be pleased with the way they look, and hope that you will plan to visit the Museum before the show closes March 6th. I would be delighted to take you through the show, so please do let us know when you are coming.

Thank you again for this very generous gift. They are certainly a very lovely addition to our collection.

Sincerely,

Lisa M. Messinger
Curatorial Assistant

cc: Donald McKinney

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RFD 1, East Harwich
Mass. 02645
31 December '78

February 13, 1979

Miss Elizabeth McFadden
RFD 1
East Harwich, Massachusetts 02645

Dear Miss McFadden:

I've been away on vacation for a few weeks and was sorry to hear that I'd missed your visit to the Museum.

In case you haven't seen the New York Times review, I'm enclosing a copy.

Best wishes.

Sincerely,

Lisa M. Messinger
Curatorial Assistant

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RFD 1, East Harwich
Mass. 02645
31 December '78

Ms. Lisa Messinger
Curatorial Assistant
The Museum of Modern Art
21 West 53rd Street
New York City 10019

Dear Ms. Messinger

Anne Ryan collages should be identified by number written on the back of each work. She numbered them herself, up to about 150, and then gave up as too clerical a task. When they came to me in 1954, I completed the chore of numbering them. Incidentally, since your registrar required the signed return of the acquisition statement, I find I don't have a list of the 26 collages the museum accepted and I'd appreciate your seeing that I get one. When I do, I can finish the tabulation of exhibitions of the collages accepted sent to Mr. Lieberman on December 32. At that time I didn't have the collages shown at the Crispo show last year. You ask particularly about No. 164: if she number it, and I can tell from the writing, it was done in 1949. The X series were frankly experimental work, done to loosen up her style and have some fun after the discipline of the abstract geometrics. There are thirty of these (#556 to #585), several of them in the possession of her grandchildren, my nieces and nephews to whom I gave examples of her work some years ago.

When you write, please give me the dates of the show.

Thanks a lot.

Sincerely,

Elizabeth McFadden
(Miss) Elizabeth McFadden

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RFD 1, East Harwich
Mass. 02645
12 December '78

Mr. William S. Liberman, Curator
Department of Drawings
The Museum of Modern Art
21 West 53rd Street
New York City

Dear Bill Liberman

I received the notice of acceptance yesterday of twenty-six of my mother's collages, and I was perfectly delighted that you chose so many she had marked with her sign of approval, the astrological sun sign and her individual and secret "IOM." I have gone through my records and made a tabulation of each of your collage when, indeed, it was shown.

Two (526 and 585) are in her experimental or "X" series, 526 being X66 and 585 - which is unique - being X27.

Number 540 is unusual in a special way. It was made as one of a pair with 541. This latter collage is rectangular, about $8\frac{1}{2}$ x $7\frac{1}{2}$ ", and of the same materials as 540, comprising white, beiges and three oranges. They are the only collages she made meaning them to go together. And, although Donald ordained they should be sold separately, I think we should respect the artist's wishes and that you should accept 541 as a gift.

With a joyful wishes of the season, I am,

Sincerely,

(Miss) Elizabeth McFadden

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73 Ad '62 M '74
 241 RF '61; St '63; BP '69
 353 Mar '74
 362 BP '69
 412 St '63
 413 Brk '74
 482 St '63
 518 Mar '74
 526 (X66) St '63; Moma '65-7; F '67
 540 F '67; Mar '74
 585 (X27) Mar '74
 628 Mar '74
 631 St '63
 706 Moma '65-7; Brk '74

Ad 1962-3 New England preparatory schools and the Museum
 of Fine Arts, Boston, circulated by Bartlett
 Hayes

BP Betty Parsons Gallery 1950-1-4-5-70

F Fischbach Gallery 1968

M or Mar Marlborough Gallery 1974-7

Moma The Museum of Modern Art 1961-2 Assemblages
 organized by William Seitz and
 American Collages 1965-7 organized by Kynaston
 McShine

RF Rose Fried 1962

St Stable Gallery 1964

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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RFD 1, East Harwich
Mass. 02645
5 December '78

Mr. William S. Libberman, Curator
Department of Drawings
The Museum of Modern Art
21 West 53rd Street
New York City 10019

Dear Bill Liberman

When I was in grade school in Newark, Mother would give me a dollar on Saturdays to go to New York to see art. I'd head for the Met, and its white-tiled lunch room and its treasures. Then one day she said she'd come with me and that we'd go to the opening of a new museum at 57th Street. The Museum of Modern Art, with Newark interest behind it, was beginning its great mission of bringing modern art to Americans. It was brand new, exciting, that four women show in the Hecksher Building, starting an institution that alternately stimulate and exasperated creative artists of the 30s and 40s. So, of course, I'm absolutely delighted that you'll show her work in January on the first floor of the museum. I guess this will be in the space in which Agnes Martin's drawings were exhibited some time ago. Splendid!

And, in all truth, as a curator, a preserver and nurturer of the artist's work, I trust that you, in a similar role, will pledge that the museum will handle the works in a way that will enhance her reputation. Actually, I think this is inherent in the very nature of the Museum. But, you see, I'm an old reporter, skeptical, somewhat scinicle (Sp!) but always anxious to do what's best for her works. Yale now has more than thirty which Alan Shestack has promised not to sell but to cherish and nurture. He has spoken to the Houston Museum of Fine Arts and the Walker Art Center in Minneapolis about similar gifts. For in 25 years of handling the works, I've disposed of about only fifty by gift or sale so I can afford to do this and my hope is that it will help.

Appreciatively,

(Signature)