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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

258d.

Boris Aronsohn: Great American Goof - Snow - (RAIN)  
Bauchant: Apollon Musagète  
Bérard: Les Elfes - Symphony Fantastique  
Berman:  
Pené du Bois: Ghost Town - Coppelia (Carmen Jones)  
Paul Cadmus:  
Calder:  
Chagall: Aleko - Nijinsky  
Chaney: Apollon Musagète - Vienna 1814  
de Chirico: Protée - Le Bal  
Jacob Epstein: David  
Max Ernst:  
Kiesler:  
Rob. Ed. Jones: Birthday for Infants  
Larionov: Soleil de Nuit - Renard  
Léger: Bolivar  
Lurçat: Jardin Publique  
Dali: Labyrinth - Paranoic Ballet  
Keith Martin: Harlequin - Show Piece  
Masson: Les Présages  
Matisse: Rouge et Noir - Le Chant du Rossignol  
de Molas: Black Ritual - Capriccioso - Goyescas  
Orozco: Umbral  
Picasso: Le Tricorne  
Pruna: Les Matelots  
Seligman: The Golden Fleece  
Oliver Smith:  
Tchelitchew: Orpheus - St. Francis - Apollon Musagète - Cave of Sleep

✗ exhibited for the first time

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*Art in Progress  
Dance Theatre  
Anouso  
Leprosy  
February 2, 1944*

# THE MUSEUM OF MODERN ART

**Date** April 5, 1944

**To:** Mr. Amberg

**Re:** Dance Theatre  
Design  
15th Avenue Exh.

**From:** Miss Allen

Luther Green's present address. I understand that he has his collection with him in California instead of in New York as I had thought.

Mr. Luther Green  
Ortega Hill  
Montecito  
Santa Barbara, California

*George Johnson  
Courier*

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	MoMA Exhs.	Z58d.1

*Art in Progress  
Dance & Theatre  
Aronson*

November 14, 1944

Dear Mr. Aronson:

The four ballet designs which you so generously lent to the Dance and Theatre Section of the "Art in Progress" exhibition are now in our storeroom ready to be returned. Will you please let us know if we can send a messenger with the package to your address at 301 West 59th Street.

Sincerely yours,

Joyce O'Connor  
Assistant, Registration

Mr. Boris Aronson  
301 West 59th Street  
New York 19, N. Y.

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*Art in Progress*  
*Dance & Theatre*  
*Section*

*Lepman*

February 1, 1944

Dr. Harry Lepman  
4231 Bladensburg Rd.  
Colmar Manor  
Brentwood P. O., Md.

Dear Dr. Lepman:

On May 9th the Museum is opening its Fifteenth Anniversary Exhibition. The section of this department, which in future will be the Department of Dance and Theatre Design, will be devoted to original stage designs and costume drawings by outstanding contemporary artists. I am therefore most anxious to borrow the 8 Dali sketches for the Paranoic Ballet which you acquired lately, and kindly offered to lend to the Museum. I should also like to know if you happen to have any further originals in the same field, and I would deeply appreciate any further information or advice you may care to give.

The Museum will, of course, bear all packing and shipping charges. Our Registrar asks that the drawings be sent by Railroad Express Collect, and that the packing charges be billed directly to the Museum. Since the catalog will go to press shortly, we should appreciate it very much if you would complete the enclosed blanks and return them at your earliest convenience.

I deeply appreciate your generosity in lending to this exhibition, and I thank you for your valuable cooperation.

Very sincerely yours,

George Amberg  
Curator

encls.

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	MoMA Exhs.	258d.1

19

AUENBERG  
 Nelson for  
Art in Progress  
 Dance Theatre

THE MUSEUM OF MODERN ART  
 11 WEST 53 STREET  
 NEW YORK CITY

TO MISS RUTH VOLLMER  
25 CENTRAL PARK WEST  
NEW YORK 23, NEW YORK

Date August 2, 1944  
 PLEASE PUT ORDER NUMBER ON INVOICE

Nº 26464

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Proscenium and 6 wire figures, 3 with costumes for Dance section of ART IN PROGRESS		\$300. 00
Ordered by..... <i>Therese Schuler</i>		
Authorized by.....		
For..... ART IN PROGRESS, Dance and Theatre Design Section		

MW:hw

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HUENBELLS

Parcel for  
Art in Progress

Dance & Theatre  
Section

Most of the drawings shown here were not intended to be

THE MUSEUM OF MODERN ART  
11 WEST 53 STREET  
NEW YORK CITY

TO Mr. Herbert Bayer  
650 Seventh Avenue  
New York 19, New York

Date August 9, 1944

PLEASE PUT ORDER NUMBER ON INVOICE

Nº 26467

INVOICE BEARING ORDER NUMBER SHOULD BE MAILED DIRECTLY TO CONTROLLER'S OFFICE.

	Unit Price	Total
Sketches for Theatre Panel, for ART IN PROGRESS Dance and Theatre section		75 00
Ordered by..... <i>[Signature]</i>		
Authorized by.....		
For <u>ART IN PROGRESS, Dance and Theatre Section</u>		

MW:hw

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HUEMELLS

Proposal for  
Art in Progress

Dance & Theatre  
Section

April 4, 1944

## THE MUSEUM OF MODERN ART

**Date** February 8, 1944

**To:** Mr. Wheeler

**Re:** Title for Exhibition

**From:** Mr. Amberg

Miss Newmeyer is of the opinion that the the title for the dance and theatre section ought to be simply descriptive, and that dance ought to be mentioned. Her suggestion is:

Design for Dance and Theatre

f.a.

MW:hw

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19

HUENE

Yelsoan for

Art in Progress

Dance & Theatre  
Section

April 4, 1944

Mr. George Hoyningen-Huene  
Harper's Bazaar  
572 Madison Avenue  
New York 22, New York

Dear George,

The Museum of Modern Art will hold in May its fifteenth anniversary exhibition entitled Art in Progress. This will be the most important exhibition we have ever held and we are making every effort to represent modern painters and sculptors at their best. We are having a special section of theatre and dance design and I am writing to ask whether you will be willing to lend us for this exhibition, which will continue throughout the summer, your Bernard drawing for the decor of Beethoven's Seventh Symphony. If you are willing to let us show this drawing we should like to have it by May 1st, or sooner if convenient.

I hope very much that you will be willing to collaborate in this way upon this important exhibition. Won't you have your secretary call me about it as soon as convenient.

With best wishes, I am

Very sincerely yours,

MW:hw

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

Dance & Theatre

Most of the drawings shown here were not intended to be seen by anyone but the costumer and the scene-painter. The accidental beauty of many of the sketches derives from the instinctive powers of the <sup>artists</sup> painters. Without exception

to three-dimensional space on the stage or often they convey more spontaneity than a carefully

ch have not usually been preserved with care of the selection. Many outstanding artists and all the drawings shown pertain to the lyric st.

lyric theatre and particular<sup>ly</sup> to the ballet.

UNIQUE PTG. & STA. CO., INC.—No. 420

### TELEPHONE MESSAGE

Date \_\_\_\_\_  
 For Mr. (Hayung) (Huerle).  
 By G. J. [unclear]  
 Phone W 12-2200/2284  
 Time \_\_\_\_\_

Remarks  
 W. H. de Leeuw, Les Ballets  
 drawing for Beethoven's  
 Seventh Symphony -  
 Mrs. Ureland says to will  
 be glad to -  
 Rec'd by \_\_\_\_\_

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

LABELS

Dance & Theatre

Most of the drawings shown here were not intended to be seen by anyone but the costumer and the scene-painter. The accidental beauty of many of the sketches derives from the instinctive powers of the <sup>artists</sup> painters. Without exception they are conceived to be translated into three-dimensional space on the stage or often moving bodies of the performers and they convey more spontaneity than a carefully finished work of art.

The difficulty of securing designs which have not usually been preserved with care has limited the scope and character of the selection. Many outstanding artists and significant works are not included. ~~All the drawings shown pertain to the lyric theatre and in particular to the ballet.~~

All the drawings shown pertain to the lyric theatre and <sup>in</sup> particular to the ballet.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

*Dance + Theatre*

Most of the drawings shown here were not intended to ~~have been~~ seen by anyone but the costumer and the scene-painter. The accidental ~~in~~ beauty of many of the sketches derives from the instinctive powers of the painter<sup>and</sup> who, while designing pu rely for execution into cloth/ paint, nevertheless saw each costume or stage-set, as a problem, comparable to an easel-picture?

A ~~The best of the drawings are conceived in terms of space and physical movement. They are the plastic vestments of a given enclosed and framed area, and, by light and color, accompany the music of many epochs to create the lyric intensity of the non-realistic theatre.~~

Many designers of talent have preferred to work in the realistic theatre, which by a careful documentation of fact, corroborates the natural and fascinating world of the common-place. But the designers shown here have made another choice. They are working with the elements of ~~the~~ theatrical magic and metamorphosis on the most intense level, pushing imagination past the literal to <sup>create</sup> ~~invent something~~ sometimes out of a past style, and again out of their own heads, which was never seen before, and which once seen, can never be forgotten.

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DANCE AND THEATRE DEPARTMENT INTRODUCTORY LABEL

*shown here*  
The drawings ~~displayed~~ <sup>shown here</sup> have been ~~designed as~~ <sup>are</sup> working sketches, ~~for theatre~~ <sup>theatre</sup> workshops. Their main interest resides in the fact that they give an unusual "behind the scenes" aspect of the dance theatre. Without exception they are conceived to be translated into three dimensional space on the stage or moving bodies of the performers. ~~Whatever pure artistic value they may hold as drawings is incidental rather than intentional. On the other~~ <sup>hand</sup> they convey more ~~of the~~ <sup>of the</sup> spontaneity and directness ~~of the artist's~~ <sup>of the artist's</sup> work than a carefully finished work of art.

*negatives made*  
*smaller size*  
The almost unlimited variety of subjects and styles in the theatre, and also the difficulty of securing designs which generally have not been preserved with care, limited the scope and character of the selection. ~~Therefore all the drawings pertain to the lyric theatre and in particular to the ballet, attempting to convey some of the poetic and elusive qualities of the theatre. Although inevitably many outstanding artists and significant works are not included, the selection does not represent a final program of the department.~~ <sup>mostly</sup>

*neg. work*  
INDIVIDUAL LABELS

This model represents an experimental version of the theory of integrating dance figures with their setting in order to emphasize the functional relations of these two elements.

Dance costume

Marc Chagall MARKOVA

Marc Chagall HORSE

Salvador Dali TRISTAN FOU

Fernand Léger

Kurt Seligmann

Kurt Seligmann

Alexander Calder

Alexander Calder

Xanti Schawinsky

Xanti Schawinsky

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Boris ARONSON (American, born Russia 1900): SNOW MAIDEN, ballet, 1941.  
1, Costume. Lent by Ballet Russe de Monte Carlo.

2,5, Costumes. Lent by the artist.

Alexandre BENOIS (Russian, born 1870): NUTCRACKER, ballet, 1940.  
3,4,8,9,10, Costumes. Lent by Ballet Russe de Monte Carlo.

6, Setting, Act I. Lent by Ballet Russe de Monte Carlo.

Leon BAKST (Russian, 1868-1924): SLEEPING BEAUTY, ballet, 1921.

7, Costume. Lent by Wadsworth Atheneum, Lifar Collection.

Sergei SOUDEIKINE (American, born Russia 1884): PAGANINI, ballet, 1939.

11, Mask and symbolic figures. Lent by the artist.

Michael LARIONOV (Russian, born 1881): LE RENARD, ballet, 1924.

12, Nun. The Museum of Modern Art, gift of the artist.

*see below  
5/17/44*

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- 11, Curtain. The Museum of Modern Art.
- 13, Woman and Cow. The Museum of Modern Art.
- 14, Costume. The Museum of Modern Art.

Revised

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

Kurt SELIGMANN (Swiss, born 1900. Now in U.S.A.): THE GOLDEN FLEECE, ballet, 1941.  
1,3,7, Costumes. Lent by the artist.

2,5,8, Fruit-Bearing Tree, Phoenix, Saturn-Lead. Lent by the artist.  
4,6, Costumes. Lent by the artist.

Richard LINDNER (German, born 1901. Now in U.S.A.): ST. HUBERTUS, ballet, 1933.  
10, Tableau Vivant. Lent by the artist.

Salvador DALI (Spanish, born 1904. Now in U.S.A.):

9, Venus and Vulcan, 1941. Lent by Theodora Roosevelt and Alexandre Iolas.  
11, Paranoiac ballet costumes. Lent by Dr. Harry Lepman.

AMOR AND PSYCHE, ballet, 1941.

12, Amor. Lent by Theodora Roosevelt and Alexandre Iolas.

13, Psyche. Lent by Theodora Roosevelt and Alexandre Iolas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

Kurt SELIGMANN(Swiss, born 1900. Now in U.S.A.): THE GOLDEN FLEECE, ballet, 1941.  
1,3,4,6,7, Costumes. Lent by the artist.

2,5,8, Fruit-Bearing Tree, Phoenix, Saturn-Lead. Lent by the artist.

Richard LINDNER (German, born 1901. Now in U.S.A.): ST. HUBERTUS, ballet, 1933.  
10, Tableau Vivant. Lent by the artist.

Salvador DALI (Spanish, born 1904. Now in U.S.A.):

9, Venus and Vulcan, 1941. Lent by Theodora Roosevelt and Alexandre Iolas.

11, Paranoiac ballet costumes. Lent by Dr. Harry Lepman.

AMOR AND PSYCHE, ballet, 1941.

12, Amor. Lent by Theodora Roosevelt and Alexandre Iolas.

13, Psyche. Lent by Theodora Roosevelt and Alexandre Iolas.

*No other*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

Marc CHAGALL (Russian, born 1887. Now in U.S.A.):

ALEKO, ballet, 1942.

1, Setting, Act I. Lent by the artist.

2, Horse. Lent by the artist.

3,5, Cat, Clown. Lent by the artist.

4, Markova. Lent by the artist.

6, Setting, Act III. Lent by the artist.

7, Rooster. Lent by the artist.

8, Cow and Russian Girl. Lent by the artist.

*Rubin*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	258d.1

Eugene BERMAN (American, born Russia 1899):

ROMEO AND JULIET, ballet, 1942.

- 1, Costume. Lent by Alison Delarue.
  - 3, Setting. The Museum of Modern Art.
  - 12, Setting detail. Lent by Alison Delarue.
  - 13,14, Variations for final scene. Lent by Julien Levy Gallery.
- DEVIL'S HOLIDAY, ballet, 1939.

2,7,10, Costumes. Lent by Ballet Russe de Monte Carlo.

- 4, Setting. The Museum of Modern Art, gift of Paul Magriel.
- 5, Setting, Act II. Lent by Ballet Russe de Monte Carlo.
- 6, Vendeur de Chapeaux. Lent by Wadsworth Atheneum, Lifar Collection.
- 8, Setting, Act III. The Museum of Modern Art. *9/1/46*
- BACH CONCERTO, ballet, 1941.
- 9, Setting detail. Lent by Julien Levy Gallery.
- 16, Costume. Lent by Wadsworth Atheneum, Lifar Collection.
- GISELLE, ballet, 1940.
- 11, Setting. Lent by Julien Levy Gallery.
- 15, Setting. Lent by Julien Levy Gallery.

Acclima

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Natalie GONTCHAROVA (Russian, born 1881): BOGATYRI, ballet, 1939.  
1,2,5,6, Costumes. Lent by Ballet Russe de Monte Carlo.

Sergei SOUDEIKINE (American, born Russia 1884): LES NOCES, ballet, 1936.  
3,4, Chorus. The Museum of Modern Art, gifts of Mrs. Sally Kamin.  
7,10, Costumes. The Museum of Modern Art, gifts of Mrs. Sally Kamin.

Alexandra EXTER (Russian, born 1884): ROMEO AND JULIET, ballet, 1926.  
8,12, Costumes. Lent by Boris Aronson.

Sergei SOUDEIKINE (American, born Russia 1884): PAGANINI, ballet, 1939.  
9, Costumes. Lent by the artist.

M. V. DOBUJINSKY (Russian, born 1875. Now in U.S.A.): MLLE. ANGOT, ballet, 1943.  
11,13,14, Costumes. Lent by the artist.  
RUSSIAN SOLDIER, ballet, 1942.  
15, Backdrop. Lent by the artist.  
16, Death. Lent by the artist.

*Notes*