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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

September 9, 1946

Mr. Warren

Project Order #4551

Dorothy Dudley

Antique Pictures

Prices on Lake George Barn

\$2500.00

River frame in the Shelton

Philip

Not for sale

?

Date Dec. 3, 1946

OF MODERN ART

was kept
d. The
ink nor Harry
his shipment.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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O'KEEFE

Project order No. 4401
Mounting, Framing, wall changes
Carpentry, lighting, installation
5/6/46- \$1000.00 by May 13, 1946
add "Signs"

Project Order No. 4406
Marquee & revisions of present signs
\$50 5/8/46

Engraver

THE MUSEUM OF MODERN ART

was kept
The
nor Harry
s shipment.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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To: Mr. War
cc Ha
From: Miss J
The O'Keeffe
here for
box was to
can locate

THE

BU 8-7v48

Mrs. Arthur Ross, the party who asked
for O'Keeffe prices, said that \$2,500 was beyond
their reach for Lake George Barns right now,
and frankly admitted that she had expected the
prices to be in the "hundred" bracket.

(a reminder)

ERN ART

Dec. 3, 1946

eeffe shipment

W. Fesler was kept
ion closed. The
either Frank nor Harry
de for this shipment.

Engman

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

Date September 4, 1946

To: Harry Shevington

Re: O'Keeffe painting

From: M. Allen

to go to Art Institute of
Chicago

Dear Harry:

I have sent through Project Order 4564 to Mr. Warren for Miss Dudley to cover the work to be done on putting a new glass in the painting to be returned to Art Institute of Chicago, Chicago, Ill. Miss Dudley thinks this is the best way to handle it.

- 46.727 Abstraction - White Rose, oil on canvas (Molded silver frame - GLASS)
- 46.729 Hickory Leaves with Daisy, oil on canvas (Metal frame, copper) - GLASS)
- 46.730 This Autumn, oil on canvas (Copper metal strip frame, no glass)
- 46.731 Black Hollyhocks and Blue Larkspur, oil on canvas (Molded silver frame - GLASS)
- 46.732 Black and White, oil on canvas (Metal with braces, no glass)
- 46.733 Rancho Church, oil on canvas (Metal strip frame - GLASS)
- 46.734 Jack in the Pulpit #6, oil on canvas (Molded silver frame, no glass)
- 46.735 Dark Mesa and Pink Sky, oil on canvas (Copper strip frame, no glass)
- 46.736 Clam Shell, oil on canvas (White metal strip frame - GLASS)
- 46.737 Cow's Skull with Calico Roses, oil on canvas (Molded silver frame - GLASS)
- 46.739 Jimson Weed, oil on canvas (Metal frame - GLASS)
- 46.742 White Canadian Barn, No. 2, oil on canvas (Metal strip frame - GLASS)
- 46.599 Cow's Skull with Red, oil on canvas (Metal braced frame - GLASS)
- 46.743 Deer's Horns Near Cameron, oil on canvas (no frame, no glass)
- 46.745 Cliffs Beyond Abiquiu, oil on canvas (Metal strip frame - GLASS)
- 46.746 The Black Place, oil on canvas (Molded silver frame - GLASS)
- 46.747 Cottonwood #1, oil on canvas (Metal strip frame, no glass)
- 46.748 Pelvis III, oil on canvas (no frame, no glass)
- 46.791 Pelvis IV, oil on canvas (Metal strip frame, white, no glass)
- 46.792 The Black Place, oil on canvas (no frame)
- 46.750 Hills and Mesa to the West, oil on canvas (Metal strip frame - GLASS)
- 46.751 Sky with Red Hills, (Blue and Red Hills), oil on canvas (Copper metal frame - GLASS)
- 46.697 No. 10 Watercolor - Blue Lines, watercolor (White frame and glass)
- 46.698 Drawing No. 11, charcoal (Framed and glass)
- 46.699 Abstraction No. 9, charcoal (White frame and glass)
- 46.722 Black Iris, oil on canvas (Framed and glass)
- 46.724 Seaweed, oil on canvas (Metal strip frame, no glass)
- 46.728 Black Abstraction, oil on canvas (Molded silver frame, no glass)

*Do no reframe and wrap until I have checked with Miss O'Keeffe

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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To: An American Place
509 Madison Avenue
New York 22, N.Y.

THE FOLLOWING PAINTINGS BY GEORGIA O'KEEFFE TO BE RETURNED AS INDICATED:

Each painting to have cardboard front and back and then wrapped in heavy brown paper.

Six frames

- 46.703 59th Street Studio, oil on canvas (Metal strip frame, no glass)
- 46.707 Lake George with Crows, oil on canvas (Metal strip frame, no glass)
- 46.709 Gray Line with Black, Blue and Yellow, oil on canvas (Framed, no glass)
- 46.711 Portrait of a Day (3rd day), oil on canvas (Wood strip frame, no glass)
- 46.712 Corn, Dark, oil on composition board (Strip metal frame, no glass)
- 46.713 Dark Abstraction, oil on canvas (Metal strip frame, no glass)
- 46.715 Grey Tree, Lake George, oil on canvas (Metal strip frame, no glass)
- 46.716 Birch and Pine Tree, oil on canvas (Black wood strips, no glass)
- 46.717 Lake George Barns, oil on canvas (Metal strip frame, no glass)
- 46.718 City Night, oil on canvas (Black wood strips, no glass)
- 46.719 Open Clam Shell, oil on canvas (White metal strip frame - GLASS)
- 46.720 Closed Clam Shell, oil on canvas (White metal strip frame - GLASS)
- 46.721 Shell and Old Shingle, oil on canvas (Strip metal frame, no glass)
- 46.723 East River from the Shelton, oil on canvas (Strip metal frame, no glass)
- 46.754 Black Petunia and White Morning Glory I, oil on canvas (Molded silver frame - GLASS)
- 46.725 Abstraction White (Ballet Skirt), oil on canvas (Molded silver frame * GLASS)
- 46.726 Abstraction, White, Grey and Violet, oil on canvas (Molded silver frame - GLASS)
- 46.727 Abstraction - White Rose, oil on canvas (Molded silver frame - GLASS)
- 46.729 Hickory Leaves with Daisy, oil on canvas (Metal frame, copper) - GLASS)
- 46.730 This Autumn, oil on canvas (Copper metal strip frame, no glass)
- 46.731 Black Hollyhocks and Blue Larkspur, oil on canvas (Molded silver frame - GLASS)
- 46.732 Black and White, oil on canvas (Metal with braces, no glass)
- 46.733 Ranchos Church, oil on canvas (Metal strip frame - GLASS)
- 46.734 Jack in the Pulpit #6, oil on canvas (Molded silver frame, no glass)
- 46.735 Dark Mesa and Pink Sky, oil on canvas (Copper strip frame, no glass)
- 46.736 Clam Shell, oil on canvas (White metal strip frame - GLASS)
- 46.737 Cow's Skull with Calico Roses, oil on canvas (Molded silver frame - GLASS)
- 46.739 Jimson Weed, oil on canvas (Metal frame - GLASS)
- 46.742 White Canadian Barn, No. 2, oil on canvas (Metal strip frame - GLASS)
- 46.599 Cow's Skull with Red, oil on canvas (Metal braced frame - GLASS)
- 46.743 Deer's Horns Near Cameron, oil on canvas (no frame, no glass)
- 46.745 Cliffs Beyond Abiquiu, oil on canvas (Metal strip frame - GLASS)
- 46.746 The Black Place, oil on canvas (Molded silver frame - GLASS)
- 46.747 Cottonwood #1, oil on canvas (Metal strip frame, no glass)
- 46.748 Pelvis III, oil on canvas (no frame, no glass)
- 46.791 Pelvis IV, oil on canvas (Metal strip frame, white, no glass)
- 46.792 The Black Place, oil on canvas (no frame)
- 46.750 Hills and Mesa to the West, oil on canvas (Metal strip frame - GLASS)
- 46.751 Sky with Red Hills, (Blue and Red Hills), oil on canvas (Copper metal frame - GLASS)
- 46.697 No. 10 Watercolor - Blue Lines, watercolor (White frame and glass)
- 46.698 Drawing No. 11, charcoal (Framed and glass)
- 46.699 Abstraction No. 9, charcoal (White frame and glass)
- 46.722 Black Iris, oil on canvas (Framed and glass)
- 46.724 Meadow, oil on canvas (Metal strip frame, no glass)
- 46.728 Black Abstraction, oil on canvas (Molded silver frame, no glass)

*Do no reframe and wrap until I have checked with Miss O'Keeffe

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THE MUSEUM OF MODERN ART

Date August 23, 1946

To: Harry Skevington

Re: O'Keeffe lists

From: M. Allen ✓

Attached is a list of all the paintings belonging to Miss O'Keeffe with descriptions of the frames and whether or not they have glass to be replaced.

I thought you might use this as a working list in order to get the paintings ready and wrapped to be returned to Miss O'Keeffe and then when you have all the paintings ready, you can just attach it to the release I will send you and use it for your release. There will be a few other New York deliveries - Whitney Museum (1), Schwab (2), Wiener (1) and I will send you descriptions and directions for them when I have planned a trip which I hope will be late ~~xxxx~~ the week of Aug. 26th.

- 46.721 Abstraction - White Rose, oil on canvas (Molded silver frame - GLASS)
 46.729^o Hickory Leaves with Daisy, oil on canvas (Metal frame, copper) - GLASS)
 -46.730 This Autumn, oil on canvas (Copper metal strip frame, no glass)
 46.731 Black Hollyhocks and Blue Larkspur, oil on canvas (Molded silver frame - GLASS)
 46.732 Black and White, oil on canvas (Metal with braces, no glass)
 46.733 Ranchos Church, oil on canvas (Metal strip frame - GLASS)
 -46.734 Jack in the Pulpit #6, oil on canvas (Molded silver frame, no glass)
 -46.735 Dark Mesa and Pink Sky, oil on canvas (Copper strip frame, no glass)
 46.736^o Clam Shell, oil on canvas (White metal strip frame - GLASS)
 46.737 Cow's Skull with Calico Roses, oil on canvas (Molded silver frame - GLASS)
 46.739 Jimson Weed, oil on canvas (Metal frame - GLASS)
 46.742 White Canadian Barn, No. 2, oil on canvas (Metal strip frame - GLASS)
 -46.599 Cow's Skull with Red, oil on canvas (Metal braced frame - GLASS)
 46.743 Deer's Horns Near Cameron, oil on canvas (no frame, no glass)
 46.745 Cliffs Beyond Abiquiu, oil on canvas (Metal strip frame - GLASS)
 46.746 The Black Place, oil on canvas (Molded silver frame - GLASS)
 -46.747 Cottonwood #1, oil on canvas (Metal strip frame, no glass)
 -46.748 Pelvis III, oil on canvas (no frame, no glass)
 -46.791 Pelvis IV, oil on canvas (Metal strip frame, white, no glass)
 -46.792 The Black Place, oil on canvas (no frame)
 46.750 Hills and Mesa to the West, oil on canvas (Metal strip frame - GLASS)
 46.751 Sky with Red Hills, (Blue and Red Hills), oil on canvas (Copper metal frame - GLASS)
 -46.697 No. 10 Watercolor - Blue Lines, watercolor (White frame and glass)
 -46.698 Drawing No. 11, charcoal (Framed and glass)
 -46.699 Abstraction No. 9, charcoal (White frame and glass)
 -46.722^o Black Iris, oil on canvas (Framed and glass)
 46.724 Seaweed, oil on canvas (Metal strip frame, no glass)
 46.728^o Black Abstraction, oil on canvas (Molded silver frame, no glass)

*Do no reframe and wrap until I have checked with Miss O'Keeffe

Strip off frame for 46.726 (replaced in gray strip)

Strip for 46.758 from Spring

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THE FOLLOWING PAINTINGS BY GEORGIA O'KEEFFE TO BE RETURNED AS INDICATED:

Each painting to have cardboard front and back and then wrapped in heavy brown paper.

- Frame for 46.759 - Two Figs (2 pieces)
761 - Sample only
766 - Pippin
One pkg.*
- do not change*
- 46.703 59th Street Studio, oil on canvas (Metal strip frame, no glass)
 - 46.707 Lake George with Crows, oil on canvas (Metal strip frame, no glass)
 - 46.709 Gray Line with Black, Blue and Yellow, oil on canvas (Framed, no glass)
 - 46.711 Portrait of a Day (3rd day), oil on canvas (Wood strip frame, no glass)
 - 46.712 Corn, Dark, oil on composition board (Strip metal frame, no glass)
 - 46.713 Dark Abstraction, oil on canvas (Metal strip frame, no glass)
 - 46.715 Grey Tree, Lake George, oil on canvas (Metal strip frame, no glass)
 - 46.716 Birch and Pine Tree, oil on canvas (Black wood strips, no glass)
 - 46.717 Lake George Barns, oil on canvas (Metal strip frame, no glass)
 - 46.718 City Night, oil on canvas (Black wood strips, no glass)
 - 46.719 Open Clam Shell, oil on canvas (White metal strip frame - GLASS)
 - 46.720 Closed Clam Shell, oil on canvas (White metal strip frame - GLASS)
 - 46.721 Shell and Old Shingle, oil on canvas (Strip metal frame, no glass)
 - 46.723 East River from the Shelton, oil on canvas (Strip metal frame, no glass)
 - 46.754 Black Petunia and White Morning Glory I, oil on canvas (Molded silver frame - GLASS)
 - 46.725 Abstraction White (Ballet Skirt), oil on canvas (Molded silver frame * GLASS)
 - 46.726 Abstraction, White, Grey and Violet, oil on canvas (Molded silver frame - GLASS)
 - 46.727 Abstraction - White Rose, oil on canvas (Molded silver frame - GLASS)
 - 46.729 Hickory Leaves with Daisy, oil on canvas (Metal frame, copper) - GLASS
 - 46.730 This Autumn, oil on canvas (Copper metal strip frame, no glass)
 - 46.731 Black Hollyhocks and Blue Larkspur, oil on canvas (Molded silver frame - GLASS)
 - 46.732 Black and White, oil on canvas (Metal with braces, no glass)
 - 46.733 Ranchos Church, oil on canvas (Metal strip frame - GLASS)
 - 46.734 Jack in the Pulpit #6, oil on canvas (Molded silver frame, no glass)
 - 46.735 Dark Mesa and Pink Sky, oil on canvas (Copper strip frame, no glass)
 - 46.736 Clam Shell, oil on canvas (White metal strip frame - GLASS)
 - 46.737 Cow's Skull with Calico Roses, oil on canvas (Molded silver frame - GLASS)
 - 46.739 Jimson Weed, oil on canvas (Metal frame - GLASS)
 - 46.742 White Canadian Barn, No. 2, oil on canvas (Metal strip frame - GLASS)
 - 46.599 Cow's Skull with Red, oil on canvas (Metal braced frame - GLASS)
 - 46.743 Deer's Horns Near Cameron, oil on canvas (no frame, no glass)
 - 46.745 Cliffs Beyond Abiquiu, oil on canvas (Metal strip frame - GLASS)
 - 46.746 The Black Place, oil on canvas (Molded silver frame - GLASS)
 - 46.747 Cottonwood #1, oil on canvas (Metal strip frame, no glass)
 - 46.748 Pelvis III, oil on canvas (no frame, no glass)
 - 46.791 Pelvis IV, oil on canvas (Metal strip frame, white, no glass)
 - 46.792 The Black Place, oil on canvas (no frame)
 - 46.750 Hills and Mesa to the West, oil on canvas (Metal strip frame - GLASS)
 - 46.751 Sky with Red Hills, (Blue and Red Hills), oil on canvas (Copper metal frame - GLASS)
 - 46.697 No. 10 Watercolor - Blue Lines, watercolor (White frame and glass)
 - 46.698 Drawing No. 11, charcoal (Framed and glass)
 - 46.699 Abstraction No. 9, charcoal (White frame and glass)
 - 46.722 Black Iris, oil on canvas (Framed and glass)
 - 46.724 Seaweed, oil on canvas (Metal strip frame, no glass)
 - 46.728 Black Abstraction, oil on canvas (Molded silver frame, no glass)

*Do no reframe and wrap until I have checked with Miss O'Keeffe

Strip - do frame for 46.767 (repacked in gray strips)

Strip for 46.758 from Spring

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THE MUSEUM OF MODERN ART

Date August 23, 1946

To: Mr. Skevington ✓
cc Mr. Quinn
From: M. Allen

Re: O'Keeffe

The attached list is a copy of the Project Order sent to Mr. Warren
I would like to see all paintings before they go to Gus as several
frame changes were made of which we were not notified and I want to
be sure to catch them. Clean white gloves are ready for the men.
Please see that the men use them in handling the paintings and frames.

Harry - you already have -

- Harry* *46.763 Black Cross, New Mexico - Replace glass Replace label on frame - frame strips
-46.695 Pelvis with the Distance - Replace glass (2 screw eyes & wire) *frame strips -*
-46.764 White Morning Glory with Black - Replace glass - *frame strips*
-46.761 Single Lily with Red - Replace glass and return to original frame - *frame strips*
-46.766 Red Poppy - Replace glass and return to original frame - *frame strips*
large key → -46.758 Spring - Replace glass and return to frame also (2 screw eyes & wire) - *frame strips*
h. h. Corbett -46.759 Two Figs - Replace glass (2 screw eyes and wire) *strips -*
replaced -46.696 The White Place in Shadow, oil on canvas (Framed) Replace shadow
Eddie box around frame
-46.767 The Shelton with Sunspots - Replace frame

* This obj. has special wrapping before being replaced
in frame and glass - see H. Shover's lab -

- ① Brown was paper -
Card board under glass -
tape glass -
Card board over glass
Brown paper -

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Harry
PROJECT ORDER No. 4547

The following paintings by Georgia O'Keeffe are to have glass replaced or frames changed - as indicated below:

- Remove dirt h-n corners under other*
- 46.719 Open Clam Shell - Replace glass
 - 46.720 Closed Clam Shell - " "
 - 46.754 Morning Glory with Petunia. - Replace glass - *Frame strips*
 - 46.725 Abstraction White (Ballet Skirt) - Replace glass
 - 46.726 Abstraction, White, Gray and Violet - Replace glass
 - 46.727 Abstraction - White Rose - Replace glass
 - 46.729 Hickory Leaves with Daisy - Replace glass and frame (both removed for exh.)
 - 46.731 Black Hollyhocks and Blue Larkspur - Replace glass - *Frame strips*
 - ~~-46.732 Black and White~~
 - Remove dirt h-n corners under other*
 - 46.733 Ranchos Church - Replace glass
 - 46.736 Clam Shell - ~~Replace~~ glass
 - 46.737 Cow's Skull with Calico Roses - Replace glass
 - 46.739 Jimson Weed, - Replace glass
 - 46.742 White Canadian Barn, No.2 - Replace glass
 - Remove dirt h-n corners under other*
 - 46.599 Cow's Skull with Red - Remove frame from 46.743 and replace on this painting with heavy plate glass
 - 46.743 Deer's Head near Cameron - Remove frame only and replace on 46.599
 - 46.745 Cliffs Beyond Abiquiu - Replace glass and frame
 - 46.748 The Black Place (White Place) - Replace glass *Frame strips*
 - 46.750 Hills and Mesa to the West - Replace glass and frame
 - 46.751 Blue and Red Hills - Replace glass and frame
 - 46.722 Black Iris - Replace glass *Frame strips*
 - Harry* *46.763 Black Cross, New Mexico - Replace glass Replace label on frame - *frame strips*
 - 46.695 Pelvis with the Distance - Replace glass (2 screw eyes & wire) *Frame strips*
 - 46.764 White Morning Glory with Black - Replace glass - *Frame strips*
 - 46.761 Single Lily with Red - Replace glass and return to original frame - *Frame strips*
(2 screw eyes and wire)
 - 46.766 Red Poppy - Replace glass and return to original frame - *Frame strips*
 - Large key h-n corners replace Eddie*
 - 46.758 Spring - Replace glass and return to frame also (2 screw eyes & wire) - *Frame strips*
 - 46.759 Two Figs - Replace glass (2 screw eyes and wire)
 - 46.696 The White Place in Shadow, oil on canvas (Framed) Replace shadow box around frame
 - 46.767 The Shelton with Sunspots - Replace frame

* This pty. has special wrapping before being replaced in frame and glass - see H. Sherry's lab.

- ① Brown was paper -
Card board under glass -
Tape glass -
Card board over glass -
Brown paper -

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✓ Dorothy
Monamee - 1 in folder

THE MUSEUM OF MODERN ART

Date July 31, 1946

To: Mr. Sweeney

Re: O'Keeffe Returns

From: Miss Dudley

Dear Jim:

As you know the O'Keeffe show closes on August 25. Will you please let me know if we should return Miss O'Keeffe's pictures to An American Place or to her apartment.

Dorothy
To An American Place

*100
a storage?*

The painting is now on exhibition without the glass and the frame has been changed. ~~xxxxxxxxxxxxxxxxxxxx~~ The metal frame which is now on it is much lighter than the one in which the painting was originally, and the original frame is now on "Deer's Horns Near Cameron".

In order to send this painting again to Standard-Koppel, do we have to go through the glass on, glass off, routine? If we do, it will be a more complicated job and one which will take more time, of course. Mr. Warren may not be able to spare two men for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monamee Allen

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THE MUSEUM OF MODERN ART

cc. Miss Dudley ✓
Mr. Warren

To: Mr. Sweeney
Mr. Sweeney

From: Dorothy C. Miller

Date: May 29, 1946

Re: O'Keeffe

I understand from the Keeks that O'Keeffe has made an appointment with them for Friday May 31st at 10:00 A.M. to spray certain of her pictures now on exhibition with a protective film. Possibly you already know that this will take place on Friday. The work will have to be done in our shop.

The Keeks want to know whether they are to bill the Museum or O'Keeffe for the work. It should be O'Keeffe, should it not?

Before making any arrangements or asking Mr. Warren if such an arrangement would be desirable, I thought we should ask you about it. The painting, when it first went down to Standard-Koppel, was directly from Miss O'Keeffe's studio and it had a heavy steel frame and glass over it. Then Miss O'Keeffe's son, Arthur B. had to go down and remove the glass before the work could be done. He had to replace the glass before the painting went to the workshop.

The painting is now on exhibition without the glass and the frame has been changed. ~~xxxxxxxxxxxxxxxxxxxx~~ The metal frame which is now on it is much lighter than the one in which the painting was originally, and the original frame is now on "Deer's Horns Near Cameron".

In order to send this painting again to Standard-Koppel, do we have to go through the glass on, glass off, routine? If we do, it will be a more complicated job and one which will take more time, of course. Mr. Warren may not be able to spare two men for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monroe Allen

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THE MUSEUM OF MODERN ART

Date June 12, 1946

To: Mr. Sweeney
cc Miss Parnas
From: Miss Dalley (a)

Re: O'Keeffe - Cow's Skull
with Red

46,599

I understand from Miss Parnas that Standard-Koppel Engraving Company would like to have the O'Keeffe painting "Cow's Skull with Red" again. They may need it for only one morning if there is only one plate to correct, but may need it for two or three if the job is more difficult. Miss Parnas asked if our department would make arrangements to have two men take the painting down to Standard-Koppel early in the morning and bring it back for exhibition by 12 o'clock when the galleries open.

Before making any arrangements or asking Mr. Warren if such an arrangement would be possible, I thought we should ask you about it. The painting, when it first went down to Standard-Koppel, went directly from Miss O'Keeffe's studio and it had a heavy steel frame and glass over it. Then Miss O'Keeffe's man, Arthur (?) had to go down and remove the glass before the men could work on it. He had to replace the glass before the painting came to the Museum.

The painting is now on exhibition without the glass and the frame has been changed. ~~xxxxxxxxxxxxxxxxxxxx~~ The metal frame which is now on it is much lighter than the one in which the painting was originally, and the original frame is now on "Deer's Horns Near Cameron".

In order to send this painting again to Standard-Koppel, do we have to go through the glass on, glass off, routine? If we do, it will be a more complicated job and one which will take more time, of course. Mr. Warren may not be able to spare two men for this job immediately - but if you wish me to, I will speak to him.

If the painting can go down without the glass, it shouldn't be very difficult to do but I wished to clear it all through you before going ahead.

If you could let me know by Thursday, I'll be glad to make arrangements. Or if you would rather speak to Mr. Warren yourself, please let me know.

Monroe Allen

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O'Keeffe

THE MUSEUM OF MODERN ART

Date May 14, 1946

To: Mr. Skevington

Re: O'Keeffe paintings

From: Miss Dudley

to be wrapped

The following O'Keeffe paintings do not need to have glass replaced and may be wrapped (cardboard to protect) when you have time. I will try to have a trip Friday or Saturday to return them:

- 46.796 #7 Pelvis series - Red with Blue, oil on canvas (no frame)
- 46.794 Black Place II, oil on canvas (no frame)
- 46.773.1-4 Night series, watercolor (leave in glass and black mounts)
- 46.752 #8 Pelvis series - Red with Yellow, oil on canvas (no frame)
- 46.749 Black Place I, oil on canvas (no frame)
- 46.741 Cross with Red Heart, oil on canvas (strip frame)
- 46.738 Pink No. 2, oil on canvas (white strip frame)
- 46.708 Grey Line with Lavendar and Yellow, oil on canvas (molded silvered frame)
- 46.702 Lake George, Coat and Red, oil on canvas (silvered metal strip frame)

46.797 *Spring Tree - II*, oil (long strip frame)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 14, 1946

To: Mr. Warren
cc: Harry Skevington ✓
From: Miss Dudley

Re: Boxes - G'Keeffe

Under Project Order 1201 (Georgia O'Keeffe), will you please have the
Will you please store the following boxes for return of O'Keeffe paintings:
are to be returned:

- 46.765 ✓ Young, Newport, Rhode Island
- 46.763 ✓ Art Institute of Chicago, Chicago on canvas (molded silvered frame)
- 46.695 ✓ Fesler, Indianapolis. Shipped by John Herron Art Museum - white
- 46.764 ✓ Hanna, Cleveland. Shipped by Cleveland Museum (frame - silvered)
- 46.766 ✓ Rich, Chicago. Shipped by Art Institute of Chicago (silvered frame)
- 46.696 ✓ ~~xxx~~ Phillips Memorial Gallery, Washington (molded silvered frame)
- 46.708 Series I No. 2, oil on canvas (strip frame & white painted wood)
- 46.705 Black Spot No. 3, oil on canvas (silvered frame, white inner frame)
- 46.704 Series I No. 7, oil on canvas (molded silvered frame)

The following can be done last as it can be returned on a later trip:

- 46.760 Petunia and Violet Leaf, oil on canvas (molded silvered frame)

The following were matted, taped, glazed at the Museum. We will let you
know if they are to be replaced in original mats as soon as we hear from
Mr. Sweeney:

- 46.767.1-4 Blue series, watercolor on Japan paper
- 46.700.1-3 Gray series, watercolor
- 46.701.1-6 Evening Star series, watercolor

*Send
framed
in glass
mats to
MOMA*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 14, 1946

To: Mr. Warren
cc Mr. Sweeney
Harry Skevington
From: D. Dudley
Museum Allen

Re: Project Order 4401

O'Keeffe

Under Project Order 4401 (Georgia O'Keeffe), will you please have the glass put back on the following paintings which are not exhibited and are to be returned:

- 46.753 White Flower (trumpet shape), oil on canvas (molded silvered frame)
- 46.744 Red and Pink Rocks and Teeth, oil on canvas (metal frame - white)
- 46.740 Cross by the Sea, Canada, oil on canvas (metal frame - silvered)
- 46.714 Two Calla Lilies, oil on composition board (molded silvered frame)
- 46.710 Alligator Pear (single), pastel on board (molded silvered frame)
- 46.706 Series I No. 2, oil on canvas (strip frame & white painted wood)
- 46.705 Black Spot No. 3, oil on canvas (silvered frame, white inner frame)
- 46.704 Series I No. 7, oil on canvas (molded silvered frame)

The following can be done last as it can be returned on a later trip:

- 46.760 Petunia and Coleus Leaf, oil on canvas (molded silvered frame)

The following were matted, taped, glazed at the Museum. We will let you know if they are to be replaced in original mats as soon as we hear from Mr. Sweeney:

- 46.769.1-.4 Blue series, watercolor on Japan paper
- 46.700.1-.3 Grey series, watercolor
- 46.701.1-.6 Evening Star series, watercolor

Send back as is in glass mat + tape

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 7, 1946

To: Miss Dudley ✓
cc Mr. Sweeney
From: Monawee Allen

Re: O'Keeffe mediums

I am a bit dubious about the medium of the following items and cannot check as the paintings are under glass: (They ~~xxx~~ can be checked definitely if the glass is removed for exhibition and I can be notified when Gus does this.)

- 46.710 Alligator Pear (single), oil on composition board ?, pastel? ???
- 46.759 Two Figs (Schwab), oil on canvas ?, composition board? ???
- 46.761 Single Lily with Red, oil on wood ?, composition board? ???
(Whitney)
- 46.714 Two Calla Lilies, oil on composition board ? ???

46.760 - Petunia and Cereus Leaf - (Lubian)
When remove glass, please see that loose key is removed from behind sketcher and replaced in proper corner

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 7, 1946

To: Miss Dudley ✓
cc Mr. Sweeney
From: M.Allen

Re: O'Keeffe paintings with
glass

The following are the paintings which arrived with glass which you may wish to have removed before the exhibition:

- 46.697 No. 10 - Watercolor - Blue Lines, watercolor (Framed and glass)
- 46.698 No. 11 - Eleven, charcoal (Framed and glass)
- 46.699 Abstraction No. 9, charcoal (Framed and glass)
- 46.704 Series I No. 7, oil on canvas
- 46.705 Black Spot No. 3, oil on canvas
- 46.706 Series I No. 12, oil on canvas
- * 46.710 Alligator Pear (single), oil on composition board ?
- 46.719 Open Clam Shell, oil on canvas
- 46.720 Closed Clam Shell, oil on canvas
- 46.722 Black Iris, oil on canvas
- 46.725 Abstraction White or Ballet Skirt, oil on canvas
- 46.726 Abstraction, White, Grey and Violet, oil on canvas
- 46.727 Abstraction - White Rose, oil on canvas
- 46.729 Hickory Leaves with Daisy, oil on canvas
- 46.731 Black Hollyhocks and Blue Larkspur, oil on canvas
- 46.733 Ranchos Church, oil on canvas
- 46.736 Clam Shell, oil on canvas
- 46.737 Cow's Skull with Calico Roses, oil on canvas
- 46.739 Jimson Weed, oil on canvas
- 46.740 Cross by the Sea, Canada, oil on canvas
- 46.742 White Canadian Barn, No. 2, oil on canvas
- 46.744 Red and Pink Rocks and Teeth, oil on canvas
- 46.745 Cliffs Beyond Abiquiu, oil on canvas
- 46.746 The Black Place (White Place), oil on canvas
- 46.750 Hills and Mesa to the West, oil on canvas
- 46.751 (Landscape) Sky with Red Hills (Blue and Red Hills), oil on canvas
- 46.753 White Flower (Trumpet shape), oil on canvas
- 46.754 Black Petunia and White Morning Glory I, oil on canvas
- 46.714 Two Calla Lilies, oil on composition board ?
- ~~46.695~~ PeIvis with the Distance, oil on canvas (Fesler)
- 46.760 Petunia and Coleus Leaf, oil on canvas (Liebman)
- 46.758 Spring, oil on canvas (Schwab)
- 46.759 Two Figs, oil on ? , (Schwab)
- 46.761 Single Lily with Red, oil on wood?, (Whitney Mus.)
- 46.763 Black Cross, New Mexico, oil on canvas (Art Institute of Chicago)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 4, 1946

To: Mr. Warren

Re: O'Keeffe glass to be

From: Miss Dudley

removed

To date there are 35 paintings which will have to have the glass removed for the O'Keeffe exhibition. There are still remaining four loans ~~to~~ (Shipments) to arrive and two series of watercolors from the artist. These may or may not have glass on them. They should arrive early this coming week and I will make a recheck of all items which will need to have the glass removed. We can send you a list of items later in the week if you wish.

Back - has 1922 ✓ 1924 Corn, Dark.
 1924 Dark Moon and Pink Sky.
 ✓ 1924 Dark Abstraction.
 (Liebman) ✓ 1924 Petunia.
 ✓ 1925 Two Calla Lilies.
 1926 ✓ 1925 Grey Tree, Lake George.
 ✓ 1925 Birch and Pine Tree. (1)
 ✓ 1926 Lake George Barns.
 ✓ 1926 City Night.
 ✓ 1926 Open Clam Shell.
 ✓ 1926 Closed Clam Shell.
 ✓ 1926 Shell and Old Shingle.
 ✓ 1926 Black Iris.
 ✓ 1926 East River from The Shelton.
 (Hanna) 1926 White Flower. *q. ship here - pty not arrived*
 Wiener) Kech 1926 The Shelton with Sunspots.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

O'Keeffe

4/30/46

- ✓✓✓ 1915 Three Drawings.
 1916 Blue and green watercolor series.
 1918 Evening Star watercolor series.
 ✓ 1919 Lake George, Coat and Red.
 ✓ 1919 59th Street Studio.
 ✓ 1919 Series I No. 7.
 ✓ 1919 Black Spot No. 3.
 ✓ 1920 Series I No. 12.
 About 1921 Lake George with Crows.
 About 1923 Gray Line with Lavendar and Yellow.
 About 1923 Gray Line with Black, Blue and Yellow.
 Back has 1922 ✓ 1923 Alligator Pear. (single)
 ✓ 1924 Portrait of a Day. (3rd day)
 Back has 1922 ✓ 1924 Corn, Dark.
 ✓ 1924 Dark Abstraction.
 (Liebman) ✓ 1924 Petunia.
 ✓ 1925 Two Calla Lilies.
 1926 ✓ 1925 Gray Tree, Lake George.
 ✓ 1925 Birch and Pine Tree. (1)
 ✓ 1926 Lake George Barns.
 ✓ 1926 City Night.
 ✓ 1926 Open Clam Shell.
 ✓ 1926 Closed Clam Shell.
 ✓ 1926 Shell and Old Shingle.
 ✓ 1926 Black Iris.
 ✓ 1926 East River from The Shelton.
 (Hanna) 1926 White Flower. g. ship here - ptg not arrived
 (Wiener) Kech 1926 The Shelton with Sunspots.
 w.g. ship-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

-2-

- ✓1927 Seaweed.
- ✓1927 White Abstraction. (Ballet skirt.)
- ✓1927 Abstraction, White, Grey and Violet. *(Line and curve)*
- ✓1927 Abstraction - White Rose.
- ✓1927 Black Abstraction. *(Landscape) Blue & Red*
- (Mod. Art) -1927 Lake George Window. *Color Series - Red with yellow*
- (Wm. T. Wey) ✓1928 Single Lily with Red
- (Young) ✓1928 Faded and Black Leaves. *gr. slip here - no painting*
- (Art Inst.) ✓1929 Black Cross, New Mexico. *gr. slip here - no painting*
- ✓1929 ¹⁹³⁰ Ranchos Church, No. 3. *Black and White*
- changed by O.K. to 1930* ✓1929 Hickory Leaves with Daisy. *Black & White*
- ✓1929 ¹⁹³⁰ Autumn. *Black & White*
- ✓1929 Black Hollyhocks and Blue Larkspur.
- ✓1930 Ranchos Church.
- ✓1930 Jack in the Pulpit.
- did not come* -1930 Dark Mesa and Pink Sky.
- ✓1930 Clam Shell.
- 1930-34 ✓1930-34 Cow's Skull with Red
- ✓1931 Cow's Skull with Calico Roses.
- with no end* (1931-36) ✓1931-36 Steer's Head, Red Sky.
- ✓1932 Jimson Weed.
- ✓1932 Cross by the Sea, Canada.
- ✓1932 Cross with Red Heart. *gr. slip not signed*
- ✓1932 White Canadian Barn, No. 2.
- ✓1937 Deer's Horns Near Cameron.
- ✓1938 Red and Pink Rocks and Teeth.
- (Phillips) ✓1942 The White Place in Shadow.
- (Fesler) ✓1943 Pelvis with Distance.
- ✓1943 Cliffs Beyond Abiquiu.
- ✓1943 The Black Place *("White Place")*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

-3-

- ✓1944 Cottonwood #1.
- ✓1944 Pelvis III.
- ✓1944 Black Place, I.
- ✓1945 Hills and Mesa to the West.
- ✓1945 Sky with Red Hills. (Landscape) *Blue and Red Hills*
- ✓1945 Pelvis Red and Yellow. *Pelvis Series - Red with yellow #8*
- (Schwab) ✓1947 Spring. *(date from back)*
- (Schwab) ✓ Two Figs.
- ✓1947 White Flower. ("trumpet shape") *(from back)*
- ✓1946 Morning Glory with Petunia. *Black Petunia and White Morning Glory I*
- (Rich) coming ? Poppy.
grady set

PROJECT ORDER NO. 1551
DEPT.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N^o 4551

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR Returns from O'Keeffe exhibition-packing & shipping DATE Aug. 23, 1946

DETAILED INSTRUCTIONS Will you please pack and ship as indicated the paintings on the attached list. All paintings are to be wrapped with wrapping paper (Masking tape when necessary), protected with cardboard front and back before boxing for shipment. You will note special packing instructions for Chicago Art

Institute Loan (painting was received this way and must be returned same way).

Paintings will be ready for packing as soon as Gus has replaced glass on those which need it.

DATE WORK MUST BE COMPLETED. COMPLETION DATE CONFIRMATION

COST LIMIT. IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

DEPARTMENT HEAD

COMPTROLLER

AUTHORIZED BY

FOR O'Keeffe exhibition returns

Washington 9, D. C.

46.696 O'Keeffe: The White Place in Shadow, oil on canvas (Framed, no glass, has shadow box)

Mr. and Mrs. Robert R. Young
Fairholme
Ruggles Avenue
Newport, Rhode Island

46.765 O'Keeffe: Brown and Tan Leaves, oil on canvas (Framed)
2 screw eyes and copper wire, twisted

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4564

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION

FOR O'Keeffe exhibition - put new glass on painting DATE Sept. 4, 1946

DETAILED INSTRUCTIONS Will you please put a new piece of glass on the
following painting: 46.763 O'Keeffe: Black Cross, New Mexico, oil on canvas
There seems to be a small piece out of one corner of the glass and it will need to
be replaced before being returned to Art Institute of Chicago.

DATE WORK MUST BE COMPLETED as soon as possible COMPLETION DATE CONFIRMATION

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____

DEPARTMENT HEAD

COMPTROLLER

AUTHORIZED BY _____

Mr. Daniel Galtsoff Rich
247 Franklin
Chicago, Illinois

FOR O'Keeffe exhibition returns

Washington 9, D. C.

46.696 O'Keeffe: The White Place in Shadow, oil on canvas (Framed, no glass,
has shadow box)

Mr. and Mrs. Robert R. Young
Fairholme
Ruggles Avenue
Newport, Rhode Island

46.765 O'Keeffe: Brown and Tan Leaves, oil on canvas (Framed)
2 screw eyes and copper wire, twisted

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART
THE MUSEUM OF MODERN ART

Date September 4, 1948

To: Miss Pernas

Re: O'Keeffe Color Plate

From: Miss Anderson

Dear Frances,

Mr. Sweeney sent me a little note this morning saying that he had mentioned the additional color plate for the O'Keeffe book to you. The picture (Pelvis with the distance) has been held over by Dudley's office so that it can go to the engraver. I believe Mr. Sweeney was not sure that he had mentioned this last to you.

Jean

FOR O'Keeffe exhibition returns

Phillips Memorial Gallery
1600 Twenty-first Street
Washington 9, D. C.

46.696 O'Keeffe: The White Place in Shadow, oil on canvas (Framed, no glass, has shadow box)

Mr. and Mrs. Robert R. Young
Fairholme
Ruggles Avenue
Newport, Rhode Island

46.765 O'Keeffe: Brown and Tan Leaves, oil on canvas (Framed)
2 screw eyes and copper wire, twisted

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

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

O'Keeffe Box
Hamm
#319

TO Dean Bros.

DATE Sept. 5, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

351 East 35th Street
New York 17, N.Y.

No 20229

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

	UNIT PRICE	TOTAL
For collecting at the Museum and delivering to An American Place 909 Madison Avenue 45 paintings by Georgia O'Keeffe, 6 small frames (See our letter of Sept. 3rd with list enclosed)		
ORDERED BY _____		
AUTHORIZED BY _____		
FOR <u>O'Keeffe exhibition returns</u>		

Phillips Memorial Gallery
1600 Twenty-first Street
Washington 9, D. C.

46.696 O'Keeffe: The White Place in Shadow, oil on canvas (Framed, no glass,
has shadow box)

Mr. and Mrs. Robert R. Young
Fairholme
Ruggles Avenue
Newport, Rhode Island

46.765 O'Keeffe: Brown and Tan Leaves, oil on canvas (Framed)
2 screw eyes and copper wire, twisted

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

PROJECT ORDER 4551

PACKING AND SHIPPING PAINTINGS FROM O'KEEFFE EXHIBITION:

Art Institute of Chicago
Michigan Avenue and Adams Street
Chicago 3, Illinois

46.763 O'Keeffe: Black Cross, New Mexico, oil on canvas BOX
SPECIAL PACKING: Wrap canvas with brown wax paper
Piece cardboard between glass and
wrapped painting. Nail stretcher in
frame
Masking tape over glass - criss-cross
Cardboard covering outside face of glass
Entire painting with frame now wrapped
in brown paper.

Mr. and Mrs. James W. Fessler
4035 North Pennsylvania Street
Indianapolis, Indiana

46.695 O'Keeffe: Pelvis with the Distance, oil on canvas
Framed and glass 2 screw eyes and wire

Mr. Leonard C. Hanna, Jr.
Leader Building
Cleveland, Ohio

46.764 O'Keeffe: White Morning Glory with Black, oil on canvas
(Framed and glass)

Mr. Daniel Catton Rich
849 Foxdale
Winnetka, Illinois

46.766 O'Keeffe: Red Poppy, oil on canvasboard (Framed and glass)

Phillips Memorial Gallery
1600 Twenty-first Street
Washington 9, D. C.

46.696 O'Keeffe: The White Place in Shadow, oil on canvas (Framed, no glass,
has shadow box)

Mr. and Mrs. Robert R. Young
Fairholme
Ruggles Avenue
Newport, Rhode Island

46.765 O'Keeffe: Brown and Tan Leaves, oil on canvas (Framed)
2 screw eyes and copper wire, twisted

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

Wheeler

THE MUSEUM OF MODERN ART

Date August 30, 1946

To: Mr. Wheeler

Re: O'Keeffe Color Reproduction.

From: Mr. Sweeney

cc: Miss Allen

Dear Monroe,

As I explained to you yesterday, the owners of Pelvis with the Distance by Georgia O'Keeffe, Mr. and Mrs. James W. Pesler, are planning to give this to the museum of Indianapolis, and they would be very happy to pay for a color plate to be included in the O'Keeffe book. After talking with you yesterday I called Miss O'Keeffe for a confirmation of this offer. Miss O'Keeffe telegraphed Mrs. Pesler and received a reply that she would be delighted to pay for it.

Therefore I have asked Miss Dudley's office to hold it for delivery to the engraver on your instructions.

O'KEEFFE:

Drawing No. 11. 1915.
 Spring. 1922.
 Corn, Dark. 1922.
 Two Figs. 1923.
 Open Clam Shell. 1926.
 Closed Clam Shell. 1926.
 White Morning Glory with Black. 1926.
 Black Petunia and White Morning Glory No. 1. 1926.
 Red Poppy. 1928.
 Black Hollyhocks and Blue Larkspur. 1929
 Ranchos Church. 1930.
 Dark Mesa and Pink Sky. 1930.
 Clam Shell. 1930.
 The Black Place. 1943.
 Pelvis IV. 1944.
 The Black Place No. 2. 1944.

1 ea.

except—(please have 1 extra
 print made of:

Two Figs and Spring)

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4441

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPARTMENT DEPT O'Keeffe
FOR Reproduction for O'Keeffe Catalog DATE June 14, 1946

DETAILED INSTRUCTIONS Standard-Koppel Engraving needs to have the O'Keeffe
"Cow's Skull with Red" 46.599 to check the color plates. Please have the painting
changed back to its original frame (now on Deer's Horns near Cameron) and glass
replaced so that the painting will be ready to go down to engravers on Monday
morning. Painting to go to Standard-Koppel Engraving Co., 225 West 37th St. with
two men Monday morning and brought back with Engraving Co. is finished. Tape to
DATE WORK MUST BE COMPLETED June 14, 1946 COMPLETION DATE June 14, 1946
while frame is off painting & on exh.

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER _____

O'KEEFFE:

- Drawing No. 11. 1915.
- Spring. 1922.
- Corn, Dark. 1922.
- Two Figs. 1923.
- Open Clam Shell. 1926.
- Closed Clam Shell. 1926.
- White Morning Glory with Black. 1926.
- Black Petunia and White Morning Glory No. 1. 1926.
- Red Poppy. 1928.
- Black Hollyhocks and Blue Larkspur. 1929
- Ranchos Church. 1930.
- Dark Mesa and Pink Sky. 1930.
- Clam Shell. 1930.
- The Black Place. 1943.
- Pelvis IV. 1944.
- The Black Place No. 2. 1944.

1 ea.

except-(please have 1 extra print made of;

Two Figs and Spring)

Forwarded to _____ Amount _____ Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

PROJECT ORDER N° 4547

COPY TO BE RETAINED BY ISSUING DEPT.

TO PRODUCTION MANAGER FROM REGISTRATION DEPT

FOR Dismantling O'Keeffe exhibition DATE August 21, 1946

DETAILED INSTRUCTIONS Will you please replace the glass and frames shown as
indicated on the O'Keeffe paintings listed on the attached

DATE WORK MUST BE COMPLETED Aug. 27th - if possible COMPLETION DATE
CONFIRMATION

COST LIMIT _____ IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED _____ DEPARTMENT HEAD _____ COMPTROLLER

O'KEEFFE:

Drawing No. 11. 1915.
Spring. 1922.
Corn, Dark. 1922.
Two Figs. 1923.
Open Clam Shell. 1926.
Closed Clam Shell. 1926.
White Morning Glory with Black. 1926.
Black Petunia and White Morning Glory No. 1. 1926.
Red Poppy. 1928.
Black Hollyhocks and Blue Larkspur. 1929
Ranchos Church. 1930.
Dark Mesa and Pink Sky. 1930.
Clam Shell. 1930.
The Black Place. 1943.
Pelvis IV. 1944.
The Black Place No. 2. 1944.

1 ea.

except-(please have 1 extra
print made of;

Two Figs and Spring)

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

PHOTOGRAPH REQUISITION

CONFIRMATION

To PHOTO SALES DEPT.

Date August 23, 1946

From Mr. Sweeney

Department Painting and Sculpture

For O'Keeffe Exhibition

PRINTS

NEW PHOTOGRAPHS ☒

Please supply _____
(Quantity)

Please have _____
(Photographer)

glossy _____ size _____

take 1 ea.
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'KEEFE:		
Drawing No. 11. 1915.		1 ea.
Spring. 1922.		
Corn, Dark. 1922.		
Two Figs. 1923.		except (please have 1 extra print made of;
Open Clam Shell. 1926.		Two Figs and Spring)
Closed Clam Shell. 1926.		
White Morning Glory with Black. 1926.		
Black Petunia and White Morning Glory No. 1. 1926.		
Red Poppy. 1928.		
Black Hollyhocks and Blue Larkspur. 1929		
Ranchos Church. 1930.		
Dark Mesa and Pink Sky. 1930.		
Clam Shell. 1930.		
The Black Place. 1943.		
Pelvis IV. 1944.		
The Black Place No. 2. 1944.		

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date June 7, 1946

From Mr. Sweeney

Department Painting and Sculpture

For O'Keeffe Exhibition.

PRINTS

Please supply 1
(Quantity)

glossy size

Date of completion

NEW PHOTOGRAPHS

Please have
(Photographer)

take
(Number of shots)

Date of completion

ARTIST or SUBJECT

NEGATIVE NUMBER

QUANTITY

~~Two Figs.~~
~~Spring.~~
~~Two Figs.~~
~~Spring.~~

Two Figs.

Spring.

Miss Moeller:

These two are listed on the requisition of May 31st, of pictures to be photographed. We have not received photos from the May 31st reqn., and perhaps Sunami can make an extra print of each of these when he does the big batch.

ja

Forwarded to Amount Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 31, 1946

From Mr. Sweeney

Department Painting and Sculpture

For Georgia O'Keeffe Exhibition.

PRINTS

Please supply

1 ea.
(Quantity)

glossy

size

NEW PHOTOGRAPHS

Please have

Sunami
(Photographer)

take

One
(Number of shots)

Date of completion

Date of completion

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
O'KEEFFE: Drawing No. 11. 1915. Spring. 1922. Corn, Dark. 1922. Two Figs. 1923. Open Clam Shell. 1926. Closed Clam Shell. 1926. White Morning Glory with Black. 1926. Black Petunia and White Morning Glory. No. 1. 1926. Red Poppy. 1928. Black Hollyhocks and Blue Larkspur. 1929. Manchos Church. 1930. Dark Mesa and Pink Sky. 1930. Clam Shell. 1930. The Black Place. 1943. Pelvis IV. 1944. The Black Place. No. 3. 1944.	<i>Check masters to see if these have been taken.</i>	1 each

Forwarded to

Amount

Date Billed

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

O'Keeffe *Ulrich*
THE MUSEUM OF MODERN ART

Date: June 14, 1946

To: Mr. Wheeler
From: Mr. Sweeney cc: Miss Ulrich

Re: O'Keeffe Exhibition.

Dear Monroe,

I am attaching a carbon copy of the letter I wrote Miss O'Keeffe, enclosing the bills as you suggested.

cc: Miss O'Keeffe's papers.

and Lillian K. Kelly

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

O'Keeffe *Muller*

THE MUSEUM OF MODERN ART

Demuth
Date: August 5, 1946

Demuth
To: Miss Muller

Re: O'Keeffe

frame sketch
From: Mr. Sweeney

*(not given in
or known catalog)*
Long hand note: Believe I have this Demuth article
among Miss O'Keeffe's papers. 1946

jjs

*Can it be traced
further?*
Haskell
O'Keeffe phoned me the day she left
I lost this bill. She asked me to
get it and mail it to you.

and will be

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

6-11

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

11 CRANBERRY STREET, BROOKLYN 2
NEW YORK

Dear Mr. S
and said sl
make a dupl

Please show to Mr. Sweeney
Reference to a
Demuth
essay not
found elsewhere
(not piece in
exhibition catalog)
Can it be traced
further?
Have this
at home, I believe.

June
Ninth
9 4 6

ft
to

Sted

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

6-11

SHELDON KECK
CAROLINE K. KECK

PRESERVATION OF PAINTINGS
MAIN 4-2539

11 CRANBERRY STREET, BROOKLYN 2
NEW YORK

June
Ninth
1946

Dear Mr. Sweeney:

Miss O'Keeffe phoned me the day she left
and said she had lost this bill. She asked me to
make a duplicate of it and mail it to you.

Sincerely,

Carol K. Keck

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date May 15, 1946

To: Miss Ulrich

Re: _____

From: Mr. Sweeney's Office

Dear Miss Ulrich,

Dear Miss Ulrich,

On May 14th Mr. Sweeney requested that we call an outside messenger to deliver invitations to the O'Keeffe opening to Mr. Taylor of the Metropolitan for Mr. Cassou, director of the Louvre, and Mr. Salles, director of the Museum of Modern Art in Paris, who had suddenly arrived in town.

Rapid Messenger Service was used.

ja

Wednesday, May 15

Six Interpretations in Bronze

PUBLIC LECTURE: Choice of Topic

Seckler 2:00 & 4:30
FILM: Same as Monday 3:00 & 5:30
Classes for children
3 - 5 yrs. 3:00 - 4:00
8 - 11 yrs. 4:00 - 5:15
Lafayette Jr. H.S.-Mrs. Sinclair-

PUBLICATIONS

Picasso
Impressionism
Chagall
Dali (reprint)
Rousseau (reprint)

PUBLICITY

Ordered by _____

Authorized by _____

For: GEORGIA O'KEEFE EXHIBITION

Forwarded to _____

Amount _____

Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

O'Keeffe Ulrich

THE MUSEUM OF MODERN ART

Date April 5, 1946

To: Miss Ulrich

Re: _____

From: Mr. Sweeney's Office

Dear Miss Ulrich,

This afternoon about 5 o'clock Mr. Sweeney asked that a messenger pick up a photograph from An American Place, 509 Madison Avenue. The Mail Room was quite busy with their end of the day work, and Miss Young suggested that we call Rapid Messenger Service. They did the job in good time, and when they bill the Museum the cost should be charged to the O'Keeffe exhibition.

Miss Anderson

O'KEEFFE - ORDER

Wednesday, May 15

Six Interpretations in Bronze

PUBLIC LECTURE: Choice of Topic

Seckler 2:00 & 4:30

FILM: Same as Monday 3:00 & 5:30

Classes for children

3 - 5 yrs. 3:00 - 4:00

8 - 11 yrs. 4:00 - 5:15

Lafayette Jr. H.S.-Mrs. Sinclair-

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICITY

Ordered by _____

Authorized by _____

For GEORGIA O'KEEFFE EXHIBITION

Forwarded to _____

Amount _____

Date Billed _____

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

Slides

THE MUSEUM OF MODERN ART

DAILY EVENTS

Monday, May 13

PUBLIC LECTURE: Art for Industry Is

To: Miss Muller 2:00 & 4:30

Film: Light to Britain

From: Miss Anderson 3:00 & 5:30

Class for children

3 - 7 yrs. 2:30 - 4:30

P.S. NO 30 2:00 - 4:30

free - Accident 12:00

Pratt Inst. - Miss Wagoner 2:00

dent 2:00

Tuesday, May 14

PUBLIC LECTURE: Choice of Topic

Glean 2:00 & 4:30

Film: Same as Monday 3:00 & 5:30

Classes for children

3 - 5 yrs. 10:30 - 11:30

3 - 4 yrs. 10:30 - 11:30

Georgia O'Keeffe Exhibition -

Press Preview

Members' Opening

Wednesday, May 15

PUBLIC LECTURE: Choice of Topic

Seckler 2:00 & 4:30

Film: Same as Monday 3:00 & 5:30

Classes for children

3 - 5 yrs. 3:00 - 4:00

8 - 11 yrs. 4:00 - 5:15

Lafayette Jr. H.S. - Mrs. Sinclair -

10:30 - 11:30

Date May 27, 1946

Georgia O'Keeffe - 2nd Floor

Open to public Wednesday, May 23

Re: Slides of Chagall and

O'Keeffe Pictures:

Art of the South Seas 2nd Floor

Illustrations for

Children's Books 2nd Floor

Sculpture from Museum

Collection 2nd Floor

Circulating Exhibitions

Exhibitions in Preparation

CIAA - This is the United States

Variety in Modern Houses

American Painters before 1900

Modern Jewelry Design

New Watercolor

House for Children

House by Frank Lloyd Wright

Six Interpretations in Bronze

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

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Chagall

Dali (reprint)

Rousseau (reprint)

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Picasso

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Picasso

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Dali (reprint)

Rousseau (reprint)

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Picasso

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Picasso

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Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

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Dali (reprint)

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Picasso

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Dali (reprint)

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Picasso

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Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

DAILY EVENTS

Monday, May 13

PUBLIC LECTURE: Art for Industry in

To: Miss Muller

From: Miss Anderson

Class for children

P.S. 80 Ex. - Mrs. Seckler-36-

Free - Dear Hannah,

Pratt Inst. - also Mayer-22-224

docent

Tuesday,

PUBLIC LECTURE: Choice of Topic Jean A.

Class

FILM: Same as Monday

Classes for children

3 - 5 yrs.

3 - 4 yrs.

Georgia O'Keeffe Exhibition - 3rd Fl.

Press Preview

Members' Opening

Wednesday, May 15

PUBLIC LECTURE: Choice of Topic

Seckler

FILM: Same as Monday

Classes for children

3 - 5 yrs.

8 - 11 yrs.

Lafayette Jr. H.S. - Mrs. Sinclair -

Date May 27, 1946

Re: Slides of Chagall and

O'Keeffe Pictures.

Attached are checklists for both exhibitions. Mr. Sweeney has marked those pictures for which slides are to be made. Also, note his penciled notations.

CIRCULATING EXHIBITIONS

Exhibitions in Preparation

CIAA - This is the United States

Variety in Modern Houses

American Painters before 1900

Modern Jewelry Design

New Watercolors and Souvenirs

Landscapes: Real and Imaginary

Modern Chair Designing

An Artist's Day

New Pictures for Children

Sketches by Frank Lloyd Wright

Six Interpretations in Bronze

PUBLICATIONS

Picasso

Impressionism

Chagall

Dali (reprint)

Rousseau (reprint)

PUBLICITY

Ordered by

Authorized by

For GEORGIA O'KEEFE EXHIBITION

Forwarded to

Amount

Date Billed

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

WEEKLY SCHEDULE

May 13 - 19, 1946

DAILY EVENTS

Monday, May 13

PUBLIC LECTURE: Art for Industry in
Polynesia - Chanin 2:00 & 4:30
FILM: Listen to Britain
The Liberation of Rome
Lili Marlene 3:00 & 5:30
Class for children
5 - 7 yrs. 3:30 - 4:30
P.S. 80 Bx. - Mrs. Sacktor-36 -
free - docent 12:00
Pratt Inst. - Miss Mayer-22-25¢
docent 2:15

Tuesday, May 14

PUBLIC LECTURE: Choice of Topic
Olson 2:00 & 4:30
FILM: Same as Monday 3:00 & 5:30
Classes for children
3 - 5 yrs. 10:30 - 11:30
3 - 4 yrs. 2:00 - 3:00
Georgia O'Keeffe Exhibition - 3rd Fl.
Press Preview 2:00 - 6:00
Members' Opening 8:00 - 11:00

Wednesday, May 15

PUBLIC LECTURE: Choice of Topic
Seckler 2:00 & 4:30
FILM: Same as Monday 3:00 & 5:30
Classes for children
3 - 5 yrs. 3:00 - 4:00
8 - 11 yrs. 4:00 - 5:15
Lafayette Jr. H.S. - Mrs. Sinclair -
40-free-docent 12:00
Bronxville H.S. - Miss Hall-25-
free-docent 1:00
New York Haverford Society
dinner - Penthouse 7:00

Thursday, May 16

MUSEUM OPEN FROM 12:00 NOON TO 10:00 PM
PUBLIC LECTURE: Choice of Topic
Chanin 2:00 & 4:30
PUBLIC LECTURE: Documents of the
Supernatural in the South Seas -
Olson 7:30
FILM: Same as Monday 3:00, 5:30, 8:15
Classes for children
3 - 5 yrs. 10:30 - 11:30
4 - 5 yrs. 2:00 - 3:00
8 - 11 yrs. 4:00 - 5:30
Inwood Jr. H. S. - Miss Green &
Mr. Borin - 50 - free 12:00

Friday, May 17

PUBLIC LECTURE: Chagall's Logic of
the Miraculous - Seckler 2:00 & 4:30
FILM: Resisting Enemy Interrogation
Baptism of Fire 3:00 & 5:30
Classes for children
12 - 15 yrs. 4:00 - 5:30
8 - 11 yrs. 4:00 - 5:15

Saturday, May 18

PUBLIC LECTURE: Choice of Topic
Chanin 2:00 & 4:30
FILM: Same as Friday 3:00 & 5:30
Classes for children--see next column

EXHIBITIONS AND DEPARTMENTAL ACTIVITIES

EXHIBITION OPENING

Georgia O'Keeffe - 3rd Floor
Open to public Wednesday, May 15

EXHIBITIONS CONTINUING

Marc Chagall	1st Fl. & Aud. L.
Modern China	1st Floor
Arts of the South Seas	2nd Floor
Illustrations for Children's Books	YPG - 2nd Floor
Sculpture from Museum Collection	3rd Floor
Photography Collection	3rd Floor

CIRCULATING EXHIBITIONS

Exhibitions in Preparation

CIAA - This Is the United States
Variety in Modern Houses
American Painters before 1900
Modern Jewelry Design
New Watercolors and Gouaches
Landscapes: Real and Imaginary
Modern Chair Designing
An Artist's Zoo
New Pictures for Children
Houses by Frank Lloyd Wright
Six Interpretations in Bronze

PUBLICATIONS

Picasso
Impressionism
Chagall
Dali (reprint)
Rousseau (reprint)

PUBLICITY

Monday, May 13: Release on O'Keeffe exh.
to be mimeographed. To be sent
by hand and mailed Tuesday.
Tuesday, May 14: Press preview, 2 to 6,
for O'Keeffe exhibition.

ALL CLASSES HELD AT 681 FIFTH AVENUE.

RESTAURANT ON SIXTH FLOOR CLOSED BEGINNING
SUNDAY, MAY 19. GARDEN RESTAURANT WILL
OPEN THURSDAY, MAY 30.

Saturday, May 18

Classes for children	
4 - 5 yrs.	10:00 - 11:00
6 - 7 yrs.	11:30 - 12:30
8 - 11 yrs.	10:00 - 11:15
12 - 15 yrs.	1:00 - 3:00
N.Y. Public H.S. classes	1:00 - 3:00
	3:30 - 5:30

Sunday, May 19

PUBLIC LECTURE: Choice of Topic
Olson 2:00 & 4:30
FILM: Same as Friday 1:30, 3:30, 5:00

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 27, 1946

From Mr. Wheeler

Department EXHIBITIONS

For Installation shots, O'Keeffe Exhibition

THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK 19, N. Y.

TO ECONOMY BLUE PRINT COMPANY, Inc. Date May 10, 1946

PLEASE PUT ORDER NUMBER ON INVOICE

630 FIFTH AVENUE

NEW YORK 20, NEW YORK

Nº 34038

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

		Unit Price	Total
6	Blue Prints		1 08
Ordered by <u>[Signature]</u>			
Authorized by <u>[Signature]</u>			
For <u>GEORGIA O'KEEFE EXHIBITION</u>			

Forwarded to _____

Amount _____

Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	319.2

PHOTOGRAPH REQUISITION

To PHOTO SALES DEPT.

Date May 27, 1946

From Mr. Wheeler

Department EXHIBITIONS

For Installation shots, O'Keeffe Exhibition

PRINTS

Please supply _____
(Quantity)

glossy _____ size _____

NEW PHOTOGRAPHS

Please have Mr. Sumari
(Photographer)

take 7
(Number of shots)

Date of completion _____

Date of completion Before August 25, 1946

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Installation shots O'Keeffe exhibition to be taken under the direction of Mr. Sweeney		7

Forwarded to _____ Amount _____ Date Billed _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

PROJECT ORDER № 4401

APPROVED _____
DEPARTMENT HEAD

[illegible]

TOTAL LABOR AND MATERIAL	\$ <u>591.59</u>
--------------------------	------------------

APPROVED _____ PROD. MGR.

CHGB. A/C

APPROVED _____ CHECKED _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

PROJECT ORDER N^o 4406

FOR GEORGIA O'KEEFFE EXHIBITION DATE May 8, 1946

Marquee

+ Revisions of present signs

DATE WORK MUST BE COMPLETED May 14, 1946

COST LIMIT \$50.00 IF COSTS EXCEED THIS LIMIT, NEW APPROVAL MUST BE OBTAINED.

APPROVED

DEPARTMENT HEAD

COMPTROLLER

[illegible]

TOTAL LABOR AND MATERIAL

51.69

APPROVED

PROD. MGR.

CHGS.

A/C

APPROVED.

CHECKED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

Pernas

THE MUSEUM OF MODERN ART

Date: May 3, 1946

To: Miss Pernas

From: Mr. Sweeney

Mr. Wheeler

Stieglitz Photographs of
O'Keeffe Invitation.
O'Keeffe

Dear Miss Pernas,

I have consulted Philip Goodwin, Chairman of the Exhibitions Committee, and two other members, Jim Soby and Alfred, about a show of Stieglitz photographs of O'Keeffe in the Photography Department. They are all in favor of it and I am too, provided there are not too many photographs. I think about fifty would be the right number. Judging from what you say I am sure there will be sufficient variety.

We shall not be able to install the show for the opening on Tuesday, but we can manage to do it during the following week if there is no framing to do and provided there is no change in the lighting. The shop cannot undertake to do any framing in addition to its present commitments and we cannot afford any change in the lighting which is already excellent. Will you clear the matter with Stieglitz and O'Keeffe and select the photographs?

Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

Wheeler 5-9

THE MUSEUM OF MODERN ART

Date May 9, 1946

To: MR. SWEENEY
From: Copy to PHOTOGRAPHY
DEPARTMENT
Mr. Wheeler

Re: Stieglitz Photographs of
O'Keeffe

I have consulted Philip Goodwin, Chairman of the Exhibitions Committee, and two other members, Jim Soby and Alfred, about a show of Stieglitz photographs of O'Keeffe in the Photography Gallery during the O'Keeffe exhibition. They are all in favor of it and I am too, provided there are not too many photographs, I think about fifty would be the right number. Judging from what you say I am sure there will be sufficient variety.

We shall not be able to install the show for the opening on Tuesday, but we can manage to do it during the following week if there is no framing to do and provided there is no change in the lighting. The shop cannot undertake to do any framing in addition to its present commitments and we cannot afford any change in the lighting which is already excellent. Will you clear the matter with Stieglitz and O'Keeffe and select the photographs?

Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

Wheeler

THE MUSEUM OF MODERN ART

May 11, 1946

Date

To: Mr. Wheeler

cc: Miss Parnas

Re: Stieglitz Photographs of

From: Mr. Sweeney

Georgia O'Keeffe.

Dear Monroe,

I talked the matter of the proposed exhibition of O'Keeffe portraits over with Miss O'Keeffe. While the idea appealed to her, she felt that much of the point would be lost if it were not possible to open it the same night as her own exhibition, and for that reason preferred not to undertake otherwise.

Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART
O'KEEFFE EXHIBITIONS
INVITATIONS

Date April 16, 1946

To: Mr. Wheeler cc: Miss Pernas
From: Mr. Porter

Re: O'Keeffe invites

Following is the breakdown for the O'Keeffe opening invitations:

Membership	10,800
L.A. members list	450
Complimentary list	205
Publicity	250
Staff	150
Mr. Wheeler	20
Mr. Sweeney	100
Miss O'Keeffe	100
Ptg. & Sculpture	125

12,200

Please order 12,500 invitations.

Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

THE MUSEUM OF MODERN ART

Date April 16, 1946

To: Mr. Wheeler cc: Miss Pernas
From: Mr. Porter

Re: O'Keeffe invites

Following is the breakdown for the O'Keeffe opening invitations:

Membership	10,800
L.A. members list	450
Complimentary list	205
Publicity	250
Staff	150
Mr. Wheeler	20
Mr. Sweeney	100
Miss O'Keeffe	100
Ptg. & Sculpture	125

12,200

Please order 12,500 invitations.

Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

WARREN

19

PUBLICITY PAPERS

April 18, 1946

Mrs. George Henry Warren
118 Mill Street
Newport, Rhode Island

Dear Katherine:

Would you be willing to help us out by giving a little dinner for Georgia O'Keeffe before the opening of her exhibition the evening of May 14? Only a small dinner would be necessary, for Georgia and Jim Sweeney and his wife because Jim is directing the exhibition.

Won't you call me about this when you come to town on Monday?

Faithfully yours,

MW:w

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	39.2

PUBLICITY PAPERS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	39.2

46514 - 25

THE MUSEUM OF MODERN ART**11 WEST 53RD STREET, NEW YORK 19, N. Y.****TELEPHONE: CIRCLE 5-8900**

FOR IMMEDIATE RELEASE

PAINTINGS OF GEORGIA O'KEEFFE SHOWN IN RETROSPECTIVE
EXHIBITION AT MUSEUM OF MODERN ART

"Finally a woman on paper."

These words, spoken by Alfred Stieglitz in 1915, were the actual launching of Georgia O'Keeffe on a career that has led to her recognition as a major American artist. On Wednesday, May 15, a retrospective exhibition of her works will open at the Museum of Modern Art and continue through August 25. The exhibition has been selected and installed by James Johnson Sweeney, Director of the Museum's Department of Painting and Sculpture. Mr. Sweeney has also written the book on O'Keeffe which the Museum will publish concurrently with the exhibition.

When the internationally known photographer spoke his career-launching words he had for more than a decade, in his small but famous gallery "291", been introducing to the American public the most modern painting and sculpture from abroad as well as the most advanced American art. When a friend showed him several drawings by Georgia O'Keeffe, at that time teaching art in a South Carolina college, Stieglitz was instantly impressed. He kept the drawings and in the spring of 1916 put ten of them on exhibition in "291."

This was Georgia O'Keeffe's debut as an artist. The next year Stieglitz gave her a one-man show, the last exhibition before he closed the gallery at "291." In 1923 he presented at The Anderson Galleries 100 oils, watercolors and pastels and drawings by O'Keeffe. In 1924 Stieglitz married the artist whom he had taken such pride in having discovered. The next year and annually since then he has held an exhibition of her work in his gallery, now "An American Place."

In the text Mr. Sweeney has written for the O'Keeffe book he comments on the artist and her work as follows:

"An expression of intense emotion, stark but always constrained, is the essence of O'Keeffe's art. And the way she came to this was by the severest critical self-stripping."

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In 1923 Georgia O'Keeffe herself explained the process by which she reached her highly individual artistic expression.

"I grew up pretty much as everybody else grows up and one day seven years ago found myself saying to myself - I can't live where I want to - I can't go where I want to - I can't do what I want to - . School and things that painters have taught me even keep me from painting as I want to. I decided I was a very stupid fool not at least to paint as I wanted to and say what I wanted to when I painted as that seemed to be the only thing that I could do that did not concern anyone but myself - that was nobody's business but my own. So these paintings and drawings happened and many others that are not here. I found that I could say things with color and shapes that I couldn't say in any other way - things I had no words for.

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do. And I have been doing that for many years."

Georgia O'Keeffe was born in Sun Prairie, near Madison, Wisconsin, November 15, 1887, second child in a family of seven, Irish on her father's side, Hungarian and Knickerbocker-Dutch on her mother's. Both grandmothers were interested in painting and before she knew what it meant Georgia had made up her mind to become an artist.

Before she was ten she was being taught to copy flowers and draw from plaster casts. When she was fourteen her family moved to Williamsburg, Virginia and in 1904 she was graduated from the Chatham, Virginia, Episcopal Institute. The next autumn she enrolled in the Art Institute of Chicago and worked a year with John Vanderpoel, famous teacher of drawing. The year 1907-08 she spent in New York at the Art Students League, studying under William Merritt Chase, F. Luis Mora and Kenyon Cox.

The following year she was in Chicago, doing free lance commercial art. For several years she did almost no painting. In the summer of 1912 she went to the University of Virginia for a course in art teaching with Alon Bement. Then began her pedagogical period in art: supervising art in the public schools of Amarillo, Texas; art instructor in the summer school of the University of Virginia; and head of the art department of West Texas Normal College, Canyon, Texas. This period, interspersed with art courses at Columbia University under Alon Bement and Arthur Dow, lasted from 1912 until 1918, when she was forced by overwork to give up teaching.

From that year on Miss O'Keeffe has devoted her time to

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painting, making New York her headquarters. The summer of 1929 she spent in New Mexico where she now has a ranch, her second home. In 1932 she painted on the Gaspé Peninsula in Canada; in 1934 she went to Bermuda and was in Hawaii 1938-39 on an assignment. She holds the degree of Doctor of Fine Arts from William and Mary College, Virginia, and Doctor of Letters from the University of Wisconsin. Her paintings are owned by many museums in this country and in 1940 the Art Institute of Chicago held a retrospective exhibition of her work.

In the catalog Mr. Sweeney quotes from a considerable group of unpublished early correspondence--generously put at his disposal by Miss O'Keeffe--between the artist and her discoverer, Alfred Stieglitz. This interchange between an emerging artist and an extraordinarily discerning critic throws a revealing light both on the tendencies of American art in one of its most critical periods and on the evolving interest of an artist who has become one of the leading figures in American art today.

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Berkshire to the Sound

THE HOUSATONIC: PURITAN RIVER. By Chard Powers Smith. New York: Rinehart & Co. 1946. 514 pp. \$3.

Reviewed by WALTER PRICHARD EATON

ONCE at a meeting in Pittsfield, near the headquarters of the Housatonic River, Dean Fenn of Harvard remarked that in his day most boys in Berkshire went to Williams College, and those who didn't followed the line of drainage. The lower reaches of the river were settled before Yale was founded, but most of the Housatonic watershed towns were settled later, and for almost a century were dominated by Calvinistic parsons from Yale. John Sergeant, founder of the Stockbridge Mission, Jonathan Edwards his successor, Samuel Hopkins who left what is now Great Barrington because the townspeople wouldn't pay him, David Dudley Field (now remembered as a famous father), Lyman Beecher of Litchfield, and most of the other eighteenth- and early nineteenth-century ministers who dinned a grim theology into the scant population both in the valleys and on the now half abandoned hilltops were products of Yale. The Housatonic might well be called Yale River. It might also be called, not without justice, the American Wye. From Canaan to Kent it is more rugged than the Wye, but not unlike it, and in autumn more beautiful. To be sure, it has no Tintern Abbey.

But Mr. Smith has elected to call it the Puritan river because its basin was settled by Puritans and because that gives him an excuse for dramatizing the whole history of the basin as a battle between the forces of good and evil, between God and the Devil, between the ideal and the materialistic, between the old-time agricultural population and first industrialism and then the great summer estates of the Berkshires.

This of course is a rather extreme simplification, even for the early days. John Sergeant was on the side of God and the Indians, but some of his fellow whites were certainly after the Indians' land, and the desire for land was behind a great deal of the settlement of Berkshire and northwestern Connecticut, just as it was behind the settlement of the West. Most of the Housatonic region was a frontier during the eighteenth century, and it developed many of the frontier qualities. Mr. Smith seems to imply that Daniel Shays's rebellion, the last battle of which was fought in Sheffield (eighty men per



—From the book.

side) would have been, if properly guided, as much on God's side as the New Deal, and he is probably right. His treatment of this episode is excellent. So is his lengthy story of the valley's leading pioneer industries, marble quarrying and iron smelting. With the coming of the railroad these industries might have been expected to develop still more, and there was expectation, too, of factory development at the various water-powers, talk of "a second Lowell" at Bull's Bridge, and so on. Here was the Devil attacking in force.

But there is no second Lowell at Bull's Bridge (thank God), the marble quarries are nearly all abandoned, the Salisbury iron mines are full of water, those under Lenox village into which houses used to sink are forgotten, and only Derby near the mouth of the river, Danbury (built on hats), and Pittsfield are highly industrialized. Why? Mr. Smith is not satisfied with any of the answers, but inclines to attribute the failure of industry to capture the valley to the ideology of the inhabitants, who didn't want it industrialized. Some of us who live in the region will find this a bit hard to accept.

The last attack of the Devil on the valley was made in the latter part of the nineteenth century, when Fashion moved in on Lenox and Stockbridge and the great villas were built. That Lenox especially completely lost its old quality under this invasion is of course a fact. In the decade before the Civil War two great works of American literature were written, one in Lenox, one in Pittsfield—"The

House of Seven Gables" and "Moby Dick." Holmes summered in Pittsfield, Fanny Kemble in Lenox. To Mr. Smith this was the golden age of idealism in the Housatonic valley (though what it had to do with the longer stretch in Connecticut is hard to see). But neither Hawthorne nor Melville nor Fanny Kemble belonged in the valley. They came for the air and the views (Hawthorne didn't like either one). They no more represent the Housatonic region than do the later Vanderbilts and Winthrops, or the still later Koussevitsky and his wonderful orchestra. The truth is that whether they like it or not, the inhabitants of the Berkshires, and to a less extent the region below, live in a region favored by nature to be a summer resort, and most of them, whether instigated by God or the Devil, are intent on making the most of it.

Mr. Smith is pretty severe on the rich of the last generation. They did not flood the whole Housatonic valley, only a part of the Berkshires; they had nothing to do with the decay of the hill towns; and if Mr. Smith will drive along the east shore of Stockbridge Bowl he will admit that a large estate, wooded with virgin timber, is preferable to the slum cottages now erected there. The income tax has taken care of the rich. But who is going to pay the town taxes? Who is going to keep the lovely land the lovely land it was, and he wants it to be? Not, certainly, the Housatonic farmers, the Puritan descendants, scratching a living from their rocky acres. God will need a lot of help.

Mr. Smith, or his proof-reader, has made a good many errors, such as a rather gratuitous reduction in the age of Harvard College; he has Hawthorne's red house visible from the Aspinwall Hotel, which wasn't built till ten years after Hawthorne's house burned down, and he skips up and down the river at times somewhat disconcertingly, on the whole rather neglecting the southern reaches. But he has probed deeply into regional records, and made the river a microcosm of New England history.

SOLUTION OF LAST WEEK'S DOUBLE-CROSTIC (No. 640)

WALT WHITMAN:
NOTES LEFT OVER

We want the germinal idea that America, inheritor of the past, is the custodian of the future of humanity. . . . Some such moral and spiritual ideas appropriate to them . . . have made the profoundest glory and endurance of nations in the past.

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THE FINE ARTS

TO THE LADIES

IN James Thurber's immortal "War Between Men and Women," the female cohorts come into battle crudely armed. Their weapons are the sticks and stones of Connecticut, but these they brandish with such foaming abandon that the psychological advantage seems already theirs. In case it is not, they probably have an O.W.I. back at headquarters, with a special department to fight the war on cultural grounds. I know it is treason to give counsel to the enemy, even in so hopelessly internecine a struggle, but I nevertheless advise the women to make the most of their artists, propaganda-wise. Their writers are recognized everywhere, but their painters and sculptors are still not known at their true value.

It is hard, for example, for men to remember that the first painter to establish American ability at the very center of the modern movement in Europe was a woman—Mary Cassatt. Neither her position nor her influence was so great as that of the earlier expatriates, Benjamin West and Whistler. She was certainly not as fine an artist as Homer or Eakins, who stayed at home and flourished in the painfully masculine atmosphere of Maine and Philadelphia. But Mary Cassatt was befriended and praised by the very greatest masters of her time, in Paris rather than London. And when Degas, envied and feared by Whistler, asked incredulously whether one of her pictures could have been done by a woman, he was also perhaps inquiring whether it had been painted by an American. One of Miss Cassatt's most important functions was to prove again that talent in art is not dependent on sex or nationality, and she helped win for American painting a new pride and assurance. She deferred to the greater figures around her, but she stayed in Paris and held up her head, and in the end it was immeasurably more difficult for Europeans to claim there was no first-rate American art. Those foreigners who had never heard of Homer, Ryder, and Eakins, even those who had forgotten the European prestige of West, Copley, Allston, and Whistler, knew of Mary Cassatt.

Throughout her career Miss Cassatt owed some of her accomplishment to the examples of Manet and Degas. In our own country, women artists

have usually taken their point of departure from men, yet many of them have achieved a fairly quick and complete independence. Early in the century they experienced a certain difficulty with cubism—somehow an essentially masculine kind of carpentry—but they have taken an important part in succeeding movements. As a case in point, art historians will probably one day explore the effect on surrealism of the three women painters, Leonor Fini, Leonora Carrington, and Dorothea Tanning. By the time the three young artists appeared, surrealism was established as one of the dominant trends in modern esthetics; its main characteristic was an unrelenting and naked introspection. But when the women in their turn descended to the corridors of the subconscious, they dressed advantageously for the journey and were concerned in some degree with the attractiveness of their new surroundings.

Quite apart from formal movements, women have attained ranking positions in contemporary art on a purely qualitative basis. In France Marie Laurencin remains a faded but still impressive duenna of the modern movement. In Italy Leonor Fini is now quite widely considered one of the leading artists of the younger generation. The German Käthe Kollwitz won fame as one of the most eloquent graphic artists of our century, and we have only to compare her anguished prints with those of Mary Cassatt to understand the recent enlargement of women's emotional share in world experience: her scenes of suffering, indignation, and politics replace Cassatt's vision of a serene home life in which mothers scrub their children as though there were nowhere a more serious filth.

We might expect England to pay the least heed to its women in art; on the contrary it treats them with great respect. Among critics of advanced taste, Barbara Hepworth is

usually considered next to Henry Moore the best living English sculptor, while Frances Hodgkins, Eileen Holding, Vanessa Bell, and several lesser figures are much admired and exhibited.

It is America, however, that has produced in this century the largest group of ranking artists among women. One of the finest and least known, Florine Stettheimer, died two years ago. She was a social realist in a sense quite opposite to that of the many left-wing artists whose number includes some of the outstanding American painters. Florine Stettheimer was the realist of a special and talented right, of a small circle of painters, writers, connoisseurs, and close relatives whose activities and spiritual identities she recorded with magic freshness. Her realm was deliberately that of the privileged in fortune, talent, or mind; a world now much modified, but surviving in her canvases most personally. Then, among younger Americans, is there any abstract painter finer than Irene Pereira? Or any artist who has lately created a more enchanted poetry of direct emotion than Loren MacIver? MacIver sees what we all see—the blisters of summer pavement, the chalk marks of vanished children, the tremble of votive lights, the reticent, piercing gestures of clowns. But she sees them with wonder, each time for the first time, and she communicates her wonder to us, shy, rare, and clear.

Georgia O'Keeffe, perhaps the greatest of living women painters, is now having a retrospective exhibition at the Museum of Modern Art in New York. I must admit that looking at her pictures year after year at Stieglitz's gallery, I did not know consistently whether I liked them or not. A few weeks ago, after seeing so much of her life work at the Museum, my doubts vanished. I think Miss O'Keeffe creates a world. It is a world of surprising variety. Sometimes her painting seems an art of psychic confession, an inner recital of symbolic language, like the murmur of acolytes. Then again it becomes more objective and she paints the mountains of New Mexico as though they answered when she spoke. Throughout her work there is a dual conception of nature: a nature as the painter herself; and nature as an unflinching



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companion with whom she converses in terms of wonderful precision, intimacy, and shades of meaning. In subject matter she turns her back on humanity, but there is love in her work, courage, strength, devotion.

Her imagery is singularly compelling. Indeed, I can remember few large exhibition openings like hers recently at which the pictures came

out to get you and did not let you go, despite the distraction of people and manners. Hers is a world of exceptional intensity: bones and flowers, hills and the city, sometimes abstract and vigorous, sometimes warm and fugitive. She created this world; it was not there before; and there is nothing like it anywhere.

JAMES THRALL SOBY.

The Stories of a Solitary Man

SHORT STORIES OF HAWTHORNE.
Edited and with an Introduction by
Newton Arvin. New York: Alfred
A. Knopf. 1946. 422 pp. \$3.

Reviewed by WALTER HAVIGHURST

IT IS a little surprising to realize that for twenty years of his writing life Hawthorne confined himself (except for the slight novel "Fanshawe" which he never cared to remember) to the writing of short stories—surprising because the short story was then in a primitive and experimental stage, and because Hawthorne's deliberate burrowing "into the depths of our common nature" would have seemed to require a more spacious form. Yet, as Professor Arvin points out, the new form gave him all the room he needed, and it made possible the singleness of tone which in his story-telling became so important.

There are twenty-nine of Hawthorne's stories in this collection. In addition to well-known stories from "Twice-Told Tales" and "Mosses from an Old Manse," there are three tales from "The Snow Image" and two—"The Antique Ring" and "Alice Doane's Appeal"—which were never reprinted by Hawthorne in collections. The stories all gain something, by being placed together. They gain in variety—from the blunt historical incident of "Endicott and the Red Cross" to the fantasy of "Feathertop." And they gain in unity, reminding us how preoccupied their author was, whether in history, fable, or fantasy, with the shadowed soul of man.

Rereading the stories makes one freshly aware of Hawthorne's morality, and of its absence in our time. The modern story deals with mind and feelings, but not with a soul. It is a rare thing to find the personal conscience at work in our short fiction. We have people acting out their compulsions, but seldom are we made conscious of the hard choice between good and evil. Hawthorne was a moral writer, always pondering, always making distinctions. He had a moral humility and a moral anxiousness



that led him to explore, again and again, the dark fact of human guilt and the isolation that it imposes. His stories endow man with a solitary spirit rather than a social sense. They call forth an anxious responsibility—where today's stories end with a painful or casual acceptance.

So we are at a distance from the solitary Salem romancer, and yet something does not let us forget him—groping into literature in the little bedroom in the house on Herbert Street, with the old town sinking into quietude and decay around him, shaping and reshaping his stories. As he wrote to Longfellow, he had locked himself into a dungeon and he could not find the key to let himself out, and if the door were open he would be almost afraid to come out. In that solitude he read and reflected and wrote, and slowly he developed a sense of recognition by indirection; he saw things with a sidelong glance and with a sidelong mind, things that are dusky and elusive and that vanish under direct scrutiny. The stories of our time are directly seen, and that is another difference.

One good reason to welcome this collection is that it is accompanied by Professor Arvin's introductory essay on Hawthorne as moralist and artist. In a dozen succinct and suggestive pages he comments on Hawthorne's reading, his language, his sensibility, his imagination, his human insight. Throughout the essay he emphasizes the solitude in Hawthorne's stories; they were the writings of a solitary man about solitary people. In them Hawthorne was attempting to make plain to himself his own experience and to open an intercourse with the world. "They were soliloquies that were meant to be heard."

Sea Yarn

WINE FOR MY BROTHERS. By Robert Emmett Higginbotham. New York: Rinehart & Co. 1946. 243 pp. \$2.50.

Reviewed by ROBERT L. ALLEN

WINE for My Brothers" starts out as if it were just another story about the United States Merchant Marine in World War II. But before the reader has gone very far he will find that he is reading an allegorical novel intended to symbolize mankind's universal struggle against injustice and tyranny. This is a big undertaking for an author writing his first novel, and Mr. Higginbotham has not written a good allegorical novel, though to a degree he has shown that he is capable of writing a salty yarn.

In January 1942, when German submarines are sinking our ships all along the Eastern seaboard, the American tanker *Liquid Wealth* sails unarmed and unescorted out of a Gulf Coast port for New York. The ship's skipper is G. C. Bohn, a latter-day Captain Bligh who uses first one diabolical trick after another to impose his will on the crew. Pitted against Bohn is an able-bodied seaman, Blackie Scott, who philosophizes on the rights of man and a better world and then tries to do something about it for himself and his shipmates. But the "unity of discontent" inspired under Scott's leadership disintegrates quickly when the men of the *Liquid Wealth* sight a torpedoed freighter, beached on Florida's east coast. Fear spreads rapidly among the men, dissipating both their ship's spirit and their loyalty to Scott. Bohn plays his hand to capitalize on the anxiety of his men and, for a time, evil in the person of the sadistic Bohn prevails. But later, when the *Liquid Wealth* is torpedoed, the crew, including Bohn, survive to know that Blackie Scott made possible their escape, and thus decency and good are triumphant in the end.

The book as a whole is not exciting, and the two major characters never come to life. Mr. Higginbotham quite clearly sees in Blackie Scott's fight against Bohn man's everlasting battle for justice. If he had not based his book on allegory, Mr. Higginbotham might have written a more satisfying sea story. It is only when the author describes the life of the men of the fore-castle (which he knows so well himself) that he shows both an understanding of life at sea and the ability to write about it in a manner that holds the reader's undivided interest.

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The Saturday Review
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THIS MATTER OF TIMING

RUSKIN divided all books unforgettably into two classes—the books of the hour, and the books of all time. War is probably the most active stimulant to the production of books, mainly of the hour. Many of these die before the fighting is over, some manage to survive until the last shot, some live on uneasily for a space, and some will live forever.

But at least the war book, while it lives, is likely to be an entity, a solidification and freezing of a moment of action that needs no embellishment, no supplementing, no emendation. It may die a-borning, but if someone resurrects it a decade or a century later it will still have its story to tell. That story may not be vastly important; it may be violently *ex parte* (not as between American and German, but as between Army and Marine Corps, or Navy and Merchant Marine, or Company A and Company B); it may be badly written. But it remains source material, and, while doubtless not perfect, it remains whole.

Post-war writing—the shape-of-things-to-come, even the shape-of-things-as-they-are sort of thing—is another matter. It is, in large part, of and for the moment. Some of it treads hard on the heels of the news, is actually fighting deadlines. Books cannot compete with newspapers, and they run a heavy risk when they try. The newspaper pays for the advantage of hot immediacy by dying every twenty-four hours. The book should be projected and destined for a longer life span. Yet books are being issued today which are out of date, in some part at least, on the day of publication.

Even the magazine is sometimes caught off base by the relentless and unpredictable sweep of events—of man proposing and God disposing. William Jennings Bryan died suddenly five days after the notorious evolution trial at Dayton, Tennessee, in 1925, and several periodical publications exhibited what appeared to the average reader to be manifestations of the grossest bad taste by continuing to heap ridicule on him. The explanation was, of course, that these publications were edited and made up while Bryan was still alive, and were on the press or even in the distributors' hands at the moment of his death. An even more glaring instance of the perils of magazine editing occurred three years earlier. A slick-paper monthly of large national circulation published an article on the titan of British journalism, Viscount Northcliffe, under the teaser title "Is Northcliffe Through?" The answer, unfortunately, was a ringing affirmative, since the subject of the article died the day the periodical hit the newsstands.

Books are rarely tripped in this fashion because authors do not take such chances with the whims of "the blind fury with the abhorred shears." A biographer does well, for instance, to wait until *finis* has been written to the career of his subject. Autobiographers run less risk, but even they would occasionally be well advised to leave their notes behind them for posthumous editing. The English critic and historian Frederic Harrison, who lived to be ninety-one, began reminiscing at seventy-five

with "Memories and Thoughts," presumably expecting every chapter to be his last. At eighty he issued "Autobiographical Memoirs," and composed himself for the end. But he lived on to write "Obiter Scripta" at eighty-eight (there had been several non-autobiographical works in between), and at eighty-nine, when he was about running out of titles, "Novissima Verba."

The book whose subject-matter is still in a state of flux is by no means valueless on that account. The unfortunate factor is, however, that its value may be greater for historical evaluation than it is as current diagnosis, and historical evaluation butters few parsnips, and butters none at all the first few months or years after publication.

No book ever set out to be ephemeral. It can be made so only by act of God or of man (including, sometimes, the author). Granting a certain competence of performance, most of these influences are beyond the author's control. All the author can do, in such circumstances, if he makes it his province to discuss the world as he sees it, is to take time by the forelock with the firmest possible grip and hope for the best. The alternatives are to write about something else or not to write at all. We must have the books that breast the current of contemporary political and socio-political national and international activity, and we must accept with them such hazards as the calendar unpredictably but inexorably imposes.

J. T. W.

June in Istria

By Katharine Strelsky

LIKE flock upon flock of wild canaries
the yellow ginestra crowds the hillside;
the walls of the vineyard know its perfume,
it clusters about the olive and cypress.

It climbs the stony trail of the goatherd,
the lime-white highway is banked with yellow—
the color of love condemned to anguish—
O desperate heart, behold the ginestra!

Flower, do you recall that morning
when Attila and his golden warriors
sacked the valley and burned the orchards
and trampled your scented bloom in the mire?

Which shone brighter as they came riding,
the sun on a myriad Mongol helmets
and glancing spears—or your pale fire?
O wild ginestra, do you remember?

Long forgotten, that summer of death.
Your roots are fed where the Mongol perished.
It is clear, faint heart, that anguish passes.
Be then at peace. Behold the ginestra!

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NEW YORK CITY 1946THE ART
GALLERIES

Mostly Women

IN 1915
TIME MAGAZINE
1946 CHICAGO, ILL. 5/2

ART

Austere Stripper

"Singing," says Artist Georgia O'Keeffe, "has always seemed to me the most means of expression. Since I cannot I paint." Last week 57 examples of kind of song went on view in Museum of Modern Art. Each the contrived spontaneity of music, each the melody of line and color more than the bones, blossoms, scrapers, barns, crosses and canyons she used for lyrics.

Whatever else can be said about O'Keeffe's or a skull moraine, it is a work of art.

NEW YORK HERALD

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Her subjects includ

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Spring Tree

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1946

artists' work and that of Kandinsky in his first phase; this being less a matter of direct influence than of an a priori community of spirit and cultural bias.

in his text for the occasion monograph that will soon accompany the exhibition, Mr. Sweeney remarks that he believes "an expression of intense emotion, stark but always constrained," to be the essence of this artist's work. "And," he adds, "the way she came to this was by the severest critical self-stripping."

Her Own Severest Critic

O'Keeffe herself, back in 1923, dramatized the process thus:

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painted, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do."

The museum show is arranged chronologically, the earliest work dated 1915 and the latest 1945. There are occasional skips in the sequence—lacunae of two or three years, in one instance as many as five—due, one supposes, to decisions regarding selection. But the development appears steady. There is never a sharp break with the past, a beginning anew on an entirely altered basis. The basis remains consistently abstract, even though natural forms, however adapted, constitute the nucleus in nearly every canvas. Not once do you come upon a direct, uncreatively literal transcription from nature.

All of the principal phases of this development are illustrated, some more plentifully than others. I am relieved to find that not too much stress is laid on the prolific magnified-flower motif, and that the often fascinating, imaginatively phrased interpretations of New Mexican experiences have received generous selective attention.

includes such single Lily With the Whitney American Art; "Black Mexico," lent by the Museum of Chicago, and a stylized flower painting to the

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1946

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1946

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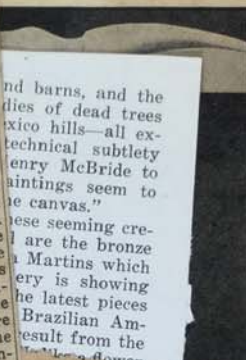
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O'KEEFE'S AMERICA



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WEDNESDAY, MAY

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1946.

EXHIBITION OFFERS WORK BY O'KEEFFE

Modern Art Museum Presents
a Chronological Showing of
Woman Artist's Paintings

By EDWARD ALDEN JEWELL

Georgia O'Keeffe's show opened with a preview last evening at the Museum of Modern Art, 11 West Fifty-third Street. Installed in galleries on the third floor, this survey of a distinguished American artist's work to date will remain on view until late next August.

The Museum of Modern Art is performing an especially valuable service in presenting this series of comprehensive round-ups devoted to the achievement of individual painters and sculptors—a series that has been in progress for several years. The Chagall exhibition is still current, to continue through June 28. Both it and the just-opened O'Keeffe retrospective were staged by James Johnson Sweeney.

The arrangement is perfect. The paintings are widely spaced on white walls, thus appearing much as they would appear if shown in the familiar setting provided by Alfred Stieglitz' "An American Place." The spacing is admirable. It would be particularly calamitous to hang pictures by Georgia O'Keeffe densely, crowding them into insufficient quarters. On the other hand, the exhibition just possibly errs on the side of skimpiness. We so often complain because exhibitions are too large. In this case I think no one would mind having the circuit augmented to the extent of a few additional galleries. Yet, of course, it is far better to leave with a hankering for more than with a sense of over-stuffed satiety.

Introduced Here in 1916

Georgia O'Keeffe was introduced to the American public in 1916, when Stieglitz exhibited ten of her drawings in the famous little "291." A few years later, then established in what was called "The Room," in the old Anderson Galleries, Stieglitz gave O'Keeffe a one-man show consisting of a hundred items (the present museum show contains fewer than sixty). In 1924 the photographer-maestro and the artist were married. And since then there has been an O'Keeffe show every season.

In his text for the catalogue-monograph that will soon accompany the exhibition, Mr. Sweeney remarks that he believes "an expression of intense emotion, stark but always constrained," to be the essence of this artist's work. "And," he adds, "the way she came to this was by the severest critical self-stripping."

Her Own Severest Critic

O'Keeffe herself, back in 1923, dramatized the process thus:

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painted, which by that one. Then I determined which of the finished pieces represented me alone! From that moment forward I knew exactly what kind of work I wanted to do."

The museum show is arranged chronologically, the earliest work dated 1915 and the latest 1945. There are occasional skips in the sequence—lacunae of two or three years, in one instance as many as five—due, one supposes, to decisions regarding selection. But the development appears steady. There is never a sharp break with the past, a beginning anew on an entirely altered basis. The basis remains consistently abstract, even though natural forms, however adapted, constitute the nucleus in nearly every canvas. Not once do you come upon a direct, uncreatively literal transcription from nature.

All of the principal phases of this development are illustrated, some more plentifully than others. I am relieved to find that not too much stress is laid on the prolific magnified-flower motif, and that the often fascinating, imaginatively phrased interpretations of New Mexican experiences have received generous selective attention.

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1940

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NEW YORK HERALD TRIBUNE WEDNESDAY, MAY

Georgia O'Keeffe Exhibit Opens At Museum of Modern Art Today

An exhibition of fifty-seven works of Georgia O'Keeffe, noted American artist, will open today at the Museum of Modern Art, 11 West Fifty-third Street, and continue through Aug. 25. It represents the first major one-man show given by the museum for a woman artist in its seventeen-year history.

The oil paintings, charcoal drawings and a single watercolor have been installed in four galleries on the third floor, where they present a review of the artist's work during the thirty years since she was introduced to the public. The display was arranged by James Johnson Sweeney, director of the museum's department of paintings and sculpture.

This retrospective exhibit has been set up in chronological order, offering a study of the various phases of Miss O'Keeffe's work. Her subjects include flowers and still-life compositions, landscapes of New York scenes and desert mountains, and the series of studies of bleached animal bones and skulls which she painted in her adopted New Mexico.

Among the earlier works of Miss O'Keeffe shown in the exhibit are "Lake George With Crows," painted at her summer home at Lake

George, N. Y., in 1921. The New York scenes include "The Shelton With Sunspots" and "City Night," both painted in 1926.

The exhibition includes such canvases as "Single Lily With Red," lent by the Whitney Museum of American Art; "Black Cross, New Mexico," lent by the Art Institute of Chicago, and "Jimson Weed," a stylized flower composition belonging to the artist.

A monograph describing the artist's rise to fame after she was discovered thirty years ago by Alfred Stieglitz, photographer and exhibitor of her works who in 1924 became Miss O'Keeffe's husband, will be published by Mr. Sweeney during the exhibition. It sets forth the full life story of the young art teacher for whom Mr. Stieglitz arranged a first exhibition here in the spring of 1916.

Miss O'Keeffe, a native of Sun Prairie, Wis., is one of the few American painters to receive an honorary Doctor of Arts degree, an honor awarded to her by William and Mary College, Williamsburg, Va. She was selected by the Women's National Press Club as one of the country's ten outstanding women in 1945.

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Town & Country, N.Y.C. May, 1946

... The Distaff Side

In February of this year, Georgia O'Keeffe was voted one of the Outstanding Women of 1945 by the Women's National Press Club, and on May 15 the Museum of Modern Art will open her retrospective exhibition, the first it has ever given a woman painter. Pleased as she probably is by these events, Miss O'Keeffe must by now be able to take such things in her stride. For ever since that day in 1916



"Spring Tree No. II" is by Georgia O'Keeffe, the First Lady of American painting, whose one-man show at the Museum of Modern Art opens the middle of this month

when she made her debut in Alfred Stieglitz' famous little gallery at 291 Fifth Avenue—a debut that catapulted her into the center of a fiercely approving group of critics and patrons—she has been reaping honors not only as an artist but as a personality.

In the early twenties young writers acclaimed her as a "song of liberation" for all women. And in the January, 1943, issue of *Town & Country* Ralph Flint wrote: "Georgia O'Keeffe is as authentically American as the Little Red Schoolhouse. She belongs to that category of cherishable Americana because she has kept to a fixed course, hewn sharply to the line, done what she had to do without fuss or compromise, and produced a unique pictorial record of a woman's outlook on life."

That record, which the Museum of Modern Art will soon display, includes the familiar paintings of gigantic callas and petunias, of blanching bones and Penitentes' crosses, of New York skyscrapers

and New England barns, and the more recent studies of dead trees against New Mexico hills—all executed with a technical subtlety that prompted Henry McBride to exclaim, "Her paintings seem to be wished upon the canvas."

In contrast to these seeming creations of pure will are the bronze sculptures of Maria Martins which the Valentine Gallery is showing through May 11. The latest pieces by the wife of the Brazilian Ambassador appear to result from the most violent energy. Unlike a flower painting by O'Keeffe, in which the end denies the means, these sculptures exploit the laborious processes involved in their growth. Their twisted forms and tortured surfaces proclaim the act of creation to have been a succession of physical attacks. They have an air of having survived not only the creative manhandling of Mme. Martins but of the elements as well. If you look closely at some of her pieces you will find that the color of the surface is amazingly varied. This color has been literally burned out of the bronze with acid and a blowtorch.

The vegetal forms that entwined, encased, and all but smothered her figures in previous shows are mostly missing this year. Or you might say that they have been absorbed into the figures, which have grown larger and metamorphic. Hardly any piece in this show is actually what it seems. What looks at first like an arm emerging from a human body will turn into a tree trunk, which in turn will become a hand, and the fingers of the hand will become roots, but roots that suggest the claws of a wild beast.

It is a lush, poetic conception, and the landscape of tropical Brazil has obviously had a lot to do with it, but as realized it also has much in common with the undulant rhythms of Lipchitz' latest work.

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TIME MAGAZINE
1946 CHICAGO, ILL. 5/27

ART

Austere Stripper

"Singing," says Artist Georgia O'Keeffe, "has always seemed to me the most perfect means of expression. Since I cannot sing, I paint." Last week 57 examples of her kind of song went on view in Manhattan's Museum of Modern Art. Each one had the contrived spontaneity of music, and in each the melody of line and color meant more than the bones, blossoms, skyscrapers, barns, crosses and canyon walls she used for lyrics.

Whatever else can be said about her, no one paints a pelvis or a skull more cleanly or searchingly than O'Keeffe. Her brush, like a surgical knife, pares the bony involutions to paper thinness, sculpturing them in icy white against the ice-blue sky of New Mexico—where she spends half of each year.

To flower painting she brings a technique familiar in photography but seldom attempted on canvas: the dramatic closeup. Like a bee, she explores the innermost recesses of hollyhocks, irises and morning-glories, and manages to extract an almost cloying degree of honey-sweet, cream-smooth satisfaction from them.

Canyons, in City and Country. But O'Keeffe's chief claim to fame lies in the brilliant hardness of her most ambitious work. Her cityscapes look as unyielding as asphalt, and sharp as broken glass; her barns are as antiseptic as hospitals; her crosses are forbidding as the real thing.

O'Keeffe's art, says Museum director of painting and sculpture James Johnson Sweeney, in a forthcoming Museum book on O'Keeffe, is "stark but always constrained. . . . And the way she came to this was by the severest self-stripping." O'Keeffe, a thin, austere-looking woman, has been stripping herself for a long time. Born 58 years ago in the small town of Sun Prairie, Wis., she decided to paint as she pleased, because "it seemed to be the only thing that I could do that did not concern anyone but myself. . . ."

After studying in Manhattan, doing commercial art in Chicago, and teaching in Texas, she locked herself into a room and "held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which . . . represented me alone. From that moment forward I knew exactly what kind of work I wanted to do."

In 1916 a friend showed O'Keeffe's drawings (without her permission) to Alfred Stieglitz, pioneer photographer and missionary of modern art. Said he: "Finally—a woman on paper." When he put her work on exhibition, O'Keeffe stormed into Stieglitz' gallery to protest, afraid that gallerygoers would find the drawings incomprehensible. Stieglitz asked gently whether she herself knew what her drawings meant. Huffed O'Keeffe: "Do you think I'm an idiot?" Eight years later they were married.

TIME, MAY 27, 1946

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O'Keeffe's Woman Feeling

Rare in the annals of art is an outstanding woman painter—so rare, in fact, that for a quarter of a century Georgia O'Keeffe has held undisputed sway as America's No. 1 woman artist. Many honors have come her way. William and Mary College at Williamsburg, Va., where she was raised, made her a Doctor of Fine Arts in 1939. Born at Sun Prairie, Wis., she was made a Doctor of Letters by the University of Wisconsin in 1942. The Art Institute of Chicago, where she studied for a year, put on her first retrospective exhibition in 1943. Last week she was honored by her present home town. In New York, the Museum of Modern Art opened a retrospective O'Keeffe show organized by its painting chief, James Johnson Sweeney.

At 58, Miss O'Keeffe belongs to the older generation of modern artists. Like the photographer Edward Weston she takes simple objects and blows them up into even handsomer simplifications. She is best known for her enlargements of flowers—giant irises, petunias, and morning-glories—and for her desert skulls and bones. The paintings are as stark as the artist herself, with her long black skirts and her black hair drawn straight back from her pioneer-woman features. They are as clear and luminous as the air of New Mexico, where a great many of them were painted. Their edges are clean-cut but their lines are sinuous. Their texture is

DAYTON, OHIO 1946
NEWS WEEK 5/27



Museum of Modern Art Photos

Georgia O'Keeffe and . . . her "Pelvis With the Distance"

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NEW YORKER 5/25
NEW YORK CITY 1946THE ART
GALLERIES*Mostly Women*

IN 1915, Georgia O'Keeffe, now the subject of a concise and quite impressive retrospective at the Museum of Modern Art, was teaching art at a small South Carolina college and, being more than half convinced that that was all she was going to get out of life, wasn't any too happy about it. A year later, when she was twenty-nine, she was brought, by one of those happy accidents, into contact with the very world of metropolitan galleries and museums that she had thought was closed to her. A friend to whom she had sent some drawings showed them to Alfred Stieglitz, then proprietor of the thoroughly *avant-garde* "291" Gallery. Stieglitz liked them, showed them, and O'Keeffe's career was under way. It is interesting to speculate on what might have happened if this accidental contact hadn't been made. My guess is that she would have gone on anyway. O'Keeffe wasn't naive, either as a person or as a painter. The legend that she was self-taught is not true. She studied briefly at both the Chicago Art Institute and the Art Students League in New York. She knew a good deal about the Armory Show and she knew quite well what she wanted to do. Yet Stieglitz was probably the only dealer in New York at the time who could have had any appreciation of the abstract approach she was working on (the three pieces dated 1915 in the current showing are extremely "modern" in feeling), and the discouragement she almost certainly would have received from an old-line dealer might have weakened her confidence considerably. But she met Stieglitz, and whatever deflections or delays might otherwise have occurred in her development were avoided. She is now, of course, the most important living woman painter in America, and possibly in the world.

The new exhibition treats her career with the understanding that it deserves, but as so often happens with Modern Museum retrospectives, the affair is an encomium rather than a real investigation. Instead of trying to show the truth, the attempt is to show her favorably, and as a result there are a cards a little in her favor. O'Keeffe has been coasting a good deal these past few years—as, considering her production, she has a right to do—but the show ignores the occasional dull spots and repetitions that have resulted. It focusses on the highlights, and in "Blue and Red Hills," "Pelvis with the Distance," "Pelvis Series, No. 3," and "Black Place, No. 1," all dated from 1943 to 1945, it shows us paintings of really great stature.

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smooth and soft. Though she uses velvet black and an occasional flash of red, the colors are mostly shades of white and gray and pastels, especially blue.

The New O'Keeffe: Georgia O'Keeffe, a farmer's daughter, was teaching art at Columbia College, South Carolina, in 1915 when she gave herself, one day, a private art show. "I could go all around the room and see I'd painted the best I could like everyone I'd worked with," she recalls. "I decided I was a very stupid fool not at least to paint as I wanted to . . . I'd never thought of doing it because I'd never seen anything like it."

So "Patsy" O'Keeffe worked as she wanted to and the next year sent some of her new-type drawings to her New York friend, the suffragette Anita Pollitzer. Earlier she had written: "Anita—do you know—I believe I would rather have Stieglitz like something—anything I had done—than anyone else I know of." Alfred Stieglitz, the photographer, was impresario of "291," a center of ferment in all the arts and the gallery which first showed Picasso, Matisse, and the other French moderns in this country. Miss Pollitzer took the drawings to Stieglitz, and he made his now famous remark: "At last, a woman on paper."

Stieglitz exhibited the drawings and then, in his words, "O'Keeffe came along and we found we were co-workers. We believed in the same things. And finally we were together." They were married in 1924. Every year since, Georgia O'Keeffe has exhibited at her husband's gallery, now called An American Place, where the prices are unusually high though the "dealer" takes no commission. Stieglitz, who has a small income, claims he has never made a cent from art. Of his wife's work he has said: "O'Keeffe gives something of a woman feeling. And a woman isn't a man."

While her early paintings were more lyrical and masterful, O'Keeffe's thin-framed, unsigned canvases have changed little through the years. Since 1929 she has spent May to November in New Mexico, which has provided her subject matter: the red hills which rise outside the back door of her eight-room adobe house near Abiquiú; the jimson weed which is allowed to grow in her patio but is neatly surrounded with bits of shiny red rock; the bleached bones which she picks up in the desert. Sometimes she combines the desert and the bones as in "Deer's Horns Near Cameron" and "Pelvis With the Distance." She likes to quote the Indian who, after seeing her collection of bones, remarked: "Everything is so alive in your house."

Winters Miss O'Keeffe returns to her New York apartment and to Stieglitz, now an ailing seer of 82 who sticks by An American Place except for two or three months at Lake George. To visitors, he still says of his wife's paintings: "Just incredible." With equally frank admiration she asks: "Did you ever see anything like that before?"

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GEORGIA O'KEEFFE'S AMERICA



SHELTON WITH SUNSPOTS



COW'S SKULL WITH RED



GRAY LINE



EAST RIVER FROM THE SHELTON



BLACK CROSS



JIMSON WEED



WHITE PLACE IN SHADOW

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The Nation, June 15, 1946

June 15, 1946

Art

CLEMENT
GREENBERG

GEORGIA O'KEEFFE'S retrospective show at the Museum of Modern Art (through August 25) confirms an impression left by the "Pioneers of Modern Art in America" exhibition at the Whitney Museum last month—namely, that the first American practitioners of modern art showed an almost constant disposition to deflect the influences received from twentieth-century Paris painting in the direction of German expressionism. This tendency was more obvious and general in the period that saw Miss O'Keeffe's debut (1915) than it has been since, but it survives even today.

The first American modernists mistook cubism for an applied style; or, like many German artists, they saw the entire point of post-impressionist painting in *fauve* color—or else they addressed themselves directly to German expressionist art as a version of the modern which they found more sympathetic and understandable than that of the School of Paris. In any case they read a certain amount of esotericism into the new art. Picasso's and Matisse's break with nature, the outcome of an absorption in the "physical" aspect of painting and, underneath everything, a reflection of the profoundest essence of contemporary society, seemed to them, rightly or wrongly, the signal for a new kind of hermetic literature with mystical overtones and a message—pantheism and pan-love and the repudiation of technics and rationalism, which were identified with the philistine economic world against which the early American avant-garde was so much in revolt. Alfred Stieglitz—who became Miss O'Keeffe's husband—incarnated, and still incarnates, the messianism which in the America of that time was identified with ultra-modern art.

It was this misconception of non-naturalist art as a vehicle for an esoteric message that encouraged Miss O'Keeffe, along with Arthur Dove, Marsden Hartley, and others, to proceed to abstract art so immediately upon her first acquaintance with the "modern." (It should not be forgotten, however, that the period in question was one that in general hastened to draw radical conclusions even when it did not understand them.) Conscious or unconscious esotericism also accounts largely for the resemblances between much of these

artists' work and that of Kandinsky in his first phase; this being less a matter of direct influence than of an a priori community of spirit and cultural bias.

Later on, in the twenties, almost all these painters, including Miss O'Keeffe, renounced abstract painting and returned to representation, as if acknowledging that they had been premature and had skipped essential intermediate stages. It turned out that there was more to the new art than the mere abandonment of fidelity to nature; even more important was the fact that Matisse and the cubists had evolved a new treatment of the picture plane, a new "perspective" that could not be exploited without a stricter and more "physical" discipline than these pioneers had originally bargained for. A period of assimilation of French painting then set in that has led American artists to a more integral understanding of what is involved in modern art. But the cost has been a certain loss of originality and independence. Today the more hopeful members of the latest generation of American artists again show "Germanizing" or expressionist tendencies; and these, whether they stem from Klee, surrealism, or anything else, seem to remain indispensable to the originality of

exhibits are significant because of the time and place and context in which they were made. Otherwise her art has very little inherent value. The deftness and precision of her brush and the neatness with which she places a picture inside its frame exert a certain inevitable charm which may explain her popularity; and some of her architectural subjects may have even more than charm—but the greatest part of her work adds up to little more than tinted photography. The lapidarian patience she has expended in trimming, breathing upon, and polishing these bits of opaque cellophane betrays a concern that has less to do with art than with private worship and the embellishment of private fetishes with secret and arbitrary meanings.

That an institution as influential as the Museum of Modern Art should dignify this arty manifestation with a large-scale exhibition is a bad sign. I know that many experts—some of them on the museum's own staff—identify the

Next Week in The Nation's Summer Book Number

HAMLET: THE EXISTENTIAL MADNESS

An Essay by Wylie Sypher

POEMS by William Carlos Williams, Louis MacNeice,
Robert Lowell, and Randall Jarrell

ARTHUR M. SCHLESINGER, Jr., REVIEWS

"Discerning the Signs of the Times" by Reinhold Niebuhr

ISAAC ROSENFELD REVIEWS

"And He Hid Himself" by Ignazio Silone

HANS REICHENBACH REVIEWS

"Signs, Language, and Behavior" by Charles Morris

BILL MAULDIN REVIEWS

"Last Chapter" by Ernie Pyle

DIANA TRILLING REVIEWS

"The Hucksters" by Frederic Wakeman

OTHER REVIEWS by William Barrett, Ralph Bates, and
John W. Vandercook

FILMS, MUSIC

By James Agee, B. H. Haggin

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New York Herald Tribune, May 19

NEW YORK HERALD TRIBUNE

Paintings by O'Keeffe in Large Review at the Modern Museum

By Carlyle Burrows

THE most impressive exhibition of the work of Georgia O'Keeffe, the distinguished American artist, which it has been our privilege to see opened last week at the Museum of Modern Art, consisting of fifty-odd paintings from various stages of her career and several drawings and watercolors. On display in four galleries on the third floor (next to the brilliant continuing Oceania display), it will continue through Aug. 25, one of the main summer exhibition features on the museum's calendar.

So steadily have Georgia O'Keeffe's exhibitions unfolded before New Yorkers on a year-to-year basis the show would seem perhaps superfluous to many were it not for the fact that no O'Keeffe display precisely so extensive has been held here. In 1923 Alfred Stieglitz, who began sponsoring her work as early as 1916, gave here a large show at the Anderson Galleries, and in 1934, a comparably arranged but relatively small group of paintings were shown at the gallery, An American Place. Since even the latter event much more has been placed to the artist's credit than could then be exhibited, permitting a still broader range of exhibits.

Miss O'Keeffe is widely known, of course, as a painter in the abstract, one of the leading women exponents of this form of painting. How, early in her career, she took this direction is shown in her first drawings and paintings. The exhibition, which follows a chronological plan, opens with two of the charcoals exhibited in her first display, and with paintings dating from the early 1920s, such as the "Lake George With Crows." Although little evidence is there shown of her reaching the full decorative form which she achieved in her early flower paintings, the clear drawing and precise feeling of her work is evident.

One of the first decisive achievements indicated is the painting "Birch and Pine Tree," which is

"Ranchos Church," O'Keeffe was soon to find in motifs such as "Cows Skulls and Calico Roses," "Jimson Weed," and especially in the landscape "White Place in Shadow" objectives which enabled her to express her self more personally than by drawing upon the most familiar landscape forms of the region usually popularized by other artists. These compositions ring with familiarity, having in several instances been displayed in exhibitions not long since held by the artist. But in the present collection their value is manifest by their variety of pattern, their subtle form and rhythm and restrained but still emotive color.

Miss O'Keeffe's expression throughout is to a large extent harmonious and unbroken by sharp stylistic variations—denoting marked unity of interest and purpose. Schooled in the idea of the value and dignity of craftsmanship, she is not afraid to practice a skilled art. These often exquisite, generally sensitive pictures have been hung with excellent discretion, well spaced on white backgrounds, much as they have on occasions been shown at Mr. Stieglitz's An American Place. Moreover, and adding to the authority of the museum's retrospective, an illustrated monograph by Mr. Sweeney is shortly to be published for the exhibition.

The White Place in Shadow



From the painting by Georgia O'Keeffe, at the Museum of Modern Art

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THE NEW YORK TIMES, WEDNESDAY, MAY 15, 1946

EXHIBITION OFFERS WORK BY O'KEEFE

Modern Art Museum Presents
a Chronological Showing of
Woman Artist's Paintings

By EDWARD ALDEN JEWELL

Georgia O'Keeffe's show opened with a preview last evening at the Museum of Modern Art, 11 West Fifty-third Street. Installed in galleries on the third floor, this survey of a distinguished American artist's work to date will remain on view until late next August.

The Museum of Modern Art is performing an especially valuable service in presenting this series of comprehensive round-ups devoted to the achievement of individual painters and sculptors—a series that has been in progress for several years. The Chagall exhibition is still current, to continue through June 23. Both it and the just-opened O'Keeffe retrospective were staged by James Johnson Sweeney.

The arrangement is perfect. The paintings are widely spaced on white walls, thus appearing much as they would appear if shown in the familiar setting provided by Alfred Stieglitz' An American Place. The spacing is admirable. It would be particularly calamitous to hang pictures by Georgia O'Keeffe densely, crowding them into insufficient quarters. On the other hand, the exhibition just possibly errs on the side of skimpi-ness. We so often complain because exhibitions are too large. In this case I think no one would mind having the circuit augmented to the extent of a few additional galleries. Yet, of course, it is far better to leave with a hankering for more than with a sense of over-stuffed satiety.

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introduced here in 1916

Georgia O'Keefe was introduced to the American public in 1916, when Stieglitz exhibited ten of her drawings in the famous little "291." A few years later, then established in what was called "The Room," in the old Anderson Galleries, Stieglitz gave O'Keefe a one-man show consisting of a hundred items (the present museum show contains fewer than sixty). In 1924 the photographer-maestro and the artist were married. And since then there has been an O'Keefe show every season.

In his text for the catalogue-monograph that will soon accompany the exhibition, Mr. Sweeney remarks that he believes "an expression of intense emotion, stark but always constrained," to be the essence of this artist's work. "And," he adds, "the way she came to this was by the severest critical self-stripping."

Her Own Severest Critic

O'Keefe herself, back in 1923, dramatized the process thus:

"One day I locked myself up in my room and held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painted, which by that one. Then I determined which of the finished pieces represented me alone. From that moment forward I knew exactly what kind of work I wanted to do."

The museum show is arranged chronologically, the earliest work dated 1915 and the latest 1945. There are occasional skips in the sequence—lacunae of two or three years, in one instance as many as five—due, one supposes, to decisions regarding selection. But the development appears steady. There is never a sharp break with the past, a beginning, anew on an entirely altered basis. The basis remains consistently abstract, even though natural forms, however adapted, constitute the nucleus in nearly every canvas. Not once do you come upon a direct, uncreatively literal transcription from nature.

All of the principal phases of this development are illustrated, some more plentifully than others. I am relieved to find that not too much stress is laid on the prolific magnified-flower motif, and that the often fascinating, imaginatively phrased interpretations of New Mexican experiences have received generous selective attention.

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New York Times - May 19, 1946

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O'KEEFFE: 30 YEARS

Museum of Modern Art Presents a Full View of Her Work—Other Shows

By EDWARD ALDEN JEWELL

THE evolution of Georgia O'Keeffe's art is clearly and economically demonstrated at the Museum of Modern Art, where her one-man show, arranged under the direction of James Johnson Sweeney, opened last week. This outstanding event in the artist's career will remain current through Aug. 25.

I have just spoken of the O'Keeffe retrospective as "economical," and in a preliminary notice (Wednesday morning) it was suggested that appreciative spectators might very willingly look at more paintings than have been assembled. As another critic remarked to me in passing, the end seems reached with some abruptness. However, one is likely to decide, walking back and forth through the rooms, again and again, that all of the points essential to a just summing up are made. And that is the important thing in a survey such as this.

The task of selection was most intelligently performed. A distinguished artist here emerges at full stature, and one is able to estimate, as well as a contemporary can, the quality of her achievement.

Consistent Development

It seems to me, as it seemed as far back as 1928, that Georgia O'Keeffe is in the ultimate sense a mystic. Her work, so much of it at any rate, is charged with a spirit of universality, even when expression appears tethered to what is immediate and finite. She paints a flower, a leaf, a shell, a tree, the desiccated skull of an animal, portraying these objects as microcosms; and it will be always the macrocosm—the enveloping sum of elements peculiar to life and death—that presses in, giving

the concept its final radiance. All this need not, should not, be made to sound too esoteric. It is really simple enough, albeit not too frequently encountered in art: Blake's grain of sand conceived as a world, an hour as eternity. And while development of this motivating idea has been consistent, the artist seems at the start to have sensed what may be termed the quintessential.

Indeed, O'Keeffe's basic thesis, later amplified, is first enunciated, in 1915, as a complete or absolute abstraction: the extraordinary water-color, "Blue Lines." The continuity of her endeavor becomes manifest if you take just one of those lines and follow its course through the adventures of the years.

You find it recurring, though of course adapted or cunningly disguised, in canvas after canvas: in, for instance, the "Corn, Dark," of 1922; the "Gray Line With Black, Blue and Yellow" (another full abstraction) of the following year; in the "Dark Abstraction" of 1924, where it adumbrates many a crisp edge of house or rock crevice to come; in the "Open Clam Shell" and "Closed Clam Shell" of 1926. It reappears in the "Line and Curve" and "Black Abstraction" of the next year, tracing also an intricate convolution in the "White Rose" abstraction.

The line runs vividly down the central passage of the 1928 "Brown and Tan Leaves"; resumes almost its initial guise in the "Jack in the Pulpit" of 1930; bifurcates the "Cow's Skull With Red" and the superlatively fine "Cow's Skull With Calico Roses," of about the same period. This pliant sovereign line cuts like forked lightning across the face of the mountain

cleft in "Black Place No. I," painted as recently as 1944.

This is one aspect of the mystical rhythm that animates O'Keeffe's art. And there are many more.

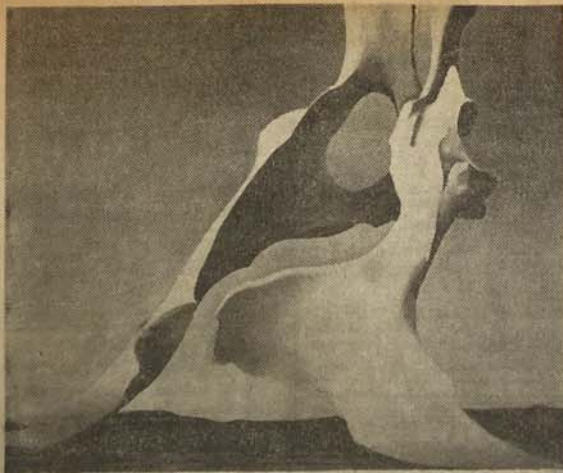
Craft and Style

Georgia O'Keeffe tells us that long ago she determined to offer as finished work only what she felt represented "her alone." The fruit of this decision appears abundantly, look where you will in the retrospective at the museum. The determining imprint of a particular, an always individual style is everywhere about the walls. The painting is autographic as thoroughly as it is pictorial. Each picture might be a portrait of the artist herself.

Of course in order to achieve style such as this, one must possess craftsmanship of a very high order—even though we know that, in art, craft can never stand as an end in itself. Another artist, Tom Loftin Johnson, asks me in a letter at hand: "Where does style begin and technique end?" The answer is that the two elements are inextricably interwoven, yet separate, too. Without the rightness of technique there can be no supreme rightness of style, though "rightness" should be defined only with reference to the individual artist. When style is fully expressive, then you may be sure that there is craftsmanship equal to all the demands implied.

No better illustration need be sought than the signal beauty of O'Keeffe's painting, whether revealed monumentally or in pictures minute in scale, such as the "Shell and Old Shingle" and "Seaweed." O'Keeffe does not always attain the summit of her quest. When she does, let the welkin ring!

Georgia O'Keeffe in Retrospect



"Pelvis With the Distance," lent by Mr. and Mrs. James W. Fesler for the exhibition at the Museum of Modern Art.

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Peacock Alley, May 1946

The Passing Show

O'Keeffe

For those who like their flowers and art shows big, there will be a Retrospective Exhibition of the

great American artist Georgia O'Keeffe at the Museum of Modern Art. Time: mid-May. You may once again see the skeletons, petunias, crosses, barns, feathers and wastelands that seem to have been put upon the canvas by a wand instead of a brush. Straightforward and devoid of confusions, pioneer-looking O'Keeffe hates being called "Mrs. Steiglitz" or a "woman painter," yet only a great woman could so personally express herself. Of her flowers she says in the catalogue of her 1939 Exhibition, "... I'll paint it big ... I will make even busy New Yorkers take time to see what I see of flowers." —ALEXANDER HORNE

Inimitable artist Georgia O'Keeffe



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NY Times May 19, 1946

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THE NEW YORK TIMES, SUNDAY, MAY 19, 1946

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Museum of Modern Art Presents a Full View of Her Work—Other Shows

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Corot at the Philadelphia Museum



"La Blonde Gasconne," lent by the Smith College Museum.

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Imaginative drawings are shown. The work of all of these artists is familiar and cannot be discussed at this writing.

At the National Academy of Design the New York Society of Women Artists is holding, through May 26, its twenty-first annual. There are no prizes; each member juries her own work.

I cannot say that the ensemble, as such, is superlative. A certain doggedness has for years characterized the efforts of the group to keep in the van of onrushing modernism. Too often this trait leads just to mannered painting and to a strain on one's bootstraps. That the exhibition is heterogeneous need not amaze; but its paucity of strong, clearly qualified high spots is rather discouraging. Several of the painters and sculptors are good, but their virtue is not sufficient to leaven the mass.

"The Babcock Clinic"

After working at his very considerable task for about two years, Furman Finck has at length completed for Temple University Hospital in Philadelphia a large group portrait, "The Babcock Clinic." Like other artists, Finck was handicapped, to begin with, by having to follow Eakins in treating a subject of this kind. The result is sincere, immensely painstaking. But it is not exceptional, and, especially as concerns color and texture, fails to satisfy.

NOTABLE NEW GROUP EXHIBITIONS

By HOWARD DEVREE

THE 1946 spring exhibition at the Rehn Gallery brings together paintings or graphic work by all the artists associated with the group, much of it not previously shown. Mangrove in the vein of his last show, depicting representationally a pair of lovers unconscious of the world chaos beyond, while Tomlin abstractly suggests the chaos in his "Th. Armor Must Change." "Select man," by the late Alexander James, is one of that reticent artist's peculiarly psychological portraits. Poor's flower piece is juicy; in his most rewarding manner Brook's "Urban Imp" is a particularly engaging mite. Campanella's "Sawtooth, Wyoming," is a dashing abstraction. Mattson, McFee Carroll, Speicher and a score of others are characteristically and diversely represented.

Some twenty-five artists are represented in a somberly moving exhibition called "The Jew in Art," held at the Sara Delano Roosevelt Memorial House under the auspices of B'nai B'rith Hillel Foundation. Included are a fine wood sculpture, "The Wandering Jew," by the late Enrico Glicenstein, killed in a traffic accident during a wartime blackout, and portraits of the sculptor by his son (Emanuel Romano) and Leopold Gottlieb; etchings by Max Leibermann and Joseph Israels; Chagall's emotive "Crucifixion With Candles," and paintings by Joseph Margulies, Lewis Daniel, Sigmund Menkes, Theresa Bernstein, William Meyerowitz and other well-known artists. Tragic undertones haunt most of the work.

Coupled Examples

Entitled "Comparisons," the exhibition arranged by J. B. Neumann at the New Art Circle includes highly contrasting landscapes, by Beckmann, McCarter, Gatch and others; an American "primitive" cat contrasted with one by Klee; Orozco's "Destruction of the City" set off against a striking abstraction by George L. K. Morris, and a variety of other contrasts that prove highly provocative.

Following the showing of the Neuberger Collection of contemporary paintings, Samuel Kootz has opened a group show addressed to museums and collectors of modern work. Romare Bearden's bull-fight scene seems to stem somewhat from "Guernica" in spirit, but in the painter's own colorful idiom. Holty, in "Hockey Players," continues his exploration of surface pattern and spatial suggestion effectively. Léger's American land-

Georgia O'Keeffe in Retrospect



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"Pelvis With the Distance," lent by Mr. and Mrs. James W. Fesler for the exhibition at the Museum of Modern Art.

A MAJOR COROT EVENT

"It is odd," says Henri Marceau, speaking of Corot, "that a hundred and fifty years after his birth he should still be something of an enigma—an artist whose full stature as an innovator remains obscured by recollections of those commercial landscapes so dear to the collectors of the turn of the century."

Well, as I see it there are two sides to this "enigma." One may reasonably ask how an artist of Corot's now established greatness could bother to produce quantities of canvases possessing no more than "commercial" value—especially since, so far as I am aware, he never felt the nudge of penury.

Reference is here made to those gray-toned, filmy, feathery "idyls," sometimes with dancing nymphs, again with a meditative boatman wearing a red cap. One guest at the preview luncheon in Philadelphia the other day remarked over her Martini: "Just imagine what a Corot exhibition fifty years ago would have looked like." It is quite true. Fifty years ago there would have been little in such an exhibition save the familiar, the omnipresent, gray idyls. But my contention is that in the modern critical appraisal of Corot the pendulum is seen to have swung too far away from acceptance of that phase.

Granted, the romantic, poetic, atmospheric "idyls" do not, even at their best, correspond in esthetic value with the "classical" landscapes and splendid figure subjects by Corot. Yet I think that, at their best, those now widely deplored fomenters of enigma are pretty fine. And it is my feeling that the Corot exhibition now set up in the Philadelphia Museum would have profited by including some of them, if only to make the record complete. As it is, the "feathery" style is just intimated in four or five canvases. There is no completely representative Corot "idyl."

Wonderful Quand-Meme

If I have devoted so much space to a negative aspect, it is not because I fail to appreciate the caliber of the exhibition as it stands. It is indeed a wonderful exhibition, so rich in magnificent examples, so revealing. Some of the early "classical" landscapes are quite unsurpassed in their field; and the gradual changes that occurred in Corot's approach are indicated with the aid likewise of many a first-rate canvas.

As for the truly splendid quality of Corot's figure painting, we have become more and more familiar with that through the years; and

I know of no single previous occasion that has more happily contributed to our awareness of Corot's greatness in this respect. Speaking of enigmas, none could be stranger than the artist's own contention that he was essentially a landscape painter; his reported effort actually to keep the figure paintings out of sight.

Some of the canvases in the Philadelphia show, I understand, have not been publicly shown before in this country. One of the amazing "discoveries" there is the "Bacchante à la Panthère," lent by Harry Payne Bingham. The panther might perhaps have made Barye smile; but the nude is truly magnificent and the over-all design breath-taking.

Philadelphians are fortunate in having so fine a Corot exhibition immediately available. As for New Yorkers, they should put aside envious repining and make hay with the reminder that Philadelphia is practically within commuting range.

E. A. J.

NO OTHER illustration need be sought than the signal beauty of O'Keeffe's painting, whether revealed monumentally or in pictures minute in scale, such as the "Shell and Old Shingle" and "Seaweed." O'Keeffe does not always attain the summit of her quest. When she does, let the welkin ring!

Two Group Shows

Work by newly elected members and by recipients of 1946 grants was placed on view late last week in the uptown galleries of the American Academy of Arts and Letters and its affiliated Institute. The selected material represents accomplishment in the fields of painting, drawing, graphic art, sculpture and architecture.

Lee Lawrie, whose stylized sculpture is well known to the public, has been made a member of the Academy of Arts and Letters. New Institute members are Aymar Embury 2d and David Adler, architects; Donald DeLue, sculptor; Armin Landeck, etcher; Denys Wortman, inexhaustibly fertile humorous cartoonist, and Reginald Marsh and Franklin Watkins, painters, both effectively represented.

Grants of \$1,000 each, "to further creative work in the arts," have been given to Richmond Barthé, Concetta Scaravaglione and Harry Rosin, sculptors; to Zoltan Sepeshy, O. Louis Guglielmi, Robert Gwathmey and Jack Levine, painters, and to Rosella Hartman, a few of whose delicately

The color seems too strong and high. The forms, while well placed in the general design, lack sharpness of definition. The weakest passage is that in which are shown the hands of the operating surgeons—hands that appear disconcertingly clumsy, insensitive.

Yet the artist (showing at Macbeth's) has made a very earnest attempt. His thoroughness is further exemplified by small oil portrait sketches of the dozen or so physicians; several preliminary group oil sketches, and some excellent large drawings.

Mme. Victor Hugo offers at the Hugo Gallery work by Petrov, "dramatist of anatomy."

scape was seen at the Whitney earlier this season. Byron Browne's representationally based "Woman in Circus" is one of that artist's most intelligently worked out abstract patterns. Baziotes and Motherwell are typically represented.

Harry Shaw Newman's Old Print Shop Gallery revival of nineteenth-century painters turns this month to Cropsey, whom Bartlett Cowdrey, in her illuminating catalogue introduction, refers to as "the colorist of the Hudson River School." A marine, "Coast of Dorset," seems to prefigure Waugh and others. And J. G. Brown's charming genre study relates interestingly to work by Mount and Homer.

ONE-MAN SHOWS: LAUTREC

LEADING the one-man shows of the week is the Lautrec exhibition at Galerie St. Etienne—a loan exhibition, with the "Cafe Concert," "Yvette Guilbert" and "Elle" portfolios complete, and one of the three oil versions of "Messalina" included for good measure. A number of the items are proofs and rare prints. This is an event, a worthy successor to the earlier Kollwitz and Rouault shows.

Phil Paradise has abandoned California for New Hampshire in winter in his water-colors at the Ferargil. Many of the snow scenes include figures in action and hark back in spirit to the Currier & Ives prints. Lively and entertaining work.

Gar Sparks' first New York show at Julien Levy's is introduced by Stuart Davis. Painting landscape flatly, with tenderness in the figure treatment, Sparks achieves something of the mystery of early Chirico canvases in these unpretentious, sensitive scenes imbued with loneliness. And he makes very poetic use of forms.

Tragic Comment

Some of the most vigorous and uncompromising painting of the week is included in the exhibition of Yuli Blumberg's work at the A. C. A. Gallery. Half of the twenty-five canvases are concerned with aspects of the war-torn world—work convincingly emotional in character and with references in manner to Soutine and Rouault. But she can also send a road zooming off into the distance, catch the spirit of an East Side street or pause broodingly over a richly dark flower piece.

Echoes of New Guinea, the Philippines and Japan make themselves heard in the space-filling water-colors by Don Yacoe at the Babcock Gallery. One of the most evocative is a taxi dance hall, Yokohama, in which, with a few figures, Yacoe manages to convey the sense of a hectic crowd.

Sculpture by Gwen Lux and paintings by John McCrady are being shown jointly at the Associated American Artists Galleries.

McCrady has drawn on Negro "spirituals" and similar lore for subjects. The Bible refers to angels as "spirits of just men made perfect," but McCrady's angels are all well-rounded and feminine. One portrait and a landscape are strongly allegiant to the style of Kenneth Hayes Miller. Both McCrady and Miss Lux would have been better served by smaller and more selective shows, especially the latter, since many of her forms depend on repeated or reversed rhythms. Flame-like forms, such as "Daphne," and figures, such as "Icarus" (who seems to ascend without wings) tend toward the primarily decorative. And why two legless figures called "The Dance"? Much of this work seems essentially experimental.

Imaginative Drawings

Helori (otherwise Helen Louise Riggs) has been active in both music and the theatre. Her large and beautifully finished charcoal drawings at the George Bimet Gallery are intrinsically decorative and, beyond that, full of suggestion, abstract in approach and quite sculptural in use of form and space.

Colorful, unpretentious landscapes by Estelle Levy are the current attraction at the Arthur V. Newton Gallery.

Small paintings in tempera and gouache, by an artist identified as Shimon, combine something of the manner of a Persian miniature with certain Byzantine idioms in such essentially American genre subjects as a block party. There is lively imagination at work in these paintings and startling mosaics of color result. At the RoKo Gallery.

Color in richly diversified surface patterns makes up the primary appeal of the abstract and non-objective paintings by Sonja Sekula at the Art of This Century Gallery. One dark group called "night paintings" contrasts sharply with the other group in bright, clear, intense values. As to titles, I'm not sure "Earthquake" and "Beginning of Toys" may not have been switched. Or is one of them "Without Time"? H. D.

Bu an American Academy Grantee



"Girl Reading," terra cotta, by Concetta Scaravaglione.

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NEW YORK HERALD TRIBUNE, WEDNESDAY, MAY

Georgia O'Keeffe Exhibit Opens At Museum of Modern Art Today

An exhibition of fifty-seven works of Georgia O'Keeffe, noted American artist, will open today at the Museum of Modern Art, 11 West Fifty-third Street, and continue through Aug. 25. It represents the first major one-man show given by the museum for a woman artist in its seventeen-year history.

The oil paintings, charcoal drawings and a single watercolor have been installed in four galleries on the third floor, where they present a review of the artist's work during the thirty years since she was introduced to the public. The display was arranged by James Johnson Sweeney, director of the museum's department of paintings and sculpture.

This retrospective exhibit has been set up in chronological order, offering a study of the various phases of Miss O'Keeffe's work. Her subjects include flowers and still-life compositions, landscapes of New York scenes and desert mountains, and the series of studies of bleached animal bones and skulls which she painted in her adopted New Mexico.

Among the earlier works of Miss O'Keeffe shown in the exhibit are "Lake George With Crows," painted at her summer home at Lake

George, N. Y., in 1921. The New York scenes include "The Shelton With Sunspots" and "City Night," both painted in 1926.

The exhibition includes such canvases as "Single Lily With Red," lent by the Whitney Museum of American Art; "Black Cross, New Mexico," lent by the Art Institute of Chicago, and "Jimson Weed," a stylized flower composition belonging to the artist.

A monograph describing the artist's rise to fame after she was discovered thirty years ago by Alfred Stieglitz, photographer and exhibitor of her works who in 1924 became Miss O'Keeffe's husband, will be published by Mr. Sweeney during the exhibition. It sets forth the full life story of the young art teacher for whom Mr. Stieglitz arranged a first exhibition here in the spring of 1916.

Miss O'Keeffe, a native of Sun Prairie, Wis., is one of the few American painters to receive an honorary Doctor of Arts degree, an honor awarded to her by William and Mary College, Williamsburg, Va. She was selected by the Women's National Press Club as one of the country's ten outstanding women in 1945.

The Museum of Modern Art Archives, NY	Collection: MoMA Exhs.	Series.Folder: 39.2
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Exhibit O'Keeffe at the Museum

An Exhibition That Confirms the Opinion Long Held by the Public.

The name Georgia O'Keeffe goes up in the lights. Stardom! It is placarded on high, along with Chagall's at the Modern Museum and may be read from as far away as Fifth avenue. Stardom at last! It has been a long time coming. Or has it? In the case of a lady perhaps one should not be too insistent on dates, yet, alas, some of them must be mentioned.

But the road to fame could have been rougher. It was softened for Miss O'Keeffe by a romantic and lucky marriage—Alfred Stieglitz the photographer. There came to notice almost at once something about some photographs showing every conceivable aspect of O'Keeffe that was a new effort in photography and something new in the way of introducing a budding artist. It made a stir. Mona Lisa got but one portrait of herself worth talking about. O'Keeffe got a hundred. It put her at once on the map. Everybody knew the name. She became what is known as a newspaper personality. The New Yorker consecrated one of its "Profiles" to her.

That was a long time ago. Practically anybody can participate in a sensation and be known for a day, but not everybody can keep it up. Miss O'Keeffe can and has. Consulting the records supplied by the museum to the press, it appears she has had twenty-nine shows, not missing a year since 1923, and sometimes showing twice in a year. As a mere success story this, of course, far outdistances anything experienced by Michelangelo or William Blake.

The suavity, serenity and extreme finish of Miss O'Keeffe's work may be contributed to the comparative ease of her career. It is not in the least likely that she could have been suppressed by hardship, but probably if there had been frustrations, disappointments, a bit of starvation and no recognition whatever, some of the bitterness that is now so noticeably absent might

have crept into her production. But its essential qualities of decoration, clarity of ideas and mysticism would have flourished just the same.

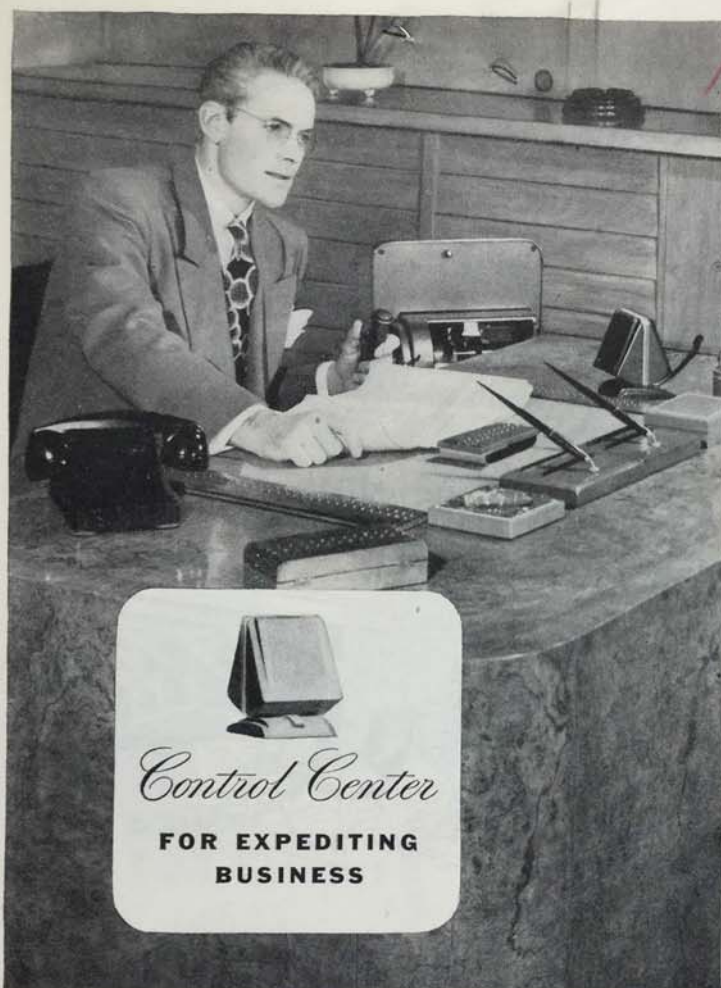
In early youth the artist studied with Prof. Dow of Boston, getting from him the bias toward decoration that has stuck to her ever since. She was born in Wisconsin, but early in her impressionable years lived for a time in Texas, where she decided that the Southwest was practically heaven. Recently she has been painting in New Mexico which is just as heavenly as Texas. She has never been afraid of the lonely mountain ranges; and clear skies and immense distances and vastness in general have fed her fancy and provided her with the material for her pictures.

There you have the genesis of this artist; design, clear color, and immense, spooky perspectives that lend themselves to mysticism but not to fear. There is nothing to frighten the ladies who are Miss O'Keeffe's main adherents in the work. In New York, where Miss O'Keeffe spends the winter, she paints the skyscrapers as though their largeness was their main attraction—as it probably is. She reduces the river vistas and the canyons between the big buildings to the utmost simplicity and paints them with the same calmness she bestows upon a petunia. Her exhibition has been beautifully installed by James Johnson Sweeney. It is the best she has ever had and places her securely in the top position among women artists. However, that is not news. The public has thought so for some time. H. McB.

H. J. Sweeney

May 15, 1946.

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ART

Austere Stripper

"Singing," says Artist Georgia O'Keeffe, "has always seemed to me the most perfect means of expression. Since I cannot sing, I paint." Last week 57 examples of her kind of song went on view in Manhattan's Museum of Modern Art. Each one had the contrived spontaneity of music, and in each the melody of line and color meant more than the bones, blossoms, skyscrapers, barns, crosses and canyon walls she used for lyrics.

Whatever else can be said about her, no one paints a pelvis or a skull more cleanly or searchingly than O'Keeffe. Her brush, like a surgical knife, pares the bony involutions to paper thinness, sculpturing them in icy white against the ice-blue sky of New Mexico—where she spends half of each year.

To flower painting she brings a technique familiar in photography but seldom attempted on canvas: the dramatic closeup. Like a bee, she explores the innermost recesses of hollyhocks, irises and morning-glories, and manages to extract an almost cloying degree of honey-sweet, cream-smooth satisfaction from them.

Canyons, in City and Country. But O'Keeffe's chief claim to fame lies in the brilliant hardness of her most ambitious work. Her cityscapes look as unyielding as asphalt, and sharp as broken glass; her barns are as antiseptic as hospitals; her crosses as forbidding as the real thing.

O'Keeffe's art, says Museum director of painting and sculpture James Johnson Sweeney, in a forthcoming Museum book on O'Keeffe, is "stark but always constrained. . . . And the way she came to this was by the severest self-stripping." O'Keeffe, a thin, austere-looking woman, has been stripping herself for a long time. Born 58 years ago in the small town of Sun Prairie, Wis., she decided to paint as she pleased, because "it seemed to be the only thing that I could do that did not concern anyone but myself. . . ."

After studying in Manhattan, doing commercial art in Chicago, and teaching in Texas, she locked herself into a room and "held a private exhibition of everything I had painted. I noticed which paintings had been influenced by this painter, which by that one. Then I determined which . . . represented me alone. From that moment forward I knew exactly what kind of work I wanted to do."

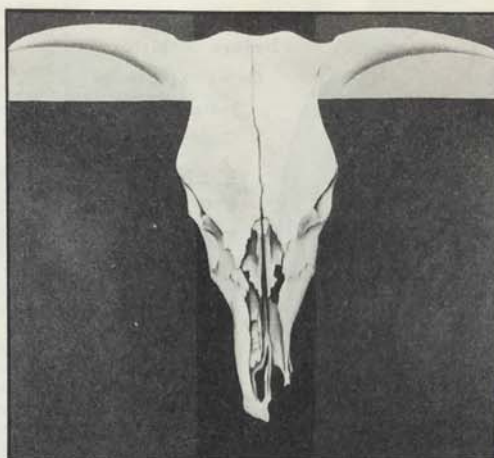
In 1916 a friend showed O'Keeffe's drawings (without her permission) to Alfred Stieglitz, pioneer photographer and missionary of modern art. Said he: "Finally a woman on paper." When he put her work on exhibition, O'Keeffe stormed into Stieglitz' gallery to protest, afraid that gallerygoers would find the drawings incomprehensible. Stieglitz asked gently whether she herself knew what her drawings meant. Huffed O'Keeffe: "Do you think I'm an idiot?" Eight years later they were married.

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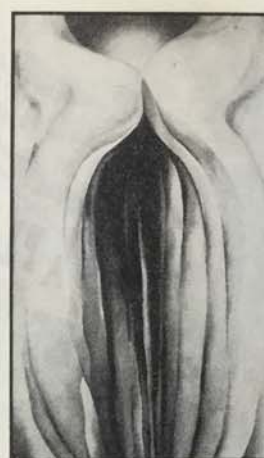
GEORGIA O'KEEFFE'S AMERICA



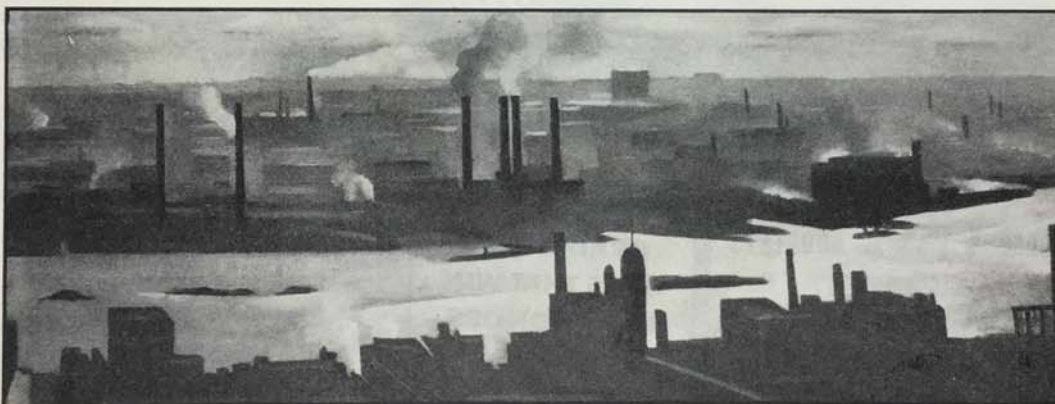
SHELTON WITH SUNSPOTS



COW'S SKULL WITH RED



GRAY LINE



EAST RIVER FROM THE SHELTON



BLACK CROSS



JIMSON WEED



White Place in Shadow
The Museum of Modern Art

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THE

Celebrity Bulletin

PUBLISHED DAILY AT 150 EAST 54th STREET • NEW YORK 22, N. Y.
PLAZA 3-2750

FRIDAY, MAY 17, 1946



CELEBRITY OF TODAY

GEORGIA O'KEEFE

One of the outstanding women of our times in America is Georgia O'Keefe, who now has a retrospective exhibition of her painting shown at the Museum of Modern Art. Her starkly beautiful landscapes and eloquent flower studies have ceased to be admired only by a small artistic group and have been an object of general enjoyment for the past fifteen years. The artist was born in 1887 at Sun Prairie, Wisconsin, and received her early education there and in Virginia at the Episcopal Institute in Chatham. She studied her deeply felt vocation at the Art Institute in Chicago and the Art Student's League in New York. After several years of teaching she dedicated herself entirely to painting, and her work was first exhibited in 1916 at the small but famous Alfred Stieglitz Gallery, which later became "An American Place". Since 1921 she has had several one-man exhibitions, and her intense and straightforward work is represented in almost every important American museum. She married Alfred Stieglitz, the eminent photographer, in 1924. -----CBK.

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O'Keeffe

Reviews

cc: Miss Newmeyer

Miss D. Miller

Did Sunami photograph

0, 1946

Mr. Sweeney,

These were all on the "clean-up" list
I sent Miss Moeller on the 31st. - Those which
did not show up in Miss O'Keeffe's negatives,
Miss Irvine's prints, or the batch Sunami took for
you at An American Place before the show.

Have asked Miss Moeller to have Sunami
send us an extra print of these particular ones
for Miss O'Keeffe.

ja 7/7

Last Two

Have you any photos
of O'Keeffe that
not yet received?

would like prints
of the last two

Miss Hilda Loveman
Newsweek Magazine
Newsweek Bldg.
New York City

JJS:ja

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O'Keeffe

Reviews

cc: Miss Newmeyer

Miss D. Miller

Did Sumner photograph

0, 1946

Open clam ?

Pink Sky (Hill)

The Hamlet Cleveland

at printer?
Schwab Figs - Spring

Miss O'Keeffe
would like prints
of the last two

White Morning 9/24
with Black

since
to say
your
satisfying
tic

inter
O'Keeffe
ou were
ything

Miss Hilda Loveman
Newsweek Magazine
Newsweek Bldg.
New York City

JJS:ja

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O'Keeffe

Reviews

cc: Miss Newmeyer

Miss D. Miller

June 20, 1946

Dear Miss Loveman,

I have wanted to write you ever since your review of the Georgia O'Keeffe show to say how much I enjoyed your interest in it and your feeling for her work. It was extremely gratifying to read a piece written with such sympathetic insight.

I was sorry however that your printer chopped a bit off the reproduction of the O'Keeffe Pelvis with the Distance. But I am sure you were equally distressed and unable to effect anything in the quarter.

With all kind personal regards,

Sincerely yours,

Miss Hilda Loveman
Newsweek Magazine
Newsweek Bldg.
New York City

JJS:ja

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O.K.

Reviews

cc: Miss Newmeyer

June 20, 1946

Dear Mr. Eliot,

I am very late in writing you with reference to the fine spread of O'Keeffes in Time at the opening of the O'Keeffe show and also in saying how much I appreciated the piece you wrote in connection with the exhibition.

I was very happy to see how good a full page of O'Keeffes looked even in black and white. I was afraid they would lose so much without color.

Let me thank you again for your interest.

And with all best personal regards,

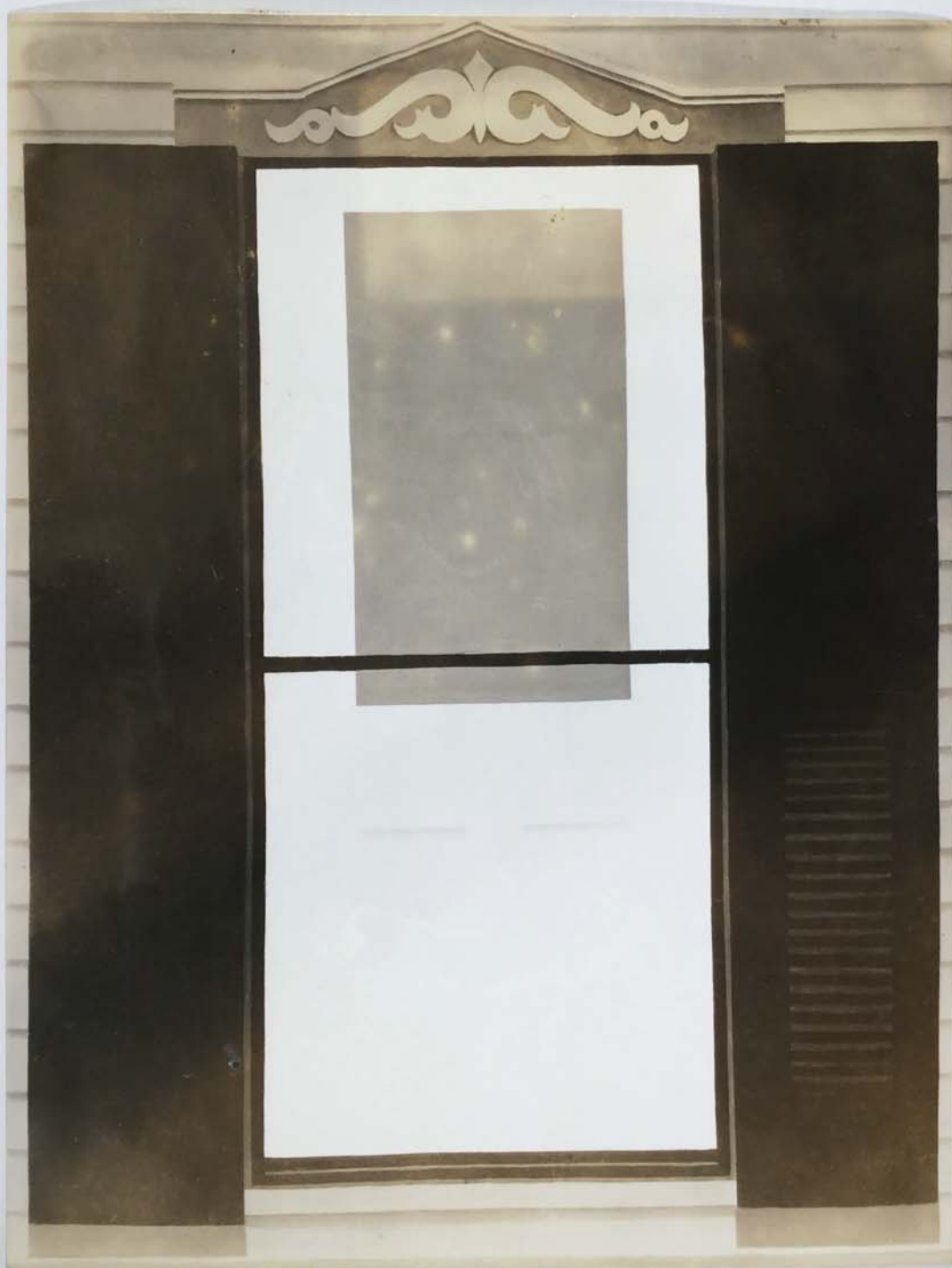
Sincerely,

Mr. Alexander Eliot
Time Magazine
9 Rockefeller Plaza
New York 20, N.Y.

JJS:ja

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LAKE GEORGE WINDOW, oil, 1927
by Georgia O'Keeffe

Collection Museum of Modern Art.
Bequest of Richard D. Bixey.

GEORGIA O'KEEFFE
May 15, 1946 - Aug. 25, 1946

The Museum of Modern Art
11 West 53rd St., New York

Bush
5271
1-1
100h
32m

S 6076

Photographed for The Museum of Modern Art
by Soichi Sunami. If reproduced, credit
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THE MUSEUM OF MODERN ART
11 WEST 53 STREET
NEW YORK CITY

TO Hahn Bros.
231 East 55th Street
New York 22, N.Y.

DATE May 17, 1946
PLEASE PUT ORDER NUMBER ON INVOICE

No 20207

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

		UNIT PRICE	TOTAL
For collecting 21 packages containing oil paintings and watercolors from the Museum and delivering them to An American Place 509 Madison Avenue			
Paintings by O'Keeffe - wrapped and to be handled with great care			
ORDERED BY	D.H. Dudley, Registrar		
AUTHORIZED BY			
FOR	Returns from O'Keeffe exhibition - paintings not exhibited		
Total		27999	

O'Keeffe
Hahn
319

Office
Hahn
319
R ON INVOICE

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET
NEW YORK CITY

O'Keeffe

Hahn

#319

TO *Hahn Bros.*

Date *May 1, 1946*

PLEASE PUT ORDER NUMBER ON INVOICE

231 East 55th Street

New York 22, N.Y.

Nº 27999

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

For collecting about 40 paintings by Georgia
O'Keeffe from An American Place, 509 Madison Avenue
on Wednesday morning (after 10 A.M.) and bringing
them to the Museum. Please have men wear white
gloves and handle paintings with extreme care.

Confirmation of our letter to you of April 26th.

Ordered by.....

D.M. Dudley, Registrar

Authorized by.....

For.....

Unit Price

Total

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O'Keeffe *Ulrich*

THE MUSEUM OF MODERN ART

Date June 7, 1946

To: Miss Ulrich

Re: O'Keeffe

From: Mr. Sweeney

Dear Miss Ulrich,

For your records, Miss O'Keeffe advises me that one painting was sold from the exhibition at the price of \$2,200. I believe the Museum is entitled to 10% of this figure?

*yes I will go up to see
the car for the car, do
we will purchase and send
90% to her*



*See O'Keeffe
File.*

In view of the fact that she paid for framing costs of all pictures exhibited, do you think it might be possible to stretch a point in this case?

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Ulrich

THE MUSEUM OF MODERN ART

Date June 7, 1946

To: Miss Ulrich

Re: O'Keeffe

From: *Mr. Sweeney*

Jo
Dear Miss Ulrich,

For your records, Miss O'Keeffe advises me that one painting was sold from the exhibition at the price of \$2,200. I believe the Museum is entitled to 10% of this figure?

*yes! Is she going to send
us a ck for \$220 - or, do
we bill purchasers and remit
90% to her. I m*

*See O'Keeffe
File. -*

In view of the fact that she paid for framing costs of all pictures exhibited, do you think it might be possible to stretch a point in this case?

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

Date June 11, 1946

To: Mr. Wheeler

cc: Miss Ulrich

Re: O'Keeffe Exhibition

From: Mr. Sweeney

Dear Monroe,

Miss O'Keeffe as you probably heard sold a picture from the current exhibition for \$2,200. Therefore the Museum is entitled to a commission of 10%.

In view of this she felt that possibly we could afford to pay for the cleaning of the pictures in the exhibit which she originally had planned to pay for. Miss O'Keeffe pointed out that the Keck's bills amount to just \$5.00 more than the commission that we derive from the sale of the painting.

She said however that if the Museum did not care to pay these bills she would do so.

In view of the fact that she paid for framing costs of all pictures exhibited, do you think it might be possible to stretch a point in this case?