

## **CONDITIONS OF USE FOR THIS PDF**

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 They may not be published in print, posted on the internet, or exhibited.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

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

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

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

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

### **NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS**

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

(9)

**CLERK  
HADZI  
KABAK**

**NEW TALENT EXHIBITION**

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK

IN THE PENTHOUSE

MAY 1—JUNE 10, 1956

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

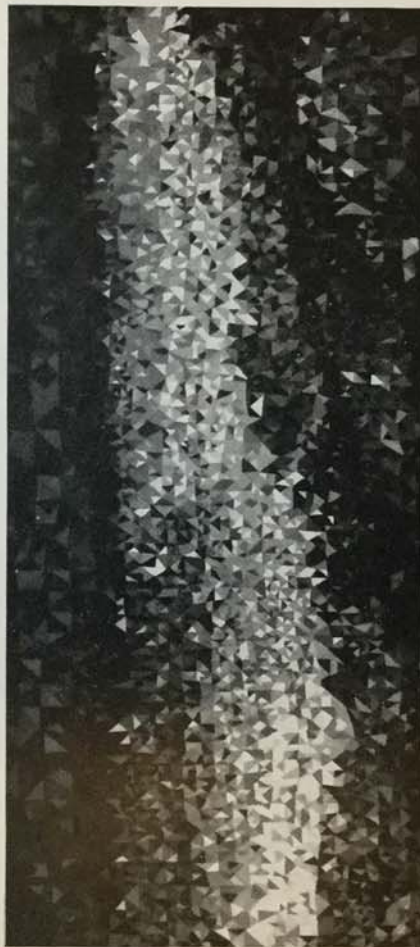
*This is the ninth of the Museum's series of New Talent Exhibitions in the Penthouse. It includes works by two painters and a sculptor.*

*In the past the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which in the opinion of the Department of Painting and Sculpture, merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Neither does it imply an age limit.*

*All works of art in the exhibition are for sale, and for the duration of the exhibition the Museum has arranged that they shall be available for purchase to its members only. However, the Museum takes no commission on these sales. It is hoped that many of the works will find a place in members' homes.*

*In order that all who wish may see it, the exhibition will be open to the public on Mondays, Tuesdays and Wednesdays from 3:00 to 6:00 P.M., starting May 7th, until the close of the show. Visitors are reminded that they are invited to become Museum members at any time.*

ANDREW CARNDUFF RITCHIE, *Director*  
Department of Painting and Sculpture



KABA K *Narrows at Night*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

**HADZI**

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the academic Polytechnion in Athens and traveled in Greece, Turkey and Egypt. In 1952 he went to Rome, where he took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G. I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest and there he worked as assistant to Waldemar Raemisch on a sculpture commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

- 7 ROMAN CAT. 1954  
Bronze (1 of 6), 8½" long \$100
- 8 ELEPHANT. 1954  
Bronze (4 of 4), 13" long \$185
- 9 BIRD WOMAN. 1954-55  
Bronze (unique), 10" high \$350
- 10 CENTAURS: STUDY FOR FOUNTAIN. 1954-56  
Bronze (unique), 20" high \$1000
- 11 CENTAUR AND LAPITH. 1955-56  
Bronze (1 of 3), 39" long \$1500
- 12 CENTAUR AND LAPITH. 1955-56  
Bronze, silver-plated (1 of 4), 11" long \$200
- 13 CENTAUR WITH PIPES. 1956  
Bronze (1 of 4), 14" high \$300
- 14 BIRD WOMAN. 1956  
Bronze (unique), 29" high \$1000

*All works lent by the artist*

**KABAK**

Robert Kabak was born in New York City in 1930 and was educated in the public schools. He went to the High School of Music and Art and also attended classes at the People's Art Center of the Museum of Modern Art. He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system. His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held while a student. Among them were messenger, hospital ward clerk, salesman and antiquer for a decorating firm, in places ranging from Coney Island to Morningside Heights. Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954 and 1955 and at the Kipnis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

- 15 OCTOBER. 1952  
Watercolor and gouache on board,  
4½ x 6" \$80
- 16 RIVER AT NIGHT. 1952  
Watercolor and gouache on board,  
6½ x 9½" \$100
- 17 TRIPTYCH. 1955  
Gouache on board, 6¾ x 21¾" \$150
- 18 NIGHT. 1955  
Gouache on board, 14 x 22" \$175
- 19 NARROWS AT NIGHT. 1955  
Casein on composition board, 27 x 60" \$800
- 20 EAST RIVER. 1955-56  
Casein on composition board, 12 x 36" \$275
- 21 NEPONSIT. 1955-56  
Casein on composition board, 24 x 72" \$800
- 22 FIRES. 1956  
Casein on composition board, 12 x 36" \$350

*All works lent by the artist*

**CLERK**

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928. He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been working in Paris and Florence. He has had one-man shows of his paintings at the Numero Gallery in Florence and at the Galleria d'Arte Totti in Milan, both in 1955. He has been in group shows in Paris, Florence and at the Margaret Brown Gallery in Boston. A large ceramic panel of his was included in the International Open Air Sculpture Exhibition, La Cava, in Florence in the Autumn of 1955. In 1956 he had a one-man exhibition at the Cittadella Gallery in Ascona, Switzerland, and at the Beno Gallery in Zurich. He makes occasional visits to Canada and the United States, but is now living in Florence.

- 1 PAINTING No. III. December 1954  
Oil on canvas, 32 x 40" \$340
- 2 PAINTING No. I. February 1955  
Oil on canvas, 29 x 36" \$240
- 3 PAINTING No. V. May 1955  
Oil on canvas, 33 x 51" \$420
- 4 PAINTING No. II. June 1955  
Oil on canvas, 31 x 38" \$280
- 5 PAINTING No. IV. July 1955  
Oil on canvas, 33 x 51" \$420
- 6 PAINTING No. VI. August 1955  
Oil on canvas, 47 x 59" \$480

*All works lent by the artist*



CLERK *Painting No. IV*



HADZI *Bird Woman. 1954-55*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

**CLERK  
HADZI  
KABAK**

**NEW TALENT EXHIBITION**

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK

IN THE PENTHOUSE

MAY 1—JUNE 10, 1956

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

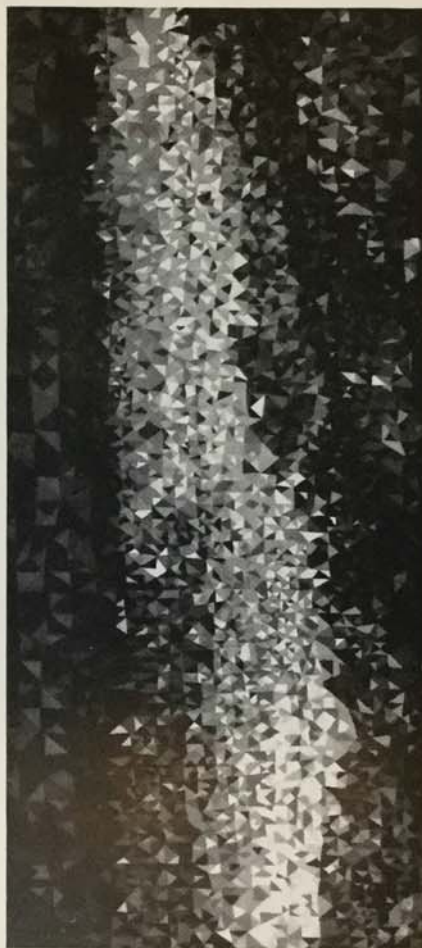
*This is the ninth of the Museum's series of New Talent Exhibitions in the Penthouse. It includes works by two painters and a sculptor.*

*In the past the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which in the opinion of the Department of Painting and Sculpture, merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Neither does it imply an age limit.*

*All works of art in the exhibition are for sale, and for the duration of the exhibition the Museum has arranged that they shall be available for purchase to its members only. However, the Museum takes no commission on these sales. It is hoped that many of the works will find a place in members' homes.*

*In order that all who wish may see it, the exhibition will be open to the public on Mondays, Tuesdays and Wednesdays from 3:00 to 6:00 P.M., starting May 7th, until the close of the show. Visitors are reminded that they are invited to become Museum members at any time.*

ANDREW CARNDUFF RITCHIE, Director  
Department of Painting and Sculpture



KABAK  
*Narrows at Night*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

**CLERK**

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928. He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been working in Paris and Florence. He has had one-man shows of his paintings at the Numero Gallery in Florence and at the Galleria d'Arte Totti in Milan, both in 1955. He has been in group shows in Paris, Florence and at the Margaret Brown Gallery in Boston. A large ceramic panel of his was included in the International Open Air Sculpture Exhibition, La Cava, in Florence in the Autumn of 1955. In 1956 he had a one-man exhibition at the Cittadella Gallery in Ascona, Switzerland, and at the Beno Gallery in Zurich. He makes occasional visits to Canada and the United States, but is now living in Florence.

- 1 PAINTING No. III. December 1954  
Oil on canvas, 32 x 40" \$340
- 2 PAINTING No. I. February 1955  
Oil on canvas, 29 x 36" \$240
- 3 PAINTING No. V. May 1955  
Oil on canvas, 38 x 51" \$420
- 4 PAINTING No. II. June 1955  
Oil on canvas, 31 x 38" \$280
- 5 PAINTING No. IV. July 1955  
Oil on canvas, 38 x 51" \$420
- 6 PAINTING No. VI. August 1955  
Oil on canvas, 47 x 59" \$480

*All works lent by the artist*

**HADZI**

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the academic Polytechnion in Athens and traveled in Greece, Turkey and Egypt. In 1952 he went to Rome, where he took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G. I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest and there he worked as assistant to Waldemar Raemisch on a sculpture commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

- 7 ROMAN CAT. 1954  
Bronze (1 of 6), 8½" long \$100
- 8 ELEPHANT. 1954  
Bronze (4 of 4), 13" long \$185
- 9 BIRD WOMAN. 1954-55  
Bronze (unique), 10" high \$350
- 10 CENTAURS: STUDY FOR FOUNTAIN. 1954-56  
Bronze (unique), 20" high \$1000
- 11 CENTAUR AND LAPITH. 1955-56  
Bronze (1 of 3), 39" long \$1500
- 12 CENTAUR AND LAPITH. 1955-56  
Bronze, silver-plated (1 of 4), 11" long \$200
- 13 CENTAUR WITH PIPES. 1956  
Bronze (1 of 4), 14" high \$300
- 14 BIRD WOMAN. 1956  
Bronze (unique), 29" high \$1000

*All works lent by the artist*

**KABAK**

Robert Kabak was born in New York City in 1930 and was educated in the public schools. He went to the High School of Music and Art and also attended classes at the People's Art Center of the Museum of Modern Art. He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system. His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held while a student. Among them were messenger, hospital ward clerk, salesman and antiquer for a decorating firm, in places ranging from Coney Island to Morningside Heights. Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954 and 1955 and at the Kipnis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

- 15 OCTOBER. 1952  
Watercolor and gouache on board,  
4½ x 6" \$80
- 16 RIVER AT NIGHT. 1952  
Watercolor and gouache on board,  
6½ x 9½" \$100
- 17 TRIPTYCH. 1955  
Gouache on board, 6¾ x 21¾" \$150
- 18 NIGHT. 1955  
Gouache on board, 14 x 22" \$175
- 19 NARROWS AT NIGHT. 1955  
Casein on composition board, 27 x 60" \$800
- 20 EAST RIVER. 1955-56  
Casein on composition board, 12 x 36" \$275
- 21 NEPONSIT. 1955-56  
Casein on composition board, 24 x 72" \$800
- 22 FIRES. 1956  
Casein on composition board, 12 x 36" \$350

*All works lent by the artist*



CLERK *Painting No. IV*



HADZI *Bird Woman, 1954-55*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1956

Dear Nelson:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave work if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephen C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Nelson A. Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1966

Dear Nelson:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave work if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephan C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,  
Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Nelson A. Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

*New Talent IX*

cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1956  
April 10, 1956

Dear Menchetti:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave word if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephen C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mrs. John D. Rockefeller III  
1 Beekman Place  
New York 22, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1956

April 10, 1956

Dear Bill:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave word if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephen C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. William A. M. Burden  
630 Fifth Avenue  
Room New York 20, N.Y.  
30 Rockefeller Plaza  
New York 20, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1956  
April 10, 1956

Dear David:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave word if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephen C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,  
Very sincerely yours,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Stephen C. Clark  
143 Broadway  
Mr. David Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

April 24, 1956  
cc: Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley

April 10, 1956

Dear Mr. Clark:

The ninth New Talent Exhibition in the Penthouse will open May 1st. It includes work by two painters and a sculptor. I enclose a catalog.

I am arranging to have all the work in my office, starting Monday, April 23rd, so you can come to see it at your convenience during the week before the show. I shall very much look forward to seeing you, but if by chance you come at a time when I am not in my office there will always be someone from the department during regular curatorial hours with whom you can leave word if you are interested in buying any of the works. The order of priority among the sponsors for the ninth show is as follows:

1. Mr. David Rockefeller
2. Mr. William A. M. Burden
3. Mrs. John D. Rockefeller III
4. Mr. Nelson A. Rockefeller
5. Mr. Stephen C. Clark

I think it is a good show and hope you will find the time to drop in.

With all best wishes and many thanks for your assistance,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Stephen C. Clark  
149 Broadway  
New York 6, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

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

ORDER NO. \_\_\_\_\_ DATE \_\_\_\_\_

April 24, 1956

Alice Bacon  
New Talent show IX  
Box 28, S-1

Painting and Sculpture  
PURCHASE ORDER NO 8724

PLEASE FOR ORDER NUMBER OR OFFICE  
INVOICE NUMBER CHECK NUMBER SHOULD BE MAILED  
DIRECTLY TO ARTS, TREASURER'S OFFICE.

DESCRIPTION	UNIT PRICE	TOTAL
Printing NEW TALENT folders; 22 sealed, 2000 folded <i>22,000</i>		2000.00
<i>2,470</i>		
<i>24,470</i>		
1 negative photostat		
April 30		
ORDERED BY _____		
AUTHORIZED BY _____ attached sheet of labels		1 negative stat

FOR \_\_\_\_\_

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

ORDER NO. \_\_\_\_\_

PLEASE PRINT NAME AND ADDRESS OF THE PERSONS TO WHOM THE ORDER IS TO BE SENT. THE ORDER IS VALID ONLY IF THE SIGNATURE OF THE ORDERING OFFICER IS IN THE SPACE PROVIDED. THE ORDERING OFFICER'S SIGNATURE MUST BE IN INK AND MUST BE WRITTEN IN FULL. THE ORDERING OFFICER'S SIGNATURE MUST BE WRITTEN IN FULL. THE ORDERING OFFICER'S SIGNATURE MUST BE WRITTEN IN FULL.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 NY.

ORDER NO. 1077

DATE April 24, 1956

To Alice Bacon

Painting and Sculpture

New Talent show IX  
125 York St., N.Y.

PURCHASE ORDER NO 8724

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE NUMBER ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ARTS, TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Printing NEW TALENT folders; 25 sealed, 2000 folded		\$600.00
		21,000
		2,000
		24,000
		1 negative photostat
		April 30
ORDERED BY _____		
AUTHORIZED BY _____ attached sheet of labels		1 negative stat

FOR \_\_\_\_\_

The Museum of Modern Art is not responsible for the accuracy of the information contained in this order. It is the responsibility of the purchaser to verify the accuracy of the information contained in this order before placing the order.

The Museum of Modern Art is not responsible for the accuracy of the information contained in this order. It is the responsibility of the purchaser to verify the accuracy of the information contained in this order before placing the order.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

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

to Manhattan Art Press

DATE April 10, 1956

228 East 45th Street

**PURCHASE ORDER N° 8724**

New York 18, N.Y.

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Printing NEW TALENT folders: 22 sealed, 2000 folded for printing 2,000 <u>22,000</u> NEW TALENT folders <u>2,500</u> <u>24,500</u>		\$660.00
ORDERED BY _____		
AUTHORIZED BY _____		

FOR NEW TALENT folders

The Museum will not reserve items in the exhibition. With such a short show it is not fair to the artist to hold up possible sales.

INFORMATION TO BE SENT TO THE PAINTING AND SCULPTURE DEPARTMENT

Please call the Painting and Sculpture Department at once (348 or 349) when a member asks to buy something. People sometimes telephone the office about purchases so this is the only way to be sure something hasn't get sold twice. The Painting and Sculpture office will inform you whenever purchases are made from there. Purchases should be marked as a list kept at the Front Desk, on a list kept in the Painting and Sculpture Department, and should be stored in the exhibition. The Painting and Sculpture Department will take care of putting up the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

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

TO Manhattan Art Press  
228 East 45th Street  
New York 18, N.Y.

DATE April 30, 1956

**PURCHASE ORDER N° 8741**

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
For printing 2,500 additional NEW TALENT folders		\$120.00
ORDERED BY _____		
AUTHORIZED BY _____		

FOR NEW TALENT folders

The Museum will not reserve items in the exhibition. With such a short show it is not fair to the artist to hold up possible sales.

INFORMATION TO BE SENT TO THE PAINTING AND SCULPTURE DEPARTMENT

Please call the Painting and Sculpture Department at once (442 or 443) when a member asks to buy something. People sometimes telephone the office about purchases so this is the only way to be sure something doesn't get sold twice. The Painting and Sculpture office will inform you whenever purchases are made from there. Purchases should be worked as a list kept at the Front Desk, on a list kept in the Painting and Sculpture Department, and should be stored in the exhibition. The Painting and Sculpture Department will take care of putting up the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

**Date** April 25, 1956

**To:** Mr. Keppel

**Re:** New Talent show IX

**From:** Alice Bacon

Here are the suggested instructions for the Front Desk for handling of sales from the New Talent show. If they suit you would you pass them on.

to pay the 2% New York City sales tax. He should be warned that works of art usually have to be boxed when they are shipped and it may be cheaper to pay the tax and collect the work himself. Works of art purchased are to remain at the Museum until the close of the show. He doesn't have to pay it if he has us ship the work for him to an out-of-town address (show him the out tax message in the mimeographed sheet if he doesn't pay the sales tax).

## PACKING AND SHIPMENT

Packing and shipment are at the purchaser's own expense. He should be warned that works of art usually have to be boxed when they are shipped and it may be cheaper to pay the tax and collect the work himself. Works of art purchased are to remain at the Museum until the close of the show.

## CHECKS

Checks should be made payable to the artist and should include the sales tax if it applies. They should be sent to the Painting and Sculpture Department which will forward them.

## RESERVED

The Museum will not reserve items in the exhibition. With such a short show it is not fair to the artist to hold up possible sales.

## INFORMATION TO BE SENT TO THE PAINTING AND SCULPTURE DEPARTMENT

Please call the Painting and Sculpture Department at once (245 or 246) when a member asks to buy something. People sometimes telephone the office about purchases so this is the only way to be sure something hasn't get sold twice. The Painting and Sculpture office will inform you whenever purchases are made from there. Purchases should be marked on a list kept at the Front Desk, on a list kept in the Painting and Sculpture Department, and should be stored in the exhibition. The Painting and Sculpture Department will take care of putting up the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

NEW TALENT EXHIBITION IN THE PENTHOUSE IX - HANLING OF SALES

When it is here. If purchases are made in the evening after the staff members are gone or during the weekend, please star the works on the front of labels upstairs. Also, please leave a note in room 804.

MEMBERSHIP

Works in the New Talent Exhibition are reserved for sale to Museum members. Check with potential purchasers to be sure they are members.

NAME OF PURCHASER

GET NAME, ADDRESS AND TELEPHONE NUMBER OF PURCHASER a sculpture in the show should be referred directly to the artist, Mantra Baidi, 720 Sixth Avenue, New York, N.Y. 10011.

SALES TAX

Check with the mimeographed sheet to determine whether the member has to pay the 3% New York City sales tax. He has to pay it if he plans to collect the piece himself (or has an agent do this for him) at the end of the show or if he has us deliver it to him at a New York City address. He doesn't have to pay it if he has us ship the work for him to an out-of-town address (show him the use tax passage in the mimeographed sheet if he doesn't pay the sales tax).

PACKING AND SHIPMENT

Packing and shipment are at the purchaser's own expense. He should be warned that works of art usually have to be boxed when they are shipped and it may be cheaper to pay the tax and collect the work himself. Works of art purchased are to remain at the Museum until the close of the show.

CHECKS

Checks should be made payable to the artist and should include the sales tax if it applies. They should be sent to the Painting and Sculpture Department which will forward them.

RESERVES

The Museum will not reserve items in the exhibition. With such a short show it is not fair to the artist to hold up possible sales.

INFORMATION TO BE SENT TO THE PAINTING AND SCULPTURE DEPARTMENT

Please call the Painting and Sculpture Department at once (248 or 249) when a member asks to buy something. People sometimes telephone the office about purchases so this is the only way to be sure something doesn't get sold twice. The Painting and Sculpture office will inform you whenever purchases are made from there. Purchases should be marked on a list kept at the Front Desk, on a list kept in the Painting and Sculpture Department, and should be starred in the exhibition. The Painting and Sculpture Department will take care of putting up the

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

stars when it is here. If purchases are made in the evening after the staff members are gone or during the weekend, please star the works involved on the frames or labels upstairs. Also, please leave a note about the purchase in room 526.

### CASTS OF SCULPTURE

Any inquiries concerning additional casts of the sculpture in the show should be referred directly to the artist, Dimitri Hadzi, 759 Sixth Avenue WA 9-6938.

### ARTISTS

The artists will have courtesy cards for the duration of the show.

Any person bearing a note from one of the artists in the show requesting that that person be admitted should be given a pass to the the Penthouse.

The material can be stored on the 6th floor in the conference room during afternoon and evening.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

cc: Mr. Wilson Burdett

Date April 25, 1956

To: Mr. Bob Faeth

Re: New Talent show IX

From: Alice Bacon

---

This is just a note to confirm all the arrangements for the installation of the New Talent show. Mr. Ritchie would like Mike and Tom for the hanging Monday morning and Tuesday morning (April 30 and May 1) starting at 9:30.

The pedestals have been selected and should be painted off white, to match the 6th floor walls. One of the pedestals has to have 3 sculptures attached to the top, so the painter should see Mike about how this is to be managed before he paints it. Mike doesn't mind working with the pedestals after they have been painted if it is more convenient to paint them before next Monday afternoon.

The material can be stored on the 6th floor in the conference room Monday afternoon and evening.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

cc: Mr. Wilson Burdett

Date: April 25, 1966

To: Miss Dudley  
Mr. Bob Faeth

Re: New Talent show IX

From: Alice Bacon

The New Talent show hanging will start Monday morning at 9:30 so all the material should be on the sixth floor by that time. It can be stored Monday. This is just a note to confirm all the arrangements for the installation of the New Talent show. Mr. Ritchie would like Mike and Tom for the hanging Monday morning and Tuesday morning (April 30 and May 1) starting at 9:30.

The pedestals have been selected and should be painted off white, to match the 6th floor walls. One of the pedestals has to have 3 sculptures attached to the top, so the painter should see Mike about how this is to be manged before he paints it. Mike doesn't mind working with the pedestals after they have been painted if it is more convenient to paint them before next Monday afternoon.

The material can be stored on the 6th floor in the conference room Monday afternoon and evening.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

**Date:** April 28, 1956

cc: Mr. Wilson Burdett

**To:** Miss Dudley  
Miss Dorothy Miller

**From:** Alice Bacon

**Re:** New Talent show IX

The New Talent show hanging will start Monday morning at 9:30 so all the material should be on the sixth floor by that time. It can be stored Monday afternoon and evening in the 6th floor conference room. The show starting at 9:30 Monday morning, the collection material be taken from the Penthouse by that time.

Many thanks.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

**Date** April 25, 1956

**cc:** Mr. Wilson Burdett

**To:** Miss Dorothy Miller

**Re:** New Talent show IX

**From:** Alice Bacon

---

This is just a note to say that we are to do the hanging of the New Talent show starting at 9:30 Monday morning (April 30). So could the Collection material be taken from the Penthouse by that time?

Many thanks.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

3/51

INSTALLATION ESTIMATE SHEET

EXHIBITION: **NEW TALENT IX**      TODAY'S DATE: **April 9, 1956**  
 DIRECTOR: **Mr. Ritchie**      OPENING DATE:  
 BUDGET FOR  
 INSTALLATION: **May 1, 1956**

PRODUCTION MANAGER'S ESTIMATES	REMARKS	ADDITIONS, CHANGES
CARPENTRY: OVERTIME: P.O. # 11305	pedestals needed but will use those available  (possible vitrines)	
PAINTING: \$25 OVERTIME: P.O. # 11306	paint pedestals	
ELECTRICAL: \$10 OVERTIME: P.O.#11307		
INSTALLATION: 35 OVERTIME: P.O. # 11308		
MOUNTING AND FRAMING: \$20 OVERTIME: P.O. # 11309		
First Total \$90	Approval:	Date:
Additions:	Approval:	Date: Remarks:
DISMANTLING: P.O. #	Approval:	Date: Remarks:
MAINTENANCE: P.O. #	Approval:	Date: Remarks:
FINAL TOTAL:		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

NEWS CLIPPINGS

330 TOMPKINS AVE.  
STATEN ISLAND 4, N. Y.  
Tel. Gibraltar 7-6800

Cir. (D 526,215) (S 1,146,860)

This Clipping From  
NEW YORK, N. Y.  
TIMES

NOV 24 1956

## About Art and Artists

### Oscar Bluemner's Works Go on View— Bemelmans' Paintings Log His Travels

JUDGING from the memorial exhibition of his paintings at James Graham & Sons, 1014 Madison Avenue, Oscar Bluemner (1867-1938) seems to have been an unfairly neglected artist.

Roughly speaking, his style is a sort of romantic cubism, very suitable for the landscapes that he referred to, appropriately enough, as "emotional reconstructions."

They exude an energy and an optimism that was the hallmark of so much painting a generation ago, and color is bold, fresh and eye-catching.

Altogether a stirring and interesting exhibition, it is the pictorial legacy of an artist whose career was well established in his native Germany before he came to this country in 1913, exhibited work in the Armory Show and subsequently became a protégé of Alfred Stieglitz.

Recent paintings by Ludwig Bemelmans at the Hammer Gallery, 51 East Fifty-seventh Street, are a sort of good-natured but only fairly amusing pictorial log-book of travels about Europe. Esthetically, the pictures leave a good deal to ask, but they are bound to arouse pleasant souvenirs for the rich and carefree tourist who has made the rounds in France, Germany, Switzerland, Spain and Majorca, or has stopped off in Venice at what the catalogue of this show engagingly calls the "Gritty Palace Hotel."

To itemize all the shapes and patterns on any one of Pierre Clerk's nonobjective paintings at the New Gallery, 601 Madison Avenue, would take far more than the space warrants. Clerk is a Canadian painter, now living in Florence, Italy, who made his debut this year in one of the Museum of Modern Art's "New Talent" shows. The pictures closely resemble crazy quilts designed by someone

with an imperfect memory of Matisse. They are brash and bright.

Considerable visual pleasure will be given by Sophy Regensburg's demure caseins and collages at the Martha Jackson Gallery, 32 East Sixty-ninth Street. She paints exactly what she sees, mostly elaborate still-lives, with an air of deceptive simplicity. A second look at these amiable works will disclose a good deal of cunning and taste on the artist's part, not only in the delicately assorted colors but also in the subtleties of the compositions themselves. The very lack of pretentiousness in this attractive work only adds to its appeal.

Lily Harmon's landscape oils at Associated American Artists, 712 Fifth Avenue, make a soft and muffled impression, as of the outdoor world half-seen in a fog that occasionally lifts. Hers is an art of understatement, romantic in its point of view and relying for its chief effectiveness on hushed color. She hardly ever states visual facts directly but she is a good pictorial hinter with her tangles of line and atmosphere.

Selection from the Capehart Collection, composed of paintings by contemporary artists that interpret symphonies and operas on canvas, are being shown at Carnegie Hall. The musical taste represented here, moving as it does from Chopin's "Raindrop" prelude to Handel's "Messiah," is a catholic one and it is entertaining to see how artists have tackled the difficult problem of interpreting one art in the terms of another. Among the artists taking up this challenge are Dall, Tchelitchev, Hobson Pittman, Franklin Watkins, Julian Levi, Peter Hurd, Fred Nagler, William Palmer and Horace Pippin. S. P.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

cc Mr. Ritchie  
Wilson Burdett  
Bob Faeth

Date June 6, 1956

To: Bill Farnie and Lee Toledo

Re: New Talent IX

From: Dorothy Dudley

Dear Bill and Lee:

Will you please dismantle the New Talent show on Monday morning,  
June 11th at 9:00 AM.

APRIL - MAY 1

*Miss Bacon*

Description
Envelopes for "Visits to Private Collections"
Contributing Members
"Reporter Magazine" exchange mailing
Non-residents (3 enclosures)
Announcement for "Family Service" Exhib. -
Contributing members
Labels for "Ornamental Arts of India" Non-
Residents (8 mos.) and Contributing members
Labels for "History of Post-Impressionism"
Non-residents (May drawers)
Labels for "12 Americans" - Residents (May
drawers)
C/E Announcement
"New Talent IX" announcement - total
membership
Bulletin envelopes for "Kennan Speech"
(Contributing Members)
Bulletin envelopes for "New Acquisitions"
bulletin, Kennan speech, & annual report
Membership billing
"12 Americans" invitation - total membership
June - July - August "Calendar of Events" -
total membership
Membership billing
Bulletin envelopes for "Recent Drawings -
U.S.A" bulletins - total membership

Note: Publicity releases which are tentatively set

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

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

APRIL - MAY 1956 MAILING & ADDRESSING SCHEDULE

Description	Number	Addressing		Mailing		Date Complete
		Start	Complete	Start Collating	Mailing Date	
Envelopes for "Visits to Private Collections" Contributing Members	1,200	3/30	4/2			
"Reporter Magazine" exchange mailing Non-residents (3 enclosures)	15,000	Outside		3/30	4/6	
Announcement for "Family Service" Exhib. - Contributing members	1,200	4/4	4/4	4/4	4/5	
Labels for "Ornamental Arts of India" Non- Residents (8 mos.) and Contributing members	8,000	4/5	4/6	4/16	4/27	Outside Mailing
Labels for "History of Post-Impressionism" Non-residents (May drawers)		4/9	4/9			
Labels for "12 Americans" - Residents (May drawers)		4/9	4/9			
C/E Announcement	2,500	4/10	4/10	4/10	4/10	
"New Talent IX" announcement - total membership	22,000	4/11	4/20	4/12	4/24	
Bulletin envelopes for "Kennan Speech" (Contributing Members)	1,200	4/23	4/23	4/24	4/25	
Bulletin envelopes for "New Acquisitions" bulletin, Kennan speech, & annual report	22,000	4/24	5/4			
Membership billing		4/27	4/27			
"12 Americans" invitation - total membership	22,000	5/7	5/14	5/7	5/16	
June - July - August "Calendar of Events" - total membership	22,000	5/15	5/23	5/17	5/29	
Membership billing		5/28	5/28			
Bulletin envelopes for "Recent Drawings - U.S.A." bulletins - total membership	22,000	5/30	6/12			

Note: Publicity releases which are tentatively set by the Publicity Dept. do not appear on this schedule.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

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

TO Hahn Brothers  
231 East 55 Street  
New York 22

DATE 28 Mar 56

**PURCHASE ORDER N<sup>o</sup> 6391**

PLEASE PUT ORDER NUMBER ON INVOICE  
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED  
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
<p>Hahn Brothers</p> <p>For collecting 8 paintings from Mr. Robert Kabak, 74 Suffolk Street, New York City on Thursday, March 29th and delivering to museum.</p> <p>Confirming our telephone conversation today, will you please collect the following sculptures from Mr. Richard Kadai, 759 Sixth Avenue, next Wednesday afternoon and deliver to the museum:</p> <p>Kadai: Bird Woman, bronze (25" high)          , bronze (20"          , bronze &amp; lacith, bronze, silver plated (11" long)          , bronze, (19" long)          , bronze, (11" high)          , bronze, (15" long)          , bronze (8 1/2" long)          , Study for Fountain, bronze (20" high)</p> <p>ORDERED BY <u>Dorothy H. Dudley, Registrar</u></p> <p>AUTHORIZED BY <u>[Signature]</u></p>		\$ 12.30

Our purchase order number 6391 will be sent to you under separate cover, and our pickup order is enclosed.

FOR New Talent IX Exhibition

Please return white tissue with charges

Very sincerely yours, MPS ✓

Dorothy H. Dudley  
Registrar

encl.  
mg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

Date: April 17, 1956

cc: Alice Bacon

To: Mrs. Dudley

Re: New Talent show IX

From: Alice Bacon

April 11, 1956

Hahn Brothers

231 East 55th Street  
New York City 22

Attention: Mrs. Field

Dear Mrs. Field:

Confirming our telephone conversation today, will you please collect the following sculptures from Mr. Dimitri Hadzi, 759 Sixth Avenue, next Wednesday afternoon and deliver to the museum:

- Hadzi: Bird Woman, bronze (29" high)
- " : " " , bronze (10" " )
- " : Centaur & Lapith, bronze, silver plated (11" long)
- " : " " " , bronze, (39" long)
- " : " with Pipes, bronze, (14" high)
- " : Elephant, bronze, (13" long)
- " : Roman Cat, bronze (8 1/2" long)
- " : Study for Fountain, bronze (20" high)

Our purchase order number 6407 will be sent to you under separate cover, and our pickup order is enclosed.

Very sincerely yours,

Dorothy H. Dudley  
Registrar

encl.  
mg

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Date April 17, 1956

cc: Alice Bacon

**To:** Miss Dudley  
**From:** Alice Bacon

**Re:** New Talent show IX  
20 March 1956

Main Brothers  
 231 East 57th Street

This is a note to ask that all the 22 works for the ninth New Talent show be brought up to Mr. Ritchie's office late Friday afternoon or early Monday morning (April 20 or 23). They have to be there ready to be seen by any of the sponsors who may want to come during that week.

The show is to be arranged on Monday morning April 30, dismantled and arranged again Tuesday morning, May 1. So could the work be brought up to the sixth floor at 9:00 on those two days. We are going to try to get the pedestal situation straightened out on Wednesday April 25.

- 56.569 \* : River at Night, watercolor & gouache on board
- 56.570 \* : Tristram, gouache on board
- 56.571 \* : Night, gouache on board
- 56.572 \* : Harrows at Night, casein on gesso on masonite
- 56.573 \* : East River, casein on gesso on masonite
- 56.574 \* : Deposit, casein on gesso on masonite
- 56.575 \* : Fires, casein on gesso on masonite

Our purchase order number 6591 covering this delivery will be sent to you shortly.

Very sincerely yours,

Dorothy E. Dudley  
 Registrar

DD:mg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Alice Bacon ✓

28 March 1956

Hahn Brothers  
231 East 55th Street  
New York 22

Dear Sirs:

Confirming our telephone conversation today, will you please collect the following from Mr. Robert Kabak, 74 Suffolk Street, New York City, after 4:15 PM on Thursday, March 29th, for delivery to the museum:

56.568 Kabak: October, watercolor & gouache on board  
56.569 " : River at Night, watercolor & gouache on board  
56.570 " : Triptych, gouache on board  
56.571 " : Night, gouache on board  
56.572 " : Narrows at Night, casein on gesso on masonite  
56.573 " : East River, casein on gesso on masonite  
56.574 " : Neponsit, casein on gesso on masonite  
56.575 " : Fires, casein on gesso on masonite

Our purchase order number 6391 covering this delivery will be sent to you shortly.

Very sincerely yours,

Dorothy H. Dudley  
Registrar

DHD:mg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

*New Talent*

*Clerk*

New York, Sept 28th.1960.

*Quantity: 24,000*

Mr. Peter Selz,  
Director Painting and Sculpture,  
Museum of Modern Art,  
New York.

Dear Mr. Selz;

*New Talent Exhibition* I was fortunate to have been included in a NEW TALENT EXHIBITION at the museum when Mr. Andrew Carnduff Ritchie was there. (Cat. included). The Museum bought one of the paintings from the exhibition for their Permanent Collection.

*May 1 - June 10, 1958*

I have been working in New York for the last two years, and have a group of pictures together. I have made color slides of the pictures, and wonder whether you might grant me a few moments from your very busy schedule in order to show them to you.

My telephone Number is OR 3 7734  
and the address : 95 Ave. B , N.Y.C. 9, N.Y.

Thanking you for your very kind  
attention, I remain

Sincerely,

*Pierre Clerk*

Pierre Clerk.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

1

Quantity: 24,000

CLERK

HADZI

KABAK

New Talent Exhibition

The Museum of Modern Art

11 West 53 Street New York

in the Penthouse

May 1 - June 10, 1956

MAN  
ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

This is the ninth of the Museum's series of New Talent Exhibitions in the Penthouse. It includes works by two painters and a sculptor.

In the past the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which in the opinion of the Department of Painting and Sculpture, merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Neither does it imply an age limit.

<sup>All</sup> Most of the works of art in the exhibition are for sale, and for the duration of the exhibition the Museum has arranged that they shall be available for purchase to its members only. However, the Museum takes no commission on these sales. It is hoped that many of the works will find a place in members' homes.

In order that all who wish may see it, the exhibition will be open to the public on Mondays, Tuesdays and Wednesdays from 3:00 to 6:00 P.M., starting May 7th, until the close of the show. Visitors are reminded that they are invited to become Museum members at any time.

Andrew Carnduff Ritchie, Director  
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928. He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been working in Paris and Florence. He has had one-man shows of his paintings at the "Numero" Gallery in Florence and at the Galleria d'Arte Totti in Milan, both in 1955. He has been in group shows in Paris, Florence and at the Margaret Brown Gallery in Boston. A large ceramic panel of his was included in the International Open Air Sculpture Exhibition, "La Cava", in Florence in the Autumn of 1955. In 1956 he had a one-man exhibition at the "Cittadella" Gallery in Ascona, Switzerland, and at the "Beno" Gallery in Zurich. He makes occasional visits to Canada and the United States, but is now living in Florence.

16 lines  
77  
76  
77  
76  
77  
77  
77  
77  
76  
76  
75

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

4

Pierre Clerk

- 7 Painting No. III. December 1954  
Oil on canvas, 32 x 40" \$340
- 2 Painting No. I. February 1955  
Oil on canvas, 29 x 36" \$240
- 3 Painting No. V. May 1955  
Oil on canvas, 38 x 51" \$420
- 4 Painting No. II. June 1955  
Oil on canvas, 31 x 38" \$280
- 5 Painting No. IV. July 1955  
Oil on canvas, 38 x 51" \$420
- 6 Painting No. VI. August 1955  
Oil on canvas, 47 x 59" \$480

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Pierre Clerk

- 7 Painting No. III. December 1954  
Oil on canvas, 32 x 40" \$340
- 2 Painting No. I. February 1955  
Oil on canvas, 29 x 36" \$240
- 3 Painting No. V. May 1955  
Oil on canvas, 38 x 51" \$420
- 4 Painting No. II. June 1955  
Oil on canvas, 31 x 38" \$280
- 5 Painting No. IV. July 1955  
Oil on canvas, 38 x 51" \$420
- 6 Painting No. VI. August 1955  
Oil on canvas, 47 x 59" \$480

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

5

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the academic Polytechnion in Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome, where he took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest and there he worked as assistant to Waldemar Reemisch on a <sup>sculpture</sup> ~~sculptural~~ commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi

- 1 Roman Cat. 1954  
Bronze (1 of 6), 8 $\frac{1}{2}$ " long \$100
- 2 Elephant. 1954  
Bronze (4 of 4), 13" long \$185
- 3 Bird Woman. 1954-55  
Bronze (unique), 10" high \$350
- 4 Centaurs: Study for Fountain. 1954-56  
Bronze(unique), 20" high \$1000
- 5 Centaur and Lapith. 1955-56  
Bronze (1 of 3), 39" long \$1500
- 6 Centaur and Lapith. 1955-56  
Bronze, silver-plated (1 of 4), 11" long \$200
- 7 Centaur with Pipes. 1956  
Bronze (1 of 4), 14" high \$300
- 8 Bird Women. 1956  
Bronze (unique), 29" high \$1000

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930 and was educated in the public schools. He went to the High School of Music and Art and also attended classes at the ~~Museum's~~ People's Art Center <sup>of the Museum of Modern Art.</sup> He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system. His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held while a student. Among them were messenger, hospital ward clerk, salesman and antiquer for a decorating firm, in places ranging from Coney Island to Morningside Heights. Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954 and 1955 and at the Kipnis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak

- 1 October. 1952  
Watercolor and gouache on board, 4 1/8 x 6" \$80
- 2 River at Night. 1952  
Watercolor and gouache on board, 6 1/2 x 9 1/2" \$100
- 3 Triptych. 1955  
Gouache on board, 6 3/4 x 21 3/4" \$150
- 4 Night. 1955  
Gouache on board, 14 x 22" \$175
- 5 Narrows at Night. 1955  
composition board,  
Casein on ~~gouache on board~~ 27 x 60" \$800
- 6 East River. 1955-56  
composition board,  
Casein on ~~gouache on board~~ 12 x 36" \$275
- 7 Neponsit. 1955-56  
composition board,  
Casein on ~~gouache on board~~ 24 x 72" \$800
- 8 Fires. 1956  
composition board,  
Casein on ~~gouache on board~~ 12 x 36" \$350

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

This is the ninth of the Museum's series of New Talent Exhibitions in the Penthouse. It includes works by two painters and a sculptor.

In the past the Museum has sponsored many artists not widely known. This series of smaller, informal exhibitions, initiated in 1950, was planned as an additional means to show little-known work which in the opinion of the Department of Painting and Sculpture, merits the attention of the Museum's members and the New York public. By "new" the Museum means artists who have not received a major one-man showing in New York City. It does not exclude artists whose work is known in other parts of the country or who are known for work in different fields. Neither does it imply an age limit.

Most of the works of art in the exhibition are for sale, and for the duration of the exhibition the Museum has arranged that they shall be available for purchase to its members only. However, the Museum takes no commission on these sales. It is hoped that many of the works will find a place in members' homes.

In order that all who wish may see it, the exhibition will be open to the public on Mondays, Tuesdays and Wednesdays from 3:00 to 6:00 P.M., starting May 7th, until the close of the show. Visitors are reminded that they are invited to become Museum members at any time.

Andrew Carnduff Ritchie, Director  
Department of Painting and Sculpture

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1926. He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been working in Paris and Florence. He has had one-man shows of his paintings at the "Numero" Gallery in Florence and at the Galleria d'Arte Totti in Milan, both in 1955. He has been in group shows in Paris, Florence and at the Margaret Brown Gallery in Boston. A large ceramic panel of his was included in the International Open Air Sculpture Exhibition, "La Cava", in Florence in the Autumn of 1955. In 1966 he had a one-man exhibition at the "Clitsdelle" Gallery in Ascona, Switzerland, and at the "Beno" Gallery in Zurich. He makes occasional visits to Canada and the United States, but is now living in Florence.

Painting No. IV. July 1955

Oil on canvas, 38 x 51" 4420

Painting No. V. August 1955

Oil on canvas, 47 x 59" 4480

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Mehmet Madai was born of Greek parents in New York City in 1921. He studied Pierre Clerk

Painting No. III. December 1954. The Pacific Theater. He became interested

S-13,983 Oil on canvas, 32 x 40" \$340 + discharge he hitch-hiked across the country

visiting all the museums he could along the way. His art training started with

Painting No. I. February 1955

S-13,984 Oil on canvas, 29 x 36" \$240

at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship

Painting No. V. May 1955. He worked at the studios Polytechnic in

S-13,986 Oil on canvas, 33 x 51" \$420 Turkey and Egypt. In 1952 he went to Rome, where

he took courses in fresco-painting, jewelry and ceramics at the Museo Artistico

Painting No. II. June 1955

S-13,988 Oil on canvas, 31 x 38" \$280

in Rome under the G.I. Bill. In 1954 he was invited to use a studio at the

Painting No. IV. July 1955. He worked as an assistant in Waldemar

S-13,985 Oil on canvas, 38 x 51" \$420. He had a one-man show at the Scholander Gallery

in Rome in 1953 and has been in group shows in Florence, Genoa, Bergamo and

Painting No. VI. August 1955

S-13,987 Oil on canvas, 47 x 59" \$480

Rome. He has just returned to this country from Italy.

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the academic Polytechnion in Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome, where he took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest and there he worked as assistant to Waldemar Reemisch on a sculptural commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

Bronze, silver-plated (1 of 4), 12" long \$200

Contour with Pipes. 1950

Bronze (1 of 4), 15" high \$300

Bird Group. 1950

Bronze (unique), 25" high \$1000

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Limntri Hadzi

Roman Cat. 1954

Bronze (1 of 6), 8 $\frac{1}{2}$ " long \$100

Elephant. 1954

Bronze (3 of 4), 13" long \$185

Bird Women. 1954-55

Bronze (unique), 10" high \$350

Centeurs: Study for Fountain. 1954-56

Bronze(unique), 20" high \$1000

Centaur and Lepith. 1955-56

Bronze (1 of 3), 39" long \$1500

Centaur and Lepith. 1955-56

Bronze, silver-plated (1 of 4), 11" long \$200

Centaur with Pipes. 1956

Bronze (1 of 4), 14" high \$300

Bird Women. 1956

Bronze (unique), 29" high \$1000

All works lent by the artist

*photos for artist*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930 and was educated in the public schools. He went to the High School of Music and Art and also attended classes at the Museum's People's Art Center. He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system. His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held while a student. Among them were messenger, hospital ward clerk, salesman and antiquer for a decorating firm, in places ranging from Coney Island to Morningside Heights. Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954 and 1955 and at the Kipnis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

Cocain on gesso on masonite, 12 x 30" 4372

Reposalt. 1955-56

Cocain on gesso on masonite, 24 x 72" 4380

Pires. 1956

Cocain on gesso on masonite, 12 x 30" 4380

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak

October. 1952

Watercolor and gouache on board, 4 1/8 x 6" \$60

River at Night. 1952

Watercolor and gouache on board, 6 1/2 x 9 1/2" \$100

Triptych. 1955

Gouache on board, 6 3/4 x 21 3/4" \$150

Night. 1955

Gouache on board, 14 x 22" \$175

Narrows at Night. 1955

Casein on gesso on masonite, 27 x 60" \$800

East River. 1955-56

Casein on gesso on masonite, 12 x 36" \$275

Neponsit. 1955-56

Casein on gesso on masonite, 24 x 72" \$800

Fires. 1956

Casein on gesso on masonite, 12 x 36" \$350

All works lent by the artist

*photos  
from artist*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the public schools, including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected to phi beta kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He is now <sup>an</sup> ~~a~~ teacher in the New York Public School System. His enthusiasm for New York City has been fostered by the great variety of jobs he has held, starting in 1942 with a subway newstand. He has also worked as a counter boy at Coney Island; messenger on ward work at Kings County Hospital; errand and office boy in the garment district; counselor at a boys' camp; clerk at Brooklyn Army base and in a number of other places. Pictures by him have been included in group shows in the Artists Gallery in New York City in 1954 and he had several paintings in a group show in the Kipnis Gallery in Westport. One of his watercolors is now on view at the Whitney Museum of American Art. He lives in New York City.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Lamitri Hadzi

Roman Cat. 1954

Bronze (1 of 6), 8½" long \$100

Elephant. 1954

Bronze (4 of 4), 13" long \$185

Bird Women. 1954-55

Bronze (unique), 10" high \$350

Centaur; Study for Fountain. 1954-56

Bronze(unique), 20" high \$1000

Centaur and Lepith. 1955-56

Bronze (1 of 3), 39" long \$1500

Centaur and Lepith. 1955-56

Bronze, silver-plated (1 of 4), 11" long \$200

Centaur with Pipes. 1956

Bronze (1 of 4), 14" high \$300

Bird Women. 1956

Bronze (unique), 29" high \$1000

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Dimitri Hadzi

Date June 11, 1965

Roman Cat. 1954

Bronze (1 of 6), 8 1/2" long \$100

Re: New Talent show '54

From: Alice Bacon

Elephant. 1954

Bronze (2 of 4), 13" long \$185

Bird Women. 1954-55

Bronze (unique), 10" high \$350

Centaur: Study for Fountain. 1954-56

Bronze(unique), 20" high \$1000

Centaur and Lepith. 1955-56

Bronze (1 of 3), 39" long \$1500

Centaur and Lepith. 1955-56

Bronze, silver-plated (1 of 4), 11" long \$200

Centaur with Pipes. 1956

Bronze (1 of 4), 14" high \$300

Bird Women. 1956

Bronze (unique), 29" high \$1000

All works lent by the artist

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

Date June 11, 1956

To: Miss Dudley

Re: New Talent show IX

From: Alice Bacon

This is just a note on the status of the New Talent show as of its closing.

Pierre Clerk has written us to say he will let us know shortly what to do with the four paintings which were not sold. As you know two were sold; Painting No. II, June 1955 to the Museum; and Painting No. IV, July 1955 to Mrs. John D. Rockefeller III. Would you get in touch with Mrs. Rockefeller's secretary to find out what she wants done with her painting.

Dimitri Hadzi will let us know in a few days where he wants us to send his two big unsold bronzes, Centaur: Study for Fountain, and Centaur and Lapith (cat. 11). All the rest of his pieces were sold. He wants to do a little polishing on the large Bird Woman, the Elephant and the Roman Cat. He says the work involved is minor and Mr. Ritchie has no objection if he can do it fairly rapidly. Mr. Hadzi will stop by this afternoon to pick them up. He says he will get them back to the Museum by Wednesday. The Roman Cat was purchased by Mr. David Rockefeller. He asked to have it delivered to him at Pocantico after the show. You will have to get in touch with Mrs. John D. Rockefeller III's secretary to find out where she wants her two, the Elephant and the large Bird Woman, sent. The small Bird Woman was bought by Mrs. Alfred Hecht; the small Centaur and Lapith by Dr. Louis Heyn; and the Centaur with Pipes by Mr. Benetios Constan. I will write notes to these three asking them to collect their pieces.

Would you get in touch with Mr. Kabak about returning his four unsold pieces. He says you can usually reach him if you call around 5 in the afternoon. River at Night will be stored at the Museum for Mr. John Rewald who will collect it in September. Night, the 4th item purchased from the show by Mrs. John D. Rockefeller III, will presumably have to be sent to her wherever her secretary directs. Would you inquire about this. Mr. Henry H. Morgan, 4 Peter Cooper Road, NYC, may call for his picture, East River, within the next few days, so please be sure to have it ready for him with a release. He wants it wrapped in paper. If he doesn't get in during this week, he will call for it early in July, after his return from his vacation. Fires, of course, stays here, as it was purchased by the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

Date June 11, 1958

To: Miss Dudley

Re: New Talent show IX

From: Alice Bacon

This is just a note on the status of the New Talent show as of its closing.

Pierre Clerk has written us to say he will let us know shortly what to do with the four paintings which were not sold. As you know two were sold; Painting No. II, June 1955 to the Museum; and Painting No. IV, July 1955 to Mrs. John D. Rockefeller III. Would you get in touch with Mrs. Rockefeller's secretary to find out what she wants done with her painting.

Dimitri Hadzi will let us know in a few days where he wants us to send his two big unsold bronzes, Centaurs: Study for Fountain, and Centaur and Lapith (cat. 11). All the rest of his pieces were sold. He wants to do a little polishing on the large Bird Woman, the Elephant and the Roman Cat. He says the work involved is minor and Mr. Ritchie has no objection if he can do it fairly rapidly. Mr. Hadzi will stop by this afternoon to pick them up. He says he will get them back to the Museum by Wednesday. The Roman Cat was purchased by Mr. David Rockefeller. He asked to have it delivered to him at Pocentico after the show. You will have to get in touch with Mrs. John D. Rockefeller III's secretary to find out where she wants her two, the Elephant and the large Bird Woman, sent. The small Bird Woman was bought by Mrs. Alfred Hecht; the small Centaur and Lapith by Dr. Louis Heyn; and the Centaur with Pipes by Mr. Benetios Constan. I will write notes to these three asking them to collect their pieces.

Would you get in touch with Mr. Kabak about returning his four unsold pieces. He says you can usually reach him if you call around 5 in the afternoon. River at Night will be stored at the Museum for Mr. John Rewald who will collect it in September. Night, the 4th item purchased from the show by Mrs. John D. Rockefeller III, will presumably have to be sent to her wherever her secretary directs. Would you inquire about this. Mr. Henry H. Morgan, 4 Peter Cooper Road, NYC, may call for his picture, East River, within the next few days, so please be sure to have it ready for him with a release. He wants it wrapped in paper. If he doesn't get in during this week, he will call for it early in July, after his return from his vacation. Fires, of course, stays here, as it was purchased by the Museum.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CLERK  
New Talent Show  
II

cc: Mr. Keppel  
Miss Dudley

THE NEW GALLERY

ONE BEEKMAN PLACE  
NEW YORK 22

May 10, 1956

Dear Andrew,

I am delighted with my acquisitions from  
the New Talent Show. Enclosed are my three checks  
made out separately to each artist.

Thanks very much for forwarding these on  
my behalf.

Sincerely yours,

*Blanchette*

Mr. Andrew Ritchie  
The Museum of Modern Art  
11 West 53 Street  
New York 19, New York

es tax  
.60

.55  
00

25

t  
oth  
f-

e

s,

Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CLERK  
New Talent  
IX

THE NEW GALLERY  
300 MADISON AVENUE NEW YORK 17, N. Y.

cc: Mr. Keppel  
Miss Dudley

May 8, 1956

October 31, 1956

Dear Blanche: this  
Museum of Modern Art  
11 West 53rd This is just a note for the record about your  
purchases from the New Talent show. They are as follows:

Pierre Clerk	Purchase price	Sales tax
Dear Mr. Ritchie: <u>Painting No. IV, July 1955</u>	\$420	\$12.60

On November 1st we are opening an exhibition of <u>Elephant</u> paintings of Pierre Clerk, who, you recall, was one of the artists selected for your New Talent show last year.	185	5.55
<u>Bird Women. 1956</u>	1000	30.00
<u>Robert Kabak</u>		
<u>Night</u>	175	5.25

We know you will be interested in seeing Mr. Clerk's work. Your checks should be made out to the artists and sent to me for forwarding. For Hadzi, of course, one check could cover both purchases. Unless you plan to have us deliver the works to an out-of-town address the sales tax should be added. This is not possible, of course we have the paintings. Incidentally the Assistant Treasurer's Office tells me you are up to date on your Sponsor payments for the New Talent show. come in.

With many thanks for your interest and all best wishes,

Sincerely yours,  
Very sincerely yours,

*Andrew C. Ritchie*

THE NEW GALLERY  
Frank Street Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mrs. John D. Rockefeller III  
1 Beekman Place  
New York 22, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CLERK  
New Talent *NY*  
IX

## THE NEW GALLERY

601 MADISON AVENUE NEW YORK 22, N. Y. PLAZA 8-2294

October 31, 1956

Mr. Andrew Ritchie  
Museum of Modern Art  
11 West 53rd Street  
New York

Dear Mr. Ritchie,

On November 19th we are opening an exhibition of the paintings of Pierre Clerk, who, you will doubtless recall, was one of the artists selected for your New Talent show last year.

We know you will be interested in seeing Mr. Clerk's new work, all of which is dated 1956, and hope that you will be able to visit the gallery while the exhibition is on. Should this prove impossible, of course we have the paintings here at all times, and can show them to you whenever you come in.

Sincerely yours,

*Frank Strasser*

THE NEW GALLERY  
Frank Strasser

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DOMESTIC SERVICE	
Check the class of service desired, otherwise this message will be sent as a fast telegram	
TELEGRAM	<input type="checkbox"/>
DAY LETTER	<input type="checkbox"/>
NIGHT LETTER	<input type="checkbox"/>

\$  
S  
E

# WESTERN UNION TELEGRAM

1206 (4-55)

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
Check the class of service desired, otherwise the message will be sent at the full rate	
FULL RATE	<input type="checkbox"/>
LETTER TELEGRAM	<input type="checkbox"/>
SHORE SHIP	<input type="checkbox"/>

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

Collect telegram to:

MAY 11, 1956

CLERK WINDOWS LTD  
1199 BISHOP ST.  
MONTREAL, QUE.

PIERRE CLERK IN THREE MAN EXHIBITION MAY FIRST TO JUNE TENTH. MAILING  
CATALOG.

ANDREW RITCHIE  
MUSEUM OF MODERN ART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DOMESTIC SERVICE	
Check the class of service desired, otherwise this message will be sent as a fast telegram	
TELEGRAM	<input type="checkbox"/>
DAY LETTER	<input type="checkbox"/>
NIGHT LETTER	<input type="checkbox"/>

\$  
S  
E

# WESTERN UNION TELEGRAM

1206 (4-55)

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
Check the class of service desired, otherwise the message will be sent at the full rate	
FULL RATE	<input type="checkbox"/>
LETTER TELEGRAM	<input type="checkbox"/>
SHORE SHIP	<input type="checkbox"/>

NO. WDS.-CL. OF SVC.	PD. OR COLL.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED

Send the following message, subject to the terms on back hereof, which are hereby agreed to

WUE046 17/14 6 EXTRA=CNT FD MONTREAL QUE 11 241P=CURATOR  
MUSEUM OF MODERN ART=11 WEST 53 ST=WIRE COLLECT IF AND  
WHEN PAINTING BY PIERRE CLERK ON EXHIBITION=CLERK WINDOWS  
LTD 1499 BISHOP ST.1499. 318P..

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

May the 15th, 1956.

Florence, via Giusti 42.  
cc: Mr. Keppel  
Miss Dudley

Mrs. Alice Bacon,  
Department of Painting & Sculpture,  
The Museum of Modern Art, New York.

May 15, 1956

Dear Mr. Clerk:

The show opened according to schedule and we feel it looks very well. I am sorry you can't see it.

Here is the first check we have for you for a picture sold from the show. It is for Painting No. 1V, July 1955 and includes the price, \$420, and the 3% New York City sales tax of \$12.60, making a total of \$432.60. It is the seller's, that is your, obligation to send the amount of the tax to the New York City Collector's Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. You should also send the purchaser a written statement showing the amount of the sales tax paid stated separately from the purchase price. The purchaser is Mrs. John D. Rockefeller III, 1 Beekman Place, New York 22, New York.

With all best wishes,

I hope that the purchase check returned to you from the Guggenheim Memorial Foundation without delay.  
Very sincerely yours,

My best regards to Mrs. Ritchie, and thank you very much

Alice Bacon

again for all your trouble.

Sincerely,

Mr. Pierre Clerk  
Via Giusti 42  
Florence  
Italy

*Pierre Clerk*

Pierre Clerk.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

May the 3rd. 1956.

Florence, via Giusti 42.

Mrs. Alice Bacon,  
Department of Painting & Sculpture,  
The Museum of Modern Art, New York.

Dear Miss Bacon,

*already sent  
150* Could you please send me some copies of the New Talents Exhibition Catalogue, (fifty if you can spare them). I would be grateful if you could let me know of any criticism of the show.

I hope that the paintings were returned to you from the Guggenheim Memorial Foundation without delay.

My best regards to Mr. Ritchie, and thank you very much again for all your trouble.

Sincerely,

*Pierre Clerk*

Pierre Clerk.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss D. Miller  
Miss Dudley  
Mr. Keppel

*Mr. Ritchie*

14 May 1956

*July 3, 1956*

Dear Mr. Clerk:

At its meeting last Tuesday the Museum's Committee on the Museum Collections studied your painting entitled Painting II and I am happy to report to you that they voted to purchase it for the Collection.

I am therefore sending you with this letter the Museum's check for \$280. in payment for the picture.

May I take this opportunity to tell you how very pleased we are to have you represented in our Collection by this interesting picture.

My kindest regards to you.

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Pierre Clerk  
Via Guisti 42  
Florence  
Italy

Very sincerely yours,

Alice Nease  
Department of Painting and Sculpture

*To this effect to Mrs. Rockefeller.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

July 3, 1956

Mr. Pierre Clerk  
Via Giusti 42  
Florence, Italy

Dear Mr. Clerk:

Mr. Ritchie had to leave for Europe before the New Talent exhibition closed, but he asked me to be sure to send you his thanks for taking part in the show. We feel that the show looked beautiful and was a great success, both as far as the interest it excited and the sales that were made. I have looked through the clippings on it and enclose the two I think would be of most interest to you. There are, of course, many more mentions of the show, but most of them don't say enough to be worth photostating. In accordance with your instructions, we have sent the four unsold paintings off collect to Mr. Stern of the Dominion Gallery.

I enclose a copy of the receipt for them and one for the receipt of Mrs. Rockefeller's picture. Would you sign and return these.

With again many thanks and all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting and Sculpture

*To this effect to Mrs. Rockefeller.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

July 3, 1956

Mr. Pierre Clerk  
Via Giusti 42  
Florence, Italy

Dear Mr. Clerk:

Mr. Ritchie had to leave for Europe before the New Talent exhibition closed, but he asked me to be sure to send you his thanks for taking part in the show. We feel that the show looked beautiful and was a great success, both as far as the interest it excited and the sales that were made. I have looked through the clippings on it and enclose the two I think would be of most interest to you. There are, of course, many more mentions of the show, but most of them don't say enough to be worth photostating. In accordance with your instructions, we have sent the four unsold paintings off collect to Mr. Stern of the Dominion Gallery.

I enclose a copy of the receipt for them and one for the receipt of Mrs. Rockefeller's picture. Would you sign and return these.

With again many thanks and all best wishes,

The Dominion Gallery  
1435 Sherbrooke Street  
West Montreal  
Quebec  
Canada

Very sincerely yours,

Alice Bacon  
Department of Painting and Sculpture

To this effect to Mrs. Rockefeller.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

July 3, 1966

Dear Mr. Stern:

This is a note to say that in accordance with instructions from Mr. Pierre Clerk we are sending you collect four paintings by Mr. Clerk which were included in our recent New Talent exhibition. We have arranged for them to be collected from the Museum and boxed, at our expense, by W. S. Rudworth & Son. You will be billed by Rudworth for other charges in connection with the shipment.

The titles of the four paintings are listed on the enclosed receipt. We would appreciate having you sign and return this receipt as soon as you receive the paintings.

Very sincerely yours,

Alice Bacon

Mr. Max Stern, Director  
The Dominion Gallery  
1438 Sherbrooke Street  
West Montreal  
Quebec  
CANADA

To this effect to Mrs. Rockefeller.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

July 3, 1956

cc: Miss Dudley

Mrs. Alice Bacon,  
 Department of Painting & Sculpture,  
 The Museum of Modern Art,  
 11 West 53rd Street, New York.

July 3, 1956

Dear Mr. Stern:

This is a note to say that in accordance with instructions from Mr. Pierre Clerk we are sending you collect four paintings by Mr. Clerk which were included in our recent New Talent exhibition. We have arranged for them to be collected from the Museum and boxed, at our expense, by W. S. Budworth & Son. You will be billed by Budworth for other charges in connection with the shipment.

The titles of the four paintings are listed on the enclosed receipt. We would appreciate having you sign and return this receipt as soon as you receive the paintings.

I would like to thank you for the generous supply of

Very sincerely yours,

catalogs, and for all the other help you have given me.

Should I return to you the Museum's Receipt?

Alice Bacon

Please let me know.

Very sincerely,  
 Mr. Max Stern, Director  
 The Dominion Gallery  
 1438 Sherbrooke Street  
 West Montreal  
 Quebec  
 CANADA

Pierre Clerk.

*Pierre Clerk*

*P.S.*

*I have sent a cheque for*

*the tax on the Painting # 4.*

*to N.Y. City and is returned*

*to this effect to Mrs. Rockefeller.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

June, 20th, 1956.

Florence, via Giusti 42.

Mrs. Alice Bacon,  
Department of Painting & Sculpture,  
The Museum of Modern Art,  
11 West 53rd Street, New York.

Dear Mrs. Bacon,

Mr. Pierre Clerk has written to me and he would like to have his four unsold paintings shipped collect to Mr. Max Stern, Director, The Dominion Gallery, 1438 Sherbrooke Street West, Montreal, Quebec. Subsequently he has written of \$20-25 to cover the tax for the paintings (our accepted estimate was \$20), so perhaps you would have him on file. I think you would appreciate this shipment.

Would you be kind enough to have the remaining paintings from The New Talent Exhibition sent collect to Mr. Max Stern, Director, The Dominion Gallery, 1438 Sherbrooke St. W., Montreal, Quebec.

I would like to thank you for the generous supply of catalogs, and for all the other help you have given me.

Should I return to you the Museum Lender's Receipt.

Please let me know.

Very sincerely,

Pierre Clerk.

*Pierre Clerk.*

*P.S. I have sent a cheque for the tax on the Painting # 4. to N.Y. City. and a statement P.C. to this effect to Mrs Rockefeller.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

**Date** June 26, 1956

**To:** Miss Dudley

**Re:** New Talent show IX

**From:** Alice Bacon

Clerk

---

Mr. Pierre Clerk has written us to say he would like to have his four unsold paintings shipped Collect to Mr. Max Stern, Director, The Dominion Gallery, 1438 Sherbrooke Street, West Montreal, Quebec. Budworth has given an estimate of \$30-40 to make the box for the pictures ( our shop's estimate was \$50), so perhaps we should have them do it. I think New Talent should pay the packing charges, but all the shipping and Customs work could certainly be passed on in view of Mr. Clerk's letter. Could you arrange for this shipment.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

**Date** June 26, 1956

**To:** Miss Dudley

**Re:** New Talent show IX

**From:** Alice Bacon

Clerk

---

Mr. Pierre Clerk has written us to say he would like to have his four unsold paintings shipped Collect to Mr. Max Stern, Director, The Dominion Gallery, 1438 Sherbrooke Street, West Montreal, Quebec. Budworth has given an estimate of \$30-40 to make the box for the pictures (our shop's estimate was \$50), so perhaps we should have them do it. I think New Talent should pay the packing charges, but all the shipping and Customs work could certainly be passed on in view of Mr. Clerk's letter. Could you arrange for this shipment.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

The 6th. of June, 1956

Florence, via Giusti 42.

Mr. Andrew Carnduff Ritchie, Director  
Department of Painting & Sculpture,  
The Museum of Modern Art,  
11 West 53 Street, New York, N. Y.

Dear Mr. Ritchie,

I have received the catalogues and the two checks for which I thank you. I am particularly happy that the Museum judged my painting good enough to include in its collection.

Please tell Miss Bacon that I will let her know within a few days where to have the remaining paintings sent.

I am hoping to come to New York with my wife some time this fall. However if you should come to Italy this summer I should be very happy to show you my recent work.

Again I thank you for having given me my first opportunity for showing my work in New York.

With all my best wishes,

Very sincerely,

Pierre Clerk.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Date March 6, 1956

To: Miss Dudley

Re: Clerk pictures, New

From: Alice Bacon

Talent show IX

I have sent a photo order to Pearl asking her to arrange to have Sunami photograph the 6 Clerk pictures before March 13th. I said Mary ~~Shaw~~ would see that they were available when he wanted them.

These 6 pictures are supposed to be sent to Manhattan Storage and Warehouse preferably on March 14th as Mr. Clerk apparently wants to try for a Guggenheim. The Guggenheim need them for judging on the 15th and 16th. After that you will probably want to get them back here fairly soon. Mr. Clerk should be billed for the cost of getting them to Manhattan storage and back.

50.507  
56.504 " " " VI, "

They are to be returned after the judging to the museum. We will notify you about the exact time later.

The artist is to be billed for the collection and return of the paintings to the museum. His address is as follows:

Mr. Pierre Clerk  
Via Giusti 42  
Florence, Italy

*Pierre Clerk*

Very sincerely yours,

Dorothy H. Dudley  
Registrar

*P.S. I will write you later to let you know when I want the paintings shipped at the end of the show.*

DHD:mg

*P.C.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

Manhattan

Storage & Warehouse

March 6, 1956

To: Miss Dudley

New Talent show IX

From: Alice Bao

March 15 2/16

Clark paintings

I called Bernard  
come and he says  
for which I also  
confirm the arr  
His number is LI

preferably 14<sup>th</sup>

Clark paintings would  
there are six paintings  
him you would call to  
one you might have.

Clark pictures

50.503 " " " VI, "  
56.504 " " " VI, "

They are to be returned after the judging to the museum. We will notify you about the exact time later.

The artist is to be billed for the collection and return of the paintings to the museum. His address is as follows:

Mr. Pierre Clerk  
Via Giusti 42  
Florence, Italy

*Pierre Clerk*

Very sincerely yours,

Dorothy H. Dudley  
Registrar

P.S. I will write you later to let  
you know when I want the paintings  
shipped at the end of the show.

DHD:mg

*R.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

**Date** March 6, 1956

**To:** Miss Dudley

**Re:** New Talent show IX

**From:** Alice Bacon

Clerk paintings

I called Bernard Walsh the framer about when the Clerk paintings would come and he says he will send them up tomorrow. There are six paintings for which I also hand you the green slips. I told him you would call to confirm the arrangements and give him any instructions you might have. His number is LE 2-9484.

50.503 " " " VI, "  
 56.504 " " " VI, "

They are to be returned after the judging to the museum. We will notify you about the exact time later.

The artist is to be billed for the collection and return of the paintings to the museum. His address is as follows:

Mr. Pierre Clerk  
 Via Giusti 42  
 Florence, Italy

*Pierre Clerk*

Very sincerely yours,

Dorothy H. Dudley  
 Registrar

*P.S. I will write you later to let you know when I want the paintings shipped at the end of the show.*

DHD:mg

*R.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

cc: Alice Bacon  
Bill Farnie

Date February 17, 1956

*alice please see Andrew*

To: Mr. Mitchell

Re: 12 March 1956

From: Alicia

Manhattan Storage & Warehouse  
Seventh Avenue and 52nd Street  
New York 19

*700 VA 6-4470*

The Guggenheim Foundation called to say that they  
from Pierre Clerk from Florence, applying for a delivery  
he said that he was to be in a show here in April and

Dear Sirs:

Confirming our telephone conversation Friday, will you please  
come to the museum today or tomorrow to collect 6 paintings by  
Pierre Clerk for the Guggenheim judging on March 15th and 16th  
as follows:

*would like to hear from you on Monday about arrangements*

56.499	Clerk:	Painting No. I, oil on canvas
56.500	"	" " II,
56.501	"	" " III,
56.502	"	" " IV,
56.503	"	" " V,
56.504	"	" " VI,

They are to be returned after the judging to the museum. We will  
notify you about the exact time later.

The artist is to be billed for the collection and return of the  
paintings to the museum. His address is as follows:

Mr. Pierre Clerk  
Via Giusti 42  
Florence, Italy

*Pierre Clerk*

Very sincerely yours,

Dorothy H. Dudley  
Registrar

*P.S. I will write you later to let  
you know where I want the paintings  
shipped at the end of the show.*

DHD:mg

*R.*



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

**Date** January 20, 1956

**To:** Miss Dudley

**Re:** Pierre Clerk

**From:** Alicia Legg

New Talent VII artist

Dear Mrs. Dudley: Mr. Ritchie has selected Pierre Clerk as the painter in the next New Talent show.

He is sending six paintings to the Museum next week from the framer, Bernard Walsh, 37 West 26th Street. LE 2-9484

As the artist is leaving soon for Italy, we will keep the pictures here until the show, which opens June 1.

Please let us know if I can be of further help.

Thank you for your kindness.

Sincerely

*Pierre Clerk*

Pierre Clerk.

P.S. I will write you later to let you know where I want the paintings shipped at the end of the show.

*P.C.*

*PC 22/2/56*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

February 21st. 1956.  
Florence, via G. Giusti 42.

Mrs. Alice Bacon,  
Department of painting and sculpture,  
The Museum of Modern Art,  
11 West 53rd Street, N.Y.

Dear Mrs. Bacon,

I thank you for your letter of the 14th. I have enclosed the revised biographical note together with the signed lender forms. In the catalog I would like the dates of execution of the paintings to serve as their titles, i.e. Painting N° 1 February 1955. 29" x 36".

Please let me know if I can be of further help.

Thank you for your kindness.

Sincerely

*Pierre Clerk*

Pierre Clerk.

*P.S. I will write you later to let you know where I want the paintings shipped at the end of the show.*

*P.C.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

P I E R R E C L E R K

Pierre Clerk was born of Canadian parents in Atlanta Georgia, in 1928. He was educated at McGill University and at the school of Art and Design in Montreal. Since 1952 he has been working in Paris and Florence. He has had one-man-shows of his paintings at the "NUMERO" Gallery in Florence and at the Galleria d'Arte TOTTI in Milan, both in 1955. He has been in group shows in Paris, Florence and at the Margaret Brown Gallery in Boston. A large ceramic panel of his was included in the International Open Air Sculpture Exhibition "LA CAVA" in Florence in the Autumn 1955. In 1956 he has had a one-man exhibition at the "Cittadella" Gallery in Ascona Switzerland, and at the "Beno" Gallery in Zurich. He makes occasional visits to Canada and the United States, but is now living in Florence.

He is interested in furthering the application and integration of plastic arts in contemporary architecture with the use of such materials as mosaic, ceramic and enamel on steel.

P.C. 22/2/56

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CC: Miss Dudley

February 14, 1956

Dear Mr. Clerk:

As you know, the dates of the New Talent Exhibition are May 1 through June 10, 1956. The catalog deadline is March 15 and so I am anxious to get all the details of your part of it straightened out as soon as possible.

I am enclosing lenders forms for the six paintings selected. The originals should be signed and returned, the duplicates are for your own records. I am assuming that the paintings are oil on canvas. Please make any corrections that are appropriate.

I am also enclosing a draft of your biography and a copy of the folder from the last New Talent show. The draft was made up from the notes you left. As it is rather brief I thought you might want to enlarge it a little. The three biographies in the earlier folder give you an idea of the kind of information we generally use. Of course, your biography is perfectly all right as it is, if you are satisfied. In any case, please add the dates in the blank spaces and make any appropriate corrections.

When you were first at the Museum you left a New York City address - 390 Riverside Drive. We wonder if this is where we should return the paintings at the close of the show. Incidentally, the Museum will insure the paintings for the amount of the purchase prices from the time it gets them from the Premier until they are returned.

Would you get the forms and biography back to me within the next week or so?

With all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Pierre Clerk  
Via Giusti 42  
Florence  
ITALY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928.  
He was educated at McGill University and at the CC: Miss Dudley Bering in  
Montreal. Since 1952 he has been in Europe, mostly in Paris and Florence.  
He had one-man shows of his paintings in the Museo February 14, 1956 in  
1957 and in the Galleria d'Arte Totti in Milan in 1957. He has been in group  
shows. Dear Mr. Clerk: see a painting by him was included in the International

Open Air Show. As you know, the dates of the New Talent Exhibition are  
May 1 through June 10, 1956. The catalog deadline is March 15 and so  
I am anxious to get all the details of your part of it straightened  
out as soon as possible.

I am making occasional visits to the United States and Canada, but lives in Florence.

I am enclosing lenders forms for the six paintings selected.  
The originals should be signed and returned, the duplicates are for  
your own records. I am assuming that the paintings are oil on canvas.  
Please make any corrections that are appropriate.

I am also enclosing a draft of your biography and a copy  
of the folder from the last New Talent show. The draft was made up  
from the notes you left. As it is rather brief I thought you might  
want to enlarge it a little. The three biographies in the earlier  
folder give you an idea of the kind of information we generally use.  
Of course, your biography is perfectly all right as it is, if you are  
satisfied. In any case, please add the dates in the blank spaces and  
make any appropriate corrections.

When you were first at the Museum you left a New York City  
address - 390 Riverside Drive. We wonder if this is where we should  
return the paintings at the close of the show. Incidentally, the  
Museum will insure the paintings for the amount of the purchase prices  
from the time it gets them from the owner until they are returned.

Would you get the forms and biography back to me within the  
next week or so?

With all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Pierre Clerk  
Via Giusti 42  
Florence  
ITALY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928.  
He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been in Europe, mostly in Paris and Florence. He had one-man shows of his paintings in the Numero Gallery in Florence in 1957 and in the Galleria d'Arte Totti in Milan in 1957. He has been in group shows in Paris and was a painting by him was included in the International Open Air Exhibition of Plastic Arts, "La Cave", in Florence in 1957. He showed in a group at the Margaret Brown Gallery in Boston in 1956. He makes occasional visits to the United States and Canada, but lives in Florence, Italy.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Maitri Kabi  
George Kohn 1956

Pierre Clerk was born of Canadian parents in Atlanta, Georgia, in 1928. He was educated at McGill University and at the School of Art and Design in Montreal. Since 1952 he has been in Europe, mostly in Paris and Florence. He had one-man shows of his paintings in the Numero Gallery in Florence in 1957 and in the Galleria d'Arte Totti in Milan in 1957. He has been in group shows in Paris and was a painting by him was included in the International Open Air Exhibition of Plastic Arts, "Le Caveau", in Florence in 1957. He showed in a group at the Margaret Brown Gallery in Boston in 1956. He makes occasional visits to the United States and Canada, but lives in Florence, Italy.

He is of tremendous value to him in the future. I  
received him heartily.

Maitri Kabi

George Kohn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi  
Guggenheim 1956

October 16, 1956

Mr. D Dimitri Hadzi I can say without qualification is one of  
Via Francesco Boissacchi 22  
Rome, Italy the best young sculptors to have come to my attention  
in many years. He is at a point in his career where  
all the casting experience he can get in Italy would  
be of tremendous value to him in the future. I  
recommend him heartily.

I am sorry that I have had to put to so much trouble  
about the Elephant. Unfortunately, I do not feel that  
I would like to go ahead with the project of casting  
a larger scale version of the Elephant so please do  
not take any further steps in this direction.

I look forward to seeing you when you are  
next in the United States.

Sincerely,

William A. M. Burges

cc: Andrew Ritchie

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

New York Hadzi

Hadzi

October 19, 1956

October 18, 1956

Mr. Dimitri Hadzi  
Via Francesco Bolognesi, 28  
(Int. 23)  
Rome, Italy

Dear Mr. Hadzi:

Many thanks for your letter of October 15th. I am sorry that you have been put to so much trouble about the Elephant. Unfortunately, I do not feel that I would like to go ahead with the project of casting a larger scale version of the Elephant so please do not take any further steps in this direction.

I look forward to seeing you when you are next in the United States.

Sincerely,

William A. M. Burden

cc: Andrew Ritchie ✓

ef

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

New Talent

Via Francesco Bolognesi, 28  
 Int. 23  
 Rome, Italy  
 2 Oct. 1956  
 Telephone: 501-196

Dear Mr. Ritchie,

I have just seen Lawrence Roberts who has forwarded your greeting. It is like to send you mine and also a huge "Thank you" for inviting me to participate in your last New Talent exhibition. I thought as well as many others that you and Miss Bacon did a magnificent hanging job. I immediately realized why the artist Robert wasn't permitted at that juncture. I would also like to mention that everything went beyond my expectations. Thank you for the exhibition, I now have a New York outlet through the Modern Jackson Gallery. She has taken 7-8 pieces on consignment. I had a great time at the gallery had some of my work on display just before the exhibition.

October 10, 1956

Mr. Dimitri Hadzi  
 Via Francesco Bolognesi, 28  
 Int. 23  
 Rome, Italy

Dear Dimitri Hadzi:

Thank you for your letter and congratulations on the new baby. I have noted your new address and when next in Rome will definitely want to look you up. I shall be glad to recommend you for a Guggenheim when your application is forwarded. I am so happy your show here was such a success. Wishing you all the best for the future,

Sincerely yours,

Andrew C. Ritchie

acr:mf

We are not living at the Grand Hotel and I have a studio in the house of Crostara - I hope I won't persist this time. I hope you will take note of the new address. I'm afraid it's Guggenheim time again and I'd like to ask for a recommendation from you. You thoughtfully told me that a letter would be better after the exhibition. Perhaps my chances are better this year with the Museum show and the two pieces in the Venice Biennale. Thank you very much for all you have done - I shall never forget it. We hope we will be able to see you when you next come to Rome.

Most sincerely,  
 Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

Via Francesco Bolognese, 28  
Int. 23

Rome, Italy

2 Oct. 1956

telephone: 501.196

Dear Mr. Ritchie,

I have just seen Lawrence Roberts who has forwarded your greetings. I'd like to send you mine and also a huge "thank you" for inviting me to participate in your last 'New Talent' exhibition. I thought, as well as many others, that you and Miss Bacon did a magnificent hanging job - I immediately realized why the artists ~~were~~ weren't permitted at that function. I would also like to mention that every thing went beyond my expectations - I was very happy and excited.

Thanks to the exhibition, I now have a New York outlet through the Martha Jackson Gallery. She has taken 7 or 8 pieces on consignment. As a matter of fact, the gallery had some of my work on display just after the exhibition closed!

This is a very exciting year for us. I had the exhibition; my wife got her Ph.D. at Yale in Art History; and now we have a baby daughter! Perhaps one of these days I'll start a subject I always hated, the "mother & child" theme. If I can succeed as dipshity, I would be most happy. Speaking of dipshity, I never did get to meet him last summer - I'll never recover from this because I now realize how important it would have been for me to talk to him. I would have liked to <sup>have</sup> shown him my work. I hope he will make a trip to Rome one of these days.

We are not living at the Academy any longer and I have a studio in the bowels of Trostevna - I hope I won't perish this winter. I hope you will take note of the new address.

I'm afraid it's Guggenheim time again and I'd like to ask for a recommendation from you. You thoughtfully told me that a letter would be better after the exhibition. Perhaps my chances are better this year with the Museum show and the two pieces in the Venice Biennale.

Thank you very much for all you have done - I shall never forget it. We hope we will be able to see you when you next come to Rome.

Most sincerely,  
Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Clerk

Pierre Clerk  
390 Riverside Drive  
MO 6-2222

December 1955

C/o Clerk Windows Ltd.  
1499 Bishop St.  
Montreal, Canada

Via Giusti 42  
Florence, Italy

Young man. Canadian, but seems to be deciding to live in Italy.  
In this country for a few months trying to make gallery connections  
here or in Boston. Large abstractions - large bright shapes. Seen  
by ACR who was interested. Said he would consider him for New Talent.  
He is supposed to keep in touch with me.

AB

has been in Europe since 1950 - mostly

in Paris and Florence. His wife, Gloria

is in Florence and he has a little

gallery called "Clerk"

has been shown in Florence and Boston

collective shows in Florence, Paris and

Boston

Florence Museum  
Gallery

Galleria D'Arte  
Totti

Interested in "La Casa"  
Open Air Exhibition  
of Plastic Arts.

now living in Florence

Margaret Brown Gallery Group Exhibition 1956

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

CLERK - PAINTER

~~Step~~ of Canadian  
of Canadian parents  
Pierre Clerk, Canadian. Born in Atlanta, Georgia, in 1928. Educated in Canada at McGill University and at the school of Art and Design in Montreal.

Has been in Europe since 1952- mostly in Paris and Florence. His wife, Adriana is Florentine and he has a little girl called Jessica.

One man shows in Florence and Milan. Collective shows in Florence, Paris and Boston.

Florence Numero Gallery  
Galleria D'Arte  
Totti

Internat. "La Cava"  
Open Air Exhibition  
of Plastic Arts.

Now living in Florence

Margaret Brown Gallery Group Exhibition 1956

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

PAINTINGS

Numbers	Size	Date	Price
I	29 x 36	Feb. 55	\$ 240
II	31 x 38	June 55	\$ 280
III	32 x 40	Dec. 54	\$ 340
IV	38x 51	July 55	\$ 420
V	38 x 51	May 55	\$ 420
VI	47 x 59	Aug. 55	\$ 480

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

20 May  
Lawrence S. Gregory, Jr  
Dolphin Square  
Wazata, Minn.  
wrote for photos of Hadzi  
pieces and to send works  
on approval - gave letter to  
Hadzi who will write him.

CC: Miss Dudley

July 3, 1956

Dear Mr. Hadzi:

Before he left for Europe, Mr. Ritchie asked me to be sure to send you his thanks for taking part in our Ninth New Talent Exhibition. We feel that it looked beautiful and was a great success in every way.

I am sending you copies of the receipts for all eight sculptures that were in the show. Would you sign these and return them to us.

With many thanks for your assistance and all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CC: Miss Dudley

July 3, 1956

Dear Mr. Hadzi:

Before he left for Europe, Mr. Ritchie asked me to be sure to send you his thanks for taking part in our Ninth New Talent Exhibition. We feel that it looked beautiful and was a great success in every way.

I am sending you copies of the receipts for all eight sculptures that were in the show. Would you sign these and return them to us.

With many thanks for your assistance and all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

July 3, 1956  
May 2, 1956

Dear Mr. Hadzi:  
Dear David:

Before he left for Europe, Mr. Ritchie asked me to be sure to send you his thanks for taking part in our Ninth New Talent Exhibition. We feel that it looked beautiful and was a great success in every way.

The Dimitri Hadzi Showed Cost \$100. The \$5 New York City sales tax will be sending you copies of the receipts for all eight sculptures that were in the show. Would you sign these and return them to us, or to me for forwarding.

With many thanks for your assistance and all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting and Sculpture

Mr. David Rockefeller  
Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
Miss Dudley

May 8, 1956

Dear Mr. Hadzi:  
Dear David:

This is just a note about your purchase from the New Talent show. The check for \$1220.00 which breaks down as follows:

The Dimitri Hadzi Roman Cat is \$100. The \$3 New York City sales tax should be added to the price, unless you want the Cat delivered to an out-of-town address. Your check should be made out to the artist and sent to me for forwarding.

As outlined in my last letter you should send the amount of the tax to the City Collector. With many thanks for your interest and all best wishes, the purchaser, Mrs. John D. Rockefeller III, Very sincerely yours, York 22, N.Y., should receive a written statement from you showing the amount of the sales tax paid stated separately from the purchase price.

I hope this clarifies  
Andrew C. Ritchie, Director  
Department of Painting and Sculpture

With all best wishes,

Very sincerely yours,

Mr. David Rockefeller  
Room 5600  
30 Rockefeller Plaza  
New York 20, N.Y.

Alice Bacon

Mr. Dimitri Hadzi  
251 East 43rd Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
cc: Mr. Keppel  
Miss Dudley

May 23, 1956  
May 14, 1956

Dear Mr. Hadzi:

This is a letter for the record about the check from Mrs. Rockefeller that was handed to you last week by Mr. Ritchie. I understand it was for \$1220.55 which breaks down as follows:

Elephant	\$185	3% NYC sales tax	\$5.55
Bird Women	1000	" " " "	30.00

As outlined in my last letter you should send the amount of the tax to the City Collectors Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. The purchaser, Mrs. John D. Rockefeller III, 1 Beekman Place, New York 22, N.Y., should receive a written statement from you showing the amount of the sales tax paid stated separately from the purchase price.

I hope this clarifies your questions.

With all best wishes,

Mr. Dimitri Hadzi  
251 East 43rd Street  
New York, N.Y.

Very sincerely yours,

Alice Bacon

Mr. Rockefeller wants the piece delivered to him at Pocantico when the show comes down.

Mr. Dimitri Hadzi  
251 East 43rd Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

30 Rockefeller Plaza  
New York 20, N. Y.

cc: Mr. Keppel  
Miss Dudley

Form 5400

May 17, 1956

May 22, 1956

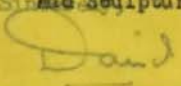
Dear Mr. Hadzi:

Dear Andrew: Here is another check for you. It is for the Roman Cat. No sales tax is involved in this case because the purchaser, Mr. David Rockefeller, has asked us to deliver the piece to an out-of-town address for his Roman Cat which I am purchasing from the New Talent show at the Museum. I will appreciate all best wishes, it delivered to us in Pocantico at your convenience.

Very sincerely yours,

These New Talent shows seem to me most worthwhile, and I am happy to have this example of what our younger artists are doing.

With best wishes,  
Alice Bacon  
Department of Painting  
and Sculpture

  
David Rockefeller

Mr. Dimitri Hadzi  
251 East 43rd Street  
New York, N.Y.

Mr. Andrew C. Ritchie, Director  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

Mr. Rockefeller wants the piece delivered to him at Pocantico when the show comes down.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

30 Rockefeller Plaza  
New York 20, N. Y.

Room 5600

May 17, 1956

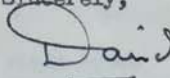
Dear Andrew:

Enclosed is my check for \$100, made out to Dimitri Hadzi in payment for his Roman Cat which I am purchasing from the New Talent show at the Museum. I will appreciate your having the cat delivered to us in Pocantico at your convenience.

These New Talent shows seem to me most worthwhile, and I am happy to have this example of what our younger artists are doing.

With best wishes, I remain,

Sincerely,



David Rockefeller

Mr. Andrew C. Ritchie, Director  
Department of Painting and Sculpture  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	MoMA Exhs.	602.3

THE MUSEUM OF MODERN ART

Date Sun. May 27

To: P & S Dept

Re: Sale of Hardy's  
Sculpture

From: J. Reyes - Front Desk

There is a check and memo in our safe  
for the sale of a piece of sculpture,  
Hardy's Centaur with Pyris. If Helen  
Shully hasn't brought it up by 11<sup>th</sup> I shall.

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture  
Alice Bacon

Mr. Dimitri Hedzi  
251 East 43rd Street  
New York, N.Y. Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
Miss Dudley

May 7, 1956

Dear Mr. Hedzi:

Here are some more checks for you.

Here is the first check we have for you. It is for the small Bird Woman, 1954-55. The extra \$10.50 over the purchase price is the 3% New York City sales tax, which should be passed on by you, as the seller. You should send the amount of the tax to the City Collectors Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. You should also send the purchaser a written statement showing the amount of the sales tax paid, stated separately from the purchase price. The purchaser is Mrs. Alfred Hecht, 27 West 86th Street, New York, N.Y. You should in each case send the amount of the tax to the City Collector's Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. The purchaser should receive written statements from you showing the amount of the sales tax paid, stated separately from the purchase price.

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture  
Alice Bacon

Mr. Dmitri Hedzi  
251 East 43rd Street  
New York, N.Y.  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
Miss Dudley

June 4, 1956

Dear Mr. Hadzi:

Here are some more checks for you.

Two are from Benetias Constan of 335 96th Street, Brooklyn 9, N.Y. and are for the Centaur with Pipes. Together they add up to \$509.00, \$500 for the piece and \$9 for the 3% New York City sales tax.

The third check is for the small Centaur and Lapith and is for \$206, \$200 for the piece and \$6 for the sales tax. The purchaser is Dr. Louis L. Heyn, Herrontown Road, Princeton, N.J. You should in each case send the amount of the tax to the City Collector's Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. The purchasers should receive written statements from you showing the amount of the sales tax paid stated separately from the purchase price.

Very sincerely yours,

Alice Bacon

Mr. Dimitri Hadzi  
251 East 43rd Street  
New York, N.Y.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

335-96th St.  
Brooklyn 9 NY  
May 28, 1956

Museum of Modern Art  
11 West 53 St.  
New York 19 NY

Att: Miss Alice Bacon

Dear Miss Bacon,

I am enclosing my check in the amount of \$209.00 being the balance due on Dimitri Hadzi's sculpture "Centaur with Pipes". This, together with my check in the amount of \$100.00 dated May 27th constitutes payment in full for the above mentioned piece.

Very truly yours,  
Fletcher Amstar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

**Date** May 27, 1956

**To:** Painting and Sculpture Department

**Re:** Sale of HADZI CENTAUR

**From:** J. Keyes

WITH FIPES. \$300.00

An enclosing check for \$100.00 toward price of sculpture, left by member on Sunday. Benetios Constan, mbrship. expiring April 30, 1956. I called Hadzi re this, as he had been discussing sale of this piece with the buyer on Saturday, but he was unavailable. Mr. Constan can be reached from 9:00-5:15 at MU 5-0300, and his home address is: 335 96th Street  
Brooklyn 9 N.Y.

and wishes to pay the remainder as soon as possible.

The statue is starred.

*Jeanne Keyes*

Alice Bacon

Dr. Benetios Constan  
335 96th Street  
Brooklyn 9, N.Y.  
Dr. Louis L. Heyn  
Herrontown Road  
Princeton, N.J.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

June 11, 1956

Dear Dr. Heyn:

This is just a note to remind you that the New Talent show closed Sunday evening. Your sculpture by Dimitri Hadzi, Centaur and Lapith (cat. 12), can be collected any weekday between 9:30 A.M. and 5:30 P.M. When you come for it the easiest thing for you to do would be to have the receptionist call the Registrar's Office. One of the staff members can then arrange to have the piece handed to you.

Very sincerely yours,

Alice Bacon

Dr. Dimitri Hadzi  
355 86th Street  
Brooklyn 9, N.Y.  
Dr. Louis L. Heyn  
Herrontown Road  
Princeton, N.J.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

June 11, 1956

Dear Mr. Constant:

This is just a note to remind you that the New Talent show closed Sunday evening. Your sculpture by Dimitri Hadzi, Conteur with Pipes, can be collected any weekday between 9:30 A.M. and 5:30 P.M. When you come for it the easiest thing for you to do would be to have the receptionist call the Registrar's Office. One of the staff members can then arrange to have the piece handed to you.

Very sincerely yours,

Alice Bacon

Mr. Benetios Constan  
335 96th Street  
Brooklyn 9, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

OX 7-1059

MUSEUM OF MODERN ART

cc: Miss Dudley

Date March 13

Dimitri Hadzi

Re: \_\_\_\_\_

New phone

June 11, 1956

new number  
251 848

Dear Mrs. Hecht:

sh Mr Hadzi to get in

WA 9 69  
75-9 6

This is just a note to remind you that the New Talent show closed Sunday evening. Your sculpture by Dimitri Hadzi, Bird Woman (cat. 9), can be collected any weekday between 8:30 A.M. and 5:30 P.M. When you come for it the easiest thing for you to do would be to have the receptionist call the Registrar's Office. One of the staff members can then arrange to have the piece handed to you.

Very sincerely yours,

Alice Bacon

Mrs. Alfred Hecht  
27 West 66th Street  
New York, N.Y.  
Los Angeles 24  
California

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

OX 7-1059

**MUSEUM OF MODERN ART**

Dimitri Hadzi

Date March 15

new phone

Re: \_\_\_\_\_

*has this address*  
number  
251 248.

sh Mr Hadzi to get in

WA 9 6938 - *studios*  
75-9 6<sup>th</sup> Ave

with Raymond Dowden of  
union - as soon as possible

*Stamp: Department of Printing and Mailers*

1954-55 at 350<sup>00</sup> This bill will  
not be possible at the time, and  
Our ques is there any fin-  
ancing arrangement that can be  
made? Such as three monthly  
payments or a sizable deposit to

Mrs. Pauline V. Asher  
263 Loring Avenue  
Los Angeles 24 -  
California

Mr. Robert Tadel  
119 West Avenue  
New York, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Date March 15

To: Alue

Re: \_\_\_\_\_

From: Alvia

Please ask Mr Hadzi to get in touch with Raymond Dowden of Cooper Union - as soon as possible

1954-55 at 350<sup>00</sup> This bill will not be possible at this time, and

Mrs. Pauline V. Asher  
263 Loring Avenue  
Los Angeles 24  
California

Our question is there any financing arrangement that can be made? Such as three monthly payments or a sizeable deposit to

Mr. Herbert Gold  
159 Sixth Avenue  
New York, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

263 LORING AVENUE LOS ANGELES 24, CALIFORNIA

Mr. Andrew Curadoff R. K. L. H.  
Museum of Modern Art  
1 - W. 53 ST. N.Y.

IN ART

May 7, 1956

Dear Sir -

As a member of the Museum of

Modern Art, I have received your

brochure

I am sorry to have to report to you that the small  
Bird Women by Amiri Hadzi was sold almost as soon as the show  
opened. If you wish me to put you in touch with the artist so that  
you could discuss other works with him I will be glad to do so.

De Asher

and myself

Very sincerely yours,

securing further information

a purchase.

The work we are interested  
in is the Hedge - Bird

Alice Bacon  
Department of Painting  
and Sculpture

1954-55 at 350-

This outlay will

not be possible at this time, and

Mrs. Pauline V. Asher  
263 Loring Avenue  
Los Angeles 24  
California

Our guess

is there any

arrangement that can be

made?

Such as three monthly

payments or a sizeable deposit to

Mr. Walter Habel  
759 Sixth Avenue  
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

263 LORING AVENUE LOS ANGELES 24, CALIFORNIA

Mr. Andrew-Coraduff Ritchie  
Museum of Modern Art  
11 - W. 53 ST. N.Y.

Dear Sir:-

As a member of the Museum of Modern Art, I have received your brochure of the New-Talent exhibition. Dr. Asher and myself are interested in securing further information regarding a purchase. The work we are interested in is - the Hadzi - Bird Woman 1954- 55 at 350<sup>00</sup>. This outlay would not be possible at this time, and

Our question is - is there any financing arrangement that can be made? Such as three monthly payments or a sizeable deposit to

Mr. Dimitri Hadzi  
759 Sixth Avenue  
New York, New York

MODERN ART

April 27

graphs.

or .50 at cost.

let him know

he show at

we are all

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

hold the work <sup>2</sup> until the remaining  
balance was accumulated - within  
a specified time of course?

We will appreciate your attention,  
and we hope to receive an  
early response.

Sincerely yours,  
Pauline V. Aster.

Mr. Dimitri Hadzi  
759 Sixth Avenue  
New York, New York

MODERN ART

11 27

graphs.

or .50 at cost.

et him know

ne show at

we are all

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Date April 27

To: \_\_\_\_\_ Re: \_\_\_\_\_

From: \_\_\_\_\_

Hadzi came in to polish his sculptures and saw the photographs.

He may want several sets. Pearl says they are \$100 each or ~~.50~~ at cost.

The student rate is ~~.75~~. I stalled him and said you'd let him know the price.

any of your friends who might have planned to see the show at that time.

The exhibition is shaping up very well and we are all looking forward to it.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie  
Director

Mr. Dimitri Hadzi  
759 Sixth Avenue  
New York, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Wilson Burdett

March 6, 1956

April 26, 1956

ALICE BROWN  
SECRETARY

Dear Mr. Hadzi:

As you know, the New Talent exhibition opens on Tuesday, May 1, and the Penthouse is ordinarily open from 11:30 A.M. to 6:00 P.M. However, the International Council of the Museum of Modern Art is holding its second annual meeting in New York on May 1 and 2 and one of the events will be a special meeting of the members of the Council with the members of the Board of Trustees of the Museum. This is to be held on the afternoon of May 2 in the Penthouse.

In order to accommodate this large group (well over one hundred people) we are going to close the Penthouse to members at 3:00 P.M. I wanted you to know this so that you could inform any of your friends who might have planned to see the show at that time.

The exhibition is shaping up very well and we are all looking forward to it.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie  
Director

Mr. Dimitri Hadzi  
759 Sixth Avenue  
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

*Peter Hollander*  
*Kinetic*

ACADEMY IN ROME

ANGELO MASSIMO  
PUBBLICAZIONE  
ROME

March 6, 1966

*sent for Miss Dudley*

DIMITRI HADZI  
ACADEMY

ARRANGEMENTS SOUND FINE. WILL AWAIT YOUR CALL ON ARRIVAL.

*Don't*  
*in best way*  
*in 6-6-15/*

REGARDS

ALICE BACON  
MODERNART

(charge New Talent show)

cc: Miss Dudley

I have a sister in New York who can be paid to  
transport for us at a special low rate, and it looks  
as if the sister only on whatever transporting sculpture  
and sculpture.  
As for their destination, I wish now to take a new  
direction, which I trust will be convenient for Mr. Ritchie.  
My father has an apartment at 759 Sixth Avenue, N.Y.  
(under the name of Rudolf & Sobe), and I would like to send them  
there, instead of to the museum, and ask Mr. Ritchie to go  
there to make the selection. If I send them directly to the  
museum from the boat, I'll have to pay for transportation  
to the museum twice, as they are to be stored in the Sixth  
Avenue coop between my arrival and the opening of the exhibi-  
tion. I cannot leave them at the museum during this interval  
because I shall want to be working on some of the paintings.  
If you can reach me by letter by March 10, you can  
let me have your reaction to this plan in that way. Otherwise  
I will telephone you as soon as I am through (around the  
flat and we can have a final consultation. Meanwhile I am  
going to see him to have tentative arrangements to transport  
the sculpture into the place at 759 Sixth Avenue, hoping that  
will save my transport to all concerned.

Yours sincerely,  
*Dimitri Hadzi*  
Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

A M

OME

*Peter Hollander  
Kinesis  
Film Distribution  
Dmitri works  
in black wax  
Ju 6-6157*

*Copied for Miss Dudley*

CABLE ADDRESS  
"AMACADMY"

Cable Address  
"amacadmy"

Dear Miss Baco

Enclos  
letter of Feb  
and there, and  
Otherwise it s

Regard  
difficult for  
have not yet b  
largest dimens  
and which both  
are smaller.  
a trunk) for t  
sized crates f  
packers put th  
that no taxi w  
especially in

March 2, 1956

2, 1956

ompanied your  
pitalization here  
ve phrases.

culptures, it is  
bulk since they  
bronzes whose  
tres respectively,  
ases. The rest  
ontainer (perhaps  
e or two fair  
on whether the  
it's pretty sure  
es of this kind,  
ine and bronze.

I have a sister in New York who may be able to  
obtain a truck for me at a special low rate, and it looks  
as if I'd better rely on that for transporting my sculptures  
away from the pier.

As for their destination, I wish now to make a new  
suggestion, which I trust will be convenient for Mr. Ritchie.  
My father has an un-used shop at 759 Sixth Avenue, N.Y.  
(under the name of Hadzi & Sons), and I would like to send them  
there, instead of to the Museum, and ask Mr. Ritchie to go  
there to make the selection. If I send them directly to the  
Museum from the boat, I'll have to pay for transportation  
to the Museum twice, as they are to be stored in the Sixth  
Avenue shop between my arrival and the opening of the exhibi-  
tion. I cannot leave them at the Museum during that interval  
because I shall want to be working on some of the patinas.

If you can reach me by letter by March 10, you can  
let me have your reaction to this plan in that way. Otherwise  
I will telephone you as soon as I am through Customs on the  
21st and we can have a final consultation. Meanwhile I am  
going if possible to make tentative arrangements to transport  
the sculptures from the pier to 759 Sixth Avenue, hoping that  
will prove convenient to all concerned.

Yours sincerely,

*Dimitri Hadzi*  
Dimitri Hadzi  
/s/ Dimitri Hadzi  
Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
 Via (PORTA S. PANCRAZIO)  
 (Porta S. ROMEO)  
 Rome

*Copied for Miss Dudley*

CABLE ADDRESS  
 "AMACADMY.."

Cable Address  
 "AMACADMY.."

March 2, 1956

March 2, 1956

Dear Miss Bacon,

Enclosed is the biography which accompanied your letter of February 28. I have corrected capitalization here and there, and have suggested some connective phrases. Otherwise it seems OK.

Regarding your questions about my sculptures, it is difficult for me to be precise about their bulk since they have not yet been crated. I shall have two bronzes whose largest dimensions are about 1. and 1.50 metres respectively, and which both are attached to travertine bases. The rest are smaller. There will therefore be one container (perhaps a trunk) for the smaller sculptures, and one or two fair sized crates for the larger ones, depending on whether the packers put them together or not. I think it's pretty sure that no taxi would be willing to carry pieces of this kind, especially in view of the weight of travertine and bronze.

I have a sister in New York who may be able to obtain a truck for me at a special low rate, and it looks as if I'd better rely on that for transporting my sculptures away from the pier.

As for their destination, I wish now to make a new suggestion, which I trust will be convenient for Mr. Ritchie. My father has an un-used shop at 759 Sixth Avenue, N.Y. (under the name of Hadzi & Sons), and I would like to send them there, instead of to the Museum, and ask Mr. Ritchie to go there to make the selection. If I send them directly to the Museum from the boat, I'll have to pay for transportation to the Museum twice, as they are to be stored in the Sixth Avenue shop between my arrival and the opening of the exhibition. I cannot leave them at the Museum during that interval because I shall want to be working on some of the patinas.

If you can reach me by letter by March 10, you can let me have your reaction to this plan in that way. Otherwise I will telephone you as soon as I am through Customs on the 21st and we can have a final consultation. Meanwhile I am going if possible to make tentative arrangements to transport the sculptures from the pier to 759 Sixth Avenue, hoping that will prove convenient to all concerned.

Yours sincerely,

*Dimitri Hadzi*

Dimitri Hadzi

/s/ Dimitri Hadzi

Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

COPY  
AMERICAN ACADEMY IN ROME

American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome

Cable Address  
"amacadmy"

March 2, 1956

Dear Miss Bacon,

Enclosed is the biography which accompanied your letter of February 28. I have corrected capitalization here and there, and have suggested some connective phrases. Otherwise it seems OK.

Regarding your questions about my sculptures, it is difficult for me to be precise about their bulk since they have not yet been crated. I shall have two bronzes whose largest dimensions are about 1. and 1.50 metres respectively, and which are both attached to travertine bases. The rest are smaller. There will therefore be one container (perhaps a trunk) for the smaller sculptures, and one or two fair sized crates for the larger ones, depending on whether the packers put them together or not. I think it's pretty sure that no taxi would be willing to carry pieces of this kind, especially in view of the weight of travertine and bronze.

I have a sister in New York who may be able to obtain a truck for me at a special low rate, and it looks as if I'd better rely on that for transporting my sculptures away from the pier.

As for their destination, I wish now to make a new suggestion, which I trust will be convenient for Mr. Ritchie. My father has an un-used shop at 759 Sixth Avenue, N.Y. (under the name of Hadzi & Sons), and I would like to send them there, instead of to the Museum, and ask Mr. Ritchie to go there to make the selection. If I send them directly to the Museum from the boat, I'll have to pay for transportation to the Museum twice, as they are to be stored in the Sixth Avenue shop between my arrival and the opening of the exhibition. I cannot leave them at the Museum during that interval because I shall want to working on some of the patinas.

If you can reach me by letter by March 10, you can let me have your reaction to this plan in that way. Otherwise I will telephone you as soon as I am through Customs on the 21st and we can have a final consultation. Meanwhile I am going if possible to make tentative arrangements to transport the sculptures from the pier to 759 Sixth Avenue, hoping that will prove convenient to all concerned.

Yours sincerely

/s/ Dimitri Hadzi  
Dimitri Hadzi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCRAZIO)  
ROME

cc: Miss Hadley

CABLE ADDRESS  
"AMACADMY."

March 1, 1956

February 20, 1956

Dear Miss Bacon,

In answer to your letter of February 21, I wish to thank you for sending me the information about U.S. customs regulations. I'll be sure to have the appropriate forms. *out it does so, but there is a space problem in the catalog.*

If we should dock as scheduled on the morning of March 21, I should hope to get to the museum with the sculpture in good time, and I certainly will do my best to make it. It would be fine to have a museum custodian to help out on the dock if you can send one. *to you?*

Sincerely yours,

*Dimitri Hadzi*  
Dimitri Hadzi  
*Very sincerely yours.*

*With all best wishes,*

*Miss Bacon*  
Department of Painting  
and Sculpture

*Mr. Dimitri Hadzi*  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

February 28, 1956

Dear Mr. Hadzi:

Here is a draft of the biography for your approval. I am sorry to cut it down so, but there is a space problem in the catalog.

With regard to your arrival, about how much work will you have with you. Will there be too much to be transported in a taxi? The Museum curatorial offices close at 5:30, but we could arrange to have someone receive you later than that if you get delayed at the dock. We thought the best thing to do might be for you to call the Museum as soon as it looked as though you might be able to get away and then we could send someone down to help you. How does this sound to you?

With all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a draftsman. In 1942 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitchhiked across the country, visiting all the museums he could along the way. His art training started with a sketching class in the New York YMCA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1947 he won a Fairbright Scholarship for study in sculpture in Rome.

cc: Miss Dudley

February 28, 1956

Dear Mr. Hadzi:

Here is a draft of the biography for your approval. I am sorry to cut it down so, but there is a space problem in the catalog.

With regard to your arrival, about how much work will you have with you. Will there be too much to be transported in a taxi? The Museum curatorial offices close at 5:30, but we could arrange to have someone receive you later than that if you get delayed at the dock. We thought the best thing to do might be for you to call the Museum as soon as it looked as though you might be able to get away and then we could send someone down to help you. How does this sound to you?

With all best wishes,  
Very sincerely yours,  
Alice Bacon  
Department of Painting and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the ~~academic~~ Polytechnion in Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome, <sup>where he</sup> took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest. <sup>and there he</sup> He also worked as assistant to Waldemar Reemisch on a sculptural commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitch-hiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He attended Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the ~~academic~~ Polytechnion in Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome, <sup>where he</sup> took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest <sup>and there he</sup> ~~He also~~ worked as assistant to Waldemar Raemisch on a sculptural commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1953 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in the Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theater. He became interested in art at that time and after his discharge he hitchhiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He went to Cooper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the Academic Polytechnion in Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome, Athens and travelled in Greece, Turkey and Egypt. In 1952 he went to Rome. He took courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the American Academy in Rome as a guest. He also worked as assistant to Waldemar Reemisch on a sculptural commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1954 and has been in group shows in Florence, Deruta, Bordighera and Rome. He has just returned to this country from Italy.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Dimitri Hadzi was born of Greek parents in New York City in 1921. He studied in the Brooklyn Technical High School, expecting to become a chemist. From 1943 to 1946 he was in the Air Force in the Pacific theatre. He became interested in art at that time and after his discharge he hitchhiked across the country visiting all the museums he could along the way. His art training started with a sketching class at the New York YMHA. He <sup>a Headed</sup> went to Copper Union and also worked at the Brooklyn Museum Art School. In 1950 he won a Fulbright Scholarship for study in sculpture in Greece. He worked at the Academic Polytechnion in Athens and travelled in Greece, Turkey and Egypt. ~~From 1952 to~~ In 1952 he went to Rome. He took courses in bronze casting, jewelry and ceramics at the Museo Artistico Industriale under the G.I. bill. In 1954 he was invited to use a studio at the <sup>Academy</sup> American in Rome as a guest. He also worked as assistant to Waldemar Raemisch on a sculptural commission for a hospital in Philadelphia. He received a Tiffany Sculpture Award in 1955. He had a one-man show at the Schneider Gallery in Rome in 1954 and has been in group shows in Florence, Beruta, Bordighera and Rome. He has just returned to this country from Italy.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

February 21, 1956

Dear Mr. Hadzi:

I have been consulting our Registrar about ways of smoothing your arrival with sculpture in this country and she has made some suggestions for preventing possible delays with customs.

She has told me to show you a paragraph from the U.S. Customs Regulations, which I copy below:

"10.50 Works of American artists. - When works of art produced by American artists residing temporarily abroad are claimed to be free of duty under paragraph 1810, Tariff Act of 1930, the importer shall file in connection with the entry of such articles a declaration of the artist on foreign service Form 155 made before the United States consul at the place of exportation, or on customs Form 3319 made before a customs officer at the port of entry. (Par. 1810; sec. 201, 46 Stat. 685; 19 U.S.C. 1201.)"

She says that in the past artists using foreign service Form 155 have often got through Customs very rapidly. I hope it works for you.

Depending somewhat on the hour at which you dock, it would probably be possible for the Museum to send one of the custodians to the ship to help you with transportation to the Museum if that would simplify things for you.

We look forward to hearing from you.

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCREAZIO)  
ROME

cc: Miss Dudley

DATE ADDRESS  
AMACADMV

February 22, 1956

February 21, 1956

Dear Miss Bacon,

In reply to your letter of February 13.

Dear Mr. Hadzi:  
The ship Independence (American Export Lines), is scheduled to dock in New York at 9 A.M. on the 21st. I have been consulting our Registrar about ways of smoothing your arrival with sculpture in this country and she has made some suggestions for preventing possible delays with customs. She suggests that you arrive at the pier at 10:50 P.M. However, she has told me to show you a paragraph from the U.S. Customs Regulations, which I copy below:

Works of American artists. - When works of art produced by American artists residing temporarily abroad are claimed to be free of duty under paragraph 1810, Tariff Act of 1930, the importer shall file in connection with the entry of such articles a declaration of the artist on foreign service Form 155 made before the United States consul at the place of exportation, or on customs Form 3319 made before a customs officer at the port of entry. (Par. 1810; sec. 201, 46 Stat. 685; 19 U.S.C. 1201.)"

She says that in the past artists using foreign service Form 155 have often got through Customs very rapidly. I hope it works for you.

Depending somewhat on the hour at which you dock, it would probably be possible for the Museum to send one of the custodians to the ship to help you with transportation to the Museum if that would simplify things for you.

We look forward to hearing from you. We will be at the Museum on arrival, and then remove what is not to be shown after the selection is made.

I am enclosing my life history (composed by my wife). It is quite long, and you are of course welcome to omit whatever parts do not seem to you to be of interest.

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

Alice Bacon  
Department of Painting  
and Sculpture

Sincerely yours,  
*Dimitri Hadzi*  
Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME  
 VIA ANGELO MASINA, 5  
 (PORTA S. PANCRAZIO)  
 ROME

CABLE ADDRESS  
 "AMACADMY"

February 22, 1956

Dear Miss Bacon,

In reply to your letter of February 13, my boat, the Independence (American Export Lines), is scheduled to dock in New York at 9 A.M. on the 21st of March. I will be glad to take my sculptures to the Museum directly to the Museum on that day, as you suggest. However, steamship schedules are untrustworthy and Tourist class debarcation takes a long time, so I can't be sure of getting off the pier before the Museum's closing time. Could the sculptures be received there in the evening if I am delayed? If you know of any way of expediting the transportation from pier to Museum, I'd be very glad to have your advice.

It seems to me a good idea to use the Bird-Woman that is already there for the show, and to put a photograph of it in the catalogue. However, I am glad the rest of the selection is going to be made on my arrival, because I have completed a number of new pieces since Mr. Ritchie saw my work. I suppose the best thing will be to send all the work that is with me to the Museum on arrival, and then remove what is not to be shown after the selection is made.

I am enclosing my life history (composed by my wife). It is quite long, and you are of course welcome to omit whatever parts do not seem suitable for the catalogue.

Sincerely yours,

*Dimitri Hadzi*  
 Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

Hadzi (1)

## AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

R O M E

CABLE ADDRESS  
"AMACADMY.."

Dimitri Hadzi was born March 21, 1921, in New York City, of Greek parents. He spent his childhood working as shoe-shine and delivery-boy in after-school hours, in order to help his family survive the Depression. His secondary school education at Brooklyn Technical High School was directed towards a profession in chemistry, and between 1940 and 1943 he held a job as technician in the research laboratories of the Interchemical Corporation in New York, while attending Brooklyn Polytechnic Institute at night. That career was interrupted when the War came.

From 1943 to 1946 he served in the Air Forces in the Pacific Theatre, where his main duty was to supervise a water-distillation unit on a tiny island that was being used for a <sup>radio</sup> ~~navigation station~~ ~~observation post~~. It was on that island that he developed a serious interest in drawing and painting -- an interest that led him to take his discharge on the West Coast, in order to hitchhike across the country, visiting all the museums he could along the way. The work of art that impressed him most among all that he saw on that trip was the big <sup>standing</sup> ~~sitting~~ woman by Gaston Lachaise, which was being shown at the Art Institute in Chicago.

Although very excited by his own first efforts in painting and drawing and by what he had seen, he had as yet no notion of turning into a professional artist. While waiting for an appropriate opening with his old employers, the Interchemical Corporation, however, he filled in his time at a sketching class under Aaron Berkman at the Y.M.H.A. uptown. It was Berkman's encouragement that led him, more or less as a matter of curiosity, to take the entrance exam at Cooper Union. When, to his astonishment, he found that he had passed that exam, he gave up all thought of returning to chemistry and started his training in art. He was then twenty-five years old.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Hadzi (2)

**AMERICAN ACADEMY IN ROME**

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

R O M E

CABLE ADDRESS  
"AMACADMY."

The next four years were filled with evening art courses and with day-time jobs as waiter and bus-boy, photographer's assistant, commercial artist, and even as resturanteur ( he had a restaurant concession in Woodstock, N.Y., one summer). He was attending courses in painting and sculpture at Cooper Union, where his teachers were Morris Kantor, Nicholas Marsicano, George Kratina, Milton Hebald and John Hovannes. He also studied with Manfred Schwartz and with Hebald at the Brooklyn Museum Art School.

Having received his certificate from Cooper Union evening school in 1950, he won a Fulbright scholarship for the study of sculpture in Greece and sailed for Europe. Upon arrival in Athens, he enrolled in the academic Polytechnion, where he studied marble carving and pointing. He also did a lot of traveling that year, in Greece, but also in Turkey and Egypt. The discovery of ancient sculpture was an important revelation to him, and his creative work almost ceased temporarily. The following year he went to Rome, where he is still living. From 1952 to 1954 he attended courses in bronze-casting, jewelry and ceramics at the Museo Artistico Industriale in Rome, under the G.I. Bill. In 1954 he had his first one-man show, exhibiting small bronzes and drawings at the Schneider Gallery in Rome. During the same year he ~~was~~ married to Martha Leeb Hadzi, a Fellow in art history at the American Academy in Rome, ~~where~~ <sup>and</sup> he was invited to use a studio <sup>at the Academy</sup> as a guest. He now took a job as assistant to Waldemar Raemisch in his work on a large sculptural commission for a hospital in Philadelphia, and more recently he received a Tiffany sculpture award of \$1000. Aside from the one-man show at the Schneider Gallery, his work has been exhibited in group shows in Florence, Perugia (Perugia), Bordighera and Rome. He is represented in private collections in Italy, Switzerland, England and the U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

Hadzi (3)

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCRAZIO)

ROME

CC, Miss Bailey

CABLE ADDRESS  
"AMACADMY."

His main activity as an artist has been connected with doing sculptures by means of the cire-perdu method of bronze casting -- although he continues to do sculptures in other mediums, and prints and paintings as well. Another great interest is architectural sculpture, which has fascinated him from both the historical and the contemporary point of view: since coming to Rome, he has traveled in most of the countries of Western Europe, and has seen them all with the problems of the architectural sculptor in mind.

*[Faint, mostly illegible text, likely bleed-through from the reverse side of the page.]*

Mr. Hadzi Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
Italy

Very sincerely yours,  
  
Miss Bailey  
Department of Painting  
and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

CC: Miss Dudley

February 13, 1956

Dear Mr. Hadzi:

The dates for the New Talent Exhibition are May 1 through June 10, 1956. We must therefore get started on the folder as soon as possible. Mr. Ritchie does not want to make the actual selection for the show until he can see all the sculpture, which will be rather late for the catalog deadline. In your last letter you said your ship would dock on March 21. I wonder if it would be possible for you to arrange to come directly from the ship to the Museum with your sculpture, so that the selection could be made that day.

We will arrange in any case to use the Women with Birds and will have the cut for the folder made from a photograph of that before you arrive. I also would like to get the biography entirely finished and out of the way before you arrive. Would you therefore send me information for it. I am sending you another copy of the folder on the last show to guide you as to the kind of thing we need. As you see it includes such matters as place and date of birth; education and art training, together with anything else you think is particularly relevant to your work; scholarships, prizes and exhibitions you have shown in with the dates; collections where your work is represented; also such miscellaneous things as military service, travel, people who have been helpful or instructive to you, teaching, other kinds of work you have done, etc.

Would you write me about all this as soon as possible. I am particularly anxious about your coming here instantly upon docking, because strictly speaking the catalog deadline is March 15th.

With all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dmitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

CC: Miss Dudley

February 13, 1956

November 12, 1955

Dear Mr. Hadzi:

The dates for the New Talent Exhibition are May 1 through June 10, 1956. We must therefore get started on the folder as soon as possible. Mr. Ritchie does not want to make the actual selection for the show until he can see all the sculpture, which will be rather late for the catalog deadline. In your last letter you said your ship would dock on March 21. I wonder if it would be possible for you to arrange to come directly from the ship to the Museum with your sculpture, so that the selection could be made that day. Artists in the New Talent shows. I am enclosing a catalog from the current one to give you an idea of what the shows are generally. We will arrange in any case to use the Women with Birds and will have the cut for the folder made from a photograph of that before you arrive. I also would like to get the biography entirely finished and out of the way before you arrive. Would you therefore send me information for it. I am sending you another copy of the folder on the last show to guide you as to the kind of thing we need. As you see it includes such matters as place and date of birth; education and art training, together with anything else you think is particularly relevant to your work; scholarships, prizes and exhibitions you have shown in with the dates; collections where your work is represented; also such miscellaneous things as military service, travel, people who have been helpful or instructive to you, teaching, other kinds of work you have done, etc.

Would you write me about all this as soon as possible. I am particularly anxious about your coming here instantly upon docking, because strictly speaking the catalog deadline is March 15th.

With all best wishes,

Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Dmitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCRAZIO)  
ROME

CABLE ADDRESS  
AMACADMY

8 Dec. 1955

Dear Mr. Ritchie,

Thank you for your last letter. December 12, 1955  
with the you coming but have been putting it off till  
I had more news about our coming.

Dear Mr. Hadzi:

Thank you for your letter. A spring show, probably early  
May, is definitely in the works. This is just a note to say that  
the March 21st date for your trip would be pretty important to us.  
I do not like to make final selections for a show without seeing the  
actual work and we have to have these well ahead of time for the  
folder. As you know, we usually use about half a dozen works by  
each of three artists in the New Talent shows. I am enclosing a  
catalog from the current one to give you an idea of what the shows  
are generally like.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie, Director

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

Sincerely yours,

Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

R O M E

CABLE ADDRESS  
"AMACADMY."

8 Dec. 1955

Dear Mr. Ritchie,

Thank you for your last letter. I meant to write to you sooner but have been putting it off till I had more news about our sailing.

I would like it very much if I were to be shown in the Spring exhibit instead of the one later in the year. We made reservations for a trip that will land us in N.Y. on March 21. The following trip is on April 11, which we would prefer but it may not give us ample time for organizing the show. I would appreciate any comment or advice you can offer - keeping in mind that the March 21 is O.K. with us.

I was so pleased to hear that you finally received the Bird Lady and that you are happy with it. I'm also delighted that you will be able to keep it around. As for the price I would rather discuss the matter with you when I see you. If anyone is interested, I would appreciate it if you would retain his name for me. I was planning to have the piece in the exhibition.

As time is drawing close, I'm getting more and more excited about returning to N.Y. It will be good to be back and to see how the Museum looks after 5 years. I'm looking forward to seeing you again.

Hope to hear from you soon.

Sincerely yours,

Dimitri Hadji

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Hedzi

CC: Miss Dudley

October 24, 1955

Dear Mr. Hedzi:

Thank you for your letter of October 18th.

John McAndrew has now delivered the Woman with Birds sculpture and again I'm just as pleased with it as when I first saw it. If you don't mind I would be glad to keep it here until you come. It will be no trouble, because of its modest size. By the way, what is its price, in case anyone wants to buy it?

Looking forward to hearing from you when you get your dates of return settled,

Sincerely,

Andrew C. Ritchie, Director

Mr. Dimitri Hedzi  
American Academy in Rome  
Via Angelo Masina, 5  
(Porta S. Pancrazio)  
Rome  
ITALY

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCRAZIO)  
ROME

CABLE ADDRESS  
"AMACADMY,"

18 Oct. 1955

Dear Mr. Ritchie,

I was very happy to have heard from you. Before going any further, I must tell you that I won a Tiffany grant for \$1000! This is going to be such an enormous help toward my bronze casting. This came as a great surprise because the sculpture awards are generally given to dead sculptors (I hope this doesn't put me in that category!).

I'm glad the photos arrived safely and that they brought back my work to you. As for Mr. McAndrew, I suspect he'll bring the bronze in any day now.

I hope you won't chastise me too severely for handing in your name for the Guggenheim - I stupidly thought it was O.K. I have written to them and asked them to withdraw your name. You are perfectly right in your attitude - if it's a very wise suggestion and I understand thoroughly. I'm terribly sorry if I caused you any inconvenience. Should you receive the forms, please send them back or destroy them. I would certainly rather wait and get a good letter - it's a general attitude I also have in my work - quality at the expense of time.

We are in the process of making arrangements for our trip home and as soon as we get the dates I'll write to you immediately. Thanks again for your kindness and wisdom.

Yours sincerely,

Luigi Hadzi

P.S.

Bill King just arrived in Rome - he looks marvelous! Blaustein working like a horse - on a trip to Spain, I believe.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

*Hadzi*

AMERICAN ACADEMY IN ROME  
VIA ANGELO MASINA 5  
(PORTA S. PANCRAZIO)  
ROME

Rome, Sept. 28, 1955

CARLY KEFFER  
AMAC@DMT

Dear Mr. Ritchie,

I hope you have received the photographs that I  
have sent last month. Since I haven't received any  
acknowledgment of their receipt, I thought I'd drop you  
a line to ask if they have arrived. I'm rather concerned  
because some photographs in the mail.

October 13, 1955

Dear Mr. Hadzi:

Thank you for your letter of September 28. I did receive  
your photographs and found the various pieces just as interesting  
again as I had remembered them in actuality. However, Mr. John  
McAndrew hasn't yet stopped by with the "Bird Lady" piece but I  
suppose he will bring it in due course.

I can't give you definite dates for your inclusion in a  
New Talent show next year since they are in part dependent on  
when you return next spring with the actual sculpture. If you  
come late in the Spring we will probably have to include you in  
a fall show. Please let me know, then, as soon as you can, when  
you expect to arrive in New York with your sculpture.

With regard to your using my name in applications for  
fellowships, I would prefer not to have you do so at present.  
I think recommendations can be stronger and carry more weight  
when I can say that I have known a candidate and his work for a  
considerable period of time. Under the circumstances, I would  
rather you waited until after your showing at the Museum before  
considering the use of my name. I hope you will understand my  
point.

Looking forward to hearing from you and to seeing you again  
next spring.

Sincerely,

Andrew C. Ritchie  
Director

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina 5  
(Porta S. Pancrazio)  
Rome, Italy

ACR:al

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

## AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5  
(PORTA S. PANCRAZIO)  
ROME

CABLE ADDRESS  
"AMACADMY."

Rome, Sept. 28, 1955

Dear Mr. Ritchie,

I hope you have received the photographs that I have sent last month. Since I haven't received any acknowledgement of their receipt, I thought I'd drop you a line to ask if they have arrived. I'm rather concerned because I have lost some photographs in the mails.

A short time ago, Mr. John McAndrew left Rome and was very generous in offering to deliver the bronze "Bird Lady" to you, (I'm very excited about the large one I've just cast!). I suspect that he will show up any week now. I will arrange to have it picked up whenever you wish. In a future letter I will notify you as to who will take it since you are cramped for space.

Shortly after you left Rome Mr. Raemisch died - oh no, you were there when it happened. As a matter of fact, I spoke to Mr. Raemisch while we were discussing the Spring show. Fortunately I got out of the project and my wife and I took a much needed trip. Mr. Moore was a wonderful host one afternoon at his place. We were very excited about it. He said you were coming back to Europe and we had hoped we would cross paths but we didn't. We expect Moore next month at the Academy!

Could I ask you for a favor? This is what happens when you say you like someone's work. I'm trying for several fellowships and I would be very grateful if I could use your name.

We are definitely coming in the Spring and I'm very interested in the exhibition you have mentioned to me. When you told me about it last time I was too excited to ask about details so we don't know about the dates, etc. He's been working very hard preparing my work.

When you find a spare moment, I'd love to hear from you. Thanks for everything.

Sincerely,  
Simone Rodzi

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

do we have the photos yet?

SEP 28 1955

Hadzi

work you  
next few  
weeks I will send you my small bronze "Bird Lady." I'm having a  
new base made for it and it will take some time.

Dear Mr. Hadzi:

As Mr. Ritchie is still in Europe and will not  
return to the Museum until late in August, it might be  
better for you to delay sending your small bronze,  
Bird Lady, until after Labor Day. I understand that  
you will arrange for someone to collect the piece  
after it has been seen.

I will hold the photographs which you are  
sending until Mr. Ritchie returns.

Sincerely yours,

Alicia B. Legg  
Department of Painting and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
Porta S. Pancrazio  
Rome  
Italy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

*Hadzi*

cc: Miss Dudley  
Alice Bacon

Excerpt from letter from Dimitri Hadzi, Rome, June 20, 1955

\*\*\*\*\*

Presently I'm going through some photographs of the work you have seen and will send them to you <sup>June 24, 1955</sup> within the next few weeks I will send you my small bronze "Bird Lady." I'm having a new base made for it and it will take some time.

Dear Mr. Hadzi:

*As mentioned that due to the size of the office you*

As Mr. Ritchie is still in Europe and will not return to the Museum until late in August, it might be better for you to delay sending your small bronze, Bird Lady, until after Labor Day. I understand that you will arrange for someone to collect the piece after it has been seen. *complete letter*

I will hold the photographs which you are sending until Mr. Ritchie returns.

Sincerely yours,

Alicia B. Legg  
Department of Painting and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via Angelo Masina, 5  
Porta S. Pancrazio  
Rome  
Italy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley  
Alice Baron

Excerpt from letter from Dimitri Hadzi, Rome, June 20, 1955

.....

Presently I'm going through some photographs of the work you have seen and will send them to you shortly. Within the next few weeks I will send you my small bronze "Bird Lady." I'm having a new base made for it and it will take some time.

Dear Mr. You mentioned that due to the size of the office you would only be able to keep it for a while. I will arrange for someone to pick it up when you are through with it. be

better for you to delay sending your small bronze,

Bird Lady, until after Labor Day. I understand that

you will arrange for someone to collect the piece

*Alice Baron has complete letter*

I will hold the photographs which you are sending until Mr. Nichols returns.

Sincerely yours,

Alice B. Legg  
Department of Painting and Sculpture

Mr. Dimitri Hadzi  
American Academy in Rome  
Via degli Arciscolapi, 5  
Porta S. Pancratio  
Rome  
Italy

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	MoMA Exhs.	602.3

AMERICAN ACADEMY IN ROME  
 cc: Miss Dudley  
 Alice Bacon  
 VIA ANGELO MASINA, 5  
 (PORTA S. PANCRAZIO)  
 ROME

ENCL. ADDRESS  
 AMACOMNY.

20 June 1955

Dear Mr. Ritchie,

Having just returned from a trip to Northern Europe with my wife, I have been most enthusiastic about getting back to my work. As I am not working in the Renaissance program any longer, I'm completely free to finish & cast the woman I showed you. I would like to send you photographs when they are finished.

June 24, 1955

Dear Mr. Hadzi:

As Mr. Ritchie is still in Europe and will not return to the Museum until late in August, it might be better for you to delay sending your small bronze, Bird Lady, until after Labor Day. I understand that you will arrange for someone to collect the piece after it has been seen.

I will hold the photographs which you are sending until Mr. Ritchie returns.

Sincerely yours,

Alicia B. Legg  
 Department of Painting and Sculpture

Mr. Dimitri Hadzi  
 American Academy in Rome  
 Via Angelo Masina, 5  
 Porta S. Pancrazio  
 Rome  
 Italy

I recall discussing Commission out and how good it was -  
 that you were in Rome during our Northern trip.  
 I guess you were in Rome one or more times during the visit  
 of our young artists with the exception of the English sculptor  
 Paul left in Rome - may be seen to be as tired & bored -  
 the others used in painting & sculpture! - thinking! all well -  
 shall we see you at all in Europe before the Spring? If  
 not will definitely see you in the N.Y. then.  
 Sincerely,  
 Dimitri Hadzi

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## AMERICAN ACADEMY IN ROME

VIA ANGELO MASINA, 5

(PORTA S. PANCRAZIO)

ROME

CABLE ADDRESS  
"AMACADMY."

20 June 1955

Dear Mr. Ritchie,

Having just returned from a trip to Northern Europe with my wife, I have been most enthusiastic about getting back to my work. As I am not working on the Baemisch project any longer, I'm completely free to finish & cast the waxen I showed you. I would like to send you photographs when they are finished.

Presently I'm going through some photographs of the work you have seen and will send them to you shortly. Within the next few weeks I will send you my small bronze "Bird Lady". I'm having a new base made for it and it will take some time.

You mentioned that due to the size of the office you would only be able to keep it for a while. I will arrange for someone to pick it up when you see through it.

We had a delightful day with Henry Moore at his home and studios when in England. It was terribly exciting to finally visit the master whose work I saw for the first time at the Modern Museum's huge exhibition. Moore told us that he was expecting you the following week! I was surprised because I just saw you in Rome.

I recall discussing American art and how good it was — ~~this~~ was made very obviously clear during our Northern trip. I guess we have arrived — no one seems to have the vitality of our young artists with the exception of the English sculptors. Paris left us cold — everyone seems to be so tired & bored — the cliché used in painting & sculpture! — shocking! all well —

Will we see you at all in Europe before the Spring? If not, we will definitely see you in the N.Y. then.

Sincerely,  
Lincoln Steadfast

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

July 3, 1956

Mr. Robert Kabak  
74 Suffolk Street  
New York City

Dear Mr. Kabak:

Before he left for Europe, Mr. Ritchie asked me especially to send you his thanks for taking part in our ninth New Talent exhibition. We feel that the show looked beautiful and was a great success.

I am enclosing a receipt for the unsold paintings being returned to you and copies of the receipts for the Rockefeller and Morgan pictures. We will not send a receipt for the Rewald picture until he comes to collect it in the Fall. The eighth one, of course, remains with the Museum.

With all best wishes and many thanks for your assistance.

Very sincerely yours,

Alice Bacon  
Department of Painting and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Dorothy Miller  
Dorothy Dudley  
Mr. Kappel

*Mr. Ritchie*

13 May 1956

July 3, 1956

Dear Mr. Kabak:

Mr. Robert Kabak  
74 Suffolk Street  
New York City

Dear Mr. Kabak:

Before he left for Europe, Mr. Ritchie asked me especially to send you his thanks for taking part in our ninth New Talent exhibition. We feel that the show looked beautiful and was a great success.

I am enclosing a receipt for the unsold paintings being returned to you and copies of the receipts for the Rockefeller and Morgan pictures. We will not send a receipt for the Rewald picture until he comes to collect it in the Fall. The eighth one, of course, remains with the Museum.

With all best wishes and many thanks for your assistance.

Very sincerely yours,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Robert Kabak  
74 Suffolk Street  
New York, N. Y.

Alice Bacon  
Department of Painting and Sculpture

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Dorothy Miller  
Dorothy Dudley  
Mr. Keppel

*Mr. Kitchin*

12 May 1956

Dear Mr. Kabak:

I take great pleasure in sending you with this letter the Museum's check for \$350. in payment for your painting entitled Fires which is on view in the current New Talent exhibition in the Museum's penthouse.

Our Committee on the Museum Collections at its meeting last Tuesday had a chance to study the painting and I am pleased to report that they liked this picture very much. Actually we also looked at another of your panels, Narrows at Night, first, but in the end the Committee felt that Fires was, all things considered, the better picture for the Museum. We are delighted to have you represented in our Collection by this fine painting.

My kindest regards to you,

Sincerely,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Robert Kabak  
74 Suffolk Street  
New York, N. Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
Miss Dudley  
Miss Dudley

May 14, 1956

Dear Mr. Kabak:

Here is the check for your painting Night, purchased from the New Talent show. It is for a total of \$180.25, the \$5.25 over the price of the painting being the 3% New York City sales tax. This should be sent by you, as the seller, to the City Collectors Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. You should also send the purchaser a written statement showing the amount of the sales tax paid, stated separately from the purchase price. The purchaser is Mrs. John D. Rockefeller III, 1 Beekman Place, New York 22, N.Y.

You have probably already heard from Mr. Barr about Fires. The River at Night sale we have not yet received a check for, but we will send it on as soon as it comes.

I hope to see you some Monday or Tuesday if you stop by to see the show.

With all best wishes,

Very sincerely yours,

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

Alice Bacon

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

cc: Mr. Keppel  
cc: Mr. Keppel  
Miss Dudley

May 21, 1956

Dear Mr. Kabak:

Here is another check for you. It is for River at Night. The additional \$3.00 over the purchase price is of course the 5% New York City sales tax. As with the first purchase you should send the amount of the tax to the City Collectors Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. The purchaser, Mr. John Rewald, of 87 Park Avenue, should receive a written statement from you showing the amount of the sales tax paid stated separately from the purchase price.

With all best wishes,  
With all best wishes,

Very sincerely yours,  
Very sincerely yours,

Alice Bacon  
Alice Bacon

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Dear Alicia:

Suffolk Street  
A-3/26-3

I should like to buy

cc: Mr. Keppel  
Miss Dudley

R. Kabak's

May 15, 1956

River at Night, 1952

Dear Mr. Rewald:

Wanucolor + gouache  
for

Alicia Legg has handed me your note saying you wish to buy the Robert Kabak River at Night. The price is \$100 and the 3% New York City sales tax of \$3.00 should be added, making a total of \$103. Your check should be made out to Robert Kabak and sent to us for forwarding.

The Registrar tells me she will keep the picture at the Museum for you until your return in September.

But as I am leaving for Europe on June 2<sup>nd</sup>, it would have to be kept here until my return in Sept.

With all best wishes,

Very sincerely yours,

Alice Bacon

Mr. John Rewald  
87 Park Avenue  
New York, N.Y.

THE HOLLISTON MILLS - INC. Manufacturers of Bookbinding Papers, Printing Papers, Smooth Cover and Heavy uncoated Papers, Millar Holliston, Mass. Dept. 1000, 1000  
Selling Offices: New York, London, Paris, Boston, Chicago, Philadelphia, San Francisco, Seattle, Portland, Seattle, Wash. D.C.

Yours,  
Kabak

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Dear Alicia:

6 Suffolk Street  
N. 3. 26. 3

I should like to buy

5, 1952

R. Kabak's

River at Night, 1952

ink on paper

watercolor + gouache

for \$ 100.- [OR LESS?]

But as I am leaving for Europe  
on June 2<sup>nd</sup>, it would have to be  
kept here until my return in  
Sept.

the best talent  
to you for  
work. That's  
-

Bob Krawiec

Yours,  
Kabak

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

74 Suffolk Street  
N.Y. 26.3  
May 5, 1952

Mr. Andrew C. Ritchie  
Director of Dept. of Painting & Sculpture  
Museum of Modern Art  
11 W. 53 St.  
N.Y. 19, N.Y.

Dear Mr. Ritchie,

I'm delighted with the New Talent  
show and especially grateful to you for  
the fine presentation of the work. Thanks  
for your help and attention.

Cordially yours,  
Robert Rauschenberg

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

HENRY H. MORGAN, Ph.D.

4 Peter Cooper Rd.  
N.Y.C. 10

to: Mr. Keppel  
Miss Dudley

June 11, 1958

Dear Mr. Kabak:

Here is the check for your painting, East River. It was purchased by Dr. Henry H. Morgan, 4 Peter Cooper Road, New York 10, N.Y. The check includes \$275.00 for the painting and \$3.25 for the 3% New York City sales tax. You should send the amount of the tax to the City Collectors Office, Room 100, Municipal Building, New York City, together with appropriate advice as to what it is for. Dr. Morgan should receive from you a written statement showing the amount of the sales tax paid stated separately from the purchase price.

With all best wishes,  
he is teaching in the New York City public school system.

Very sincerely yours,

Alice Bacon

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954-55 and at the Lipson Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art, New York City.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

HENRY H. MORGAN, PH. D.

4 Peter Cooper Rd.  
N. Y. 10

PSYCHOLOGICAL SERVICE CENTER  
THE PSYCHOLOGICAL CORPORATION

522 FIFTH AVENUE  
NEW YORK  
MURRAY HILL 2-2145

ch

born in New York City in 1930 and was

educated in the public schools. *While at the high school of* During his high school

~~years~~ at Music & Art he ~~also~~ attended classes at the Museum's People's Art Center. He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system.

His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held ~~xxxx~~ while a student. Among them were messenger, <sup>hospital</sup> ward clerk, salesman and antiquer for a decorating firm, in places ranging ~~from~~ from Coney Island to Morningside Heights.

Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954-55 and at the Alphis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Biographical Sketch

Robert Kabak was born in New York City in 1930 and was educated in the public schools. *While at the high school of* ~~During his high school~~ ~~years~~ at Music & Art he ~~also~~ attended classes at the Museum's People's Art Center. He studied liberal arts at Brooklyn College where he majored in design and was elected to Phi Beta Kappa. After graduation from Brooklyn in January 1952, he was given a scholarship by Yale University School of Fine Arts to study painting, and received the Master of Fine Arts degree in 1954. At present, he is teaching in the New York City public school system.

His familiarity with New York and his enthusiasm about the city is partially the result of a variety of jobs held ~~xxxx~~ while a student. Among them were <sup>hospital</sup> messenger, ward clerk, salesman and antiquer for a decorating firm, in places ranging ~~from~~ from Coney Island to Morningside Heights.

Several of his pictures were included in group shows at the Artists' Gallery in New York in 1954-55 and at the Alpnis Gallery in Westport, Connecticut. One of his paintings is now on view at the Whitney Museum of American Art. He lives in Manhattan.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Wilson Burdett

Robert Kabak

74 Suffolk St.

New York 2

SP 7 - 2342

April 26, 1956

May 2, 1956

ak:

You know, the New Talent exhibition opens on Tuesday, the Penthouse is ordinarily open from 11:30 A.M. to however, the International Council of the Museum of is holding its second annual meeting in New York on and one of the events will be a special meeting of of the Council with the members of the Board of the Museum. This is to be held on the afternoon of Penthouse.

order to accommodate this large group (well over one le) we are going to close the Penthouse to members

I wanted you to know this so that you could inform any or your friends who might have planned to see the show at that time.

The exhibition is shaping up very well and we are all looking forward to it.

With all best wishes,

Very sincerely yours,

Mr. Robert Kabak  
74 Suffolk Street  
New York, New York

Andrew C. Ritchie  
Director

Mr. Robert Kabak  
74 Suffolk Street  
New York, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

cc: Wilson Burdett

April 26, 1956

May 2, 1956

Dear Mr. Kabak:

As you know, the New Talent exhibition opens on Tuesday, May 1, and the Penthouse is ordinarily open from 11:30 A.M. to 6:00 P.M. However, the International Council of the Museum of Modern Art is holding its second annual meeting in New York on May 1 and 2 and one of the events will be a special meeting of the members of the Council with the members of the Board of Trustees of the Museum. This is to be held on the afternoon of May 2 in the Penthouse.

In order to accommodate this large group (well over one hundred people) we are going to close the Penthouse to members at 3:00 P.M. I wanted you to know this so that you could inform any of your friends who might have planned to see the show at that time.

The exhibition is shaping up very well and we are all looking forward to it.

With all best wishes,

Alicia S. Legg  
Very sincerely yours,

Mr. Robert Kabak  
74 Suffolk Street  
New York, New York

Andrew C. Ritchie  
Director

Mr. Robert Kabak  
74 Suffolk Street  
New York, New York

ACR:al

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

May 2, 1956

Dear Mr. Kabak:

I am enclosing a complimentary pass for your use during the New Talent exhibition. I regret that you did not receive this yesterday but Alice Bacon expected you to get in touch with our office and was holding it here for you.

We are all very pleased with the show and as you know, one of your paintings has been sold - No. 18, Night. Miss Bacon will get in touch with you as soon as she has received the check.

Very sincerely yours,

Alicia B. Legg

Mr. Robert Kabak  
74 Suffolk Street  
New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Robert Kubaak  
 74 Suffolk St.  
 Manhattan - near Delancey St.  
 Sp 7-2342 between

New York City 1930 born  
 educated in NYC schools  
 High School of Music & Art  
 Museum of Modern Art classes  
 high school age  
 Tom & Ina (Sam Wener & Sue Fuller)  
 Workshop school  
 Bernard Green - Theory of Design  
 Brooklyn College - majored in  
 Design  
 Scholarship to Yale Art School -  
 MFA  
 Art teacher in Long Island Public  
 Schools - now in NYC system  
 in group shows at Artists gallery  
 & in Westport in Kupper Gallery  
 Phi beta Kappa

Brooklyn College - Reinhardt Russell  
 Wolf  
 studied with Albers at Yale he got  
 his scholarship -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

at Yale Ruther & Reinhardt were  
visiting critics  
feels NYC has influenced his work

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1932. He was educated in the public schools, including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected Phi Kappa Kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He

March 5, 1956

Dear Mr. Kabak: in the New York Public School System. His enthusiasm for New York City has been Here is the revised biography. I hope it meets with your approval. Would you get it back to me by Monday the 12th if possible, as the deadline is coming up about then.

With all best wishes,  
Very sincerely yours,

Alice Bacon  
Department of Painting  
and Sculpture

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series,Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the public schools, including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected to phi beta kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He is now a teacher in the New York Public School System. His enthusiasm for New York City has been fostered by the great variety of jobs he has held, starting in 1942 with a subway newstand. He has also worked as a counter boy at Coney Island; messenger on ward work at Kings County Hospital; errand and office boy in the garment district; counselor at a boys' camp; clerk at Brooklyn Army base and in a number of other places. Pictures by him have been included in group shows in the Artists Gallery in New York City in 1954 and he had several paintings in a group show in the Kipnis Gallery in Westport. One of his watercolors is now on view at the Whitney Museum of American Art. He lives in New York City.

Mr. Robert Kabak  
75 West 11th Street  
New York, N.Y.

Henry S. Mitchell, Director  
Department of Education, New York City

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

cc: Miss Dudley

February 18, 1956

Dear Mr. Kabak:

This is my formal invitation to you to take part in our next New Talent Exhibition. The dates for it are May 1 through June 10, 1956. I enclose lenders forms for the eight pictures we selected for the show this morning. Would you fill in the selling prices, sign the forms and return one copy of each to me. The duplicates are for your own records. Of course make any corrections that you think appropriate. The Museum will insure the pictures for the amount of the selling price from the time they leave you until they are returned to you or a purchaser at the close of the show.

The Registrar will probably want to collect them around the middle of April, but she will get in touch with you about this.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the public schools, including the High School of Music and Art. <sup>cc: Miss Dudley</sup> For a portion of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected to phi beta kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He is now a teacher in the New York Public School System. His

February 13, 1956

Dear Mr. Kabak:

enthusiasm for New York City has been fostered by the great variety of jobs he has held, starting in 1951 as a counter boy at the Brooklyn Museum and off to Brooklyn included

This is my formal invitation to you to take part in our next New Talent Exhibition. The dates for it are May 1 through June 10, 1956. I enclose lenders forms for the eight pictures we selected for the show this morning. Would you fill in the selling prices, sign the forms and return one copy of each to me. The duplicates are for your own records. Of course make any corrections that you think appropriate. The Museum will insure the pictures for the amount of the selling price from the time they leave you until they are returned to you or a purchaser at the close of the show.

had several paintings in a group show in the Signa Gallery in New York. One of his works is now on view at the Whitney Museum of American Art. He

The Registrar will probably want to collect them around the middle of April, but she will get in touch with you about this.

lives in New York City.

With all best wishes,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. Robert Kabak  
74 Suffolk Street  
New York, N.Y.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the public schools, including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected to phi beta kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He is now a teacher in the New York Public School System. His enthusiasm for New York City has been fostered by the great variety of jobs he has held, starting in 1942 with a subway newstand. He has also worked as a counter boy at Coney Island; messenger on ward work at Kings County Hospital; Errand and office boy in the garment district; counselor at a boys' camp; clerk at Brooklyn Army Base and in a number of other places. Pictures by him have been included in group shows in the Artists Gallery in New York City in 1954 and he had several paintings in a group show in the Kipnis Gallery in Westport. One of his watercolors is now on view at the Whitney Museum of American Art. He lives in New York City.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

worked in Subway New York 1942 -  
also as soda jerk at candy store  
1944 Counter boy Coney Island

Selling hot dogs & drinks

1945 ~~Iron~~ delivery boy at  
Hotel Vanderbilt 2 weeks quit  
when it got to be 125° in  
the laundry

messenger at Kings County Hospital  
on Ward work 1945-6

1947 Dry goods store - errand boy &  
clerk etc. several years

1948-9 Gamut Center - Office &  
errand boy for textile importing firm

1950

1951 Counselor in a boys camp

1952 Clerk at Brooklyn Army base  
part of embarkation

1953 Adult camp in N.H. first trip to  
New England

& while at Yale did perpetual inventory  
for Distribution of city service - ~~gas~~ ~~oil~~ ~~benzene~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

did paste ups for the Yale Daily News  
55-54 teaching on LI

1954 worked as an artist at Crown  
Studio where he made art pieces

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the New York public schools, including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in design. He was elected to phi beta kappa. After graduating from Brooklyn in January 1952 he received a scholarship to the Yale Art School. He received his MFA from Yale in 1954. He is now a teacher in the New York Public School System. *His enthusiasm for New York City has been featured by the* ~~Essex~~ *has held* In the past he has had a great variety of jobs, starting in 1942 with a subway newstand. He has also worked as a counter boy ~~selling hot dogs and soft drinks~~ at Coney Island; messenger on ward work at Kings County Hospital; errand and office boy in ~~a dry goods store and later at a textile importing firm in~~ the garment district; counselor at a boy's camp; clerk at Brooklyn Army Base, ~~Port of Embarkation~~; teacher at an adult camp in New Hampshire, and a number of *places pictures by his hand* others. ~~His work has~~ been included in group shows in the Artists Gallery in New York City in 1954 and he had several paintings in a group show in the Kipnis Gallery in Westport. One of his *watercolor* paintings is now on view at the Whitney Museum of American Art. He lives in New York City.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Robert Kabak was born in New York City in 1930. He was educated in the New York public schools including the High School of Music and Art. For a period of time during his high school years he attended classes at the Museum's People's Art Center. He attended Brooklyn College where he majored in Design, <sup>and</sup> studying under, ~~Reinhardt, Russell and Wolfe.~~ <sup>at Jan. 52</sup> He was elected to phi beta kappa. After graduating from Brooklyn, he received a scholarship to the Yale Art School. ~~There he worked principally with Albers.~~ He received his MFA from ~~there~~ Yale in 1954. Since then he has worked as an art teacher, first ~~in the~~ Long Island ~~Public School System~~ and now in the New York City System. <sup>Public School</sup> He has been included in group shows in the Artists Gallery in New York City in 1954 <sup>and 1955</sup>, and had <sup>several paintings in a group</sup> ~~a one-man~~ show in the Kipnis Gallery in Westport in 1954. <sup>Whitman Show - Apr. 19 - June 10, 1956.</sup> He lives in New York.

He feels that his ~~main~~ <sup>main</sup> source of inspiration has been ~~the constantly changing life of~~ New York City itself.

Starting in 1942 he has ~~also had a wide~~ <sup>worked in a wide</sup> variety of jobs ~~including a~~ variety of places, including a Subway Newsstand.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

**Receipt**

Date Dec 8, 1955

The department of Paintings & Sculpture

has received the following from Mr. Robert Kabac

74 Suffolk St, NYC

4 paintings

December 21, 1953

~~XXXXXXXXXX~~  
~~XXX~~

le while. Brought  
ones. Seen by ACR  
a while.  
chools now.

Signed A Bacon

*This receipt to be issued by department receiving material*

**Disposition**

Date Dec 29, 1955

Released to Mr. Kabac

4 paintings

Signed Robert Kabac

*File copy—to be retained by department receiving material*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

**The Museum of Modern Art**, 11 WEST 53 STREET, NEW YORK, N.Y.

TO **Registrar** Date \_\_\_\_\_

The department of \_\_\_\_\_

has received the following from \_\_\_\_\_

\_\_\_\_\_

Signed \_\_\_\_\_

**Disposition** Date Dec 29, 1953

Released to Mr. Kabele

3 paintings

Signed \_\_\_\_\_

*File copy—to be retained by department receiving material*

December 21, 1953

~~XXXXXXXXXX~~  
~~XXX~~

ble while. Brought  
ones. Seen by ACR  
a while.  
schools now.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

TO Registrar

Date Dec 8, 1955

December 21, 1953

~~XXXXXXXXXX~~  
~~XXX~~

The department of Paintings & Sculpture

has received the following from Mr. Robert Kabak

74 Suffolk St, NYC

4 paintings

le while. Brought  
ones. Seen by ACR  
a while.  
schools now.

Signed A Bacon

Disposition

Date Dec 29, 1955

Released to Mr. Kabak

4 paintings

Signed Robert Kabak

Send this copy to Registrar upon receipt of material

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

**The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.**

TO **Registrar**

Date

*Dec 8, 1955*

The department of

*Paintings & Sculpture*

has received the following from

*Mr. Robert K.*

*74 Suffolk St, NYC*

*4 paintings*

December 21, 1953

~~XXXXXXXXXX~~  
~~XXX~~

le while. Brought  
ones. Seen by ACR  
a while.  
chools now.

Signed

*A. B. ...*

**Disposition**

Date

*Dec 29, 1955*

Released to

*Mr. Kabe K.*

*4 paintings*

Signed

*Robert Kabe K.*

Send this copy to Registrar upon disposition of material

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Robert KabaK  
131 3rd Street  
Greenport, L.I.  
New York

December 21, 1953

~~XXXXXXXXXX~~  
~~XXX~~

Came in again to leave pictures with us for a little while. Brought in a number of the same ones as well as a few new ones. Seen by ACR who was interested but decided not to use any for a while. He is supervisor of Art at the Greenport Public Schools now.

AB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

*Kabak*

Robert Kabak  
326 Willow St.  
New Haven, Conn.

February 20, 1953

Young man. Now working for an MFA at Yale. Wants to teach. Comes from New York and vicinity. Of Russian extraction. Brought in a large group of small paintings, at suggestion of Rose Fried. Almost all diaper pattern, in irregular lines with compositions worked out by means of subtle coloring of squares. Recalls Klee and Bauhaus. Very serious. Seen by MM who was interested. He couldn't leave them because he needs them for job interviews, but promises to bring them back. Had all different sizes. Seem to be gouache.

AB

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DIMITRI HADZI

CENTAUR AND LAPITH - 1954  
(2<sup>ND</sup> VARIATION)

BRONZE - APPROX. 24" LONG

COLL. OF J. WINTERSTEEN, PHILADELPHIA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DIMITRI HAQZI

FOUNDRY MEN

10" X 15"  
H L

BRONZE

1954

29

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DIMITRI HADZI

TOTEM

CHERRY WOOD (BLACK LACQUERED)

1953-1955

COLL. OF ARTIST

APPROX. 40" HIGH

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

DIMITRI HADZI

1954

CENTAUR WITH FLUTES

BRONZE

10" HIGH

1955

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

DIMITRI HADZI

CENTAUR AND LAPITH  
(12<sup>th</sup> VARIATION)

BRONZE - 1953-54

22" LONG

COLL. JAMES SINGER, ST. LOUIS, MO.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

## THE MUSEUM OF MODERN ART

Date July 13, 1956

To: Alice Charles Tugend

Re: \_\_\_\_\_

From: Alicia from Mr. Baldwin

\_\_\_\_\_

---

Mr. Martin Baldwin, of the Art Gallery of Toronto, came today and asked to see any Clerk paintings we still had from the show. I told him the four unsold pictures had gone to Budworth for packing and shipment to Montreal. He had had a letter from Clerk asking for a show and telling him he was going to have a show at the Dominion Gallery in Montreal. I took him to ~~xxx~~ 5 Floor and showed him the Museum's picture.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	602.3

# THE MUSEUM OF MODERN ART

Date April 12, 1956

To: Mr. Charles Keppel

Re: \_\_\_\_\_

From: Andrew Ritchie

\_\_\_\_\_

Expenses in connection with trip to West Coast, April 2 - 9.

To be charged to New Talent. (Los Angeles where I juried an exhibition could only pay my flight travel and a minimum for part of my hotel stay.)

Hotels, meals, taxis, incidentals. . . . . \$ 85.50

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	MoMA Exhs.	602.3

Airmail \$15.10  
air parcel post \$7.08

Clerk package to  
Florence

told them to send  
it regular mail