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	MoMA Exhs.	90a.2

**Opening Exhibition of the
ADVISORY COMMITTEE OF
THE MUSEUM OF MODERN ART**

**Contemporary
UNKNOWN AMERICAN PAINTERS**

**The Members' Rooms
THE MUSEUM OF MODERN ART
11 West 53 Street, New York City**

OCTOBER 18 THROUGH NOVEMBER 18, 1939

ART

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Painters"

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THE MUSEUM OF MODERN ART

Date November 30, 1939

INTRODUCTION

For its first exhibition, the Advisory Committee of the Museum of Modern Art has chosen to show contemporary *Unknown American Painters*. While the exhibition consists of eighteen unknowns, it is merely an indication of the fertility of the little-touched source from which this group, preponderantly non-professional, springs.

The professional artist has not been overlooked, but so much has been done for him by galleries and museums, collectors and writers, that there is comparatively little difficulty for the professional of merit to find an audience.

On the other hand, the non-professional does not enjoy this advantage. He finds a public little prepared to encourage him, since it has had only a limited opportunity to orient itself to his work. He has essentially, therefore, still to create his audience.

In this exhibition, the pictures of tradesman and mechanic, house-painter and cloak-and-suit maker, housewife and laborer, hang side by side, each stating its own case, each solving, through the intuitive drive of the painter, individual problems with individual means of expression. Among them may be found the character, courage, inventiveness, sensibility, and other of those vital qualities which exist wherever there exists a true aesthetic.

Valdes has a remarkable quality of remoteness, a rare isolation of spirit. Koch is gregarious, not in spirit but in matter. Of a piece with his spirit is his subtle color control.

There is Ella Southworth, a keen-witted and matriarchal Connecticut Yankee. Her resolute handling of composition and color in *Golden Thoughts* brings into existence a picture that is, perhaps, as counterpoised as a knowing Cubist painting.

Both a poetic Italian sentiment and a pictorial New England austerity are at play in the work of Patsy Santo. These contrasts he fuses harmoniously in *The Red Shack*.

In his *Cell Interior*, Samet, an inmate at Dannemora, presents a penetrating portrait. The use of perspective, the writhing, agonized handling of drapes, are distinct subconscious reflections.

Completely unfamiliar with Dada and Surrealist works, Hirshfield produces a fantasy no less effective. He employs a startling and inventive technique.

In the two-dimensional picture of Crawford, there is a shaking vitality. Anna Moses has, especially, color luminosity. Rev. Mulholland, shimmering light. Frouchtben has found his own way to make loneliness poignant and disturbing. Fredericks has painted a festive religious picture, Knapp a crackling snow-scene.

For a thorough appraisal of their work, several of the painters might very well be given a more complete showing.

With the *Unknown American Painters* exhibition, the Advisory Committee's laboratory for experiment and research comes into being. This project, a facet of progressive museum planning, has been provided them by the Trustees of the Museum of Modern Art as an opportunity to establish a forum for untried ideas.

SIDNEY JANIS

✓ SANTO, Patsy
Vermont.

✓ 1. Winter

*2. The Red Shack

✓ 3. Griswold

✓ KOCH, Sam

✓ 4. Flood

*5. Union

✓ 6. Sixth A

✓ SOUTHWORTH, Ella
necticut.

*7. Golden Thoughts

*8. North C

*9. The Le

✓ VALDES, G.
Died, 1939.

✓ 10. Cuban

Collect

*11. South

✓ 12. 624 W

Collect

*13. Roses

✓ MOSES, Anna
wife. New York

✓ 14. Home

Collect

✓ 15. Maple

Collect

✓ 16. First A

Collect

✓ HIRSHFIELD, M.
facturer. Bro

✓ 17. Angora

✓ 18. The Be

✓ CRAWFORD, M.
York.

*19. Christm

* Collection
Nos. 1 to 29

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THE MUSEUM OF MODERN ART

CATALOG

- ✓ **SANTO, Patsy.** Plasterer and decorator. Vermont.
 ✓ 1. Winter Harvest—Oil
 ✓ *2. The Red Shack—Oil
 ✓ 3. Griswold Pond—Oil
- ✓ **KOCH, Samuel.** Milliner. Brooklyn, N. Y.
 ✓ 4. Flood—Watercolor
 ✓ *5. Union Square—Watercolor
 ✓ 6. Sixth Avenue El—Watercolor
- ✓ **SOUTHWORTH, Ella.** Housewife. Connecticut.
 ✓ *7. Golden Thoughts—Oil
 ✓ *8. North Cove—Oil
 ✓ *9. The Levi Post House—1790—Oil
- ✓ **VALDES, Gregorio.** Sign-painter. Florida. Died, 1939.
 ✓ 10. Cuban Landscape—Oil
 Collection Elizabeth Bishop
 ✓ *11. Southernmost House in U. S.—Oil
 ✓ 12. 624 White Street—Oil
 Collection Elizabeth Bishop
 ✓ *13. Roses—Oil
- ✓ **MOSES, Anna Maria Robertson.** Housewife. New York.
 ✓ 14. Home—Oil
 Collection L. Caldor, N. Y.
 ✓ 15. Maple Sugar Days—Oil
 Collection L. Caldor, N. Y.
 ✓ 16. First Auto—Oil
 Collection L. Caldor, N. Y.
- ✓ **HIRSHFIELD, M.** Cloak and suit manufacturer. Brooklyn, N. Y.
 ✓ 17. Angora Cat—Oil
 ✓ 18. The Beach Girl—Oil
- ✓ **CRAWFORD, Cleo.** Negro laborer. New York.
 ✓ *19. Christmas—Oil
- ✓ **RANDALL, Byron.** Painter. Oregon.
 ✓ 20. Sun After Rain, Oregon—Watercolor
 Collection Dr. Everett Evans, Richmond, Va.
- ✓ **BUMP, R. J.** Merchant. Vermont.
 ✓ 21. Rural Vermont—Watercolor *Miller*
- ✓ **MULHOLLAND, Rev. W. S.** Clergyman. Vermont. Died, 1938.
 ✓ 22. Maple Sugar Making in Vermont—Oil *Miller*
 Collection Mr. and Mrs. Harlan Miller, Arlington, Vt.
- ✓ **KNAPP, Hazel.** Vermont.
 ✓ 23. Snow-Scene—Oil *Miller*
- ✓ **FREDERICKS, Fred.** Unemployed. The Bowery, N. Y.
 ✓ 24. Adoration—Watercolor
 Collection Charles Morgan, N. Y.
- ✓ **SAMET, W.** Metal Worker. Dannemora, N. Y.
 ✓ 25. Cell Interior, Artist at his Easel—Oil
 ✓ 26. Prison Yard—Oil *Leake*
- ✓ **FLETCHER, Alex.** House-painter. Pennsylvania.
 ✓ *27. Communion Service—Oil
- ✓ **FROUCHTBEN, Bernard.** Cabinet-maker. Bronx, N. Y.
 ✓ 28. A Lonely Man on a Lonely Road—Oil
- ✓ **LEWIS, Flora.** Negro housewife. Missouri.
 ✓ 29. Farm Life—Oil
- ✓ **FRANCES, Gene.** Painter. California.
 ✓ 30. Roofs and Houses—Crayon
- ✓ **LEAKE, Dorothy B.** Vermont.
 ✓ 31. Roses in Old Sugar Bowl—Oil

* Collection Sidney Janis, N. Y.

Nos. 1 to 29 and No. 31 submitted by Sidney Janis. No. 30 submitted by Mrs. Chas. H. Russell, Jr.

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THE MUSEUM OF MODERN ART

hibition

3"

ADVISORY COMMITTEE OF THE MUSEUM OF MODERN ART

MRS. GEORGE H. WARREN, Chairman

MR. HAMPTON BARNES	MRS. JOHN PARKINSON, JR.
MR. FRANCIS BRENNAN	MRS. DUNCAN H. READ
MR. HARRY BULL	MR. JOSEPH VERNER REED
MR. WILLIAM A. M. BURDEN	MRS. STANLEY RESOR
MRS. PORTER CHANDLER	MR. NELSON A. ROCKEFELLER
MR. MICHAEL CUYPERS	MRS. CHARLES H. RUSSELL, JR.
MRS. WILLIAM T. EMMET, JR.	MR. NATHANIEL SALTONSTALL
MR. MICHAEL HARE	MR. CHARLES G. SHAW
MISS ETHEL HAVEN	MR. ST. JOHN SMITH, JR.
MR. SIDNEY JANIS	MRS. GEORGE PALEN SNOW
MR. LINCOLN KIRSTEIN	MR. JAMES THRALL SOBY
MRS. SAMUEL A. LEWISOHN	MR. HAROLD STERNER
MRS. D. PERCY MORGAN, JR.	MR. MONROE WHEELER
MRS. EWEN C. MacVEAGH	

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THE MUSEUM OF MODERN ART

Date November 30, 1939

To: Miss Ulrich

Re: Advisory Committee's Exhibition

From: Mrs. Reinfeld

"Unknown American Painters"

This is just to serve as a reminder of our conversation yesterday in re Mr. Janis request that a statement of some kind of the expenses of the above exhibition be prepared for him to report on at the meeting of the Committee on December 12.

There are a few charges I know of by hearsay and of course there are probably others:

Express charges on one or two paintings to museum and returned to owners

Carey Press charge of \$24 for printing catalog

Labor of men in hanging show, taking it down, packing pictures for return to owners

Charge for tacks

Mr. Janis' expenses 3.40

Rental of lamp from Versen \$3.00

Beatrice Reinfeld

br

cost approximately \$55.00

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Contributions + Advisory - 210.00

Advisory Comm. I -

$$\begin{array}{r} 9.49 \\ \hline 150.51 \end{array}$$

Exhibition I

see show

Oct 5/39

Condition

November 29, 1939

Advisory Committee
 Exhibition I

Sculpture

Committee's exhibition of

\$1.50
 1.00
.90

\$3.40

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Handwritten: 90a.2

SIDNEY JANIS
1 West 85 Street
New York, NY

Handwritten: 11/29/39

November 29, 1939

To The Museum of Modern Art

Expenses in connection with the Advisory Committee's exhibition of
Unknown American Artists:

Delivery of 28 paintings to Museum	\$1.50
Delivery of lamp to Museum	1.00
Incoming express charges on Samet painting	<u>.90</u>

\$3.40

Handwritten: Sculpture

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THE MUS
DAILY REPORT

To: *[initials]*

From: Super

Received

*Studio L
730 Fifth*

E. Co

*Adv Com
Exhib I*

39

Catalogue for the Advisory Committee Show
"Unknown American Painters"

Introduction
Catalogue of the paintings
List of Advisory Committee Members

It is suggested that we have
1000 copies printed for use in
the Members' Rooms.

(Possibility of the MMA's
printing 4000 and mailing to
MMA Members.. If this can be
done, the A.C. could run a
reprint of the 1000 for the
exhibition.)

Placards announcing the exhibition,
downstairs and upstairs.

Announcement on the Bulletin Board.

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Miss Dudley

Sept. 8, 1939

Mr. Monroe Wheeler
Museum of Modern Art
New York, N.Y.

Dear Monroe:

Thank you for the loan of your secretary's services. We mailed letters to owners of five possible entries for the "Unknown American Painters" show.

Upon their arrival, will you kindly hold and notify me, as I would like to be present when they are being unpacked.

Very best wishes, I am

Sincerely,

Ridney J. Janney

(1 West 85 St.
New York)

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November 25, 1939

*collected
x Janis coll.*

Dear Mr. [?]Walders
Dear Miss Bishop:

We are returning to you via Railway Express the two paintings "Cuban Landscape" and "624 White Street" by Gregorio Valdes which you so kindly lent us for our exhibition of Unknown American Painters. I want to thank you on behalf of the Advisory Committee, and also personally, for your generous cooperation in connection with this exhibition. We feel the paintings were interesting inclusions in the show and contributed greatly to its success.

Again thanking you and with very best wishes
I am

Very sincerely yours,

Advisory Committee

Sidney Janis
Advisory Committee

Mr. W. Walders
1383 5th Avenue
New York, N. Y.
Miss Elizabeth Bishop
624 White Street
Key West, Florida

SJ:br

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November 25, 1939

Dear Mr. Caldor:

I want to thank you on behalf of the Advisory Committee, and also personally, for the kind loan of the four paintings by Mrs. Anna Maria Robertson Moses. The three paintings shown, "Home," "Maple Sugar Days," and "First Auto" were interesting inclusions in our showing of the work of Unknown American Painters and contributed considerably to the success of the exhibition.

Again thanking you and with very best wishes,
I am,

Very sincerely yours,

Sidney Janis
Advisory Committee

Mr. L. Caldor
1385 6th Avenue
New York, N. Y.

SJ:br

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November 25, 1939

November 25, 1939

Dear Mr. Crawford:

I want to thank you on behalf of the Advisory Committee, and also personally, for making it possible to exhibit your painting "Christmas" in our showing of the work of Unknown American Painters. It was an interesting inclusion and contributed considerably to the success of the exhibition.

Again thanking you and with very best wishes, I am

Very sincerely yours,

Sidney Janis
Advisory Committee

Sidney Janis
Advisory Committee

Mr. Cleo Crawford
180 West Street
Haverstraw, New York

SJ:br

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939

November 25, 1939

Dear Dr. Evans:

Dear Reverend Edie: I am sending to you via Railway Express the painting "Sun After Rain, Oregon" by Byron Randall. Gladly accept our thanks. I want to thank you on behalf of the Advisory Committee and also personally for the kind loan of the three paintings by your artist W. Samet. The two paintings shown, "Cell Interior" and "Prison Yard" have been interesting inclusions in our show of Unknown American Painters and contributed considerably to the success of the exhibition.

Again thanking you and with very best wishes, I am
I have received your letter with the suggestions of materials needed and I will get in touch with interested persons as soon as it is possible to do so.

With very best wishes, I am

Sidney Janis
Most sincerely,
Advisory Committee

Sidney Janis
Advisory Committee

Dr. Everett Evans
16 North Laurel Street
Richmond, Virginia

Rev. Asa Edie
Clinton Prison
 Dannemora, N. Y.

SJ:br

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939

November 25, 1939

November 25, 1939

Dear Dr. Evans:

Dear Mr. Fletcher:

We are returning to you via Railway Express the painting "Sun After Rain, Oregon" by Byron Randall. Kindly accept our thanks for your generous cooperation in making it possible for the Advisory Committee of the Museum of Modern Art to exhibit the painting in its showing of the work of Unknown American Painters. We feel that it contributed greatly to the success of the exhibition.

Again thanking you and with very best wishes, I am

Very sincerely yours,
Very sincerely yours,

Sidney Janis
Advisory Committee
Advisory Committee

Dr. Everett Evans
16 North Laurel Street
Richmond, Virginia

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	90a.2

November 25, 1939
November 25, 1939

Dear Mr. Fletcher:

Dear Mr. Fletcher:

I want to thank you on behalf of the Advisory Committee, and also personally, for making it possible to exhibit your painting "Communion Service" in our show of Unknown American Painters. It was an interesting inclusion and contributed considerably to the success of the exhibition.

of Unknown American Painters and we feel that it contributed considerably to the success of our exhibition. Again thanking you and with very best wishes I am

Again thanking you and with very best wishes,
I am Very sincerely yours,

Very sincerely yours,

Sidney Janis
Advisory Committee
Sidney Janis
Advisory Committee

Mr. Alex Fletcher
507 Guthrie Street
Greensburg, Pa.

Mr. Bernard Froehlich
EJ:br
2766 Avenue des
Brooklyn, New York

Sir

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939

Dear Mr. Frouchtben:

I want to thank you on behalf of the Advisory Committee, and also personally, for the kind loan of your two paintings "A Lonely Man on a Lonely Road" and "Head." I am sorry that we were able to include only one of the paintings in our show of Unknown American Painters and we feel that it contributed considerably to the success of our exhibition.

Again thanking you and with very best wishes,
I am

Very sincerely yours,

Sidney Janis
Advisory Committee

Mr. Bernard Frouchtben
c/o Lobell, Apt. F5
2766 Barnes Avenue
Bronx, New York

J:r

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November 27, 1939

November 27, 1939

Dear Mr. Koch:

I want to thank you on behalf of the Advisory Committee, and also personally, for the kind loan of your three watercolors, "Flood," "Union Square," and "Sixth Avenue El." They were interesting inclusions in our exhibition of Unknown American Painters and contributed considerably to its success.

Thanking you again and with very best wishes I am

Very sincerely yours,
Very sincerely yours,

Sidney Janis
Advisory Committee
Advisory Committee

Mr. Samuel Koch
1851-81st Street
Brooklyn, New York

SJ:br

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November 25, 1939

Dear Mr. Hirshfield:

I want to thank you on behalf of the Advisory Committee, and also personally, for making it possible to exhibit your two fine paintings "Angora Cat" and "The Beach Girl." They have been important inclusions in our exhibition of Unknown American Painters and contributed considerably to the success of the show.

With very best wishes, I am

Very sincerely yours,

Sidney Janis
Advisory Committee

Mr. M. Hirshfield
147 Bay 29th
Brooklyn, N. Y.

JS:br

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 27, 1939

Dear Mr. Kuhn:

I want to thank you on behalf of the Advisory Committee, and also personally, for your kind cooperation in lending the two Santo paintings for our exhibition of Unknown American Painters. As per Mr. Santo's advice we are to return all three pictures included in the exhibition to you. Please let me know when this will be convenient and I will arrange to send them or bring them to your studio in person.

I am pleased to hear that a show has been arranged for Santo at the Marie Harriman Galleries and I wish him all good success.

Very sincerely yours,

With very best wishes, I am

Very sincerely yours,

Advisory Committee

Sidney Janis
Advisory Committee

Miss Dorothy M. Lewis
Collection, Room 101

Mr. Walt Kuhn
112 East 18 Street
New York, N. Y.

SJ:br

cc to Peggy Luce 11/29

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939

Dear Miss Leake:

We are returning to you via Railway Express your painting "Roses in Old Sugar Bowl" which you so kindly lent us for our exhibition of Unknown American Painters. I want to thank you on behalf of the Advisory Committee, and also personally, for your generous cooperation in connection with this exhibition. We feel that your painting was an interesting inclusion in the show and contributed greatly to its success.

Again thanking you and with very best wishes,
I am
I am

Very sincerely yours,
Very sincerely yours,

Sidney Janis
Advisory Committee
Advisory Committee

Miss Dorothy B. Leake
Arlington, Vermont
778 East Eastwood
Sj:br
Ill, Missouri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 7, 1939
November 25, 1939

Dear Mrs. Lewis:

Dear Mrs. Lewis:

This is to confirm my request and to thank you for the loan of three of your paintings, for their possible inclusion in our exhibition of Unknown American Painters. I want to thank you on behalf of the Advisory Committee, and also personally, for your generous cooperation in connection with this exhibition. We feel that your painting was an interesting inclusion in the show and contributed greatly to its success.

Again thanking you and with very best wishes,

I am . . . At the conclusion of the exhibition, the paintings, if not sold, will be returned to you.

Very sincerely yours,

Please call to the Museum of Modern Art, 11 West 53 Street, New York City, to my attention, via American Railway Express so that they may reach here by the third week of February.

Sidney Janis
Advisory Committee

Thanking you again, and with best wishes for

your success,

Yours very truly,

Mrs. Flora Lewis
775 East Eastwood
Marshall, Missouri

SJ:br

Sidney Janis
Advisory Committee

Mrs. Flora S. Lewis
676 Dr. Percy Lewis, Secretary
Marshall, Mo.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 7, 1939

September 25, 1939

Dear Mrs. Lewis:

This is to confirm my request and to thank you in advance for the loan of three of your paintings, including Farm Life, for their possible inclusion in our Advisory Committee Show to be held at the Museum of Modern Art early in the Fall.

Will you kindly list on the back of each painting the following:

- Your Name Address
- Name of Painting
- If for sale, the price

At the conclusion of the exhibition, the paintings, if not sold, will be returned to you.

Please ship to the Museum of Modern Art, 11 West 53 Street, New York City, to my attention, via American Railway Express so that they may reach here by the third week of September.

Thanking you again, and with best wishes for your success,

Yours very truly,

Again thanking you and with very best regards,

Very sincerely yours,

Sidney Janis
Advisory Committee

Sidney Janis
Advisory Committee

Mrs. Marlow Miller SJ:B
Arlington, Vermont

SJ:B

Mrs. Flora C. Lewis
C/O Dr. Percy Lewis, Veterinary
Marshall, Mo.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 7, 1939

November 25, 1939

Dear Mrs. Miller:

Dear Mrs. Miller:

Again I want to thank you for your kindness and cooperation, and for your consent to lend the works selected by the Advisory Committee for the show of Unknown American Painters:

3 paintings by Hazel Knapp:

"Rocks"

"Roses" (water color)

"Snow-Scene" (oil)

2 paintings by R.J. Bump:

"Rural Vermont"

"Snow-Scene"

1 painting by Rev. W.S. Mulholland:

"Maple Sugar Making in Vermont"

I want to thank you on behalf of the Advisory Committee, and also personally, for your generous cooperation in connection with our opening exhibition.

I have been thinking about the conversation we had last summer in regard to your plan in connection with the Southern Vermont Artists Exhibition. The Museum of Modern Art may be interested in participating in the usual pre-opening choice of works and if you will kindly outline the plan in detail in a letter to me I will be glad to present it to the Acquisitions Committee.

Again thanking you and with very best regards, I am

Sidney Janis
Advisory Committee

Mrs. Harlan Miller
Arlington, Vermont

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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September 7, 1939

September 25, 1939

Dear Mrs. Miller:

Again I want to thank you for your kindness and cooperation, and for your consent to lend the works selected by me for possible inclusion in the Advisory Committee Show planned for early Fall at the Museum of Modern Art.

I am listing the following four works desired:

Committee and also probably for the Advisory Committee Show
painter "Adoration" by Fred Fisher
Hazel Knapp (2)---Roses (water color)
American painter
case. Winter Scene (oil)

Rev. W. S. Mulholland (1)---Maple Sugar Making in Vermont (oil)

R. J. Bump (1)---Rural Vermont (water color, Catalog #162)

Will you kindly list on the back of each, the name and address of the artist, the price if for sale, or the collection.

It is most generous of you to have the pictures framed and to volunteer to carry the insurance. I hope to be able to report a favorable reaction to them. If convenient for you, will you please send the four listed pictures by mid-September, direct to the Museum for my attention.

I look forward to receiving from you soon the name and address of the son-in-law of Rev. Mulholland.

Hoping that we will meet again soon, and with very best wishes to Mr. Miller and yourself,

Sincerely yours,

Sidney Janis
Advisory Committee

SJ:8

Mrs. Harlan Miller
Arlington, Vermont

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939

Dear Mr. Morgan:

I want to thank you on behalf of the Advisory Committee and also personally for the kind loan of the painting "Adoration" by Fred Fredericks. It was an interesting inclusion in our exhibition of Unknown American Painters and contributed greatly to its success. ~~regarding inclusions in the exhibition and contributed greatly to its success.~~

Thanking you again and with very best wishes I am ~~again thanking you and with very best wishes, I am~~

Very sincerely yours,

Sidney Janis
Advisory Committee
~~Advisory Committee~~

Mr. Charles Morgan
37 West 57th Street
New York, N. Y.

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939
November 25, 1939

Dear Mrs. Moses:

Janis

I want to thank you on behalf of the Advisory Committee and also personally for making it possible to exhibit your three paintings "Home," "Maple Sugar Days" and "First Auto" in our showing of the work of Unknown American Printers. They were interesting inclusions in the exhibition and contributed greatly to its success.

As per your suggestion the three paintings will be returned. Again thanking you and with very best wishes, I am,

Very sincerely yours,

I am

Sidney Janis
Advisory Committee

Mrs. Anna Maria Robertson Moses
Eagle Bridge
New York

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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November 25, 1939
November 25, 1939

Dear Mr. Santo:

Janis Cool.

I want to thank you on behalf of the Advisory Committee, and also personally, for the loan of your three paintings "Winter Harvest," "The Red Shack," and "Griswold Pond." They were interesting inclusions in our show of Unknown American Painters and contributed considerably to the success of the exhibition.

As per your suggestion the three paintings will be returned to Walt Kuhn's studio within the next very few days.

Again thanking you and with very best wishes,
I am

Very sincerely yours,
Sidney Janis
Advisory Committee

Sidney Janis
Advisory Committee

Mrs. Ella Southworth
River View Street
Bennington, Vermont
Mr. Patsy Santo
224 Dewey Street
Bennington, Vermont

J:r

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	90a.2

November 25, 1939

Dear Mrs. Southworth:

I want to thank you on behalf of the Advisory Committee, and also personally, for making it possible to exhibit your three paintings "Golden Thoughts," "North Cove" and "The Levi Post House—1790" in our show of Unknown American Painters. They were interesting inclusions and contributed considerably to the success of the exhibition.

Again thanking you and with very best wishes,
I am

Most sincerely,

Sidney Janis
Advisory Committee

Mrs. Ella Southworth
River View Street
Essex, Conn.

SJ:br

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	90a.2

September 7, 1939

November 25, 1939

Dear Mr. Walker:

The Advisory Committee of the Museum
Dear Mr. Walker: Art is arranging an exhibition which will
be held early this Fall, under the title of "Unknown
American". I want to thank you on behalf of the Advisory
Committee, and also personally, for making it possible for us
to exhibit the two interesting Hirshfield paintings "Angora Cat"
and "The Beach Girl." They were important inclusions in our
exhibition of Unknown American Painters and contributed considerably
to the success of the show.

One purpose of this show is
to bring unusual talent to the attention of the Trustees
and the Museum. With very best wishes, I am
hoping for the possibility of a one-
man show at a later date.

Very sincerely yours,

If you will send this painting via
American Railway Express to the Museum for my attention,
so that it will reach here by late September, I will
appreciate it very much.

Sidney Janis
Advisory Committee

With best wishes,

Sincerely yours,

Mr. Hudson Walker
38 East 57th Street
New York, N. Y.

SJ:br

Sidney Janis
Advisory Committee

Mr. Grand Wallace
Beverlywood, Calif.

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	MoMA Exhs.	90a.2

*Mr. Orson Welles
11 West 53rd St.
New York City*



November 8, 1939
September 7, 1939

Dear Mr. Welles:

The Advisory Committee of the Museum of Modern Art is arranging an exhibition which will be held early this fall, under the title of "Unknown American Paintings".

Will you kindly consent to lend your G. Valdes "Paris Scene" for this exhibit?

The primary purpose of this show is to bring unsung talent to the attention of the Trustees and the Museum members, with the possibility of a one-man show at a later date.

If you will send this painting via American Railway Express to the Museum for my attention, so that it will reach here by late September, I will appreciate it very much.

With best wishes,

Sincerely yours,

Sidney Janis
Advisory Committee

Mr. Orson Welles
Brentwood, Calif.

SJ:B

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jan. 19, 1940

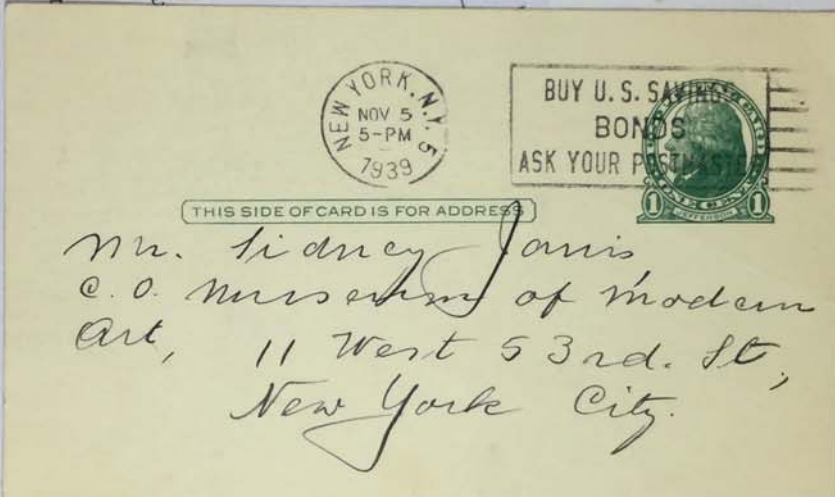
Fredericks
 Nelson R. asked his secy to phone the following penny post card message received today from Fred Fredericks, and suggests you call NewsWeek to advise them about it should anything really develop. It is addressed to Nelson R.

Gentl
 you a
 10, C
 News

Fredericks III shall hold Art for libel for connection with Fredericks III.

office - taking no action.

file attached



November 7, 1939.
 November 8, 1939

this

*Lansdale
 telephone*

on interviewing me for lack of
 explain to Mr. Lansdale the
 and himself, with the idea that
 to sympathy and assistance; but
 and the further use of the term
 le. Both of the words so dis-
 the situation to such a degree
 as a proof of his story before

cordially yours,

proceeding with publication.

a.h Later I had a talk with Mr Janis at which time I told him in effect what I have written here.

That so humane and interesting an effort should have given rise to all of these feelings is regrettable, and could have been avoided with more care on Mr. Lansdale's part. I regret also any part I may have played unwittingly in bringing it about. When Mr. Lansdale asked for advice as to what to do, I explained that I felt the problem was fundamentally his, but that if I were in his position I would invite Mr. Fredericks to the office and try to talk it over.

M

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	MoMA Exhs.	90a.2

Jan. 19, 1940

Fredericks
 Nelson R. asked his secy to phone the following penny post card message received today from Fred Fredericks, and suggests you call NewsWeek to advise them about it should anything really develop. It is addressed to Nelson R.

Gentl
 you s
 FLO, C
 News

Fredericks III shall hold a Art for libel for connection with Fredericks III.

office - taking no action.

File attached

November 7, 1939.

November 8, 1939

File 225 Bowery
 New York City, Nov. 5th. 1939.
 Dear Sir:-
 On account of your article appearing in the Newsweek I lost my position. Will you be good enough and settle within 24 hours or I have to turn you over to the Authority.
 Yours truly,
 Fred Fredericks

See Newsweek

no!

this

Windsdale telephone

cordially yours,

processing with publication.

a.h

Later I had a talk with Mr Janis at which time I told him in effect what I have written here.

That so humane and interesting an effort should have given rise to all of these feelings is regrettable, and could have been avoided with more care on Mr. Lansdale's part. I regret also any part I may have played unwittingly in bringing it about. When Mr. Lansdale asked for advice as to what to do, I explained that I felt the problem was fundamentally his, but that if I were in his position I would invite Mr. Fredericks to the office and try to talk it over.

M

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Jan.19,1940

70a

Fredericks
 Nelson R. asked his secy to phone the following penny post card message received today from Fred Fredericks, and suggests you call NewsWeek to advise them about it should anything really develop. It is addressed to Nelson R.

Gentleman : Kindly note that I, Fred Fredericks III shall hold you as Trustee of the Museum of Modern Art for libel for \$10,000,000 (ten million dollars) in connection with NewsWeek article Oct.30,1939. "

Fred Fredericks III.

this card is being filed in Nelson R. office - taking no action.

*M. Lansdale - art editor
 telephoned Lansdale Jan. 19/1940*

file attached

fact I did not... matter rested with Newsweek and I can see no way in which either Mr. Janis or yourself are even partially responsible. ... veritable panegyric in his best

Let me assure you that my only feeling is one of gratitude for your kindness in having loaned the picture originally. ... I pointed out to him that when he insisted on interviewing me for lack of time, I had said it was Mr. Fredericks, he should interview me for lack of nothing about his personal affairs. I did explain to Mr. Lansdale the painfully wretched situation the artist found himself in, with the idea that some knowledge of his condition might invite sympathy and assistance; but that the word "derelict" I had not used, and the further use of the term "fashionable" in the context was inexcusable. Both of the words so distorted my attitude toward the artist and the situation to such a degree that I was surprised he had failed to show me a proof of his story before proceeding with publication.

a.h Later I had a talk with Mr Janis at which time I told him in effect what I have written here.

That so humane and interesting an effort should have given rise to all of these feelings is regrettable, and could have been avoided with more care on Mr. Lansdale's part. I regret also any part I may have played unwittingly in bringing it about. When Mr. Lansdale asked for advice as to what to do, I explained that I felt the problem was fundamentally his, but that if I were in his position I would invite Mr. Fredericks to the office and try to talk it over.

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November 7, 1939.

November 8, 1939

Mr. John E. Abbott,
The Museum of Modern Art,
11 West 53 Street,
New York City.

My dear Mr. Abbott:-

Mr. Charles Morgan,
37 West 57 St.
New York, N.Y.

Information from you by phone yesterday regarding the unexpected and pleasant reaction of Fred Fredericks to the publicity accorded to the exhibition of Unknown American Painters by the uninvited review given in the Newsweek was the first intimation I received concerning the affair. Mr. Fredericks has not yet approached me concerning the matter.

Dear Mr. Morgan:

It was very kind of you to write me the letter which I received this morning. I should have been annoyed in this manner, since everything that Mr. Janis has done or said, and the cooperation of the artist in this painter's work, should have been given the credit of the entire matter of fact I did not have any knowledge of the matter after he had received the Newsweek veritable panegyric in his best Elizabethan style.

Let me assure you that my only feeling is one of gratitude for your kindness in having loaned the picture originally.

Very cordially yours,
I should say that the entire matter rested with Newsweek and I can see no way in which either Mr. Janis or yourself are even partially responsible. Shortly after the Newsweek article I phoned Mr. Lansdale and explained the situation. I told him quite frankly that I felt his handling of the story was most unfortunate. I pointed out to him that when he insisted on interviewing me for lack of time, I had said it was Mr. Fredericks he should interview since I knew nothing about his personal affairs. I also explained to Mr. Lansdale the painfully wretched situation the artist found himself in, with the idea that some knowledge of his condition might invite sympathy and assistance; but that the word "derelict" I had not used, and the further use of the term "fashionable" in the context was inexcusable. Both of the words so distorted my attitude toward the artist and the situation to such a degree that I was surprised he had failed to show me a proof of his story before proceeding with publication.

a.h Later I had a talk with Mr Janis at which time I told him in effect what I have written here.

That so humane and interesting an effort should have given rise to all of these feelings is regrettable, and would have been avoided with more care on Mr. Lansdale's part. I regret also any part I may have played unwittingly in bringing it about. When Mr. Lansdale asked for advice as to what to do, I explained that I felt the problem was fundamentally his, but that if I were in his position I would invite Mr. Fredericks to the office and try to talk it over.

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CHARLES MORGAN GALLERY
ARTIST COLLECTOR ASSOCIATES
27 WEST FIFTH SEVENTH ST.
NEW YORK CITY, N.Y.

November 7, 1939.

Mr. John E. Abbott,
The Museum of Modern Art,
11 West 53 Street,
New York City.

My dear Mr. Abbott:-

The information from you by phone yesterday regarding the unexpected and unpleasant reaction of Fred Fredericks to the publicity accorded to the Exhibition of Unknown American Painters by the uninvited review given it by NEWSWEEK was the first intimation I received concerning the affair. Mr. Fredericks has not yet approached me concerning the matter.

I wish to repeat the expression of my regret that you should have been annoyed in this manner, since everything that Mr. Janis has done or said, and the cooperation of the Museum in showing this painter's work, should have dictated an opposite expression. As a matter of fact I did receive just such a letter from Mr. Fredericks just after he had received his pass to the showing, a veritable panegyric in his best Elisheimius manner.

Shortly after speaking with you, Mr. Nelson Lansdale phoned and told me he had received a similar communication. I told him quite frankly that I felt his handling of the story was most unfortunate. I pointed out to him that when he insisted on interviewing me for lack of time, I had said it was Mr. Fredericks he should interview since I knew nothing about his personal affairs. I did explain to Mr. Lansdale the painfully wretched situation the artist found himself in, with the idea that some knowledge of his condition might invite sympathy and assistance; but that the word "derelict" I had not used, and the further use of the term "fashionable" in the context was inexcusable. Both of the words so distorted my attitude toward the artist and the situation to such a degree that I was surprized he had failed to show me a proof of his story before proceeding with publication.

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Mr. John E. Abbott

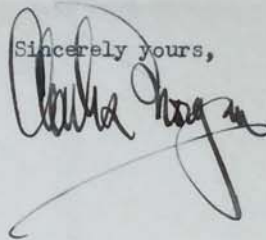
Page 2

November 7, 1939

I trust you will forgive the length of this letter, but the complexity of the situation was such, and the delicacy of the inferences of such a nature, I felt I must make myself as clear as possible.

Thanking you again for your courtesy in bringing my attention to this matter, and hoping that you will not be bothered in this unjustifiable way again, I remain,

Sincerely yours,



CLM/I.