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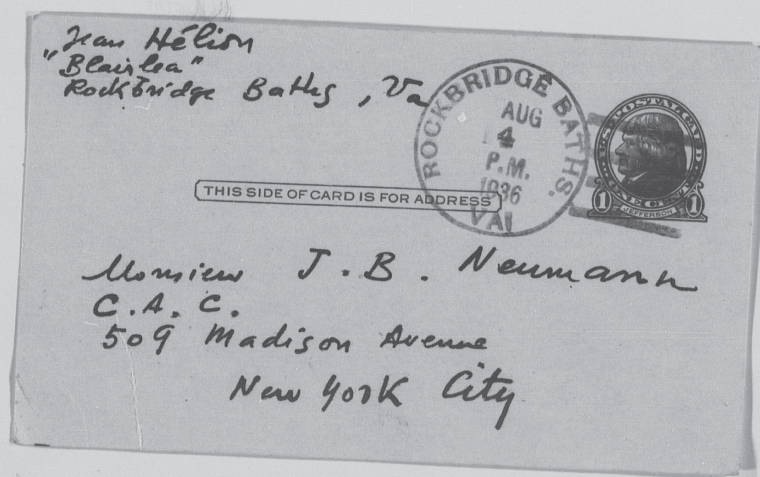
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<sup>4th of Aug. 36</sup>  
Dear Mr. Neumann  
We are spending the summer in our cabin, in  
the Blue Ridge Mountains and expect to be in  
N.Y. some time next fall. I'd be very pleased  
to see you, I was sorry to miss you while  
you were in Europe last summer.  
Do you happen to know M. Albers, the  
German painter, Arp's friend? He is professor  
in North Carolina. Arp has given me his  
address and I have lost it.  
I'd be very grateful if you could let  
me know.  
Sincerely yours  
Helion

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Hélien 4 rue Michelet, Paris 6

22 Mai 1951

J.B. Neumann  
New Art Circle  
41 E 57 NYC

Dear J.B. Neumann,

I trust that since you wrote me on May 15, the package of some 40 photographs has arrived. It was sent on the 9th of April, registered, and strangely enough, I have found the receipt, and will have anyhow the thing traced. Perhaps it was delayed by the US customs.

How can I thank you of your warm attention, and your kind efforts to get my work, again, into a good gallery? I believe everything you write about Dr Hugo Feigl, and will send him a letter today. I hope that my paintings, and my photographs will interest him genuinely. Your suggestions about a retrospective show in two or three parts seem excellent.

Will you be coming to Europe this summer? I hope so, and wish very much to see you. So does Pegeen, who sends you her best wishes, and love.

A bientôt donc,

et mes plus affectueuses amitiés

Hélien

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Hélien  
4 rue Michelet, Paris 6

8 Mai 1951

J.B. Neumann  
The New Art Circle  
New York City

Dear J.B. Neumann,

your letter was forwarded to me in the south, where Pegeen and I were taking a few days rest. At first it made me very sad to find out that you thought that I would be too much of a burden. After reading it again, I found it very kind, understanding and so reassuringly frank that I wish I could have had you for a dealer. Our relationship would have been pleasant and sound, with no repressed feeling in the back.

All the same, I am in a difficult situation. Even if Rosenberg stays open, I'd rather have another dealer, as I know he is not ready to put up any fight for me, or for anyone. He is also getting on years, not healthy, and will retire again soon. I won't say more.

You say that you would gladly find out if another dealer wanted of my pictures. Will you really? I would be most grateful. You must have received by now the large collection of photographs that I sent you a month ago. You will have seen, on the back, that not all my pictures were large, though my most important ones may be. I have been concerned only with trying to do my best, believing that one completely successful picture will convince the public (whoever can be called that) of the quality of all my other pictures.

I am convinced that my work is far better than most of what is successful today; yet I know that I am still far from what I must do.

Do you think that Pierre Matisse might be interested?

Or Curt Valentin? Or may be Sidney Janis, whom, I am told, would have considered a show of my earlier work, that I would be glad to have anyhow. What I really hope and need to have, is a large retrospective that would show how continuous my progress has been, and that the contradictions are only apparent. My abstraction has been a preparation of what I do today, and leading straight to it.

So, may I ask you to find if one of these men will give me a show? or do you have anyone else to suggest?

Thank you in advance. Best regards from Pegeen,

et mes meilleures amitiés,

Hélien

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Jean Hélion 4 rue Michelet, Paris 6

March 12, 1951

Dear Mr Stan Bell,

Your cousin Leland Bell has written me from Iceland that before leaving New York he had left the pictures of mine that he kept for me in the Bronx, in your apartment. Will you be so kind to let Mr J. B. Neuman, The Art Circle, 41 E 57, NYC, take this pictures that he will keep in consignment for me, in his gallery.

Thanking you in advance and hoping that this is not too much trouble ;

yours sincerely ,

Jean Hélion

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Jean Hélio 4 rue Michelet, Paris 6 Tel Odéon 49-41 March 12, 51

*J.B. Neuman, New Art Circle 41 E. 57 NYC*  
*(834) ...*

Dear J.B. Neuman,

I hear from Sydney Simon that you would be interested in handling my pictures in New York, and I am very pleased at the idea. I want to thank you for your interest and I hope that we can work up something satisfactory.

As you probably know, Rosenberg is closing up and has in consignement a few pictures of mine. I shall include a list of them and a letter to Rosenberg so that you can obtain them from him. Some of

them are pre-war abstraction and among my very best ones, I believe. The others are pictures of 1943 and 44.

I also have, in New York, in a friend's flat, several belonging to me: abstractions of 36, 37, 38.

There are two abstractions on white back ground 1932 or 33, at Betty Parsons, that were left there by Ted Schemp, whom you know, and two 33 at Pierre Matisse (one white back ground and one black back ground) left there by me. This is all I have of these two years, all the others having been sold, and many of them being in America. I shall also include letters for both Schemp and Pierre Matisse, as well as for this Stan Bell, W 88 street in New York. The number I don't know, but it must be easy to find it in the phone book: he is cousin to my great friend, the american painter Leland Bell, at present

in Iceland, who left them there, and from whom, if necessary, I could obtain the accurate number.

I have also, in France, quite a number of abstractions of 1929, 30, 34, 35, 36, 37, 38 and 39.

Before that from my early youth to 29, I have made paintings

*Neuman and his ...*

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from fauvist naturalism progressing on to abstraction, mostly still lifes, and heads. *Some of them belong to Donald Whyte, who had the Whyte Gallery in Washington, with his brother James. (1928)* Since as you know, I have reached again a figurative conception, based and nourished on my abstractions, but also on new concepts, that I wish very much to show you, and to show in New York.

At the request of Howard Devree, I had sent some photographs to Marion Willard, who is supposed to return them to me any day. If she has them still would you look at them? They are of course only in black and white and that is too bad, for the colour - that is not naturalistic - plays a great part in them as it did in my abstractions. I have ordered photographs today of my most recent work, that I shall mail you when I have them. I am having a show of these pictures in the Hanover Gallery, in London, next month. Will you come to England then, by chance? Or to Paris?

I should like very much to have my abstractions shown again in America, including the earliest that never were shown there (29 ... ) which are looser, in technique, and somewhat intermediary between nature and complete abstraction, though they refer to no object. And of course to show my recent paintings. Ever since I left America, I have worked intensely, at first in an atmosphere of great hostility. But things are changing at last. Anyhow, I have not changed and believe that a retrospective show from my earliest work to the latest would show a great continuity of purpose, and this is may be what would be most interesting at the present stage, and to prepare an exhibition of my recent paintings.

Great many young American painters come to my studio, when they tour Europe and assure me - and write - that it would be really time to show these latest paintings in New York and that they might be well received. I hope that you will think so. Please write me what your plans are.

*Milleurs amitiés, et mille souvenirs, Hélian*