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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	I.A.2; 0315-0325

S

GALKA  
SCHEYER  
(the blue four)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	I.A.2; 0315-0325

WILLIAM H. CLAPP  
DIRECTOR

GALKA E. SCHEYER  
EUROPEAN REPRESENTATIVE

OAKLAND ART GALLERY  
OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM

OAKLAND, CALIFORNIA

TELEPHONE LAKESIDE 1820

1880 Blue Heights Dr.  
Hollywood, California  
June 24, 1936

Lieber J. B. N.:

*H  
Dr. Tross  
Dr. Aram.  
et "*

In aller Eile nur ein par Worte wie die Lage mir erscheint: Sollten Sie Geld genug haben für eine Vergnugungsreise, so wurde ich sagen, kommen Sie nach California. So weit mein Wissen geht und mein Gefühl, rate ich Ihnen ab geschäftlich hierher zu kommen. Ihnen alle Gründe genau auseinander zusetzen bin ich im Moment wegen Übermüdung nicht fähig. Trotzdem möchte ich Ihnen einige Worte zukommen lassen: 1. Jetzt ist stille Zeit - 2. Sammler kann man hier an einer Hand zählen mit einem Überangebot (von bargain Bildern) die aus Privat Besitzen verschleudert werden. Vor allen Franzosen durch Putzel, der seit einigen Monaten hier solche Art Geschäfte macht, beliefert von Macel Duchamp, Paris, Pierre Matisse, N. Y. Hatfield ist hier ~~H~~ Von Nierendorf's neu zugrunder Existence nicht zu reden, und ich mit meiner Blauen Vier. Der Verdienst ist zu wenig um ihn noch teilen zu können. Wenn die Frage des Geldes nicht wäre, konnten wir ja alle für die Idee arbeiten, aber wie Feininger mir es deutlich vor die Augen führte, sollte ich ja nach elf Jahren säen, auch die Ernte davon haben. Neue Künstler die Sie vertreten ~~hier~~ anzubieten ist wieder nur eine Sackarbeit. Sie aber haben Frau und Kind und müssen ernten. ~~Stendahl~~ *Stendahl* ~~Das etwas Böses über Stendahl zu sagen müssten Sie auch nur das~~ ~~richtige Versprechen schriftlich in die Tasche haben.~~ Er stellt in seiner Gallerie jeden aus der ihn bezahlt. In der ersten Etage hat er einen Raum wo jetzt ein Maler seine Klassen abhält und der nur erreichbar ist durch eine hässlich steile Treppe. Wenn Sie doch Director wären und z. B. eine Klee Ausstellung machen würden, so müssten meine Procente in drei Teile geteilt werden, nämlich: Stendahl, Neumann, Scheyer. Zu wenig für jeden einzelnen, einfach sinnlos. Leute kaufen hier noch keine Kunst und New York müsste soviel wie möglich meine Blaue Vier zeigen. Hatfield der mit Liliental zusammen ist, der früher schon von mir gekauft hat, möchte auch in New York die Blaue Vier zeigen. Wenn Sie eine Existence in New York haben, so würde ich Sie in keinen Fall aufgeben, wo Nierendorf auch hier ist. Nichts desto weniger wünschte ich, dass eine Seele wie die Ihre, hier leben würde. Es wäre für meine Seele sehr schön. Aber..... Schreiben Sie mir noch mal ehe Sie abreisen, was Stendahl Ihnen definitive vorgeschlagen, so dass wir noch darüber correspondieren können ehe Sie eine zu eilige Reise antreten.

Mit allen lieben Gedanken, Ihre

*Gueka*

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**OAKLAND ART GALLERY**  
OWNED AND OPERATED BY THE CITY OF OAKLAND

MUNICIPAL AUDITORIUM

OAKLAND, CALIFORNIA

TELEPHONE LAKESIDE 1820

1880 Blue Hills Dr  
Holliston

March 26<sup>th</sup> 36

Dear I. B. N.

As I wrote you before Mr. Stendahl is coming to New York and I think he will look you up. You will see for yourself what type of man he is and whether you would wish to work with him. Whether he needs a partner I know nothing about. You will see all for yourself. Katz and I spoke very highly about you. He asked whether you were Jewish and said that was not so good. I do not think that he is anti, but that he considers his clients. I don't know at all. He is a man very difficult to make out. If you should come to any agreements make everything in writing to avoid future troubles.

I have like you the confidence of a future for the Blue Four in America, but I have worked and waited for 12 years now and I confess I am ready to wait another 10 years before I can see any realization or not. Energy to work for the cause does not do it. I have done that since 12 years, but people have to be ready **AND THEY ARE NOT YET READY.**

If they are to become important in America, it has to come from New York as much as from this side of the country. Who is to take New York, if you leave? Seen from that angle New York is most important. There should be another person in Paris and London. That I would call a campaign. This is my opinion. And though I would love to have you here, because you are needed, at the same time you have a family to take care of, and therefore would first make sure, for something certain.

This exhibition was very much visited but Mrs. Stokowsky bought one watercolor. That is all the material success. She has already Kandinsky. Besides they are friends. I find that the few collectors here (they have more or less the Blue Four) buy now bargains put on the market by France. (And I can understand that. Real love for one picture of real inner value needs really time to know it first and that is rarely happening with good work in a show.)

Feininger is going this Summer to Mills College. That is a girls college where I tried to get him in since the beginning. That it comes to pass now after so many years is not my actual doing.

The Modern Museum wrote to me some time ago and wanted a Feininger. I offered them a marvelous big oil from the early period which they wanted than they wrote Feininger was not important enough.....for cubism, They do understand only the surface of things. I offered them of course works of Jawlensky that I have better represented than anybody, also the others, no answer.

Did you see a colored reproduction of Kandinsky in The American Magazine of Art? Thanks for information about Charlestons. and Modern Museum Catalog.

I console myself about Jawlensky not knowing that he is not shown in New York. I live very long with his work and I have had time to get "Abstand" and have developed myself very much and I am quite convinced about his standing in the history of Modern Art. He belongs to the very great and unique. But like always, the artists have to die first ....

Are the Kees of the same collector? (Kees + (what?) is it them?)  
 Did you sell every Kandinsky by  
 in your other color show?

as ever Galka. over

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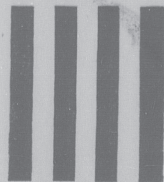
Where did the Modern  
Museum get the  
Raudinskys + Rees  
from?

Dear I. A. M. ...  
As I wrote to before Mr. Steinhardt is coming to New York and I think  
he will look you up. You will see for yourself what type of man he is  
and whether you would wish to work with him. You will see all for  
yourself. He needs a partner I know nothing about. He asked whether you  
were Jewish and I spoke very briefly about you. I do not think that he is  
anti-Jewish but he certainly is a Jew. I don't know at all. He is a  
man very difficult to make out. If you should come to any agreement  
make everything in writing to avoid future trouble.  
I have like you the confidence of a future for the Blue Book in America  
but I have worked and waited for 12 years now and I confess I am ready  
to wait another 10 years before I can see any realization of my dream.  
But people have to be ready. I have done that since 1929.  
If they are to become important in America, it has to come from New York  
as much as from this side of the country. Who is to take New York, if  
you have been from that side New York is most important. There should be  
another person in Paris and London. That I would call a commission.  
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And I can understand that. Real love for one picture of real interest  
with good work in a show.  
Kahnberger is going this summer to Mills College. That is a girls college  
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great and unique. But his style, the extracts have to be first

Mrs. Stokowski  
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THE BLUE FOUR



FEININGER  
JAWLENSKY  
KANDINSKY  
PAUL KLEE


August 29<sup>th</sup> 43  
1880 Bhill #5 Dr.  
L.A., 46!

Lieber J.B.

Sie können sich nicht vorstellen, wie froh mich Ihr reizender Brief gestimmt hat. 1924 war ich bei Ihnen in der Gallery n. trotzdem Sie damals noch keine Klee Liebhaber waren ist mir die Erinnerung an Ihre Persönlichkeit, die eines selbsten Idealisten. Und darauf kommt es an. Nicht was "wirst"  
"you die Hackenschmidt, sind reizend n. ich freue mich zu wissen, dass Sie sich aufmelden

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

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THE BLUE FOUR  
  
FEININGER  
JAWLENSKY  
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PAUL KLEE

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1880 Blue Hts Dr.  
L.A., 46!

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Ich war auf Reisen als ich  
 Ihren Brief erhielt. Im  
 Norden in den Wäldern  
 u. Hügeln zur Erholung.  
 Jetzt bin ich zurück u. erholt  
 nehme es leichter! sonst hätte  
 ich Ihnen schon früher geantwortet.  
 Ich habe immer gehofft Sie  
 würden nach California kommen,  
 weil Menschen wie Sie hier nötig  
 sind, aber die Wirklichkeit ist  
 für Kunst "verkaufen" hier schwer.  
 Kunst lieben kann man ja  
 überall. Früher habe ich viel Lektüre  
 gehalten, aber jetzt auch nicht mehr.  
 Es ist kein Feld um dessentwegen  
 hier her zu kommen (beider) aber  
 man weiss ja nie wie das Leben  
 spielt. ? Vielleicht? Komme ich im  
 Januar oder Februar nach New  
 York. Dann feiern wir "Wiederschaen"  
 u. Sasha u. Eleonor kochen für uns.  
 Alle lieben Gedanken stz. Flore  
 Galka J.

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THE BLUE FOUR



FEININGER  
JAWLENSKY  
KANDINSKY  
PAUL KLEE

1880 Blue Hmts. Dr  
Los Angeles 46

Dear J. B . N.

Please do not believe that I disregarded your letter asking for Klees, but I was just in the throws to prepare an exhibition of Klee and the rest of the "Blue Four" for San Francisco. The exhibition is shown in 2 parts, first Klee and Jawlensky for a month and then in January as a continuation Feininger and Kandinsky. Besides this factor I would not send Klees for exhibition to New York because that is Nierendorfs territory. As the representative of the Blue Four I could exhibit Klee in that group in New York, I just recieved your announcement. I wish I could see the exhibition and assist you as of long long ago. I have the most beautiful memory of that time with you in New York. You gave me three little chinese bronzes. I hope one day you will see their place in my house. They are very beautiful. I have a little Oscar Bluemner. If you want it for sale you can have it. If you ever discover a good abstract Picasso, send me a photo . I am looking for one.

Are you at all interested in a Kandinsky or Jawlensky exhibition? I have however to chec letters of Kandinsky to recall whether he wants Nierendorf as the sole representative in New York . I will reread his letters to make sure in case you are interested, Besides this October exhibition in San Francisco of Klee and Jawlensky . I am Painting with one workman the outside of my house thru three stories from the roof down a workmans job, which keeps me so exhausted that I have little strength left for much more. Except doing nothing in the sun, looking at pictures and sleeping. With all my good wishes for your Klee exhibition and yourself

*yours Galka*

GALKA E. SCHEYER, AMERICAN REPRESENTATIVE

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1880 Blue Heights Dr.  
Hollywood, California  
March 18, 1936

Dear J. B. N.:

I received your invitation from Josef Albers. I had some of his wood blocks which were interesting, but not enough to judge the importance of his whole work. Since you give him a One Man Show I wonder whether he is really outstanding. I would be very glad if you will let me know about his work because he has asked me frequently to arrange an exhibition for him, and I always hesitate when I don't really know the work of the man. Is it originally creative? Or the language of the time applied with good taste and understanding? You will have received my announcement of the Kandinsky show as well as the Feininger. Enclosed herewith is the invitation of the Jawlensky show. I have made arrangements with the Stendahl Gallery to have a big retrospective exhibition of Jawlensky in May similar to the Kandinsky one. He is seventy-two now and since he is so terribly ill this will give him a marvelous lift, I think. Mr. Stendahl may come to New York and I want you to meet him. Maybe you can "anknüpfen" for a future cooperation. Do write. Do not let us loose contact again.

*Herzlichen  
Grüße*

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Lazar Segall S