

## **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 They may not be published in print, posted on the internet, or exhibited.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.

The Museum of Modern Art Archives, New York

**J.B. Neumann  
Papers**

**VIII.A.1**

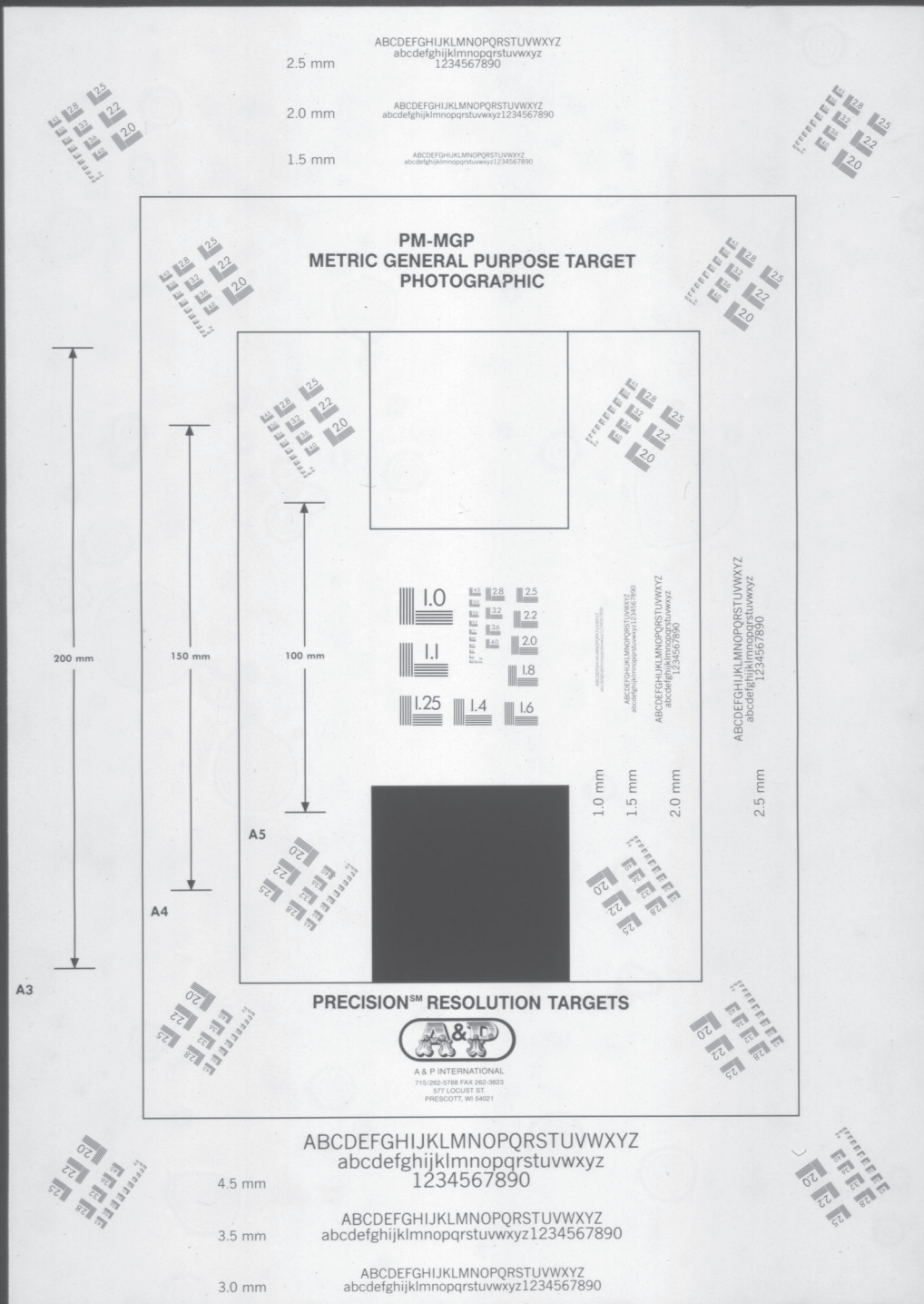
0008

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1

**REDUCTION  
RATIO  
14:1**

0009

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1

**REDUCTION  
RATIO  
12:1**

0012

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1

2.5 mm      abcdefghijklmnopqrstuvwxyz  
1234567890

2.0 mm      ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

1.5 mm      ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

**PM-MGP  
METRIC GENERAL PURPOSE TARGET  
PHOTOGRAPHIC**

**PRECISION<sup>SM</sup> RESOLUTION TARGETS**

A & P INTERNATIONAL  
 715/262-5789 FAX 262-3823  
 577 LOCUST ST.  
 PRESCOTT, WI 54021

4.5 mm      ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz  
1234567890

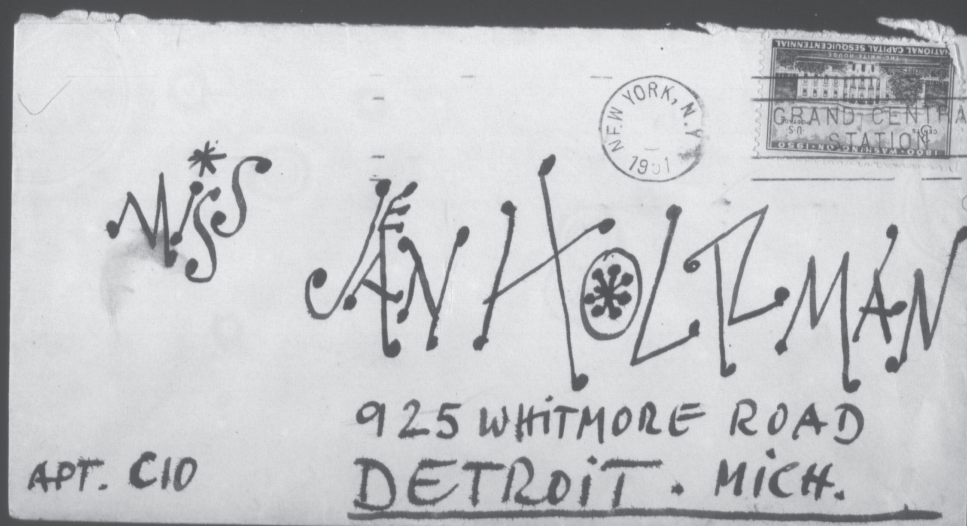
3.5 mm      ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

3.0 mm      ABCDEFGHIJKLMNOPQRSTUVWXYZ  
abcdefghijklmnopqrstuvwxyz1234567890

0013

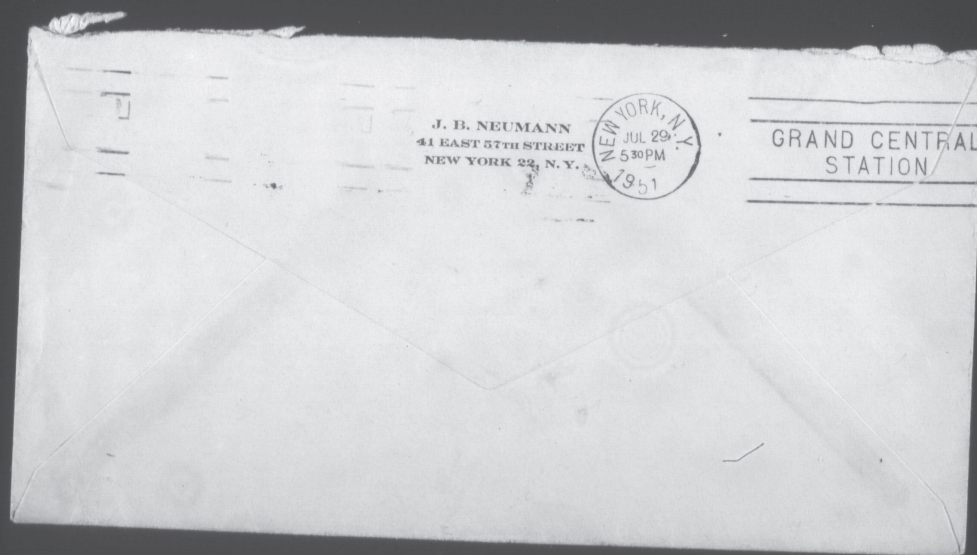


The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1



0015

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1



0016

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1


new art circle j. b. neumann, 41 east 57th, new york, 22  
galleries and publishers since 1910, in new york since 1924  
telephone plaza-3-8205/cable address jabenart, newyork

*Wednesday* <sup>Rec:</sup> *1951*

Dearest,  
just a short note - crowded with a lot of thnaks:  
first for the 1.000,-- Dollar check for your Klee!  
( ~~was~~ how would you have liked to get 1.300,-  
back a week later????: it was q u i t e  
close to be sold to ~~the~~ William Dieterle, you  
know: the movie man from Hollliwood? he very  
spontaneously fell in love with it - but wanted  
his wife to see it, befor ~~it~~ he bought it - and  
this stupid sheap said : well - well I like it-  
B U T ..... You see, what an obstacle wives  
can be?????) well - anyhow it will sell for  
at least 1.800.--!!!!

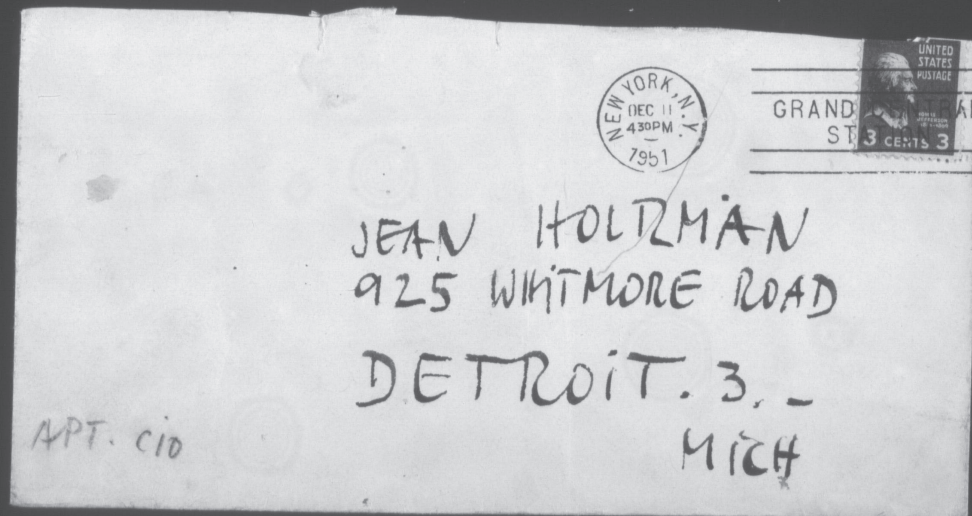
second for the slips - they are very fine!!!! and I shure  
will enjoy them!

third for the skirt ( see who I become a poet?) - it fits  
well - only is a little too long - but that is o.K. too-  
its easy to take a little off. -- Of course I am dissa-  
pointed that I dont look so "stunning" as you look in  
it - but that is just Gods mistake ( by having me make  
as thick and fat and heavy) not the skirts! -  
Thanks, thanks, thanks!

*Yours*   
*Lee*

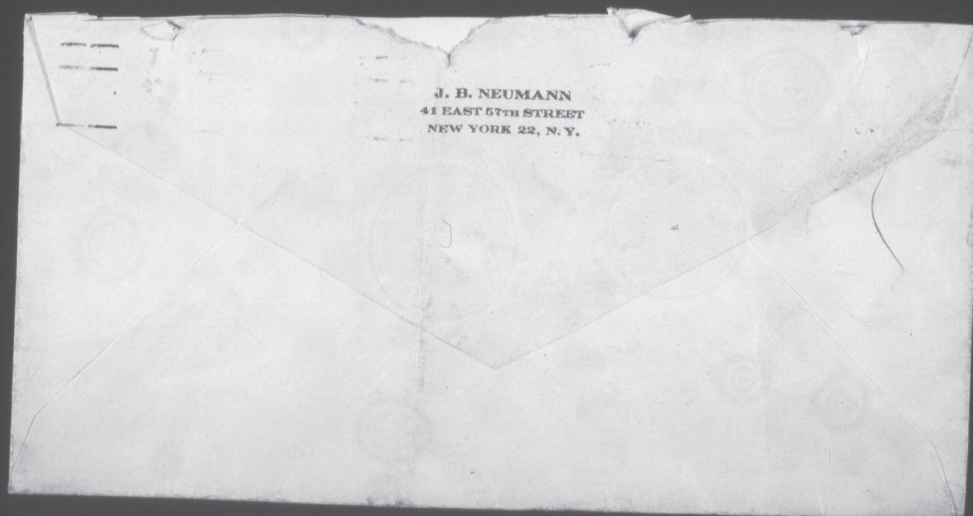
*Love Leah M.*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1



0018

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1



0019

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1

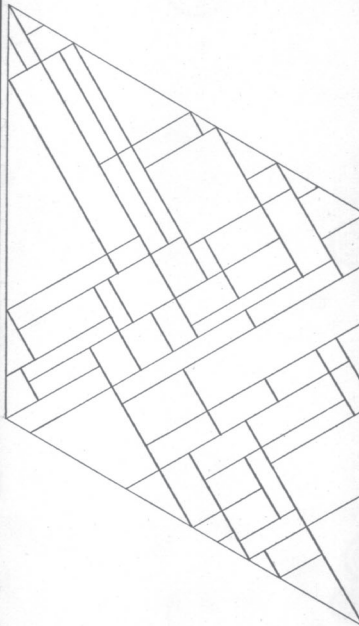
On Sunday you can imagine me to hang  
 the Rothko's in exhibition!

Hello, blanket-spender! - here I am - virus-free!  
 Still a little bit weak - but otherwise hopeful  
 and strong in spirits. - Your blue blanket helped  
 a lot - I am sure I would still be in Bed other-  
 wise. --- The blanket matter you mention ( for the  
 future) sounds mysterious to me - but I will wait  
 and see.  
 What do you mean: a bonfire? out of the old blankets?  
 They will prove to be very helpful when you are  
 here. *to cover me!*  
 Thanks for the "pan cakes" - one I exchanged already  
 and I will ask Christine to take care of the other  
 one. The parcel for Paul I mailed already before  
 I got your note - so - I hope that does not make  
 any difference?  
 Stanley is happy with the 300,-- and assures again and  
 again that he will make money now. - He even ( hero-  
 like) gave definitly up the idea to go to Europe this  
 summer but will work somewhere in the mountains as  
 a waiter, where he will make 1.500,-- Dollars from  
 the beginning from July till LaborDay.- I wishes I  
 could do that too! - Damn - for being a weak woman!  
  
 The Klee show will start on Easter Sunday ( a rather  
 crazy idea from J.B. ' ' ' ) and go thru the end of  
 May. So you just will see it. - When do you intend  
 to come - when does school close and when does it  
 begin?  
 Imagine: this little friend and admirer of mine  
 ( the young jewish phisician) from Switzerland  
 did indeed not rest, till he found a possibility  
 to come to New York. After he could not get the  
 job on a steam line Le Havre-New York he finally  
 found himself a job in at a New Jersey Hospital -  
 and April first he has to start. - He is quite  
 excited and already more in America than in Basel.  
 He will probably arrive March 19th on the Isle de France  
 and I will feel like an old, old New Yorker, showing  
 him the city. -  
 I am - not very wildy, but constantly - looking for  
 apartments - and now I have a certain hope that in  
 the house - direct opposite from my side entrance -  
 will be an apartment available in the nource of the  
 next months. There are 3 rooms apts. ( Christine saw  
 one of them some month ago) for 75,-Dollars. - That  
 would be wonderfull - because I by now I feel soooo  
 much at home in this street and neighborhood as if  
 I had spent all my life there since my earliest baby-  
 hood.--By, by now, my sweetheart.

John F.

Today your pocket book  
 will be mailed. -  
 I got mine yesterday  
 and am very happy  
 with it. - Thanks, thanks,  
 Thanks. -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Neumann	VIII.A.1



countless squares. New attempts at proportion, — the elongated rectangles, the rhombs, diamonds, and circles, — in other words the very shapes themselves, focus into a single impact. Unity and concentration, the impulse to create a "beautiful object", how rare this seems to us now; and how alien to the explosive dismemberment through which the American sense of style is fast being reduced. Perhaps that must always be the path of revolutions; at any rate, we should be grateful to a Bolotowsky for restoring order, for reminding us that we can still be moved by clarity and quietness, and that an artist's control of his expressive range is perhaps the most lasting attribute after all.

George L. K. Morris

*1948*

**Ilya**  
**BOLOTOWSKY**

NEW ART CIRCLE  
J. B. NEUMANN  
41 E 57 ST., NEW YORK  
MARCH 3 TO 29, 1952

Ilya Bolotowsky has been painting abstract pictures for a long time, — almost twenty years. He went in this direction, not because it was fashionable, as so many do today, (at that time it was not fashionable at all) but from a very logical necessity.

Since 1948, Bolotowsky has been teaching at the University of Wyoming. Perhaps it was the broad continental character of the landscape where these works were painted, the light-effects associated with wide inland spaces; at any rate, the new paintings have a concentrated glow uncommon to the Stijl tradition, which Bolotowsky has now left far behind. A maximum color-impact has been squeezed into

1200