Tate

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Barr
Mrs. Shaw
Mr. Ritchie

Date March 19, 1957

To: Miss Miller

From: Porter McCray

Re: American influence on British painters

Dear Dorothy:

It will interest you to read two excerpts from letters I have recently received from Denys Sutton and Lawrence Alloway, both art critics in London.

These, the quotation from David Sylvester's article in the Sunday New York Times of February 10 and the character of the work of numerous British artists recently shown in New York are interesting evidence of the impact of your show in London in January, 1956 and its growing influence there.

"We are going to have an exhibition of English action painting here in the spring, which will be most fascinating, and it will be clear, on that occasion, how much U.S. painting has exerted an influence."

Denys Sutton

"The interest in Pollock and the other American painters is mounting. The Tate Gallery exhibition really was ... a success with the painters here. Students (and some of the staff) at the Royal College of Art, once the home of Kitchen Sink Realism, are getting on the bandwagon. I have just come back from a visit to St. Ives and there, too, American styles are clear to see in the younger artists. Some of the enthusiasm is muddled but, perhaps, you will recognize a change in the atmosphere of opinion here about U.S. painting since you were here with the Modern Art in the U.S. exhibition."

Lawrence Alloway

"At this moment it is especially so, because it enables us to guage the effect on English abstract painting of the exhibition of "Modern American Art' which was shown at the Tate Gallery here exactly a year ago.

"During the last year one has had the impression that the American exhibition had a pretty enormous impact here, or rather that part of it had -- inevitably, the abstract expressionist part. (It must be said in passing that Nadelman, Eilshemius and above all Hopper also won many new admirers.) ... It is almost certain that the biggest influence of American painting has been on young painters still at art schools, so that it will be four or five years yet before the true extent of the influence can be grasped."

David Sylvester, in article "American Impact on British Painting" - New York Times, Sunday, Feb. 10, 1957

C/E Tate Gallery

cc: Mr. McCray

March 19, 1956

Dear Philip James:

Please forgive the long delay of this letter but the last few weeks have been unusually hectic. I can't tell you how happy we are that you were pleased with the exhibition "Modern Art in the United States" and how very grateful we are for all you have done for us.

We are fully aware that newspaper and magazine coverage of exhibitions that bring new material before the public are very rarely representative of its public reception. This was true in Paris and Zurich and wherever the exhibition was shown and we were most gratified to know that the interest among the artists and the people concerned with modern art was so lively in London. I'm particularly impressed with the catalogue sales which are a very good indication of real interest.

Porter told me how much we owe to your enthusiastic cooperation and I want to thank you once more for all of us at the Museum for your most generous assistance in this project.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Philip James, Esq.
Director of Art
The arts Council of Great Britain
4 St. James's Square
London, S. W. 1, England

The Arts Council of Great Britain,
4 St. James's Square,
London, S.W.1.

27th February, 1956.

Dear Rene de'Harnoncourt,

Now that the exhibition of "Modern Art in the United States" is over I must write and tell you how pleased we have been to be associated with this impressive exhibition. We have sold 4,908 catalogues which, even at the reduced price made possible by your generous promise of £500 towards their cost, is in our view a very good figure indeed. I cannot tell you exactly how many people attended the exhibition, as the Tate did not keep a separate check on the entrances since there was no admission charge.

The lecture given here by Professor Meyer Schapiro and the one at the Institute of Contemporary Arts by Ben Shahn were both packed out and generally I would say that the impact was a great deal more favourable than is reflected in the outpourings of the professional critics.

We all enjoyed having Porter McCray with us and were grateful for his sympathetic understanding of our various difficulties which arose from time to time. We look forward to another joint operation in the future!!.

Yours very sincerely,

Philip James.

Director of Art

Mr Rene de'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York 19.

Tate

c o p y

Mr. René d'Harnoncourt

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

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1956

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EARLS COURT LONDON

Mr René de' Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
U.S.A.

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Second fold here

Sender's name and address: Philip James,
The Arts Council of Great Britain,
4 St. James's Square,
London, S.W.1.

AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

To open cut here

Information & Cultural Affairs Officer

Tate

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Mr. René d'Harnoncourt

ICA
Institute Of Contemporary Arts . 17-18 Dover Street London WI
Grosvenor 6186-7

9 February 1956

Dear Mr. McCray:

In Mrs. Morland's absence I thought you would be interested to hear that Ben Shahn's lecture at the ICA was an unconditional success. It was very well attended, the gallery being completely filled. The pressresponse was highly favourable; even the Manchester Guardian, which was critical of Schapiro, liked the lecture. It was remarked, by the way, that the age level of the audience was fairly young.

We are certainly in the debt of the Museum of Modern Art for being invited to sponsor Shahn's lecture in London.

Mr. and Mrs. Shahn both appeared to be happy in London. They were impressed by the standard of graphic art in the art schools and Shahn even likedthe weather here.

I hope your visit to Europe was not too exhausting. I enjoyed meeting you.

Yours sincerely,

/s/ Lawrence Alloway
Assistant Director

c
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Mr. d'Harnoncourt

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY
LONDON,W.1.

Cultural Office
41 Grosvenor Square
London,W.1.

February 7,1956

Mr. Porter McCray
Director, International Program
Museum of Modern Art,
11 West 53rd Street,
New York,
U.S.A.

Dear Porter:

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The Shahn's were delightful, and I think his visit was a success. He appeared twice on BBC/TV, his lecture was a sell-out, he visited various art schools and so on. The Manchester Guardian had an article on him, and the Sunday Times had a "Portrait". All of this was good from the standpoint of American art in general, and the Tate show in particular. I did enjoy meeting them and we are pleased with the impression he created.

Best regards.

Sincerely yours,

/s/ Margretta Stroup Austin
Information & Cultural Affairs Officer

TOJE

File

C O P Y

cc: Mr. d'Harnoncourt
Mr. Barr
Mr. Rasmussen

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James' Square
London S. W. 1

27th January, 1956

Dear Porter:

Thank you for your letter of 19th January. We eventually got the projectors right for Schapiro's lecture. In the end we had to have three owing to the complications over showing the same size slides at the same time. There was a very large attendance, and a few people had to be turned away because they arrived late. Unfortunately I did not hear all the talk myself and I was a bit distracted dealing with late-comers, but what I heard I found fascinating and Philip James found his argument extremely interesting. I think the lecture was an undoubted success.

I very much enjoyed our work together over the show, and I hope this is only the first of many. Will you be coming over for the next move? I am now arranging to send over the catalogue blocks to the Hague - they are being sent off today by air.

With all best wishes,

Yours sincerely,

/s/ Gabriel White

Assistant Art Director

Mr. Porter McCray
The Museum of Modern Art
11 West 53rd Street
New York 19,
U.S.A.

THE MUSEUM OF MODERN ART, NEW YORK

The International Council

invites you to attend an illustrated lecture on

"Recent Movements in British Painting"

by Sir John Rothenstein

Director of The Tate Gallery, London

Tuesday evening, January 24, at nine o'clock

The Museum's Guest House

242 East 52 Street

Tickets are required for admission
R.s.v.p. 11 West 53 Street Black tie

2. The faculty of the Department of Fine Arts and Archaeology, Columbia University.

3. Prominent staff members of sister museums in the Metropolitan area.

4. If acceptances should still be running at too low a rate, it is suggested that you might request the two graduate schools to select, say, ten graduate students who might be interested to come.

JPW:mf

E.C.W.

Tate Gallery

THE MUSEUM OF MODERN ART

Date January 18, 1956

To Mrs. Woodruff

From James White

Re: Rothenstein Lecture

Reference is made to your memorandum of yesterday's date outlining the current status of acceptances for the Rothenstein letter and requesting the Coordination Committee to suggest additional categories of persons who might be invited.

Suggestions follow:

1. The faculty of the Institute of Fine Arts, New York University.

2. The faculty of the Department of Fine Arts and Archaeology, Columbia University.

3. Prominent staff members of sister museums in the Metropolitan area.

4. If acceptances should still be running at too low a rate, it is suggested that you might request the two graduate schools to select, say, ten graduate students who might be interested to come.

JPW:mf

E.C.W.

Tate Gallery

THE MUSEUM OF MODERN ART

cc: Mr. René d'Harnoncourt

For Mr. Porter A. McCray

To: Mrs. Grace Davis

From: Emily C. Woodruff

Date ~~January 9, 1956~~

Re: ~~Lecture by Sir John Rothenstein~~

Mr. d'Harnoncourt telephoned Sir John Rothenstein in Lexington, Kentucky, this afternoon and confirmed the arrangements for the lecture under the auspices of the International Council with the support of the International Program, on Tuesday, January 24th.

Sir John said that Lady Rothenstein would not be present in New York on that date. He accepted the dinner party at Mr. and Mrs. Colin's and confirmed the title of the lecture, "Recent Movements in British Painting," which lasts approximately an hour and is illustrated with small color slides.

Sir John will contact the Museum on his arrival in New York on Monday, January 23rd.

E.C.W.

ECW:fk

see: C/E - Int'l Prog Tate Gallery file

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. Wheeler
Mr. Ritchie
Mr. Keppel
Mrs. Woodruff
Mrs. Shaw
Miss Franc

Date December 24, 1955

To: René d'Harnoncourt

Re: Lectures by Sir John Rothenstein

From: Porter McCray

Following my discussion with you and other members of the Coordination Committee, I cabled Sir John that the Museum would be happy to have him as guest lecturer on January 24th. He has cabled his acceptance of this date today. The decision to invite him was based on the fact that the Tate Gallery is at present host to the exhibition MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK, and that they have agreed to lend approximately eighteen of the most important English paintings in their collection to our exhibition of English Painting now in preparation.

In discussion with Emily Woodruff and members of the Coordination Committee, it was decided that the lecture, if possible, should be held under the auspices of the International Council as an invitation affair. I have suggested that the meeting be kept sufficiently formal to allow him to use his prepared lecture "Recent Movements in British Painting." I spoke with Blanchette who agreed to these auspices and that it should take place in either the Guest House or the penthouse. Since her usual commitments to Johnny may well prevent her from attending an evening activity, she suggested that Emily discuss the details with Ralph Colin and Betty Parkinson who would be the participating Council members. Emily feels that an evening lecture with drinks after would be appropriate. The Council will probably assume all costs in this case, but the International Program is prepared to pay the lecture fee if this item creates a problem in any way. Monroe Wheeler informs me that $100-$150 is the maximum visiting lecture fee and with this in mind I shall discuss the matter with Sir John in London on the 27th and advise you immediately.

On his behalf I also approached Boston, Toledo, St. Louis and the Wadsworth Atheneum. At this writing Blake-More Godwin has engaged him for January 22, in Toledo, and Perry Rathbone expects to find an open date for a Boston engagement.

January 12, 1956

Dear Porter:

Here is a copy of a note that I sent to Margretta. I realize that there is only a small chance that something can be arranged but I think I should at least write her, knowing that Noguchi will be in London.

Ben's passport has not come through yet but we sent an urgent telegram to Washington and if this does not bring any result, I am going to ask to talk to Nelson to find out if he would be willing to make a personal inquiry on the top level.

We are getting awfully good news about the press coverage of the London Show and we hear that the reception was a great success.

Looking forward to seeing you next week. With best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Porter A. McCray
Connaught Hotel
Carlos Place
London S.W. 1

cc: Porter McCray - London

January 12, 1956

Dear Margretta:

I just talked to Noguchi who tells me that he arrives in London next Monday afternoon and plans to stay Tuesday and Wednesday. He is going from London to Paris and from there to the Far East. I have a hunch that he might be persuaded to come back from Paris if you people should think that a talk by another American artist may make a contribution to your program.

I gather that Porter will be in London early next week so I am sending you this as a subject for a possible conversation with him. Noguchi can be reached through the Shakespeare Theatre, 4 Albermarle Street.

With warmest regards,

Faithfully yours,

René d'Harnoncourt

Mrs. Margretta Stroup Austin
Information and Cultural Affairs Officer
Cultural Office
41 Grosvenor Square
London W. 1, England

C
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William A. M. Burden
Modernart
New York

Warmest thanks for your telegram stop we were all sorry you could not be present but quite understood reason and Porter McCray was excellent deputy stop I greatly appreciate your generous message which I read out from platform at opening ceremony yesterday stop all good wishes

Dennis Proctor
Chairman of Tate Gallery

January 6, 1956

NEW YORK TIMES, FRIDAY, JANUARY 6, 1956.

U. S. ART DISPLAY OPENS IN LONDON

Critics Welcome Exhibition —Visitor Is in Fog Over One Modern Painting

Special to The New York Times.

LONDON, Jan. 5—Bearded young art students, girls in toreador trousers with their hair in pony tails, bowler-hatted gentlemen and critics were among 1,000 Londoners who braved a cold, sulphurous fog yesterday afternoon and today to see "Modern Art in the United States," an exhibition at the Tate Gallery.

The critics welcomed the show, composed of 209 paintings, prints and sculptures lent by the Museum of Modern Art of New York. In the words of The Times of London, it was an "impressive demonstration of the vigor of American art."

The works ranged from those of John Marin, Joseph Stella and Max Weber, represented in a room called "the older generation of moderns," to contemporary "abstract impressionists" such as Jackson Pollock and "romantic realists" such as Andrew Wyeth.

Sculpture ranged from the powerful female figures of Lachaise to Alexander Calder, who was represented by two large "mobiles," including the famous "Jacaranda," and two "stabiles," or more conventional pieces with no moving parts.

The Evening Standard critic noted that one-third of the 107 artists represented were born outside the United States and described the show as "an exhibition of tendencies rather than achievements" in American art.

The smog, which has disrupted rail, road and sea traffic and halted air traffic in and out of London since yesterday, invaded the Tate Gallery itself. The ends of long corridors were lost in haze, which was heavy enough to dim the paintings viewed across a room.

This may have contributed to a dispute over whether one of the semi-abstract paintings, "The Bride" by Hyman Bloom, was hung right side up.

A visitor speaking with the "authority" of a professional artist, raised sufficient doubt in the mind of a representative of the Government's Arts Council, joint sponsor of the show with the Tate Gallery, that the painting was taken down. Directions on the back proved that it had been hung right side up.

Both The Times of London and the conservative Daily Telegraph agreed that the show was an exhibition more of the "development" of American art rather than being fully representative of either the American scene or American artists.

Tuesday, January 3, 1956: via cable

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on of the opening of Modern Art in the United States I wish to
ou and the Embassy Staff my personal appreciation for all you
ensure the success of this undertaking.

Rene' d'Harnoncourt
Director, Museum of Modern Art

London

the Museum of Modern Art I should like to express our appreciation
he Arts Council for your generous interest in the American Exhibition
that your support will be rewarded by a most successful show.

Rene' d'Harnoncourt
Director, Museum of Modern Art

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y, London

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erosity and excellent efforts of the Tate Gallery in presenting
ion Modern Art in the United States STOP We wish you and your
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William A. M. Burden
President, Museum of Modern Art

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London

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William A. M. Burden
President, Museum of Modern Art

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Mr. White
Mr. Barr
Mrs. Shaw

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For delivery Tuesday, January 3, 1956: via cable

Margretta Stroup Austin
Amembassy London

On the occasion of the opening of Modern Art in the United States I wish to express to you and the Embassy Staff my personal appreciation for all you have done to ensure the success of this undertaking.

Rene' d'Harnoncourt
Director, Museum of Modern Art

Philip James
Amec, Piccy, London

On behalf of the Museum of Modern Art I should like to express our appreciation to you and the Arts Council for your generous interest in the American Exhibition STOP We hope that your support will be rewarded by a most successful show.

Rene' d'Harnoncourt
Director, Museum of Modern Art

P. D. Proctor
Chairman, Board of Trustees
Tate Gallery, London

The Trustees of the Museum of Modern Art join me in expressing gratitude for the generosity and excellent efforts of the Tate Gallery in presenting the Exhibition Modern Art in the United States STOP We wish you and your Trustees every success in this undertaking.

William A. M. Burden
President, Museum of Modern Art

Sir Kenneth Clark
Amec, Piccy, London

The Trustees of the Museum of Modern Art join me in expressing gratitude for the generosity and excellent efforts of the Arts Council in support of the exhibition Modern Art in the United States.

William A. M. Burden
President, Museum of Modern Art

CC: Mr. Burden
Mr. d'Harnoncourt ✓
Mr. McCray
Mr. White
Mr. Barr
Mrs. Shaw

THE TIMES THURSDAY JANUARY 5 1956

The Arts

AMERICAN ART AT THE TATE

"ABSTRACT EXPRESSIONISM" AND OTHER RECENT DEVELOPMENTS

When, in 1946, an exhibition of American painting from the eighteenth century to the present day was held at the Tate Gallery, modern American painting was perhaps regarded with a limited enthusiasm in Europe; only two artists, Mr. Lyonel Feininger, who has spent much of his life on this side of the Atlantic, and Mr. Alexander Calder, had established an international reputation of any importance. In the intervening years, however, one development in American art that which has been called abstract expressionism, represented above all by Mr. Jackson Pollock as well as by Mr. Clyfford Still, Mr. Franz Kline, and Mr. Mark Rothko, to mention some of the painters to be seen in the present show at the Tate, has gained for the United States an influence upon European art which it has never exerted before.

In these circumstances the exhibition of "Modern Art in the United States," drawn from the collections of the Museum of Modern Art, New York, an institution which has gained a unique position among the museums of the world, comes at a most appropriate moment and will be viewed here with an enhanced interest; indeed, the illustration, in the last room, of the tendency towards abstract expressionism, may well have important consequences. The paintings, sculpture, and prints are shown in five galleries at Millbank and are presented with that efficiency and clarity long associated with the Museum of Modern Art's activities; there is a very informative catalogue but the historical essay it contains unfortunately lapses into a woolly rhetoric which hardly find verbal interpretation.

NATIONAL TRAITS

The "Older Generation of Moderns"—the title of the first room—above all, John Marin, Marsden Hartley, Stuart Davis, Joseph Stella, and Max Weber, show qualities which are equally to be discovered in the most recent work and can readily be identified as national traits. There is a [illegible] energy which is unlike anything European. Marin, who died three years ago at the age of 83, brings into his small watercolours an explosive force which in a work such as "Lower Manhattan" has the modern elangour of Futurism. Marsden Hartley, whose landscapes have a similar if more orderly force and abruptness, was associated with the Blaue Reiter group in Germany, and both these artists can be seen as the early representatives of an expressionist current deriving, not as it has done in Europe in Munch or Soutine from a fierce individual passion, even neurosis, but rather from association with an intensely dynamic and rapidly expanding society, where the pressure of events and action is intense, spontaneous, where some aspects of the twentieth century have found their most characteristic and assertive utterance. The large uncompromising canvases of the past few years by the abstract expressionists already mentioned, sometimes with such defiant titles as "Number 1" or "Number 10," have a monumental impermanence show a defiance of Art and a kind of strange innocence. One should be given the favourite American word "projects" and seem intended for abandonment as the frontier advances, for are they not shock troops in the American invasion of painting?

TECHNICAL EFFICIENCY

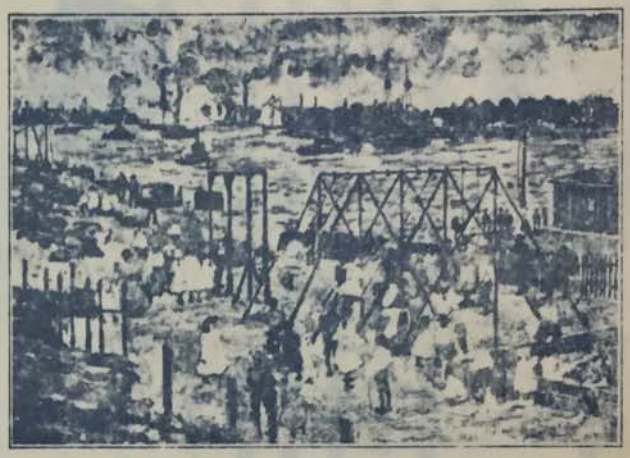
The technological drive and inventiveness which has been so important in the growth of American society has revealed itself in more explicit ways. It is to [illegible] the harsh, machine-tooled landscapes of Joseph Stella and [illegible] Sheeler, in the bold, masculine [illegible] Calder mobiles, of which there are examples at the Tate. And the [illegible] the continent has been transmitted [illegible] the past 100 years accounts perhaps for that impetuous stream of painting [illegible] commenting upon the changing [illegible] the American scene as well as [illegible] and conflicts. In this [illegible] Edward Hopper proves to have [illegible] the remarkable technical [illegible] American [illegible] in contrast with our own [illegible] when the short span [illegible] development is considered also be remembered how [illegible] United States has absorbed [illegible] States.

representatives of older cultures and traditions, making, as in architecture, local and "international" painting co-exist.

The technical efficiency often has unfortunate consequences. Mr. Stuart Davis, for example, presents a smooth, streamlined version of Cubism and, in one picture here, seemingly of Matisse's "Jazz"; these pictures, bright and accomplished as they are, look like exercises in "styling." The abstract paintings of Mr. Mark Tobey, an artist now much esteemed in Europe, with their "white writing" derived from Chinese calligraphy have something of that slick proficiency in importing an exotic culture which is so evident in American borrowings from Japanese architecture and design.

Another sign of virtuosity is to be found in some of those painters who comment upon the social scene and in the romantic realists. Mr. Ben Shahn's account of Sacco and Vanzetti or his view of boys playing hand ball is not much more than brilliant journalism, the artist being absorbed by picturesque effects and his own dexterity. And the very smooth, minute efficiency of the fantasies by Mr. Andrew Wyeth and Mr. Peter Blume keep mystery or satire at bay. Among the prints, however, it is just this technical brilliance and inventiveness which has revitalized the various engraving and other reproductive processes which in England have fallen into timidity, dullness of comparative misuse.

There is yet to appear the Hemingway or Faulkner of the visual arts, but like the musical plays which have conquered the English theatre since the war, this exhibition is an impressive demonstration of the vigour of American art. Indeed it is the [illegible] rhythm which pervade so much [illegible] show which stays in the memory rather than [illegible] impressive or permanently affecting image. Perhaps Calder, with his fluctuating aerial patterns, his bold organic forms and confident grasp of materials is the essential embodiment of the present art of the United States.



"The East River" (1901), by Maurice Prendergast, one of the American paintings on view at the Tate Gallery.

"Winds," 1937, a sculpture by Alexander Calder.

AN ANNEXE TO THE OLD VIC

£75,000 PLAN ADOPTED

The Old Vic has acquired on a long lease from the Church Commissioners a large building site in Webber Street across the road from the theatre on which to build workshops, wardrobes, and other urgently needed technical offices. To build the new annexe will cost £75,000, two-thirds of which the Old Vic has already managed to earn by its tours abroad and other work away from its home in Waterloo Road.

Early in November it was announced that because of lack of room behind the scenes it was impossible to keep more than three plays in the repertory at once, and anyone who has had to do with the theatre knows how costly it is, and often how damaging as well, to have to move scenery to and fro between the theatre and a store that may be miles away. The position at the Old Vic is aggravated by the fact that the user licence of their present workshops in Hampstead will soon expire and cannot be renewed. Add to this the fact that the wardrobe premises near Drury Lane are hopelessly insufficient for the needs of the Old Vic's present ambitious policy, and it would seem that the new undertaking, which is to bring together on one site, so close to the theatre, its workshops, scenery store, paint frames, property rooms, wardrobe, wardrobe store, and fitting rooms, not to mention such utilitarian conveniences as canteen and fuel store, is an eminently reasonable one. It is probable, by the way, that in time the annexe will be connected with the theatre building by a bridge across Webber Street.

What will naturally be gratifying to the Arts Council, which has so many calls upon its purse, is that in this extension the Old Vic is prepared to stand on its own feet. As the problem of space was foreseen three years ago, when the Old Vic prepared to stage the whole of the First Shakespeare Folio within five years, it has been deliberately sending companies abroad with the principal object of getting money to put aside for building.

Once the new building is ready, it will enable the management to be more efficient in the financial as well as the technical sense. Time and money will be saved by having everything close at hand. In the meantime the management hopes very much that the next two overseas tours—one this year to the United States and Canada, the other, in 1957, to Australia—will be as profitable as the previous ones, so that by the time all the 36 plays in the Folio have been produced this essential building scheme will be not only completed but also paid for.

liar, and a thief. M. Genet has himself, ...

Yankee Doodles

By JOHN RUSSELL

London Sunday Times Jan. 8 '56

MOST visitors to the Tate Gallery exhibition of "Modern Art in the United States" will have only a vague notion of what to expect. Nor is it easy to forewarn them; for the engaging display is not marked by any high degree of internal logic.

It is drawn wholly from the store-rooms of the New York Museum of Modern Art; and this Museum, though famous for the enterprise and high quality of its loan exhibitions, has only recently begun to form its permanent collection. (Originally it was intended that when the nap of modernity had been rubbed off its possessions they should be distributed to other museums.)

In the earlier rooms it is easy for the visitor to pick his way. Many of the artists were not merely born in Europe: they remained European painters — content-ed, strenuous exiles who brought with them the high emotional pressures of Eastern Europe. And, of those born in America, several of the best were familiar visitors here. Feininger was trained in Hamburg and Berlin. Hartley showed with the Blaue Reiter in Munich. Man Ray is as near to being a Parisian as makes no matter at all, and Max Weber, who went to America when he was ten, came back in time to become an associate of Matisse and a close friend of the Douanier Rousseau.

For the real rude stuff of native American art we must look elsewhere—to Edward Hopper, whose deserted "House by the Railroad" was the first picture to enter the Museum's collection; George Bellows, the historian of the prizering; Burchfield, the grimmest of metropolitans, and the indignant Jack Levine. A certain implicit radicalism is common to all these artists. Times were hard, and as hard for them as for anyone. (Hopper sold two pictures in twenty-three years.)

Occasionally the "other America" can be heard: Florine Stettheimer's "Family Portrait, 1933" bespeaks an all-but-Firbankian indifference to that cruel moment in American history, and in Kuniyoshi's "Self-Portrait as Golfer, 1927" we glimpse the hilarious contentment of the assimilated immigrant. Yet in general these artists are recognisably slugging their way through a difficult and inhospitable time.

* * *

BUT when we turn to our own age we are confronted with that great change by which a promising short-story writer may be signed up by the "New Yorker" at a junior Minister's salary, and the pressurised doodler has a queue of eager patrons at his door. It is here that the sectarian character of the exhibition is plainest: for although room has been found for that most haunting of images, Wyeth's "Christina's World," and for the tonic high spirits of Stuart Davis's "Visa, 1951," it is the abstractionists who hold the floor.

"He's renounced *everything!*" is the modish comment upon these works, although the Philip Guston has the echo of a crepuscular Monet and in every William Baziotes there is a Klee, written too large for comfort.

But the greatest of these great swells is Jackson Pollock, for whom no praise can, in certain quarters, be too high. I will not say that I was prejudiced against Mr. Pollock's picture by the fact that he made it by pouring the paint on to a flat canvas out of a can and later (I quote from authority) "slapping the huge canvas with his own paint-covered hands." An interesting work just might be produced by these lowly procedures: but I don't think that, in this case, it was the canvas that deserved the slaps.

The section of prints should not be missed by those who still hold that art is, after all, a department of the humanities.

AMERICAN MODERN ART. Two pieces from the exhibition opening to-day at the Tate Gallery, composed of a selection from the collections of the Museum of Modern Art in New York.

ABOVE: "Adam and Eve and the Tree of Life," a modern "primitive" in cottonwood by John Dolores Lopez. RIGHT: "Sanctuary," executed in nickel-silver over steel by Seymour Lipton.

TATE SHOW OF MODERN U.S. ART

WORKS FROM NEW YORK MUSEUM

By T. W. EARP

An exhibition entitled "Modern Art in the United States" opens at the Tate Gallery to-day. The last show at the Tate of American art, in which a modern section had its place, was 10 years ago.

Composed of a selection from the collections of the Museum of Modern Art in New York, to-day's exhibition has been organised under the Museum's International Programme.

It was made possible by a generous gift from the Rockefeller Brothers Fund, for the purpose of promoting international understanding through cultural exchange. It has been arranged in London by the Tate Gallery and the Arts Council.

The exhibition's interest is less as a panorama of the American scene than as a display of the art of painting and the development of different kinds of artistic expression.

TREATMENT AND THEME

It includes the realism of Prendergast's "The East River," and the imaginative sympathy of Stella's "Factories," but it might be said that in most cases the treatment is more important than the theme.

The Ecole de Paris, in its various phases, is echoed in many of the exhibits but with a personal ring in the best. Cubism, for instance, is adopted to splendid purpose in M. Weber's "Two Musicians," L. Feininger's "The Steamer Odin," F. Davis's "Lucky Strike" and N. Spenpler's "In Fairmont."

Fantasy of design weds fantasy of spirit in the individual surrealism of M. Graves's "Bird Singing in the Moonlight," or P. Blume's "The Eternal City."

From the truculent expressionism with meaning of J. Levine's "The Feast of Pure Reason," H. Bloom's "The Synagogue," and W. de Kooning's "Woman (I)," it is only a step to the expressionism without meaning of the many abstract exhibits.

LESSON IN HUMANISM

We are told in the foreword to the show's catalogue that "since the beginning of the 1940s abstraction more than any other trend has released the creative forces of American art."

But in J. Pollack's "Number One, 1948," C. Still's "Painting," and R. Motherwell's "Granada," the forces bombinate in a void. Nothing is communicated beyond an apparently fortuitous anarchy of pigmentation.

It is a relief to turn to the show's "Primitives," where the radiant simplicity of J. Pickett's "Manchester Valley" gives abstraction a lesson in humanism.

A well selected sculpture section brings the indispensable Calder mobile, and the room of prints repeats the interest of the paintings.

JACK-IN-THE-BOX MUSSOLINI IN THE LANDSCAPE

The Eternal City, by Blume, on view in the Tate Gallery today. —Reproduced by courtesy of the Museum of Modern Art, New York.

There's a nightmarish element in this art show from U.S.A.

By L. S. LE ROUX

The exhibition opened by the American Chargé d'Affaires at the Tate Gallery this afternoon gives London its first opportunity to see a large-scale collection of "Modern Art in the United States."

With one-third of the 107 exhibiting artists born outside their country, the organisers have avoided calling this an exhibition of contemporary American art.

The works were selected entirely from its own collections by the Museum of Modern Art, New York, a most independent and worthwhile institution.

But this means that the present show conforms to a particular point of view.

No one familiar with present-day American art would claim that it is fully representative. Those who come to find American art rather than art will sadly miss such biting commentators as Gropper and Albright, and such rugged regionalists as Benton, Wood and Curry.

Tendencies

Seeking to prove, apparently, that since 1913 American art has kept in step with European art, the selection has produced an exhibition of tendencies rather than achievements.

Any general unity of outlook revealed by the 209 paintings, prints and sculptures on view, springs from a widespread preoccupation with the nightmarish and the nostalgic. The result of all this is nevertheless an absorbing exhibition, though one which leaves the visitor with a strong sense of disquiet.

The nightmarish element seems to emerge in works as different as Theodore Roszak's robust bronze Spectre of Kitty Hawk, Joseph Pickett's prismatic picture of Manchester Valley and Andrew Wyeth's detailed rendering of Christina's World.

In outlook, this story-telling picture of a crippled girl against the confining horizons of her setting is probably the most truly American painting in the show.

It has a noticeable affinity with Pacific Landscape, a lonely man sleeping on a pebbled beach, by Ben Shahn, who is in many ways the most remarkable American painter alive. But, like that spell-binder, Morris Graves, he is unimpressively represented here.

Surrealist sarcasm

Another typically Transatlantic picture is that meticulously painted bit of surrealist sarcasm in oils, The Eternal City, in which a green jack-in-the-box, with the head of Mussolini, leaps out of a classical landscape.

There is a curious lack of painters who obviously enjoy the act of painting. Indeed, lyricism is conveyed by the sculptor, Calder, the world's leading producer of mobiles, rather by any of the painters.

The finest part?

Although the section of abstract painting is impressive, many people may consider the group of 31 prints to be the finest part of this somewhat cumbersome collection.

Those who wish to make up their minds about modern American art on the basis of this show, which is sponsored by the Arts Council, will have an opportunity of doing so until February 12.

AMERICAN FEAST GREETS THE ARTISTS

But the credit goes to Britain

Evening Standard Night Reporting Corps

Twenty-hundred British painters, sculptors and critics crowded into the Tate Gallery last night to see an exhibition of modern American art.

Sculptor HENRY MOORE, painters EDWARD LE BAS, ROBERT BUHLER, RODRIGO MOYNIHAN, JAMES GUNN and others found an American feast awaiting them in the gallery—an enormous

IN LONDON LAST NIGHT

oval-shaped table filled with cold food. The British continued to move in . . .

"We don't get anything like this at our receptions," said Mr. Moynihan, nibbling a turkey sandwich. "All this looks like one of those lavish advertisements in an American magazine."

Mr. Moore and Sir PHILIP HENDY, Director of the National Gallery, tried cold sausagers.

The only American present, strangely, was Mr. PORTER McCRAY, a director of a New York art museum. He organised the exhibition.

He said as he showed the press round: "Frankly, the food today had nothing to do with me. It was all done by British people."

The galleries were crowded with people looking at the first large scale contemporary American art exhibition to visit this country.

A wire mobile swinging from the ceiling attracted most attention. An official had to stop it from passing it on a violent course round the room.

1256 (6/54)

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THE STAR

THURSDAY, JANUARY 5, 1956—PAGE FOUR

The Whole Rainbow

TO colour - starved wintry London the exhibition of American art which opened at the Tate Gallery today is like a smack in the eye with a wet rainbow trout. Its impact is no less violent for being largely second-hand.

Most of the more sensational things modern American artists are doing were started in Europe and in this selection of works from New York's Museum of Modern Art the influence of artists like Klee, Picasso, Ernst and Mondrian could be seen a mile off.

There are huge paintings of Jackson Pollock who dribbles paint direct from the tube on to his canvases and the even bigger ones of Mark Rothko who seems to pour the paint on in great washes. Pollock's work is described as abstract expressionism; Rothko's as abstract impression. The difference has to be believed to be seen.

One Who Slaps

OF Pollock's picture entitled modestly "Number 1" the catalogue says it "gives mysterious hints of depth in the areas lassoed

An example of Modern American Art—"The Family" by James Forsberg is in the exhibition at the Tate Gallery.

in its plunging gallop of line, but at its margins where the line does not rush to the edge Pollock affirms the flat space of his canvas by slapping it with his paint-covered hands."

Offsetting these oceans of ostentation are serious works by Ben Shahn, who paints every pebble on a beach in his "Pacific Landscape," and Andrew Wyeth who paints every blade of grass in a field in "Christina's World."

This exhibition, which is long overdue, stresses how little we know of American painting which, for most of us begins with Copley and ends with Whistler or Sargent.

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cc: Mr.Blake-More Go
c/o The Princeto
Princeton, N.J.

cc: Mr. Porter McCra

At the Galleries

New World Styles

By NEVILE WALLIS

IF the temper of a nation may be partly inferred from its significant art, then a prevailing uneasiness is suggested by the modern American works, mostly drawn from the New York Museum of Modern Art and presented by the Tate Gallery with Arts Council aid. More often inquisitive than truly creative, exploiting the bizarre, the eerie, or the novelty, most of these artists seem to reflect the character of a continent at once inquiring, energetic, assertive, and ill at ease.

A disquieting realism seems to me the most significant contribution of American painting, just as the sculptors appear generally most assured in abstraction. Andrew Wyeth's "Christina's World" depicting with delicate precision a girl lying alone in a field of stubble and contemplating her home, so crowded with associations that they seem almost palpable, is a poignant essay in this kind; and as forlorn is another tempera, by the more familiar Ben Shahn, of a mutilated soldier washed up on a shingly beach that all but fills the picture. Edward Hopper is a less subtle painter, yet alive to the impersonality of the metropolis, to the loneliness that can be experienced among millions. The "Aching Void" school, one might term them.

*

THE American neo-primitives may have beguiled us sufficiently, but it is interesting to note other conjunctions of realism and fantasy. Peter Blume, a Russian émigré, produces architectural fantasies in a vein of the macabre, only less morbid than Hyman Bloom's dead bride bedecked with flowers like some corpse in "Whispering Glades." Prevalent as European influences are in such satirical paintings, they are even more marked in the contemporary abstract room with its echoes of Braque, Mondrian, and Kandinsky. Since the war, nevertheless, there have emerged some abstract expressionists who have excited curiosity here, principally Jackson Pollock, who dribbles paint on the canvas in some semblance of an aerial survey map, and de Kooning, a feverish expressionist. Their works wear already an air of impermanence, and one might prefer the atmospheric abstractions of Philip Guston, which sometimes suggest a late Monet.

The vigour and conviction of an older generation of moderns, notably such cosmopolitans as Max Weber and Feininger, whose strength derives from cubism, and the late Marsden Hartley, lend the first room an authority unequalled elsewhere; and with these paintings is hung a collection of prints remarkable alike for their inventiveness and technical resource. There remain, distributed through five rooms, the sculptures: smooth, quasi-surrealist bronzes by Nadelman, robust and vital figures by Gaston Lachaise; abstractions by Ibram Lassaw, Herbert Ferber, and most notably Alexander Calder, whose "mobile," so significant to some minds, so trivial to others, stands (or rather hangs) as an epitome of recent art from the New World.

Andrew Wyeth's painting, "Christina's World," in the exhibition of American art at the Tate Gallery.

Music and Musicians

CRIME AND DETECTION

WHEN I killers film rem music and none for not being title promises, that the prevent crime might so musical knowl of a spectacular might have be plot is hatched the house of a where the gang five string instru to practise quinte ally played on gr phone records while they get on wi their nefarious plan.

In spite of various complications and comic embarrassments, it all works quite well so far as the musical part of the plot goes. But if Mrs. Wilberforce had only known just a little more about music, she would have seen through the whole thing at once and might even have persuaded the police to take notice of her warnings instead of incredulously humouring her.

Mrs. Wilberforce does know Boccherini's familiar minuet in A, which the gramophone so kindly practises for the criminals, for it had been played at her twenty-first birthday many years ago. What she does not know or remember is that the Boccherini Quintet in E major, in which that minuet is the third movement, is scored for two violins, one viola, and two cellos, like the vast majority of his very numerous quintets and like Schubert's great one in C major. None of the gang is aware of this, not even the ingenious "Professor Marcus"; but if they in their turn had possessed more musical knowledge, it would at once have occurred to them how dangerous it is to play a piece with two cellos when they are going about with only one, and how much better they would have fared with records of Mozart's or Brahms's string quintets.

So much for prevention of crime. Detection

Suppose an orchestral player has an irresistible itch to shoot a hated conductor—if for the sake of my argument we may imagine anything so fantastic as such a person—and, being an exhibitionist, he longs to do it in full view of a concert audience, though his exhibitionism stops short of wanting to be immediately found out and arrested. (I am assuming that he is a bit mad, and no doubt from the technical C.I.D. point of view I assume all sorts of other things—I refuse to consider fingerprints, for instance.

*

HOW would this exasperated musician, who is of course a crack shot, proceed? He would first of all choose a very fully scored work, I fancy, in which he has a few bars' rest while most of the orchestra is busy. But he would still have to reckon with the audience, though if he knew anything about public reactions to performance he could rely with perfect safety on the fact that those who watch an orchestra invariably look at the conductor or at players who happen to be doing something, not at those who are momentarily idle.

If our musician-murderer is particularly clever, he will make sure that the audience will be looking elsewhere while he shoots, which by the way he will, of course, be doing during a heavily scored and very loud passage, where a shot, even if heard, will be so merged in the musical [illegible]

his [illegible] of the five loudest words, as precisely as if he were playing, and throw his weapon into the middle of the orchestra before the din dies down.

It could just be done, and only just because it fits in with the music. Which means that none but a musical detective could decide that the murderer must be one of the three conspiring flautists, for he would have to get the facts from the full score. This would also show him that the only other instrument kept idle in this passage is the celesta, but he would conclude from the direction of the shot, and also from the fact that the celesta is placed too near the bells, that its player is innocent.

May I hope that after all this Scotland Yard will decide to get the C.I.D. to study music assiduously? On the other hand I decline all responsibility for any idea I may have put into the head of some disgruntled and vengeful flautist.

Television

PROFE

I HAVE just been *reading* a 195[illegible] selection, in book form (wonderfully well produced), from **See It Now**, the famous A—[illegible] television

1256 (6/54)

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copy: Mr. d'Harnoncourt

To PASSPORT OFFICE

Jan. 11, 1956 19____

DEPARTMENT OF STATE
WASHINGTON, D.C. Via _____

UNDERSTAND FROM BEN SHAN (KNOWN AS BEN SHAHN) JERSEY HOMESTEAD ROOSEVELT NEW JERSEY PASSPORT NOT YET RECEIVED. YOUR NEW YORK OFFICES ADVISES HIS APPLICATION OF DECEMBER 23 SENT TO WASHINGTON MR SHAHN SCHEDULED TO LECTURE IN LONDON AS PER OUR LETTER IN SUPPORT OF APPLICATION BECAUSE OF URGENT DEMANDS FROM LONDON WOULD GREATLY APPRECIATE INFORMATION ON WHEN PASSPORT MAY BE EXPECTED. PLEASE WIRE COLLECT

MCCRAY, DIRECTOR INTERNATIONAL PROGRAM
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the address you noted.

Yours sincerely,

Yours sincerely,

/s/ Blake-More Godwin
Director

Grace Davis
Administrative Assistant

BMG:lkl

cc: Mr.Blake-More Godwin
c/o The Princeton Inn,
Princeton, N.J.

cc: Mr. Porter McCray (London)

cc: Mr. d'Harnoncourt

AIR MAIL

December 29,1955

Mr. Blake-More Godwin,Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
TOLEDO 2, Ohio

Dear Mr. Godwin:

As Mr. McCray is now in London, your letter of December 29 th in reference to Sir John Rothenstein's lecture has been directed to me for reply. The information we have at this time is that Sir John is sailing from London today with commitments for the following dates: Palm Beach, January 17, Havana,January 20th and New York, January 24th. He is planning to return to England the first part of February.

I have cabled Mr. McCray asking for Sir John's address in this country as you requested and shall send this on to you as soon as we receive a reply.

A copy of this letter is being directedto you in Princeton, at the address you noted.

Yours sincerely,

Grace Davis
Administrative Assistant

cc: Mr.Blake-More Godwin
c/o The Princeton Inn,
Princeton, N.J.

cc: Mr. Porter McCray (London)

c
o
p
y Mr. d'Harnoncourt
Mr. McCray(London)

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
Blake-More Godwin,Director
Otto Wittmann,Jr.-Assoc.Director
MONROE STREET at SCOTTWOOD AVE
TOLEDO 2, Ohio

December 27th,1955

Mr. Porter A. McCray
21 West 53rd Street
New York 19, N.Y.

Dear Mr. McCray:

John Rothenstein cables that he is lecturing in Havana on the 20th and I am afraid to trust the air lines to get him here for a lecture on the 22nd. I have lost the memorandum I made on the dates which you gave me when he was here, there and elsewhere. Would you mind to let me have them by mail with a copy to me care of The Princeton Inn, Princeton, New Jersey, as I may get away from here before a letter would have time to reach me and I will be in Princeton over the weekend. Would you also let me know where we can get in touch with him on his arrival in the United States? We would like to work out alecture here for him if we can possibly do it. Many thanks to you.

Yours sincerely,

/s/ Blake-More Godwin
Director

BMG:lkl

THE MUSEUM OF MODERN ART

Date December 24, 1955

cc: Mr. d'Harnoncourt

To: Charles Keppel

Re: Dr. Schapiro's London Trip

From: Porter McCray

The State Department has decided to send Dr. Meyer Schapiro at their own expense, with a $12 per diem and possibly a small daily professional compensation. In view of the fact that the State Department will not pay these amounts until his return and that their amount is indefinite, I have told Dr. Schapiro that we would issue to him a check for $250. Please hand this to Mrs. Grace Davis as soon as possible, so that she may forward it. Since Robert Motherwell will be going, perhaps this amount could come from the International Council's appropriation for the visiting lecturers.

It is possible Schapiro will receive the equivalent of this amount from the State Department, in which case he will refund a part or all of it.

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt

Date December 24,1955

To: Mr. Charles Keppel

Re: Ben Shahn's London trip

From: Porter McCray PAM

If I am not mistaken, the International Council voted a flat fee of $1,000 for each of the two artists travelling to London to lecture on American art. As you know, Robert Motherwell was unable to go. Ben Shahn has asked that this sum be applied by The Museum of Modern Art to the purchase of two round-trip steamship tickets which I have ordered through the European-American Travel Bureau, Ltd. These reservations have been made and the tickets come to $1,061 and payment should be made immediately, according to the attached invoice and our purchase order ICE 1288 prepared for your signature and charged to the International Council. Mr.Shahn is prepared to refund to the museum the difference of $61.and to assume full responsibility for his own per diem and other expenses. If the International Council feels that it can underwrite this additional $61, I think it would be a graceful gesture.

attachment: purchase order
ICE 1288

London
Int'l C/E

December 12, 1955

Passport Division
United States Department of State
630 Fifth Avenue
New York 20, New York

Gentlemen:

This is to certify that Mr. Porter A. McCray, Director of this Museum's Department of Circulating Exhibitions and the International Program, plans to depart for England December 26, to supervise the installation of an exhibition: MODERN ART IN THE UNITED STATES: Selections from the Collections of the Museum of Modern Art, New York, which is scheduled to open at the Tate Gallery early in January.

Renewal of Mr. McCray's passport expires on January 1, 1956 and he will therefore require a new one. Anything you can do to expedite the issuance of his passport will be greatly appreciated.

Sincerely yours,

René d'Harnoncourt
Director

RDH/rrk

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AMERICAN EMBASSY - LONDON

Cultural Office
41 Grosvenor Square
London W.1.

December 2, 1955.

Mr. Rene d'Harnoncourt,
Director,
Museum of Modern Art,
11 West 53rd Street,
New York,
U.S.A.

Dear Rene:

Sorry to keep bothering you, but this is a personal matter. A British friend of mine, well qualified in the art field, is interested in applying for a job at UNESCO. It is my impression that it is a rather frustrating set-up. Do you know any of the personnel there at present, and what is your opinion of the opportunities? Also, how does one go about applying with the best possible backing - in other words, are there good strings to be pulled, and if so, what?

I hear that you are coming over for the opening. Is this correct? I was told so by the Arts Council - but don't know their source of information. The Institute of Contemporary Arts called me and said they want to sponsor your artists, but need more information as to dates, subjects, etc. They feel that the Victoria and Albert is not a good place for the lectures, and prefer the Royal Institute of British Architects, which does have a nicer auditorium, and a good location. I think from the conversation that they are contemplating charging for the lectures. Is this agreeable to you?

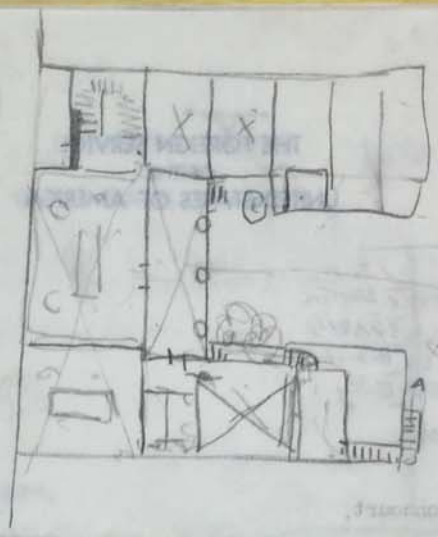
Best regards.

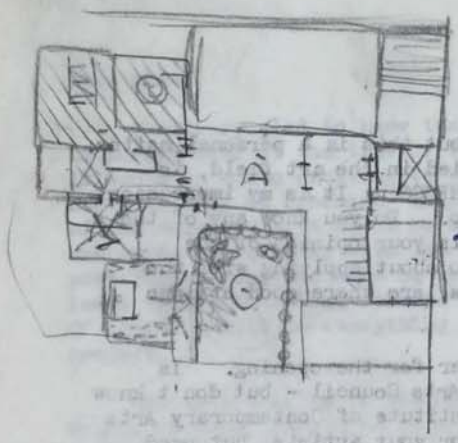
Sincerely yours,

Margretta

(Mrs.) Margretta Stroup Austin,
Information & Cultural Affairs Officer.

MSA:pj





cc: Porter McCray

file: Austin

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

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GROsvenor 9000

AMERICAN EMBASSY - LONDON

Cultural Office
41 Grosvenor Square
London W.1.

November 29, 1955.

Mr. Rene d'Harnoncourt,
Director,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
N.Y.

Dear Rene:

I am very glad to know that your plan for sending artists and lecturers over at the time of the Tate showing are taking shape. It would be quite exciting to have the two artists you mentioned here, as well as Professor Shapiro, and I think that the Institute of Contemporary Arts would be a very good sponsoring agency. I had talked informally with the Arts Council people about the possibility, but had made no very definite plans. I shall now leave things in Roland Penrose's hands and wait to hear from him. Of course I will do everything I can to be of assistance in this project.

The only problem in having the lectures at the Victoria & Albert Museum is that they would have to be well publicized so that people knew they were not just part of their regular lecture series. They have so many lectures with a rather steady but not too distinguished clientele, that I would want to be sure that these lectures were put in a separate class. With proper publicity and personal invitations I think we should be able to get the right people to attend, but it should not be left to chance. I presume all this is no news to Roland Penrose.

Philip James was talking to me today and said he felt that one lecture at least in the large drawing room at the Arts Council would be a nice affair. I concur.

Tell Porter I have had some private conversations with the Arts Council in regard to entertainment at the time of the opening of the show, and hope for some results. Do you know yet who will be coming over from the Museum of Modern Art to attend the opening? Ambassador

Aldrich will be in the United States then, but we have confirmation from our new Minister, Mr. Walworth Barbour, that he will be glad to officiate as Charge d'Affaires at the opening ceremony.

Best regards to you and Porter.

Sincerely yours,

Margretta S. Austin

(Mrs.) Margretta Stroup Austin,
Information & Cultural Affairs Officer.

MSA:pj

d'Harnoncourt
I C/E

Via Air Mail

November 25, 1955

Mr. Gabriel White
Assistant Art Director
The Arts Council of Great Britain
London S.W. 1, England

Dear Mr. White:

In accordance with my letter of November 8, I am sending you herewith the text of Mr. d'Harnoncourt's introduction for the catalogue of MODERN ART IN THE UNITED STATES. This completes the copy which we are furnishing from America.

We are glad that it has been possible to obtain from Barcelona the cuts used for the catalogue there. It will probably be best to retain the set of photographs sent with the text material until the plates have been run, or at least proved by your printer. It might be advisable to ask him to run off proofs as soon as possible to make sure that all the cuts are in perfect condition and that the blocks on which they were mounted in Spain is of correct depth for the English presses.

As Mr. McCray has written in a letter to Sir John Rothenstein, of which a copy was sent to Mr. James, a separate set of photographs for possible press use is being sent to Mrs. Austin.

I am also sending copies of this letter to Mr. Reid and to Mrs. Austin.

Sincerely yours,

Helen M. Franc, Editorial Associate
International Program

HMF:mm
cc: Mrs. Austin
Mr. Reid
Mr. d'Harnoncourt ✓
Mr. McCray
Miss Franc

Enc: 2 copies Catalogue Introduction
by Mr. d'Harnoncourt

FOREWORD
By René d'Harnoncourt, Director
The Museum of Modern Art, New York

The Museum of Modern Art is honored to present to the British public this selection of twentieth-century painting, sculpture and prints from its collections. We are grateful to the Trustees of the Tate Gallery and its Director, Sir John Rothenstein, for their cordial invitation, and to the Deputy Director, Mr. Norman Reid, for having faithfully undertaken many details in connection with the presentation of this exhibition. We are also indebted to the Arts Council of Great Britain, its Director, Mr. Philip James, and its Assistant Art Director, Mr. Gabriel White, who have generously assumed responsibility for issuing the catalogue. The American Embassy and the United States Information Service through its Information and Cultural Affairs Officer, Mrs. Margretta Stroup Austin, have also extended invaluable cooperation.

We particularly welcome the chance to offer MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK, here in England where no comparable survey of contemporary American art has ever been shown. Ten years ago, the Tate Gallery was host to a retrospective exhibition, "American Painting from the Eighteenth Century to the Present Day," assembled by the National Gallery of Art in Washington. This included a large number of modern works, but the present exhibition is the first major showing in Great Britain to be devoted exclusively to twentieth-century art from the United States.

Thanks to the community of language, American books are nowadays widely read in England, and British books in America. In many cases there is almost simultaneous publication on both sides of the Atlantic. It is almost unnecessary to mention the lively traffic between our two countries in theatre and film. It is therefore a curious anomaly that there has been no such active interchange in the visual arts, which are among the best media for the communication of ideas between

nations. It is our hope that this exhibition may help to rectify the situation by making modern American art better known in Britain, while The Museum of Modern Art is continuing to familiarize the American public with the work of British artists. In its collections may be found sculpture by Kenneth Armitage, Reg Butler, Lynn Chadwick, Jacob Epstein, Barbara Hepworth and Henry Moore, among others, and paintings by a dozen artists including Francis Bacon, Ben Nicholson, John Piper, Walter Sickert, Stanley Spencer, Graham Sutherland and John Tunnard. In 1946, the Museum devoted a one-man show to Henry Moore, and its recent exhibition "The New Decade," now touring the United States following its presentation in New York, contains examples of five British painters and sculptors who have come to prominence since the war. At the end of this year, we shall offer a survey entitled "British Painting 1800-1950," which will include a number of pictures generously lent from the Tate Gallery; after being shown in our own Museum, the exhibition will be circulated to the City Art Museum of St. Louis and the San Francisco Museum of Art.

Although The Museum of Modern Art is international in character, it has always regarded the presentation at home and abroad of the art of its own country as one of its major functions. The exhibition MODERN ART IN THE UNITED STATES derives a special character from the fact that, with the exception of a few loans from the Museum's Trustees and members of its Committees, it is comprised of works from our own collection, acquired since the founding of the Museum in 1929. Like the collection from which it is principally drawn, this exhibition therefore represents the point of view of our own institution. The choices it reflects are those made not only in accordance with policy and taste but also with the accidents of opportunity to which all institutions making acquisitions are subject.

The painting and sculpture in the present exhibition have been selected by Miss Dorothy C. Miller, Curator of Museum Collections, in consultation with the

Director of the Collections, Mr. Alfred H. Barr, Jr. They are intended to reveal four or five principal directions of American art over a period of approximately forty years. The following have kindly lent works of art for inclusion: Mr. Walter Bareiss, Greenwich, Connecticut; Mr. and Mrs. William A. M. Burden, New York, New York; Mr. Stephen C. Clark, New York, New York; Mr. Philip L. Goodwin, New York, New York; General A. Conger Goodyear, New York, New York; Mrs. John D. Rockefeller, 3rd, New York, New York; Mr. Nelson A. Rockefeller, Washington, D.C.; and Mr. and Mrs. James Thrall Soby, New Canaan, Connecticut. The article on "American Painting and Sculpture in the Twentieth Century" was specially written for the catalogue by Mr. Holger Cahill, Acting Director of The Museum of Modern Art in 1932-33 and former National Director, Federal Arts Project of the Works Progress Administration, United States Government.

Mr. William S. Lieberman, Curator of Prints, was responsible for the selection of prints from the Museum's Abby Aldrich Rockefeller Print Room and has written the foreword to this section of the catalogue. The work of six painters who were also active as printmakers between 1900 and 1925 serves as historical introduction to a survey of the extraordinary renaissance in American printmaking today, as illustrated in work done since 1940 by artists from all parts of the United States.

MODERN ART IN THE UNITED STATES was organized under the Museum's International Program, directed by Porter McCray and made possible through a generous grant from the Rockefeller Brothers Fund for the purpose of promoting international understanding through cultural exchange. It is our hope that this exhibition may serve to fulfil these aims by making one phase of American culture better known in Great Britain.

cc: Porter McCray

Austin

THE MUSEUM OF MODERN ART

cross-filed: Austin - gen. corres

Date

To:

Re:

From:

November 23, 1955

DRAFT

Dear Margretta:

Here is the follow-up on our conversation of two weeks ago which, as you know, was based on an idea Porter gave me when we discussed the plans for the exhibition. We made a number of inquiries as to the possibility of sending lecturers to London during the exhibition of American art and believe that we might be able to swing the deal outlined in my letter to Roland Penrose of which I am enclosing a copy.

Professor Meyer Shapiro will, we hope, be sent by the International Educational Exchange Service of the Department of State, while the two artists, Motherwell and Shahn, will be sent by our own International Council. I believe Mr. Harold E. Howland's office of the Educational Exchange Service will write the embassy to inquire if sending Professor Shapiro to London would be considered helpful. I know you know Shapiro's reputation as a scholar and speaker in the field of art, but there are two details that make us believe he would be particularly effective. First of all, he gave a number of lectures at London University in Winter 1947 so that he is known to some of the top professionals in England. He also has already been asked to give a recorded talk on the exhibition to be broadcast by the BBC in London.

I have a hunch that it would be a good idea if the Society for Contemporary Arts, if they like the idea, would arrange this lecture somewhere outside their own premises since I understand that they cannot seat more than 100 or 150 people in their own place. I know that such arrangements would not be without precedent since Alfred Barr talked for them at the Victoria and Albert Museum. As you will see from my letter to Penrose, I took the liberty to tell him that I thought you would be willing to advise him in this matter and I hope I have not gone beyond your wishes. It seemed to us that time being as short as it is your assistance in the organization of this lecture project may be very badly needed.

It was wonderful to see you again even if only for such a very short time. Porter joins me in warmest regards,

Faithfully yours,

René d'Harnoncourt

Mrs. Margretta Stroup Austin
Information & Cultural Affairs Officer
Cultural Office
41 Grosvenor Square
London W.1

THE MUSEUM OF MODERN ART

Date

To:

Re:

From:

DRAFT

Dear Margretta:

Here is the follow-up on our conversation of two weeks ago which, as you know, was based on an idea Porter gave me when we discussed the plans for the exhibition. We made a number of inquiries as to the possibility of sending lecturers to London during the exhibition of American art and believe that we might be able to swing the deal outlined in my letter to Roland Penrose of which I am enclosing a copy.

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As you will see

(as you know)
this was based on an Idea Porter gave me ~~when we~~ when we discussed the plans for the Exhibition —

Dear Margretta. —
Here is the follow up on our conversation (of two weeks ago)
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Austin

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

November 8, 1955

Dear Margretta:

Life has been terribly hectic since I returned here and I have tried to channel all problems concerned with the American Exhibition to Porter. I'm not sure if the material reached him since his itinerary has been exceedingly complicated. I assume that you are seeing him now and that he will be able to clear up everything while he is in London.

I may be coming over with Nelson Rockefeller for a very short visit next Monday and Tuesday to see the Fuller Collection and the British Museum. Unfortunately, I have no idea what our schedule will be in London but I shall call you in any case on arrival.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Miss Margretta Stroup Austin
32 Princess Gate Court
Exhibition Road
London ~~SWP~~ S.W.7

Austin

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U. S. INFORMATION SERVICE

GROsvenor 9000

AMERICAN EMBASSY - LONDON

Cultural Office
41 Grosvenor Square
London W.1.

October 10, 1955.

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York,
U.S.A.

Dear Rene:

It was good to see you - and thank you for the note. Johanna was pleased with hers, too, and it was thoughtful of you to send it.

Philip James of the Arts Council is in Jugoslavia for about ten days, so I have not been able to talk with him more about the architectural part of the show. I think, however, that if you ask for it to be included, the Arts Council is prepared to underwrite the extra expense for the Tate, as I told you.

I am more concerned, after a visit a couple of days ago to the Tate, about the proper hanging. I saw the very fine Gauguin exhibition at Edinburgh -- and then the same one at the Tate, and the hanging is so badly done that it makes the show much less impressive here, in my opinion. I would hate to see your show ruined by bad hanging. I don't know if it is the Tate or the Arts Council that was responsible for the Gauguin hanging -- but the results are bad. Are you planning to send anyone over to supervise the hanging?

I should know in a week or so if they are to have a large formal opening, in which case we will ask the Ambassador to open the show. While the Tate and the Arts Council have their own publicity channels, would the Museum of Modern Art like the USIS to do something to insure good coverage? I would like to try to plant some articles in the art magazines, etc. What do you think? I don't want to cut in on them, but if you want us to work on this end of it, I shall clear with them and go to work. In that case, any background material or publicity blurbs that you have would be a help to me.

My regards to Porter, please. Tell him his friend Jack Patterson is here and in great form. Best to you.

Sincerely yours,
Margretta

(Mrs.) Margretta Stroup Austin,
Information & Cultural Affairs Officer.

MSA:pj

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

U. S. INFORMATION SERVICE

GROsvenor 9000

AMERICAN EMBASSY - LONDON

Cultural Office
41 Grosvenor Square
London W.1.

October 31, 1955.

Mr. Rene D'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York City,
U.S.A.

Dear Rene:

Attached is a copy of the letter from Sir Howard Robertson after he had made enquiries at the RIBA into the status of the Museum of Modern Art's architectural exhibits. As far as I can see, we have not gotten any further, except that perhaps their consciences are bothering them, and they will not dare turn down another American exhibition.

Best regards.

Sincerely yours,

p.p. Margretta S. Austin

(Mrs.) Margretta Stroup Austin,
Information & Cultural Affairs Officer.

MSA:pj
Encl.

C
O
P
Y

EASTON & ROBERTSON 53 BEDFORD SQUARE, LONDON W.C.1. TELEPHONE: MUSEUM 8121
Chartered Architects.

27 October 1955.

Dear Mrs. Austin,

Forgive me for not replying earlier to your letter of October 19, but I wished to contact the RIBA and find out, if I could, exactly what had happened.

It seems to boil down to this, that the facts are as you explained in your letter to me, but the RIBA have engaged themselves to take on this Australian exhibition and they have been under a kind of moral obligation for some time to have a French exhibition; and between ourselves it looks as though this would be the next one after the Australian one.

Miss Bromley told Mr. Porter McCray, who was over in the summer, that the Institute would have been delighted to show the "Built in USA" exhibition, but the real problem was the availability of space. And since the Institute is already committed to the Australian and probably the French exhibition, the "Built in USA" exhibition would be, by that time, out of date.

These facts have been explained also to Mr. Russell Hitchcock who, I gather, has been waiting for a suitable time for discussing with Dr. Leslie Martin the possibility of showing this latter exhibition at the Royal Festival Hall.

Miss Bromley did not know whether Mr. Russell Hitchcock had been in touch with you about this suggestion; though if he has not done so, would you kindly treat this piece of information as confidential, as you may well feel that there are "too many cooks" already engaged.

In writing to me, Miss Bromley reiterates that the real problem of the Institute is the one of space. There can only really be about one exhibition in the spring at the Institute because the hall is used so much for all sorts of other things, and Miss Bromley says, very justly, that all this shows how desperately London needs a large exhibition ahll where international exhibitions could be put on in some central place so that people did not have to make a special journey to Portland Place.

I wish I could be more helpf l, but at least we have got down to the facts. I do know Miss Bromley well enough to realise how difficult her position is when it is a question of trying to work in so many highly desirable shows. Of course, she has her Public Relations Committee to cope with, but I think that that Committee too feels itself to be in a frightfully difficult position.

I am sending back the photographs which you kindly sent me; and personally I can only feel that the best thing to do is to try and foresee the future and perhapsmake a tentative agreement to have a USA exhibition after the present sequence is over.

Time passes so rapidly that the moment will come almost before we know.

Sincerely yours,

(Signed)

Sir Howard Robertson.

Mrs. Margretta Stroup Austin
Information & Cultural Affairs Officer,
41 Grosvenor Square, W.1.

CLASS OF SERVICE
This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS
DL = Day Letter
NL = Night Letter
LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

C O P Y

cc: Mr. d'Harnoncourt
Mrs. Davis
Miss Pearson
Miss Franc

PA146/MRT3 PARIS 24 11 1055A DEVIE
THE MUSEUM OF MODERN ART
11 WEST 53rd ST NSH NY

LT MODERNART NEWYORK

DAVIS RENE MINISTERS REQUEST VIENNA WEDNESDAY THURSDAY

CARE STANLEY KALISH EMBASSY LONDON FRIDAY EVENING CONNAUGHT

PANAM NEW YORK WEDNESDAY MORNING BEST

PORTER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

some few days ago. The Arts Council's offer, together with other questions related to the showing of the American exhibition, is to be discussed by our Board at their next meeting.

With all good wishes,

Yours sincerely,

(Signed) Norman Reid

Deputy Director

(C O P Y)

d'Harnoncourt

DCE

THE TATE GALLERY, LONDON, S.W. 1

Tate Gallery

NR/RS

30th August, 1955.

AIR MAIL

Porter A. McCray, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York 19,
U.S.A.

Dear Mr. McCray,

I have recently returned from holiday and have now seen your letter of August 8th.

During my absence the Arts Council offered to defray the cost of the catalogue for the American exhibition on the understanding that it should become a joint Tate-Arts Council undertaking, and this proposal was welcomed by our Publications Sub-Committee when they met some few days ago. The Arts Council's offer, together with other questions related to the showing of the American exhibition, is to be discussed by our Board at their next meeting.

With all good wishes,

Yours sincerely,

(Signed) Norman Reid

Deputy Director

Tate J.C.E.

cc: Mr. d'Harnonc
Mr. Barr
Miss D. Miller
Miss Franc
Mrs. Austin

Via air mail

August 8, 1955

Mr. Philip James
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London S. W. 1, England

Dear Philip James:

Our continuing devastating heat wave accounts for your having received the copy of my letter to Sir John Rothenstein without an explanatory note. Please forgive this oversight. I enclose Norman Reid's reply to this letter and my answer.

Your letter of August 2, offering us a warm welcome to the Arts Council's own house, is greatly appreciated but the exhibition's scheduled closing in Frankfurt in mid-December is inalterable because of an earlier showing in Barcelona which ends near November first.

I hope that either your generous offer to accept responsibility for the catalog or favorable action by the Tate's Publications Sub-Committee, meeting on August 19, will resolve this problem.

From Reid's letter, you will see the space crisis is not so acute as Alfred was led to believe. Actually, the available number of running feet at the Tate amounts to about 580 feet, in contrast to about 850 feet at the Musée d'Art Moderne, which, you will remember, was generously and refreshingly open in its arrangement.

Dorothy Miller's great and understandable concern is that the character of the exhibition which she assembled would be seriously distorted by random omissions. I am hoping that she and Alfred will be willing to reconsider the extent of the exhibition's content, if the Tate's space limitation remains inalterable. Zurich's omissions were last-minute and unannounced, but were too few in number to apply to the Tate problem.

Alfred was completely convinced by your argument for Leeds over Edinburgh or Glasgow but, along with René and myself, he preferred to reach a maximum number of countries rather than to allow two or more showings in each country. Can we say, therefore, that if the Tate showing comes we shall have to decline Leeds? If a London showing proves impossible, we would like to substitute Leeds, provided their schedule could accomodate the original London dates and your program could remain this elastic.

I thank you for your many suggestions, which are most helpful and reassuring.

With warmest regards to you and with best wishes to Mr. White,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

2 enclosures: . Letter Mr. Reid to Mr. McCray, July 25
. Letter Mr. McCray to Mr. Reid, Aug. 8, 1955

PAM/rrk

cc: Mr. d'Harnoncourt
Mr. Philip James
Mr. Barr
Mrs. Austin
Miss D. Miller
Miss Franc

Via air mail

August 8, 1955

Mr. Norman Reid
Deputy Director
The Tate Gallery
London S. W. 1, England

Dear Mr. Reid:

Thank you very much for your letter of July 25, advising us of the current status of the arrangements at the Tate Gallery for the presentation of the exhibition of modern American painting and sculpture, and possibly prints, from the collections of the Museum of Modern Art.

I am glad to see, from your letter and its enclosed plan of the available galleries, that the space allotted for this exhibition is considerably more generous than Mr. Barr was led to believe, on his recent visit to London. Pending the decision by your Board at its next meeting in October as to whether additional gallery space can be allotted, I have asked Mr. Barr and Miss Dorothy Miller, the person responsible for the selection, if they would consider a reduction in the number of works of art included in the exhibition. I regret that their decision must await their return to New York in September. I am sure you and Sir John appreciate Mr. Barr's and Miss Miller's understandable concern over the possibility that the character of the exhibition would be seriously distorted if drastic space limitations forced the omission of a great part of the present selection.

I most genuinely hope that your Publications Sub-Committee, meeting on August 19, will favorably consider provision for a catalog of the exhibition. I understand Mr. Philip James, of the Arts Council, has also indicated his desire to be of help in resolving this factor.

With my very best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

PAM/rrk

cc: Mr. d'Harnoncour

Via air mail

August 8, 1955

Mrs. Margretta Stroup Austin
Information and Cultural Affairs Officer
United States Information Agency
American Embassy
41 Grosvenor Square
London W 1, England

Dear Margretta:

In order that you may be completely informed of the slightly stormy proceedings that have lately developed regarding the proposed showing of the Museum's exhibition of modern American painting and sculpture and possibly prints at the Tate Gallery in January, 1956, I enclose copies of all recent correspondence with the Tate and pertinent correspondence with Philip James.

After Sir John's specific efforts to obtain the exhibition without association with the Arts Council and his promise to provide adequate space and a crditable catalog, recent action by his Board has cooled considerably our enthusiasm for this showing. For a number of reasons, we would like a dignified showing at the Tate. As the only comprehensive and essentially 20th Century American art exhibition ever presented in England, I believe it would enhance American prestige in general, would increase the stature of American artists in the eyes of the English, and would be one more acknowledgment of the leadership of the Museum of Modern Art. This skirmish has demonstrated a considerable amount of good will on the part of the Arts Council; I am wondering if there are not means of persuading Sir John and/or the members of the Board of the Tate to take an attitude that is a little more generous in terms of giving the exhibition more space and an adequate illustrated catalog.

I know and respect the English enough not to want to press this issue too strongly, but I believe you share our hope that a suitable solution can be found.

If the exhibition goes off as planned, as there is no real reason that it should not, I hope your program will be able to provide one or two good art lecturers from the States, who could speak during the period of the exhibition.

I hope you have received the quantity of documents relating to THE FAMILY OF MAN and that plans for its London showing are progressing.

With very best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

PAM/rrk

6 enclosures: .Letter Mr. Norman Reid to Mr. McCray, May 26,1955
.Letter Mr. McCray to Sir Joh Rothenstein, July 21,1955
.Letter Mr. Norman Reid to Mr. McCray, July 25, 1955
.Letter Mr. Philip James to Mr. McCray, Aug. 2, 1955
.Letter Mr. McCray to Mr. Norman Reid, Aug. 8, 1955
.Letter Mr. McCray to Mr. Philip James, Aug. 8, 1955

They

Tate

August 1, 1955

Mr. Alfred N. Barr, Jr.
C/o Chase Manhattan Bank
41 Rue Cambon
Paris 8, France

Dear Alfred:

Dorothy has handed me the excerpt from your letter of July 8th, relating to your conversation with Rothenstein and James regarding the American show. I have since written Rothenstein the attached letter and have received the enclosed reply from Norman Reid, his deputy.

There are several important factors in the situation some of which I discussed with you upon my return from Europe and others for which no explanation exists.

1. As Reid's recent letter points out, they are planning the use of another very large gallery in addition to the ones shown you. As nearly as I can figure, this will allow a total of 580 running feet in contrast to the 855 running feet provided for the painting and sculpture sections in Paris. The sculpture there actually was a little sparse. Nevertheless, we shall press for additional space or agree to a reduced version of the show - whichever you and Dorothy agree is best.

2. Rothenstein requested the show independently about ten days before James. He did not see the show but some of his trustees and friends who had been in Paris were sufficiently impressed to urge Rothenstein to make his request.

Upon Rothenstein's return from jurying the "Under 35" exhibition in Rome, I furnished him with a full catalog list of the painting and sculpture and print sections of this show, a measured drawing of the Paris installation giving exactly the number of feet of hanging space required and a very complete set of installation photographs, sculpture pedestals required, etc. When I was in London I went with him through the galleries and his first suggestion was to reduce the show in order to accommodate it in the space allotted for the Gauguin show from Edinburgh. I pointed out this would be impossible from our point of view and he quickly countered with the remark that they would clear enough galleries to make a handsome presentation. In our discussion he was made quite aware of our desire to show the print section. He was unenthusiastic but said they would include this section if it were possible. I subsequently wrote him on May 31, a copy of which I believe you received, pointing out I was approaching Philip James with the idea of the Council putting on a print exhibition elsewhere in London.

After receiving James's request for the entire exhibition, I immediately saw Charles Gimpel who was in Paris and he advised me to seek the Arts Council's sponsorship if this could be maneuvered without offending Rothenstein. When I was in London, James was on holiday in Spain so I twice discussed the situation with Gabriel White, James's deputy. The Council very much wanted to identify itself with the show but particularly because Rothenstein's position was considerably improved since Cooper, they felt we should be the ones to persuade Rothenstein to cooperate.

Mr. Alfred N. Barr, Jr.

August 1, 1955

As a result I saw him twice again, the last time being a tedious two hours at the Atheneum preceding the Royal Academy banquet. I am convinced he would have called the whole thing off if we had pressed the matter further. As nearly as one can gather somewhat the reverse procedure on the Council's part was responsible for shuttling the Tate showing of our earlier 12 Americans show.

In my discussion with the Council, it was evident that they could not provide funds for any costs outside of England. They did agree to do a catalog and other costs incidental to opening the exhibition. I asked Rothenstein if this assurance was needed and he assured me it could be obtained through their own resources. Norman Reid's recent advice that the Tate will be unable to undertake a catalog is completely unacceptable as I have pointed out in my last letter to Rothenstein.

I am as provoked with this situation as you are but I am also certain that between now and January 3rd, pressures can be brought to bear at our own Embassy and elsewhere which will force Rothenstein's hand nearer to our own desires. If he is unreasonable, we should withdraw.

Since your departure Milan has developed a schedule complication which has made our showing of the exhibition there in September impossible. This has allowed us to carry out the alternate plan of presenting the show in Barcelona. For the first time in our program's history, the American Embassy has agreed to pay all transportation, installation and catalog costs. I am very busy at the moment pinning down these particulars with John Reid, our Cultural Attache in Madrid. His assistant, Robert D. Barton, who has been in New York is the most intelligent government representative we have dealt with.

I am sure you are all being wonderfully refreshed and I hope getting a little rest.

Very best to all,

Ever,

Porter A. McCray
Director International Program

PAM:m
cc: d'Harnoncourt
D. Miller
D. Dudley
Mrs. Austin

July 21, 1955

Sir John Rothenstein
Director
The Tate Gallery
London, S.W.1

Dear Sir John:

Following his recent visit to London, Alfred Barr has expressed considerable disappointment over the meagre space which is being allotted by the Tate Gallery for the exhibition of the Museum's collections of modern American painting and sculpture and possibly prints.

This fact and the recent decision transmitted to me by Mr. Norman Reid that funds were not available for the preparation of a catalogue for the exhibition have prompted our Board of Trustees to question the effectiveness of such a presentation and the advisability of this Museum's expenditure of the considerable amount of money necessary to organize and deliver this important exhibition to London at our own expense.

Would it not be possible to reconsider the allocation of adequate space, and to obtain special funds for the preparation of a catalogue or failing this revive the original proposal of Mr. Philip James that the exhibition be shown under the sponsorship of The Arts Council?

Since there has never been an important exhibition of modern American art in England, we feel the necessity of exerting every reasonable effort to realize the scheduled showing at the Tate Gallery, but on the other hand demand for the exhibition on the continent and the generous presentations that have been arranged there do prompt me to urge your reconsideration of these details.

With very best wishes,

Sincerely,

Porter A. McCray
Director
International Program

PAM/lp
/FOH/

cc: Mr. R. d'Harnoncourt
Mr. A. Barr
Miss Dorothy Miller
Mrs. Margretta Austin
Mr. Philip James

cc: Mr. Keppel
Miss Dudley
Mr. d'Harnoncourt
Mr. Barr
cc: Mr. Philip James
Mrs. Margretta Austin

Via airmail

May 31, 1955

JCE

Sir John Rothenstein
Director
The Tate Gallery
Millbank
London. S.W.1, England

Dear Sir John:

I was delighted to learn in our last telephone conversation that your Board has reacted favorably to the presentation at the Tate Gallery of this Museum's exhibition of American painting and sculpture. If space allows, we would hope that the print section could be shown at the Tate; if not, a simultaneous showing at some small gallery in London, under the auspices of the Arts Council. I also appreciate your reconsideration of the exhibition's scheduling, which will provide a showing in London some time between mid-December and January. This arrangement allows us to forward the exhibition from Zurich directly to Milan for a late-September showing there.

I hope you have received the installation photographs and floor-plan of the gallery space in the Musée d'Art Moderne, which I forwarded you from Paris. For whatever purpose it may serve, I shall later send another copy of this floor-plan, on which we have indicated the sequence of the paintings, sculptures, and prints, as installed by Miss Dorothy Miller in Paris.

According to our discussion, the Museum of Modern Art will bear the expenses of transportation to London and will assume these costs from London to the next exhibitor. The Museum of Modern Art also maintains continuous insurance on the exhibition, both in transit and while being shown. It is my understanding that the Tate Gallery will bear all expenses of unpacking, installation, repacking, catalogue printing, the preparation of a poster, and publicity attending the exhibition. We shall furnish a copy of the catalogue material in English, and a selection of illustrations; also copy negatives of the works, for possible use in publicity.

I am sending a copy of this letter to Mr. Philip James of the Arts Council and to Mrs. Margretta Austin of the United States Information Agency, who has generously offered her assistance in the past and will, I am sure, help in every way possible to facilitate any arrangements which you may care to make with our Embassy.

Rather than 50 ANS D'ART AUX ETATS-UNIS, the Paris title which was felt to misrepresent the exhibition, inasmuch as some sections were almost exclusively devoted to the post-war period, we suggest a title similar to MODERN ART IN THE UNITED STATES: Selections from the Collections of the Museum of Modern Art. Mr. Barr is quite concerned that the sub-title be retained, so

that the institutional character of the exhibition may be made clear.

An interesting factor in its presentation in London is that Ambassador Aldrich's sister was the late Mrs. John D. Rockefeller, Jr., one of the founders of the Museum, and that her five sons are responsible for the fund which has made our International Program possible.

If any questions come to mind at this stage, please let me know and I will do my best to answer them.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

PAM/rrk

cc: Mr. d'Harnoncourt
Mr. Barr
Mr. Drexler
Mrs. Austin

Tats

May 26, 1955

Mr. Philip James
Director of Art
The Arts Council of Great Britain
4, St. James's Square
London S.W. 1, England

Dear Philip James:

I was sorry to miss you in London, and hope your vacation in Spain was a very pleasant one.

I had a very satisfactory talk with Mr. Gabriel White, who has no doubt explained that the Tate Gallery decided to proceed independently with the presentation of the exhibition of American painting and sculpture from the collections of the Museum of Modern Art. I am sure you are in accord with Sir John's request that the Tate showing be the first in Great Britain. My colleagues here agree that a second showing following that in London would be most desirable.

As I cabled you, I could not approve your suggested Leeds showing without Alfred Barr's concurrence. I have talked with him on my return to New York, and he feels that the second showing should be in a city of the importance of Edinburgh or Glasgow; otherwise that the exhibition should return to the Continent, where there are several requests for showing it in Capital cities there. We shall be interested in your ideas on this subject.

While in London, I spoke with Miss Bromley, of the Royal Institute of British Architects, hoping that the architectural section of the Paris show might be shown simulataneously with the exhibition of painting and sculpture at the Tate. I regret to say Miss Bromley felt that the dramatic size and presentation of this show did not compensate for its lack of representation of other types of buildings in the United States. I then suggested a smaller but more representative exhibition: BUILT IN U.S.A., for simultaneous showing, but her decision will depend on word from Australia concerning another exhibition tentatively set for that time.

Under any circumstances, I would like to offer BUILT IN U.S.A. to the Council for a maximum of three showings. For your information, I am enclosing a copy of the checklist of contents of this exhibition, and a box list, giving the shipping weights and sizes. A copy of the book based on this exhibition is being sent under separate cover.

In view of the recent interest in the contemporary woodcut among artists and the public in England, another exhibition containing the handsomest examples of work done in this medium by American artists: RECENT AMERICAN WOODCUTS, may be of interest to you also. The show is available for a

maximum of six months and I enclose a checklist and box list concerning it.

We will deliver, prepaid, either or both of these exhibitions to England, and resume the costs of transportation and insurance upon the exhibitions' departure. We would expect the Council to assume the insurance and transportation costs during the exhibitions' stay in Great Britain.

I am enclosing a copy of my letter to Sir John Rothenstein, outlining our agreement of the Tate showing.

Sincerely,

Porter A. McCray
Director
Circulating Exhibition and
The International Program

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enclosures