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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY: Mr. d'Harnoncourt  
Mr. Barr  
Mr. Wheeler  
Mr. Keppel  
Mr. McCray

*LE... ..*  
From Jean Cassou, Musée National d'Art Moderne,  
2, rue de la Harpe  
c/o Eric Newton  
3, Cumberland Gardens  
London, W.C. 1

May 24, 1953

Dear Margaret,

I have just arrived in London after a strenuous three weeks in Paris. The first week was a bit depressing since I encountered considerable resistance against lending on the part of several important collectors. Thereafter, however, I began getting numerous acceptances and I think we have now a very good list of promised works - a few more than we need if the English and Swiss loans, which I have yet to arrange, come through as hoped for. But since most of the Paris lenders have promised more than one picture we can easily decline a few after the whole show has taken shape.

My chief regret is that while the Musée de l'Art Moderne and the Petit Palais are lending us a considerable number of pictures they have both refused to let their large decorative panels travel because of their fragility. I did my very best but I must confess the paint on both sets of panels is in a dry, flaking condition and I could not in conscience press Cassou and Chamson further. Their position was understandably adamant. I did manage, however, to get two large, later panels, from the decorative series done in 1913 for the Comédie des Champs-Élysées. They are by no means as fine as the above two earlier sets but together with the Jaffe picture, one or two decorative panels I hope to get in England, the two that Knoedler's have for sale, and two belonging to Arpels, that seem fairly sure, if we can get them, we should be pretty well served. I'm now working on two important English loans. One - the Bibesco panels which are now of all places in Yorkshire and another fine collection in the Isle of Wight, a man called Peto, who has six very good Vuillards.

The reaction to the American show in Paris has been extremely good, Cassou tells me. Porter will have received all the press clippings by now and so I need not recapitulate these. But when I said goodbye to Cassou he told me once again how pleased he was with the whole venture and has agreed to discuss another show for the future. He had no special ideas now but I think he is so pleased with this he will take anything we select. The fact that the communists gave the show so much space in their attacks is a very good sign I'm told, since it shows they were really hurt by the whole thing.

A bientôt and my best to all,

As ever,

/s Andrew

P.S. My future movements will be determined in a day or so and I'll keep you informed. Whether it is to be Switzerland first and Sicily later or vice-versa, I'll know from the answers to some letters shortly. I must in any case see the enormous Picasso show in Rome.

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PAGE EXHIBITS  
G  
O  
P  
Y

*Intermittent* ✓ = OK. AHB, 1953  
*Intermittent Exhibit*

Of: a letter from Jean Cassou, Musée National d'Art Moderne, 2, rue di la Mamutention

- 1 Iteration J. J. Sorey, N.Y. ✓ Village Ave Bridge NYMA
- CC: Miss Dorothy Miller Jay Sullinger, N.Y. ✓ The Night Glass NYMA
- Mr. Ritchie Le 26 février 1953
- ✓ agreed Mr. McGray The Red Stairway - St. Louis Museum
- ✓ Miss Dudley Pretty Girl Walking the Dog - E. Kaufman
- 2 Spring Wright Art Gallery, Buffalo Vacant Lot - Wadsworth Atheneum, Hartford
- 3 Cher Monsieur Barr, Six
- 4 J'ai le plaisir de vous communiquer que j'ai pu m'arranger pour intervertir deux expositions sur mon programme et que, par conséquent, je puis vous proposer de fixer l'exposition de peinture américaine contemporaine à la période du 21 Avril au 7 Juin 1953. Je suis heureux de pouvoir ainsi réaliser immédiatement un projet auquel nous pensions depuis si longtemps.
- 5 Nous pouvons donc dès maintenant échanger nos vues et nos suggestions sur le contenu de cette exposition et j'attends de vous des propositions sur la liste des artistes auxquels vous pensez.
- 6 Croyez, je vous prie cher Monsieur Barr, à l'assurance de mes sentiments les plus cordiaux.
- 7 Jean Cassou
- 8 Little Bird Alone Marian Willard, L.I. Professional of Sounds in the Night
- 9 Wounded Owl - Robert Tannahill, Grosses Pts. Wounded Scoter - Cleveland Museum
- 10 Moon Had Crow in the Surf - Milton Lomenthal
- 11 Island, Sun and Ship - Coll. Cunningham see Downtown Gallery
- 12 Edith Halpert, N.Y.
- 13 New York Telephone Building - John Marin, Jr.
- 14 Scene of the Pacific Indians - Downtown Gall.
- 15 Island, Sun and Ship, Small print, 1953
- 16 White Mountain Country #33 - Weston Gallery Speed, Lake Champlain - Downtown
- 17 White Mountain - Phillips Coll. Washington Peak Mountain, #1 - Downtown

*Message # 6 NYMA*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PARIS EXHIBITION

*tentative* ✓ = O.K. A.M.S. 1953

	Title and Owner	Alternates
SHAHN	1 <u>Liberation</u> - J.T. Soby, N.Y.	✓ <u>Willis Ave Bridge</u> MOMA
	2 <u>Blind Accordionist</u> Roy Neuberger, N.Y.	✓ <u>The Violin Player</u> MOMA
✓ agreed	3 <u>The Welders</u> MOMA	<u>The Red Stairway</u> - St. Louis Museum
✓	4 <u>Sacco and Vanzetti (?)</u> MOMA	<u>Pretty Girl Milking the Cow</u> - E. Kaufmann
HOPPER	5 <u>Spring</u> - Albright Art Gallery, Buffalo	<u>Vanant Lot</u> - Wadsworth Atheneum, Hartford
	6 <u>Composition with Clarinet and Tin Horn</u> - Detroit Inst. of Arts	<u>Six</u>
	3 <u>Gas</u> MOMA	
GRAVES	✓ 1 <u>Blind Bird</u> - MOMA (if color plate can be done in time)	<u>Manhattan Bridge Loop</u> - Madison Gall. Indover
✓ agreed	2 <u>Shore Birds</u> - Alfred Barr	<u>Office at Night</u> - Walker Art Cent Minn.
? agreed	3 <u>Dove of the Inner Eye</u> - "Mrs. Otto"	<u>Route 6, Eastham</u> - Sheldon Swope Art
✓	4 <u>Joyous Young Pine</u> MOMA	<i>will check condition</i>
ALBRIGHT	5 <u>Black Waves</u> - Albright Art Gall, Buffalo	<i>suggest early encounter</i>
	6 <u>Chalice and Lyre</u> - J. Newberry, Grosse Pte.	"Message" # 6 NOTA
	7 <u>Sea, Fish &amp; the Morning Redness</u> - Mrs. Stanley Resor, New York	<u>Ab-God</u> - ... Art Institute of Chicago
agreed	8 <u>Little Bird Alone</u> - Marian Willard, L.I.	<u>Procession of Sounds in the Night</u> <u>Young Rabbit &amp; Fox Fire</u> (both owned by Wright Ludington, Santa Barbara)
Fellock	9 <u>Wounded Gull</u> - Robert Tannahill, Grosse Pte.	<u>Wounded Scoter</u> - Cleveland Museum
	10 <u>Moon Mad Crow in the Surf</u> - Milton Lowenthal	
MARIN	1 <u>Island, Sun and Ship</u> - Coll. Cunningham	
	2 <u>Sunset</u> - Edith Halpert, N.Y.	
	3 <u>New York Telephone Building</u> - John Marin, Jr.	
GURRY	4 <u>Dance of the Pueblo Indians</u> - Downtown Gall.	
	5 <u>Boat, Sky and Sea, Small Point, Maine</u>	
	6 <u>White Mountain Country #33</u> - Norton Gallery	<u>Speed, Lake Champlain</u> - Downtown Gall.
	7 <u>Maine Islands</u> - Phillips Coll. Washington	<u>Tunk Mountain, #3</u> - Downtown Gallery
	8 <u>The Liver is the Cook's Chest</u> - Mrs. Jean Deblain	<u>The Glass and the Song</u> - Gurry Estate
✓	6 <u>Ragony</u> - MOMA	

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- |                  | <u>Title and Owner</u>  |  | <u>Alternates</u>  |
|------------------|---|--|--|
|                  |   |  | <u>Title and Owner</u>   |
| MARIN<br>(cont)  | 8 <u>Movement in White, Umber &amp; Cobalt Green.</u> Oil<br>Philip Goodwin, N.Y.   |  |  |
| DAVIS            | 9 <u>Boats, Sea and Gulls, Maine.</u> Oil<br>Penson Ford, Detroit                   |  |  |
|                  | 10 <u>Ship and Sea in Greys.</u> Oil - Downtown Gall.<br>(color plate in This Week) |  | <u>Grains Park - Internat'l Business Mach.</u>                       |
| HOPPER           | ✓ 1 <u>Night Windows</u> MOMA<br>Downtown Gallery                                   |  |  |
|                  | ✓ 2 <u>New York Movie</u> MOMA<br>(if color pl. can be done in time)                |  |  |
|                  | ✓ 3 <u>Gas</u> MOMA   |  |  |
| SAWE             | ✓ 4 <u>Early Sunday Morning</u> Whitney   |  | <u>Manhattan Bridge Loop-Addison Gall.</u><br>Andover                |
|                  | 5 <u>Nighthawks</u> Chicago Art Inst.   |  | <u>Office at Night - Walker Art Cent Minn.</u>                       |
|                  | ✓ 6 <u>Dawn in Pennsylvania - Mr. and Mrs. Otto</u><br>L. Spaeth, N.Y.              |  | <u>Route 6, Eastham - Sheldon Swope Art</u><br>Gall, Terre Haute     |
|                  | 3 <u>Industry's Prosperity's Increase</u> Wm S. Paley                               |  | <u>Turtle Creek Valley, Wichita Art Mus</u>                          |
| ALBRIGHT         | 1 <u>Self Portrait - Mr. &amp; Mrs. Earle Ludgin, Chi.</u> ✓ woman MOMA             |  |  |
|                  | 2 <u>That which I should have done, I did not do</u><br>Artist                      |  | <u>Ab God - Herrings, - Buoy, etc. -</u><br>Art Institute of Chicago |
|                  | 3 <u>Into the World there came a Soul called</u><br>Ida - Artist                    |  | <u>Among those Left - Artist</u>                                     |
| <u>SCULPTORS</u> |   |  |  |
| Pollock          | 1 <u>No. 5, 1948</u> - Alfonso Ossorio, E. Hampton, LI                              |  |  |
| SMITH            | 2 <u>No. 12, 1952</u> - Nelson A. Rockefeller, N.Y.                                 |  |  |
|                  | 3 <u>No. 7, 1950</u> - Artist   |  |  |
|                  | ✓ 4 <u>She Wolf</u> MOMA Willard Gallery  |  |  |
|                  | 5 <u>No. 3, 1951</u> Artist   |  |  |
|                  | 5 <u>Cockfight - Variation</u> Whitney  |  |  |
| GORKY            | 1 <u>The Calendars</u> - Nelson A. Rockefeller, N.Y.                                |  |  |
|                  | 2 <u>Diary of a Seducer</u> - Wm A.M. Furden, Wash. D.C.                            |  |  |
|                  | 3 <u>Dark Green Painting</u> Artist's widow   |  |  |
|                  | 4 <u>The Petrothal II</u> Whitney Museum  |  |  |
|                  | 5 <u>The Liver is the Cock's Comb</u> - Mrs. Jean Hebbeln                           |  | <u>The Plow and the Song - Gorky</u><br>Estate                       |
|                  | ✓ 6 <u>Agony</u> MOMA   |  |  |

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	<u>Title and Owner</u>	<u>Alternates</u> <u>Title and Owner</u>
DAVIS	1 <u>Hot Still-Scape for Six Colors</u> Downtown Gallery	
ROSEN	2 <u>Arboretum by Flashbulb</u> - Wm Lowenthal, N.Y.	<u>Ursine Park - Internat'l Business Mach.</u>
	3 <u>For Internal Use Only</u> - Miller Co. Meriden Conn.	
	4 <u>Owl in San Pao</u> Whitney	" "
	5 <u>Rapt at Rappaport</u> Downtown Gallery	" "
	✓ 6 <u>Visa</u> - Mr. & MOMA J.L. Steinberg (if color plate can be done in time) Chicago 13, Ill.	
KANE	✓ 1 <u>Self Portrait</u> - Horton Gallery, W. Palm Beach (if color plate can be done in time) Hilton.	
	✓ 2 <u>Through Coleman Hollow</u> MOMA	
	3 <u>Industry's ?</u>	
CALDER	4 <u>Prosperity's Increase</u> - Mrs. S. Paley Turtle Creek Valley, Wichita Art Musu	
	4 <u>Scotch Day, Kenywood</u> loan to W. K. Harrison	
	5 <u>Touching Up</u> ? " " - <u>Conzall</u> - Artist	
	6 <u>Across the Strip</u> - Phillips Coll. Wash. St. Louis, Mo.	
	5 <u>Black Beast</u> Artist	
	6 <u>Young Mobile</u> <u>SCULPTORS</u> Gust Valentin Gallery	
SMITH	1 <u>The Letter</u> Munson Williams Proctor Inst. Utica, N.Y.	
	2 <u>Arc Wing</u> Marian Willard	
	3 <u>Family Decision</u> Willard Gallery	
	4 <u>Flight</u> " "	
	5 <u>Cockfight - Variation</u> Whitney	
	6 <u>Star Cage</u> Willard Gallery (under consideration by Walker Art Center, Minn.)	

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Title and Owner

Alternates  
Title and Owner

- ROSZAK ✓ 1 Spectre of Kitty Hawk MOMA
- 2 Recollection of the Southwest Matisse Gall.
- 3 Mandrake " "
- 4 Invocation #2 " "
- 5 Firebird - Mr. & Mrs. J.Z. Steinberg  
3750 Lake Shore Drive  
Chicago 13, Ill.
- 6 Sea Quarry - Norton Gallery, W. Palm Beach  
(Must be asked for at once. Needs to be  
put in condition for exhibition.)
- CALDER 1 Gondola Edgar Kaufmann (agreed verbally)
- 2 Snow Flurry on loan to Wallace K. Harrison
- 3 Jacaranda " " " Ogunquit - Artist
- 4 Bayonets Menacing a Flower - Washington Univ.  
St. Louis, Mo.
- 5 Black Beast Artist
- 6 Gong Mobile? Curt Valentin Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

cc: Mr. D'Harnoncourt  
 Mr. Barr  
 Mr. McCray  
 Mr. Wheeler  
 Mr. Keppel

*International Exhibit*

October 31, 1952

Dear Dr. Schiess:

I am, of course, sorry after our protracted discussions, that the Basel Festival is not to materialize in the immediate future. I hope, however, if the plan is ever revived again that we can be of assistance to you.

Very sincerely yours,

Dr. W. I. Schiess, President  
 Kunsthalle  
 Basel, Switzerland

ACR:al



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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October 27, 1952

Dear Darthea:

Many thanks for your letter of October 13. I am glad to have it since I had begun to fear that my previous letter might not have reached you.

I am delighted to hear that you have had a good vacation in Sicily. I wish we could compare notes.

Thank you for your further observations on the question of an American exhibition. I shall pass them on to our people here.

I was disturbed to find on my return that no one had written to Cassou concerning my conversation with him. Apparently the problem of preparing an American show to be shown in more than one place is considerable, but I hope shortly that someone here will write him. Meanwhile, should you see him tell him that we have not at all forgotten the question. Since the date he set is so far ahead, our delay may not inconvenience him.

I am much relieved to read your paragraph about the Klee etching. Marga had made me fear that I had been rather aggressive so that the moment I read it, I phoned her and quoted it in full. Let me thank you on behalf of the Trustees of the Museum for the year 2013. Meanwhile Bill Lieberman and I will be very pleased indeed to have the photograph of this almost unique print.

Edgar, I hope, will have brought you my greetings. I hope he has a very good and refreshing time in Paris. I know he looked forward to it.

Sincerely,

Alfred H. Barr, Jr.

Miss Darthea Speyer  
Assistant Cultural Officer  
Office of the Cultural Attaché  
41 rue du Faubourg St. Honoré  
Paris 8e, France

AHB:mh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE FOREIGN SERVICE OF THE  
UNITED STATES

Office of the Cultural Attaché  
41 rue du Faubourg St. Honoré  
Paris 8e

October 27, 1952

Mr. Alfred H. Barr, Jr.  
Director of the Collections  
The Museum of Modern Art  
11 East 57th Street  
New York 17, New York

Dear Darthea:

Many thanks for your letter of October 13. I am glad to have it since I had begun to fear that my previous letter might not have reached you.

I am delighted to hear that you have had a good vacation in Sicily. I wish we could compare notes.

Thank you for your further observations on the question of an American exhibition. I shall pass them on to our people here.

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Sincerely,

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Miss Darthea Speyer  
Assistant Cultural Officer  
Office of the Cultural Attaché  
41 rue du Faubourg St. Honoré  
Paris 8e, France

AHB:mh

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COPY

THE FOREIGN SERVICE OF THE  
UNITED STATES

Office of the Cultural Attaché  
41 rue du Faubourg St. Honoré  
Paris 8e

October 13, 1952

Mr. Alfred H. Barr, Jr.  
Director of the Collections  
The Museum of Modern Art  
11 West 53rd Street  
New York 19, New York

Dear Alfred:

I enjoyed so much seeing you and Daisy this summer, although it was far too brief.

I have just returned to Paris after spending a wonderful vacation in Sicily (I did not go to Greece after all), and attending the UNESCO Conference in Venice.

Your letter from London arrived several days after my departure from Paris. I regret very much that it was not possible for me to answer it sooner.

I found your report concerning the conversation you had with Cassou most interesting. You know I feel very strongly that a show of contemporary American painting should be put on in Paris in the very near future. It is unfortunate that Cassou is unable to give us space before early 1954. Of course, his museum is the outstanding place for the exhibition you envisage. However, if you were able to organize your show for the spring of 1953, I believe I could find another museum which would take the exhibition. For example, Mr. Chamson, Director of the Petit Palais, has a fine museum and displays exhibitions of contemporary painting as well as of old masters. He is also most friendly. Then there is the Museum of Modern Art of the City of Paris (the museum facing Cassou's museum). If putting on the show this year appeals to you, would you let me know as soon as possible, and I shall explore these possibilities.

I do not feel we should even attempt to compete with the imposing type of show the Mexicans presented. As I expressed to you when you were here, I think the exhibition should be unpretentious, but show our best contemporary trends. I think there should be three or four works by each artist, and that the show should be lively and interesting. It should not give the impression that we are presenting the greatest American artists (for example, most French and Italian art critics, who have mentioned the American participation in the Biennale, think the artists presented are our "great" artists.) It seems to me this connotation should be avoided.

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Mr. Alfred H. Barr, Jr., New York

October 13, 1952

Do let me know what I can do to assist with this show. As you indicated in your memorandum, I feel it is most important there is no official sanction of the exhibition but I should like to facilitate in any possible way. I do not need to again stress to you the need for this exhibition, and the demands I had for it from so many milieux in France.

A photograph of the Klee etching will be made and sent to the Print room at the Museum as soon as possible. You can also count on me to leave the print to the Museum in my will. I am complimented you found it as fine as I do.

My very best to you and to Daisy.

Dear Father:

Sincerely,

Here is a copy /s/ Darthea Speyer for your information. Monroe and Andrew may want to see it. The original letter is going into my files since it includes a reference to a book.

Darthea Speyer  
Assistant Cultural Officer

I talked with Monroe and realized that he had not discussed the show of American painting about which I wrote that long memo from Paris. I think Casco should have a confirmation immediately even though we don't commit ourselves specifically. I had assured Casco as a matter of courtesy that he would receive some word. I think that my long report went to four or five people so that I suppose the responsibility, as so often happens, was divided. I did not mind receiving no acknowledgment from anyone, but I do think Casco should have been written.

I think it would help me if I could understand who was in authority or at least who was acting as the clearing house for information, suggestions, etc., relating to the foreign program.

Respectfully,  
Darthea Speyer

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*Int. Exhibitions*

# THE MUSEUM OF MODERN ART

CC: Messrs. René d'Harnoncourt  
Monroe Wheeler  
Andrew Ritchie

Date October 28, 1952

To: Mr. Porter McCray

Re Your memo September 26th  
International Exhibitions

From: Alfred H. Barr, Jr.

Consult Exhibition in TOKYO

Dear Alfred:

It seems to me the financing of a ROUAULT exhibition for Japan would be handled similarly to the impressive PIGASSE and MATISSE exhibitions presented there in 1950 and '51 and the BRACQUE exhibition now being organized. These were

financed by the Japanese. Here is a copy of a letter from Darthea Speyer for your information. Monroe and Andrew may want to see it. The original letter is going into our Treasurer's files since it includes a reference to a bequest (confidential). I talked with Monroe and gathered that he had not discussed the show of American painting about which I wrote that long memo from Paris. I think Cassou should have a confirmation immediately even though we don't commit ourselves specifically. I had assured Cassou as a matter of courtesy that he would receive some word. I think that my long report went to four or five people so that I suppose the responsibility, as so often happens, was divided. I did not mind receiving no acknowledgment from anyone, but I do think Cassou should have been written. I think it would help me if I could understand who was in authority or at least who was acting as the clearing house for information, suggestions, etc., relating to the foreign program. Regarding the length of loan of the Collections' pictures perhaps the Japanese would follow their precedent with the Braque loans and provide air transportation both ways.

*AM*

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*Foreign Exhibit*

## THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt  
Mr. Ritchie  
Miss D. Miller

**Date** September 29, 1952

**To:** Mr. Barr

**Re:** Your memo September 26th

**From:** Porter McCray

Rouault Exhibition in TOKYO

Dear Alfred:

It seems to me the financing of a ROUAULT exhibition for Japan would be handled similarly to the impressive PICASSO and MATISSE exhibitions presented there in 1950 and '51 and the BRAQUE exhibition now being organized. These were financed by the Japanese themselves particularly by the wealthy publisher, Yomiuri Shimbun, with some possible assistance from the French Government or the dealers of these artists in Paris. If the Japanese desire to collaborate with our Museum, no doubt because of its prestige and because the research and assembling will have been accomplished, it would seem our contribution is already considerable.

In considering the desirability of lending financial assistance to various countries in order to further the exchange of International exhibitions I think it is important to realize that the Japanese economy is considerably more healthy than most of the European and other Eastern nations and so far its program of cultural exchange has not suffered the same frustrations from the dollar shortage.

Shall I write Monroe to this effect or will the Coordination Committee want to reconsider this recommendation ?

Regarding the length of loan of the Collections' pictures perhaps the Japanese would follow their precedent with the Braque loans and provide air transportation both ways.

*PM.*

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*Int. Exhibition*

cc: Messrs. d'Harnoncourt  
 Ritchie Rockefeller  
 Miss Dorothy Miller

September 26, 1952

Date

Mr. Porter A. McCray

Rouault Exhibition in Tokyo

Re: American Exhibition in London

To:

Alfred H. Barr, Jr.

From:

Alfred H. Barr, Jr.

Dear Porter: Last August 18th, I had a long talk with Sir John Sainsbury, Director of the Tate Gallery, and Jeremy Klosser, Director of the British Council. I have had a letter from Monroe, dated Paris, September 21, in which he says:

"I spent six hours with the Rouault family yesterday. All goes well so far, though Rouault and I both have streaming colds. (December weather here and in Switzerland). Fukushima has offered to lend us his Rouaults if we will send a large part of the show to the National Museum in Tokyo in the autumn. Rouault is willing to have his own pictures go. Please ask Porter to let me know at once if any of his funds could be used for this. Would you lend MMA pictures?"

... I would reserve the final choice on the theory that he knows best what would most interest the English public, but he was inclined to lend our own pictures but first I want to know what the Fukushima Rouaults are. Unless they are very important, I don't much like depriving ourselves of all our best Rouaults for so long a period.

... which fell through because the British would not ask the Princess Royal to change a date in her calendar. He himself spoke of the poor reception, especially among Americans, accorded the 1946 exhibition at the Tate organized by our National Gallery. He said that these two disappointments made him all the more eager to put on a good exhibition of American painting at the Tate.

Frankly, I do not have great faith in Rothenschein's taste. On the other hand the Tate is by far the best place for such an exhibition and Rothenschein seems quite willing to accept a great deal of American advice, particularly from our director.

Tony Klosser will have some more details about this proposal. I think it is something we should consider quite seriously.

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# THE MUSEUM OF MODERN ART

CC: Mr. Nelson A. Rockefeller

September 19, 1952

Date

Messrs. René d'Harnoncourt

Porter McCray

Andrew C. Ritchie

To:

Director, Musée d'Art Moderne et d'Art Contemporain

Montpe Wheeler and Sculpture

Wallace Harrison

Re: American Exhibition in London

From:

Alfred H. Barr, Jr.

The President of our Société des Beaux-Arts de Paris, Dr. V.J. Joniess, reported to our committee the results of his conversations with you and Miss Guri on the subject of the exhibition of "Contemporary American Art" planned for autumn 1953. Near Oxford, about August 18th, I had a long talk with Sir John Rothenstein, Director of the Tate Gallery, and Anthony Kloman, Director of Planning of the Institute of Contemporary Arts, London, about the possibility of an American exhibition to be held at the Tate Gallery. Regarding also the still uncertain financial situation the committee decided to desist from the realization of the project for autumn 1953. Sir John did most of the talking. He does not have all details in hand as yet, but I gathered that he would find funds in Britain for trans-oceanic transportation and all British costs and would hope to find some American funds for expenses in this only country. He then again the favour of your inestimable cooperation.

He wants to come to this country with Mr. Kloman to travel and study our painting himself. He would reserve the final choice on the theory that he knows best what would most interest the English public, but he wants to have an American advisory committee.

With our very best regards,

We discussed the ridiculous fiasco of the 1938 show which the British asked us to send on after we had shown it in Paris and which fell through because the British would not ask the Princess Royal to change a date in her calendar. He himself spoke of the poor reception, especially among Americans, accorded the 1946 exhibition at the Tate organised by our National Gallery. He said that these two disappointments made him all the more eager to put on a good exhibition of American painting at the Tate. /s/ G. L. F. Stoll

President

Curator

Frankly, I do not have great faith in Rothenstein's taste. On the other hand the Tate is by far the best place for such an exhibition and Rothenstein seems quite willing to accept a great deal of American advice, particularly from our Museum.

Tony Kloman will have some more details about this proposal. I think it is something we should consider quite seriously.



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COPY: Mr. d'Harnoncourt Miss Dudley  
 Mr. Barr Mr. McCray  
 Mr. Wheeler Mr. Keppel

12th September, 1952  
 27 th October, 1952

Mr. Andrew Ritchie,  
 Director, Department of Painting and Sculpture,  
 KUNSTHALLE BASEL Art,  
 11 West 53rd Street,

Mr. Andrew Ritchie, (N.Y.)  
 Director, Department of Painting and Sculpture,  
 Museum of Modern Art,  
 11 West 53rd Street,  
 New York 19, N.Y.

The subcommittee for exhibitions of the Basler Kunstverein met on Thursday, the 14th September, a special sitting with Miss Georgine Geri. Dear Mr. Ritchie, the exhibition of Contemporary American Art, Miss Georgine Geri gave all the wanted information of the actual situation regarding the exhibition. The President of our Société des Beaux-Arts de Bâle, Dr. W.S. Schiess, reported to our committee the results of his conversations with you and Miss Geri on the subject of the exhibition of "Contemporary American Art" planned for autumn 1953 in the Kunsthalle Basel.

The necessary solid financial basis provided the committee favours the exhibition. It's only with our deepest regret that we have to inform you that the proposed preliminary selection of artists and works did not find the unanimous consent of our committee. Regarding also the still uncertain financial situation the committee decided to desist from the realisation of the project for autumn next year.

But we do hope that better financial conditions in one or two years time will permit us to renew our efforts for the same end. We would be only too happy to enjoy then again the favour of your inestimable cooperation.

We beg you to excuse all the troubles we have caused you. We felt privileged for having found your interest and support and we are desirous to express to you our sincere gratitude for your great and benevolent help.

With our very best regards,

The proposed dates for the exhibition are the 5th September-11th October 1953.  
 Sincerely yours,

It is hoped for that the exhibition could be shown afterwards in other European cities to reduce the expenses for the participating institutes.

Looking forward to the realisation of this fascinating project we wish to express to you our deep feelings of appreciation for your cooperation.  
 /s/ W. S. Schiess, you /s/ R. L. Th. Stoll  
 President Curator

With our best regards,  
 sincerely yours,

Curator

Copy to Dr. W.S. Schiess

Miss G. Geri

Mr. D'Harnoncourt Miss Dudley

Mr. Barr Mr. McCray

Mr. Keppel Mr. Nelson Rockefeller

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KUNSTHALLE BASEL

Georgine Oeri  
12th September, 1952  
Zurich 1, Switzerland

Mr. Andrew Ritchie,  
Director, Department of Painting and Sculpture,  
Museum of Modern Art,  
11 West 53rd Street,

September 10, 1952

New York 19. (N.Y.)

Dear Mr. Ritchie,

The subcommittee for exhibitions of the Basler Kunstverein had on Thursday, the 4th September, a special sitting with Miss Georgine Oeri on the subject of the exhibition of Contemporary American Art. Miss Georgine Oeri gave all the wanted information of the actual situation regarding the selection of the artists and their representation at our Kunsthalle. Having considered the different aspects of the project the committee agreed on the following resolutions:

- 1.) The necessary solid financial basis provided the committee favours the exhibition.
- 2.) According to the available rooms the exhibition should show 180-200 paintings and sculptures as well as 40-50 prints and other material (photographs of wall paintings and of architecture etc.)
- 3.) The exhibition should introduce to our public 25-30 American artists: 1/3 forerunners; 1/3 tradition artists, "American Scene"; 1/3 abstracts, Avantgarde.
- 4.) A special section for architecture is not desired.
- 5.) It is wished that the exhibition is presented in the manner of your museum (montage).
- 6.) The proposed dates for the exhibition are the 5th September-11th October 1953.
- 7.) It is hoped for that the exhibition could be shown afterwards in other European cities to reduce the expenses for the participating institutes.

Looking forward to the realisation of this fascinating project we wish to express to you our deep feeling of gratitude for you and the Museum of Modern Art's cooperation.

With our best regards,  
sincerely yours,

Curator

Copy to Dr. W.S. Schiess

Miss G. Oeri for your patient and understanding assistance. I am very much looking forward to seeing you soon.

cc: Mr. D'Harnoncourt Miss Dudley  
Mr. Barr Mr. McCray  
Mr. Keppel Mr. Nelson Rockefeller

G/ Georgine Oeri

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COPY:  
Mr. McCray  
Mr. d'Harnoncourt  
Mr. Keppel  
Miss Dudley  
Mr. Barr ✓

Georgine Ceri  
c/o Graphis Press  
Mischelerstr. 45,  
Zurich 1, Switzerland

September 10, 1952

Mr. Andrew C. Ritchie  
Department of Painting & Sculpture  
Museum of Modern Art  
11 West 53rd Street  
New York 19, N.Y.

Dear Mr. Ritchie,

Thank you so much for your kind letter of August 15th., which was a great encouragement in a moment where it was most welcome. I, again, have to apologize for leaving you for so long without any news about "our" Basel American exhibition project. Substantial results have only been reached a few days ago. But, thank God, the news is as good as it can be at the moment.

First of all, the responsible Basel authorities formally decided to carry through the whole Festival project for the Fall 1953. There will be a last general meeting with all the institutions involved on September 17 and I shall be able to report on this after my return to New York. I hope we shall manage to settle the exact dates for the activities to take place.

I had a long meeting with the Kunsthalle people concerned with the exhibition of American contemporary art. We reached an agreement on the following points:

The Kunsthalle is wholeheartedly willing to carry out the exhibition in cooperation with the Museum of Modern Art.  
Curator and management of the Kunsthalle agree to have it in the proposed composition and montage form.  
Tentative Date - September 5 - October 11. (The definite date still depends on the coordination with the other activities.)

Organisational and financial questions have been discussed, as well as details concerning the representation (choice) of the artists. I don't think there is any point, however, in bothering you in this letter with all the details. I suggested that the Kunsthalle gets in touch again with you directly.

Anyway, I think it more reasonable to talk the whole matter over with you as soon as I am back in New York on September 25th, and, by that time, you will have the information from Basel.

You will have the opportunity to meet the president of the Kunsthalle Society, Dr. W.S. Schiess, who will be in New York until September 28th. He will be in the position to settle with you all the open questions, - particularly the financial ones and the participation of other cities.

I am confident that we finally have overcome the main difficulties and that the situation and atmosphere are cleared to an extent where serious and successful work can be started.

May I thank you once more for your patient and understanding assistance. I am very much looking forward to seeing you soon.

With my very best regards, yours sincerely,

s/ Georgine Ceri

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cc: B. von Grünigen, Gewerbemuseum, Basel  
F. Hodel, Festival Committee, Basel  
Miss Georgine Oeri  
Mr. Alfred Barr  
Mr. René d'Harnoncourt  
Mr. Monroe Wheeler  
Miss Dorothy Dudley

*European Exhibit*

March 24, 1952

Dear Mr. Stoll:

Thank you for your letter of March 3 inviting the Museum of Modern Art to select two exhibitions, under my direction, opening October 11, 1952 and continuing until approximately one month after the closing of the American Art and Music Festival, October 21, 1952. The first exhibition, held in the Kunsthalle, is to include American painting, sculpture, prints, photography and architecture, and the second in the Gewerbemuseum, will show posters and industrial design.

I have, as you know, been in communication with your representative, Miss Georgine Oeri, on this matter and she has given me to understand that the City of Basel will cover all costs of collection, packing, shipping and insurance incurred by the exhibition. Until we have the floor plans of the Kunsthalle and the Gewerbemuseum indicating the space that can be allotted to the exhibitions we cannot, of course, prepare an exact estimate of the size of the exhibitions and their costs. From past experience, however, I should judge that the total cost of both exhibitions would be approximately between \$12,000 and \$13,000 if we are to do an adequate job of representation. In any case, before the various departments of this museum proceed with their selections I would appreciate your approval of the maximum sum you propose to budget for both exhibitions so that we may be guided accordingly.

Our plan is to make the exhibitions of the highest quality and to achieve an integrated display of all the arts, that will be an outstanding contribution to the Festival.

After the exhibitions have been seen in Basel the Museum of Modern Art feels that they should be shown in at least two other museums in Europe, for example Paris and Stockholm. I understand from Miss Oeri you have no objections to such a plan. Actually, the two other museums could share in the costs of returning the exhibitions to America and thus reduce expenses somewhat for your city. However, before making formal proposals to any other museums we will await your answer to this letter.

Looking forward to a successful cooperative effort, I am,

Very sincerely yours,

Andrew C. Ritchie, Director  
Department of Painting and Sculpture

Mr. R. Th. Stoll, Director  
Kunsthalle  
Basel, Switzerland

ACR:al

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*Exhibition*

*P.C.M.*

CC: Mr. Nelson A. Rockefeller

Paris, July 20, 1952

Messrs. d'Harnoncourt

McCray

Ritchie

Wheeler

*Wallace Harrison*

Alfred H. Barr, Jr.

American Shows in Paris and

Amsterdam

Here are some notes on possible American shows in Paris and Amsterdam -- and please excuse my telegraphies!

Dearthena Speyer, old friend of E. Kaufmann's and mine, now very active in Cultural Attaché's office, American Embassy, Paris, had spoken and written us about need for good American show in Paris. Recently she told me of Cassou's wanting such a show badly at the Musée d'Art Moderne -- two weeks ago he had spoken of approaching Sweeney. Thinking I should explore I went to see Cassou, July 18, at the Museum.

Cassou was very cordial. After compliments I explained that I was not in charge of exhibitions, but as only Museum representative in Paris at the moment I had come to see him having heard that he was interested in having an American show. He responded immediately; said he indeed very much wanted an American show -- had had one planned with Francis Taylor for November '52 but Taylor did not come through. Heard Taylor lectured here on modern painting a year ago and then offered to do a show of American art; perhaps Monroe or Andrew or Porter can fill in this story.

Cassou said he did not want a large, inclusive survey but a small show "partielle, subjective, injuste"--maybe six artists (later said might be more, maybe 10 or 12) with 60-70 works in all -- painting and sculpture. Some artists with five works, others with fifteen but averaging around eight.

Cassou wants exciting show with dramatic contrasts. Not interested in consistency -- could include some older men -- Marin only artist he mentioned (maybe only one whose name he knows?)

Cassou frank about indifference, chauvinism, néfiance of French (he's telling us, after 1938!) but insists that they be shown foreign art anyway.

I asked if show should be retrospective. Cassou said possibly, or maybe a presentation of work of past dozen years -- up to us -- but it should be challenging and alive.

Cassou warned against purely avant-garde or abstract show; and also recent arrivals in America. Suggested a couple of naives be included. (Kirshfield was a success in Paris in 1946; and in 1938 our folk painting and sculpture

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Paris, July 20, 1952

American Shows in Paris and

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Amsterdam

was much admired.) Reiterated idea of contrasts.

Space: Cassou had in mind the suite of galleries which provided the first and better half of the space used for Rouault and XXe Siècle shows -- a good space but not very large, maybe 140 x 35', with screens.

Date: Cassou looked at schedule and suggested early 1954, perhaps February.

Money: Not his affair -- to be worked out with Erlanger. I said I thought Mr. Wheeler would be in Paris in the next month or so and already had worked with Erlanger. Cassou said he himself would not be here in August.

I repeated that my visit was exploratory and that further negotiations would be conducted by someone else.

Darthea Speyer is not so sceptical of French response as Cassou -- felt there was a great need for such a show. Thought it must be unpretentious and free of any official sanction or control. When asked what artists, she said she did not know most recent developments but thought such artists as Gorky, de Kooning, Tobey, Graves, McIver would be good.

On the other hand it may turn out that we will want to hold a more imposing kind of show. The Mexican show has been a terrific success -- huge, complex, comprehensive -- but I do not think we could compete. Excepting Tamayo, the French did not admire modern Mexican painting (what horrible!); it was the pre-Columbian stuff that smote them.

Show proposed by Cassou should be considered in connection with that desired by Sandberg.

#### American Show at Amsterdam

Sandberg phoned me here in Paris ten days ago for an appointment. We talked for over an hour. He wanted an American show for his Museum in Amsterdam -- current art, he said, five painters, 15 to 25 works each. Even though he had just had an American show he wants another soon. I asked what painters he



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Here are some notes on a possible Commission  
show in Paris - and from across my  
telegrapher.

Dorthea [DARTHEA] Steyer, old friend of  
E. Kaufmanns and mine, now in Cultural office  
Am. Embassy, Paris has spoken and written me  
about need for an Am. show in Paris. Recently she  
spoke of Carron's wanting to do a show badly  
at Musée d'art moderne - 2 weeks ago he  
had spoken of approaching Sweeney. Thinking  
I should explore I went to see Carron, July 18, at  
the Museum.

Carron very cordial. After compliments I  
broached subject. He responded immediately:  
said he very much wanted an Am. show - had  
had one planned with Francis Taylor for November  
but Taylor didn't come through [I heard Taylor  
lectured here on modern painting a year ago  
and offered to do a show of Am. art; perhaps  
Honoré can fill in this story].

Carron said he did not want a large, million  
survey, but a small show "partiale, sujettes  
anglaises" - maybe 6 artists (later said might  
be more maybe 10 or 12) with 60-70 ~~prints~~  
works in all - pic. and sculpture.  
Some artists with 5 works, others with 15  
but averaging around 8.

Carron wants meeting show with  
dramatic contrasts. Not interested in  
consistency - it should include some older  
men - Maria only artist he mentioned (maybe  
only one he could think of).



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Specs: Carson had a print in suite of galleries  
 which provided the first and rather half of the show and for Renault,  
 X's gallery show - a group of four drawings

Carson frank about indifference, Chauvinism, mifiance of French (his telling us after 1938!) but insists that they be shown

I think if show had to retrograde Carson which possible, or maybe a presentation of work of past dozen years - up to us - but it must be challenging and alive.

Date: Carson looked at schedule and said maybe February 1954  
 not too early. Not his affair - to be worked out with Erlanger. I said I thought the show would be in Paris in the next month or so and Erlanger had worked with Erlanger, Carson said he'd not be here in August.

Dorthea Sh... not so sceptical of French response to Carson - felt there was a quasi-paternalistic attitude about a show. Thought it would be a form of an official sanction or control. Erlanger had asked what artists she said she did know most excellent development about thought such artists as Gorky, de la Vigne, very good but she didn't know of them.  
 would be good.

Carson worried against purely avant-garde or abstract show. Suggested a couple of names to be included. Reiterated idea <sup>in 1946</sup> that Thorp was a success in Paris, but in 1938, French fig and sculpture was much admired.  
 He said Dove, Hartley, French

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It is on the other hand it may  
 turn out that we will want ~~some~~ to  
 hold a more important kind of show.  
 The Mexican show has been  
 a <sup>great</sup> success - huge, complex,  
 comprehensive - but I ~~do~~ do  
 not think we could compete. ~~The~~  
 The ~~it~~ ~~is~~ ~~not~~ ~~advised~~ ~~modern~~  
 Mexican ~~painting~~ (is horrible!), it  
 was too far from the stuff that  
~~made~~ ~~them~~ ~~at~~ ~~London~~ ~~show~~ ~~proposed~~  
 by ~~London~~ ~~should~~ ~~be~~ ~~considered~~ ~~in~~ ~~con-~~  
~~nection~~ ~~with~~ ~~that~~ ~~desired~~ ~~by~~ ~~Sandberg~~.  
American show to be at Amsterdam.

Sandberg phoned me here in  
 Paris 10 days ago for an appointment.  
 He talked for over an hour. Wanted an  
 American show for his museum in Amsterdam  
 - current art, he said, five painters, 15 or  
 25 works each. Even though he just  
 had an American show he wanted  
 another soon. I asked what place he  
 liked. He said Dove, Hartley, Graves

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French Lawrence. The public had  
 liked Shaker more than he did.  
 Did not want ~~any~~ <sup>only</sup> ~~recess~~  
 arrivals - artist ~~did~~ <sup>had</sup> have come to  
 America before his 12<sup>th</sup> year. Later,  
 was equable in having more  
 artists - 8 or 10 - with fewer works  
 each. I said I thought we  
 should be able to handle him.

Sanderson for left <sup>more</sup> ~~more~~ <sup>or</sup> ~~or~~ <sup>but</sup>  
 can't see reflection of this in his  
 taste (in <sup>the</sup> Lawrence) in European  
 art to <sup>be</sup> ~~be~~ <sup>for</sup> ~~for~~ <sup>the</sup> ~~the~~ <sup>art</sup>,  
 de Sijpe, <sup>de</sup> ~~de~~ <sup>gold</sup> ~~gold~~ <sup>the</sup> ~~the~~ <sup>art</sup>,  
 to accept the invitation of the National Gallery to put on a  
 exhibition of American painting the last I saw  
 was by Howard Chandler Christy. I remember the effort to  
 Washington and with government support the National Gallery was  
 this year. I think report by an exhibition which was  
 carefully selected by a committee of museum people but very  
 badly run - thanks to the negligence of the National Gallery  
 and Tate Gallery authorities. The effort was confusing and  
 disappointing.

Of course all during the life of the museum we have  
 contributed more than any other American museum to our prestige  
 abroad, largely through the quality and scope of our exhibitions  
 and publications.

Since the end of World War II Americans have just  
 begun to realize at what a disadvantage we are in competing with  
 the British and French not to mention the Russians, on the  
 cultural front. The British and French, and even the Russians,  
 have beaten us hands down because they take the problem so seriously.  
 The Russians, except in Russia, have little to export but they have  
 been extremely effective in their attacks on American culture, attacks

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# THE MUSEUM OF MODERN ART

Date December 1, 1950

To: Mr. d'Harnoncourt      Re: American cultural prestige  
From: Mr. Barr                      abroad

*MA.B.J.*

Dear René:

*Spok*

For many years I have felt that the museum was missing very important opportunities to increase American cultural prestige abroad by means of exhibitions, articles, publications, etc. We have of course been able to do a good deal, for instance the American exhibition in Paris in 1938 with its inclusion of very successful sections on architecture, the film and theatre art and the elaborate catalog which accompanied it. Then of course with government funds provided by O. F. F., O. W. I and, above all, by the Office of Inter-American Affairs we were able to prepare exhibitions, publications, etc. In the case of the latter agency the government funds were supplemented by private funds.

During the same war period, however, we were unable to accept the invitation of the Tate Gallery to put on a comprehensive exhibition of American painting (the cost to us would have been around \$20,000). Consequently the Tate turned to Washington and, with government help, the National Gallery was able to meet the British request by an exhibition which was carefully selected by a committee of museum people but very badly hung - thanks to the negligence of the National Gallery and Tate Gallery authorities. The effect was confusing and disappointing.

Of course all during the life of the museum we have contributed more than any other American museum to our prestige abroad, largely through the quality and scope of our exhibitions and publications.

Since the end of World War II Americans have just begun to realise at what a disadvantage we are in competing with the British and French, not to mention the Russians, on the cultural front. The British and French, and even the Belgians, have beaten us hands down because they take the problem so seriously. The Russians, except in music, have little to export but they have been extremely effective in their attacks on American culture, attacks

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4. FRANCE; request for an article on American Negro art for the periodical *Revue Africaine* (Revue Culturelle du Monde Noir) which we have done little to counteract. (We all remember the disaster of the State Department's art exhibition of 50 modern paintings which was withdrawn from Prague at a crucial moment, thanks to the pressure of Congress.)

Of course I am reviewing what you and Nelson have had very much in mind for many years and especially during the past few weeks, because of the visit of Philip James of the Arts Council. The Arts Council of course is an organization for internal activities whereas this memorandum concerns foreign activities which in Britain are carried on by the British Council. However, when James spoke, in our penthouse, of British achievements and innovations with obvious ignorance of what our country had done in the same area, anticipating Britain both in kind and in quantity, I was at first annoyed; then I realised that James had had no opportunity in England at least to learn about American achievements during the Federal Art Projects. Yet there he was, a Britisher brought over here by American money and blowing a British horn about a lot of things we had done years before on a vastly greater scale. I remember some time ago your asking me to list some of the things that I had spoken to you about, requests which had come from abroad for exhibitions or articles, some of which we were able to grant but most of which we had simply to refuse for lack of time or money or, usually, both. Here is the list which comprises things only of the past couple of years:

REQUESTS NOT GRANTED

1. FRANCE; the American Festival in Paris, 1949-50. We were asked to help in organizing a loan exhibition of paintings; a scheme initiated by Mrs. Eckstrom with the knowledge and tacit approval of our Embassy. This scheme was ambitious but on the whole very promising. Unfortunately we were not able to help or give it the attention it needed. Eventually it collapsed through lack of cooperation, chiefly in this country.
2. SWEDEN; request for an American exhibition for Sweden; Mrs. W. Danforth Compton. February 1948. We wrote that we had no time nor money, much as we should like to help.
3. FRANCE; request from United States Information Service in Lyon for an exhibition of American art to be shown in Lyon and Paris; Mrs. Speyer. 1949.

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4. FRANCE; request for an article on American Negro art for the periodical Présence Africaine (Revue Culturelle du Monde Noir). Had to refuse. 1950.
5. ITALY; request for an article on the museum from Professor Masciotta, editor of Letteratura, Florence - with special emphasis on exhibitions and installation. (Jean Cassou had already written an article for them on the Musée d'art moderne, Paris.) Had to refuse - no time. 1950.
6. ITALY; request for a preface for an exhibition of recent Italian art in Venice; Count Barbaroux. 1949. Had to refuse; no time.
7. NETHERLANDS; Seldon Chapin, the American Ambassador, asked for the loan of American paintings to hang in the Embassy at the Hague. He is a career diplomat without large private funds. The request was not supported with any assurance of the Embassy's meeting expenses, etc., so that we could not accede.
8. FRANCE; Art d'aujourd'hui. Request for a contribution on the theory of the Museum of Modern Art to be published in a special issue on the general problem of museums of modern art. Refused; no time.
9. GREAT BRITAIN; request for help with an exhibition of American art in England. A small but select show, most of the expense to be paid by the Arts Council, (Philip James). Still tentative.
10. BELGIUM; request for an exhibition of modern American painting from the American Belgian Association, Antwerp. 1950. "Our Association is endeavouring to promote greater understanding and friendship between the Belgian and American people. We are particularly interested in showing in Europe what America achieves in the cultural fields." Replied that we can do nothing at the present time.
11. FRANCE; Office of Cultural Attaché, American Embassy; Darthea Speyer. Request for an introduction to the fine arts section of a special issue of the important French periodical l'Age Nouveau, the issue to be a special American number with three sections - Fine Arts, American Literature, and Philosophy and Ideas. (A British issue, May 1950, was 214 pages long with 22 plates of British painting and long essays by Elizabeth Bowen, T. S. Eliot, Herbert Read and many others, both French and English.)

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- 11 (cont.) Miss Speyer proposes, on behalf of the Cultural Attaché, a dozen essays on various aspects of American visual art and museum activity. She wants general editorial advice as well as a general preface. I shall try to write her a few suggestions but cannot possibly undertake more, nor does anyone on the staff have the time to help her.

REQUESTS GRANTED (at least partially)

1. ITALY; exhibition of photographs of the museum's collection of modern Italian painting, sculpture, etc. for exhibition by the United States Information Service in Rome and elsewhere. Photographs assembled, labels and introduction supplied. 1949.
2. FRANCE; a small book on the museum's Collection prepared for Braun et Cie, the museum sharing the edition. 1949-50.
3. NETHERLANDS; Assistance given the civic museum of Amsterdam with an important show of American paintings. Loans and advice given, but space for the assembling of the exhibition had to be refused, much to the disgust of the Dutch who had to turn to the Metropolitan for help. 1950.
4. ITALY; Venice Biennale. A gallery of American paintings by Gorky, Pollock and de Kooning selected, documented, assembled and hung (on paper). 1950.
5. U. S. S. R.; Films supplied through Film Library for the American Embassy who had not been able to obtain suitable films through the American film industry or through the State Department. The Johnston office had not been able, or had not known enough, to send films of interest to the intelligent and sophisticated audience which assembles for Sunday evenings at the Embassy. To arrange this loan took considerable time and cutting of official red tape; furthermore it was done for only one evening.
6. SWEDEN; The chief Scandinavian encyclopedia, published in Stockholm, has increased about eight-fold the number of its entries covering American visual arts. It asked the museum to assist it in securing, editing, etc. the necessary articles which came to over 200 in number. This was done, perhaps unwisely because it took so much time, yet the encyclopedia had apparently not been able to find another competent institution to work on the job. The encyclopedia paid for the articles but not in proportion to the time they took.

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The American Festival in Paris - a loan exhibition/ to be put  
 on in a museum in Paris (Eckstrom) of paintings

7. ITALY; Domus. Request for photographs and material covering  
 Italian paintings in the Museum Collection for articles  
 in three issues, associated to "L'Art Negre" - painting, music, sculpture,  
 theatre, dance, etc. special issue

8. LETTERATURA - a review published in Florence - (Prof. Michelangelo Mastrotta)  
 wanted an article on the Museum with 4 or 5 photos concerning the  
 arrangement of the Museum - practical and aesthetic reasons for this

The above notes are obviously very hastily assembled and apply  
 only to things that our office or individuals in it have been  
 asked to do - or in which we became involved. Our having to  
 refuse so many invitations is really worse for our country's  
 cultural prestige abroad than if we had never been asked (except  
 as evidence of foreign interest). The things we have done have  
 set us back in time and energy, and in some cases money, which we  
 could not spare from the museum's crowded schedule. in Venice (July, 1949)

9. request for an Am. exhibition for Sweden (Katherine Compton)

10. U.S.I.S. exhibition of photographs of MOMA's Italian paintings, sculpture  
 and drawing at Rome

11. Voice of Am. broadcast to Germany (1949)

12. traveling exhibitions for Lyon and Paris (also to help start an Am.  
 collection in the Museum of Modern Art in Paris) - suggested by  
 Berthea Speyer "unofficially"

13. Honorary Editorial committee for Unesco's International Art Review

14. Braun book on the Museum of Modern Art

15. Stedelijk Museum in Amsterdam - exhibition of Am. paintings (1950)

16. Venice Biennale - section with Gorky, Pollock and de Kooning

add more  
 items

see - Albertina



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- ✓ *dropped* 1. The American Festival in Paris - a loan exhibition <sup>of paintings</sup> /to be put on in a museum in Paris (Eckstrom)
- ✓ *refused* 2. PRESENCE AFRICAINE (Revue Culturelle du Monde Noir) - a special issue "Le Monde Noir" consecrated to "L'Art Negre" - painting, music, sculpture, theatre, dance, etc.
- ✓ *ref.* 3. LETTERATURA - a review published in Florence - (Prof. Michelangelo Masciotta) wanted an article on the Museum with 4 or 5 photos concerning the arrangement of the Museum - practical and aesthetic reasons for this arrangement (Jean Cassou had written an article for them and also Roberto Salvini on the Estense-Gallery of Modena)
- ✓ *ref.* 4. Centre de Relations Internationales (Mrs. Batsell) - wanted A. to serve on a committee - A. suggested d'Harnoncourt
- ✓ *ref.* 5. Barbaroux - A. to write preface for an exhibition in Venice (July, 1949)
- ✓ *dropped* 6. request for an Am. exhibition for Sweden (Katherine Compton)
- ✓ *ref.* 7. U.S.I.S. exhibition of photographs of MOMA's Italian paintings, sculpture and drawing at Rome
- ✓ 8. Voice of Am. broadcast to Germany (1948)
- ✓ *dropped* 9. traveling exhibitions for Lyon and Paris (also to help start an Am. collection in the Museum of Modern Art in Paris) - suggested by Dorothea Speyer "unofficially"
- ✓ 10. Honorary Editorial committee for Unesco's International Art Review
- ✓ 11. Braun book on the Museum of Modern Art
- ✓ 12. Stedelijk Museum in Amsterdam - exhibition of Am. paintings (1950)
- ✓ 13. Venice Biennale - section with Gorky, Pollock and de Kooning

*add more items*

*McC - Alberta*

*??*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

*Am. Festival*

JAMES THRALL SOBY

29 Mountain Spring Road  
Farmington, Connecticut

Mr. Barr  
Mr. d'Harn  
Mr. Ritchie  
Miss D. Mil

2, AVENUE DU GÉNÉRAL MANGIN

15 January, 1950

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Dear Alfred,

If I haven't written to you before, to explain to

Alfred: A letter from Pamela Eckstrom says: "When you see Alfred Barr, tell him that I am very disappointed that he who is an old friend of mine (twenty years) has never bothered to answer my letter to him."

Damned if I see why all these beautiful ladies wave to you so enthusiastically if you treat them all like that, though of course that may be why. Best,

P.S. The only handsome woman I ever <sup>Jim</sup> was rude to has cut me dead ever since. There must be something wrong here.

share his enthusiasm and mine in all this. I don't need to tell you that your cooperation and interest is absolutely essential to us.

With affectionate regards to you and your wife,

*Parmenia*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

Am. Festival

JAMES THRALL SOBY

29 Mountain Spring Road  
Farmington, Connecticut

Mr. Barr  
Mr. d'Harn  
Mr. Ritchie  
Miss D. Mil

2, AVENUE DU GÉNÉRAL MANGIN

15 January, 1950

I have recei

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Dear Alfred,

If I haven't written to you before, to explain to you in detail the aims and purposes of the American Festival in Paris, it is because I felt that Mr. Soby could succeed much better 'de vive voix.' I had the good fortune to have a conversation with him on his last night in Paris concerning all this, and I am sure you can imagine how delighted I was, especially considering that an article written by him had appeared in the Paris papers a few days before in which he expressed all the views which are mine and which prompted me to undertake the enormous venture that the Festival is going to be.

He has already written me several extremely helpful letters, and I understand now that he is calling a meeting with the express purpose of consulting with you and your Museum associates concerning the loan exhibition of paintings which we are anxious to put on in a museum in Paris. I only hope you will share his enthusiasm and mine in all this. I don't need to tell you that your cooperation and interest is absolutely essential to us.

With affectionate regards to you and your wife,

Parmenia

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

Am. Festival  
d. Th.

JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Mr. Barr  
Mr. d'Harnoncourt  
Mr. Ritchie  
Miss D. Miller

Jan. 23, 1950

I have received from Theodore Rousseau a copy of a letter he has received from William R. Tyler of the staff of the American Embassy in Paris. The letter makes quite clear that the Embassy has changed its attitude toward the American Festival in Paris. Whereas when Rousseau was in Paris the Embassy apparently had grave doubts as to the Festival's sponsorship and the handling of the fund raising, now Mr. Tyler writes: "I have since had several very satisfactory talks with Mrs. Eckstrom, as a result of which I feel that the prospects for the Festival are beginning to take shape, and are very much more encouraging than formerly... We are doing everything we can to help Mrs. Eckstrom and to facilitate her relations with the French authorities to the extent that the Embassy can do so. As you know, I believe myself that a project of this kind can only succeed and have the desired effect if it is privately sponsored. If the money can be found and, above all, if the project can avoid over-extending itself, then I think it may be a most worthwhile enterprise."

JTS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

COPY

THE FOREIGN SERVICE BUREAU  
OF THE  
UNITED STATES OF AMERICA

18 January, 1950

Paris, January 16, 1950

Dear Mr. Soly:

I have waited two weeks before answering your letter in order to be able to reply more  
 exactly to some of your questions. However, before proceeding to this, I want to thank  
 you again for your interest and to tell you once more how much it would  
 mean to me if you could really understand what my aims and purposes  
 are.

Mr. Theodore Rousseau  
 Curator of Paintings  
 Metropolitan Museum of Art  
 New York City

The first question you bring up is that of the date of the show. I understand, also,  
 that it is a complicated business to organize not only the group of people who  
 would put on the exhibition but also to arrange all the details connected with obtaining  
 the pictures.

You remember that when you were here in Paris, we discussed the  
 American Festival project in Paris and I pointed out to you how important  
 it seemed to me to be to proceed slowly on this matter until it was quite  
 clear what the sponsorship would be, and how the fund raising would be  
 handled.

I have since had several very satisfactory talks with Mrs. Ekstrom,  
 as a result of which I feel that the prospects for the Festival are beginning  
 to take shape, and are very much more encouraging than formerly. I thought  
 you would like to know this because I imagine you will be approached or  
 solicited with regard to the Festival.

We are doing everything we can to help Mrs. Ekstrom and to facili-  
 tate her relations with the French authorities to the extent that the Embassy  
 can do so. As you know, I believe myself that a project of this kind can  
 only succeed and have the desired effect if it is privately sponsored. If  
 the money can be found and, above all, if the project can avoid over-extending  
 itself, then I think it may be a most worthwhile enterprise.

It was very pleasant seeing you here and I hope next time we will  
 be able to spend longer together. I am entirely in favor of the project and as soon as  
 our money-raising campaign is under way we will have their complete official support. In the  
 meanwhile, our representative in Paris is going to see Harrold with a view to  
 eliciting the immediate interest and support of the State Department.

Incidentally, if May 15th seems a little close, you or the photographic or architectural  
 exhibition, June 15th or July 1st would do.

William R. Tyler

cc. Mr. Soly

(signed) Pamela Nidal Ekstrom

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 148

COPY

2, AVENUE DU GENERAL MANGIN

15 January, 1950

Jan. 13, 1950

Dear Mr. Soby:

I have waited some weeks before answering your letter in order to be able to reply more exactly to some of your questions. However, before proceeding to this, I want to thank you again for your cooperation and interest and to tell you once more how much it means to me to be getting help from someone who really understands what my aims and purposes are.

The first question you bring up is that of the date of the show. I understand, alas, that it is a slow and complicated business to organize not only the group of people who would put on the exhibition but also to arrange all the details connected with obtaining the pictures; so though we are impatient over here to have the exhibition as soon as possible, we understand that it would be next to impossible to get it ready for early summer, 1950, and are resigned to receiving it whenever it would be ready for us.

Your next question concerns the cash available to put on the exhibition. As I haven't the slightest idea whether such an exhibition could cost \$5000, \$50,000 or \$500,000, I do not know exactly how to answer this. Surely the Museum must know from past experience approximately what it costs to assemble, crate and insure a group of pictures as well as ship them to Europe. I have been waiting to talk to the Directors of the Orangerie and Museum of Modern Art here until I had some indication that the Museum Directors in USA would really assemble this show and for approximately what date; but I expect now to see them within a few days and shall try to ascertain from them the approximate number of pictures which would be needed for either museum. In the meanwhile, could you give me a Museum of Modern Art estimate for the collection of about 200 pictures you suggested as a possibility.

The answer to your question about "the degree of Federal interest in the project" is as follows: The Embassy cannot give its official support to the project for the time being, as it is against regulations for them to support officially anything that involves fund-raising, except, of course, outright charity. However, we have their permission to say that the Cultural Section of the Embassy is entirely in favor of the project and as soon as our money-raising campaign is ended we will have their complete official support. In the meanwhile, our representative in York is going to Washington to see Barrett with a view to enlisting the immediate interest and support of the State Department...

Incidentally, if May 15th seems a little close, even for the photographic or architectural exhibition, June 15th or July 1st would do.

Looking forward to hearing from you again,

(signed) Parmentia Nigal Ekstrom

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JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Barrett

Tuesday

American Festival

Monday

400

Jan. 19, 1950

Dear Alfred:

I 'phoned Mrs. Reid only to find that she is ill and can't come to the 'phone. But I had a long talk with her secretary, who told me that Miss Ilma had been to see them, and that they did know something, but not too much, about the American Festival in Paris. She seemed sure that Mrs. Reid would simply refer us to Geoffrey Parsons, Jr., who is in New York and would know all about the Festival. So I 'phoned René to see if he could possibly find time to talk to Parsons and get his impression. But René had to rush to Washington, and left word that perhaps I could ask you to see Parsons, whom I think you know. I hate to ask you to do this, but Parsons will not be in New York for long, and I am eager not to leave here again right away for anything except an Ax meeting, since I've at last begun the Chirico book, and I want to get at last some of this stuff down before I forget it. It would be an enormous help if you could talk to Parsons even over the 'phone. Many thanks and forgive.

Meanwhile a letter from Mrs. Eckstrom has come which I'm having copied and sent to all present yesterday at our meeting. In brief she is quite reconciled to the idea that a painting show can't possibly be done this spring and summer, but she still hopes for an architecture and a photo show. She quotes Miss Ilma as saying that she'd seen me (I'd never laid eyes on her before yesterday, but had talked to her on the 'phone only) and that I'd said I'd have the architecture and photo shows ready for May 15, which is of course absolute nonsense. I still hate to give the whole thing up until we know the worst, but I must say none of this is very reassuring. We'll have to wait now to hear what René finds out in Washington. Best,

Jim

P.S. Did you know that Father Couturier taught art at Notre Dame in Baltimore during the recent war. Have had a most intelligent and touching letter from a Sister Noreen there. She is all for using modern art in the Catholic Church, reveres Father Couturier. I'm hoping she'll be most helpful with Nelson's Rouault window; she was trained as a craftsman in stained glass at Connick's and probably knows the ropes.

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### THE AMERICAN FESTIVAL IN PARIS

THE AMERICAN FESTIVAL IN PARIS is composed of private American individuals who would like their country to be better known for what is best in its efforts and achievements and who, for reasons of friendship and affinities and because of France's position in the cultural forefront, have chosen Paris as the logical stage for their first venture.

THE AMERICAN FESTIVAL IN PARIS is not a Government project. It enjoys no official sponsorship; no Federal agency is providing it with funds.

The French like our books - the few that have been translated - they were excited over Katherine Dunham - they were deeply moved by Marian Anderson. But they don't know American Opera - George Gershwin's "Porgy and Bess", for instance, or our Ballet Companies - our Symphony Orchestras - our concert artists. They don't know Paul Draper, or Martha Graham, or our Jazz specialists. They hardly know our painting.

Therefore, THE AMERICAN FESTIVAL IN PARIS proposes to bring to the French during the so-called Paris Season, approximately from 15 May to 15 July:

A program of American Music, Dance, Theatre

An exhibit of American painting from the earliest times to present

Architectural Exhibits

Lecture Programs by leading American novelists

Etc.

(For details see Project Outline)

We are known abroad for our national wealth, for having the "biggest of everything in the world", for our business acumen, and for many things not always flattering to us and not always truly typical. But little is known abroad of what is typically American in the fields of Art, Music and the Theatre; and THE AMERICAN FESTIVAL IN PARIS would like, in all modesty, to introduce to the French the art forms that we practice and the entertainment forms that we enjoy.

Despite the means and opportunities at our disposal and our growing perception of the need for understanding and goodwill, we, as a nation, have done little propaganda in the cultural field, and our Government has spurned the classic methods by which nations plead their cause abroad.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

Since the end of World War II, art exhibitions in France have been sponsored by Brazil and Britain, Belgium and Czecho-Slovakia, Hungary and China, Poland and Turkey, Switzerland and Sweden. In the case of Britain alone, the list of such exhibits is impressive;

"Ten Moderns"	1945
"Art Sacre Anglais"	Nov. 1946
"British Painters"	1946
"William Blake"	Mar. 1947
"Turner"	1948
"Jeune Peinture Grande Bretagne"	Feb. 1948
"English Painters"	June 1948
"8 Siècles Vie Britannique"	May-August 1948

THE AMERICAN FESTIVAL IN PARIS does not wish to plead a cause. THE AMERICAN FESTIVAL IN PARIS is not concerned with propaganda. It is no publicity campaign in that it does not aim at selling anything. But, proud and happy in the ties that unite our country to France, it is convinced that nothing could be more desirable than to nourish the roots of that friendship by promoting a wider knowledge and enjoyment of our respective cultures.

THE AMERICAN FESTIVAL IN PARIS would like to enlist the support and patronage of all American individuals who, in patriotism and imagination, share the ideals of THE AMERICAN FESTIVAL IN PARIS.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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OUTLINE OF PROJECT

1. Exhibition of Paintings

In the Orangerie Museum. To be assembled from museums and private collections in the United States with the assistance of such experts as Theodore Rousseau, Jr. (Metropolitan Museum), Lincoln Kirstein, Alfred Barr, Jr. (Museum of Modern Art, New York), a representative of the Whitney Museum, New York, etc.

2. Architectural Exhibit:

A photographic exhibit such as presented by the Museum of Modern Art, New York, and which this Museum might be prevailed upon to prepare and lend for display in Paris.

3. Music:

- a. Opera by American composer, of typically American character, such as for instance, "Porgy and Bess", by George Gershwin. (never performed in ~~Europe~~). *France*
- b. Successful American Musical Comedy, such as for instance "Oklahoma".
- c. "The Medium", Opera by Gian-Carlo Menotti (which was briefly tried out in Paris in 1948 and enjoyed a considerable success d'estime).
- d. American executants, ranging from concert artists (Beveridge Webster, Muriel Kerr, Webster Aitken, etc.) to jazz specialists (Hazel Scott, Larry Adler, etc.), to play the music of such American composers as Samuel Barber, Roy Harris, Aaron Copland, etc.

4. Dance:

- a. Ballet Theatre of Ballet Russe de Monte Carlo, to present such typically American productions as "Billy the Kid", "Fancy Free", etc.  
*Fred Astaire*
- b. ~~Fred Astaire~~ (master of a dance practically unknown in France)
- c. Martha Graham (whose dance style and choreographic creations are specifically American)

5. Literature:

Lecture programs by leading American novelists (Hemingway, Sinclair Lewis, Steinbeck, Wilder, Faulkner, Sargyan, Bronfield, etc..)

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6. Photographic Show:

Modern Museum

NOTE: The majority of the musical and dance activities would be undertaken on the private initiative of the artists or companies concerned, and merely co-ordinated by the committee charged with the project. Thus, they would for the most part require little or no financial sponsorship.

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JAMES THRALL SOBY  
 29 Mountain Spring Road  
 Farmington, Connecticut

Jan. 9, 1950

Mr. Alfred H. Barr,  
 Museum of Modern Art,  
 11 West 53rd St.,  
 New York 19, N.Y.

Dear Alfred:

I 'phoned our American Festival that he wasn't back f (in confidence) about is against, not for, it. I am to get furt (this week), but meanw particularly objects outline, without his Mrs. Eckstrom about i

→ So there w and Dorothy? I'll wr more facts before we full story before the what.

Best, will

MR. D'HARNONCOURT  
 from  
 Mr. Barr

*Edw. Wan Barrett*  
*ass't Sec. State - Dept of Public Affairs*  
 Please pass on to Mr. Ritchie, then to Dorothy Miller. Thanks.

*Bruce Johnson*  
*R. R. Whalen*  
*R. R. Whalen*  
 1/11/50  
*Parsons, for*  
*Bob Stevens - Gen. Motors*  
*Lee V.P. of*  
*Guaranty Trust*

could come to various accounts m (he told me assy in Paris thing to do with he will be away ments. He Eckstrom on her ifically warned a copy.

Gene and Andrew ist know many get Ted Rousseau's until we know what is

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY  
 29 Mountain Spring Road  
 Farmington, Connecticut

Jan. 9, 1950

Mr. Alfred H. Barr,  
 Museum of Modern Art,  
 11 West 53rd St.,  
 New York 19, N.Y.

Dear Alfred:

I 'phoned  
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 that he wasn't back f  
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→ So there w  
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Best, wilt.

THE MUSEUM OF  
 NEW YORK 19

SARAH NEWMAYER, PUBLICITY DIRECTOR

*Am Ballet - July 1 - 15*  
*Alabama - Order of Humane*  
*London Company -*

*Posy + Bess*

*April 15 - July 15*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Jan. 9, 1950

Mr. Alfred H. Barr, Jr.,  
Museum of Modern Art,  
11 West 53rd St.,  
New York 19, N.Y.

Dear Alfred:

I 'phoned Ted Rousseau this morning to ask whether he could come to our American Festival meeting on Jan. 18th. I had assumed from various accounts that he wasn't back from Paris, but he is, and he is full of alarm (he told me in confidence) about the Festival. He says that the American Embassy in Paris is against, not for, the project. He has been advised to have nothing to do with it. I am to get further details from him on Tuesday, Jan. 17th (he will be away this week), but meanwhile wanted to let you know of these developments. He particularly objects to the fact that his name was used by Mrs. Eckstrom on her outline, without his permission. This, of course, is what I specifically wanted Mrs. Eckstrom about in my last letter to her, of which you have a copy.

→ So there we are. Could Olive pass on this letter to Rene and Andrew and Dorothy? I'll write Lloyd and Hermon and Dan Rich that we must know many more facts before we meet with Miss Ilma on Jan. 18th. And I'll get Ted Rousseau's full story before then, of course. We'll have to go very easy until we know what is what.

Best, wilting hands-across-the-sea,

*Jim*

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	AHB	I. A. 148

JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Jan. 8, 1950

Dear Alfred:

*and you, of course.*

The meeting with Miss Viola Ilma is set for 10:00 A.M. on Wednesday, Jan. 18 at the Museum (sixth floor). I've asked Rene, Andrew, Lloyd, Hermon More and Dan Rich. *noted* Could you explain to Dorothy why I didn't ask her too? She must know by now that if things were left entirely to me, she would be President of the United States. Best,

*Jim*

P.S. After wandering around 16th century Spain with St. Teresa and St. John of the Cross for several days, I've come to the conclusion that the Discalced Carmelites were the best of the lot, and I plan to come to the Trustees meeting barefoot as a gesture of homage.

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JAMES THRALL SOBY  
29 Mountain Spring Road  
Farmington, Connecticut

Dec. 21, 1949

Dear Alfred and Dorothy:

Just before I left Paris, I met an extremely energetic and bright woman, Mrs. Arne Eckstrom, whose husband is in our Embassy there. She told me that our Ambassador to France, David Bruce, had got interested in the Paris New York Herald Tribune's reprint of an editorial in the New York edition about my SRL piece on the need for better cultural relations with Europe and especially with Paris, where our artists for the most part have been rather contemptuously treated. She added that Bruce wanted very much to do something about the matter, but felt helpless to do so through official channels. All this seemed to make me some sort of culprit, and the next thing I knew I had told Mrs. Eckstrom that I would read her outline of a privately organized American Festival in Paris (exhibit "A"). So I wrote her from the boat (exhibit "B") and she wrote back ("C"), and I've now written her another letter which is being typed - it just arrived, so I'm enclosing it ("D").

The letters and the plan are self-explanatory. The only thing I can add at this moment is that the first person she asked for money gave her a check for \$5,000 (being a Texan). She seems to have no doubt that she can raise plenty of cash for the project. I've also told her to go slow and not to use the names of museum people until she has specific permission.

Could you look the enclosed over and then let's lunch after Jan. 1 with Lloyd Goodrich and Hermon More (and possibly Dan Rich) and see what you all think. As I've told her, the thing must be done properly, which means that it should be a project organized and sponsored, but not paid for, by the leading American museums devoted to contemporary art. I told her from the beginning that I could do nothing more than advise her and help informally. This sort of project requires a secretary or two, a centrally organized clearing house and meeting place, etc., etc., none of which I could possibly manage in the sticks. And maybe it's all too much for any of us to think about, though I like the idea very much and I have a perhaps naive faith that Mrs. Eckstrom will somehow put it across. Various people tell me that her husband is most able, and he is interested too.

Anyway, do look at the enclosed and be thinking about it a bit. Am sending copies of the enclosed to Lloyd, Hermon, Dan Rich and that's all for the moment, though later Plaut and others should be added, I imagine.

Best,

*Jim*



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THE AMERICAN FESTIVAL IN PARIS

THE AMERICAN FESTIVAL IN PARIS is composed of private American individuals who would like their country to be better known for what is best in its efforts and achievements and who, for reasons of friendship and affinities and because of France's position in the cultural forefront, have chosen Paris as the logical stage for their first venture.

THE AMERICAN FESTIVAL IN PARIS is not a Government project. It enjoys no official sponsorship; no Federal agency is providing it with funds.

The French like our books - the few that have been translated - they were excited over Katherine Dunham - they were deeply moved by Marian Anderson. But they don't know American Opera - George Gershwin's "Porgy and Bess", for instance, of our Ballet Companies - our Symphony Orchestras - our concert artists. They don't know Paul Draper, or Martha Graham, or our Jazz specialists. They hardly know our painting.

Therefore, THE AMERICAN FESTIVAL IN PARIS proposes to bring to the French during the so-called Paris Season, approximately from 15 May to 15 July:

A program of American Music, Dance, Theatre

An exhibit of American painting from the earliest time to present

Architectural Exhibits

Lecture Programs by leading American novelists

Etc.

(For details see Project Outline)

We are known abroad for our national wealth, for having the "biggest of everything in the world", for our business acumen, and for many things not always flattering to us and not always truly typical. But little is known abroad of what is typically American in the fields of Art, Music and the Theatre; and THE AMERICAN FESTIVAL IN PARIS would like, in all modesty, to introduce to the French the art forms that we practice and the entertainment forms that we enjoy.

Despite the means and opportunities at our disposal and our growing perception of the need for understanding and goodwill, we, as a nation, have done little propaganda in the cultural field, and our Government has spurned the classic methods by which nations plead their cause abroad.

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OUTLINE OF PROJECT

Since the end of World War II, art exhibitions in France have been sponsored by Brazil and Britain, Belgium and Czecho-Slovakia, Hungary and China, Poland and Turkey, Switzerland and Sweden. In the case of Britain alone, the list of such exhibits is impressive:

- |  |                 |
|--|-----------------|
| 1. "Ten Moderns" in the United States with the assistance of private collectors  | 1945            |
| "Art Sacre Anglais" of which the assistance of the Honorable J. P. Rousseau, Jr. (Metropolitan Museum), Lincoln Center, New York, etc.                       | Nov. 1946       |
| "British Painters" of the Whitney Museum, New York, etc.   | 1946            |
| "William Blake"  | Mar. 1947       |
| "Turner"   | 1948            |
| 2. "Jeune Peinture Grande Bretagne"  | Feb. 1948       |
| "English Painters"   | June 1948       |
| "8 Siecles Vie Britannique" A photo-essay presented by the Museum of Modern Art, New York, and which this Museum might be interested in presenting in Paris. | May-August 1948 |

THE AMERICAN FESTIVAL IN PARIS does not wish to plead a cause. THE AMERICAN FESTIVAL IN PARIS is not concerned with propaganda. It is no publicity campaign in that it does not aim at selling anything. But, proud and happy in the ties that unite our country to France, it is convinced that nothing could be more desirable than to nourish the roots of that friendship by promoting a wider knowledge and enjoyment of our respective cultures.

THE AMERICAN FESTIVAL IN PARIS would like to enlist the support and patronage of all American individuals who, in patriotism and imagination, share the ideals of THE AMERICAN FESTIVAL IN PARIS.

- c. "The Medium", Opera by Gian-Carlo Menotti (which was briefly tried out in Paris in 1948 and enjoyed a considerable success d'estime).
  - d. American executives, ranging from concert artists (Saveridge Webster, Muriel Kerr, Webster Aitken, etc.) to jazz specialists (Hazel Scott, Larry Adler, etc.), to play the music of such American composers as Samuel Barber, Roy Harris, Aaron Copland, etc.
4. Dance:
- a. Ballet Theatre of Ballet Russe de Monte Carlo, to present such typically American productions as "Billy the Kid", "Francis and Joe", etc.
  - b. Paul Draper (master of a dance practically unknown in France)
  - c. Martha Graham (whose dance style and choreographic creations are specifically American)
5. Literature:
- Lecture programs by leading American novelists (Hemingway, Sinclair Lewis, Steinbeck, Wilder, Faulkner, Saroyan, Brownfield, etc..)

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OUTLINE OF PROJECT

6. Photographic Show:

1. Exhibition of Painting:

NOTE: In the Orangerie Museum. To be assembled from museums and private collections in the United States with the assistance of such experts as Theodore Rousseau, Jr. (Metropolitan Museum), Lincoln Kirstein, Alfred Barr, Jr. (Museum of Modern Art, New York), a representative of the Whitney Museum, New York, etc.

2. Architectural Exhibit:

A photographic exhibit such as presented by the Museum of Modern Art, New York, and which this Museum might be prevailed upon to prepare and lend for display in Paris.

3. Music:

- a. Opera by American composer, of typically American character, such as for instance, "Porgy and Bess", by George Gershwin. (never performed in Europe).
- b. Successful American Musical Comedy, such as for instance "Oklahoma".
- c. "The Medium", Opera by Gian-Carlo Menotti (which was briefly tried out in Paris in 1948 and enjoyed a considerable success d'estime).
- d. American executants, ranging from concert artists (Beveridge Webster, Muriel Kerr, Webster Aitken, etc.) to jazz specialists (Hazel Scott, Larry Adler, etc.), to play the music of such American composers as Samuel Barber, Roy Harris, Aaron Copland, etc.

4. Dance:

- a. Ballet Theatre of Ballet Russe de Monte Carlo, to present such typically American productions as "Billy the Kid", "Francy Free", etc.
- b. Paul Draper (master of a dance practically unknown in France)
- c. Martha Graham (whose dance style and choreographic creations are specifically American)

5. Literature:

Lecture programs by leading American novelists (Hemingway, Sinclair Lewis, Steinbeck, Wilder, Faulkner, Saroyan, Bromfield, etc..)

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6. Photographic Show:

Modern Museum

**NOTE:** The majority of the musical and dance activities would be undertaken on the private initiative of the artists or companies concerned, and merely co-ordinated by the committee charged with the project. Thus, they would for the most part require little or no financial sponsorship.

Dear Mrs. [unclear], I'm writing you a few lines which have occurred to me in reading your statement on the American Festival in Paris. You will want me to be frank, I'm sure, and that's what I'll be.

As you know from our talk, I think the idea is fine, and I do hope it works out. But I think the Festival might make more sense, be easier to handle and more effective if it were narrowed down to include only the visual arts. The plain fact is that the French know a great deal about our literature, and I would think that you might begin by pointing this out, i.e. the great influence of American literature in France from Whitman (and before him too) down through Sherwood Anderson, Hemingway, Lewis, Steinbeck, etc., etc. You might then point out that this influence does not exist in the visual arts and go on from there to explain the Festival as an attempt to show what America has accomplished in the visual fields. I can't see much point in having American writers lecture to the French, interesting as it might be. So many Frenchmen, writers and laymen alike, know our 19th and 20th century literature thoroughly; so many of the best books have been translated. Similarly, I would go easy on jazz. At least wouldn't say that the French don't appreciate it. They do appreciate it, and as I remember it, the first serious approach to jazz was that of the French critics. I do think they should know more about our artistic composers, but I know nothing about music and therefore can't make any suggestions.

I wonder whether it wouldn't be better to confine the painting show to contemporary works? After all the French were pretty well exposed to earlier American painting in the Jeu de Paume show of 1917 or 1928, and it didn't take. I don't think they'll like Winslow Homer any better now than they did then. But there must be some curiosity in Paris as to what recent American painting is really like. The show might have more punch if it were organized as a report on recent art activity rather than as another historical show. Here are the names of some absolutely first-rate people who might be able to work on the painting show, though all are busy of course: Alfred Barr and Dorothy C. Miller from the Museum of Modern Art; Lloyd Goodrich and Sarah Mear from the Whitney Museum; Daniel C. Bick from the Art Institute of Chicago; someone from the West Coast, maybe Douglas Mac Kay from San Francisco (I'll think about this). It is important to have people from non-New York museums too. If you decide to have the 18th and 19th centuries too, I'd certainly add John I. H. Baur of the Brooklyn Museum and Edgar Richardson of the Detroit Museum. There are other people too; I'll send you names later.

On page 2 the statement seems to me most too vague. The fact is that you do wish to plead a case, you are interested in propaganda. So why not say so. I feel that a blunt statement of the real need for better cultural sponsorship would be much stronger than your disclaimer of any interest in propaganda (which on page 1 our govt. has done too little about, you say).

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Under architecture, would suggest a big Frank Lloyd Wright show or a show of very recent American architecture. I believe Wright has not had a show in Paris for some time and never a really big one. He is the hero of advanced European architects as far as I can see, and very likely the most influential American architect. I think the best person to do a Wright show would be one of the Smithsonian or Philip Johnson at the Museum of Modern Art. As you probably know, there is to be a Wright show in Italy; the excitement there about it is extraordinary - if it ever comes off, it might help your show which is one or a different, larger and better one. Wright is said to be going to Europe next year himself; he is, of course, an extremely impressive man. I don't know enough to tell you whether there is a good Our boat is due to dock tomorrow, and I'm writing now a few ideas which have occurred to me in reading your statement on the American Festival in Paris. You will want me to be frank, I'm sure, and that's what I'll be.

As you know from our talk, I think the idea is fine, and I do hope it works out. But I think the Festival might make more sense, be easier to handle and more effective if it were narrowed down to include only the visual arts. The plain fact is that the French know a great deal about our literature, and I would think that you might begin by pointing this out, i.e. the great influence of American literature in France from Whitman (and before him Poe) down through to Sherwood Anderson, Hemingway, Lewis, Steinbeck, etc., etc. You might then point out that this influence does not exist in the visual arts and go on from there to explain the Festival as an attempt to show what America has accomplished in the visual fields. I can't see much point in having American writers lecture to the French, interesting as it might be. So many Frenchmen, writers and laymen alike, know our 19th and 20th century literature thoroughly; so many of the best books have been translated. Similarly, I would go easy on jazz, at least wouldn't say that the French don't appreciate it. They do appreciate it, and as I remember it, the first scholarly approach to jazz was that of the French critics. I do think they should know more about our serious composers, but I know nothing about music and therefore can't make any suggestions.

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On page 2 the statement seems to me much too negative. The fact is that you do wish to plead a cause, you are interested in propaganda. So why not say so. I feel that a blunt statement of the real need for better cultural understanding would be much stronger than your disclaimer of any interest in propaganda (which on page 1 our govt. has done too little about, you say).

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Nov. 20, 1949

Under architecture, would suggest a big Frank Lloyd Wright show or a show of very recent American architecture. I believe Wright has not had a show in Paris for some time and never a really big one. He is the hero of advanced European architects everywhere in Europe, as far as I can see, and very likely the most influential American in the arts since Walt Whitman. I think the best person to do a Wright show would be Henry Russell Hitchcock of the Smith College Museum or Philip Johnson at the Museum of Modern Art. As you probably know, there is to be a Wright show in Italy; the excitement there about it is extraordinary - if it ever comes off, it might help your show which could be the same one or a different, larger and better one. Wright is said to be going to Europe next year himself; he is, of course, an extremely impressive man. I don't know enough about recent American architecture to tell you whether there is a good show in it or not. Suggest you write Philip Johnson at the Museum, 11 West 53rd St., N.Y.C.

I'll want me to be French, I'm sure, and that's what I'll be.

I said I'd keep off music, but can't resist the hope that Kiss Me Kate could be done instead of Oklahoma or even South Pacific. The Cole Porter music is really brilliant and to my inexpert ear much more original than any of the Rogers-Hammerstein work, however beguiling the latter may be.

As to the dance, Lincoln Kirstein is your all around, and I can only add the grumpy note that I wish you could have Fred Astaire instead of Paul Draper, who seems to me much too arty and not nearly as great a dancer as Astaire (I'm sure Astaire would be a much greater success, and you might as well aim for the top in so good a cause).

In photography, the best person for a contemporary show would probably be Edward Steichen, now director of the Museum of Modern Art's Photo Dept. and a master showman. But here I'd like to reverse what I said about painting and suggest that a show of 19th Century American photography might interest the French more. I'm not sure. But there is wonderful 19th century material which is not well known even at home, and I somehow feel that, for example, the American West in 19th century photos would excite the French more than modern photography which tends, with notable exceptions, to be an international style. If the 19th century idea interests you, I feel that much the best person would be Beaumont Newhall, director of the Eastman Institute at Rochester. I'll give you more precise titles and addresses for all these people after you've let me know what interests you.

Afraid that's all I have to suggest at the moment, what with this boat suddenly pitching in the most idiotic way and my head full of dramamine or whatever the new seasick potion is called.

Best and all good wishes with your fine project and let me know if there's anything I can do. Hurriedly,

James Thrall Soby  
29 Mountain Spring Road  
Farmington, Conn.  
U.S.A.

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Nov. 20, 1949

B

Under architecture, would suggest a big Frank Lloyd Wright show or a show of very recent American architecture. I believe Wright has not had a show in Paris for some time and never a really big one. He is the hero of advanced European architects Mrs. Arne H. Eckstrom as far as I can see, and very likely the most influential American in 2 Ave. du General Mangin, Paris, XVI, France. I think the best person to do a Wright show would be of the Faith College Museum or Philip Johnson at the Museum of Modern Art. As you probably know, there is to be a Wright show in Italy; the excitement there about it is extraordinary - if it ever comes off, it might help your show which Dear Mrs. Eckstrom: or a different, larger and better one. Wright is said to be going to Europe next year himself; he is, of course, an extremely impressive man. I don't know enough. Our boat is due to dock tomorrow, and I'm writing now a few ideas which have occurred to me in reading your statement on the American Festival in Paris. You will want

it works out. and more effective plain fact is that you might in France from Lewis, Steinbo exist in the show what American having American Frenchmen, write so many of the least wouldn't remember it, think they should and therefore

Alfred: could you please pass this on to the others, in our Muse. I've sent copies to Hermon, Lloyd and Dan Rich

Best

I do hope to handle s. The I would think American literature person, Hemingway, does not in attempt to point in So many ture thoroughly; y on jazz, at e it, and as I ritics. I do g about music

- Mr. d'Harnoncourt X
- Mr. Ritchie X
- Miss. D. Miller X

I wonder whether it wouldn't be better to confine the painting show to contemporary works? After all the French were pretty well exposed to earlier American painting in the Jeu de Paume show of 1937 or 1938, and it didn't take. I don't think they'll like Winslow Homer any better now than they did then. But there must be some curiosity in Paris as to what recent American painting is really like. The show might have more punch if it were announced as a report on recent art activity rather than as another historical show. Here are the names of some absolutely first-rate people who might be able to work on the painting show, though all are busy of course: Alfred Barr and Dorothy C. Miller from the Museum of Modern Art; Lloyd Goodrich and Hermon More from the Whitney Museum; Daniel C. Rich from the Art Institute of Chicago; someone from the West Coast, maybe Douglas Mac Agy from San Francisco (will think about this). It is important to have people from non-New York museums too. If you decide to have the 18th and 19th centuries too, I'd certainly add John I. H. Baur of the Brooklyn Museum and Edgar Richardson of the Detroit Museum. There are other people too; I'll send more names later.

On page 2 the statement seems to me much too negative. The fact is that you do wish to plead a cause, you are interested in propaganda. So why not say so. I feel that a blunt statement of the real need for better cultural understanding would be much stronger than your disclaimer of any interest in propaganda (which on page 1 our govt. has done too little about, you say).

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Nov. 20, 1949 B

Under architecture, would suggest a big Frank Lloyd Wright show or a show of very recent American architecture. I believe Wright has not had a show in Paris for some time and never a really big one. He is the hero of advanced European architects.

Mrs. Arne H. Eckstrom: far as I can see, and very likely the most influential American architect. I think the best person to do a Wright show would be Philip Johnson at the Museum of Modern Art. As you probably know, there is to be a Wright show in Italy: the excitement there about it is extraordinary - if it ever comes off, it might help your show which is a different, larger and better one. Wright is said to be going to Europe next year himself; he is, of course, an extremely impressive man. I don't know enough. Our boat is due to dock tomorrow, and I'm writing now a few ideas which have occurred to me in reading your statement on the American Festival in Paris. You will want me to be frank, I'm sure, and that's what I'll be.

As you know from our talk, I think the idea is fine, and I do hope it works out. But I think the Festival might make more sense, be easier to handle and more effective if it were narrowed down to include only the visual arts. The plain fact is that the French know a great deal about our literature, and I would think that you might begin by pointing this out, i.e. the great influence of American literature in France from Whitman (and before him Poe) down through to Sherwood Anderson, Hemingway, Lewis, Steinbeck, etc., etc. You might then point out that this influence does not exist in the visual arts and go on from there to explain the Festival as an attempt to show what America has accomplished in the visual fields. I can't see much point in having American writers lecture to the French, interesting as it might be. So many Frenchmen, writers and laymen alike, know our 19th and 20th century literature thoroughly; so many of the best books have been translated. Similarly, I would go easy on jazz, at least wouldn't say that the French don't appreciate it. They do appreciate it, and as I remember it, the first scholarly approach to jazz was that of the French critics. I do think they should know more about our serious composers, but I know nothing about music and therefore can't make any suggestions.

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2. AVENUE DU GENERAL MARSHIN

Under architecture, would suggest a big Frank Lloyd Wright show or a show of very recent American architecture. I believe Wright has not had a show in Paris for some time and never a really big one. He is the hero of advanced European architects everywhere in Europe, as far as I can see, and very likely the most influential American in the arts since Walt Whitman. I think the best person to do a Wright show would be Henry Russell Hitchcock of the Smith College Museum or Philip Johnson at the Museum of Modern Art. As you probably know, there is to be a Wright show in Italy; the excitement there about it is extraordinary - if it ever comes off, it might help your show which could be the same one or a different, larger and better one. Wright is said to be going to Europe next year himself; he is, of course, an extremely impressive man. I don't know enough about recent American architecture to tell you whether there is a good show in it or not. Suggest you write Philip Johnson at the Museum, 11 West 53rd St., N.Y.C.

We have all discussed your proposal to have the painting exhibit be a "report on recent art". I said I'd keep off music, but can't resist the hope that Kiss Me Kate could be done instead of Oklahoma or even South Pacific. The Cole Porter music is really brilliant and to my inexpert ear much more original than any of the Rogers-Hammerstein work, however baggiling the latter may be. anyone else you appropriate, and take the necessary steps to prepare the exhibition? Ted Rousseau, a friend of ours, and who was

As to the dance, Lincoln Kirstein is your all around, and I can only add the grumpy note that I wish you could have Fred Astaire instead of Paul Draper, who seems to me much too arty and not nearly as great a dancer as Astaire (I'm sure Astaire would be a much greater success, and you might as well aim for the top in so good a cause).

In photography, the best person for a contemporary show would probably be Edward Steichen, now director of the Museum of Modern Art's Photo Dept. and a master showman. But here I'd like to reverse what I said about painting and suggest that a show of 19th Century American photography might interest the French more. I'm not sure. But there is wonderful 19th century material which is not well known even at home, and I somehow feel that, for example, the American West in 19th century photos would excite the French more than modern photography which tends, with notable exceptions, to be an international style. If the 19th century idea interests you, I feel that much the best person would be Beaumont Newhall, director of the Eastman Institute at Rochester. I'll give you more precise titles and addresses for all these people after you've let me know what interests you.

Afraid that's all I have to suggest at the moment, what with this boat suddenly pitching in the most idiotic way and my head full of dramamine or whatever the new seasick potion is called. small book exhibition at the American Library with possibly special days when authors will sign their books either there or at some of the Paris librairies. Best and all good wishes with your fine project and let me know if there's anything I can do. Hurriedly,

There will be no special emphasis on Jazz at the expense of music by serious composers. The French adore Jazz and I think the Festival should give them something of what they already know and love. We expect to give them some of the best Jazz available, but there will also be a very complete program of music by the best American composers and performances by American soloists. This letter would grow too long if I were to include all the details of this phase here, but I shall write James Thrall Soby to tell you what we have planned along these lines.

James Thrall Soby to tell  
29 Mountain Spring Road  
Farmington, Conn.  
U.S.A.

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2. AVENUE DU GENERAL MANGIN C

As for architecture, everyone agrees with you that a Frank Lloyd Wright show would meet with the greatest enthusiastic response in Paris, 8 December, 1949. I suggest your suggestion to write to Philip Johnson about it. Would you meanwhile please mention it to him for me. I am sure that I heard there would be a Frank Lloyd Wright exhibit. Dear Mr. Soby, but undoubtedly Philip Johnson will know all about it.

I was very much touched that you should have taken the time and trouble to give immediate thought to my project and to write such a long and detailed letter about it. All of your views and suggestions are excellent and helpful; personally I am in complete agreement with all of them and should ask nothing better than to proceed along the ways outlined by you. excellent on many phases of the Festival, but as regards Ballet, the one manifestation we are aiming for this year is the Ballet. I should like to take up the different subjects of your letter in the order of their importance and urgency. The first, of course, is the exhibition of painting. We have all discussed your proposal to have the painting exhibit be a "report on recent art activity" rather than an historical show and everyone is in complete accord with you about this. Could you immediately lay the project before the people whose names you mention: Alfred Barr, Dorothy C. Miller, Lloyd Goodrich, Herman More, and Daniel C. Rich, and anyone else you appropriate, and take the necessary steps to prepare the exhibition? Ted Rousseau, a friend of ours, and who was particularly suggested in this connection by our ambassador here, spent a whole afternoon with us two days ago, discussing all the details. He is delighted at the interest you have shown and says that the project could not be in better hands. He is most anxious to work with you, as a consultant whenever you wish to call upon him. Ted is returning to New York as soon as his father's health permits, and he will then get in touch with you to talk the whole matter over. I am personally very happy at the thought that you and Ted Rousseau will advise together about the Festival. Ted is very well-known in Paris and much loved here.

I also discussed with Ted the forming of an "artistic advisory committee". The main object of this, of course, is to have names available for publicity purposes. Ted naturally has offered his own name and, in addition, it should, of course, include the people you have selected, plus anyone else you might care to suggest. It must also naturally include important names connected with theatre, music, ballet, etc.

To return now to the other points you bring up in your letter, it was never my original intention to include literature in the Festival; it was added only as a sop to certain very influential people here whom we did not wish to antagonize. No real effort will be expended on promoting it; I am convinced that there will be no lecture program; at most a small book exhibition at the American Library with possibly special days when authors will sign their books either there or at some of the Paris libraries.

There will be no special emphasis on Jazz at the expense of music by serious composers. The French adore Jazz and I think the Festival should give them something of what they already know and love. We expect to give them some of the best Jazz available, but there will also be a very complete program of music by the best American composers and performances by American soloists. This letter would grow too long if I were to include all the details of this phase here, but I shall write to you again to tell you what we have planned along these lines.

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2. AVERRE DU CENTRAL PARIS

As for architecture, everyone agrees with you that a Frank Lloyd Wright show would meet with the greatest enthusiastic response in Paris, and I shall accept your suggestion to write to Philip Johnson about it. Would you meanwhile please mention it to him for me. I am sure that I heard there would be a Frank Lloyd Wright exhibition in Italy, but undoubtedly Philip Johnson will know all about it.

Your objections to Paul Draper were anticipated and we had already decided to lure Fred Astaire to Paris if he has not other commitments.

Lincoln Kirstein, who is also an old friend of mine, will of course, be asked to go on the advisory committee. He will be excellent on many phases of the Festival, but as regards Ballet, the one manifestation we are aiming for this year is the Ballet Theatre.

Regarding photography, your suggestions again were acclaimed with enthusiasm but we shall have to have another meeting here before letting you know the decision as to whether it should be a modern exhibit arranged by Edward Steichen or a 19th Century one arranged by Beaumont Newhall.

The last question is that of your feelings about our pusillanimity in not openly using the Festival as a propaganda weapon. (I personally should love to, and it is really my basic interest in the Festival.) There are, however, two vital reasons militating against our doing so for the moment. One is that it is against the wishes of the "Official World" over here which must be carefully considered for the sake of the Festival's successful start; the other is that our soundest advisers feel if we emphasize the propaganda aspect of the Festival the Communist press might seize upon it and attempt to run it into the ground. They would not of course be able to stop the Festival but they could be a ghastly hindrance in many ways.

In closing and in thanking you again, I want to express the fervent hope that you will not feel I am overburdening you with all this. I am encouraged to think that you will put your heart into this thing which I feel acts out on a practical plane some of the thoughts which I was so thrilled to discover in a brief article of yours reprinted on the editorial page of the Paris Herald.

With warm personal regards to you and Mrs. Soby,

Sincerely,

/s/ Parmenia Migel Ekstrone

There will be no special exhibits on Jazz at the expense of music by artists themselves. The French adore Jazz and I think the Festival should give them something of what they already know and love. We expect to give them some of the best jazz available, but there will also be a very complete program of music by the best American composers and performances by American soloists. This letter would grow too long if I were to include all the details of this phase here, but I shall write to you again to tell you what we have planned along these lines.

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2. AVENUE DU GENERAL MANGIN

As for architecture, everyone agrees with you that a Frank Lloyd Wright show would meet with the greatest enthusiastic response in Paris, 8 December, 1949. Your suggestion to write to Philip Johnson about it. Would you meanwhile please mention it to him for me. I am sure that I heard there would be a Frank Lloyd Wright exhibit - Dear Mr. Soby, but undoubtedly Philip Johnson will know all about it.

I was very much touched that you should have taken the time and trouble to give immediate thought to my project and to write such a long and detailed letter about it. All of your views and suggestions are excellent and helpful; personally I am in complete agreement with all of them and should ask nothing better than to proceed along the ways outlined by you.

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As for architecture, everyone agrees with you that a Frank Lloyd Wright show would meet with the greatest enthusiastic response in Paris, and I shall accept your suggestion to write to Philip Johnson about it. Would you meanwhile please mention it to him for me. I am sure that I heard there would be a Frank Lloyd Wright exhibition in Italy, but undoubtedly Philip Johnson will know all about it.

Your objections to Paul Draper were anticipated and we had already decided to lure Fred Astaire to Paris if he has not other commitments.

Lincoln Kirstein, who is also an old friend of mine, will of course, be asked to go on the advisory committee. He will be excellent on many phases of the Festival, but as regards Ballet, the one manifestation we are aiming for this year is the Ballet Theatre. France.

Regarding photography, your suggestions again were acclaimed with enthusiasm but we shall have to have another meeting here before letting you know the decision as to whether it should be a modern exhibit arranged by Edward Steichen or a 19th Century one arranged by Beaumont Newhall.

The last question is that of your feelings about our pusillanimity in not openly using the Festival as a propaganda weapon. (I personally should love to, and it is really my basic interest in the Festival.) There are, however, two vital reasons militating against our doing so for the moment. One is that it is against the wishes of the "Official World" over here which must be carefully considered for the sake of the Festival's successful start; the other is that our soundest advisers feel if we emphasize the propaganda aspect of the Festival the Communist press might seize upon it and attempt to run it into the ground. They would not of course be able to stop the Festival but they could be a ghastly hindrance in many ways.

In closing and in thanking you again, I want to express the fervent hope that you will not feel I am overburdening you with all this. I am encouraged to think that you will put your heart into this thing which I feel acts out on a practical plane some of the thoughts which I was so thrilled to discover in a brief article of yours reprinted on the editorial page of the Paris Herald.

With warm personal regards to you and Mrs. Soby,

Sincerely,

The date of the show is a real problem. I am leaning towards the summer of 1950. I believe that the show can be put together in a short time, especially since all these museum people are so busy. I am sure I am wrong, and I'll sound that all out on the problem. It must be a show that is all taken time, conferences, etc., etc. The most helpful thing would be to narrow the show down to recent American painting, as you seem to prefer. I don't want to include sculpture too, but it costs so much to ship. My guess is that it can't be done before the summer of 1951 and be the sort of show it should be. I'll want to you what the others say.

The cash angle is crucial in this as, alas, is everything else. I suppose it's impossible for you to know at this date how much might be available for the show. But all the museum people will ask who is paying for the show and the cash so as to be able to judge what size the exhibition should be. So if you can find any estimates, it will help. Meanwhile, I can talk to the others on the basis of what might seem to all of us an ideal show - possibly 200-very carefully selected pictures which would illustrate recent developments in American painting. We can always whittle down or add.

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I ask about the Government angle mainly for prestige rather than subsidy. I realize that you want this to be a private enterprise, and you're quite right. But the museum people will want to know whether the show will be held with State Dept. blessing, even if not openly proclaimed. By this I mean that they are more likely to be able to persuade their Trustees that they should spend some time on the project if it is something our Government wants to support. It's important not to announce publicly that any museum is backing the project. All of them will have to clear their Trustees. But the advisory committee you suggest is absolutely necessary at some point. As I'm sure you'll remember, the State Dept.'s own collection of modern American pictures was obliterated partly because it was the work of one man, hence could not defend itself by pointing to widespread museum approval.

Dec. 15, 1949

Mrs. Arne Eckstrom,  
2 Avenue du General Mangin,  
Paris XVI, France.

Dear Mrs. Eckstrom:

Many thanks for your letter. I'm glad some of my ideas on the Festival seemed helpful. But I should make clear that I can do little more than advise at this point, since I have a deadline for a long and very complicated book staring me in the face and a number of articles which must be finished. I will, however, talk to Alfred Barr, Dorothy Miller, Lloyd Goodrich and Herman More about the project, and I will write to Dan Rich. In order to make the painting show as impressive as possible, it ought really to be done by the museums in America which are primarily concerned with contemporary art. This would mean, to begin with, the Whitney Museum, the Museum of Modern Art, the Institute of Contemporary Art at Boston and probably the Albright Art Gallery at Buffalo. In addition to these, I certainly think the Art Institute of Chicago should be represented (which is why I suggested Dan Rich, among other reasons) and possibly the San Francisco Museum. But it takes a long time to get a big group organized, and perhaps the first step is for me to outline the project to those I can get together easily - that is, the various New York museum people including, of course and with pleasure, Ted Rousseau.

I will try to start the ball rolling as soon as possible. Meanwhile, do send me (or if Ted Rousseau has them, I can get them from him) as many further details as possible. The three most important and immediate matters are: a) the date of the show b) the cash available to put it on c) the degree of Federal interest in the project.

The date of the show is a real problem. I remember that you spoke of the summer of 1950. I believe that the show can't possibly be done right in that short a time, especially since all these museum people are so busy. But I may be wrong, and I'll sound them all out on the problem. It must be a first-rate show, and it all takes time, conferences, etc., etc. The most helpful thing would be to narrow the show down to recent American painting, as you seem to agree. I wish we could include sculpture too, but it costs so much to ship. My guess is that it can't be done before the summer of 1951 and be the sort of show it should be. I'll report to you what the others say.

The cash angle is crucial in this as, alas, in everything else. I suppose it's impossible for you to know at this date how much might be available for the show. But all the museum people will ask who is paying for the show and how much, so as to be able to judge what size the exhibition should be. So if you can send me any estimates, it will help. Meanwhile, I can talk to the others on the basis of what might seem to all of us an ideal show - possibly 200-very carefully selected pictures which would illustrate recent developments in American painting. We can always whittle down or add.

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I ask about the Government angle mainly for reasons of prestige rather than subsidy. I realize that you want this to be a private rather than an official enterprise, and you're quite right. But the museum people will want to know whether the show will be held with State Dept. blessing, even if not openly proclaimed. By this I mean that they are more likely to be able to persuade their Trustees that they should spend some time on the project if it is something our Government wants to encourage. In the meantime, it's important not to announce publicly that any museum people are officially behind the project. All of them will have to clear their participation with their Trustees. But the advisory committee you suggest is absolutely necessary at some point. As I'm sure you'll remember, the State Dept.'s own courageous collection of modern American pictures was obliterated partly because it had been formed by one man, hence could not defend itself by pointing to widespread museum approval and help. Let's please, go slow and nail things down tight. I've seen so many of these projects blow up or get sidetracked for lack of careful planning. I'm sure you'll understand that I don't mean this as criticism of what has already been done. I think the project is fine, and it will take enthusiasm like yours to put it over.

The reduced literary program sounds fine to me, and I'm glad there will be "classical" music as well as jazz.

Glad you like the Frank Lloyd Wright idea. I've heard recently that his trip to Italy, and perhaps the show itself in Italy, is off. But Philip Johnson will be much better informed about Wright's plans and the chances of a bang-up Wright show in Paris than anyone else.

You just let me know what is decided about the photography show, and I'll try to help you find and persuade the right people to do it. I somehow think that Steichen is still quite well known in Paris, even though his Rodin days are a long time past. But Newhall is the best on 19th century photography; his history of photography is the best there is. I had to write him about some other things, and mentioned your project. Haven't had time to hear from him. He is Curator of the George Eastman House (a museum of photography) at Rochester, New York.

I understand perfectly your reasons for not openly admitting to propaganda, and I think you're right. God knows the Communists use every trick in the propaganda book, but I guess that's no reason for us to do so, and I'm sure you're right in saying they would bombard the show (they will anyway, but perhaps not so much).

Don't think I'm throwing cold water, please. I'm for the project all the way, and I wish only that I could be of very active and constant help. I'll do what I can, you may be sure.

Best to you and your husband and send me further details as they become available. My Lord, I miss Paris.

Sincerely,

S/James Soby

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D

I ask about the Government angle mainly for publicity purposes rather than subsidy. I realize that you want this to be a private official enterprise, and you're quite right. But the museum people will want to know whether the show will be held with Federal backing, even if not directly subsidized. If this I mean that they are more likely to be able to persuade their trustees that they should support the project if it is something our Government wants to do. It's important not to announce publicly that my views are the project. All of them will have to clear their heads. But the advisory committee you suggest is absolutely necessary at this point. As I'm sure you'll remember, the State Dept.'s own collection of modern American pictures was disbanded partly because it was too large and had no definite identity pointing to widespread museum approval.

Dec. 15, 1949

Mrs. Arne Eckstrom,  
2 Avenue du General Mangin,  
Paris XVI, France.

Dear Mrs. Eckstrom:

Many thanks for your letter. I'm glad some of my ideas on the Festival seemed helpful. But I should make clear that I can do little more than advise at this point, since I have a deadline for a long and very complicated book staring me in the face and a number of articles which must be finished. I will, however, talk to Alfred Barr, Dorothy Miller, Lloyd Goodrich and Herman More about the project, and I will write to Dan Rich. In order to make the painting show as impressive as possible, it ought really to be done by the museums in America which are primarily concerned with contemporary art. This would mean, to begin with, the Whitney Museum, the Museum of Modern Art, the Institute of Contemporary Art at Boston and probably the Albright Art Gallery at Buffalo. In addition to these, I certainly think the Art Institute of Chicago should be represented (which is why I suggested Dan Rich, among other reasons) and possibly the San Francisco Museum. But it takes a long time to get a big group organized, and perhaps the first step is for me to outline the project to those I can get together easily - that is, the various New York museum people including, of course and with pleasure, Ted Rousseau.

I will try to start the ball rolling as soon as possible. Meanwhile, do send me (or if Ted Rousseau has them, I can get them from him) as many further details as possible. The three most important and immediate matters are: a) the date of the show b) the cash available to put it on c) the degree of Federal interest in the project.

The date of the show is a real problem. I remember that you spoke of the summer of 1950. I believe that the show can't possibly be done right in that short a time, especially since all these museum people are so busy. But I may be wrong, and I'll sound them all out on the problem. It must be a first-rate show, and it all takes time, conferences, etc., etc. The most helpful thing would be to narrow the show down to recent American painting, as you seem to agree. I wish we could include sculpture too, but it costs so much to ship. My guess is that it can't be done before the summer of 1951 and be the sort of show it should be. I'll report to you what the others say.

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SPEYER

Mr. Tolson  
Mr. Boardman  
Mr. Belmont  
Mr. Ladd  
Mr. Nichols  
Mr. Rosen  
Mr. Tracy  
Mr. Harbo  
Mr. Mohr  
Mr. Winterrowd

I ask about the Government angle mainly for reasons of prestige rather than subsidy. I realize that you want this to be a private rather than an official enterprise, and you're quite right. But the museum people will want to know whether the show will be held with State Dept. blessing, even if not openly proclaimed. By this I mean that they are more likely to be able to persuade their Trustees that they should spend some time on the project if it is something our Government wants to encourage. In the meantime, it's important not to announce publicly that any museum people are officially behind the project. All of them will have to clear their participation with their Trustees. But the advisory committee you suggest is absolutely necessary at some point. As I'm sure you'll remember, the State Dept.'s own courageous collection of modern American pictures was obliterated partly because it had been formed by one man, hence could not defend itself by pointing to widespread museum approval and help. Let's please, go slow and nail things down tight. I've seen so many of these projects blow up or get sidetracked for lack of careful planning. I'm sure you'll understand that I don't mean this as criticism of what has already been done. I think the project is fine, and it will take enthusiasm like yours to put it over.

The reduced literary program sounds fine to me, and I'm glad there will be "classical" music as well as jazz.

Glad you like the Frank Lloyd Wright idea. I've heard recently that his trip to Italy, and perhaps the show itself in Italy, is off. But Philip Johnson will be much better informed about Wright's plans and the chances of a bang-up Wright show in Paris than anyone else.

You just let me know what is decided about the photography show, and I'll try to help you find and persuade the right people to do it. I somehow think that Steichen is still quite well known in Paris, even though his Rodin days are a long time past. But Heston is the best on 19th century photography; his history of photography is the best there is. I had to write him about some other things, and mentioned your project. Haven't had time to hear from him. He is Curator of the George Eastman House (a museum of photography) at Rochester, New York.

I understand perfectly your reasons for not openly admitting to propaganda, and I think you're right. God knows the Communists use every trick in the propaganda book, but I guess that's no reason for us to do so, and I'm sure you're right in saying they would bombard the show (they will anyway, but perhaps not so much).

Don't think I'm throwing cold water, please. I'm for the project all the way, and I wish only that I could be of very active and constant help. I'll do what I can, you may be sure.

Best to you and your husband and send no further details as they become available. My love, I miss Paris.

I hope I am not troubling you with too many ideas. Any advice you may have on this or related problems will be of great value to me.

I heard very wonderful compliments about the show. I'm sorry to miss it.

Sincerely,  
S/James Soby

S/James Soby

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COPIED FOR: Mr. Burden  
Mr. Rockefeller  
Mr. Whitney  
Mr. Kaufmann  
Mr. d'Harnoncourt

SPEYER

X-tra

Again many thanks for your letter.

My very best to you.

UNITED STATES INFORMATION SERVICE  
(Services Américains d'Information)  
97, Rue de l'Hôtel de Ville, Lyon

August 8, 1949

Sincerely,

s/ Martha (Speyer)

Dear Mr. Barr:

I greatly appreciated your letter of June 14, and I deferred answering you only because, from week to week, I had hoped to go to Paris and have another conversation with Jean Cassou. To date, this has not been possible because I have been so occupied with opening our new office in Lyon.

I agree with your suggestions. I think the idea of putting dollars to the credit of the French Government in the United States is preferable to relying on buying at American shows in Paris. I also certainly concur that the French should be the final judges as to pictures they want to buy. If necessary, Americans could assist a French agent in the beginning and point the way as there does seem to be an ignorance of American painting in France even among the French art historians and dealers. I also think as you counselled, the French could start their collection with some pictures from the Louvre domain.

I thought I would sound out Jean Cassou on several of your suggestions and then write you his thoughts.

There is another matter which I believe warrants attention but seems to be impossible for me to plan although I could support it unofficially. (As you know, there is no art program in the State Department.) In Lyon, there is a tremendous hall where one or numerous exhibitions of American Art -- painting, sculpture, photographs, etc. -- could be held. (Last year, there was an exhibition of Henry Moore sponsored by the British.) A number of individuals here in the arts, would I feel, give such an exhibition backing. Do you ever send small traveling exhibitions to Europe? Would it be feasible to arrange such exhibitions? I realize there would be the expense of transportation involved, but I am sure, a number of interested citizens in Lyon would contribute, although of course this would be in francs. The exhibitions could also probably be arranged in connection with the Museum in Lyon if you thought it preferable. Practically, any subject for an exhibition would be of interest since the whole field is untouched in Lyon.

I hope I am not troubling you with too many ideas. Any advice you may have on this or related problems will be of great value to me.

I heard many wonderful compliments about your Italian show and I am sorry to miss it.

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COMPTON

Again many thanks for your letter.

cc: Mr. Wheeler

My very best to you,

Sincerely,

s/ Darthea (Speyer)

Feb. 1948

Mr. Alfred H. Barr, Jr.,  
Director, Museum of Modern Art,  
New York City.

To: Wheeler  
From: Barr

THE MUSEUM OF MODERN ART

far not answering  
of with Wheeler  
belonging was that  
things which  
I am sorry to  
think we have  
to art.

After an exam-  
ined I shall

Feb. 7

Date February 18, 1948

Re: Attached letter from

Sweden

Mr. H. H. H. Here is a letter from Karlakro Compton, daughter of  
Mrs. Elizabeth of Palmerton, who is now in Sweden. In there  
you or Rev. Mr. Gregory could do about her request for  
museum exhibition?

I should like that if we were able to do anything to  
help her for the sake of her collection which perhaps Richard and  
I could examine through it.

Perhaps Arthur will be able to  
help too.

COMPTON

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COMPTON

# THE MUSEUM OF MODERN ART

Date February 18, 1948

To: Mr. Wheeler

Re: Attached letter from

From: Mr. Barr

Sweden

Dear Monroe: Here is a letter from Katharine Compton, daughter of Dean Eisenhart of Princeton, who is now in Sweden. Is there anything you or Porter McCray could do about her request for an American exhibition?

I should think that if we were able to do anything it should be for the whole of Scandinavia with perhaps Finland and the Low Countries thrown in.

*Perhaps Porter wd like to see the letter too.*

However, I am taking it up with our committee on exhibitions and if there is any chance of our being useful I shall let you know immediately.

My best to your husband.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mrs. W. Danforth Compton  
Skeppargatan 55  
Stockholm, Sweden

AHB/ob

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COMPTON

cc: Mr. Wheeler

February 18, 1948

Dear Katharine:

I cannot apologize to you sufficiently for not answering your letter of two months ago. I have been swamped with Museum correspondence, but I suppose my real reason for delaying was that I didn't know how to answer. It is one of those things which we would like to do but which we have neither time nor money to put through. You cannot imagine the number of demands we have from all over the world for exhibitions of American art.

However, I am taking it up with our committee on exhibitions and if there is any chance of our being useful I shall let you know immediately.

My best to your husband.

Sincerely,

/s/ Alfred H. Barr, Jr.

Mrs. W. Danforth Compton  
Skeppargatan 55  
Stockholm, Sweden

AHB/ob

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SPEYER

See NAR <sup>Kochfelder</sup> letter of

9/6/49

✓ Burden letter  
9/49

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cc: Mr. William A. M. Burden  
 Mr. Nelson Rockefeller  
 Mr. John Hay Whitney  
 Mr. Edgar Kaufmann  
 Mr. René d'Harnoncourt

SPEYER

to agent for works generally of interest to the public. Americans, however, with some knowledge of French tastes, might help a French agent in a preliminary way. (French taste in American pictures is interesting and unexpected. The French tend to look askance at any American effort to paint in an international tradition no matter how well he do it. They seem to prefer instead photographs, tightly painted records of the American scene such as the works of Great Wolf and Alexander Hogue - see of the work like Dear Darthen: 1938.)

Edgar has shown me your letter of May 4 about your very interesting conversation with Jean Cassin.

We would, of course, like to have the best possible representation of American paintings in the great Musée d'Art Moderne in Paris. I am not sure how this can be done, but here are a few notes for what they may be worth.

(1) There is already a group of American paintings in the general domain of the Louvre, formerly at the Jeu de Paume. Most of these pictures, as I remember, are rather mediocre, academic works. However, there are several pictures which should be recovered from this depot. I mention especially the large painting by Joseph Stella called American Landscape (Paysage Américain) and the quite remarkably realistic painting by Alexander Hogue called Broth Survivors (Après la sécheresse, les rescapés). Both of these are reproduced in the catalog of our exhibition held at the Musée du Jeu de Paume in 1938, plates 33 (Stella) and 35 (Hogue). There may be other works of interest in the old Jeu de Paume collection.

(2) If the French government has some money which it could spend for American paintings, I do not see why it would be necessary to buy only from American works exhibited in Paris. The market for American paintings in Paris - as indeed for that of any country except France - is very bad so that very few American shows are held there. I think, however, that it would be possible to buy certain good American paintings here, and to work out an exchange of dollars against francs with government approval. For instance, we are now about to pay for an important sculpture bought in Paris. Under my plan, the French government would pay francs for this work and we would put dollars to the credit of the French government here for the purchase of American works.

(3) The final choice of American pictures should, I feel, be made by a French judge, for after all, French money would

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Miss Dortha Speyer THE FOREIGN SERVICE  
 June 14, 1949 OF THE  
 Page 2 UNITED STATES OF AMERICA

(excerpt from a letter to  
 Edgar Kaufmann from  
 Dortha Speyer)

be spent for works presumably of interest to the French public. Americans, however, with some knowledge of French tastes, might help a French agent in a preliminary way. (French taste in American pictures is interesting and unexpected. The French tend to look askance at any American effort to paint in an international tradition no matter how well we do it. They seem to prefer instead picturesque, tightly painted records of the American scene such as the works of Grant Wood and Alexander Hogue - two of the smash hits of our show in 1933.)

(4) However, if the French did not want to reserve a final judgment, we could do our best in making selections, but I would much prefer to see Americans do the ground work and the French make any decisions. (Director of the Museum of Modern Art, Paris).

(5) Of course, since we have to pay through the nose for French pictures for our museums and receive very little discount, we could not expect American painters and dealers to radically reduce their prices, but I am sure that important concessions in price would be made for a French museum.

Let me know what you think of these suggestions. Believe me, we are very much interested and would like to be of any help we can.

My very best to you.

Sincerely,  
 s/ Alfred H. Barr, Jr.

Miss Dortha Speyer  
 United States Consulate  
 Lyons, France

AHB:jws

ing and sculpture is almost the subject. Also, there were no noteworthy beginners or mediocre ones, arrange some out-

Miss Speyer  
 United States Consulate  
 Lyons, France

Her ret. to E.K.  
 6/15

This copy was prepared by Mr. Kaufmann

*Copy to  
 Dortha Speyer  
 June 15*



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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

(excerpts from a letter to  
Edgar Kaufmann from  
Darthea Speyer)

May 4, 1949

\*\*\*\*\*

Should this be returned to Mr. Kaufmann?

I could make a copy for our files.

JS

*copy of  
about Am. pix*

was, of course, given no backing on the idea - so this is purely  
"informal" now, on my own and has nothing to do with "my position" -  
so I leave this to your judgment when you approach anyone.

You probably know American painting and sculpture is almost  
unknown in France - not even literature on the subject. Also,  
this winter in Paris, with few exceptions, there were no noteworthy  
exhibitions by American painters - mainly beginners or mediocrities.  
Why doesn't someone, or a number of galleries, arrange some out-  
standing shows in Paris?

\*\*\*\*\*

s/ Darthea Speyer  
United States Consulate  
Lyons, France

*letter ret. to E.K.  
6/15*

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THE FOREIGN SERVICE  
OF THE  
UNITED STATES OF AMERICA

(excerpts from a letter to  
Edgar Kaufmann from  
Darthea Speyer)

May 4, 1949

\*\*\*\*\*

About a "business matter" quite near to my heart - I was thinking of writing to Barr about this, but I thought you could probably do much more on your own.

In Paris, you know, I was in charge of questions related to "art". During this period I had a long discussion with Jean Casson (Director of the Museum of Modern Art, Paris). He expressed the greatest interest and desire to have a section on American painting in his museum - which does not have one example. He wants to begin his collection with works of established, well-known painters and afterwards branch into the lesser lights. Casson explained he has sufficient funds - but in French francs, of course - to buy a sizeable collection. If American artists showed in Paris he would be able to purchase their paintings - in francs. Or, perhaps some sort of an exchange could be worked out with museums in the States buying French paintings.

This is a rare opportunity, I feel, to build a collection of American art in Paris - and to direct its selection.

I wrote Washington through "formal" channels first and was, of course, given no backing on the idea - so this is purely "informal" now, on my own and has nothing to do with "my position" - so I leave this to your judgment when you approach anyone.

You probably know American painting and sculpture is almost unknown in France - not even literature on the subject. Also, this winter in Paris, with few exceptions, there were no noteworthy exhibitions by American painters - mainly beginners or mediocrities. Why doesn't someone, or a number of galleries, arrange some outstanding shows in Paris?

\*\*\*\*\*

s/ Darthea Speyer  
United States Consulate  
Lyons, France

letter ret. to E.K.  
6/15

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AHB - Refusals  
France

October 18, 1950

PRESENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

Paris le 5 Octobre 1950

Dear Madame La Secrétaire:

Thank you for your letter of October 15. I am sorry to say that my previous commitments make it absolutely impossible for me to write an article for Présence Africaine. I am, in any case, not an authority on the subject of African art.

Please accept my regrets and my best wishes for the success of your undertaking.

Nous nous permettons de

vous rappeler la lettre du 15 Mai 1950

dans laquelle nous vous proposons de

collaborer au prochain numéro de

PRESENCE AFRICAINE consacré à

Nous vous saurions gré de

nous dire si vous acceptez ou non notre

proposition

avec l'espoir d'une

réponse prochaine que nous vous

prions de croire, Monsieur, à l'expression

de nos sentiments les meilleurs.

La Secrétaire

*Signature*

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cc: Mr. d'Harmoncourt

PRÉSENCE AFRICAINE

PRÉSENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

Paris le 5 Octobre 1950

Monsieur ALFRED BAR  
Conservateur  
Museum of Modern Art  
NEW YORK

Monsieur,

Nous nous permettons de vous rappeler la lettre du 15 Mai 1950 dans laquelle nous vous propositions de collaborer au prochain numéro de PRÉSENCE AFRICAINE consacré à l'Art Negre

Nous vous saurions gré de nous dire si vous acceptez ou non notre proposition.

C'est avec l'espoir d'une réponse tres prochaine que nous vous prions de croire, Monsieur, à l'expression de nos sentiments les meilleurs.

La Secrétaire

*Suzanne Loby*

DIRECTION ET REDACTION :  
16, RUE HENRI-BARBUSSE, PARIS V<sup>e</sup> - DANTON 78-57 - C.C.P. PARIS 59.36.25

DIRECTION ET REDACTION :  
16, RUE HENRI-BARBUSSE, PARIS V<sup>e</sup> - TEL. DANTON 78 57 - C.C.P. PARIS 59.36.25

Le Directeur répond à toute correspondance en son nom personnel

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cc: Mr. d'Harnoncourt

PRÉSENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

Paris, le 15 mai ~~May~~ 26, 1950

*AHB Refusals*  
*FRANCE*

THE MUSEUM OF MODERN ART

Date May 26, 1950

To: Mr. d'Harnoncourt

Re: Attached

From: Mr. Barr

Dear René:

Here is a letter which may interest you. I wish we could contribute something, but suppose it is just one more thing we'll have to pass by.

*I too hate to let things like this go but until we see just a little more whether this makes a difference I don't know what can be done.*  
*R*

*h*

Monsieur M. Bilodeau  
et PRESENCE AFRICAINE  
16, rue Henri-Barbusse  
Paris 5e, France

AHB:js

Ce schéma de travail ne sera pas forcément le plan du volume définitif qui sera établi en cours de travail dans les mois qui suivent.

Des réunions régulières grouperont les collaborateurs disponibles à Paris, pour discuter leur point de vue et le point de vue de ceux qui nous

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cc: Mr. d'Harmoncourt

### PRÉSENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

Paris, le 15 mai May 26, 1960

Dear M. Bilodeau:

Many thanks for your letter of the 15th of May. Much as I am interested in your special issue of Le Monde Noir, I am very sorry to say that previous obligations will prevent my contributing to it. I wish I could.

With sincere expressions of regret, and every good wish for the success of this undertaking, I am  
Monsieur,

Notre Sincerely yours, éditer un numéro spécial sur "LE MONDE NOIR", dont la direction a été confiée à M. Théodore Monod, Directeur de l'Institut Français d'Afrique noire à Dakar.

Alfred H. Barr, Jr.  
Director of the Museum Collections

succédera, au début de l'été prochain, un numéro consacré à "L'ART NEGRE" envisagé sous ses divers aspects de la peinture, de la musique, du théâtre, de la sculpture, danse, etc...

Monsieur Diep a pensé que votre ouvrage pourrait nous être précieux et nous serions intéressés par un tel travail. Nous vous envoyons aujourd'hui, sans aucun engagement, le schéma du travail proposé pour l'élaboration de ce volume.

AHB:js

Ce schéma de travail ne sera pas forcément le plan du volume définitif qui sera établi en cours de travail dans les mois qui suivent.

Des réunions régulières grouperont les collaborateurs disponibles à Paris, pour discuter leur point de vue et le point de vue de ceux qui nous

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## PRÉSENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

Paris, le 15 mai 1950.

M. Alfred Bar,  
Conservateur,  
Museum of Modern Art,  
NEW YORK.

Monsieur,

Notre revue vient d'éditer un numéro spécial sur "LE MONDE NOIR", dont la direction a été confiée à M. Théodore Monod, Directeur de l'Institut Français d'Afrique noire à Dakar.

A cet important numéro spécial succèdera, au début de l'été prochain, un numéro consacré à "L'ART NEGRE" envisagé sous ses divers aspects de la peinture, de la musique, du théâtre, de la sculpture, danse, etc...

Monsieur Diop a pensé que votre collaboration à cet ouvrage pourrait nous être précieuse et il espère que vous seriez intéressé par un tel travail; c'est pourquoi nous vous envoyons aujourd'hui, dans la présente lettre, le schéma du travail proposé pour l'élaboration de ce volume.

Ce schéma de travail ne sera pas forcément le plan du volume définitif qui sera établi en cours de travail dans les mois qui suivent.

Des réunions régulières grouperont les collaborateurs disponibles à Paris, pour discuter leur point de vue et le point de vue de ceux qui nous

...

DIRECTION ET REDACTION :  
16, RUE HENRI-BARBUSSE, PARIS V\* - TÉL. DANTON 78-57 - C.C.P. PARIS 59.36.25

*Le Directeur reçoit le jeudi après-midi ou sur rendez-vous*

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## PRÉSENCE AFRICAINE

REVUE CULTURELLE DU MONDE NOIR

2.

ont écrit à ce sujet.

Schéma de travail :

Rencontre de deux sensibilités  
Accueil de l'Europe au seuil du  
XXe siècle.

Techniques et théories: sculptu-  
re, architecture, danse, musique,  
tapisserie, bijouterie, peinture,  
etc...

L'art nègre vécu - l'artiste au  
travail - milieu et subjectivité,  
l'art dans la vie courante - opi-  
nion de l'homme de la brousse.  
Philosophie de l'art nègre.

De l'art nègre à la vision du  
Monde chez les Nègres.

Nous espérons que vous pourrez  
nous donner votre avis sur ce projet, et c'est avec l'es-  
poir d'une réponse prochaine que nous vous prions de croi-  
re à l'expression de nos sentiments les meilleurs.

Pour la Rédaction: *M. Bilodeau*



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cc: Mr. d'Harmoncourt

May 26, 1950

*Barre Refused*

THE MUSEUM OF MODERN ART FRANCE

PRÉSENCE AFRICAINE  
REVUE CULTURELLE DU MONDE NOIR

16, RUE HENRI-BARBUSSE, PARIS V<sup>e</sup> - DANTON 78-57



M. Alfred Bar,  
Conservateur,  
Museum of Modern Art,  
NEW YORK.

~~PAR AVION~~  
~~BY AIR MAIL~~

Piazza SS. Annunziata 1  
Florence, Italy  
Monsieur M. Bilodeau  
PRESENCE AFRICAINE  
16, rue Henri-Barbusse  
Paris 5e, France

AHB:js

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cc: Mr. d'Harnoncourt

May 26, 1950

**THE MUSEUM OF MODERN ART** FRANCE

Date May 26, 1950

To: Mr. d'Harnoncourt

Re: Attached

From: Mr. Barr

Dear René:

Here is a letter which may interest you. I wish we could contribute something, but suppose it is just one more thing we'll have to pass by.

Piazza SS. Annunziata 3  
Florence, Italy  
Monsieur M. Bilodeau  
PRESENCE AFRICAINE  
16, rue Henri-Barbusse  
Paris 5e, France

AHB:js

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cc: Mr. d'Harmoncourt

May 25, 1960

May 26, 1960

Dear Mr. Mariottas:

Dear M. Bilodeau:

Thank you for your recent letter. I regret  
Many thanks for your letter of the 15th of  
May. Much as I am interested in your special issue  
of Le Monde Noir, I am very sorry to say that previous  
obligations will prevent my contributing to it. I  
wish I could.

With sincere expressions of regret, and every  
good wish for the success of this undertaking, I am

Sincerely yours,

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Michelangelo Mariottas  
Piazza SS. Annunziata 5  
Florence, Italy  
Monsieur M. Bilodeau  
PRESENCE AFRICAINE  
16, rue Henri-Barbusse  
Paris 5e, France

AHB:js

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Barr  
refusals  
I+AHJ

DRAFT

May 25, 1950

May 24, 1950

Dear Mr. Masciotta:

Dear Mr. Thank you for your recent letter. I regret that the increased pressure of my work here at the Museum will prevent my writing an article on our Museum for Letteratura. I appreciate your having asked me to do this piece, however, appreciate your having asked me to do this piece.

Sincerely,

Sincerely

Alfred H. Barr, Jr.  
Director of the Museum Collections

Mr. Michelangelo Masciotta  
Piazza SS. Annunziata 5  
Florence, Italy

AHB:js Michelangelo Masciotta  
Piazza SS. Annunziata 5  
Florence, Italy

ts

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D R A F T

May 24, 1950

Dear Mr. Masciotta:

Thank you for your recent letter. I regret that the increased pressure of my work here at the Museum will prevent my writing an article on our Museum for Letteratura. I appreciate your having asked me to do this piece.

Sincerely



Mr. Michelangelo Masciotta  
Piazza SS. Annunziata 5  
Florence, Italy

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MASCIOTTA

L  
LETTERATURA  
ARTE CONTEMPORANEA  
A

FIRENZE PALAZZO STROZZI

25. 4.50.

Dear Mr. Barr.

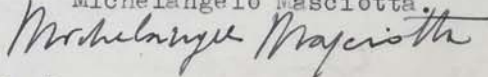
Within some day you will receive the first number of L/A, which has already been sent to you.

The article which I asked for in my last letter and which we hope to receive in June, should treat the arrangement of the Museum of Modern Art of New York: that is how you arranged it, which practical and aesthetical reasons induced you to such an arrangement. Furthermore, in the article, you might tell us how you have disposed the Italian works of art, of which the Museum is so rich. Please send us also 4 or 5 photos to illustrate the article.

With very kind greetings I am

Yours sincerely

Michelangelo Masciotta.



Firenze,

Piazza SS. Annunziata 5.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MASCIOTTA

Firenze, 18.3.50.

Piazza S.S. Annunziata 5.

Dear Mr. Barr,

April 11, 1950

I thank you very much for having send me the Catalogue of the Museum of Modern Art and I think soon to be able to occupy myself with it.

We are publishing in Florence the review L/A (Letteratura - Arte) the continuation of Letteratura, which has been one of the most impor-

tant Italian of the last time. I am the editor of the artistic part. Two numbers I have delayed answering your letter hoping that I might find time to write the article for Letteratura, but I just cannot do so since I am overwhelmed with work. I have not been able to complete here at the Museum.

However, if you could let me know just what you mean by "re-order" it might be that I could find something already written, but not yet published, which could be of use to you. Perhaps you could explain in Italian just what "re-order" means.

With very kind greetings, I am

Sincerely yours,

Alfred H. Barr, Jr.

Director of the Museum Collections

hope it- the elite of amateurs and art historians of contemporary art,

are especially interested.

Mr. Michelangelo Masciotta  
Piazza S.S. Annunziata 5  
Florence, Italy

AHB:js with the kindest regards

Yours sincerely

Michelangelo Masciotta.

*Michelangelo Masciotta*

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Firenze, 18.3.50.

Piazza SS. Annunziata 5.

Dear Mr. Barr,

I thank you very much for having sent me the Catalogue of the Museum of Modern Art and I think soon to be able to occupy myself with it.

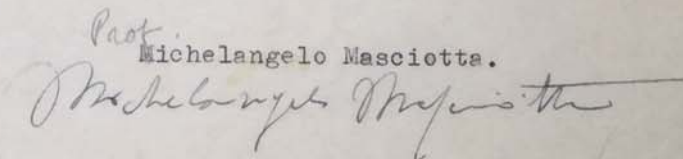
We are publishing in Florence the review L/A (Letteratura - Arte), the continuation of Letteratura, which has been one of the most important Italian reviews of the last time. I am the editor of the artistic part. Two numbers of the review are annually dedicated to art. From the first number, which comes out in a few days, and which I shall send to you, we publish articles on the re-order of museums written by the orderers themselves. In the first number there are two articles of this kind, one by Jean Cassou on the Museum of Modern Art of Paris, and one by Roberto Salvini on the Estense-Gallery of Modena. We would be very much obliged to you if you would send us an article, with 4 or 5 photos, explaining the reasons which lead to the re-order of the Museum of Modern Art of New York. The argument should be treated (about 10 typed pages) as in your introduction to the Catalogue of the museum, but with greater development of the aesthetic reasons, (which our readers, who are - we hope it- the élite of amateurs and art historians of contemporary art, are especially interested.

I hope to have you among our collaborators also for other arguments

With the kindest regards

Yours sincerely

Prof.  
Michelangelo Masciotta.





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Barbaroux

THE MUSEUM OF MODERN ART

Date November 20, 1950

To: Mr. d'Harmoncourt

cc: Mr. Soby

From: Mr. Barr

July 13, 1949

Dear Sirs:

Dear Count Barbaroux: addressed to me under the illusion that

I was able. I cannot apologize enough for not having answered your letter of some weeks ago. I carefully took it home to my wife so that she might translate it precisely, and there mislaid it. Only yesterday I found it again after weeks of disgraceful neglect. I hope you will forgive me.

Actually it would have been impossible for me to write the preface for the exhibition in Venice since I am very far behind in my writing obligations here in New York.

Because of my long silence I assume that you may now have asked someone else. If not, it is possible that Mr. Soby would be willing to write the preface which you suggest.

With renewed apologies, I am

Very cordially yours,  
s/ Alfred H. Barr, Jr.

Count Vittorio E. Barbaroux  
Via S. Spirito 19  
Milan, Italy

AHB/cb

*Thank you  
very much  
for  
the  
letter*

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# THE MUSEUM OF MODERN ART

**Date** November 20, 1950

**To:** Mr. d'Harnoncourt

**Re:** Attached correspondence with

**From:** Mr. Barr

AmericanBelgian Association

Dear René:

Since this was addressed to me under the illusion that I was associated with the American Federation of Arts I have answered it in my own name just to maintain the illusion! I suppose there's nothing we can do about this but it is one more evidence of the need for our doing something about sending exhibitions, etc., abroad. Would you please return the letter?

*Thank you  
respectfully noted.  
René*

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AMERICAN BELGIAN ASSOCIATION

ANVERP

cc: Mr. d'Harnoncourt ✓

OFFICE :  
TAMMST. 1  
TEL. : 201.75  
C.C.P. 201.98  
ANTWERP

CLUB :  
CONGRESMIDDE  
SINT-WAAS  
WOLFFSTRAAT  
2004 900  
TEL. : 201.74

CULTURAL SECTION

10/12 [1949]

Dear Mrs.

Mr.  
me from  
present  
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now in Be  
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Anst  
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Alfred -  
If this exhib.  
could be arranged,  
perhaps the  
same one could  
be sent to Lyon  
as Dantus Speyer  
suggested - copy  
of her letter attached

O.

1950

forwarded to  
is not at  
though we

enbaum, is  
ch we hope to

American art  
was recently held in  
if it would be possible  
answered that unfortunately  
the end of September.

promote greater  
r, Jr., Director  
Collections America

should contact you,  
t exhibitions in Belgium.  
ify us when you will be  
ould consider displaying

Mrs. E. Wolfers-van Kuyok  
President of the Cultural Section  
The American Belgian Association  
11, rue Jan Blockx  
Anvers, Belgium

AHB/ob

Very truly yours,

*E. Wolfers-van Kuyok*

Mrs. E. Wolfers-van Kuyok  
President of the Cultural Section.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AMERICAN BELGIAN ASSOCIATION

G. A. B. A.  
ANTWERP

cc: Mr. d'Harnoncourt ✓

OFFICE :  
TABAKVEET, 1  
TEL. : 282.78  
C.C.P. : 89.000  
ANTWERP

CLUB :  
COOPERATIEVE  
GALERIE WAGEL  
WILHELMSTRAAT  
1000 ANTWERP  
TEL. : 282.78

CULTURAL SECTION

11, rue Jan Blockx, Anvers tel. 282.78

November 20, 1950

Dear Mrs. Wolfers-van Kuyok:

Thank you for your letter which has been forwarded to me from the American Federation of Arts. Our museum is not at present undertaking an exhibition to send to Europe though we may do so in the future as we have in the past.

Actually one of our staff, Miss Libby Tannenbaum, is now in Belgium working on an exhibition of Ensor which we hope to show here at the museum during 1951.

Believe me, we appreciate your interest in American art and shall not forget it. We were interested in the exhibition of modern American painting which was recently held in Amsterdam. We wrote Mr. Vandenbergh asking him if it would be possible to have the exhibition shown in Antwerp. He answered that unfortunately it had to be returned to the United States by the end of September.

Our Association is endeavouring to promote greater understanding and friendship between the American and Belgian people. We are particularly interested in the Museum Collections America achieves in the cultural fields.

Mr. Vandenbergh suggested that we should contact you, regarding the possibility of having American art exhibitions in Belgium. We would greatly appreciate it if you could notify us when you will be sending other exhibitions to Europe and if you would consider displaying

Mrs. E. Wolfers-van Kuyok  
President of the Cultural Section  
The American Belgian Association  
11, rue Jan Blockx  
Anvers, Belgium

Very truly yours,

Mrs. E. Wolfers-van Kuyok  
President of the Cultural Section.

AHB/ob

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## AMERICAN BELGIAN ASSOCIATION

a. s. b. l.  
antwerp

OFFICE :  
TABAKVEST, 1  
TEL. : 202.78  
C.C.P.: 551.700  
ANTWERP

CLUB :  
CORNERHOUSE  
GROTE MARKT  
WISSELSTRAAT  
(third floor).  
TEL. : 292.16

### CULTURAL SECTION.

11, rue Jan Blockx, Anvers tel. 37.77.84.

Antwerp, October 31st 1950.

Mr. Alfred Barr  
American Federation of Arts  
Washington, D.C. U.S.A.


Dear Mr. Barr,

The American-Belgian Association was very interested in the exhibition of modern American painting which was recently held in Amsterdam. We wrote Mr. Vandenberg asking him if it would be possible to have the exhibition shown in Antwerp, but he answered that unfortunately it had to be returned to the United States by the end of September.

Our Association is endeavouring to promote greater understanding and friendship between the Belgian and American people. We are particularly interested in showing in Europe what America achieves in the cultural fields.

Mr. Vandenberg suggested that we should contact you, regarding the possibility of having American art exhibitions in Belgium. We would greatly appreciate it if you could notify us when you will be sending other exhibitions to Europe and if you would consider displaying them in our cities.

Very truly yours,



Mrs E. Wolfers-van Kuyck  
President of the Cultural Section.

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THE MUSEUM OF MODERN ART <sup>current</sup>

Date November 20, 1950

To: Mr. d'Harnoncourt

Re: Attached correspondence with

From: Mr. Barr

American Belgian Association

November 20, 1950

Dear René:

Since this was addressed to me under the illusion that I was associated with the American Federation of Arts I have answered it in my own name just to maintain the illusion! I suppose there's nothing we can do about this but it is one more evidence of the need for our doing something about sending exhibitions, etc., abroad. Would you please return the letter?

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Tanninelli

cc: Mr. d'Harnoncourt

December 23, 1948

November 20, 1950

Dear Mrs. Wolfers-van Kuyck:

Thank you for your letter which has been forwarded to me from the American Federation of Arts. Our museum is not at present undertaking an exhibition to send to Europe though we may do so in the future as we have in the past.

Actually one of our staff, Miss Libby Tannenbaum, is now in Belgium working on an exhibition of Ensor which we hope to show here at the museum during 1951.

Believe me, we appreciate your interest in American art and shall not forget it.

Sincerely yours,  
Secretary to Mr. Barr

Alfred H. Barr, Jr., Director  
The Museum Collections

Mr. Bruce Tanninelli  
Via San Andrea 2  
Mrs. E. Wolfers-van Kuyck  
President of the Cultural Section  
The American Belgian Association  
11, rue Jan Blockx  
Anvers, Belgium

AHB/ob

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Toninelli  
Toninelli

100 Miss Chamberlain  
Mr. Schy

December 29, 1949

Dear Messrs:

Herewith are the photographs of the Italian paintings, sculptures and drawings in the Museum Collection excepting the Head of Vitell by Marini. I hope you can get one from the sculptor.

Dear Mr. Toninelli: I am enclosing two photographs which I neglected to include in the package which went off to you this morning.

I am enclosing two photographs which I neglected to include in the package which went off to you this morning.

I am enclosing two photographs which I neglected to include in the package which went off to you this morning.

- (1) MEDIGLIANI (paintings, sculpture and drawings)
- (2) DE CHIRICO
- (3) MERANI, MARTINI
- (4) MARINI, PONTANA
- (5) COTTINO, VIARI, CASSINARI
- (6) LEVRI, CASLI, FIVRE
- (7) MUCCINI, VESFIGIANI, URSINATI

Mr. Romeo Toninelli  
Via San Andrea 8  
Milan, Italy

enclosures 2 be delighted, of course, to hear of any publicity or public reaction to the exhibition.

Again many thanks for your continuing interest.

Sincerely,

Mr. Romeo Toninelli  
Via San Andrea 8  
Milan, Italy

Alfred H. Barr, Jr.  
Director of the Museum Collections

AHB:js  
enclosures



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Toninelli

cc: Miss Chamberlain  
Mr. Soby

December 28, 1949

Dear Memo:

Herewith are the photographs of the Italian paintings, sculptures and drawings in the Museum Collection excepting the Head of Vitali by Marini. I hope you can get one from the sculptor.

I am enclosing three lists with the captions which you may find useful, though the captions also appear on the backs of all the photographs.

May I suggest that you or the U.S.I.S. arrange the photographs in approximately the following order, possibly under headings:

- (1) FUTURISM (including the drawings by Boccioni which are large enough in scale to be shown with paintings and sculpture.)
- (2) MODIGLIANI (paintings, sculpture and drawings)
- (3) DE CHIRICO
- (4) MORANDI, MARTINI
- (5) MARINI, FONTANA
- (6) GUTTUSO, VIANI, CASSINARI
- (7) LEPRI, CAGLI, FIUME
- (8) MUCCINI, VESPIGNANI, URBINATI.

Of course you may prefer some other order, but I do not think an alphabetical order is very interesting.

We shall be delighted, of course, to hear of any publicity or public reaction to the exhibition.

Again many thanks for your continuing interest.

Sincerely,

Mr. Romeo Toninelli  
Via San Andrea 8  
Milan, Italy

Alfred H. Barr, Jr.  
Director of the Museum Collections

AHB:js  
enclosures

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Milano, 14 dicembre 1949

December 22, 1949

Dear Memo:

Caro Alfred,

We are very glad to send you photographs of all the paintings and sculptures by Italian artists in the Museum Collection for exhibition at the U.S.I.S. in Rome.

I am afraid I cannot send you many of the photographs of works bought out of the exhibition by American collectors because we did not make negatives of many of them. Perhaps it would be better simply to post a list of the works bought by collectors.

We are sending you the photographs air mail to Milan as soon as possible. I believe they will reach you in good time.

Many thanks for your letter of December 14th about the damages. Again you have proven yourself wonderfully helpful and efficient. I shall pass your letter on to Monroe Wheeler.

All our best wishes to you for a Merry Christmas and Buon Anno!

Sincerely,

Mr. Romeo Toninelli,  
via S. Andrea 8,  
Milan, Italy.

AHB:MW

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PALAZZO SERBELLONI  
700972-MILANO

Milano, 14 dicembre 1949

Mrs. Alfred H. Barr  
the Museum of Modern Art  
11 West 53rd Street  
NEW YORK 19

Caro Alfred,

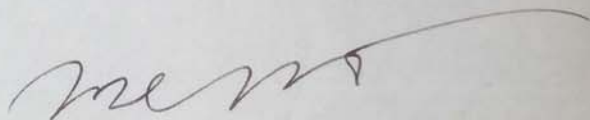
la mostra dei documenti dell'esposizione, a Roma, verrà fatta in gennaio presso l' U.S.I.S .

Naturalmente penserò io ad organizzare l'esposizione perciò La prego di inviarmi subito tutte le fotografie dei quadri italiani che fanno parte della collezione del Museo o di collezionisti americani, comperati sia prima che durante l'esposizione, compresi Modigliani e De Chirico .

Le scrivo questo perchè desidererei esporre su una parete della sala, le opere italiane acquistate in America .

Spero che potrà presto accontentarmi, in modo che io possa ricevere queste fotografie prima del 6 gennaio .

Grazie e molti cordiali saluti



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Tonnelli

See ITS letter

Nov. 22, 1949

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*Voice of America*

Libraries and institutions in Europe to which the Museum of Modern Art sent its publications in aid of cultural interchange between the two continents.

Zoothalle, Hamburg  
Stadt und Universitätsbibliothek, Frankfurt am Main  
Bavarian State Library, München  
Schwabenberg, Stuttgart (to Prof. Hildebrandt)  
Berlin (to Dr. Will Gerdner)  
Österreichische Gewerkschaft, Albertinum, Vienna

May 19, 1948

Mr. John Albert, Head  
German Unit  
State Department  
224 West 57th Street  
New York 19, New York

Dear John:

Enclosed is miscellaneous material on the Museum with lots more printed matter available if wanted. Also South America

As I told you over the telephone, our Coordination Committee has approved with pleasure the idea of this broadcast to Germany over the VOICE OF AMERICA but asked if they could see a copy of the script beforehand. Since one of the members of the Committee speaks German fluently, there is no reason why it cannot be submitted in German. This is purely a formality and need not be the very final version.

Hoping to have lunch with you soon,

Yours,

mc  
encls.

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May 1948

## THE MUSEUM OF MODERN ART

Libraries and institutions in Europe to which the Museum of Modern Art sent its publications in aid of cultural interchange between the two continents.

**To:** Miss Catlin cc: Mr. Barr **Re:** Coordination Committee  
Kunsthalle, Hamburg  
**From:** Stadt und Universitätsbibliothek, Frankfurt am Main  
Bavarian State Library, München  
Württemberg, Stuttgart (to Prof. Hildebrandt)  
Berlin (to Dr. Will Grohmann)  
Staatliche Sammlung, Albertina, Vienna  
Universitätsbibliothek, Vienna  
Amsterdam, Holland  
Budapest, Hungary  
Brussels, Belgium  
Bern, Switzerland  
London, England  
Paris, France  
Prague, Czechoslovakia  
Rome, Italy  
Denmark, Norway, Sweden, Yugoslavia, Palestine, China; also South America

to see an outline of the script before the program is  
broadcast.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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# THE MUSEUM OF MODERN ART

**Date** April 20, 1948

**To:** Miss Catlin cc: Mr. Barr

**Re:** Coordination Committee

**From:** Mr. Braden

Decision

At its meeting today, April 20, the Coordination Committee discussed your forthcoming interview on the Museum over the Voice of America.

The Committee was enthusiastic about this idea and hopes to see an outline of the script before the program is broadcast.

*Would like to talk  
with you about  
same,  
Be*

*Major Onion Skin*

*MADE IN U.S.A.*

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## THE MUSEUM OF MODERN ART

**Date** April 17, 1948

**To:** Miss Chamberlain, Mr. d'Harnoncourt

**Re:** \_\_\_\_\_

**From:** Mrs. Catlin

The head of the German Broadcasting Section of the Voice of America who happens to be a friend of mine, suggested that an interview lasting about 6 - 10 minutes might be broadcast to Germany about the Museum of Modern Art. One was done last year, but it was not very successful because no script had been prepared. He wants to do it in German, with myself speaking for the Museum.

Needless to say, this will be very general in nature. I would like to know whether this is o.k. in principle and by whom the script will have to be approved, if at all.

*Minui*

*P.S. Betty, I have some ideas which I would like to discuss with you when this has taken more concrete form.*

that you are collecting material for some kind of report to the Trustees.

Alfred

**Jean:** Alfred would like more recent things added to the attached list, as he says there have been more requests for articles, exhibitions, etc., etc.; then the above note written and sent with the listing to René. (Probably should get it done by Labor Day or shortly after.)

*Would like to talk with you about same. Be*



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(THINGS TO DO ~~IN~~ ABROAD)

D R A F T

Dear René: (d'Harnoncourt)

Here are a number of examples of requests which have come to us from abroad for help in securing information about, ~~at~~ or exhibitions of, American works of art. These are simply samples, most of which I ~~think you~~ have already spoken to you about. In some cases we were able to be of help, but only with considerable sacrifice of personal time, partly because the museum is not geared to help, partly because our own Government is either indifferent or frightened of taking an interest in artistic and intellectual matters.

I am sending you this list because I understand that you are collecting material for some kind of report to the Trustees.

Alfred

Jean: Alfred would like more recent things added to the attached list, as he says there have been more requests for articles, exhibitions, etc., etc.; then the above note written and sent with the listing to René. (Probably should get it done by Labor Day or shortly after.)

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Examples of things we should do abroad -

- (1) Seldon Chapin our newly appointed ambassador to The Netherlands is a career diplomat without large private funds. He is much concerned over obtaining representative modern American paintings for the Embassy at the Hague.
  - X (2) The principal Swedish Encyclopaedia - and doubtless the leading Scandinavian encyclopaedia - has been trying without success for months to secure some responsible organization in America to supervise 150 entries on American art, artists, museums, critics, collectors, etc. for a new edition.
  - X (3) The American ambassador to the U.S.S.R. has made it a practice to hold film shows every Sunday evening for the diplomatic colony. He has not been able to get films of good quality for so intelligent and sophisticated an audience through the Johnston Office to whom he was referred, I believe, by our State Department. He has appealed to Iris Barry but she apparently cannot send American films because of our agreement with the industry.
- (Boulogne) ART D'AUJOURD'HUI - "Nous désirons consacrer un de nos prochains numéros au problème des Musées d'Art Moderne."  
... "Aussi je me permets d'espérer que vous voudrez bien nous apporter à votre tour votre précieux concours par un article dans lequel vous pourriez exposer votre conception personnelle d'un Musée d'Art Moderne."

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Examples of things we should do abroad -

- (1) Seldon Chapin our newly appointed ambassador to The Netherlands is a career diplomat without large private funds. He is much concerned over obtaining representative modern American paintings for the Embassy at the Hague.
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# THE MUSEUM OF MODERN ART

Date April 17, 1948

To: Miss Chamberlain, Mr. d'Harnoncourt

Re: \_\_\_\_\_

From: Mrs. Catlin

The head of the German Broadcasting Section of the Voice of America who happens to be a friend of mine, suggested that an interview lasting about 6 - 10 minutes might be broadcast to Germany about the Museum of Modern Art. One was done last year, but it was not very successful because no script had been prepared. He wants to do it in German, with myself speaking for the Museum.

Needless to say, this will be very general in nature. I would like to know whether this is o.k. in principle and by whom the script will have to be approved, if at all.

I agree with your suggestion. I think the idea of getting pictures to be shown at the French Consulate in the United States is a possibility of helping to bring out American art in Paris. I also certainly think that the French should be the first judges as to pictures they want to buy. It is necessary, however, to assist a French agent in the beginning and the way as there does seem to be an ignorance of American painting in France even among the French art historians and dealers. I also think as you counselled, the French could start their collection with some pictures from the Louvre domain.

I thought I would sound out Jean Cassou on several of your suggestions and then write you his thoughts.

There is another matter which I believe warrants attention but seems to be impossible for me to plan although I could support it unofficially. (As you know, there is no art program in the State Department.) In Lyon, there is a tremendous hall where one or numerous exhibitions of American Art -- painting, sculpture, photographs, etc. -- could be held. (Last year, there was an exhibition of Henry Moore sponsored by the British.) A number of individuals here in the arts, would I feel, give such an exhibition back ng. Do you ever send small traveling exhibitions to Europe? Would it be feasible to arrange such exhibitions? I realize there would be the expense of transportation involved, but I am sure, a number of interested citizens in Lyon would contribute, although of course this would be in francs. The exhibitions could also probably be arranged in connection with the Museum in Lyon if you thought it preferable. Practically, any subject for an exhibition would be of interest since the whole field is untouched in Lyon.

I hope I am not troubling you with too many ideas. Any advice you may have on this or related problems will be of great value to me.

I heard many wonderful compliments about your Italian show and I am sorry to miss it.

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COPIED FOR:  
 Mr. Burden  
 Mr. Rockefeller  
 Mr. Whitney  
 Mr. Kaufmann  
 Mr. d'Harnencourt

Agree many thanks for your interest.  
 My very best to you.  
 UNITED STATES INFORMATION SERVICE  
 (Services Américains d'Information)  
 97, Rue de l'Hôtel de Ville, Lyon

August 8, 1949

s/ Burden (signature)

Dear Mr. Barr:

I greatly appreciated your letter of June 14, and I deferred answering you only because, from week to week, I had hoped to go to Paris and have another conversation with Jean Cassou. To date, this has not been possible because I have been so occupied with opening our new office in Lyon.

I agree with your suggestions. I think the idea of putting dollars to the credit of the French Government in the United States is preferable to relying on buying at American shows in Paris. I also certainly concur that the French should be the final judges as to pictures they want to buy. If necessary, Americans could assist a French agent in the beginning and point the way as there does seem to be an ignorance of American painting in France even among the French art historians and dealers. I also think as you counselled, the French could start their collection with some pictures from the Louvre domain.

I thought I would sound out Jean Cassou on several of your suggestions and then write you his thoughts.

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I heard many wonderful compliments about your Italian show and I am sorry to miss it.

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THE AMERICAN FESTIVAL IN PARIS

THE AMERICAN FESTIVAL IN PARIS is composed of private American artists who would like their country to be better known for what it has to offer. For reasons of friendship and because of France's position in the cultural world, the logical stage for their first venture.

Again many thanks for your letter.

My very best to you,

THE AMERICAN FESTIVAL IN PARIS is not a Government project. It enjoys no official sponsorship; no Government is providing it with funds.

Sincerely,  
s/ Darthen (Speyer)

The French like our books - the few that have been translated - they were excited over Katherine Tegen - they were deeply moved by Marjorie Anderson. But they don't know American Opera - George Gershwin's "Foggy and Bess", for instance, of our Ballet Companies - our Symphony Orchestras - our concert artists. They don't know Paul Robeson, or our Jazz specialists. They hardly know our exciting Mr. Alfred H. Barr, Jr., Director, Museum of Modern Art, New York City.

THE AMERICAN FESTIVAL IN PARIS program is being in the New York City. the so-called Paris Season, approximately from 15 May to 15 July.

A program of American Music, Dance, Theatre  
An exhibit of American painting from the earliest time to present

Architectural Exhibits

Lecture Programs by leading American novelists

Etc.

(For details see Project Outline)

We are known abroad for our national wealth, for having the "biggest of everything in the world", for our business acumen, and for many things not always flattering to us and not always truly typical. But little is known abroad of what is typically American in the fields of Art, Music and the Theatre; and THE AMERICAN FESTIVAL IN PARIS would like, in all modesty, to introduce to the French the art forms that we practice and the entertainment forms that we enjoy.

Despite the means and opportunities at our disposal and our growing perception of the need for understanding and goodwill, we, as a nation, have done little propaganda in the cultural field, and our Government has spurned the classic methods by which nations plead their cause abroad.

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THE AMERICAN FESTIVAL IN PARIS

THE AMERICAN FESTIVAL IN PARIS is composed of private American individuals who would like their country to be better known for what is best in its efforts and achievements and who, for reasons of friendship and affinities and because of France's position in the cultural forefront, have chosen Paris as the logical stage for their first venture.

THE AMERICAN FESTIVAL IN PARIS is not a Government project. It enjoys no official sponsorship; no Federal agency is providing it with funds.

The French like our books - the few that have been translated - they were excited over Katherine Dunham - they were deeply moved by Marian Anderson. But they don't know American Opera - George Gershwin's "Porgy and Bess", for instance, or our Ballet Companies - our Symphony Orchestras - our concert artists. They don't know Paul Draper, or Martha Graham, or our Jazz specialists. They hardly know our painting.

Therefore, THE AMERICAN FESTIVAL IN PARIS proposes to bring to the French during the so-called Paris Season, approximately from 15 May to 15 July:

- A program of American Music, Dance, Theatre
  - An exhibit of American painting from the earliest time to present
  - Architectural Exhibits
  - Lecture Programs by leading American novelists
  - Etc.
- (For details see Project Outline)

We are known abroad for our national wealth, for having the "biggest of everything in the world", for our business acumen, and for many things not always flattering to us and not always truly typical. But little is known abroad of what is typically American in the fields of Art, Music and the Theatre; and THE AMERICAN FESTIVAL IN PARIS would like, in all modesty, to introduce to the French the art forms that we practice and the entertainment forms that we enjoy.

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OUTLINE OF PROJECT

Since the end of World War II, art exhibitions in France have been sponsored by Brazil and Britain, Belgium and Czecho-Slovakia, Hungary and China, Poland and Turkey, Switzerland and Sweden. In the case of Britain alone, the list of such exhibits is impressive;

- "Ten Moderns" in the United States with assistance of the Museum of Modern Art, New York, 1945
- "Art Sacre Anglais" Nov. 1946
- "British Painters" 1946
- "William Blake" Mar. 1947
- "Turner" 1948
- 2. Art:
  - "Jeune Peinture Grande Bretagne" Feb. 1948
  - "English Painters" June 1948
  - "8 Siecles Vie Britannique" May-August 1948

THE AMERICAN FESTIVAL IN PARIS does not wish to plead a cause. THE AMERICAN FESTIVAL IN PARIS is not concerned with propaganda. It is no publicity campaign in that it does not aim at selling anything. But, proud and happy in the ties that unite our country to France, it is convinced that nothing could be more desirable than to nourish the roots of that friendship by promoting a wider knowledge and enjoyment of our respective cultures.

THE AMERICAN FESTIVAL IN PARIS would like to enlist the support and patronage of all American individuals who, in patriotism and imagination, share the ideals of THE AMERICAN FESTIVAL IN PARIS.

tried out in Paris in 1948 and enjoyed a considerable success (estimate).

- d. American ensembles, ranging from concert artists (Beveridge Webster, Murial Kerr, Webster Aitken, etc.) to jazz specialists (Easel Scott, Larry Adler, etc.), to play the music of such American composers as Samuel Barber, Roy Harris, Aaron Copland, etc.
- 4. Dance:
  - a. Ballet Theatre of Ballet Russe de Monte Carlo, to present such typically American productions as "Billy the Kid", "Fanny Face", etc.
  - b. Paul Draper (master of  $\frac{1}{2}$  dance practically unknown in France)
  - c. Martha Graham (whose dance style and choreographic creations are specifically American)
- 5. Literature:

Lecture programs by leading American novelists (Hemingway, Sinclair Lewis, Steinbeck, Wilder, Faulkner, Saroyan, Brouffield, etc..)



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OUTLINE OF PROJECT

Photographic Show:

1. Exhibition of Painting:

In the Orangerie Museum. To be assembled from museums and private collections in the United States with the assistance of such experts as Theodore Rousseau, Jr. (Metropolitan Museum), Lincoln Kirstein, Alfred Barr, Jr. (Museum of Modern Art, New York), a representative of the Whitney Museum, New York, etc. may require little or no financial sponsorship.

2. Architectural Exhibit:

A photographic exhibit such as presented by the Museum of Modern Art, New York, and which this Museum might be prevailed upon to prepare and lend for display in Paris.

3. Music:

- a. Opera by American composer, of typically American character, such as for instance, "Porgy and Bess", by George Gershwin. (never performed in Europe).
- b. Successful American Musical Comedy, such as for instance "Oklahoma".
- c. "The Medium", Opera by Gian-Carlo Menotti (which was briefly tried out in Paris in 1948 and enjoyed a considerable success d'estime).
- d. American executants, ranging from concert artists (Beveridge Webster, Muriel Kerr, Webster Aitken, etc.) to jazz specialists (Hazel Scott, Larry Adler, etc.), to play the music of such American composers as Samuel Barber, Roy Harris, Aaron Copland, etc.

4. Dance:

- a. Ballet Theatre of Ballet Russe de Monte Carlo, to present such typically American productions as "Billy the Kid", "Francy Free", etc.
- b. Paul Draper (master of a dance practically unknown in France)
- c. Martha Graham (whose dance style and choreographic creations are specifically American)

5. Literature:

Lecture programs by leading American novelists (Hemingway, Sinclair Lewis, Steinbeck, Wilder, Faulkner, Saroyan, Bromfield, etc..)

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6. Photographic Show:

Modern Museum

NOTE: The majority of the musical and dance activities would be undertaken on the private initiative of the artists or companies concerned, and merely co-ordinated by the committee charged with the project. Thus, they would for the most part require little or no financial sponsorship.