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	AHB	I.A.167

Ferargil

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

*Carving returned
to AHB's office
Dec 12/50
by Chuck Rutter*

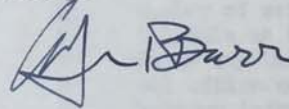
*phoned
12/13
Mr. d'Harm not
interested
pls. pick up -
5 ten given to
Dudley's office -*

October 30, 1950

Dear Fred:

I am sure that René d'Harnoncourt would be glad to take a look at the Saint Christopher. He knows quite a lot about Mexican colonial and folk art. I am passing your letter on to him with a copy of this reply so that he will be prepared if the carving arrives.

Sincerely,



Mr. Frederic Newlin Price
Ferargil Galleries
63 East 57 Street
New York 22, New York

AHB:js

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file under Ficke

MINUTES OF THE MEETING AT HOME OF

Mr. and Mrs. Stanhope B. Ficke

Thursday, June 22, 1950.

THE MUSEUM OF MODERN ART

Cc: Mr. Barr
Mr. Johnson

Ferber Herbert
Date November 13, 1951

To: Mr. Monroe Wheeler

Re: Herbert Ferber, sculptor

From: Dorothy Miller

Dear Monroe:

The sculptor Herbert Ferber has asked me to find out whether there might be a chance of the Museum's exhibiting his big sculpture for the Synagogue in Milburn, New Jersey. It will be finished in early December and he is eager to show it somewhere in New York before it is installed in the Synagogue.

It could go out of doors. It is 12' high and 8' wide. A half or one-third scale model of it was shown in the Kootz Gallery recently and I thought it very handsome indeed.

I pass this idea to you for whatever it may be worth.

many and many a time
a summer teaching job
was fall then - all the best John

into others. The field of art is... because the processes of visual projection inherent in drawing... directly related to the visual processes of the dream, with the consequence that we approach the study of painting with a considerable body of analytic knowledge which will be directly transferable to the study of artistic creativeness.

A. The activities of such a central clearing agency fall naturally into two major departments:

I. The creation of a working library in this field. This would include maintaining a complete bibliographical cross-index, the collection of as complete a library on the topic as possible, the use of photostatic and/or other techniques

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file under Ficke

MINUTES OF THE MEETING AT HOME OF

Mr. and Mrs. Stanhope B. Ficke

Thursday, June 22, 1950.

Handwritten scribbles and markings at the top of the page.

August 14/1947

*FERREN
LW 101
1943*

Friday May 28/47

FERRIS

Dear Alfred -

Many and grateful thanks
for your good words. I believe
and hope I will do better next
time. I am off to California for
a summer's teaching job -

Until fall then - all the best John

from a letter
in Vermont.
me know
bitions."

because the processes of visual projection inherent in drawing and painting are directly related to the visual processes of the dream, with the consequence that we approach the study of painting with a considerable body of analytic knowledge which will be directly transferable to the study of artistic creativeness.

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file under Ficke

MINUTES OF THE MEETING AT HOME OF

Mr. and Mrs. Stanhope B. Ficke

Thursday, June 22, 1950.

August 19/1949
Dear Ruth
I am still waiting for a permanent job in the Modern Museum. Let me know if you want any assistance in dictation, editing, arranging exhibitions.

FERRIS

THE MUSEUM OF MODERN ART

Date October 25, 1949

To: Ruth Wallace

Re: Gwyn Ferris

From: Jean Stepanian

Dear Ruth:

In the event that this might be of interest to you, I am copying from a letter of August 16, 1949, which I just came across. It was sent to Mr. Barr in Vermont.

"Am still waiting for a permanent job in the Modern Museum. Let me know if you want any assistance in dictation, editing, arranging exhibitions."

Gwyn Ferris - 282 West 4th St. - N.Y. 14
PL 9-5600 (Day)
CH 2-2567

because the processes of visual projection inherent in drawing and painting are directly related to the visual processes of the dream, with the consequence that we approach the study of painting with a considerable body of analytic knowledge which will be directly transferable to the study of artistic creativeness.

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Fiches

August 16, 1949

Dear Mr Barro:

I am enclosing some publicity from Atlanta which may amuse you. My friend Lila Lewis & I are doing some cross advertising modern art. I want her to rent some traveling exhibitions & really have some shows to awake people in Atlanta. The Museum there where I first studied is controlled by the trustees, but am sure they're more prejudiced than the ones here!

FERIS
July 19, 1949

at James Francis,
Publicity & Public

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A. The activities of such a central clearing agency fall naturally into two major departments:

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MINUTES OF THE MEETING AT HOME OF

2
 Am still waiting for a permanent job in the Modern Museum. Let me know if you want any assistance in dictation, editing, arranging exhibitions.

Am doing some work with Hayler at night which I find very interesting. Will be with Muriel Frances, (who does publicity for most of the opera stars) until September -

Sincerely

Grayson Ferris
 282 W. 4th St
 NY 14 NY

Way: Pl 9-5600
 Ch 2-2567

FERRIS
 July 19, 1944

at Muriel Frances,
 Publicity of Public

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I. The creation of a working library in this field. This would include maintaining a complete bibliographical cross-index, the collection of as complete a library on the topic as possible, the use of photostatic and/or other techniques

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Fischer

FERRIS
July 19, 1944

Dear Mr Barr -

The Station Show
is so beautiful &
so well arranged,
I feel I should
express my
personal enjoyment
to you -

I am now working
at Murrel Francis,
Publicity & Public

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into

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Fischer

2

Relations, 145 5th Ave.

I do miss being at the Museum very much -

Sincerely -

(Mrs) Gwynn Ferris
282 W 4th St
NY 14

P.S. I am now working on etchings with Mrs. Hayler at 41 E. 8th St

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file under Ficke

MINUTES OF THE MEETING AT HOME OF

Mr. and Mrs. Stanhope B. Ficke

Thursday, June 22, 1950.

PRESENT:

- Mr. Jacques W. Bacal
- Gladys B. Ficke (Mrs. Arthur Davison Ficke)
- Mr. Stanhope B. Ficke
- Jane Johnson Ficke (Mrs. Stanhope B. Ficke)
- Mr. Donald C. Gallup
- Dr. Molly R. Harrower
- Dr. Lawrence S. Kubie (Temporary Chairman)
- Dr. Eric P. Mosse
- Dr. Lois Murphy
- Mrs. Joseph Owens

The meeting was called by the Arthur Davison Ficke Foundation for the purpose of discussing how to set up a central office for the collection and clearing of all available information dealing with the psychoanalytic study of the creative process in art. The working assumption of the meeting was that the establishment of such a central office was the first step which should be undertaken by the Arthur Davison Ficke Foundation. Early in the evening and again at the end, this premise was re-examined; and an alternative plan was discussed to have the Foundation merely finance the analyses of a certain number of artists. It was, however, the unanimous opinion of those present that valuable as it would be to endow such analyses for artists, this could be done at any time and under many circumstances; whereas the establishment of a central office and clearing house was an essential prerequisite to securing the maximum information out of the analytic study of artists and their work, and out of the several other areas of research which had been discussed at the previous meeting on December 9, 1949. A second basic policy decision was reached at the meeting, namely that interesting though it would be to investigate the creative process in all fields of art, the Foundation would be well advised to start with one field, exploring this fully both so as to learn from it all that it could, but also to familiarize itself with the special technical and organizational problems of working in this area. This made it seem wise to concentrate on one field of art before moving into others. The field of art chosen was that of drawing and painting, partly because the processes of visual projection inherent in drawing and painting are directly related to the visual processes of the dream, with the consequence that we approach the study of painting with a considerable body of analytic knowledge which will be directly transferable to the study of artistic creativeness.

A. The activities of such a central clearing agency fall naturally into two major departments:

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of reproducing pamphlets, books, and manuscripts, which would otherwise not be available. This probably also would require the use of microfilms, and the equipment for viewing them. (The microfilming might be arranged by contract with the Library of Congress.)

A budget estimate must be worked out for the costs of assembling the literature in the field in all of these ways, of maintaining such a library with a trained librarian, with adequate space for the maintenance of the material and for its study, including cubicles in which the material can be studied by students who would come to the library to use it.

II. The collection of paintings and of relevant clinical records and life stories:

- (a) This would mean the collection of the paintings and drawings themselves when available, and alternatively their reproduction in black and white and by color-transparencies where the originals are not available. Projection apparatus with adequate rooms and equipment for viewing the material would be necessary.
- (b) The collection of biographical and analytical data on the artists or patients or others who have made the paintings and drawings which have been collected and/or reproduced.

B. The assembling of this material (bibliographical, drawings, paintings, clinical-histories and analytical data) could be done systematically for various categories of individuals, as discussed in detail in the minutes of the meeting of December 9, 1949. Three of those were chosen, (v.i.); and each of the professional advisors present was asked to outline the work to be done in one of these three areas. At this point another policy agreement was reached, namely, that the study should proceed in general from the more obviously deviant to the so-called more normal, and from the child to the adult. The areas chosen were the following:

I. The paintings of the insane: Material was to be assembled on the creative process in the paintings of psychotics.

This was assigned to Dr. Mosse who has already done a considerable amount of spade work in this field, such as circularizing members of the American Psychoanalytic Association to inquire into their experiences, and starting the preparation of a bibliography.

It was suggested to Dr. Mosse that he get in touch with Mr. Victor D'Amico of the Museum of Modern Art to see what information he may already have assembled in this area. It was further suggested that an effort be made to secure kodacolor reproductions of all of the material which is to be assembled at the International Congress in Paris this autumn.

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(There was some hope that Dr. Allan Roos of this city might attend that Congress and would be able to take such pictures for us; but it has since been learned that Dr. Roos will not be going to Europe this year.)

Dr. Mosse is to prepare a detailed prospectus and budget with tables of organization, personnel, and equipment for the study of the paintings of the insane. This outline is to be submitted to the Foundation through the temporary chairman.

II. The paintings, etc. of children and feeble-minded (i.e. the Development approach.)

This area was assigned to Dr. Lois Murphy who has already had extensive experience in such work. Dr. Murphy was asked to outline the necessary successive steps in such an investigation, the personnel requirements, the space and equipment requirements, and the budgetary requirements of such a study. It was suggested that in the course of time she be in touch with others who have worked in the field of child art, such as Miss Margaret Naumburg, Miss Shaw, etc.

III. The paintings and drawings of the neurotic artist; (i.e. The assembly of material on the artistic productions of artists with neuroses who are in analysis; and from artists who may or may not have neuroses, but who are not in analysis.)

The outlining of this aspect of the project was assigned to the Chairman, and to Dr. M. R. Harrower, jointly. Reference was made to the detailed discussion of this problem at the meeting of December 9th: and to the desirability of establishing contact with the committee of the American Psychoanalytic Association, under the chairmanship of Dr. Emeline Hayward of this city, which is already working in this field. This problem can be approached by gathering material from analysts on the analyses which they have conducted of artists in the past, by assembling current material from analysts who are at present analyzing artists, or by going directly and at random to artists who are not in analysis (as has been done by the Chicago workers, Haggard and Kerner.) Each of these approaches to the problem would require the preparation of some standard forms on which data can be recorded and collected for study, and the establishing of a cooperative working alliance with selected analysts, which would make it possible to take serial photographs of paintings in various stages of completion, and while the artists are currently under analysis.

In this connection another major policy decision was made, namely, to abandon any notion of finding that non-existent control group "the normal." It was pointed out that the problem of control in psychological research is wholly different from the problems of controls in any other aspect of medicine. In psychoanalytic research controls are obtainable only through knowing enough about each individual to enable us to make comparisons of fine details of intrapsychic structure. Since the neurotic process is universal, it is inaccurate to expect that a comparison of a "neurotic" with a "normal" or even of a "latent neurosis" with the "overt neurosis" will be meaningful.

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It was decided that the study of these three areas would be the first task of the central collecting and clearing house. It was recognized, however, that certain other areas of work should ultimately be considered as well:

- (a) As already mentioned, a direct approach to self-selected artists and their subsequent study by methods comparable to those that now are being used by Haggard and Kerner.
- (b) The collection of the special material produced by artists in their response to projective tests (such as the accumulation of the drawings which artists often make in their responses to the Rorschach or the TAT.)
- (c) The study of the art of the feeble-minded.
- (d) The study of the art of primitive peoples, and of people who live under widely varying cultures.
- (e) The study of the personality variations in individuals who adhere to and who represent different schools of art.
- (f) etc. etc.

It was felt, however, that as important as these further steps will ultimately be, the first three are a necessary foundation for the rest of the structure.

The meeting adjourned at approximately 10:30 P.M.

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Ficke

HARDHACK
HILLSDALE, N. Y.
TELEPHONE: PHILMONT 3831
TELEGRAPH: PHILMONT, N. Y.

June 26, 1950

Dear Mr. Barr:

I have something to tell you about the analysis of dead artists. But first let me tell you what I did for myself, I'm rather pleased with it. Sometimes I write to myself, write in order to find out what I think. I wrote about this and discovered something I had not thought of before. An analyst sometimes makes a fairly quick diagnosis of a patient who runs true to type. But the analyst must wait for the patient to talk himself into a corner where he is obliged to see himself. This is what takes a long time. In the case of the dead artist there may be enough data to indicate neurosis, and even the type; it could, conceivably, be accurately diagnosed. Since there is no cure to be made, the analyst could write up the case in a comparatively short time.

Lately I had a chance to speak of this to one who knows, or is supposed to. She (this time) said exactly what I had written to myself, and added that a patient sometimes goes through several states of neurosis, for, by resistance to self-discovery, he forces himself into new attitudes. For this reason it may take a very long time indeed for him to reach the end. But with the dead neurotic artist the analyst might see that he had progressed consistently along the expected lines.

This strikes me as a reasonable explanation, not one to be positive about but worth considering. The stupid prejudice aroused among uninformed people is something else. Since I don't read scientists in any other line I had an idea that they did not publish so much controversial literature. But I am told they do. It is only in this branch that an unfortunate human being is the object of discussion. I see nothing to do for the poor artist except know more about him.

Please do not feel that you must answer these notes I send you. You are busy and I have nothing better to do than think about such things.

Sincerely yours,

Gladya Ficke

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Ficke

ARTHUR DAVISON FICKE FOUNDATION
HARDACK, HILLSDALE, NEW YORK

DIRECTORS
GLADYS B. FICKE
DONALD C. GALLUP
JACQUES W. SAGAN
FRANKLIN S. PRIDE
JANE JOHNSON WEST

PROFESSOR
WYNDHAM
EDWARD
FRANKLIN

June 14, 1950

June 19, 1950

Dear Mr. Carr:

reply from Mrs. F. Sub to AHB-VT 6-28

I am so much interested, really amused, by what you say of analysts banding together that I want to tell you my experience. I noticed it too, and thinking it over I decided that it must be the "ethics" of the medical profession. These men are of course trained doctors, and you know that doctors must not criticize one another, at least **Dear Mrs. Ficke:** It is so different from the frankly expressed opinions that one hears in the art world that at first I was quite ignorant not worth talking to except about foundation matters **extremely sympathetic.** I was afraid that I'd been attitude toward a person about whom I had asked and had received **perhaps too violent in mine.** Later I tried another method: I did the criticizing, and was rewarded with a vague agreement. **A good summer to you.** intimate terms with any of these analysts their opinions would not be so guarded. At any rate they do in books express views in opposition to one another; and so I think that "censorship" is not quite the term to use. I call it the "sacred tradition." It is very annoying if one is seriously trying to understand them.

As to books and articles giving official-sounding analyses of great artists, I think as you do that they are harmful, although I hadn't realized how much they influence the public. I haven't even bothered to read them since I don't believe a sound analysis can be made that way. They certainly cannot be reliable. I remember now that you spoke of **Mrs. Gladys B. Ficke, President** Arthur Davison Ficke Foundation **Hardack** Hillsdale, New York

AHB:js

Sincerely,
Gladys Ficke

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ARTHUR DAVISON FICKE FOUNDATION
HARDHACK, HILLSDALE, NEW YORK

DIRECTORS

GLADYS B. FICKE
DONALD C. GALLUP
JACQUES W. SACAL
STANHOPE B. FICKE
JANE JONSON FICKE

PRESIDENT
VICE-PRESIDENT
SECRETARY
TREASURER

June 14, 1950

Dear Mr. Barr:

I am so much interested, really amused, by what you say of analysts banding together that I want to tell you my experience. I noticed it too, and thinking it over I decided that it must be the "ethics" of the medical profession. These men are of course trained doctors, and you know that doctors must not criticize one another, at least to outsiders. It is so different from the frankly expressed opinions that one hears in the art world that at first I was quite troubled - I felt that I was an ignoramus not worth talking to except about Foundation matters. Once by mere chance I learned of a critical attitude toward a person about whom I had asked and had received an evasive answer. Later I tried another method: I did the criticizing, and was rewarded with a vague agreement. I think if one got on intimate terms with any of these analysts their opinions would not be so guarded. At any rate they do in books express views in opposition to one another; and so I think that "indirect censorship" is not quite the term to use. I call it the "sacred tradition." It is very annoying if one is seriously trying to understand them.

As to books and articles giving official-sounding analyses of dead artists, I think as you do that they are harmful, although I hadn't realized how much they influence the public. I haven't even bothered to read them since I don't believe a sound analysis can be made that way. They certainly cannot be reliable. I remember now that you spoke of this when I saw you, but stupidly I forgot to bring it ~~up when I had the chance. However, I shall have another chance before long. If I get a real answer I'll let you know.~~

Sincerely,

Gladys Ficke

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FICKE

ARTHUR DAVISON FICKE FOUNDATION
HARDHACK, HILLEDALE, NEW YORK

DIRECTOR:
GLADYS B. FICKE
DONALD C. WELLS
JACQUES W. SACHS
STANFORD A. FICKS
JOHN J. FICKE

PROFESSOR
VICE-PRESIDENT
SECRETARY
TREASURER

May 18, 1950

June 6, 1950

Dear Mr. Barr:

On the day I had the pleasure of meeting you one of the things we talked of, if you remember, was the writings of certain psychoanalysts, especially Goetein. It interested you to know what another analyst said when I spoke of their ability; they are researchers in a direction little understood and right or wrong.

Dear Mrs. Ficke:
Thank you for your most interesting letter. I am glad you had a chance to talk with Dr. Kris. I am glad too to hear of his admiration for Lionel Trilling whom I also greatly admire.

About your conversation with the anonymous analyst in reference to Goetein: I am not at all surprised by his answer which is pretty much the same as those of several other analysts with whom I have talked.

They are right in condemning censorship - and indeed I have not acted as censor much as I have been tempted to do so. I have merely shifted the responsibility from the Museum to the artists involved.

However, I thoroughly disapprove of the irresponsible position taken by these analysts. A book such as that of Goetein does the reputation of psychoanalysis real harm, as well as spattering the artists and works of art themselves with extremely casual and half-baked observations. To put it bluntly, the insistence of the ordinary Freudian analyst on the need for two, three or four years almost daily sessions with the patient in order to achieve knowledge of the patient's condition and therapeutic effect does not correspond to the irresponsible articles in books published by these same analysts about works of art which they analyze with very little knowledge of the artist and no first-hand opportunity to apply ordinary methods of studying his personality through free association, dream narratives, etc.

Analysts more than most professions seem to have banded together into a block for mutual defense or protection so that they do not feel free to criticize each other publicly. I consider this a deplorable though indirect form of censorship.

All this leads me to hope that your interest in really sounder analysis of art and the artistic process may go forward.

Sincerely,

Sincerely yours,

Mrs. Gladys B. Ficke
Arthur Davison Ficke Foundation
Hardhack, Hillsdale, New York

Gladys Ficke

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ARTHUR DAVISON FICKE FOUNDATION
HARDHACK, HILLSDALE, NEW YORK

May 18, 1950

DIRECTORS

GLADYS B. FICKE
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Dear Mr. Barr:

On the day I had the pleasure of meeting you one of the things we talked of, if you remember, was the writings of certain psychoanalysts, especially Goitein. It may interest you to know what another analyst said when I spoke of it to him. Books cannot be censored, he said; furthermore these books express opinions of serious men doing honest work - to the best of their ability; they are researches in a direction little understood and right or wrong they have a certain value, trial and error if nothing more. That they may mislead an uninformed public is unfortunate, but hundreds of books have done the same in their day, and still we move on. That seemed to me a fair answer. I wonder if you noticed a statement made by Horney in Time, I think - that it was quite wrong to call all artists neurotic. Certainly the analysts are as far from agreement as they can be.

Following your suggestion I called on Dr. Kris. A charming person - and he has still other ideas. Probably you know them. It seemed to me that he was right in many particulars but I am hardly the one to decide. I still feel sure that this is a problem that needs thorough study, especially in view of the many conflicting theories, most of which appear to be based on slight study.

Dr. Kris spoke of Lionel Trilling as a rare person who understands both literature and psychology. I am reading his "The Liberal Imagination", a most illuminating book. Here is a breadth of interpretation that I am sure no purely literary critic could attain. His criticism of Dr. Ernest Jones' analysis of Shakespeare will please you I think - if you haven't already read it.

Sooner or later perhaps a way will be found by the right people to conduct a proper research - but at the rate things are going I am afraid I shall not live long enough to hear the results!

Sincerely yours,

Gladys Ficke

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(Ficke)
Conference etc.

ARTHUR DAVISON FICKE FOUNDATION
HARDHACK, HILLSDALE, NEW YORK

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JACQUES W. SACAL
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PRESIDENT
VICE-PRESIDENT
SECRETARY
TREASURER

April 13, 1950

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

Dear Mr. Barr:

This is to ask you if you will allow me to have a brief talk with you someday about the proposed research into creative activity. I know now what a good number of psychiatrists think of it, but I am quite in the dark as to what reactions persons like yourself interested in the advancement of art may have. The discussion on December 9th, devoted almost entirely to the scientific approach, hardly touched upon the total problem with all its ramifications as we of the Ficke Foundation see it; and I should like to have written an introduction that will fill in the omissions. This would be greatly facilitated if I could know what questions those in the art field are likely to want answered, and what objections, if any, they may have. If you can spare the time to give me some of your impressions, I shall be very grateful - and especially so if you can do it fairly soon, because I am leaving for Hardhack the first week in May.

Sincerely yours,

Mrs. Gladys B. Ficke

Douglaston Club
Douglaston, L.I.
Tel. Bayside 9 9595

*Keep downed her
4/14
for Wed at 5*

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ARTHUR DAVISON FICKE FOUNDATION
HARDACK, HILLSDALE, NEW YORK

*Conference on
the Scientific
Investigation
etc.*

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York City

DIRECTOR
GLADYS B. FICKE
DONALD C. SMITH
JACQUES M. SACK
STANFORD B. FICKE
JANE JOHNSON FICKE
PRESIDENT
VICE-PRESIDENT
SECRETARY
TREASURER

March 27, 1950

Dear Mr. Barr:

Recently a copy of the summary of the notes
on the meeting held December 2, 1949 at the New York
Psychoanalytic Institute was sent you. A list of the names
of those who attended the meeting ought to have been
sent with the summary. It is here enclosed. We are sorry
for the delay.

Dear Mrs. Ficke:

*Sincerely yours,
Gladys Ficke*

Many thanks for your letters, the Minutes
and list of participants in the Conference on the
Scientific Investigation of the Creative Process.

I am delighted to have these records, and
look back with the keenest interest on the discussion.

Sincerely yours,

Mrs. Gladys B. Ficke
Douglaston Club
Douglaston, Long Island
New York

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ARTHUR DAVISON FICKE FOUNDATION
HARDHACK, HILLSDALE, NEW YORK

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York City

DIRECTORS

GLADYS B. FICKE
DONALD C. GALLUP
JACQUES W. BACAL
STANHOPE B. FICKE
JANE JOHNSON FICKE

PRESIDENT
VICE-PRESIDENT
SECRETARY
TREASURER

Dear Mr. Barr:

Recently a copy of the summary of the notes on the meeting held December 9, 1949 at the New York Psychoanalytic Institute was sent you. A list of the names of those who attended the meeting ought to have been sent with the summary. It is here enclosed. We are sorry for the delay.

Sincerely yours,

Gladys Ficke

Mrs. Gladys Ficke

Douglaston Club
Douglaston, Long Island

II. As the Foundation is about to begin its work it is important to ascertain whether any special differences in the way in which the various aptitudes are manifested in the various aptitudes, differences in the amount of aptitude of the brain which would make differences in the threshold for the perception of form, color and depth, or differences in the way in which the aptitudes are divided and integrated in others. It would be important to ascertain whether these differences are constituted and structured, or independent of structure and associated with processes, or both. This knowledge would be very valuable in the study of the influence of genetic and environmental factors on the development of certain aptitudes.

III. The next major problem was to show the creative process should be studied.

IV. The third question to be studied was whether to focus our efforts primarily on the study of the individual, i.e., on living individuals in whom the process can be observed in direct observation or upon the use of the data may be limited by the nature of the material, or whether it would be better to utilize material to be used in the laboratory, and to try to determine whether the process of the creative process is a function of the individual or of the material.

V. It was pointed out that the study of the creative process is a function of the individual or of the material, and that the study of the creative process is a function of the individual or of the material.

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CONFERENCE ON THE SCIENTIFIC INVESTIGATION OF THE CREATIVE PROCESS IN ART

Friday evening, December 9, 1949

Under the auspices of the Arthur Davison Ficke Foundation
in the Board Room of the New York Psychoanalytic Institute
245 East 82nd Street
New York 28, N.Y.

I. There was general agreement that the major focus of our interest was to be on the concurrent influence of conscious and unconscious psychological processes both in the genesis of the creative impulse, and in shaping the creative process, so as to give both form and content to the final product. It was recognized that this problem is of interest in every form of artistic creation: e.g. writing, music, and sculpture, as well as painting. However, in order to circumscribe our deliberations within reasonable limits, at this conference we restricted the formulations of the problems to the field of painting. It was further recognized that any such study of the creative process itself could not be dissociated from the study of the product, any more than one could study the process of dreaming without studying dreams. Nevertheless it was agreed that this need not involve us in an effort to establish or defend arbitrary aesthetic standards of good or bad, of better or worse, of first or second-class art.

II. As the foundation on which to build, it was recognized that it would be important to ascertain whether among artists there are congenital or learned differences in what may be called "creative aptitude"; meaning thereby differences in neurosensory and neuromuscular equipment, differences in the structural organization of the brain which would make differences in the thresholds for the perceptions of form, color and depth, or differences in the ease and accuracy of their recall and reproduction. It is known that these aptitudes are facile and automatic in one individual and labored and inaccurate in others. It would be important to determine whether these differences are congenital and structural, or dependent upon conscious and unconscious emotional processes, or both. It is important also to see whether such differences in aptitude correlate with creative achievement and whether they influence the artist's bent towards representational or abstract forms of painting. In summary, therefore, it was agreed that to know what differences if any exist in the physiological equipment of individual artists would be a basic preliminary step for any study of the influence of subtle emotional forces. Such a basic investigation would require the application of a large battery of psychological tests, and perhaps the development of certain new ones.

III. The next major problem was in whom the creative process should be studied.

(a) The first question to decide was whether to focus our efforts primarily on the quick or on the dead, i.e. on living individuals in whom the process can be subjected to direct observation but where the use of the data may be limited by considerations of discretion, or whether it would be better to confine ourselves to the study of the biographies, autobiographies, letters, writings, and paintings of dead artists. It was pointed out that a few artists have left material so abundant that it would undoubtedly be a mine of rich information, (notably Delacroix).

(b) In general it was felt that the study of the creative process in living artists would be in the long run more profitable. This at once raised the question of whether the study should be confined to any one of the following, or distributed among them all:

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1. Painters of established national or international reputations, and representing various schools.
2. Struggling painters, respected but not recognized as among the first flight, and also representing various schools.
3. Serious art students.
4. Serious art critics who are not themselves painters: (i.e. men who have the eye and the critical judgment and feeling, but not the hand).
5. Amateurs.
6. People who have little or no apparent gift or interest.
7. Psychotics who paint.
8. Known neurotics who are painters: (i.e. those painters who are self-selected by reason of the fact that they have come to psychiatrists and/or analysts for the treatment of their outspoken neurotic symptoms. This group would be contrasted with those painters who may suffer from subtle, masked forms of neurotic disability, but in whom the neurosis either is harnessed to their painting productively, or else involves their lives so inconspicuously that they are not forced to seek treatment. This would be the so-called "normal" group.)
9. Idiot-savant painters.
10. Children of various ages. (In this connection Dr. Lois Murphy, who because of illness could not be present, had written urging that we consider among other things the problem of whether future generations of artists will come from among those young people who have had a "progressive" education which has given them an opportunity for a great deal of creative experience in art, or whether future generations of artists will come from among young people whose education was more formal and included few opportunities for artistic self-expression.)
11. Primitive artists - past and present.
12. As a contrast to painters, there was some discussion of the value of studying the naturally gifted athlete, as someone who in a sense paints with his whole body instead of with his arm.

As this list of alternatives was gathered it became evident that they represented three types of approach to the problem:

1. One would be to study the creative process developmentally in individuals, (a) by observing it in individuals at successive stages in the maturation of their creative capacity; (b) by studying an individual at different points in his career; (c) by studying different individuals who represented different stages of maturity; and (d) by studying successive phases in the evolution of a specific painting.
2. Secondly, there were the always enlightening contrasts to be studied between the so-called normal, (that is, the individuals whose neurotic mechanisms have not produced isolated and discreet neurotic symptoms) the frank neurotic, (that is, the artist with frank neurotic symptoms), the psychotic, and the feeble-minded.

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3. Finally there would be the illumination to be gathered by studying contrasting groups (a) of those of high native endowment and those of low native endowment; (b) the culturally sophisticated and the naive or primitive; and (c) the adult and child.

IV. This survey of the possible subjects for study also brought up the practical and scientific problems which have to do with the selection and screening of subjects: whether any arbitrary standards or arbitrary categories should be set up, establishing different grades and types of artists, so as to ensure their adequate representation in a random sample, or whether such a study should depend upon voluntary cooperation. It was pointed out that self-selection always results automatically in a statistically weighted sample, in contrast to a true cross section of the community, taken irrespective of endowment, interest, or achievement.

It was finally agreed that whereas ultimately as broad a sampling as possible would be desirable, this would involve an immense amount of work, and that at this time a pilot study is in order which would focus on any small area of the whole problem, one which would have a high degree of intrinsic interest and from which one could gain familiarity with all of the technical problems of research in this field. In connection with such a pilot study it was discussed which is more profitable: an intensive study of a few individuals, or a more extensive and therefore necessarily more superficial study of many. Either way, a pilot study could then be used to enlist the interest of other Foundations. No final decision as to where to begin was made at this time, in part because it was felt that this was a decision to be made by the trustees of the Foundation, after they had had an opportunity to consider the problem in the light of the deliberations of the conference itself.

V. The next problem discussed had to do with the methods by which the creative process can be studied. These again fall into certain major categories: the genetic historical approach; the direct psychiatric history and examination; the use of batteries of psychological tests, the direct observations of the painter at work in a special studio through a one-way mirror, (perhaps with color movies or color stills) and the correlation of all such data with concurrent psychoanalytic studies. There was general agreement that most light would be shed on this whole problem by the coordinated use of all such approaches; and that those methods would have special value which would bring out the artist's conscious and unconscious conceptions of his own body and of bodies in general, and the ways in which his unconscious concepts were represented in projected form through external, non-bodily imagery. (In this connection the Machover figure-drawing technique would be specially relevant.)

VI. At this point a problem of great importance was introduced, namely the relationship of research into creativeness to the educational influence of training in art, and to individual therapy. This had many angles: (1) Would the investigation, in and of itself, stir up latent troubles in the subjects of the investigation which would then be disturbing and perhaps even destructive to the artist unless further treatment were provided?

2. Would the psychoanalytic component in the investigation have validity, if it were not therapeutically motivated?

3. Would therapy destroy the drive for artistic creation, or free and facilitate and enrich the creative impulse and creative productivity?

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None of these questions was answered fully: although fragmentary experiences were presented, both by the investigators from Chicago who are already working in this field and by various analysts present, which show that therapy can sometimes at least have a beneficial effect on artistic creativeness.

VII. Special attention was devoted to the function of psychoanalysis in this study. Emphasis was laid first:

1. On its therapeutic implications and responsibilities, and on the fact already mentioned that one would have no right to open up someone's problems and then to leave them open and not to carry through. To this there was general agreement.

2. Secondly, it was pointed out for that very reason, and in order to preserve both the therapeutic and investigative value of the analyst, the analyst himself could not have other direct contacts with the artist or his work. In other words there would always have to be at least two scientific observers working together, (a) the analyst (who, as far as the artist would know, would keep entirely outside of the research, and might not necessarily even look at the artist's paintings or exhibit any special interest in them) and (b) a second observer who would correlate the material from the analysis and other studies with the daily artistic creative activities of the artist.

3. It was also pointed out that it might be possible to gather a good deal of preparatory material by interviewing analysts who have analyzed artists therapeutically. It was agreed that this reservoir of experience should be explored. Specifically it was suggested that someone in the American Psychoanalytic Association who is interested in this field should be empowered to keep in touch with all members of the American Psychoanalytic Association who are analyzing painters and should arrange occasions on which they can assemble to discuss and pool their experiences, and to work out methods of recording their data, etc. This is an activity which the Ficke Foundation might be interested in financing.

4. A fourth important problem which was discussed was whether the transference relationships which are set up in the course of the analytic study of an artist would introduce artifacts into the creative process, changing its goal and orientation, and altering it in some basic fashion.

5. Hypnagogic hallucinations and dreams of artists could be studied especially with respect to the relationship between the use of form and color in dreams and in induced hypnagogic states as compared to their use in paintings.

VIII. Special attention was then given to problems involved in studying the creative process in children. Here again emphasis was laid on the wisdom of beginning by assembling the studies and analyzing the work which has already been done in the field. (This in turn led to the question of whether the adult artist preserves in a significant degree his own child-like characteristics more than does the non-artist.)

IX. A description of the investigations now being carried on in Chicago by Professor Ernest Haggard and Mr. Oliver Kerner was then presented by Professor Haggard and Mr. Kerner. This work consists of picking artists at the suggestion of one artist by another, inviting their cooperation by telephone, visiting them every second day, remaining with them in their homes and in their studios for several hours, talking with them, observing them, subjecting them to a battery of psychological tests,

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watching them at work, seeing their families, and getting the feel of their lives and of their human relationships.

Of special interest were their modification of the Rorschach, which involved making tracings of the ink blots and allowing the artist to draw what they saw. This has produced huge piles of drawings for subsequent analysis. Of significance is the fact that the artist frequently became aware of deep personality problems and began asking the investigators for therapy. This of course serves to warn us that this area of research will automatically bring many therapeutic needs to light. In this connection, it was pointed out that in order to be sure of the value of the study one must be able to observe and record what changes if any the investigation and/or therapy may effect in the artist's subsequent paintings.

The question was raised whether the quickest and most direct way by which the Foundation might enter into this field would not be to offer some financial assistance and support to the work already begun by Professor Haggard and Mr. Kerner.

SUMMARY OF TECHNICAL PROBLEMS

It was agreed that whatever individuals were chosen for study, this study should include a detailed and complete genetic study, a thoroughly physiological and psychological appraisal, direct observation of the creative artist at work, and psychoanalysis. It was also agreed that the introduction of analysis automatically involves the Research Project in therapeutic responsibilities towards the artist, and that the analysis should be conducted with this therapeutic responsibility as the primary concern and preoccupation of the analyst, and that the integration of analytic findings with the other studies must therefore be made by someone other than the analyst.

It was recognized that among the individuals selected for study there would be a certain number in whom the therapeutic challenge would not be of significant moment, and where this proved to be free the conscientious concern with therapeutic issues might not be so exacting and restricting. However the overall plan should include provisions for adequate and intensive treatment, wherever that need arose in the course of the study of any individual artist.

Representatives from the field of art suggested the use of film to study both movement and the development of color in paintings, also the use of sequential color photography through the various stages in the development of a painting. A certain amount of material of this kind exists, because some artists make many sketches of a picture as they go along. One is said to have added his own free associations to each sketch. This would provide a source of material for a preliminary investigation. If such studies could be made of an artist in analysis, it would be of still greater value. (It was pointed out that this would be analogous to a study which has been underway in Buffalo for some years, of the various successive versions of poems.)

POOLING OF ALL SUGGESTIONS MADE AT THE CONFERENCE

I. An informal scientific and artistic society might be formed which with Foundation support could employ someone to coordinate and pool all of the work already being done in this field; to wit, the studies in Chicago, Montreal, Buffalo, and elsewhere and/or to collate analytic experience. This society, with staff, would act as a central coordinating body for all such work, and as a clearing house for the exchange of information.

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II. Retrospective studies (in more detail)

1. Collecting the experiences of analysts.
2. Collecting data from artists who make successive sketches of their own paintings as they work with and without their own free associations to these sketches.
3. Collection of biographical material.
4. Collection and review of all material already available on primitive art, psychotic art, childrens' art, and the art of the idiot-savant.

III. Direct studies of the artist at work

1. Such studies should ultimately span the work of artists who are representative of all schools, both those who are well established and those who are struggling, those who acknowledge frank neurotic symptoms and those whose neurotic mechanisms are expressed in asymptomatic form; critics; amateurs, the psychotic artist; the feeble-minded artist ("idiot-savants"); children; primitives; and for special contrast purposes, athletes.

2. Techniques to be used are the individual life history detail, the psychiatric examination, appropriate batteries of physiological, psychological, psychomotor and psychosensory tests; psychoanalytic observation with adequate provisions for therapy where indicated.

3. Direct and continuous psychoanalytic observations are to be supplemented by direct observations of the artist at work, either in his own studio or in special studios with one-way mirrors and special illumination, infra-red motion picture photography to study movement, color photography both moving and still, if feasible, for the study of the use of color and form and structure and pattern in relation to the analytical and other data.

4. Correlation of the use of color and form, etc. in paintings with their use in the dreams and induced or spontaneous hypnagogic hallucinations of artists.

IV. The Pilot Study

It was felt by the conferees that any Foundation which is interested in this field would be wise to start by supporting one component out of this array of complementary steps. This would then be evaluated in a context of the overall comprehensive plan of study, for which additional support from other Foundations might be sought.

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SUGGESTIONS SUBMITTED SUBSEQUENT TO THE MEETING

Dr. Eric Mosse -

- (1) There is need for a journal on analytic research in art; or else a need perhaps to finance a separate section in one of the existing journals, this section to be devoted to analytic research in art.
- (2) There is a feeling that such an editorial undertaking should best be on an international rather than a national basis. That it might be wise to send a special delegate to the International Congress of Psychiatry in Paris this coming summer to try and organize such a journal, or organize international collaboration of some kind.
- (3) At this Congress, there will be an exhibition of psychopathological art. It might be worthwhile to finance bringing this exhibition here, either temporarily or permanently.

- - - - -

Dr. Lawrence S. Kubie -

Suggests that the conferees give specific suggestions as to -

- (1) Corrections or supplementation.
- (2) Should the summary be re-written for publication, and if so, where?
- (3) What specific project is recommended as the best first step for the Foundation?

The Arthur Davison Ficke Foundation believes that a central coordinating body and clearing-house as outlined on Page 5, Paragraph I, of the summary, is the most important first step, inasmuch as the material so collected would be of immediate value to all concerned, as well as to a research when and if established. The Foundation is ready to cooperate with a volunteer committee of specialists in the organization of such a central coordinating agency by furnishing part-stipends to one or two graduate students and by underwriting the costs of the necessary clerical and secretarial assistance.

Assuming that all creative activities originate from a more or less similar state, and that one form of expression may be illuminating to another, the Foundation suggests that available data on researches in painting, writing, sculpture and music be collected, rather than limiting the collection to the field of painting.

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CONFERENCE ON THE SCIENTIFIC INVESTIGATION OF THE CREATIVE PROCESS

PRESENT AT THE MEETING Dec. 9 1949

INTERESTED INDIVIDUALS
WHO COULD NOT ATTEND

Mr. Oliver Kerner
The University of Chicago
Chicago 37, Illinois

Professor Ernest A. Haggard
The University of Chicago

Professor Meyer Schapiro
279 West 4th Street
New York City

Mr. Alfred Barr
Museum of Modern Art
II West 53 Street
New York City

Dr. Karen Machover
9616 - 67th Avenue
Forest Hills, Long Island

Dr. M.R. Harrower
55 East 86 Street
New York City

Dr. Eric Mosse
57 West 57 Street
New York City

Dr. Ernst Kris
135 Central Park West
New York City 23

Dr. Rene Spitz
1150 Fifth Avenue
New York City 28

Dr. Bertram D. Lewin
32 East 64 Street
New York City 21

Professor Gardner Murphy
91 Kensington Road
Bronxville, N.Y.

Mr. Samuel Lewisohn
115 East 73 Street
New York City

Dr. L.S. Kubie
7 East 81 Street
New York City 28

Directors of the Arthur Davison Ficke Foundation

Professor Millard Meiss
45 East 84 Street
New York City 28

Professor Lois Murphy
91 Kensington Road
Bronxville, N.Y.

Dr. David Rapaport
Austen Riggs Foundation
Stockbridge, Mass.

Dr. F.C. Redlich
Yale University School
of Medicine
333 Cedar Street
New Haven II, Conn.

Dr. Heinz Hartmann
1150 Fifth Avenue
New York City 28

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LAWRENCE S. KUBIE, M. D.
7 EAST 81ST STREET
NEW YORK 28, N. Y.

BUTTERFIELD 8-5230

November 21, 1949

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Barr:

The meeting to discuss the problem of setting up research investigations into the creative process in painting will be held on Friday evening, December 9, in the Board Room of the New York Psychoanalytic Institute at 245 East 82nd Street. (Enter by the East door). We plan to assemble after dinner and to start promptly at 8 PM.

Cordially,

Lawry v.p.
Lawrence S. Kubie, M.D.

LSK:elw

P.S. An approximate agenda will follow.

(6) ~~Report on work on this subject already done by Mr. Silvermaster of Chicago.~~

(7) Summary of general discussion.

(8) Practical problems: personnel, costs.

Present: Schapiro, Kreis, Gardner Murphy, Sam L'ye

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LAWRENCE S. KUBIE, M. D.

AGENDA FOR MEETING IN THE BOARD ROOM

NEW YORK PSYCHOANALYTIC INSTITUTE
245 East 82nd Street

Friday, December 9, 8 PM

- (1) In whom should the creative process first be studied:
 - Established artists of wide reputation?
 - Representational or abstract?
 - Young and groping art students?
 - Adults with no artistic pretensions?
 - Children?
- (2) How should the subjects be selected:
 - At random?
 - According to any preconceived plan of distribution?
 - In successive groups?
- (3) What screening devices should be used in selecting subjects - i.e. to select neurotic patterns of various types or to exclude them?
- (4) What methods of study should be used:
 - Psychoanalysis alone?
 - Direct observation of artists at work?
 - Films of artists at work?
 - All of these?
- (5) Should the work be done in the artist's own studios or in studios specially prepared for supplementary observational procedures (special lighting, film, one-way mirror, etc.)?
 - Should such a research studio be established in the city or at Hardhack?
- (6) Report of work in this field already done by Mr. Oliver Kerner of Chicago.
- (7) Summary of general discussion.
- (8) Practical problems: personnel, costs.

Present: Schapiro, Kreis, Gardner Murphy, Sam L'...

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LAWRENCE S. KUBIE, M. D.
7½ EAST 81ST STREET
NEW YORK 28, N. Y.

BUTTERFIELD 8-5230

November 11, 1949

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Barr:

A Foundation has recently been organized with the express purpose of financing an objective analytic investigation of the creative process in painters. We are holding an after-dinner meeting early on the evening of Friday, December 9, in which students of art and analysts and psychologists will meet to discuss the technical problems of setting up such a study.

A number of us have already been in touch about this matter for some months, and various concrete ideas will be presented to the group for discussion. The group will be small and we hope that you will be with us. If the project interests you, we will want you to serve on a continuing advisory body; but attendance at this initial meeting is no commitment on your part.

I will let you know the place and hour of the meeting as soon as you let me know whether or not you can attend.

Very truly yours,

Lawrence S. Kubie
L.S.K.

Lawrence S. Kubie, M.D.

LSK:elw

P.S. It would be a great help to us if you could let me know just as soon as possible whether or not you will be with us.

Phone'd you Nov. 15

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ARTHUR MASSIE
2572 East 6th St.
Brooklyn 23, N.Y.

to say

Founde

you,

incor

this sort, but since I had no connections and no knowledge of anything of this sort, we merely started it at once and gave an opportunity last summer to four artists to stay there and work free of charge for seven weeks. And in the meantime, I had met Dr. Kubie and talked to him about conducting a research there instead of its merely being a kind of charity for artists. That was my primary idea. And now Dr. Kubie has got us all together, and perhaps we can talk about more serious things.

DR. KUBIE: I think that the goal we had in mind was an effort tonight, quite strictly limited, to try and discuss what the problems are which confronted us, and try to study the creative process in painting when one is a creative artist. I think that is our general understanding of the purposes of the evening.

MRS. FICKE: Yes; except that we think of it not only as a study of the creative process, but as carrying that on into an improvement of educational methods, art presentation, so that it affects not only the individual as a patient, but as a master of art. It is more than just a medical study.

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DR. KUBIE: I would like to ask you, if you will, to say a few words about the function and the purposes of the Foundation, before we go on to the business of the meeting. Will you, Mrs. Ficke?

MRS. FICKE: The Foundation had already been incorporated. Its purpose, in my mind, was to do something of this sort, but since I had no connections and no knowledge of anything of this sort, we merely started it at once and gave an opportunity last summer to four artists to stay there and work free of charge for seven weeks. And in the meantime, I had met Dr. Kubie and talked to him about conducting a research there instead of its merely being a kind of charity for artists. That was my primary idea. And now Dr. Kubie has got us all together, and perhaps we can talk about more serious things.

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PROF. HAGGARD: We don't limit it to painters, but we include writers and other methods of artistic expression

DR. MOSSE: By the way, how about writers?

DR. KUBIE: Well, I think that our notion is that the problem is complicated enough, even if you start with one particular field of creative art. If you establish it in the basic presentation and get some understanding of your method of study in one field, then you are on a firm foundation to move on to other fields. Also, I think that our notion in beginning with the study of the creative process was that we continue to understand something about the relationship to unconscious processes, otherwise you are not going to know very much about the relationship of the works of art to the people who try to appreciate them - in other words, to its educational significance. Anyhow, I would like to say, before we turn to the agenda, that there are a few who had hoped to be with us, but who can't. Professor Millard Meiss, of Columbia; Dr. Harry Lee of Chicago; Dr. David Rapaport. And now I think we might turn to the agenda.

This is an analytic institution, and when Mrs. Ficke turned to me for advice, it was for advice on the problem of how to study the creative process in the first place, and later, evaluate artistic study discrimination perhaps in educational functions in art, but to begin with the creative process, because if you don't begin with the creative process, you haven't got anything to start with. The first question that comes up, which I

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would like to throw open for general discussion, is, in whom are you going to study it? That is the question. In whom is the creative process to be studied, and how are they to be selected, by what process of selection? What screening devices or other devices? That's your first point. The second is the question of method of study which should be used. The third is where you try and carry on such investigations.

Now, Mr. Oliver Kerner of Chicago and Dr. Ernest Haggard of Chicago are already working in this field, and they are going to give us the benefit of their comment, based on their own actual experience, and then I am going to ask them to talk a little bit about the work they have already done; and then we can go ahead with the summary of this discussion and practical problems.

I would like to throw this whole question open, starting with the problem of with whom, in whom you would have to study a creative process first.

MRS. FICKE: Possibly those who know nothing about it can have opinions most easily. Meaning myself, for example.

DR. KUBIE: Go right ahead, Mrs. Ficke.

MRS. FICKE: It seemed to me, everyone wanted to ask about adults with no artistic pretensions. Why that? Unless you meant someone who, when turned to it as an amateur, for psychological reasons - - -

DR. KUBIE: I am not defending that. Those are just the categories to be considered. One usually sets up an experimental picture by trying to get contrasts, people with

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and without blue eyes, people with and without long hair or artistic ability or pretensions. So I am not sure whether the contrast group, your control group, will be significant here or not. I would ask for comments on that.

DR. MACHOVER: I just wondered if it would be of interest to isolate it right down to the bottom.

PROF. MURPHY: The thought which particularly struck me was perhaps studying it in the savant group - some of the, let us say, retarded.

DR. KUBIE: You mean in the idio-savant groups?

PROF. MURPHY: Yes, in the savant group, where particularly a creative genius is quite isolated from the various modes of adjustment. I don't know whether that would put it in culture. I am just offering it as one of the possible approaches.

DR. KUBIE: That is an exceedingly interesting suggestion. There are a group of feeble-minded who have extraordinary facility for artistic creation, and it might form a contrast group that would be extremely interesting to study that has never been studied.

DR. KRIS: Well, I think it is an excellent idea. I naturally have a personal interest in it, because I think one should study it. There is perhaps one and a half or two percent of inmates of State asylums - paranoics, schizophrenics - which, according to experience, produce profusely. In other words, those people who were formerly partly trained, and partly formerly

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untrained, during the psychotic episode, and sometimes chronically, become creators. I have, over the years, studied perhaps half a dozen of those people, and published some of them, and I think if a research in the creative processes in the normal is undertaken, there is no reason why this best-documented and best-documented control group shouldn't be approached.

A VOICE: In this country, no such study has been made. The original studies were made in Switzerland by Morganthaler.

A VOICE: The first case of this kind was in 1921. in Chicago?

A VOICE: Some of them have been known over 15 years to have been drawing several dozens of pounds of drawings.

DR. KUBIE: We come up with a very interesting and, I think, a very characteristic first reaction; the point being that there are then two groups of abnormalities in whom the creative process can be studied. That is, in feeble-minded and certain psychotics. And it is characteristic, when you get into a medical group, when you study the normal, you study it in contrast to the pathological, because of the fact that in pathological styles, you have a certain isolation of certain processes which clarify many of your problems. Any further suggestions here as to the groups that should be represented in an over-all coverage of the problem in studying the creative process? This, of course, would apply as well to music or painting or anything else. But it is particularly easy to study it in painting.

DR. MOSSE: I am not very clear about the first people would cooperate with you to the extent of speaking

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question, in whom should the creative process be studied. The ques-

tion is, where to get most of the material. Now, as far as estab-
lished artists are concerned, I think they are only a very few.

There would be even fewer who would be ready to submit to this kind
of scientific approach, I am afraid. That is one thing. The
second thing - - - -

DR. KUBIE: Just a moment. We have two people
here who have actually studied this. What has been your experience
in Chicago?

MR. KERNER: I think in answer that, Dr. Haggard
and myself can say that these people are now established in the
sense that Picasso is established. I don't know who they were,
but were apparently supposedly of national reputation. Now, several
of the artists that we have have shown all over the country, in
New York and in Chicago, and they have some reputation in a minor
way. The thing about the cooperation is that we got a hundred
percent cooperation. I originally started out suggesting this
might take ten hours, this particular approach that we developed,
and it took anywhere from six to a hundred hours, sometimes working
at night to three or four in the morning in their homes, because
it was impossible for them to work during the day; and we had to
do this every 48 hours, because of the experiment. We got all the
cooperation we needed all the time.

DR. KUBIE: You mean that every 48 hours these
people would cooperate with you to the extent of spending several
hours, sometimes six and seven hours, even at two or three o'clock

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in the morning, drunk or sober.

MR. KERNER: They were always sober. There was no trouble on that score.

DR. MOSSE: I would like to make a suggestion. Despite the splendid cooperation, what would be easier to do, is to study old masters or impressionists, where we have them, because the question, as I understand it, is always to compare the work with the unconscious of the artist wherever we have such possibilities. I think one should think of that kind of affair.

DR. KUBIE: I am very glad you brought that up, because it brings up a very fundamental question, whether you study it in the living or the dead, studying of the dead having the one great advantage - you are not going to have any libel suits on your hands. More seriously, that you don't violate an individual's privacy in public. It is a very important issue. On the other hand, you have the disadvantage that we don't have direct access to the man, but only to some derivative product of the man, either his paintings or his biography or auto-biography, or both. That's on the one hand. On the other, the question of studying it in the living individual, of at least whose work has not been proven by its longevity. It gets us into the questions as to what longevity proves, but we won't go into that.

A VOICE: With regard to the people of the past, I think that a great deal depends on the choice. Suppose you had an artist of the 19th Century who left five volumes of notebooks, five

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thousand pictures, several thousand statements by friends, many photographs of himself at different stages in his life, and many pictures which deal with his own experience, would you consider that a rich material relative to the kind of thing you seek?

DR. KUBIE: Dr. Shapiro raises an extremely important and interesting question. Who would venture to estimate how many artists of the past would provide us with rich material as that? Secondly, how useable the material would be.

DR. KRIS: Kris's scepticism.

DR. KUBIE: Would you elaborate?

DR. KRIS: Well, a lot of guess work has been done, and to supplement it by richer data is the timely task. I think the exactitude which we will achieve, if we have better data, will award for better possibilities. But if it is a job in science, I think the living should be preferred to the dead.

DR. SHAPIRO: I would like to make clear that point. I am referring to Delacroix. I am simply pointing out the fact that there is a vast amount of material which concerns people whose whole life is illustrated for us, not simply the short period, let us say, of a year or a few months, but who left an immense mass of work, which we can also see against the work of contemporary reaction. We also know the reactions of the contemporaries of Delacroix to his works shortly after his death, by the men who knew him. And

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we have this immense collection of letters. And it happens in this case that we have also medical literature to the subject during his own lifetime, and also medical literature by his parents, by his father, which is involved in his work and has been utilized, and I do not believe that there exists in any living person today a comparable material for the very simple reason that it is full time. Now, I am not proposing that as an alternative, but simply as the kind of material which has never been explored, and which is part of the literature which is more or less unorganized and scattered and which may yield very important insight, or at least, for what you call the creative process. It is especially important, because it is a man of very great power, hardly comparable, I think, to the kind of people who are willing to sit for twenty to sixty hours for investigation at the present time. I think that such an investigation would not investigate of the kind that is being proposed here. It would be very far from complete or satisfying if it did not include information about full lifetimes of artists and activities of first rate men, if you wanted to understand the cycle of mathematical creativeness. You cannot learn about it by studying people who have gotten high marks in mathematics, but have never originated the theory. Now, the problem that we are concerned with is not simply the making of pictures and being a successful contemporary artist, but creating in a sense in which there is a real contribution to the culture; that is, the creation of values of a highly individual distinctive way. I should find a study which

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island, and lots of other things happen around it without influencing limits itself to observing how the run-of-the-mill artist works, it very profoundly. We are not sure of that. We don't know in how the person, who is an artist by accident or for commercial advance. And one of the first things we would have to find out is reasons, or for distraction, works. I would find that perhaps whether successful artists, as a group, are different from other significant for some problems; but it would not reach the levels people, with respect to those operations that involve their sense-of creative process which interests anyone who is seriously devoted ability, their discrimination of color, their power to watch color, to art.

and the making of discriminations of one or another kind, just as
DR. KUBIE: One question. Have you any rough impression as to how many artists have left such a rich store? superior sense of pitch and musical tone of discrimination, and

DR. SHAPIRO: Very few. Therefore it is possible non-musical people do not. We have to collect that information to investigate them.

First and find out whether we are dealing with a sensory specialized
A VOICE: Is it also possible to arrive at any conclusion with so few? type apart from any question of personality. And if that fails,

if that doesn't turn out to be the case, it may be important if it
DR. SHAPIRO: I feel it is not a question of how does turn out to be the case. It will have to qualify in some way many individuals you study; it is a question of how deeply and all psychological hypotheses about the role the personality, with intensively, and with what richness of conception you approach any respect to skill or to ability, to realize ideas or to conceive closed body of material; and it may be one man or a dozen men. But successful works of art. Now, so far as I know, the literature on there is still another aspect which I believe has to be studied with these matters is very, very vague, poor. It is an important question regard to the problem of artistic process, and it doesn't come under tion, because of the people who enter art schools without knowing any of these headings. In the first place, we are not sure what we whether they are qualified, what these ideas will be, what their mean by creative process. We are not sure whether artists who chance will be; and therefore, I propose that parallel to the produce important things, do so by virtue of some personal experience question of psychological investigation, we have to have some in conflict, or whether they do it by virtue of some extraordinary knowledge of possible distinctions possible distinguishing traits of gift, which may not belong to the levels of personality that interest painters, or sculptors with respect to a whole series of operations, you. Now, it may be that there are certain very extraordinary perception, discriminations, and so on. sensitivity or powers which may exist within the individual as an

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DR. KUBIE: In other words, what would be surprised island, and lots of other things happen around it without influencing the central heading of aptitude, special aptitude, extra- it very profoundly. We are not sure of that. We don't know in what aptitude, and to what extent they characterize a group of advance. And one of the first things we would have to find out is whether and play a role in the creative process.

DR. SHAPIRO: Yes, people, with respect to those operations that involve their sensi-

DR. KUBIE: Again I would like to turn back to bility, their discrimination of color, their power to match colors, our Chicago friends.

and the making of discriminations of one or another kind, just as

DR. NEHARD: I would like to reply to a few of Dr. one approaches the musical problem; whether musicians have a Shapiro's points, because I think that some of them cover more than superior sense of pitch and musical tone of discrimination, and just a few headings. First, we are not musical men and have some non-musical people do not. We have to collect that information question about the validity of the assumption that the basic first and find out whether we are dealing with a sensory specialized conscious and unconscious processes always fall on a continuum, type apart from any question of personality. And if that fails,

and we can find out about the normal from studying just the if that doesn't turn out to be the case, it may be important if it psychological. So we set up certain criteria, to select what we does turn out to be the case, it will have to qualify in some way considered representative critical cases, or criteria cases. We all psychological hypotheses about the role the personality, with is that they spend the majority of the time in the art world in respect to skill or to ability, to realize ideas or to achieve painting, or some related media. The second is that they, by a successful works of art. Now, so far as I know, the literature on fairly broad definition, are creative individuals, in a broad sense, these matters is very, very vague, poor. It is an important ques- tion, because of the people who enter art schools without knowing they are known to be by fellow artists, and what one might think whether they are qualified, what their ideas will be, what their to be a reliable critic or person who knows a good deal about the chances will be; and therefore, I propose that parallel to the art world; that they are creative people. And, as I said, a broad question of psychological investigation, we have to have some sense. And the part that we felt was important was that art is knowledge of possible distinction possible distinguishing traits of more than just a plaything or leisure time activity, but that they painters, or sculptors with respect to a whole series of operations, had a conviction, a need to create, an emotional need, which tied perception, discrimination, and so on.

up with the work they did, and appearing in the work they did.

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DR. KUBIE: In other words, what would be comprised under the general heading of appetite, special appetite, extra-

special appetite, and to what extent they characterize a group of artists and play a role in the creative process.

DR. SHAPIRO: Yes.

DR. KUBIE: Again I would like to turn back to our Chicago friends.

DR. MAGGARD: I would like to reply to a few of Dr. Shapiro's points, because I think that some of them cover more than just a few headings. First, we are not medical men and have some question about the validity of the assumption that the basic conscious and unconscious processes always fall on a continuum, and we can find out about the normal from studying just the pathological. So we set up certain criteria, to select what we considered representative critical cases, or criteria cases. One is that they spend the majority of the time in the art world in painting, or some related media. The second is that they, by a fairly broad definition, are creative individuals, in a broad sense, not just in terms of skills with a brush or techniques, but that they are known to be by fellow artists, and what one might think to be a reliable critic or person who knows a good deal about the art world; that they are creative people. And, as I said, a broad

DR. KUBIE: I think we are coming to a picture of the spectrum here, and we are going to have to sample this spectrum more than just a plaything or leisure time activities, but that they had a compulsion, a need to create, an emotional need, which tied

DR. MAGGARD: Well, I should like to see there are up with the work they did, and appearing in the work they did.

were questions that I would like to see, a very practical problem

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That is the way we selected them. The cases we studied.

DR. SHAPIRO: From my own point of view, as a student of art, that would not be the kind of problem which would yield us the results we are interested in. We are interested in finding out why it is that some individuals do not simply accept the methods or routines of art, but somehow go into them and create something genuinely new; further, how artists solve problems which are really new problems. In other words, the problem of invention and realization; and what are the psychological processes. Do they depend upon circumstances external to the individual, or in the individual, but not directly involved in the manual aspect of art. And to what extent can we learn more about them and promote them; and to what extent are they frustrated or do they encounter difficulties which are manageable or not. I believe the study even of an untrained person, or a person who is not a very good artist, may yield successful or interesting information about it, because there is no sharp dividing line between that kind of high creativeness and ordinary routine work. There is, I suppose, a gradation, and we can find in the simplest and crudest artist some trace of these processes. But I am proposing simply that we consider that factor as an immense span here in quality.

DR. KUBIE: I think we are coming to a picture of the spectrum here, and we are going to have to sample this spectrum at various points. Mr. Barr, do you want to come in at this point?

MR. BARR: Well, I should like to. There are some questions that I would like to ask; a very practical problem

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I would like to ask, perhaps they fall into an adult with no artistic DR. KUBIE: I would like to hold it to this question at this moment; and the other point that you and I have discussed hold back until later. At this point, holding to the question of where you start your study as a creative process, with what group of individuals, and what type of material.

MR. BARR: I would like to make a comment in the form of a question again, Dr. Kubie. In speaking of the creative process, such as Dr. Shapiro described, from the psychoanalytic point of view, are those qualities really important? That is, is the difference between a great painter and a mediocre painter, who still has to paint and has to go through the creative processes, what he does is of no great consequence - are those fundamental differences in the study? Now, naturally, I would be more interested in discovering some of the new understanding of the greatest artists and not of the mediocre. But, are you - collectively - ?

DR. KUBIE: Certainly they - we would be interested in knowing. What does the group feel?

MRS. FICKE: Does anyone know who the greatest artists are? There has often been a good deal of disagreement about that.

MR. BARR: I don't think there is, actually. We can make a pretty good guess.

A VOICE: I have a specific group which I would like

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down history as important painters, and even now, it would surprise to consider. I think perhaps they fall into an adult with no to be too vague, certainly any person creating a particular meeting artistic pretensions, but actually with great capability. In the would not be a new contributor, should not have been in vague/ population I think there are perhaps five hundred people who had a particular mode of self-expression would become quite unique, been referred to me over a period of years for psychological but that really wasn't the main burden. I am more interested in examination. Two of the tests which I give routinely are tests the other thing. This has just been observed, what I had/taught which employ drawing. About two to five percent of this five about your remarks. But the thing that the doctor said was interested hundred show quite extraordinary artistic ability. A great many me very much, because it deals with the rational theory of what of the people - probably all - have had some kind of therapy. It makes for the projection of the body image, who does and who doesn't, might form a rather interesting control group on whom not only the in what way one represents oneself. I have tried to explore the tests are now available, but probably with collaboration of the idea of why some people just never draw, whether, given the same analyst. They are not artists in the recognized sense of the opportunities in intelligence and alertness - I don't know about word, but they do stand out in my population as people apart. aptitude - they haven't been measured for that. There are some They have extraordinary capacities, though they don't pretend to people who never got out of all of the education we have been be artists. I think they are a relatively circumscribed group; exposed to, doing no more than the tulip and cup and saucer. Then and we do have that data available now on them. there are some others who are good enough to draw a man. And there

DR. KUBIE: One more thing is coming out. There are others, of course, who very early show precocities, despite is a lot of data that is available and which has never been assembled, there being other abilities. Now, I believe very firmly that that which is a foundation.

has been very closely tied up with personality development, and I think psychoanalysis can help a great deal. I don't know whether A VOICE: I have just been following the doctor's remarks. She has certainly taken the lead on what has been bothering me about the situation. First, I wish to clear some other question process. There are some who just never draw, regardless of output of my mind rather briefly, and it is in reference to Dr. Shapiro's selection of very well known painters, etc. I certainly

DR. KUBIE: We come to a very fundamental issue think that to a large extent that it is a cultural matter, that the there, which really goes back at the whole question. Any specific criteria would be fallible in spite of the fact that they have come creative process. Why some people take this spontaneous form of

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down history as important painters, and even now, if this should
be the vogue, certainly any person creating a particular meeting
would not be a new contributor, should not have been in vogue;
a particular mode of self-expression would become quite unique,
but that really wasn't the main burden. I am more interested in
the other thing. This has just been obsessed, what I had/mind
about your remarks. But the thing that the doctor said has interested
me very much, because it deals with the rational theory of what
makes for the projection of the body image, who does and who doesn't,
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ideas of why some people just never draw; whether, given the same
opportunities in intelligence and alertness - I don't know about
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people who never got out of all of the education we have been
exposed to, doing no more than the tulip and cup and saucer. Then
there are some others who are good enough to draw a man. And there
are others, of course, who very early show precosities, despite
there being other abilities. Now, I believe very firmly that that
has been very closely tied up with personality development, and I
think psychosanalysis can help a great deal. I don't know whether
that wouldn't be one of the things to study in terms of creative
process. There are some who just never draw, regardless of con-
tribution.

DR. KUBIE: We come to a very fundamental issue
there, which really goes back of the whole question. Any specific
creative process. Why some people take this spontaneous form of

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of projection, projection in the medium of drawing; and other people, who also have a creative urge, a creative urge of some kind, never use that medium; and whether it determines or lies in the area that Dr. Shapiro suggests, of certain special endowment; or whether it lies in some subtle constellation of emotional factors, which has never been investigated. My lack directly at the thing as it happens: DR. SHAPIRO: that is May, I say, I haven't committed myself to that explanation. I am simply saying that in so far as the creative literature on the subject, there is a vast list of scattered statements, some of which are fairly familiar. We hear remarks about aptitudes, as you put it, and we hear also remarks about special experiences, psychological situations, stimuli from others, which lead people to become artists. But I am wondering whether this whole discussion may not fall into the problem of the choice of a vocation, and not in the problem of how certain qualities are achieved, how a specific value or standard within creativeness is related. DR. KUBIE: The choice of a vocation relating itself to the choice of a neurosis, which has been puzzling us a great deal of the time. A VOICE: Partly a question of expanding some of the remarks, Dr. Shapiro, struck me a very resonant chord inside of me. It seems to me that you've got to take the people that you can get, wherever they may be, and perhaps the primary problem is to discover a way of verifying the hypothesis. It seems to me that in this

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sphere, what little I know about it, it isn't of what is to be done - the theories come a dime a dozen, and there are lots of good points, some of which have been partially tested and which could almost be called systematic theories now - but to get pure somewhat we are doing. We will begin to know something with some degree of certainty. I think it requires that you actually look directly at the thing as it happens. Now, that is very hard, and it can become a π counsel of despair. But what I mean is that you observe the creative process directly under the microscope, and if you say, "Well, that's too difficult. We have to get it genetically," my answer is, let us make the most of the genetic observation; but also bring in direct observational techniques, which mostly are experimental. Now, there is a vast area of experimental psychology that is pretty relevant here, and I don't know of any systematic attempt to mobilize it. I don't know why it shouldn't be mobilized - experimental psychology, perceptual, visual perception, particularly you are concerned with, which would include the use of all the best devices that have been included, particularly those of late individual differences in the actual perceptual reaction, which would include Thurston's factorial analysis of perception, which gives quite a considerable number of tests; and getting quantitative data and seeing how far Dr. Shapiro's ideas are valid, if there are certain kinds of perceptual reactions that appear in some people who turned out to be creative artists and who may be quite different from the rest of us. Then we can integrate that with genetic material and

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find out from earlier childhood on, or longitudinally follow the same individuals, to see the flowering of these peculiar perceptives. Then there is the aim of imagery. This is perhaps related to this. There is a great deal of room for a great deal of directed experimental stuff on the mobilization of imagery.

DR. KUBIE: Look, you are dealing with method. To whom are you going to apply your methods?

A VOICE: I am saying, that you have got to take people in whom you can observe these things. The people are going to be the people you catch. Now, then, you here have an attempt in Chicago. You've got several other attempts to catch people who fall within the area where these circumstances will overlap. One is an area of people who are doing something in the arts. The second is the group of people you can catch in the overlap. There is a considerable number of people which you have to think about which you are going to subject these people to, when you are going to ask whom you are going to elect. I don't see very well how you can say we are going to limit ourselves, if we are going to study certain types of creation in people at a certain point in the spectrum, without thinking, "Will you be able to use with reference to these people the methods which are likely to be the deepest significance for experimental study," I thinking it would be another vast area. I wouldn't even take time for it. I believe, if you really want to get a systematic understanding of what it takes to create in the artist, you are going to have to be able to follow the

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same group of people for dozens and for hundreds of hours, and to compare those people with other people whom you can only catch in the usual net which now is at work catching people through stratified samples of various sorts of colleges, schools, etc. You've got to take the American public, I think, and you've got to take certain elements in the American public which fall within the area that's been defined by these other people, and whom you know you are going to be able to stay with. My objection to the Chicago thing is that it is too small a thing. My answer to the question, as far as I can give one, "whom do you want to study," is the people that you can get who show creativeness in the various forms, and who are willing to stay with it long enough so that you can directly observe how the creative process is going on.

DR. KUBIE: Dr. Haggard? to speak about something else.

DR. HAGGARD: Nothing; not after that. of the inter-

DR. KUBIE: Why? of the individual without directly

DR. HAGGARD: Because I think that one of the problems I was going to raise was the question I was trying to ask Dr. Shapiro. But I think Dr. Murphy sort of answered it. You see, this question which Dr. Shapiro raised is a question which Mr. Kerner and myself have heard often, talking to people who are not scientists, but in the area of accessibility. Whom are we going to pick, and how? They always talk about creativity, as you did, and I think there is something in that; but I also have this feeling that somehow they feel that these extra talents, these extra techniques, they

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always say this isn't part of the personality, and personality for them is some circumscribed thing. And I think that Dr. Murphy made it a little broader. He said personality was all these things in the organism generally.

MR. BARR: Would you be satisfied with any method of examination which did not involve some psychoanalytic techniques? That is, the material which Dr. Shapiro describes as having left - - could these be used with any satisfactory standard, as far as psychoanalysis is concerned. Don't you have to have the person?

DR. SPITZ: Didn't Freud treat Leonardo?

MR. BARR: Yes, he did. But didn't he make an awful mess of it? I think he did, myself. But I have no idea in this field about Freudian analysis.

DR. SPITZ: I would like to speak about something else.

DR. KUBIE: What about the question of the interpretation of theory in the absence of the individual without directly observing the living individual himself.

DR. LEWIN: It depends on what ideas are brought up to bear on this material. I just happen to disagree with Mr. Barr, for instance. It may be Leonardo was a bad choice, but Freud had some wonderful ideas in that paper.

DR. KUBIE: I think it was (Gause) who said the trouble was that he didn't have the symbols, but that we didn't have the ideas. I would not particularly care where the material was found, just as long as some good ideas came from it. It's a creative

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way of looking at it.

A VOICE: Are these two methods mutually exclusive?
Don't you do both?

MR. BARR: I read the analysis of Leonardo in which
these conclusions were stated without any qualification.

DR. LEWIN: (Name) criticism of Freud would probably
have no bearing. He found out Freud was only interested in the
contents of these particular phenomena; that is, he is interested
in that bird fantasy of Leonardo for the insight it gives into
Leonardo's infancy, which is probably true. At least, the fantasies
have been repeated many times. He has very little interest in
form, and really skips the question of creativity.

DR. SHAPIRO: He disavows it, that he intended to
make either art criticism or throw light upon artistic processes.

DR. LEWIN: Quite so. That isn't his interest
in this.

DR. KUBIE: But this brings up the question of
whether you will understand the nature of certain unconscious
fantasies as projected, or whether you will understand the creative
process itself.

MRS. FICKE: What occurred to me is that some say
it is rather a personal thing, and perhaps all of you know far more
about this kind of thing than I ever could; but I was thinking of
my husband's own experience, Dr. Shapiro, speaking of these many
documents of Delacroix, and what these things revealed. Well, my
husband didn't have published very much poetry, but he was a prolific

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of research and learning show as a secondary material to the writer. His notebook, his personal letters, his many things that he never did publish, his long series of self-searching, which might be - I have no idea of knowing - but it might be almost as voluminous as those of Delacroix. All of them confused, all-searching, contradictory. Then he was psychoanalyzed, and something totally different than he ever thought of came out. Well, it seems to me, you must do that kind of thing, because a person's own guesses about himself are often very wrong, aren't they?

DR. SHAPIRO: That's true.

DR. HAGGARD: I would like also to suggest that many of the interpretations of many people are stylized about what person meant when he said this, what he was trying to say, etc; that the person who does the work may know more about what he is trying to say than anybody else; whether he can tell you consciously or unconsciously, the method is important how you obtained it, how you obtained the underlying dynamics. I would also be inclined to suspect that all of the creative people aren't dead, that we don't have to wait until they die, we don't have to wait until they die for them to be creative.

DR. KRIS: As I said, I am for the living, not for the dead, because the quick permit us to learn more, but there is no doubt that we have learned a great deal about psycho-biography with such material. We can use existing knowledge and apply it with such data as library research, carefully detailed patho-biography, and psycho-biography may offer. I would consider it from the point

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of research and learning anew as a secondary material is the more relevant material from some point of view. But if you want to check on propositions, verify hypotheses, I vote definitely for the certain preference of quick versus the dead.

DR. SPITZ: or what I am afraid I am not quite clear in my mind what the problem is, whether the problem is one of creativeness, or to put it in other terms, whether the problem is of, say, talent versus genius; of uniqueness versus creativeness, I would call it. If my concept of what you are trying to investigate is both of these, then, of course, we have to investigate two completely different groups; one being the group of the really recognised artist; and the other, that group where creativeness is at its greatest; namely, the child and the primitive. And there, of course, I agree with Dr. Kris. It is the quick which we are observing. And in that contention, I will yield something which has come up here, that just came up; namely, what are the obstacles which the creative child encounters and by which it becomes non-creative after a certain period which we have pretty closely investigated? We know that obstacles are erected at the certain point against this creativeness. And I think that we might come out of the

MRS. PICKER: That's something I believe in, too. I think that's very important.

DR. KUBIE: Let me see if I can summarize a little bit. I don't know. Dr. Mosse?

DR. MOSSE: I think that the thing which is a very important point is the question of values. We are talking

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about great masters or modern masters, or people who are just gifted. The question is, what do we mean? I think this would be tremendously important, part of the research, too. What do we really call a great artist, and what not? What are the specific data, let us say, of the great artist, or what do we call just being gifted. That was the whole question of the living and of the dead, for instance, which we said before. You don't have to be dead in order to become famous. I think this should be a part of this investigation.

DR. KUBIE: Now, if I can try a rough summary, and this is tentative, subject to corrections by all of you. First, I would say that we really have covered, or at least, referred to, as we have talked, the first four issues, without settling any one of them. We have at least rolled them around the table. That is, in whom the process should be studied, how the subjects should be selected, what screening devices should be used - that has really not been touched on - and some brief allusion to method which we will certainly have to develop further. Now, pick up the last point first. If we lose ourselves in the difficult issue of the criteria of greatness, I think we are likely to spend the next hundred years before we get started. And I think that we might come out of the study with some clear notions about that, but I would hate to see us begin the study, trying to come to an agreement in formulating them. We have the issue of whether to study the living process in some direct form in living artists or other human beings; or the records of the dead. And we have emphasized the fact, several

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people have, that these are not mutually exclusive alternatives, but both can be done and interrelated. Whether the study is of creativeness in general, which takes the form of artistic painting, drawing, or uniqueness is one's special quality of creativeness, it is the creativeness that goes beyond the mores of a particular period. And there again I would think that the two are not mutually exclusive, that one would certainly want to study both types of creative process and creative artists. Whether to study the adult, primitive, or the child, again, there is no mutual exclusion there. Whether to study in the well or the sick - now here we get into an interesting problem. We mentioned only two categories of the sick, leaving out the most important. We mentioned the feeble-minded - an extremely interesting suggestion for many reasons - the psychotic - another interesting suggestion - and nobody mentioned that poor unfortunate, the neurotic artist.

INDIVIDUAL MRS. PICKER: I thought they were all neurotic.

DR. KUBIE: In other words, what we really have to admit is, we cannot set up a sick or well criterion here. Since the neurotic process is universal, then one will have to make one's control rather by comparison of the detailed inter-psychic organization of the different individual artists, rather than by setting up an artificial comparison of sick and well, because there is no such animal as the well - not only artists, but anybody else. Now, then, when it comes to the question of the

and psychological factors p-26-1, which would need very careful

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method, we haven't gotten very far. Is that an adequate preliminary survey of where we are? When it comes to the method, they fall into two or three general groups. Oh, there is one other issue that was brought up - before I come to method - that is the question of why create at all? Why in this particular form? Or in any particular form? The issue of why some people do and some people don't, which is very basic, and we have to keep it in mind, because if we are going to answer that problem, we are going to have to somehow devise a method by which we find people who just shun any impulse to express themselves, to compare with those who have that specific impulse, then among those who have compared those who are to do it in the form of painting, as opposed to those who do it with music or writing or athletics, for that matter. I, personally, long have had a very great interest in why some individuals would like to follow a line with a pencil, and another individual will see an athlete hit a ball, and he will go out and do it with his body. He is an artist, too, and the difference between the athlete and the artist comes into this whole problem; and there we come to the question of methodology, as well as the question of the selection of subjects. Now, the methodology, as I think Professor Shapiro quite rightly pointed out, should begin with the knowledge about the man's sensory motor or muscular equipment, what his fundamental equipment is, and how those equipments vary; and there one gets into very important physiological and psychological testing problems, which would need very careful

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authority in assembling all the techniques and study which are available. Then suppose we have those methods assembled, and it would be possible to get them all together and select those which were most relevant; but let us suppose we have those, in a sense, that are the least difficult; the subtle part of the problem, as you all know, is a basically important one. Then, moving on from there, what methodological procedures are we going to use to study, not the past, because that I don't think is significant, methodologically, the historical and genetic survey, but how is one going to study the activities of the living artist? By what techniques of interview, what techniques of analytical survey, what kind of situations, what techniques of direct observation. I want to stop before going further to say, would anybody want to supplement or correct anything in this very rough summary?

DR. MURPHY: I don't know whether you meant to bring it out. I wasn't quite sure, as I listened. The point Professor Shapiro made about the possibility of basic qualitative differences that may arise in the spectrum. The possibility that the term, creativeness, may be referring to quite different things at different levels. The possibility that some of the few people in history who have profoundly mounted if not the whole culture, at least certain areas of cultural expression. I think that has to be explicitly faced. It is quite possible that with all the surveys and methods, that we could think of, we would still find we were dealing with 99 percent that might be less than the one

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percent for some of the objectives. I wasn't quite sure whether you had a place there for the possibility that there may be several different things captioned by the same name we are calling creative-ness. At least, to keep our minds open to the possibility that certain end results, if you like, of very different origin in every sense of the term, cultural, psychological, physiological, very different events may have a scientific expression.

DR. KUBIE: I think so. We know that there are many ways of climbing a ladder, and when you get to the top, the view is just about the same, and certainly, in human affairs, where human beings are very complex, there are certainly many ways of becoming most things in life; and I don't doubt there are many ways of becoming an author. Of all the studies at this time, one might be able to find various paths by which people approach this final common pathway. That brings up a very important issue, which I did forget to include at my summary. Methodological problems. It is of great importance. Which is, whether one concentrates on the intensity of the study of the few in the hope that the few are typical samples, or whether you are going to try to do an extensive study of the many, recognizing that with the limitations of time and everything else available, if you try to study too many, you are going to do a relatively superficial study, but a little more safe in your sampling. That is a methodological problem of very great importance.

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ask them what, in their opinion, constitutes the really artistic
power or "A VOICE:" I was going to refer myself to Dr. Murphy's
remarks. I think that if we didn't study it that way, we would be
apt to miss up the very gratuitous factor which may be one's fears
of the person's life, which would give us the answer to that
particular individuals' fulfillment. So that, whether it would
be accidental or not, taking extremes, some relationship towards
a father - music, artist, or whatever the situation is - it may be
something quite gratuitous which may have a very deep meaning for
the individual; and I think unless we do a very profound study on
the individual, we are apt to really lose our main trend there.

DR. SHAPIRO: When I first saw this list, one of
the things that struck me is that it would be very difficult to
decide how to answer the first four questions until you knew just
what your main concepts were. That is, how you would distinguish
creativities. For example, if you had met 50 years ago, and dis-
cussed this problem, and you shared the taste of many people of
the time, then you would plan to investigate in a very different
way. Children would be quite irrelevant.

DR. KUBIE: In other words, you have already
certain theory as to the nature of creativity, the nature of art,
which is getting you in selections of material; but that theory is,
on the whole, one which hasn't been examined very carefully and
isn't very rich in concept. Now, suppose you approach a number of
very skillful artists, or, let us say, highly original artists, and

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ask them what, in their opinion, constitutes the really artistic
power or quality of certain individuals, they might call attention
to things which have never been mentioned in psychiatric literature.
And if you accepted them, you would be bound, then, to include in
your survey certain types of individuals who would be more suscep-
tible to examination with respect to these qualities, than any of
the others you had mentioned. Therefore, I think, prior to any
selection of individuals, I think we have to be fairly clear as to
what the main constituting elements of creativity are, and we have
to think about that fairly carefully. I think that it may be, for
example, that there Dr. Machever's idea of the body image may hold
for certain kinds of painting and culture. They have no bearing
upon abstract work, let us say; and it may have no bearing upon
work which is very closely bound up with landscapes. We are not
sure. So that the second part, the element, the concept, I believe,
apart from any fixed laws we have about them, I think are really
guiding important things which will determine in the long run what
sort of people we are going to examine, and what sort of experiment
we are going to make. I would like to personally point out what I
think would be the difference of the scientific approach to that.
A scientist, if he is careful, will shed his theory with his coat
as he comes into his laboratory, and he will then proceed to test
it; and rather than select his population for observation, he will
alter his theory or make every effort to scatter his population. Now,
that is why, in that original list, we had included, for instance,

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both representations of an abstract artist, and I would also say good and bad artist, too. Because the creative process, which, from our point of view, is in studying that which - - - I see Dr. Shapiro is shaking his head, "No." I think there is a very important difference of opinion here. I would like to hold that for further discussion later, so that we don't get hung up on it too long. It is an interesting point.

DR. SHAPIRO: I shook my head because I think my idea was not being represented correctly. I am not saying we are committed to a theory about it. I am referring to concepts, not theories. That's one of the terms. What are we going to look for and what are we going to test. What are we going to test depends upon what we think is relevant to creativeness, and I maintain our ideas of what is relevant is involved in holding certain theories at the moment, whether consciously or unconsciously, so that our interest in the artistic children depends also upon a widely held view of the work of children as artistically good, etc. We are not testing that expert theory, but we are taking it for granted. You don't shed that when you examine the children; and what I am urging therefore is that we first acquire some kind of sophistication about creativeness, and that we find out what has been said about the subject; otherwise we may find that we simply translate fairly widely held views into a more technical language. And unless we know something about the state of our knowledge at this moment, what the conflicting views are and what our broad tendency is with

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respect to our judgments of art and values, we may simply do just the thing that you believe we should avoid doing - confirm our point of view by selecting material which is going to hold it back, or create a nice frame for it.

DR. KUBIE: I would like to hold this whole question, for confirmation of that, let me read, if I may, a letter from (Name), in which she told me that she couldn't be with us. It bears on this whole issue. It is an extremely good example of the self-critical viewpoint. "The field of creativity in children has interested me for a long time, and I will put down here a few notions which I might have mentioned at the meeting. We now have a sizeable population of young adults who have come through progressive schools with opportunities for creative expression from the nursery school years on. It will be very important for us to know more than we do about the result of this, what it has meant for the personality structure and integration of these young people, for the pattern of their daily lives, as well as for more specific carry-overs of creative activity, either on a hobby basis or professionally. We don't know whether the new generation of artists is coming from this background of growing up with creative experience, or a background of lack of earlier opportunities which intensify the need to express itself now." I think it is very nice, a challenging question.

A VOICE: It is just that point that led me to the whole feeling of who learns and who doesn't, because I had the same closeness on the ideas of progressive schools and rich programs, with which I have been in contact at one time or another, following some

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of the children through the years, and I just know that some don't
 get rich, and there are others who just seek that opportunity out
 and make the most of it; and when it is curtailed and hampered, go
 on with it in some other way.

DR. KUBIE: I would like to hold this whole question,
 which is really a question for another evening. I really have given
 the representatives of the Ficke Foundation an opportunity to say
 whether the summary, before we go to the question of methodology, is
 in any sense clarified, or whether there are questions they would
 like to ask, or whether it is just a confusion by this time.

A VOICE: With regard to the relation between
 A VOICE: I would like to ask whether everybody else
 gets the same impression I do, that the field of study and inves-
 tigation is so world-wide, that it is almost without the realm of
 a valid criterion group of artists, or control and criterion group,
 the concept of our little foundation to try and attack such a
 problem. It's obviously got to be done, all these angles, sometime.
 What is the first and best way of attacking the problem?

DR. KUBIE: From a practical point of view, we come
 down to the question of where do we pick this up first. Where do
 you are still thinking in terms of points of view which have been
 expressed, with the result that you don't see the data, or don't let
 the data speak for itself sufficiently; just like the theory of
 One is method in general. Then we shall ask our friends from Chicago
 to tell us more about their specific, concrete experience, what they
 have been doing. Then we shall come down to the question of what
 might be feasible, the first move for your foundation. Is that
 agreeable to everybody? Direct psychoanalytic study of artists, good,

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... that we have tried to do is to select a battery of tests, or bad, indifferent, old and young, and so on. The direct observation of artists at work, with or without technical devices for recording room and color, the creative process, possibly in the setting with which one could co-relate that in the progress of analytic study itself. With that we should throw in, of course, many psychological devices for studying the artist. Now, we are assuming that we have studied the man's equipment, the things which Dr. Shapiro mentioned already, and having studied this equipment, we are now studying the man at work.

A VOICE: With regard to the relation between formulated theories or concepts, and final products of research, we tried to somewhat skirt that point on the grounds that if we set up a valid criterion group of artists, or control and criterion group, that we wouldn't need to worry too much at first. Now, we have read a good deal of literature on creativity and artists, particularly. But I think the three of us are a little afraid of being bound too much, because one can become too sophisticated in the sense that you are still thinking in terms of points of view which have been expressed, with the result that you don't see the data, or don't let the data speak for itself sufficiently; just like the theory of astronomy was a valid frame of reference, and you could make observations, and you could predict the position of planets, etc. But if you held only to that and didn't look at the data in spite of that, to an extent, you never made the step from Ptolemy to someone

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else. What we have tried to do is to select a battery of tests, or
 means of getting data, and keep it in the back of our heads as much
 as we could - various points of view, or theories, or concepts -
 as we could - various points of view, or theories, or concepts -
 about what this is, and see what comes out of the data in this
 more or less, not naively, empirical approach; but somewhat along
 that line.

A VOICE: May I ask, then, is your approach entirely
 from the research point of view and not therapy at all? And with
 regard to what yours is, what is the general opinion? Is therapy
 necessary from the artist's point of view?

A VOICE: We are obviously a Foundation. We are
 interested in the artists as much as we are in the research angle of
 it; and can you do one without the other?

A VOICE: Well, we are interested in finding out
 how artists tick, and whether the art is therapy for them, or
 whether therapy would facilitate their production and central
 questions; or, a little not quite central questions. The art might
 be a therapy. It might not. Therapy, analysis, or, for example,
 it might make it easier for this person to produce, or he might
 not be interested in producing. He might not have to produce.
 Now, that's another question.

A VOICE: There is one case of one of the artists,
 actually, who was kind of cooperative in his studying. There were
 two. One artist had been in therapy after the study had started;

A VOICE: Not -36- that you are saying that work is

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but the other one, as a result of the testing program, the battery of tests, and the relationship to the field worker, did go into therapy and start analysis. He is an applied artist. He is actually a commercial artist - but I don't like that word. He had a great interest in being a fine artist. He studied in France. This man has been unable to work as a fine artist successfully, according to the standard of ideals he sets for himself, and he has not been able to continue at the high standard he has set for himself as a commercial artist. Now, that's one of the reasons he went into therapy. And I think at the end of his therapy we will know more about just what this has done in terms of his creativity. We have his pictures now. We have his tests now. At the end of this time we will see something. For example, he had been working very, very hard as a commercial artist, and he had a lot of pressure on him to finish a series of jobs; so he worked night and day for four days. And his wife brought food to the studio as he was painting. Then the man who, through his art agency, had contracted for the work, finally came to the studio, standing over his shoulder. This man was painting with tears in his eyes. And this was the beginning of his depression. And he finished the work. Since then he has sort of gone from one studio to another. He has been unable to operate very successfully. I think it depends on what happens in the future to see how his work improves, or whether he will stop being an artist entirely. I don't think he ever will.

A VOICE: But at least you are saying that such a

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There was a group which was to be followed up. I think that a research program must be prepared to go on into a therapeutic analysis. I think that the study of creativity, which seems to me a psychological problem.

A VOICE: I am not so sure I would go that far. I think, in this particular case, he had a neurosis, he was suffering from a severe neurosis.

A VOICE: I think, if that aspect would work, we would be interested in it, and we certainly have enough artists for the war. I consider the methods used there, to follow the art work right through. I have had occasion to do three of them in one sculptor and two artists. I have had the occasion to study three artists, and this variation in art production, what happened during the time of mental stress, and then, finally, mental breakdown completely, and I followed them in the State hospital. It was quite interesting. I think, if anyone is interested in that analysis, you couldn't find enough in the population, I'm afraid, and follow them into either a hospital or sanitarium or somewhere else.

MRS. PICKE: Suppose they simply want analysis, they feel they need it, and then they should be given it?

A VOICE: Well, all the art work could be followed through in the course of the analysis or illness.

DR. KUBIE: I think I will come back to that in just a moment.

DR. KRIS: If I may take a few minutes, I would

like to say that in much of the discussion, we are behaving as if we were trying to study the psychology of art. I understand that

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there was a group which was to deliberate what procedures might be applied to the study of creativity, which seems to me a psychological problem. I say so because the method depends on the goal. I would roughly say two methods seem to recommend themselves. One I would call the assessment of artists. In doing so, I imitate a recent book on the assessment of men, which has used the battery of tests for a specific purpose, selecting specialized personalities during the war. I consider the methods used there not applicable without changing the procedures of assessment. It would have to set up criteria for the assessment of the creativity. I think this is perfectly possible. I doubt that your results would be more startling than the results in the assessment of men, but they may be interesting enough. It has never been done. There is only one second method which I know of, which Dr. Murphy mentioned, is analysis. His analysis cannot, I believe, be combined with contemporary other methods. That is to say, the analyst cannot do anything else but analyze, must stay outside of the picture, as he is a doctor. At the same time, while he cures, he observes. In the dual position of analysis, his method of observation and therapy cannot be shaped. I wrote you a letter when your first project came. Would you allow me to quote from that letter?

DR. KUBIE: Surely.

DR. KRIS: I said in this letter, a year and a half ago - - -

DR. KUBIE: I have it here, if you want it.

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Some papers in which various notes make me believe that this is so.

DR. KRIS: You had sent a young artist to a young colleague for therapy. The young colleague came to me and asked me of foundation. A task which doesn't require overestimating back to supervise his case with him, and at the time of writing of this letter, which was 18 months after the treatment had started, only the work of the collection of data from the point of view of once in the last week at all, art had only once in the last week psychoanalysis and from the point of view of interest in artists been mentioned. I should say it was treated with considerable skill. personality. It is not a very important task.

It was a remarkable improvement of the personality, which, according to the testimony of relevant observers, manifests itself in the reservoir of material which has not been tapped, and which could be work of art. Unfortunately, only at rare exceptions has he been tapped, material which has such professional skill would give it able to see what his patient produces, because, had he shown a great many interesting hypotheses, as you say. Generally, that the more vivid interest in these productions, the therapeutic procedure direct analysis of artists be done. You imply, however, that it would have been severely hampered. His task is not only to observe, for therapeutic purposes. We will come back to that. Direct but also to cure. I mention that in order to make it clear that this is all on artists work itself may come up naturally in the assessment of artists, and the psychoanalytic observations of artists just the way if a man an an engineer or a doctor or a scientist and artists can be coordinated, but it must be kept apart. I should like or housewife, you may not hear very much about the engineer or to make only one third point. I think Dr. Machover has mentioned it. engineering, or business, or marketing.

I do think that from our present experience, skill in interpreting, DR. KRIS: Yes, it is the most important thing.

in interviewing colleagues of ours, we have gained access to his to the understanding.

source of cooperative material. If somebody seriously experienced DR. KRIS: That's right. Therefore you have got enough undertakes to question practicing psychiatrists, as psychiatrists specifically to co-relate the data which is gathered in the course of analysis, with the non-artistically creative, with the creative the analysis of artists, he would not compile incontrovertible process itself - which is not a job for the person. There must be evidence on any point, but he is likely to compile material of a work work working on the job. One who is doing the work, and peculiar richness which would supply, I think, a number of hypotheses not yet clearly formulated. And I would be able to quote half a

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dozen papers in which random notes make me believe that this is so. I have no doubt that this would be a worthy task. I speak in terms of foundation. A task which doesn't require overwhelmingly much manpower, and which has to be undertaken sooner or later both for the sake of the collection of data from the point of view of psychoanalysis and from the point of view of interest in artists' personality. It is not a very impossible task.

DR. KUBIE: Excellent points, that there is a reservoir of material which has not been tapped, and which would be tapped, material which has such proficiencies still would yield a great many interesting hypotheses, as you say. Secondly, that the direct analysis of artists be done, you imply, because it must be for therapeutic purposes. We will come back to that. Direct material on artistic work itself may come up relatively infrequently, just the way if a man an an engineer or a doctor or a business man or housewife, you may not hear very much about the engineer or engineering, or business, or marketing.

DR. KRIS: Yet, it is the most important access to the understanding.

DR. KUBIE: That's right. Therefore you have got specifically to co-relate the data which is gathered in the course of analysis, with the man artistically creative, with the creative process itself -which is not a job for two persons. There must be team work working on the job. One who is doing the analyzing, and the other part of the team that is keeping in direct touch with the

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artistic creativeness and making any direct observations by whatever methods are used; then the co-relater putting it together at periodic intervals as the work goes on. Any comments on that?

MRS. FICKE: It seemed very interesting to me.

DR. KUBIE: It raises difficult organizational problems, of course.

DR. SPITZ: I would say very frequently.

DR. KUBIE: Particularly in the younger children.

DR. KRIS: If you have no channel of communication that you can use, you will also use drawings, which is just one means of communication not distinguished by any value of connotation; but if art has a specific value of connotation, it would already be dynamically outside the ordinary channel of communication used for therapeutic purposes; and in bringing it in as a specific dynamic factor, the situation between the doctor and the patient, that would be the explanation of the difference.

DR. KUBIE: Let me raise a question which is very relevant here, and which has been discussed among various groups of us and thinking about this over the last several months. What about an analytical procedure which avowedly has no therapeutic purpose, which has purposely a research purpose. That has been tried in a few places in various situations and has met with considerable criticism.

DR. LEWIN: Why not state the criticism?

DR. KUBIE: Go ahead.

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...ness, but that's what we work for within a short time. Then the
DR. LEWIN: I don't know what you mean. I imagine
training is often in a sense a resistance.
you mean certain research projects in somatic illnesses. In 1934,
A VOICE: Aren't we completing the issues when working
I believe, I don't know, I think it was just considered slightly
with children? I believe all of our discussion revolved about
dishonest, from a therapeutic standpoint, since their soul is therapy.
working with adults. I think working with children, as we see
DR. KRIS: I would try to formulate it this way.
experiences leads me to feel... that the whole process and extension
Psychoanalytic treatment is at the same time a calibrated system
tion of their creativity could go very well with a theoretical
of observation, procedural observation. The application of a non-
situation.
calibrated observation, that is to say, of a research method, which
DR. KRIS: Yes.
has no rationality, seems to me neither good for the person who
A VOICE: In fact, it is the matrix of it.
applies it, nor for the subject on whom it is applied; nor for
A VOICE: About the problem of working with
science, itself.
children, it seems to me there has been some work done with
DR. HAGGARD: I might point out, the life histories
children both in England and by lots and lots of people here. It is
that were collected on these six artists were done from, I'd say,
sort of the notion of starting all over again as a new set of
both from a psychoanalytic point of view. However, there were no
procedures with children. It sort of seems like added to this pile.
interpretations made, obviously, and the motivations of transference
In fact, I know for a fact they are trying to get (Kamfeld's?)
which, of course, since the life history was at the end of the
stuff analyzed, somebody to work it over. There is no sort of it
battery tests, strongly built up, was not in terms of therapeutic
now. What I am trying to suggest is not to start again a new group
goals for particular individuals, but rather in terms of data; we
of children and a new set-up.
wanted to get as complete a life history both on psychological, as
DR. SHAPIRO: Is that alluded? Suppose you have a
well as on the artistic history that these people were willing to
problem about creativity which no investigator has handled? Don't
talk about with us. This is a little different than research
years ago I went to the literature on children's drawings, and I
psychoanalysis, obviously.
was attempted to see how very few investigators paid attention to
DR. LEWIN: Training analysis is probably the
the problems of structure, and patterns, and improvement of the
nearest fair analogy, don't you think? We go to training, but what
work. Only recently the investigations of children's drawings have
we do is a neurosis, as far as I know. It may not be very severe

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ones, but that's what we work for within a short time. Then the training is often in a sense a resistance.

A VOICE: Aren't we completing the issues when working with children? I believe all of our discussion revolves about working with adults. I think working with children, as my own experience leads me to feel, is that the whole problem and examination of their creativity could go very well with a therapeutic situation.

DR. KRIS: Yes.

A VOICE: In fact, it is the matrix of it.

A VOICE: About the problem of working with children, it seems to me there has been tons of work done with children both in England and by lots and lots of people here. It is sort of the notion of starting all over again as a new set of procedures with children. It sort of seems like added to this pile. In fact, I know for a fact they are trying to get (Kornfeld's?) stuff analyzed, somebody to work it over, there is so much of it now. What I am trying to suggest is not to start again a new group of children and a new set-up.

DR. SHAPIRO: Is that excluded? Suppose you have a problem about creativity which no investigator has handled? Many years ago I went to the literature on children's drawings, and I was astounded to see how very few investigators paid attention to the problems of structure, and patterning, and improvement of the work. Only recently the investigators of children's drawings have

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been interested in that. Now, it is possible to write thousands and thousands of opinions on children's drawings without observing these matters which are obvious to every painter. Now, in the same way, once a project of the present kind gets started, there may emerge from some observations problems about blocks in creation, to meeting new problems from the environment, or within the actual work, which have never been treated in the literature. Then one might make experiments with children or adults. I don't think one should be committed to dropping the certain field because everything has been done on it already. I think that on the whole, for a person who is interested in painting, the literature on children's art is not very rich and not very suggestive. It often provides statistical material on things which many artists will tell you offhand, or gives them more details of the process which has been described in a rough way before. But I feel certain that once you begin to reflect on these problems and introduce considerations derived from the study of really gifted artists and their problems, many experiments will suggest themselves on a lower order.

MR. KERNER: One of the reasons we chose adults and not children is to study the characteristics that are in adult artists - the child-like characteristics, emotional processes, in which these people have not lost the characteristic that most children have, - and follow it through the life history and repeated samples of their work; and picking people, or attempting to pick people who have maintained certain behavior patterns. There are often characteristics of children. They could be done with children

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just as well. the possibility of having the thing set up in such a way that

DR. KUBIE: Now, because it is getting rather late, in a certain percentage of the individuals studied, it would seem it seems to be fairly in agreement that the technical problems of studying the creative process in children, presumably the primitives be provided as part of the study; but in the other, as therapeutic also, doesn't present too much difficulty. It is relatively easy. intervention might not be necessary, still, one might learn a great deal of the individual through a few months of analytical observation. But when it comes to study the adult, whether he be gifted or whatever kind of adult, it becomes more difficult. It apparently involves in the first place part of the whole battery analytical then perhaps actually subject it to trial. Certainly you would want to buttress the situations so that you wouldn't leave an individual general agreement that analysis alone is not enough. It would throw a great deal of light on the individual, but not on the individual work and not having the possibility there for him to get more, if he wanted it. Short run analysis has another difficulty which we per se. Therefore, the analysis must be accompanied by certain kinds of accessory observation and studies made by someone other than the analyst. A subsidiary question there is the question of whether analytical investigations could be made which are not therapeutic one might miss a very important element, therefore, in those where in intent and have validity, where they would be honest, by the individual who agreed to cooperate - - as to its having a therapeutic purpose, which was the main criticism of that study which you mentioned. Or whether, if analysis were conducted without a therapeutic attempt, it is meaningless. The conservative thing to say, without the therapeutic thing, to say it is meaningless, I personally don't think I know. I don't think there are enough trials of the use of analysis for research purposes for us to be entirely dogmatic about it. I can, for instance, quote several of

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therapeutic tool, but is a tool for the purpose of taking probes
the possibilities of having the thing set up in such a way that
in a certain percentage of the individuals studied, it would become
perfectly evident that therapy was necessary and that that then would
be provided as part of the study; but in the other, as therapeutic
intervention might not be necessary, still, one might learn a great
deal of the individual through a few months of analytical observation.
I don't know. I think that is something we would have to consider,
then perhaps actually subject it to trial. Certainly you would want
to buttress the situations so that you wouldn't leave an individual
hanging in air, by providing only two or three months in analytical
work and not having the possibility there for him to get more, if
he needed it. Short run analysis has another difficulty which we
all know, which is sometimes the critical issue in the personality.
And it might not be the short period of analytical survey. It
might provide a great deal in some and very little in others; and
one might miss a very important element, therefore, in those where
it comes in late. Now, leaving that, can we veer for a moment rather
briefly, then, to our Chicago friends, to the question of what
accessory studies, what supplementary studies, what about the ques-
tion of direct observation or direct recording.

DR. SPITZ: I wasn't thinking of that, really, at
the moment; but if you like, I would take that in, too. And the
first point I would like to make, I would like to take up that
suggestion of yours of the use of short run analysis as not a

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therapeutic tool, but is a tool for the purpose of taking probes out of a material which is set before us.

A VOICE: That is evidently procedure which would have to be worked out. I would suggest another procedure which might be - which might give interesting results in adults; and that is the provocation and observation of hypnogogical hallucinations. As we know, hypnogogical hallucinations may play a very great role in the creative process. A third point I would like to suggest is, in those cases, where we can put our hand on the dreams of patients, or rather, where we can get into our hands the dreams of analyzed artists, we should investigate the quality of these dreams. All of you who have worked analytically are aware of the very great formal differences which exist between dreams. I only want to make one of them. You find patients who never dream in color, and you find others whose dreams are extremely colorful. And finally, you find some where colors are the main part of the dream. It would be very interesting and rather important, I think, to find out how these things work in artists. By the way, that is a quality of the dreams which may change very easily within the course of analysis, and which give us certain informations on changes which take place in the patient. As for the use of film, I have my doubts. I don't know whether we will get very much out of the film in regard to the creativeness of the artist. There I think we could just as well try to use something in the nature of the interaction chronograph. I

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wonder whether that would lead anywhere. I have my doubts there, too.

A VOICE: What is the interaction chronograph?

DR. KUBIE: It is one of many devices for giving some quantitative indication of movements, really. Usually vigor, extent of movement, etc. Somewhat, it is a reduced, simplified kind of statistical analysis.

DR. SPITZ: It gives you in a simplified statistical analysis what you would have to do on the film; because, after all, the information which the film would give you would not be very much

A VOICE: I think you have had privilege - we have tried to collect all of us in this manner, seems rather doubtful to me.

DR. KUBIE: Any further comments on this methodological problem which we are obviously not going to solve tonight?

MR. BARR: I would like to ask, why the work of art is ordinarily omitted in the analysis of artists? Why is it

DR. KUBIE: Of course, it is not material, of great importance, as a basis for association, for instance, for dreams.

DR. SPITZ: It is not omitted, if the artist's analysis takes place in such a manner that it is more or less the patient who decides what will be discussed during the analytical procedure. And if the artist happens to bring up his artistic productions within the analysis, they certainly are discussed to their fullest extent. Some of the artists whom I have analyzed have done that pretty regularly. Others don't.

DR. KUBIE: There is a certain factor there which

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which can be photographed. Part of the project should include a method for dealing very richly and deeply with one work or a series is quite understandable. All creative people have a terror that you are going to cut off their creativity and they guard it jealously. And whether it is writers or artists or musicians, my experience is, they are very, very hesitant; and it finally does come in, but often it isn't possible. You can't force it without endangering their creative process. It usually comes in rather late. You have to get a way of analyzing a great deal of their conscious anxieties, before they dare to bring it in. It isn't that we shut it out.

A VOICE: I might say that one of the artists who had paintings - we have tried to collect all of them, expressly told us the meaning of this particular painting; and, as a matter of fact, she had a series of sketches, which was about the same, and then went out and painted this once or twice. Then she told us specifically just what this meant. Of course, she was already in analysis, so this was easier to do.

DR. KUBIE: Of course, it is now ten o'clock. I think we should turn to your specific experience, to bring this down to what is being done.

DR. SHAPIRO: Since there seems to be some difficulty in obtaining work of artists in the artistic process, may I suggest that on the method, a study be somewhat made of handling a great body of material concerning one or a series of works by an artist. By that I mean, if a painter is engaged in a problem and he produces that painting, he makes a great number of sketches and works out a painting on a number of different canvasses in successive states,

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which can be photographed. Part of the project should include a method for dealing very richly and deeply with one work or a series of works successive in time by an artist who is known in a number of other ways and that to do that would require an adequate concept for analyzing those works; and that can't be obtained simply by making observations or experiments. You've got to build upon all the experience that you have had up to now and the criteria and value that you possess at this moment with reference to works of art.

extraordinarily fruitful.

DR. SPITZ: I think the idea is excellent, if it

DR. KUBIE: There is such a project, a project would be possible to get that in an artist who happens to be in analysis, and who happens to be inclined to speak about his work. Then you would really have a pattern of a series of data where you can compare an analytical situation and the state of work at the moment and what the artist at that moment has to say about this. I think more could be elicited from that situation.

DR. SHAPIRO: I know of at least one case of an artist,

and they mention that this is with a going concern, a rather gifted artist in New York who was aware of psychoanalysis, was not being analyzed, but while working on a very large canvas, made hundreds of sketches, then wrote out on bits of paper all these free associations with each state of painting. I refer to Onslow Ford, and he has saved all of those works. He is now in California. And I imagine there are a number of other artists who have done that.

DR. KUBIE: Now, let us turn, as I say, to these free associations with each state of painting. I refer to Onslow Ford, and he has saved all of those works. He is now in California. And I imagine there are a number of other artists who have done that.

DR. SHAPIRO: I will now try to describe to you what I think is pretty much an a priori, so to speak, condition, one of the limitations is lack of possibility of using analysis in the experiments with analysis. There is a general thought in mind that I thought that this sort of picture of successive stages of work of art and possibly some record of the way a man actually addresses himself to the work - because, look at handwriting -

DR. KUBIE: It is with that general thought in mind that I thought that this sort of picture of successive stages of work of art and possibly some record of the way a man actually addresses himself to the work - because, look at handwriting -

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addresses himself to the work - because, look at handwriting -

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and tells us of his handwriting, can tell us, certainly, the way an individual puts color or lines on a canvas, going to actually tell us a great deal and perhaps even more, because it's so much less stereotyped than handwriting analysis would tell us, which is why is it handwriting. It may be for that reason, I thought, that actual film record of the way a man works in different moods, in different difficulties, co-related with his analysis, might be extraordinarily fruitful.

DR. KRIS: There is such a project, a research project under way. I think that it has never systematically been done, but in a laboratory in Buffalo, has collected through the last 15 years various versions of poetry by the poet, and they have annotations, which has been published already. It is rather important. I think more could be elicited from this material. And they mention that this is with a going concern, a collection of various formulations of the artist, with the end product. And I am sure that this was a very profitable way.

DR. KUBIE: Now, let us turn, at long last, perhaps, to the Chicago work.

A VOICE: I will make my remarks rather brief. This is pretty much on a shoestring, so we have to limit ourselves, and one of the limitations is lack of possibility of using analysis in the experience with analysis. There is some experimental design, or rational, for tests we used, and one advantage along with the disadvantage of various sorts, is that we have made an attempt to

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treat this very point of the productions of the artists in his relation to them, etc. We have had a battery of tests, the best psychological xrays we could assemble (Reading tests from book) And this is what we felt in terms of our ability and possibilities of research. One more point. We thought of working in Chicago and New York to get some information on the effect of the artist to his environment, the effect of his environment on the kind of productions he does, or the effect of the environment on creativity, his role in his society, etc. In Chicago it is quite a different place from New York, and has a different effect on artists in their productions.

MR. KERNER: Well, I think that if I can give you some idea of the tests we used, I think you might be interested in the experience that I personally had with these individuals. Now, I am afraid I will have to go back into theory a minute. But it is related with my relationship with these artists. One of the broad aspects that three of us collaborated on was that these people sort of were collaborated on with what was referred to as a cultured personality point of view. This is a rationale for picking these particular artists as if this was a sociological or anthropological project; going out to some strange community somewhere; and we asked where are the artists in this city, and they said, they are here; and which are the people who are treated, and they said, they are here. You don't have to go to a critic and say, which one is better than the other. And I was able to contact them through several informants.

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And thus we got a group of people. It took us a simple phone call with each of these individual artists and a few remarks from me and they said Yes. They didn't know what they were getting into at the time, but none of them faltered. The reason none of them faltered was partially the method used in coming back, of course, every 48 hours. They thought they would be off each day. They knew some tests were to be gone over, but also because this was not done in a clinic, they didn't have to come to the University of Chicago, or to an office downtown, or to a studio that I maintained, or anything like that. I went to them and I went to them in their homes, and if they had studios in their homes, I went there. Sometimes I went to their studios where they worked. Now, in connection with the particular broad assumption of both the set of psychological and sociological observations, they were made. You saw their families in going around to them, and they were scooted from the room, naturally, when they were tested. You could see the whole social milieu that they lived in from where they lived, the way the house lived, etc. You could see psychological interaction going on. You met their friends. You went to parties in the different levels of the outer world, extending from the extreme left wing artist to the extreme cafe society group of artists, if you will, or the fine artist. You saw the different roles these people played in front of everybody. Then, even after collecting this data, going on just tests, you could make certain connections about the meaning of these things. Now, these tests that I could talk about, work out fairly

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rigorously to achieve certain results just in an experimental sense. But they achieved another result, which I don't think we thought of at the time. As each test was given, the people got more involved, in this testing problem, and you, in a sense, got deeper and deeper into their personalities. This, then, put the burden on me of continuing motivation, because there were all sorts of resistances. Then there had to be shifts in the testing procedure, because these people were trying to change things. The way this was handled, each of us trained somewhat differently. We might say, we will change this procedure here and there, and I would go back, and for example, in the Rorschach - we have a Rorschach which is done quite differently than it is usually done, which is done with the usual ink blots - on three of them they gave as many responses - 110 to 160. It was impossible to write them all in. The usual critical procedure, to top them off - ten. So we got tracing paper and we were able to trace the big blots, then they would draw what they see, what they saw. Now, we have piles of stuff this high which are drawings of just what they saw. Now, just to show you an example, one of the artists saw almost all holes in the Rorschach blots, and drew it. Another one, the man whom I discussed, saw little things about this big in the middle of the blot. He would draw them to the finest detail. He never got them. He would go back five weeks later. Now, in addition to this sort of thing, there was a problem of this transference to me, and then some of them began saying, "You know, we really have problems. Can you help me?" Then I would have to

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point out that I was not an analyst and this was not my job. Then the problem of counter-transference to help run this through, and so forth. And I got richer and richer, and the people gave me more for less, in a sense, without trying to make me give them a lot. Now, I tried to give them as much as I could within the limits of the situation. I was not an analyst. This I had to reiterate. When you are in someone's house until three or four in the morning, working, all sorts of demands can be made upon you. Now, one of the things I think I stressed were these sets of testing - responses to tests - sociological observations about what these people did. In addition to which, we have, as Dr. Haggard pointed out, collected some of the works of these individuals and I have only asked specific questions about what they thought they were doing. One of the artists, who is now a very good photographer, used to be a sculptor. We have all photographs of his sculpture work of some of the sketches he made before he started. We have this stuff, and eventually we hope to take their pictures and put them up on the wall. Now, the life history, in a sense, is a validating instrument against all these tests, because in this life history, you get as much more as is possible at the end of testing. You get much more true information, much more realistic information of the life history at that point.

A VOICE: We used the Rorschach to get the dynamics, the structure, the drawing tests, including Dr. Machover's test,

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A VOICE: People in varying degrees of creativity.

to get how they would draw in this situation, which we found inter-
 estingly enough is quite different from an ordinary drawing. And
 we also had in this case single spaced type of most of the material,
 and pick up drawings of the artist during the life history, in which
 a great deal of information was revealed by the drawings, and that
 was tied in with the pattern, with what the person was talking about
 in relation to what happened over a period of time. One of the
 things we tried to do is to get a longitudinal type of data, by
 running back early, to now; as well as the cross-section of the kind
 of approach that we get in the various psychological tests. . . .
 predictable. A VOICE: . . . I am hesitant to talk, because we
 could go on for a long time. . . . another area, and this one Dr. Shapiro
 is very right. DR. KUBIE: . . . With how many artists have you studied
 this? . . . that is, a descriptive analyzing and questioning of
 inter-dynamics. A VOICE: . . . six. . . . artist, each personality who
 happens to. DR. KUBIE: . . . What is your goal? . . . concerned with
 these broad. A VOICE: . . . starting Fifteen or twenty in Chicago and
 fifteen or twenty in New York. . . . store and how they use these things,
 and what the. MR. KERNER: . . . I think the ones in New York might
 be selected on somewhat a different criteria. . . . At this point we
 might take people, who, in the judgment of competent critics, whoever
 they may be, are people who are generally genuinely considered on
 a highly creative level. . . . I think all these people, turned out maybe
 by lots, or maybe by factors operating - - - what they see time
 and time again. . . . He has their -57- . . . products, and I think he must

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A VOICE: People in varying degrees of creativity. But at this point, I think in the analysis, we are quite aware and quite realistic in the sense that we are not concerned with the personality level of the data, but we are trying to develop in the analysis of these projected tests, we are trying to delve, which, as everybody knows, they still say a person is this, a person is that. Then we are trying to develop somewhat different criteria in the analysis of the Rorschach. The media. The color. The technique they may use. How to handle animate and inanimate objects. Whether they would draw people, and, oddly enough, the sort of - - we found out that certain people in the TAT are very predictable. Obviously, the Rorschach would be more useful in this respect. But there is another area, and this one Dr. Shapiro is very rightly concerned with, that when we see through with this personality, that is, a descriptive analyzing and questioning of inter-dynamic discussions of each artist, each personality who happens to be an artist, we might then very well be concerned with these broad problems, starting from some of the things you discussed, Dr. Shapiro, of the structure and how they use these things, and what they are concerned with. I mean, taking pictures per se, for example. Starting from that, and then working backwards. I think that it is hypothetical, what the next step is in that line.

A VOICE: There is probably available in Montreal a study by 20 Canadian artists, in which he is handling the Rorschach just about the same. He actually had them draw what they saw time and time again. He has their artistic products, and I think he must

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have at least 20, and if he is an analyst, I think it would be worth while, at least, getting in touch with him. There might be six or so with which you could make good comparisons.

A VOICE: The purpose of this six is pretty much to streamline our own methods, to find which techniques to use.

A VOICE: It made me wonder if we couldn't use the old adage that you only find out what a thing is by trying to change it when you can't find out any other way. Now, in connection with what the representative of the Foundation said about responsibility for the welfare of the artists who studied there, I wonder if there wasn't a period method in addition to what Dr. Kris mentioned; one of which has been developed here, namely, to see what the therapy in the case of analysis and the investigation in the case of the Chicago work does to the artist. I don't know if what happened couldn't be set up in such a way as to see whether analytical therapy does produce in certain people, etc., certain kinds of definable changes in the art work, if pursued for a long time. And I wonder whether Dr. Haggard and Mr. Kerner were thinking about the question of systematically studying what investigating these people does to their work, not with the idea of primarily being concerned with a little local change, but the possibility of, you might find out in the very course of such questioning, changing people, what's going on. In my experience, but it's always been routine that

DR. HAGGARD: We are following it through, but I doubt if the impact of this kind of testing will have anything

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like the impact of analysis.

A VOICE: The impact of even an interview seems to make quite a difference. This is my own experience on perception, where I was concerned with differences in drawings taken a year and a half apart; and the second drawings were taken after or during psychiatric interview, and the student knew what he was coming for. And the differences were quite remarkable. In fact, they diverted my interest from the original. I think certainly that an analytical program should be very subject to good test measurements in that respect.

DR. MURPHY: Is it inconceivable that there might be in certain rare personalities a marked enhancement of the creative powers, and that therapy won't specify what kind of things can happen to certain kinds of people? It would take several years to verify that.

A VOICE: Just one remark. I was very pleased to learn that the commercial artist will maintain his skill with some motivation that's involved in doing commercial art rather than fine art; so that the superficial facade of clothing and all kinds of self-preservation, in which the commercial artist can still maintain, the skill does not come down seriously. In other words, the fine arts - and I don't know, I haven't come across one in about 25 or 30 in my experience, but it's always been routine that when they are asked to do a person and have to construct the anonymous self with the proper dynamic association, the skill is reduced, just

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plumps right down. And you can't even tell it's an artist, very often.

DR. KUBIE: Now, I think we are getting to the point where we ought to make some final summaries. I think it is quite obvious that we are not going to be able to have sort of a protocol of experiment. But the Ficke Foundation would like to have out of this evening's discussion some idea of what they reasonably pick up about this problem. Now, it may very well be that out of the discussion, out of the record of it, they will prefer to reach their own decision, rather than have any actual suggestions from us. Or, it might be that the thing that could be done would be that after we go home and sort of mull this over and think it over, that out of the discussion will crystallize various concrete suggestions in our own minds, which we can send in to Mrs. Ficke, and the Foundation selecting from those suggestions what it really wants to do. What seems to you to be a reasonable procedure? What would be the one which you would prefer?

A VOICE: For my own part, much of this is obviously entirely strange to all of us and certainly cannot be even half absorbed in a few hours. I will personally be very grateful for the transcript of all the remarks that were made tonight, because there are so many things that I would want to refer back to later on. I would think that if you professionals could summarize, even possibly clarify some of your own thinking and speaking, it might be of great value to us.

DR. KUBIE: You mean summarizing here and now?

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MRS. FICKE: No.

DR. KUBIE: After we have thought it over?

MRS. FICKE: Yes; so we could know how much in agreement you are, about which I am uncertain now.

DR. KUBIE: So are we.

A VOICE: May I ask this question? Is there sufficient value in a small-contained experiment in one place with a number of artists, even though it continues over a period of years, if you don't have an organization which will also coordinate all of these efforts, which seem to be carried on in various places, such as Chicago, and Montreal, and Buffalo, and other places that were mentioned; and also, if you don't have an organization which can set up some method of obtaining regular reports from practicing psychoanalysts who are dealing with artists. Shouldn't you first have such a coordinating body before you set up a simple-contained experiment?

DR. KUBIE: No. I don't believe there is.

DR. KUBIE: What's the general feeling about that?

DR. LEWIN: I think that's awfully sensible.

DR. KRIS: Very good.

DR. KUBIE: To put it specifically, you mean you would think it inadvisable to start with any pick up, any corner of it, any piece of it, until coordinated on an over-all plan?

DR. LEWIN: I understood he meant a society.

A VOICE: Or some group who would work with us.

DR. KUBIE: You mean to work in coordination with

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an organization like the Foundation?

DR. KUBIE:

Your suggestion is that we start would
Yes.

A VOICE:

And this would be a plant in which

they could operate and test some of the findings or confirm or
disprove some of their findings?

DR. KUBIE:

I am still not quite clear.

A VOICE:

Mr. Kerner has an experiment going on.

Someone in Montreal has a research project. Someone in Buffalo

is doing something. Dr. Shapiro speaks of a research in Delacroix

which someone might undertake. It seems to me, before one plant
is established at which you can investigate, investigate the

creative process in artists, either through analytical research or

plus therapy, that before you do that, you should have one body

or one place where you can coordinate all of these investigations.

Is there such a thing?

DR. KUBIE:

No, I don't believe there is.

A VOICE:

I think the simple place of study in

itself won't be sufficient. For example, you don't have - - I
don't know how many analysts there are throughout the country.

DR. KUBIE:

About four hundred.

A VOICE:

A great many of them are dealing with

artists. They have had three years of analysis, or four, or two.

It varies. Some of them will be studying the analysis of artists.

So I think we could set up follow-ups, which could be filed into

one central organization, which might provide a wealth of material.

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DR. KUBIE: Your suggestion is that the start would be to try and organize out of such a conference as this a central coordinating body which would have a center and would have whatever necessary secretarial help is needed and whatever necessary financing was needed, to coordinate all of the studies being made in the field, to finance, among other things, the getting of data from analysts who are already working; and using that as your foundation, as the cellar of your structure, before launching into a specific study?

A VOICE: Wouldn't that help eliminate some of the errors and some of the expense that you would have for trial and error?

DR. KRIS: That is a major project.

DR. KUBIE: That is a very important project.

What about it?

MR. KERNER: What can we say?

DR. KUBIE: You can say one thing - that the best can be the enemy of the good; that if you wait until you get your major over-all set-up, you may miss opportunities to do a lot of important detail pieces of work.

MR. KERNER: I think a clearing house is a very important thing, with regard to the material; but we believed in this, the way we were doing it, and in terms of our background and training and facility and opportunities, is what we feel we can do best, which is in no way unrelated to a number of other approaches.

A VOICE: Wouldn't you, in turn, be helped by

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having knowledge of these other approaches?

MR. KERNER: Yes. But it wouldn't help us to get our work done.

DR. KRIS: To get the various things coordinated which are going on would be a comparatively simple task. To get the current psychiatric and analytical experience into shape would be a major and I believe important task; so that the clearing house function, if you limit it to letters written to people who have similar interests, would take a few hours, while, if you were to do that in collecting the detailed material, you've got to talk to these people. They wouldn't give you their records; and it wouldn't be worth it.

A VOICE: Talk to the analyst?

DR. KRIS: Yes. But that is a major research project where you need personnel in the whole set-up. I mean, it is not as big a research project as the analysis of several actors, or artists; but it would be a very interesting way of collecting data; and it would take a comparatively long time and great skill to do it. It would have to be organized, but I think it would be, certainly, a very wise preliminary set-up.

DR. KUBIE: I wonder how much of the material which has passed through the hands of our colleagues is actually in a state, as far as records are concerned, to be seriously useful. I wonder whether one wouldn't have to start from scratch and pick a group of analysts who are scientifically minded, subsidize the

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analysis of a certain number of artists with a certain number of hand-picked analysts, subsidizing also the necessary expenses of full detailed recording and analysis, of material codification of it, indexing of it, etc., and really start getting your material; rather than depending upon the memories of analysts who have been analyzing artists in the past, without any special attention to these specific problems, without any special record of it.

DR. KRIS: That would be infinitely preferable. That would be the ideal function of the Foundation.

DR. LEWIN: Wouldn't some of these problems become conscious under a give and take, on the basis of even these vague memories? I mean, some of these memories are not so vague, you know. We remember our cases very well.

A VOICE: I was just going to comment. I intended to agree with it, when you constructed this, because one of our major problems, in a way, has been with the financing of the particular research, and as we have discovered, for many months, this is rather a difficult thing to do, because there are very few Foundations who are interested in this kind of research. It is now fashionable, as you know, to do psychosomatic research, and many other things. But there are not many places set up that are specifically interested in this. And I think this has been Dr. Murphy's experience, also.

DR. KUBIE: I think we come to the point at which the best thing we can do is to think all of this over, go over the transcript of the notes, when it comes to us, and then send to Mrs.

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Ficke suggestions and reflections of it, of the best way of proceeding and sometime later coming together again to re-examine the problem in the light of those suggestions.

MRS. FICKE: That would be very nice, if we could persuade all these people to come together again.

DR. KUBIE: I don't think that would be too difficult.

MRS. FICKE: I do think it needs a good deal of thinking over, on my part, anyway.

DR. SHAPIRO: I have nothing to say.

A VOICE: How long have you dealt with your Six?

MR. KERNER: We started last March, and almost all the data was collected by June; and some data remains to be collected in isolated instances. We are presently starting preliminary analysis of data. There is an exploratory pile on the study - to see which tests and which techniques are the most productive. We will continue until we know where we stand.

DR. KUBIE: Are there other questions?

A VOICE: I just wanted to emphasize the thing that I think would be of such very great value to us, as the specific recommendations that you people might have to make for procedures to be followed. That, if after getting the specific recommendations of all of you, we could sort of find a general track that could be followed, why, then we would be a long way down our goal. At least we started it, and we'd know the direction we are in.

DR. MURPHY: First, the report of the meeting should

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be ditto'd and distributed to the group. Second, that each person make a summary on perhaps a page of the things that seem to possibly lead into useful research. And third, that these then be sent back to Dr. Kubie for editing and to whatever form he thinks is effective for the Foundation. Otherwise it would be a great mass of stuff. And I think, if you are willing to take that time for focusing that stuff-

DR. KUBIE: Yes. I feel rather uncertain as to

MR. BARR: I don't think I have anything to add.

DR. KUBIE: I know you have a question on your mind.

MR. BARR: I do. But I am not sure it is appropriate to bring it up.

DR. KUBIE: I think so.

MR. BARR: It is a very practical question. I have to answer two letters which have come in in the last three days since this meeting was convened. They both have to do with the painter, Picasso. They are both written by analysts, I believe, who once published analytical studies of Picasso, and have asked for permission to reproduce photographs and things in the museum collection. The question I wanted to ask was this - I think I have already asked it earlier in the evening. How valid is an analytic study of a painter who is three thousand miles away, who has never been known personally to these writers, who don't know very much about his past, and who were basing their articles entirely

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on speculation in relation to the works of art themselves, very little to any written or verbal material. In one case, the publishers asked for illustrations and had already accepted the article in a periodical, and it did seem to me to be very half-baked and extremely positive. There was no question but that these were the absolute conclusions based upon these images. In other words, Picasso's art. Well, now, I have the responsibility of deciding whether to release these photographs for publication. I feel rather uncertain as to what I should do about it.

DR. LEWIN: An analysis of the pictures or of the artist?

MR. BARR: What the layman would gather from the articles would be that this is an authoritative psychoanalytic conclusion about the personality of the artist.

DR. LEWIN: It's ticklish.

DR. KRIS: I don't know. It's a decision; because if somebody has a good idea, it is quite possible chances are that somebody has a bad idea. I wouldn't exclude that somebody can have a brilliant flash and a brilliant intuition. I can't exclude that. That is possible. I hear criticism has always been written good and bad. I would say it isn't any more reliable than literary or art criticism.

MR. BARR: In that case, what would your decision be?

DR. KRIS: Depending on what I thought the thing was, good criticism or bad.

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MR. BARR: Then if you were asked for the article?

DR. KRIS: I wouldn't know. It is a technical procedure. If I had the time, it is very interesting, I might do so. But I wouldn't exclude the possibility that in the field of intuitive production - which this is, obviously - something good may come of it.

MR. BARR: This is a matter of daily probability, really; and the question is really simpler than I put it, perhaps. Is it correct? Is it scientifically valid for an analyst to propose these conclusions without a great deal of qualification, and distribute those conclusions to the general public, or even to his colleagues.

DR. LEWIN: You can go to the Van Gogh exhibition and make quite a few very good guesses, and you can make very many bad guesses.

A VOICE: Who are these people, Alfred? Are these qualified people, or are they sensationalists? They might do a lot of harm.

MR. BARR: One of them is a man named Maris J. Rosenthal, M.D., who writes on the stationery of Illinois. He is preparing an article for scientific publication and wants five photographs. The other is Dr. Daniel E. Schneider, who is preparing a book on psychoanalysis and the artist. The Schneider article - two articles, rather - one on (Shegal?) and one on Picasso, that I had already read in a publication called The College Art Journal. I wrote the editor in protest and he said this man was a reputable

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psychoanalyst. I suppose there are references, books, in which you can discover it. But I'd like to know just how I can find out.

A VOICE: I know Dr. Schneider. He's been in the field 20 years. I know him.

DR. KUBIE: I think, actually, that everybody feels a little bit uneasy about this. But isn't quite willing to exercise it. That on the whole, they'd probably rather see a fellow make a fool of himself than to have censorship.

MR. BARR: But there are two other factors. There is the artist and there is the public.

DR. KRIS: The public doesn't need any protection from anybody. Let nonsense be written; then it will take care of it. I don't think neither artist nor public need censorship.

MR. BARR: I am inclined to censor it without having first seen the articles.

DR. KUBIE: I think, if you went informally to some individuals and asked them if they liked the articles, if they said the articles made no sense, they'd do that personally, as a personal favor.

Before we break up, before we close, Mrs. Ficke, is there anything you want to add today?

MRS. FICKE: No. I think it has been a very constructive meeting, provided I can understand it when I get the notes.

DR. KUBIE: Anybody else? (No response). We thank you very much.

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Mr. B

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Symposium

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The Museum of Modern Art announces a Film Symposium
DOES THE PUBLIC GET WHAT IT WANTS?

To:

From:

in the auditorium Tuesday, April 25, at 8:30 p.m., with:
Mary Pickford and Robert Montgomery, from the point of
view of the actor; Janice Loeb, as co-producer of THE
QUIET ONE; Gilbert Seldes, as film critic; Arthur Mayer,
as theatre owner and distributor. Dr. Charles Siepmann,
Professor of Education, New York University, will act as
Moderator.

for the

ay, April 25th

Members and artist pass holders \$1.80. Public \$2.40

Tickets at the Museum of Modern Art, 11 West 53 St.

A number of tickets for the Film Symposium are being held for the use of the staff, and we hope again to admit interested staff members free of charge. Since there is a limit to the number of complimentary tickets available, I would like to have by Friday, April 21st, the names of any persons in your department (including your own) who wish to have a ticket reserved.

Any staff member wishing additional tickets for family or friends may purchase these at the members' rate - \$1.80. Please include these requests with your staff list.

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Mr. Barr

Film Symposium

THE MUSEUM OF MODERN ART

Date April 19, 1950

To: Coordination Committee
Department Heads

Re: Staff tickets for the

From: Ruth A. Wallace

Film Symposium, Tuesday, April 25th

at 8:30 P. M.

A number of tickets for the Film Symposium are being held for the use of the staff, and we hope again to admit interested staff members free of charge. Since there is a limit to the number of complimentary tickets available, I would like to have by Friday, April 21st, the names of any persons in your department (including your own) who wish to have a ticket reserved.

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THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

500405 - 25

FOR IMMEDIATE RELEASE

"DOES THE PUBLIC GET WHAT IT WANTS?" IS SUBJECT OF
FILM SYMPOSIUM AT MUSEUM

The Film Library of the Museum of Modern Art, 11 West 53 Street, will present a motion picture symposium on DOES THE PUBLIC GET WHAT IT WANTS? in the Museum Auditorium on Tuesday evening April 25 at 8:30 p.m.

Speakers:

MARY PICKFORD, actress, producer and distributor.

ROBERT MONTGOMERY, film actor since 1930s and currently producer of his own television show.

GILBERT SELDES, of the radio program "The Lively Arts"; author of "The Seven Lively Arts," "An Hour with the Movies and the Talkies" and "The Movies Come from America."

ARTHUR L. MAYER, theatre owner and film distributor, former Film Consultant to Secretary of War, winner of Medal of Merit awarded by Truman in 1947, head of Motion Picture Association project to produce educational films.

JANICE LOEB, co-producer of the prize-winning film "The Quiet One," lecturer at The New School, now co-producer of "The Heart Is a Lonely Hunter."

Moderator:

DR. CHARLES SIEPMANN, Professor of Education, New York University; author of "Radio's Second Chance."

Admission: Members, \$1.80; public, \$2.40, tax included.

After the speakers have presented their points of view and their reasons for them on this question of whether or not the public gets what it wants, the moderator will open the discussion for rebuttal and for questions from the floor. The symposium is being organized under the direction of Mrs. Walter Maynard of the Lecture Committee of the Museum's Junior Council.

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Film Symposium

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60 EAST 91ST STREET

Dear Mr Barr:

Here are the salient facts of Prof. Charles A. Sicpmann's career.

He was first Director of Talks; later Director of Program Planning at the B.B.C.

Came to this country + for three years before this was was consultant to Conant at Harvard on Mass Communications.

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and 40s such as Night Must Fall in which Robert Montgomery took a magnificent role, and the very moving documentary called The Quiet One produced by Janice Loeb.

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During the war he was with
the O.W.I. and he is now
Professor of Mass Communication
at N.Y.U.

I think you could safely say
that he was one of the first
people to see the potentialities
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al field. Call him a pioneer,
maybe?

Possibly you might want
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1st: on painting - Paul Klee

sidered the Films as an
branch of the Arts - & that
a part of the
The public obviously shares
this conviction, as the showings
of old films from the library
are always sold out.

Please forgive the correct-
ions and the rather hasty
scribble. We are looking
forward so much to seeing
you both on Tuesday.

Sincerely

Eileen Hayward

produced by James Lepp.

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60 E 91

Film Symposium

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1st: on painting - Paul Klee

2nd: industrial design - ~~THE ESTHETICS OF AUTOMOBILE DESIGN~~ The Esthetics of Automobile Design

3rd: films - does the public get what it wants?

three symposia - same sequence formation of three important departments.

Museum started 1929 with painting and sculpture

by 1932 architecture, 1934 industrial design

in 1935 - film library - Iris Barry as Curator
because it is part of an Art Museum

film library - long hair, esoteric shorts - surrealist abstract films - fragments -
odds and ends of early movies - Charlie Chaplin comedies and arty
documentaries and ancient fragments
- one of Mr. Seldes Seven Kinoly Arts - the
film as popular art - greatest popular art of our time

Film is an art with a history - with a past as well as a present

includes: D. W. Griffith's ^{1912 starring} The New York Hat with Mary Pickford

the epic films of Griffith and others

the comedies not only of Chaplin, but of Mack Sennett, Harold Lloyd, Buster Keaton

masterpieces of the ^{best} great periods of the Italian, German, Swedish

and Russian films

down through the invention of the sound film to the great films of the 30s

and 40s such as ^{a recent acquisition} Night Must Fall in which Robert Montgomery took a
magnificent role, and the very moving documentary ^{as soon as it is released from commercial in} called The Quiet One
produced by Janis Leeb.

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JANSON

Manuscript 530

Re: Skinner

~~Re: 17 only~~

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(2)

The film library not only collects, preserves and shows films here in New York, but sends them throughout the country and throughout the world. In addition, since we lack any ^{official} government agency, Miss Barry and the Film Library actively promote the reputation of American films abroad. For instance, ^{with her encouragement} ~~at her instigation,~~ The Quiet One was shown at Edinburgh where it won a prize and started its career of European recognition.

As President of the ^{now including} International Federation of Film Archives, (13 countries) which ^{since} ~~has~~ ^{the War} met at Paris, Rome, Copenhagen, Brussels - Miss Barry carries the work of the Film Library and of the American film achievements to Europe

MODERATOR: Professor Charles A. Siepmann

Director of ~~the~~ ^{in England} Program Planning of BBC. After coming to this country, for three years Consultant to President CONANT of Harvard ~~on mass communications~~ ^{During} war served OWI - now professor of Education at New York University in the special and very important field of mass communications.

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FILMSTRIPS
(of V/IMP)

SEE

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Took the three pictures
Thank you very much. I leave
tomorrow night and will
try to see you

K.A. Fisher

FISHER-
Kurt A

See Ulrich

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KURT A. FISHER
DIRECTEUR DE LA SECTION D'ARCHÉOLOGIE DU BUREAU
D'ETHNOLOGIE D'HAÏTI

P. O. BOX 63

PORT-AU-PRINCE,
HAÏTI

FISHER-
Kurt A

See Ulrich

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for
Mr Charles Fisher
673 E. 140 St.
54

FISHER

March 24, 1947

To Whom it may Concern:

It is a pleasure to recommend Mr. Charles Fisher who for many years was chief painter here at the Museum of Modern Art. He is an excellent, conscientious craftsman, efficient, able and agreeable to work with.

He is particularly remarkable for his ability to mix colors. I believe that he has a faculty for discriminating between shades equal to that of most artists.

AHB/ob

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Fisher Margaret

(COPY)

VASSAR COLLEGE

POUGHKEEPSIE, NEW YORK

Music Library

November 26, 1950.

It is a pleasure to comment on the pianistic skill, artistic good taste, and musical maturity of Miss Margaret Fisher, who has recently given a chamber music recital at Vassar College with the assistance of two players from the Boston Symphony Orchestra.*

Miss Fisher proved herself to be a pianist of unusual talent in ensemble competition, sense of composition, musicality of the

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GREETINGS



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* Will

Early Spring looking toward the studio in Redding

ANNOUNCEMENT FOR THE 1951-52 SEASON

Miss Fisher is offering Chamber Music programs to Schools, Colleges and Clubs for the coming winter and spring season, with the co-operation of players from the Boston Symphony Orchestra and other artists who have participated in the Summer Concerts in Connecticut.

Inquiries may be addressed to Miss Fisher at Lonetown Road, Bethel, R. D. #1, Connecticut.

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Fisher, Maryand

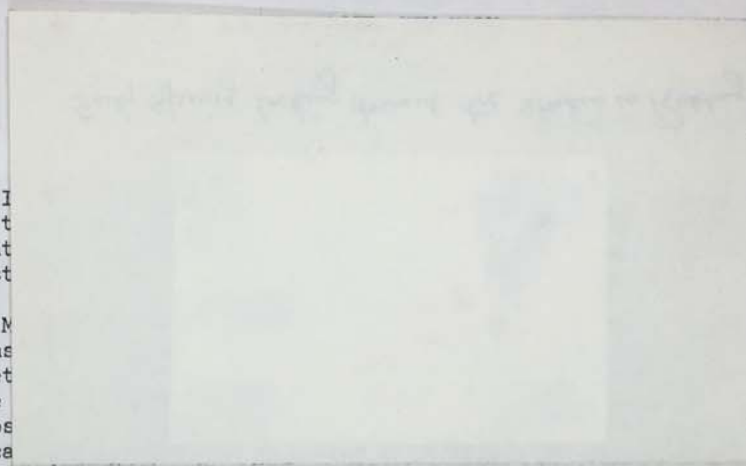
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VASSAR COLLEGE

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P.S. I've carried this to the two Jan-Poetry
 Evenings hoping I'd be able to deliver it "in
 person". Now I'd better put it in the mail ^{without delay}

Dear Mr. Barr. -

A Happy New Year to
 the Barr Family! I thought you
 might be interested in seeing what
 the Head of the Music Dept. at
 Vassar wrote to me after a concert
 I played there in Nov. It was a
 "repeat" of the Redding program of
 Sept. 1949. Some day we may want
 to bring a "Redding Series" to New York

* Will

who have participated in the Summer Concerts in
 Connecticut.

Inquiries may be addressed to Miss Fisher at
 Lonetown Road, Bethel, R. D. #1, Connecticut.

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Fisher Margaret

(COPY)

VASSAR COLLEGE

POUGHKEEPSIE NEW YORK

and perhaps the Modern Museum
would be a good place to have
the concerts. May I talk to you
about it some time?

Mother's greetings with mine,
Margaret Fisher

Jan 30, 1951
47 East 88th St.

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GREETINGS



Early Spring looking toward the studio in Redding

* Will

Connecticut.

Inquiries may be addressed to Miss Fisher at
Lonetown Road, Bethel, R. D. #1, Connecticut.

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Fisher Margaret

(COPY)

VASSAR COLLEGE
POUGHKEEPSIE, NEW YORK
Music Library

November 26, 1950.

It is a pleasure to comment on the pianistic skill, artistic good taste, and musical maturity of Miss Margaret Fisher, who has recently given a chamber music recital at Vassar College with the assistance of two players from the Boston Symphony Orchestra.*

Miss Fisher proved herself to be a pianist of unusual talent in ensemble playing. In this recital she showed full technical competence, a strong grasp of structural proportions, and a fine sense of the different musical styles of which the program was composed. Her acquaintance with music literature and her excellent musical taste assure the selection of programs both sound and out of the ordinary.

Miss Fisher's experience as an artist has included the presentation of her own series of chamber music concerts for several summers past. She is competent to make interpretative comments on the music to be played, as a stimulus to the listener,- an especially valuable contribution to recitals given before classes of students or to school audiences.

(Signed) G. S. Dickinson

Professor of Music
Vassar College

* Willem Valkenier, Horn, and Emil Kornsand, Violin.

ANNOUNCEMENT FOR THE 1951-52 SEASON

Miss Fisher is offering Chamber Music programs to Schools, Colleges and Clubs for the coming winter and spring season, with the co-operation of players from the Boston Symphony Orchestra and other artists who have participated in the Summer Concerts in Connecticut.

Inquiries may be addressed to Miss Fisher at Lonetown Road, Bethel, R. D. #1, Connecticut.

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Fisher

*Our greetings to your Mother too, please
from your old Thaw's neighbors!*

SIXTH SEASON

Two Concerts of Chamber Music
on two Saturday afternoons at 3:00 o'clock
August 18th and September 8th

*M.N.F.
+ m.f.*

at the studio of Miss Margaret Fisher
on Lonetown Road, Redding, Connecticut

First Concert: Saturday afternoon, August 18th, 1951

Emil Kornsand, Violin and Viola
(Member of the Boston Symphony Orchestra)

Eric Simon, Clarinet

Margaret Fisher, Piano

- | | |
|--|-------------------------|
| Contrasts (1938)
for Violin, Clarinet and Piano | Bartok
(1881-1945) |
| Sonata in F minor, opus 120, no. 1
for Viola and Piano | Brahms
(1833-1897) |
| Three Fantasy Pieces, opus 73
for Clarinet and Piano | Schumann
(1810-1856) |
| Trio in E flat major, K.498
for Clarinet, Viola and Piano | Mozart
(1756-1791) |



Second Concert: Saturday afternoon, September 8th, 1951

The Berkshire Wind Ensemble

(Members of the Boston Symphony Orchestra)

Louis Speyer, Oboe **Pasquale Cardillo, Clarinet**
Willem Valkenier, French Horn **Raymond Allard, Bassoon**

Margaret Fisher, Piano

- | | |
|---|-----------------------------|
| Sonata in F major (1939)
for Horn and Piano | Hindemith
(1895-) |
| Quartet in E flat major, opus 8, no. 2
for Wind Ensemble | Carl Stamitz
(1746-1801) |
| Trio (1926)
for Piano, Oboe and Bassoon | Poulenc
(1899-) |
| Quartet in F major
for Wind Ensemble | Rossini
(1792-1868) |
| Quintet in E flat major, K.452
for Piano, Oboe, Clarinet, Horn and Bassoon | Mozart
(1756-1791) |

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Fisher

Tickets: \$2.50 for each concert, plus \$.50 Fed. tax—total \$3.00.

Please make checks payable to Margaret Fisher.

Seating: As studio seating is limited, tickets marked *indoors* will be mailed in the order in which applications are received. It is requested that those who prefer to sit *outdoors* indicate it on the form below.

Date _____

Miss Margaret Fisher
Lonetown Road
P. O. Bethel, R. D. 1, Connecticut

Kindly send me _____ tickets for

both concerts at \$6.00

August 18th concert at \$3.00

September 8th concert at \$3.00

Name _____

Address _____

Note on transportation from New York:

Saturday noon train leaving G. C. T. at 1:05 P. M., D. S. T. will be met in Bethel at 2:42 P. M., D. S. T.

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Fisher

THE FITCHBURG ART CENTER
100 STATE STREET
FITCHBURG, MASSACHUSETTS

February 21, 1951

Mr. Monroe Wheeler

February 21, 1951
Margaret Fisher

Alfred H. Barr, Jr.

47 E 88 not in Social Register

THE MUSEUM OF MODERN ART

Date February 28, 1951

To: Mr. A. Barr, Jr.

Re: Margaret Fisher

From: Monroe Wheeler

Dear Alfred:

I am referring your memo on Margaret Fisher to our secretary of the Junior Council, as it is designated that that body shall sponsor all special events. I think it is high time they had a music committee and I shall urge them to form one.

MW

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Fisher

THE FITCHBURG ART CENTER
FITCHBURG, MASSACHUSETTS

February 21, 1951

Mr. Monroe Wheeler

February 21, 1951
Margaret Fisher

Alfred H. Barr, Jr.

Dear Monroe:

Here is a memorandum sent me by a friend of mine, Margaret Fisher, who is a talented musician and has put on concerts at her studio in Reading and at various colleges, usually working with one or more members of the Boston Symphony.

I am passing this on to you as Program Director in case her services might be considered by the Museum.

We may see each other in the near future.

My very best regards to your mother.

Sincerely,

Alfred H. Barr, Jr.
Alfred H. Barr, Jr.

Mrs. Margaret Fisher
17 East 25th Street
New York 26, N. Y.

10/2/51

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Fitchburg

THE FITCHBURG ART CENTER
FITCHBURG, MASSACHUSETTS

February 21, 1951

March 28, 1949

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

Dear Mr. Barr:

For one reason or another I have been prevented from
Dear Margaret:
in New York. I have been to the Museum of Modern Art every time I have been
make my visit. Forgive me for not answering your note before this.
I have been out of the Museum trying to finish a book.

Our Museum has no concert series and in fact very
rarely organizes musical programs, although we have done so
occasionally in connection with an exhibition.

May I pass on your note to our program committee
for their reference. and at the same time I appreciate the courtesies
shown by the Museum in offering me the opportunity to visit. I'm only sorry
I did not have the opportunity to meet you and thank
you personally.

We may see each other in the near future.

My very best regards to your mother.

Sincerely yours,
THE FITCHBURG ART CENTER

Alfred H. Barr, Jr.
President

Miss Margaret Fisher
47 East 88th Street
New York 28, N. Y.

AHB:smh

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Fitchburg

THE FITCHBURG ART CENTER
FITCHBURG, MASSACHUSETTS

March 29, 1949

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

Dear Mr. Barr:

For one reason or another I have been prevented from seeing the Museum of Modern Art every time I have been in New York City, so when I managed so badly again to make my visit Saturday morning when you were closed, it was a relief and a pleasure to be permitted to go through the galleries.

May I thank you again for this privilege, and at the same time I want you to know I appreciate the courtesies shown by the various staff members who so graciously offered their help during my visit. I'm only sorry that I didn't have the opportunity to meet you and thank you personally.

Sincerely yours,

THE FITCHBURG ART CENTER

A. J. Parker
President

A.J.Parker:B

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GRamercy 3-5886

HOTEL MARLTON
5 West 8th Street
New York 11, N. Y.

June 23rd

Dear Mr. Barr,

Just in case your secretary forgets to tell you I called - please accept my apologies for having inconvenienced you. I was most embarrassed to discover how my letter went astray. Naturally it was intended for the other Carlton Smith, the Director of the National Arts Foundation, but somehow was misaddressed.

Sincerely,

James Fitzsimmons

THE MUSEUM OF MODERN ART

Date June 21, 1948

ccs Mr.

To: Mr. E.

From: Mr.

Dear Mr. St.

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Georgetown

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Fitzsimmons

cc: Mr. Smith
Mr. Lieberman
Mr. Steichen

June 21, 1949

THE MUSEUM OF MODERN ART

Date June 21, 1949

Re: James Fitzsimmons - possible
help in gaining a fellowship

Dear Carleton:

Here are copies of my letter to Fitzsimmons and of a memo to Lieberman and to Steichen. I will keep Fitzsimmons in mind.

May I say how grateful I am to you for your trouble with Mrs. Guimard. Your interest in her has been really helpful.

Sincerely,

Mr. Carleton Sprague Smith
Chief of the Music Division
The New York Public Library
Fifth Avenue and 42nd Street
New York 18, New York

AHB:jws
enclosures 3

To: Mr. Edward Steichen
From: Mr. A. H. Barr, Jr.

Dear Mr. Steichen:

James Fitzsimmons has written asking whether he can obtain fellow-ship support for his coming the coming year. He is an excellent person, a

Have you any one of people or foundation which might be interested in helping Fitzsimmons

cc: Mr. Smith, who
National Arts
& Individual,
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for you
Mr.
A. H. Barr, Jr.

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cc: Mr. Smith
Mr. Lieberman
Mr. Steichen

June 21, 1949

THE MUSEUM OF MODERN ART

cc: Mr. Carleton Sprague Smith

Date June 21, 1949

To: Mr. Edward Steichen
From: Mr. Alfred H. Barr, Jr.

Re: James Fitzsimmons - possible
help in obtaining a fellowship

Dear Mr. Steichen:

James Fitzsimmons has written asking whether we can help him obtain fellowship support for his work during the coming year. He was, as you know, a Guggenheim fellow last year.

Have you any suggestions of people or foundations which might be interested in helping Fitzsimmons?

Mr. James Fitzsimmons
5 West 8th Street
New York, New York

AHB:jws

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cc: Mr. Smith
Mr. Lieberman
Mr. Steichen

June 21, 1949

Dear Mr. Fitzsimmons:

A friend of mine, Carleton Sprague Smith, who used to be a Trustee of this Museum and whose wife is on our Council, has turned your letter of June 6th over to me.

Dr. Smith is very much interested in contemporary art, but he has no funds with which to help you. The man of similar name connected with the National Arts Foundation is, of course, a very different individual. I know little about him, but I think it might be worth your while to phone Henry Allen Moe for advice about the National Arts Foundation.

I myself will let you know if I have any constructive suggestions about possible support for your really interesting work.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. James Fitzsimmons
5 West 8th Street
New York, New York

AHB:jws

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The New York Public Library

Astor, Lenox and Tilden Foundations

FIFTH AVENUE & 42ND STREET
NEW YORK 18, N. Y.

New York, June 17, 1949

Dear Mr. Fitzsimmons:

Carlton Sprague Smith, who used to be a

trustee of the library and whose wife is in the

Dear Alfred:

I am enclosing a copy of my reply to Madame Guimard, and trust that it will keep her happy for the time being.

The suggested draft of a note to James Fitzsimmons speaks for itself. It certainly is a pity that artists should get their hopes up owing to the publicity of that bag of wind who bears my name. Tom Braden and Henry Allen Moe can give you more dope about this.

Faithfully yours,



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

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SUGGESTED DRAFT

June 17, 1949

Dear Mr. Fitzsimmons:

Carleton Sprague Smith, who used to be a trustee of this Museum and whose wife is on the Women's Committee, has turned your letter of June 6th over to me.

He is very much interested in contemporary art but alas has not funds with which to help you. The chap who publicizes the National Arts Foundation is a very different individual and unfortunately, as far as we can learn, the National Arts Foundation is more talk than action.

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5 West 8th
 New York City
 Gramercy 5-3886
 June 6th

Dear Mr. Smith,

I am writing to you in the hope that
 it may be possible to obtain a fellowship,
 subsidy or grant from the National Arts Foundation
 which would enable me to continue with my work.

I am an artist working in what some
 people consider a new medium which I have
 developed, and for which I was awarded a John
 Simon Guggenheim Fellowship in 1948. I do not
 myself feel that my pictures constitute a new medium
 so much as a new mixture of media already existent.
 The pictures are monoprints — one of a kind prints
 in oil color — made by variations I have developed on

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photo lithography. One critic has described them quite accurately as a sort of projected collage in pigment.

As you will see from the enclosed list the work has been widely exhibited and has received many favorable reviews, copies of which I will gladly submit. Examples are included in several private collections as well as in the permanent collections of the Addison Gallery at Andover, the Société Anonyme Collection at Yale University, the Print Collection of the Museum of Modern Art.

Last year, thanks to the Juggenheim Foundation, I was able to devote full time and energy to my work, and made considerable progress I believe. I have now reached the stage at which I know my tools thoroughly and can practice what I have all along believed, that Technique is merely means, not end. I naturally feel

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Exhibitions

- April 1947 - Dalziel Gallery, Berkeley, Calif. - One Man Show
 June 1947 - M.H. de Young Museum, San Francisco - One Man Show
 July 1947 - Gump's Gallery, San Francisco - One Man Show
 Oct. 1947 - Coronet Gallery, Los Angeles - One Man Show
 Jan. 1948 - Los Angeles County Museum - 10 pictures in group show
 May 1948 - Museum of Modern Art - group show
 June 1948 - Addison Gallery, Andover, Mass. - group show
 October 1948 - Modern Institute of Art, Beverly Hills - one man show
 Feb. 1949 - San Francisco Museum of Art - one man show
 May 1949 - Pinacotheca Gallery, New York City - One Man show
 Currently - included in "Master Prints", Museum of Modern Art
 1948 - John Simon Guggenheim Fellowship

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- Mr. Henry Allen Moe - Secretary-General, Guggenheim Foundation, 551 Fifth Ave., N.Y.C.
- Mr. William Lieberman - Associate Curator, Print Collection, Museum of Modern Art.
- Mr. Augustus Peck - Director, Brooklyn Museum School of Art.
- Mr. Marcel Duchamp - 210 West 14th, N.Y.C.
- Miss Katharine Dreier - Director, Société Anonyme, 130 West River, Milford, Conn.
- Dr. Karl With - Director, Modern Institute of Art, Beverly Hills, Calif.
- Dr. Valentines - Associate Curator, Los Angeles County Museum.
- Mr. Edward Steichen - Museum of Modern Art, N.Y.C.
- Mr. Man Ray - artist-photographer, 1245 North Vine, Hollywood.
- Dr. R.B. Inverarity - artist, one time regional director WPA art project, 2000 S. Arlington, Los Angeles
- Mr. Arthur Miller - art critic, % Art Digest

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that this is an important stage, a turning point, and am "raring to go," but unless I can obtain a subsidy or grant of some sort, it will be quite impossible. As I have no commercial skills or business experience I will have to accept rather menial labor of some sort, and the pay for such work is too little to permit the purchase of supplies for my own work. I am quite prepared to do this, but cannot help regarding it as an unfortunate waste of time, and if you will forgive me for saying it, of ability.

I enclose a list of people who will vouch for my integrity and are qualified to offer opinions as to the value of my work.

Yours sincerely,

James Fitzsimmons

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Yours sincerely,

James Fitzsimmons

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→ Miss Chamberlain

please return

Flair

Flair

COWLES MAGAZINES, INC. • 488 MADISON AVENUE, NEW YORK 22, N. Y. • 6 RUE MONTALIVET, PARIS

December 11, 1950

FLEUR COWLES, EDITOR

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

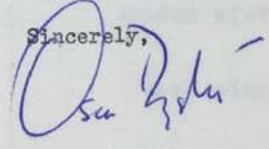
Dear Mr. Barr:

Mrs. Cowles wanted me to acknowledge your letter of December 1. I can't tell you how disturbed I was to learn on checking that you were so right about the Harlequin painting used in the November issue of FLAIR.

I wish I could say it will never happen again during FLAIR's lifetime. Unfortunately, however, the recent news about FLAIR's suspension puts a final period on the whole situation and I suppose makes this letter almost anticlimactic.

As far as the valuation of the painting is concerned, I understand we received this estimate from your own press agent. I am sorry the misunderstanding occurred.

Thank you for writing, and I know you are as sorry as we that the publication had such a short life.

Sincerely,


Oscar Dystel

OD:af

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THE MUSEUM OF MODERN ART
NEW YORK

PUBLICITY DEPARTMENT

Alfred Barr's office

FLAIR

EST 53rd STREET
E: CIRCLE 5-8900
ART, NEW-YORK

I already saw &
returned this —

Be

1950

Dear

is a that there
 Picas tion,
 sition of a painting is an integral part of an artist's work, ause the compo-
 it is required by most museums - including this one - that all
 reproductions of paintings must show the entire work, unless
 the reproduction is a study of some particular section of the
 work, in which case it must be labeled "detail from...."
 It is scarcely fair to the artist's original concept to cut up
 his composition simply to fit a space for which it was not designed.

~~For the interest~~

For the sake of accuracy - an interest I am sure we have in
 common - may I caution against random evaluation of works of art?
 It is often difficult to assess accurately the money value of
 a painting, but certainly Flair's evaluation of the Harlequin
 at \$150,000 is many times too high.

We are very glad to be of assistance in whatever way we can in
 any such matters as these, and I hope that you and your staff
 will feel quite free to call on the Museum staff at any time.

Very sincerely,

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THE MUSEUM OF MODERN ART
NEW YORK

PUBLICITY DEPARTMENT

Mr. Barr -

Betty Chamberlain brought this in
for you to look over. You might want
to work on it some but this is a start.

11 WEST 53rd STREET
PHONE: CIRCLE 5-8900
ROCKAWAY, NEW YORK

13, 1950

Dear

is a
Picasso

reproduction of a painting is an integral part of an artist's work,
it is required by most museums - including this one - that all
reproductions of paintings must show the entire work, unless
the reproduction is a study of some particular section of the
work, in which case it must be labeled "detail from...."
It is scarcely fair to the artist's original concept to cut up
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at \$150,000 is many times too high.

We are very glad to be of assistance in whatever way we can in
any such matters as these, and I hope that you and your staff
will feel quite free to call on the Museum staff at any time.

Very sincerely,

*File with copy
my letter*

FLAIR

*11/28
Have asked BC
for Flair*

*to Flair
see M.C
Proust*

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

PUBLICITY DEPARTMENT

November 13, 1950

Dear Mrs. Cowles,

In the current issue of Flair I notice that there is a reproduction of a painting from the Museum Collection, Picasso's Harlequin, which has been cropped. Because the composition of a painting is an integral part of an artist's work, it is required by most museums - including this one - that all reproductions of paintings must show the entire work, unless the reproduction is a study of some particular section of the work, in which case it must be labeled "detail from...." It is scarcely fair to the artist's original concept to cut up his composition simply to fit a space for which it was not designed.

~~For the interest~~

For the sake of accuracy - an interest I am sure we have in common - may I caution against random evaluation of works of art? It is often difficult to assess accurately the money value of a painting, but certainly Flair's evaluation of the Harlequin at \$150,000 is many times too high.

We are very glad to be of assistance in whatever way we can in any such matters as these, and I hope that you and your staff will feel quite free to call on the Museum staff at any time.

Very sincerely,

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FLEISCHMANN
Clean
see

August 3, 1951 Fleischmann

THE MUSEUM OF MODERN ART

Date August 3, 1951

To: Membership

Re: Mrs. Else Fleischmann

From: Letitia Howe (Mus Collections)

In a letter to us from Mrs. Else Fleischmann (800 Riverside Drive, New York 32) she says: "I am a resident member of your museum since December 1950 and would be happy if you would send me any of your free books."

Do you want to answer her about this?

Secretary of the Museum Collections

Mrs. Else Fleischmann
800 Riverside Drive
New York 32, New York

LH/t

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August 3, 1951

Dear Mrs. Fleischmann:

With reference to your Jawlensky painting, our best suggestion would be to get in touch with the following two galleries here in New York. You might find the galleries closed until after Labor Day, in case you tried to reach them by phone, but a letter from you would surely bring a reply as soon as they reopened for business:

Sidney Janis Gallery, 15 East 57 Street
Rose Fried, 40 East 68 Street

I have hunted without success for your Blane Reiter catalog but do not recall ever having received it from you.

I have forwarded your request for free books to our Membership Department.

I hope you will be successful with the two galleries we have mentioned.

Sincerely,

Letitia Howe
Secretary of the Museum Collections

Mrs. Else Fleischmann
800 Riverside Drive
New York 32, New York

LH/t

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	AHB	I.A.167

Mrs. Else Fleischmann
800 Riverside Drive
New York 32, N. Y.

july 24th 1951

ER

The Museum of modern art

New-York,

gentlemen,

Referring to your letter of june 13^t
with the photos of my

Jawlensky Painting,

J take the liberty to ask you if you would
know somebody who would be interested to buy
this painting, as J have no use for it. J saw
your wonderful exhibition from the 4 New-York
collectors and J am delighted of the wonderful
masterpieces. Do you believe that one of this
4 Collketors could be interested in my pain-
ting?

Did J not send you the catalaogue,,Der blaue
Reiter,, from the Basler Kunsthalle with the

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.167

12 ER

photographs?

I am resident member of your museum
since dec. 1950 and would be happy
if you would send me any of your free
books

Sincerely

B. Fleischman

Apartement Duplex E
800 Riverside Drive

Sidney
Janis ? Gallery - 15 E 57, NYC 22
Rose Fried ? 40 E 68, NYC 21

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FLEXNER ER

ABRAHAM FLEXNER
522 FIFTH AVENUE
NEW YORK 18, N. Y.

November 3rd, 1947

Dear Mr. Barr:

I have your more than kind letter of
November 1st.

My sister, Mary, was always interested
in The Museum of Modern Art, and I am glad
that she made a bequest that was appropriate.

Thank you for your condolences. I
need not assure you of the great value which
she placed on your lectures and your friend-
ship.

Mary
Flexner
lectures
Museum

Very sincerely yours,

Abraham Flexner

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

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FLEYNER

(book —

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Houghton-Mifflin
in H folder

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FOGG
Evans out
(subset)

9/22/48 ○ 0

This still
pends (and
will for quite
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far as I am
concerned. D.

just for your info.

8
1948

Dear John:

Your letter
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It seems
extended loans,
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of the 20th century

, must con-
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Just what we could lend and under what conditions we would have to work out. Although we own, for instance, seven times as many paintings as we can hang here the part of the Collection we cannot hang is in continual flux, not only because of the changing needs of our galleries but also because of our circulating exhibitions and special loans - sometimes of large numbers of pictures - and short-term loans - often of many works - for both here and abroad.

Let me know more precisely what kind of thing you want; I think that such loans ought to be related as closely as possible to the courses in the field.

At this point I am not quite sure what our conditions might be; they might involve some small fee for the loan of so many paintings, and possibly some arrangement permitting us to withdraw certain items especially needed. However, I feel that we can iron out anything which might seriously stand in the way of our being of use to you.

My very best to you and Polly,

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. John Coolidge
Fogg Museum of Art
Harvard University
Cambridge 38, Mass.

AHB/ob

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Fogg
Evans out
(subset)

cc: Dorothy Miller just for your info.
Dorothy Dudley

July 24, 1948
July 9, 1948

Dear John:

Your letter, although it doesn't really say so, must confirm the reports which I heard in Europe that you had been appointed Director of the Fogg. Congratulations to you; all the more heart-felt in view of the contents of your letter.

It seems to me that we ought to be able to help you with extended loans, perhaps nearer 20 in number than 50, but I would hope of good quality and sufficient variety to be representative of the 20th century.

Just what we could lend and under what conditions we would have to work out. Although we own, for instance, seven times as many paintings as we can hang here the part of the Collection we cannot hang is in continual flux, not only because of the changing needs of our galleries but also because of our circulating exhibitions and special loans - sometimes of large numbers of pictures - and short-term loans - often of many works - for both here and abroad.

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My very best to you and Polly,

Sincerely yours,

/s/ Alfred H. Barr, Jr.

Mr. John Coolidge
Fogg Museum of Art
Harvard University
Cambridge 38, Mass.

AHB/ob

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.167

July 9, 1948

Mr. Alfred Barr
Museum of Modern Art
11 East 57th Street
New York, New York

Dear Alfred:

Dear Professor Coolidge:

Your letter of July 6 addressed to Mr. Barr has been received. As you know Mr. Barr is at present in Europe. He is expected to return to New York on July 19. I am certain that you will hear from Mr. Barr shortly thereafter. Very sincerely yours,
Secretary to Mr. Barr

Hopeing that you had a successful trip.

As ever

Prof. John Coolidge
Fogg Museum of Art
Harvard University
Cambridge 38, Mass.

mc

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HARVARD UNIVERSITY · FOGG MUSEUM OF ART
CAMBRIDGE 38, MASSACHUSETTS

cc: DEM + DD

July 6, 1948

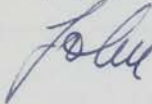
Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Alred:

Now that I have moved downstairs I want to write you about something which has concerned me for a long time. The Fogg's greatest deterrent from doing an effective job is our almost complete lack of twentieth century painting and sculpture. Is it possible that the Museum of Modern Art would be willing to lend us a small but representative collection for an indefinite period? I would not expect to exhibit all of these all of the time since I am anxious to keep our galleries as fluid as possible. However, since students today are more interested in modern art than in any other field and since we would plan to use these objects in connection with our courses, I feel sure most of them would be on display a large part of the year. I am purposely making this request vague since I do not know whether you have ever loaned objects on any such basis as this, and I do not wish to inhibit your doing so by petty preliminary conditions. What I had in mind was some twenty to fifty objects, but that and all other details can be worked out in discussion if this suggestion appeals to you in principle.

Hoping that you had a successful trip,

As ever



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.167

Cemetery.

Funeral for Mrs. Force Will Be Held Here Today

A funeral service for Mrs. Juliana Rieser Force, director of the Whitney Museum of American Art, who died Saturday at Doctors Hospital, will be held at 10:30 a. m. today, at the First Presbyterian Church, Fifth Avenue and Twelfth Street. The Rev. Clarence E. Boyer, pastor, will conduct the service. Burial will be in Doylestown Cemetery, Doylestown, Pa.

Honorary pallbearers include Cornelius Vanderbilt Whitney, son of Mrs. Gertrude Vanderbilt Whitney, founder of the Whitney Museum; Herman Moore and Lloyd Goodrich curator and associate curator, respectively, of the museum; Hudson D. Walker, trustee of the American Federation of Arts; Alfred H. Barr Jr., director of the collections of the Museum of Modern Art; Frederick Mortimer Clapp, director of the Frick Collection, and Harding Scholle, director of the Museum of the City of New York.

Also, Walter G. Dunnington, George M. Francis, Henry Schnakenberg, Guy Pene du Bois, Eugene Spelcher, Edwin G. Zabriskie, Henry Farmer, John Gerald and Henry Hope Reed.

MRS. S. PAUL JOHNSON

FORCE FONTRINE

1948

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Dear Mr. Barr

Please set

Miss Miller's applica-

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to get to New

also reached me

Thank I

get here, I too

your name as on the list of honorary

pallbearers. I knew that my aunt

would have liked it - she spoke of

you frequently and with affection.

It was all a very sad business,

yet would have been sadder but for

the circumstances. No one could want

her to have lived longer, suffering

as she did.

A.P.O. 757 c/o P.M.
New York, New York

AHB/ob

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FORCE
September 2, 1948

Dear Mr. Barr,

Please set your mind at rest. Miss Miller explained to me the difficulties which made it impossible for you to get to New York. And your telegram also reached me without going astray.

Though I knew you could not get here, I took the liberty of using your name as on the list of honorary pallbearers. I knew that my aunt would have liked it - she spoke of you frequently and with affection.

It was all a very sad business, yet would have been sadder but for the circumstances. No one could want her to have lived longer, suffering as she did.

U.S.P.O. MAIL
A.P.O. 757 c/o P.M.
New York, New York

AHB/ob

FONTAINE
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She put up a remarkable fight
for life in just the same fashion
that she had always done everything.
Only in this case there was a kind of
irony: she willed herself to live
added weeks of, I think, considerable
pain.

Thank you again for your thoughtfulness.

Yours sincerely,
Carl Riesen

U.S.P.O. MAIL
A.P.O. 757 c/o P.M.
New York, New York

AHB/ob

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FONTAINE

115

March 19, 1947

Dear Mrs. Fontaine:

I am delighted to have your letter of March 3. I have looked into the shipping of the Picasso and find that it was sent to you on January 16, about three weeks after you sent your letter.

Doubtless book post is slow, so that you have now received the copy; if not, please let me know immediately so that we may have it traced.

It is most kind of you to give me so much news of modern art in Germany. My seems to be quite a success, though always considered to be rather eclectic; possibly he fills a real need at the present moment.

We would be very glad to have any material you can send us, catalogs, press clippings, etc., for our library.

How I wish I could see the Stuttgart show. I am delighted to hear that Baumeister is in charge of the Museum art school; he is a most intelligent man with great international experience. I don't know Frau Hanna Bekker, but won't you put me on her mailing list? I will turn over the material to the Museum after I have seen it.

Frankly, I am not much distressed by Kolbe's troubles. While I don't think he was definitely Nazi, he was stupid or weak enough to allow himself to be used by the Nazi regime, even going to Madrid to make a portrait of Franco. As his work in the past 20 years seems to me to have been quite repetitious and unimportant, I can't mourn his old age, though I do appreciate the initiative of the Military Government in making the Beethoven head possible.

It is good to hear about Heckel. Dix, I suppose, has gone back to Dresden because he lived there for many years before the Nazi regime.

I would be glad to have any further notes on German painting you have time to send me.

Cordially,

Mrs. Paul E. Fontaine
c/o A.G. Art Section
U.S.F.E.T. Main
A.P.O. 757 c/o P.M.
New York, New York

AHB/ob

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please check
and return

Virginia Fontaine

Mrs. Paul E. Fontaine
90 AG. Art Section
US.F.F.T. Main
A.P.O. 757 90 P.M.
New York, New York

Mr. Alfred H. Barr
The Museum of Modern Art
11 West 53rd Street
New York, New York

March 3, 1947

Dear Mr. Barr,

On December 28, 1946 I wrote to the Museum of Modern Arts
book department asking for a copy of your new book on Picasso,
and enclosed a postal money order for \$6.50. Perhaps this order has
been taken care of, but possibly my first letter did not arrive
safely. I regret bothering you with this matter, but I did
not know your publisher's address to write to.

mailed book 1/16/47
and \$6.50

As for modern art news from Germany, it is very good.
Yesterday the first exhibition of Frankfurt painters was opened
at the Städel'schen Kunstinstitute, and the museum was packed.
My husband and I were the only Americans present. The best
paintings were by Ferdinand Lammeyer, Georg Heck and Hans
Christoph Schmollk. Ernst Nay had two big "eye stoppers", brilliant
in color and splendid textures, but on second look, eclectic
in idea and poorly organized. Heck also has an exhibit on
of big handsome wood block prints in a cold little gallery in
the city which is run by the "Gruppe junge Kunst".

Down in Stuttgart, the museum there is holding one good
show after another of German artists who have not been allowed
to exhibit for the past ten or twelve years. I imagine that
Baumeister, who was placed in charge of the museum art
school by American Military Government, is mostly responsible for the

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good exhibitions.

Frau Hanna Bekker, who has the finest private collection of modern German art I have seen so far, is planning to open an art gallery in Frankfurt where only the best contemporary German painters will be shown. So, next month, Frankfurt, like Munich and Berlin, will have a first rate art gallery.

Perhaps your museum knows of and is partly responsible for the casting of Colby's great memorial head of Bethove in Berlin. Some one in military government deserves credit, in these troubled times, for finding the metal and cutting the red tape. For, as you probably know, Colby is not likely to create much more with his hands. Not his hands, but his eyes, have failed him.

Erich Heckel is painting in Thurnhofen (French zone), and Otto Dix is leaving there for Dresden, in the Russian zone. Why, I can't imagine. Alo Altripp and Hans Wagner are doing interesting work in Weisbaden.

If, by chance, you are interested in a more detailed report on the work now being produced and exhibited by modern German painters, I should be very happy to find out whatever you might want to know. Though, I must admit that it has taken me six months of traveling around Germany and Switzerland and writing to artists to learn the little I do know now.

Yours sincerely

Virginia H. Fontaine
(Mrs. Paul E.)

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LOUGEE

THE MUSEUM OF MODERN ART

Date January 6, 1948

Ford Motor
by

To: Allen Porter

Re: _____

From: Olive Bragazzi

July 28, 1947

Dear Allen:

Some time I shall come down and call on you, you lucky man, but always business, business, business. Are you always occupied with A Certain Movie Star or why don't we have tea one day. I'll put on my false eyelashes!

Down to work, you slavey you.

Alfred would like you to send the following material to:

Mr. Arthur T. Lougee, Art Director
 Publications
 Ford Motor Company
 3000 Schaefer Road
 Dearborn, Michigan

All releases on the current furniture competition
 All Bulletins (of which we have extra copies) which contain any information about industrial design
 The main release on the Organic Design exhibition.

Thank you muchly.

Your Friend,

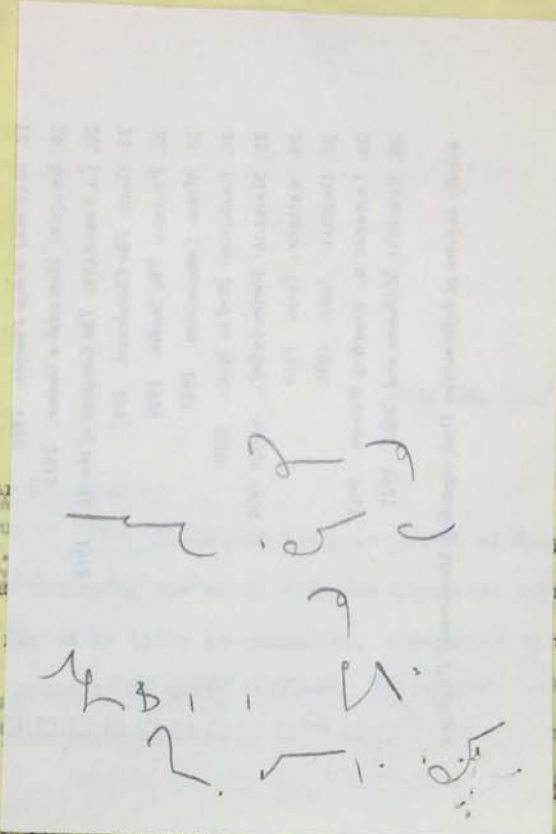
Arthur T. Lougee
 Art Director
 Publications

AHB/ob
enclosure

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Lougee



Dear Mr. Arthur T. Lougee, Art Director
 Museum Publications
 Ford Motor Company
 3000 Schaefer Road
 Dearborn, Michigan

Dear so
 say
 glad
 very
 to
 page
 with its color plates.
 us permission to quote you, and let us know your reaction
 to the statement in general. Sincerely,

We have finally put the issue in the hands of the printer. It contains 12 full-color reproductions of children's art and will, I think, be a most interesting exposition of that subject. When it appears I shall be sure to send you copies.

Thank you again for all of your help.

Mr. Arthur T. Lougee, Art Director
 Museum Publications
 Ford Motor Company
 3000 Schaefer Road
 Dearborn, Michigan

Yours very truly,
 Arthur T. Lougee
 Art Director
 Museum Publications

ATL/lw

Enclosure

AHB/ob
 enclosure

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Lougee

Ford Motor Company

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

July 25, 1947

July 28, 1947

Dear Mr. Lougee:
Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Thank you for your letter of July 25.

I am returning the proof with one important correction

so far as my title is concerned. Otherwise what you

say seems to be quite relevant. Of course I am glad
in a separate package I am returning the museum
library books which you so kindly lent me. I am very
grateful to you for your assistance and assistance.
to have you quote whatever you want.

With this letter I am enclosing a proof of the
page which has been prepared from this material. I would
appreciate it very much if you would look it over, give
us permission to quote you, and let us know your reaction
to the statement in general.

Sincerely,

We have finally put the issue in the hands of the
printer. It contains 12 full-color reproductions of
children's art and will, I think, be a most interesting
exposition of that subject. When it appears I shall be sure
to send you copies.

Thank you again for all of your help.

Mr. Arthur T. Lougee, Art Director
Publications
Ford Motor Company
3000 Schaefer Road
Dearborn, Michigan

Yours very truly,
Arthur T. Lougee

Arthur T. Lougee
Art Director
Publications

ATL/lw

Enclosure

AHB/ob
enclosure

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Ford Motor Company

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

July 25, 1947

Mr. Alfred H. Barr Jr.
Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. Barr:

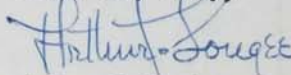
In a separate package I am returning the museum library books which you so kindly lent me. I am very grateful to you for your generosity and assistance.

With this letter I am enclosing a proof of the page which has been prepared from this material. I would appreciate it very much if you would look it over, give us permission to quote you, and let us know your reaction to the statement in general.

We have finally put the issue in the hands of the printer. It contains 12 full-color reproductions of children's art and will, I think, be a most interesting exposition of that subject. When it appears I shall be sure to send you copies.

Thank you again for all of your help.

Yours very truly,



Arthur T. Lougee
Art Director
Publications

ATL/lw

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Ford Motor Company

Nº 687824

DEARBORN, MICH.

EXECUTIVE STAFF ACCOUNTING

SOLD TO

ALFRED H BARR JR.
MUSEUM OF MODERN ART
11 W 53RD ST.
NEW YORK 19, N. Y.

*Books returned
2/5/47*

SHIPPED TO AND DESTINATION

FROM

INVOICE DATE

7-24-47

CAR INITIAL & NO.

F. O. B.

TERMS

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HARRIET SCHAAR

R. R. # & DATE

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DEARBORN, MICHIGAN

July 3, 1947

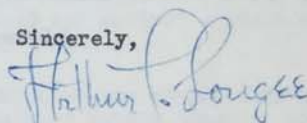
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

Thank you very much for your kindness and generosity in sending me copies of ART IN OUR TIME and also EDUCATION THROUGH ART by Herbert Read. I am still in the process of reading these books; and in addition to finding them extremely interesting I am sure they will supply us with the material we need.

I acknowledge most gratefully your interest and help.

Sincerely,



Arthur T. Lougee
Art Director
Publications

ATL:sc

BS: Both books will be returned to you shortly.

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LOUGEE

Ford Motor Company

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

June 24, 1947

June 26, 1947

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

Dear Mr. Barr:

Dear Mr. Lougee:

Thank you very much for your kind letter enlarging on our telephone conversation. I am sending you immediately my own office copy of ART IN OUR TIME since this book has been out of print for several years. Won't you please return it to me after you are through with it.

In a day or two I will have available the reference you mentioned in your letter. I was particularly in search of a quotation saying something to the effect of the importance of art as a method of education for children of primary and secondary school age by Herbert Read. Perhaps you could find a quotation there. Please let me know if we can help you further.

Sincerely,

The selections of children's art which we are reproducing have come from Brookside School, Dearborn, Detroit Public Schools, the Toledo Museum, the Chicago Museum, the Gibbs Gallery in Charleston, and (I hope) the Brooklyn Children's Museum. I mentioned this to point out that part of our art is from schools as well as museums. It is for this reason that I would like some reference made to educators.

Mr. Arthur T. Lougee
Art Director, Publications
Ford Motor Company
3000 Schaefer Road
Dearborn, Michigan

I do appreciate the information you have given us. Any other suggestions you may have are greatly valued.

AHB:mc

Sincerely,

Arthur T. Lougee
Art Director
Publications

ATL:mc

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Ford Motor Company

3000 SCHAEFER ROAD
DEARBORN, MICHIGAN

June 24, 1947

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 west 53rd Street
New York 19, New York

Dear Mr. Barr:

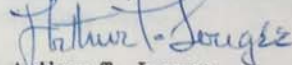
Thank you very much for your kind letter enlarging on our telephone conversation. In the meantime I have found that Art in Our Time has been taken out of our library and have wired the Museum of Modern Art to send us a copy.

In a day or two I will have available the reference you mentioned in your letter. I was particularly in search of a quotation saying something to the effect that art instruction for children is being emphasized more and more in schools, and that its educational and psychological value is being increasingly recognized by instructors. Thoughts along this order, in addition to your statement - that "... (children's) best work needs no apology and is, of course, directly related to the problem of recovering that innocence of eye and imaginative freedom desired by so many artists of our period" - would cover the ground I had hoped to.

The selections of children's art which we are reproducing have come from Brookside School Cranbrook, Detroit Public Schools, the Toledo Museum, the Chicago Museum, the Gibbs Gallery in Charleston, and (I hope) the Brooklyn Children's Museum. I mentioned this to point out that part of our art is from schools as well as museums. It is for this reason that I would like some reference made to educators.

I do appreciate very much all the help you have given us. Any other suggestions you may have will be greatly valued.

Sincerely,



Arthur T. Lougee
Art Director
Publications

ATL:sc

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	AHB	I.A.167

FORD-TIMES

MAGAZINE OF ART

June 19, 1947

Dear Mr. Lugee:

Forgive me if I do not have your name and address correct; I took them down hurriedly over long distance when you phoned me the other day about some notes on the art of children for an article which I think you intend to publish in the Ford-Times.

I suggested then, and still feel that perhaps the most effective preface to such an article would be some of the quotations which we used in our publication Art in Our Time, New York 1939. These quotations prefaced the dozen children's paintings (ages 8 - 12) which were included in our Tenth Anniversary Exhibition. The first three quotations dating from 1877 to 1913 reveal the general contempt, or at least condescension towards children's art. The last two quotations (1928 to 1938) indicate the remarkable reevaluation of children's art which has come about during the past two decades. The quotations are mostly from well-known writers or painters, including Whistler, Kenyon Cox, John Marin and Aldous Huxley, and are Catalog Numbers 226 to 238 (there are no page numbers in the body of this catalog).

In the preface to the catalog, page 14, I wrote:

"The exhibition of paintings which begins with folk art is concluded with a group of Paintings by Children between the ages of eight and twelve, whose best work needs no apology and is, of course, directly related to the problem of recovering that innocence of eye and imaginative freedom desired by so many artists of our period."

Please let me know if you cannot use this material, in which case I shall try to find something else.

Sincerely,

Mr. Arthur Lugee
FORD-TIMES
Dearborn, Michigan

AHE/ob

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Douglas Claughton Fax

AHB filled out United States Civil Service Commission
blank for field of International Education and Cultural
Affairs.

5/23/50

is all equally fascinating. So do let me have the
fun of making a very small contribution, if I can,
towards this important book.

Besides, as you very well know, over the course
of many years both I, as an individual, and the MAGAZINE
OF ART as an entity have become so deeply indebted to
you for so many things that I could never catch up
on what we owe you!

I may add that Jim, who after all is in the best
possible position to weigh the Mag's demands upon
its Managing Editor against the possible help that
I might be able to give on the indexing, is heartily
in favor of my doing it, if you will let me.

It was fun to have a glimpse of Daisy ^{and} of
that increasingly charming daughter of yours.

Best,

He Lee

I would not agree that the rediscovery of their ancestors has
always been a main concern with surrealists, except possibly in literature.
Actually Breton, the official chief of the surrealists, strenuously opposed
the historic section of our exhibition which included surrealism as a

New York, New York
Frank's photography from Elise Cohen.

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MAGAZINE OF ART

PUBLISHED BY THE AMERICAN FEDERATION OF ARTS
EDITORIAL OFFICES: 22 EAST 60 ST., NEW YORK CITY 22
TELEPHONE: PLAZA 9-7872

Franc Healy

August 30th, 1951

Dear Alfred:

If there is anything that I can do on the indexing of the Matisse book, it would make me so proud and happy that it would really be churlish of you to deny me the pleasure on the flimsy pretext of "no pay." Few things since I've been on this job have given me as much excitement as the advance section that you were angelic enough to let us have for the May issue, and I am sure that the rest of it is all equally fascinating. So do let me have the fun of making a very small contribution, if I can, towards this important book.

Besides, as you very well know, over the course of many years both I, as an individual, and the MAGAZINE OF ART as an entity have become so deeply indebted to you for so many things that I could never catch up on what we owe you!

I may add that Jim, who after all is in the best possible position to weigh the Mag's demands upon its Managing Editor against the possible help that I might be able to give on the indexing, is heartily in favor of my doing it, if you will let me.

It was fun to have a glimpse of Daisy ^{and} of that increasingly charming daughter of yours.

Best,

Franc Healy

1936,
Zervos
which

these were the first European publications in a monography series of Arcimboldi's paintings.

I would not agree that the rediscovery of their ancestors has always been a main concern with surrealists, except possibly in literature. Actually Breton, the official chief of the surrealists, strenuously opposed the historic section of our exhibition which included surrealism as a

New York, New York

2001/2

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FRANC

Manuscript mailed
to her on 10/26/49

approved for reasons of art politics the
artists as Chagall, Rodin, and Calligano. This was
a serious issue at the time.

October 27, 1949
about 1930 Max Ray, who knew our picture and catalog, discovered a rather
poor, provincial imitation, or copy, of Arcimboldi. By the end of the
thirties a number of still lifes and double large heads appeared on the
market.

Note spelling of capricious.

Dear Helen:

I have been naughty about keeping the Arcimboldi story so long.
I shan't bore you with excuses.

Here are a few notes:
Page 1: Here is my version of the revival of Arcimboldi in 1930 Marga
and I spent a few weeks in the late summer in Bad Gastein. There we
bought the "school of Arcimboldi" Landscape-head later reproduced in
our Fantastic Art, Dada, Surrealism of 1936, Plate #6. We were amused
by the surrealist character of this painting and its relation to certain
Dada collages of Max Ernst of about 1920 in which he makes figures out
of assembled cutouts from old engravings and also certain works of Dali
of about 1930 in which the figure of a woman is at the same time the
figure of a horse.

This is a very interesting article. I learned a lot from it.
I don't think we brought back this Landscape-head and showed it to Panofsky
who immediately mentioned Arcimboldi, whose name I had never heard before.
I looked him up in some learned article, I think in the Austrian Jahrbuch
which reproduced his Four Seasons, heads because of their ambiguity, of a
very obvious sort, inherent in the double or composite image. The version
is not so Later, when we came to assemble the Fantastic show in the summer
of 1935, I ordered photographs from Vienna and showed them as part of the
historic retrospective section of the exhibition. We reproduced Summer
in the catalog, Plate #5. Arcimboldi spells his own name with an 'e' in elaborate
letters of silver in probably what is his best picture, Summer, 1622.

We of course saw a lot of the surrealists during the summer of
1936, but none of them had ever heard of Arcimboldi. In 1937, however,
Zervos published in Cahiers d'Art two of the Seasons from photographs
which we sent him along with our own Landscape-head. So far as I know
these were the first European publications in a nonscholarly periodical
of Arcimboldi's paintings.

I would not agree that the rediscovery of their ancestors has
always been a main concern with surrealists, except possibly in literature.
Actually Breton, the official chief of the surrealists, strenuously opposed
the historic section of our exhibition which included surrealism as a
New York, New York

You may have a very interesting piece on
French's photography from Elise Gabel.

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- 2 -

principle sector - just as he disapproved for reasons of art politics the inclusion of such artists as Chagall, Kandinsky and Seligmann. This was a serious issue at the time.

Instead of "connoisseur" I would say scholars or students. About 1938 Man Ray, who knew our picture and catalog, discovered a rather poor, provincial imitation, or copy, of Arcimboldi. By the end of the thirties a number of still lifes and double image heads appeared on the market.

Note spelling of caprichios.

Page 2: Couldn't you reproduce one of the Roman grotesques?

Page 5: Don't leave out Jamitzner. Both Wenzel and Christopher did very interesting and relevant grotesques in engravings which Wescher does not make clear here. Actually double image or composite figures - Plate #33 in the Fantastic catalog for instance, in which ostrich and peacock plumes and a sea shell make up a unicorn somewhat in the tradition of Bosch, who should be mentioned perhaps

Page 6: Shouldn't Braccioli be Bracelli? Incidentally, Bracelli, besides making composite figure and automats, drew figures in the form of cities, Plate #53 in the Fantastic catalog.

This is a very interesting article. I learned a lot from it. I don't think that Wescher makes very clear though the relation to surrealism. For instance, while the surrealists might well be interested in the historic irrationalism in back of Arcimboldi, there was immediate surrealist interest in the Arcimboldi heads because of their ambiguity, of a very obvious sort, inherent in the double or composite image. The tension is not so much between reality and art as between the simple phenomenon of a picture of fruit which is at the same time the picture of a head.

Incidentally, Arcimboldi spells his own name with an "o" in elaborate letters of straw in probably what is his best picture, Summer, 1565.

I wish I had more time to work on the article.

Sincerely,

Miss Helen Franc
Magazine of Art
22 East 60th Street
New York, New York

P. S. You may soon have a very interesting piece on Bosch's iconography from Nice Calas.

AHB:js

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FRANKENSTE

personal

October 21, 1947

Dear Alfred:

Further news today makes it clear that you should apply, yourself, directly to the Times if you are interested in the job. Put down the people who would write on your behalf. The person to whom you should write is of course Arthur Hays Sulzberger, President and Publisher.

Sincerely,

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco, Calif.

AHB/ob

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San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS
SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

FRANKENSTEIN

October 18

Dear Alfred -

Thanks very much for offering to be a character witness for me in the Times matter. Through Larry Davies, their Pacific Coast representative, I have gotten through to their managing editor, and we shall see what we shall see. I don't think I have a Chinaman's chance for the art editorship of either the Times or the Herald-Tribune, but it never hurts to ask.

Any time Keck can get around to finishing the job is all right with me. Things in Washington continue to be very bad, and I have no idea when I'll be able to get away.

Best



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FRANKENSTEIN

San Francisco Chronicle

THE WORLD'S ONLY DAILY CHRONICLE NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

FRANKFELD 4-11-48

October 14

Dear Alfred -

October 17, 1947

I have just heard from a friend of mine in New York who informs me that ~~Jewell~~ Dear Alfred: and suggests that I make a play to succeed him. I am not dissatisfied with ~~so far as I can gather, the Times job is far from settled. From two well informed sources I understand that the after all, ordinary Times procedure would be to promote the assistant, in this case Howard Devree, but it may well be that the paper will look for someone else.~~ and soul in the upper brackets there, and I am wondering if ~~It seems to me the best procedure would be to write to the editor, stating your case and perhaps giving the names propose to of people who would speak in your behalf, among whom I would be glad to be included, though I may be called on to give opinions of other candidates too. (In fact one phoned me this morning to say that there had been twenty applicants the day after Jewell died.)~~

Keck has been sick so that he has not yet touched the overpainting on the signature of the Harnett.

Sincerely,

Mr. Alfred V. Frankenstein
San Francisco Chronicle
Fifth and Mission Streets
San Francisco 19, Calif.

AHB/ob

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San Francisco Chronicle

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FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

GARFIELD 1-1112

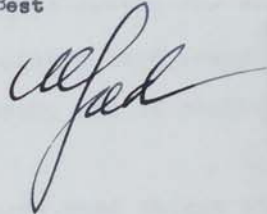
October 14

Dear Alfred -

I have just heard from a friend of mine in New York who informs me that Jewell is dead and suggests that I make a play to succeed him. I am not dissatisfied with my present job, but the art department of the Times is, after all, pretty big stuff.

I don't know a ~~xxxxxxxxxx~~ soul in the upper brackets there, and I am wondering if you have heard anything about the situation, what they propose to do, and who makes the decisions. I have also written to Moe.

Best



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FRANKENSTEIN

San Francisco Chronicle

THE CITY'S ONLY HOME-OWNED NEWSPAPER

FIFTH AND MISSION STREETS

SAN FRANCISCO 19, CALIF.

TEL. GARFIELD 1112

July 16, 1947

Dear Alfred -

Just a final note to reiterate my thanks for all the kindness you have shown me. I deeply appreciate it and hope I can return these favors in some small measure at some future time.

My plans for the coming weeks are quite vague. I could remain here indefinitely, but I feel I really should get to work on the biography now, having made a preliminary survey of the New York dealers and private collections, and for that I must go to Philadelphia. I may be in and out of New York several times during the next six weeks. At all events, the Guggenheim office will always know where to reach me if you want to get ahold of me for any reason, and if anything exciting breaks, I'll let you know about it.

I have been seeing some good things and some outrageous fakes, and have turned up a few hitherto unchronicled Harnetts, including one in Minneapolis.

Best regards

a.v.-F.

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Production Office
 General Manager
 GEORGE BROWNTHORN
 11 West 44th St.
 New York City 18
 Telephone: 2-4712

GRAND HAYWARD LE
 presents
Henry Fonda
 in
"Mister Roberts"
 A play by THOMAS HEWSON and JOSEPH LUGA
 with David Wayne
 Directed by MICHAEL CURTIZ

FREEDMAN

(not at the d.H.
 Wilson finished)

December 16, 1948

Mr. Rene d'Harnoncourt
 Museum of Modern Art
 11 West 44th Street
 New York City

Dear Mr. Freedman:

Dear Mr. [unclear]
 1921 East 73rd
 Thank you very much for your good letter of December 8. Unfortunately we do not have an exhibition at the moment in which your Marin could be shown. Our Department of Painting and Sculpture, however, is very much interested in seeing it for future reference, and I wonder if you have a photograph of the painting which you could let us have for our files.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

of Chicago and this fact...
 has given me
 Mr. Leo Freedman
 246 West 44th Street
 New York 18

Leo Freedman
 Leo Freedman

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General Manager
HERMAN BERNSTEIN
141 West 44th St.
New York City 18
LOngacre 3-4918

LELAND HAYWARD, Ltd.
presents
Henry Fonda
in
"Mister Roberts"

A play by THOMAS HEGGEN and JOSHUA LOGAN
with David Wayne
Directed by JOSHUA LOGAN

Press Representative
LEO FREEDMAN
246 West 44th Street
New York City 18
CHickering 4-7250

December 8, 1948

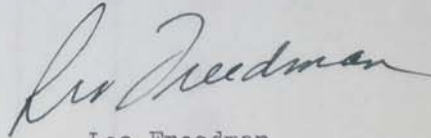
Mr. Rene D'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York City, 19.

Dear Mr. D'Harnoncourt:

I have a John Marin water color of the 1923 New York City series. For some time friends have insisted that the painting should be on display where it might be appreciated by many. They have been of the opinion that the Museum of Modern Art would like the loan of the work. This I doubt, unless you were contemplating another show in which John Marin would be represented.

I know that you are a friend of Janet Pollak of Chicago and this fact, plus your connection with the museum, has given me the courage to bother you.

Sincerely



Leo Freedman

Dear Mr. Friend

Write Show to Dorothy Hillis and ask her what she thinks I should answer

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THE MUSEUM OF MODERN ART

Date _____

To:

René

Re: _____

From:

Dorothy M.

Hard to say whether we'd be interested without seeing the Marin. At any rate no exhibition at the moment in which we could use it - But we'd like to note it in our files under his ownership for future reference.

D. M.

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FRICK

THE FRICK COLLECTION

1 EAST 70 STREET, NEW YORK 21 · FREDERICK MORTIMER CLAPP, DIRECTOR

September 2, 1948

Dear Barr:

I have just returned from a brief vacation and want to thank you for your letter of the 10th. I am glad you are recorded with the hundred who protested the action of our important museums which in their dull self-interest have destroyed much of our credit for high-mindedness in matters that touch the intellectual and moral world where reverberations are long and sometimes grow in magnitude. I say nothing of the material side of this despicable enterprise.

Sincerely yours,

F.M.C.

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

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cc: Miss Dorothy Miller

UNIVERSITY OF MINNESOTA
THE UNIVERSITY GALLERY
MINNEAPOLIS 14, MINNESOTA

Frobenius

OFFICE OF THE DIRECTOR

*Dear Mrs. Lawrence -
So far as I can recall only one of the large Frobenius copies remained in this country. I think Walter P. Chrysler bought one. Why not write him at his office Building -*

December 10, 1951

November 23, 1951

Mr. Alfred Barr
49 E. 96 Street
Apartment 14c
New York 21, New York

We were very happy to have Eileen Manning with us. Please give her my best greetings.

Dear Mrs. Lawrence:

Dear Mr. Barr:

So far as I can recall -- and I am not sure -- Eileen Manning who was with you last year is now back with us and has taken only one of the large Frobenius copies remained in this country. I, for one, appreciate the kindness of you and your family in giving her a most country. I think Walter P. Chrysler, Jr. bought one. you long before this to voice this sentiment, but have only gotten around to it now. Why not write him at his office

My real reason for writing you Chrysler Building ask you if you can recall whether or not there were 105 Lexington Ave paintings of the rock pictures of primitive work in New York 17, N. Y. or were they all returned to Germany after the Museum of Modern Art's exhibit and the subsequent circuit. We were very happy to have Eileen Manning.

We are put with us. Please give her my best greetings. This winter, and I am very anxious to get a large pre-historic reproduction for that exhibition. Any help Sincerely, would give me on this matter would be greatly appreciated.

Greetings for the holiday season.

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

Mrs. J. C. Lawrence
Director
The University Gallery
University of Minnesota
Minneapolis 14, Minnesota

Ruth Lawrence
(Mrs.) J. C. Lawrence
Director

jel/jh

AHB:mh

Please sign for me

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UNIVERSITY OF MINNESOTA
 THE UNIVERSITY GALLERY
 MINNEAPOLIS 14, MINNESOTA

- and I am not sure -

OFFICE OF THE DIRECTOR

Senators L -
 So far as I can recall, only one of
 the large Frobenius copies remained in this country. *his*
~~the possession~~ I think Walter P. Chrysler, Jr.
 bought one. Why not write him at his office, Chrysler
 Building -

November 28, 1951

Mr. Alfred Barr
 49 E. 96 Street
 Apartment 14c
 New York 21, New York

*We were very happy to have Eileen
 Manning with us. Please give her
 my best ~~of~~ greetings
 sincerely*

Dear Mr. Barr:

Eileen Manning who was with you last year is now back with us and has taken over her duties in the library much to our gratification. I, for one, appreciate the kindness of you and your family in giving her a most delightful place to stay last year. I meant to write you long before this to voice this sentiment, but have only gotten around to it now.

My real reason for writing you, however, is to ask you if you can recall whether or not there were any Frobenius paintings of the rock pictures of primitive work left in this country, or were they all returned to Germany after the Museum of Modern Art's exhibit and the subsequent circuit on which they went throughout the country.

We are putting on an exhibition called "Space in Painting" this winter, and I am very anxious to get a large pre-historic reproduction for that exhibition. Any help that you could give me on this matter would be greatly appreciated.

Greetings for the holiday season.

Most cordially,

Ruth Lawrence
 (Mrs.) J. C. Lawrence
 Director

jcl/jh

Please sign for me

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FRUA

cc: Mr. Soby

March 27, 1950

21 marzo 1950

Care Signor Barr,

Dear Mr. Frua:

I have received your letter of March 21. I hasten to assure that our Museum is not borrowing any paintings from Italy through Signor Cardazzo or anyone else, nor do I know who is.

As I wrote you, the only Italian exhibition which the Museum is organizing is a Futurist show which will be made up from works owned by our Museum plus a few loans from New York collectors. Because of the Futurist show in Venice, it is probable that we shall not send this show on tour until after the Venice loans have been returned to us.

With very kind regards, I am
 Le invio i migliori saluti.

Sincerely yours,

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

3/27
 letter in file for
 Soby to see

Al
 Signor
 Director of the Museum Collections
 11 West 53rd
 New York

Comm. Carlo Frua De Angeli
 8 Piazzale Cardona
 Milan, Italy
 AHB:js

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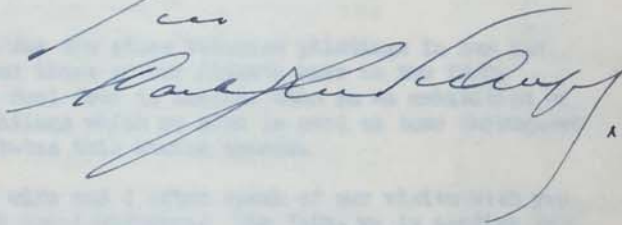
MILANO - B. PIAZZALE CADORNA - TEL. 14-746-88-447

21 marzo 1950

Caro Signor Barr,

Ricevo la gradita Sua lettera del 14 e prendo nota del Suo contenuto. Nel contempo mi permetto di chiederLe una informazione. Qui, per tramite del Signor Cardazzo (Gallerie del Cavallino e del Naviglio), si stanno raccogliendo quadri recenti di diversi artisti per essere inviati ad una esposizione agli Stati Uniti. Gradirei sapere se Lei conosce questo fatto e, in caso affermativo, se questi quadri sono destinati alla esposizione circolante della quale Lei mi parla nella Sua lettera o se si tratta di una iniziativa che non ha relazione con quella.

La ringrazio anticipatamente, mentre Le invio i migliori saluti.



Al
Signor ALFRED H. BARR, Jr.
Director of the Museum Collections
11 West 53rd Street
New York

Mr. ALFRED H. BARR, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York
AHB:js

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Frua

cc: Miss Dudley
Mr. McCray
Miss D. Miller
Mr. Soby

March 14, 1950

10 marzo 1950

Care signor Barr,

Dear Mr. Frua:

La ringrazio per la Sua lettera del 3/2 che mi ha informato dell'interesse del Museo per le nostre esposizioni e l'assicuro che I have heard from Professor Pallucchini. We are lending to the Biennale the Futurist pictures he requests even though we fear the loss of many of the sequins on the Severini.

As for the other Futurist paintings in our collection and those of our friends here in New York: we shall now feel free to include them in an exhibition of Futurist paintings which we plan to send on tour throughout the United States this coming season.

My wife and I often speak of our visits with you in Milan with great pleasure. She joins me in sending you our best regards.

Sincerely,
mi devotamente a Mrs. Barr.

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

Comm. Carlo Frua de Angeli
8 Piazzale Cardona
Milan, Italy
The Museum of Modern Art
AHB:js

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MILANO - B. PIAZZALE CADORNA - TEL. 14-746-88-447

10 marzo 1950

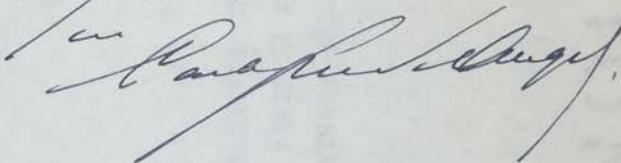
Caro signor Barr,

La ringrazio per la Sua lettera del 23/2 che mi comunica il cortese interessamento Suo e del Museo per le nostre esposizioni e L'assicuro che il Suo gesto è stato simpaticamente apprezzato.

Secondo l'acclusa copia di cablogramma, ho potuto subito risponderLe per ciò che riguarda l'esposizione che si farà a Parigi.

Dal Prof. Palucchini della Biennale ricevo ora una lettera nella quale egli mi dice che si era già messo in comunicazione diretta con voi e ritengo dunque esaurito il mio compito.

E' stato per me un vero piacere il potermi occupare di questo Suo incarico e colgo volentieri l'occasione per inviarLe cordiali saluti con la preghiera di ricordarmi devotamente a Mrs. Barr.



Mr. ALFRED H. BARR, Jr.
Director of the Museum Collections
The Museum of Modern Art
New York

(a) The study of the creative process in living artists would be in the long run more profitable. This at once raised the question of whether the study should be confined to any one of the following, or distributed among them all:

Mr. Carlo Prua De Angeli
8 Piazzale Cardona
Milan, Italy

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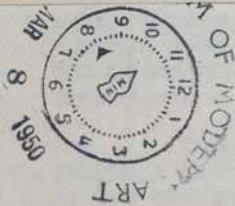
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III. The next major problem was in whom the creative process should be studied.

Alfred H. Barr, Jr.

Director of the Museum Collections

(a) The first question to decide was whether the study should be conducted on the quick or on the dead, i.e. on living individuals in whom the process can be subjected to direct observation but where the use of the data may be limited by considerations of discretion. It was felt that a few artists have left material so abundant that it would undoubtedly be a mine of rich information, (notably Delacroix).

AHB:js

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THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

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whether these differences. However, if there should be a strong need for these paintings in Europe, we might be able to postpone our tour whether such differences in this country, but we must know the dates immediately. whether they influence the artist's bent towards representational or abstract forms of painting. In summary, therefore, I forgive me for troubling you, but I feel that I can count on your prompt answer. would be a basic preliminary step for any study of the influence of subtle emotional forces. Such a basic investigation would require the application of a large battery of psychological tests, and perhaps the development of certain new ones.

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FRUA

(See Also ZERVO)

cc: Miss Dudley
Miss D. Miller
Mr. McCray
Mr. Soby

CONFERENCE ON THE SCIENTIFIC INVESTIGATION OF THE CREATIVE PROCESS IN ART

Friday evening, December 9, 1949

Under the auspices of the Arthur Davison Picke Foundation
in the Board Room of the New York Public Library
245 East 82nd Street
New York 28, N.Y.
February 23, 1950

I. There is a general agreement that the major focus of our interest was to be on the conscious and unconscious psychological processes both in the creative impulse, and in shaping the creative process, so as to give both form and content to the final product. It was recognized that this problem is of interest in every form of artistic creation e.g. writing, music, and sculpture, as well as in the design of objects.

Dear Mr. Frua: However, in order to circumscribe our deliberations within reasonable limits, at this conference we restricted the formulations of the problems to the field of reports have come to us that with your general interest and support, an exhibition of Italian Art 1910-1920 is being planned for Paris. Nevertheless it was agreed that this need not involve us in an effort to establish or defend arbitrary aesthetic criteria. At the same time we have heard that the Venice Biennale expects to have a special exhibition of Futurism.

II. As the foundation of the Biennale or from the organizers of Italian Art 1910-1920 about these differences in that exhibitions. I write you therefore to ask you for information since our Museum intends to send on tour all its Italian Futurist works and possibly its metaphysical paintings, during the coming year. This tour would prevent our lending any of these works to exhibitions in Europe. However, if there should be a strong need for these paintings in Europe, we might be able to postpone our tour in this country, but we must know the dates immediately. Forgive me for troubling you, but I feel that I can count on your prompt answer. Such a basic investigation would require the application of a large battery of biological tests, and perhaps the development of certain new ones.

III. The next major problem was in whom the creative process should be studied.
Alfred H. Barr, Jr.
Director of the Museum Collections

(a) The first question to decide was whether the process can be subjected to direct observation but where the use of the data may be limited by considerations of dissection. It will be better to confine ourselves to the study of the biographical, letters, writings, and paintings of dead artists. It would undoubtedly be a mine of rich information, (notably Delacroix).

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(b) In general it was felt that the study of the creative process in living artists would be in the long run more profitable. This at once raised the question of whether the study should be confined to any one of the following, or distributed among them all:

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CONFERENCE ON THE SCIENTIFIC INVESTIGATION OF THE CREATIVE PROCESS IN ART

Friday evening, December 9, 1949

Under the auspices of the Arthur Davison Ficke Foundation
in the Board Room of the New York Psychoanalytic Institute
245 East 82nd Street
New York 28, N.Y.

I. There was general agreement that the major focus of our interest was to be on the concurrent influence of conscious and unconscious psychological processes both in the genesis of the creative impulse, and in shaping the creative process, so as to give both form and content to the final product. It was recognized that this problem is of interest in every form of artistic creation: e.g. writing, music, and sculpture, as well as painting. However, in order to circumscribe our deliberations within reasonable limits, at this conference we restricted the formulations of the problems to the field of painting. It was further recognized that any such study of the creative process itself could not be dissociated from the study of the product, any more than one could study the process of dreaming without studying dreams. Nevertheless it was agreed that this need not involve us in an effort to establish or defend arbitrary aesthetic standards of good or bad, of better or worse, of first or second-class art.

II. As the foundation on which to build, it was recognized that it would be important to ascertain whether among artists there are congenital or learned differences in what may be called "creative aptitude"; meaning thereby differences in neurosensory and neuromuscular equipment, differences in the structural organization of the brain which would make differences in the thresholds for the perceptions of form, color and depth, or differences in the ease and accuracy of their recall and reproduction. It is known that these aptitudes are facile and automatic in one individual and labored and inaccurate in others. It would be important to determine whether these differences are congenital and structural, or dependent upon conscious and unconscious emotional processes, or both. It is important also to see whether such differences in aptitude correlate with creative achievement and whether they influence the artist's bent towards representational or abstract forms of painting. In summary, therefore, it was agreed that to know what differences if any exist in the physiological equipment of individual artists would be a basic preliminary step for any study of the influence of subtle emotional forces. Such a basic investigation would require the application of a large battery of psychological tests, and perhaps the development of certain new ones.

III. The next major problem was in whom the creative process should be studied.

(a) The first question to decide was whether to focus our efforts primarily on the quick or on the dead, i.e. on living individuals in whom the process can be subjected to direct observation but where the use of the data may be limited by considerations of discretion, or whether it would be better to confine ourselves to the study of the biographies, autobiographies, letters, writings, and paintings of dead artists. It was pointed out that a few artists have left material so abundant that it would undoubtedly be a mine of rich information, (notably Delacroix).

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1. Painters of established national or international reputations, and representing various schools.
2. Struggling painters, respected but not recognized as among the first flight, and also representing various schools.
3. Serious art students.
4. Serious art critics who are not themselves painters: (i.e. men who have the eye and the critical judgment and feeling, but not the hand).
5. Amateurs.
6. People who have little or no apparent gift or interest.
7. Psychotics who paint.
8. Known neurotics who are painters: (i.e. those painters who are self-selected by reason of the fact that they have come to psychiatrists and/or analysts for the treatment of their outspoken neurotic symptoms. This group would be contrasted with those painters who may suffer from subtle, masked forms of neurotic disability, but in whom the neurosis either is harnessed to their painting productively, or else involves their lives so inconspicuously that they are not forced to seek treatment. This would be the so-called "normal" group.)
9. Idiot-savant painters.
10. Children of various ages. (In this connection Dr. Lois Murphy, who because of illness could not be present, had written urging that we consider among other things the problem of whether future generations of artists will come from among those young people who have had a "progressive" education which has given them an opportunity for a great deal of creative experience in art, or whether future generations of artists will come from among young people whose education was more formal and included few opportunities for artistic self-expression.)
11. Primitive artists - past and present.
12. As a contrast to painters, there was some discussion of the value of studying the naturally gifted athlete, as someone who in a sense paints with his whole body instead of with his arm.

As this list of alternatives was gathered it became evident that they represented three types of approach to the problem:

1. One would be to study the creative process developmentally in individuals, (a) by observing it in individuals at successive stages in the maturation of their creative capacity; (b) by studying an individual at different points in his career; (c) by studying different individuals who represented different stages of maturity; and (d) by studying successive phases in the evolution of a specific painting.
2. Secondly, there were the always enlightening contrasts to be studied between the so-called normal, (that is, the individuals whose neurotic mechanisms have not produced isolated and discreet neurotic symptoms) the frank neurotic, (that is, the artist with frank neurotic symptoms), the psychotic, and the feeble-minded.

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3. Finally there would be the illumination to be gathered by studying contrasting groups (a) of those of high native endowment and those of low native endowment; (b) the culturally sophisticated and the naive or primitive; and (c) the adult and child.

IV. This survey of the possible subjects for study also brought up the practical and scientific problems which have to do with the selection and screening of subjects: whether any arbitrary standards or arbitrary categories should be set up, establishing different grades and types of artists, so as to ensure their adequate representation in a random sample, or whether such a study should depend upon voluntary cooperation. It was pointed out that self-selection always results automatically in a statistically weighted sample, in contrast to a true cross section of the community, taken irrespective of endowment, interest, or achievement.

It was finally agreed that whereas ultimately as broad a sampling as possible would be desirable, this would involve an immense amount of work, and that at this time a pilot study is in order which would focus on any small area of the whole problem, one which would have a high degree of intrinsic interest and from which one could gain familiarity with all of the technical problems of research in this field. In connection with such a pilot study it was discussed which is more profitable: an intensive study of a few individuals, or a more extensive and therefore necessarily more superficial study of many. Either way, a pilot study could then be used to enlist the interest of other Foundations. No final decision as to where to begin was made at this time, in part because it was felt that this was a decision to be made by the trustees of the Foundation, after they had had an opportunity to consider the problem in the light of the deliberations of the conference itself.

V. The next problem discussed had to do with the methods by which the creative process can be studied. These again fall into certain major categories: the genetic historical approach; the direct psychiatric history and examination; the use of batteries of psychological tests, the direct observations of the painter at work in a special studio through a one-way mirror, (perhaps with color movies or color stills) and the correlation of all such data with concurrent psychoanalytic studies. There was general agreement that most light would be shed on this whole problem by the coordinated use of all such approaches; and that those methods would have special value which would bring out the artist's conscious and unconscious conceptions of his own body and of bodies in general, and the ways in which his unconscious concepts were represented in projected form through external, non-bodily imagery. (In this connection the Machover figure-drawing technique would be specially relevant.)

VI. At this point a problem of great importance was introduced, namely the relationship of research into creativeness to the educational influence of training in art, and to individual therapy. This had many angles: (1) Would the investigation, in and of itself, stir up latent troubles in the subjects of the investigation which would then be disturbing and perhaps even destructive to the artist unless further treatment were provided?

2. Would the psychoanalytic component in the investigation have validity, if it were not therapeutically motivated?

3. Would therapy destroy the drive for artistic creation, or free and facilitate and enrich the creative impulse and creative productivity?

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None of these questions was answered fully: although fragmentary experiences were presented, both by the investigators from Chicago who are already working in this field and by various analysts present, which show that therapy can sometimes at least have a beneficial effect on artistic creativeness.

VII. Special attention was devoted to the function of psychoanalysis in this study. Emphasis was laid first:

1. On its therapeutic implications and responsibilities, and on the fact already mentioned that one would have no right to open up someone's problems and then to leave them open and not to carry through. To this there was general agreement.

2. Secondly, it was pointed out for that very reason, and in order to preserve both the therapeutic and investigative value of the analyst, the analyst himself could not have other direct contacts with the artist or his work. In other words there would always have to be at least two scientific observers working together, (a) the analyst (who, as far as the artist would know, would keep entirely outside of the research, and might not necessarily even look at the artist's paintings or exhibit any special interest in them) and (b) a second observer who would correlate the material from the analysis and other studies with the daily artistic creative activities of the artist.

3. It was also pointed out that it might be possible to gather a good deal of preparatory material by interviewing analysts who have analyzed artists therapeutically. It was agreed that this reservoir of experience should be explored. Specifically it was suggested that someone in the American Psychoanalytic Association who is interested in this field should be empowered to keep in touch with all members of the American Psychoanalytic Association who are analyzing painters and should arrange occasions on which they can assemble to discuss and pool their experiences, and to work out methods of recording their data, etc. This is an activity which the Ficke Foundation might be interested in financing.

4. A fourth important problem which was discussed was whether the transference relationships which are set up in the course of the analytic study of an artist would introduce artifacts into the creative process, changing its goal and orientation, and altering it in some basic fashion.

5. Hypnagogic hallucinations and dreams of artists could be studied especially with respect to the relationship between the use of form and color in dreams and in induced hypnagogic states as compared to their use in paintings.

VIII. Special attention was then given to problems involved in studying the creative process in children. Here again emphasis was laid on the wisdom of beginning by assembling the studies and analyzing the work which has already been done in the field. (This in turn led to the question of whether the adult artist preserves in a significant degree his own child-like characteristics more than does the non-artist.)

IX. A description of the investigations now being carried on in Chicago by Professor Ernest Haggard and Mr. Oliver Kerner was then presented by Professor Haggard and Mr. Kerner. This work consists of picking artists at the suggestion of one artist by another, inviting their cooperation by telephone, visiting them every second day, remaining with them in their homes and in their studies for several hours, talking with them, observing them, subjecting them to a battery of psychological tests,

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watching them at work, seeing their families, and getting the feel of their lives and of their human relationships.

Of special interest were their modification of the Rorschach, which involved making tracings of the ink blots and allowing the artist to draw what they saw. This has produced huge piles of drawings for subsequent analysis. Of significance is the fact that the artist frequently became aware of deep personality problems and began asking the investigators for therapy. This of course serves to warn us that this area of research will automatically bring many therapeutic needs to light. In this connection, it was pointed out that in order to be sure of the value of the study one must be able to observe and record what changes if any the investigation and/or therapy may effect in the artist's subsequent paintings.

The question was raised whether the quickest and most direct way by which the Foundation might enter into this field would not be to offer some financial assistance and support to the work already begun by Professor Haggard and Mr. Kerner.

SUMMARY OF TECHNICAL PROBLEMS

It was agreed that whatever individuals were chosen for study, this study should include a detailed and complete genetic study, a thoroughly physiological and psychological appraisal, direct observation of the creative artist at work, and psychoanalysis. It was also agreed that the introduction of analysis automatically involves the Research Project in therapeutic responsibilities towards the artist, and that the analysis should be conducted with this therapeutic responsibility as the primary concern and preoccupation of the analyst, and that the integration of analytic findings with the other studies must therefore be made by someone other than the analyst.

It was recognized that among the individuals selected for study there would be a certain number in whom the therapeutic challenge would not be of significant moment, and where this proved to be free the conscientious concern with therapeutic issues might not be so exacting and restricting. However the overall plan should include provisions for adequate and intensive treatment, wherever that need arose in the course of the study of any individual artist.

Representatives from the field of art suggested the use of film to study both movement and the development of color in paintings, also the use of sequential color photography through the various stages in the development of a painting. A certain amount of material of this kind exists, because some artists make many sketches of a picture as they go along. One is said to have added his own free associations to each sketch. This would provide a source of material for a preliminary investigation. If such studies could be made of an artist in analysis, it would be of still greater value. (It was pointed out that this would be analogous to a study which has been underway in Buffalo for some years, of the various successive versions of poems.)

POOLING OF ALL SUGGESTIONS MADE AT THE CONFERENCE

I. An informal scientific and artistic society might be formed which with Foundation support could employ someone to coordinate and pool all of the work already being done in this field; to wit, the studies in Chicago, Montreal, Buffalo, and elsewhere and/or to collate analytic experience. This society, with staff, would act as a central coordinating body for all such work, and as a clearing house for the exchange of information.

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II. Retrospective studies (in more detail)

1. Collecting the experiences of analysts.
2. Collecting data from artists who make successive sketches of their own paintings as they work with and without their own free associations to these sketches.
3. Collection of biographical material.
4. Collection and review of all material already available on primitive art, psychotic art, childrens' art, and the art of the idiot-savant.

III. Direct studies of the artist at work

1. Such studies should ultimately span the work of artists who are representative of all schools, both those who are well established and those who are struggling, those who acknowledge frank neurotic symptoms and those whose neurotic mechanisms are expressed in asymptomatic form; critics; amateurs, the psychotic artist; the feeble-minded artist ("idiot-savants"); children; primitives; and for special contrast purposes, athletes.
2. Techniques to be used are the individual life history detail, the psychiatric examination, appropriate batteries of physiological, psychological, psychomotor and psychosensory tests; psychoanalytic observation with adequate provisions for therapy where indicated.
3. Direct and continuous psychoanalytic observations are to be supplemented by direct observations of the artist at work, either in his own studio or in special studios with one-way mirrors and special illumination, infra-red motion picture photography to study movement, color photography both moving and still, if feasible, for the study of the use of color and form and structure and pattern in relation to the analytical and other data.
4. Correlation of the use of color and form, etc. in paintings with their use in the dreams and induced or spontaneous hypnagogic hallucinations of artists.

IV. The Pilot Study

It was felt by the conferees that any Foundation which is interested in this field would be wise to start by supporting one component out of this array of complementary steps. This would then be evaluated in a context of the overall comprehensive plan of study, for which additional support from other Foundations might be sought.