Obelisco

Does this need any action?

l'Obelisco
Galleria d'Arte

Roma 16 Marzo '50

Gent.ma Signora Barr,
mi rivolgo alla sua gentilezza perché passi a chi di dovere una ordinazione di libri editi dal Museo.
Mi occorrerebbero tutti i libri segnati sulla jacket del Vincent van Gogh di mio marito, e questi altri:

- Art of Australia
- Art of the South Seas
- The film Index
- Fourteen Americans
- The Manual Industries of Peru
- Three young Rats
- What is modern Painting?
- Stuart Davis
- Feininger - Hartley
- Ben Shahn
- Florine Stettheimer
- The Theatre of Eugene Berman
- Brazil Builds
- Mies van der Rohe
- The Photographs of Henri Cartier-Bresson
- Paul Strand Photographs
- Edward Weston

Mi occorrerebbe anche un catalogo generale delle edizioni - Indicatemi anche le modalità di pagamento -
Mi scusi tanto se le do questo fastidio - Mia moglie mi prega di salutarla - Li vedremo in Italia quest'anno?
Li ricordi a suo marito.

Sinceri saluti dal suo
Gaspero del Corso

Arte contemporanea, edizioni, libri rari antichi e moderni.
Roma, via Sistina 148. Tel. 45317 - 681087 - Direttori:
Irene Brin
Gaspero del Corso

OBERHOLZER

SEE MALEVICH in
M folder

O'BRADY

September 20, 1948

Dear Miss O'Brady:

I have received your letter of August 24 and I shall be glad to write my opinion of your work to the Guggenheim Foundation, but I am under the impression that the Foundation would not be interested in giving you a fellowship to just enable you to come to this country for your exhibition.

I wish you all good luck.

Sincerely yours,

Miss Gertrude O'Brady
c/o Countess de Toulouse-Lautrec
216, rue de Rivoli
Paris Iier, France

AHB/mw

216, rue de Rivoli
August 24, 1948


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all the Irish writers and critics in the world. I hope you will forgive me for asking you. (John Steinbeck said it would not do me any good at all for him to recommend me, and I know, alas, very few Americans.)

Paris

216, rue de Rivoli
August 24, 1948

La Comtesse de Toulouse-Lautrec

(Coll. Toulouse-Lautrec
Paris)

To M. Barr

O'Brady
1948



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Lupercielle, Cocteau, André Breton nor all the French writers and critics in the world. I hope you will forgive me for asking you. (John Steinbeck said it wouldn't do me any good at all for him to recommend me, and I know, alas, very few Americans.)

Paris

216, rue de Rivoli
August 24, 1948

Mr. Barr
11, West 53rd Street
New York City

Dear Mr. Barr,

I think you know who I am, at least my name. You saw some of my portraits in the collection of Roger Dutilleul, rue du Moncey in Paris, and perhaps at the Galerie Maeght if you were there.

I am bothering you now to ask you if you would recommend me for the Guggenheim Fellowship. I applied last year and was refused. Since then several New Yorkers have told me it's no use being recommended by Paulhan, Supervielle, Cocteau, André Thole nor all the French writers and critics in the world. I hope you will forgive me for asking you. (John Steinbeck said it would not do me any good at all for him to recommend me, and I know, alas, very few Americans.)

Paris

I am going to have an exhibition in New York in 1949, and I want terribly to go there, but I can't with a French income, so I shall again try to get the Guggenheim fellowship.

I am now working on an enormous quantity of Rues de Paris for New York, and I am hoping to reverse the process next summer — Rues de New York for Paris!

Thanking you in advance,

I am,

Sincerely yours

Gertrude O'Brady
c/o Countess de Toulouse-Lautrec
216, rue de Rivoli,
Paris (Ier)

Paris (Ier)

JUAN O'GORMAN

Jan. 14 1949.

Address until November first:

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O'Brady
atesse de Toulouse-
Lautrec
rue de Rivoli
(1er)
Paris

# seventeen

11 WEST 42ND STREET
NEW YORK 18, N. Y.
PENNSYLVANIA 6-1100

October 7, 1948

Dear Mr. Barr:

Gertrude O'Brady has asked me to forward the enclosed letter to you.

Cordially,

SEVENTEEN

Cipe Pineles

Cipe Pineles
Art Director

CP:AM

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

enc.

JUAN O'GORMAN

Jan. 14 1948.

Address until November first:

October 1, 1948
Saint Tropez (Var)
c/o Leander McCormick

Dear Mr. Barr,

Thank you for your letter of September the twentieth, and for accepting to write in my behalf to the Guggenheim Foundation. You add that they would hardly be interested in giving a fellowship to me if I were to return just for the exhibition. Such was not my intention, although I may have said something idiotic in my letter. I was planning to do streets of New York for awhile, and then go to Connecticut with a friend who spent her whole youth there. I even have a room in her New York house waiting for me. (I have never seen New England, but I've just finished a canvas I call Harper's Ferry.)

Thanking you again, I am,

Sincerely,

Gertrude O'Brady
c/o Comtesse de Toulouse-Lautrec
216, rue de Rivoli (Ier)
Paris

JUAN O'GORMAN
ARQUITECTO
JARDIN 10
VILLA A. OBREGON D. F.

Jan. 14 1943.

O'GORMAN

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

Dear Alfred.

I am glad you received the photos I sent you, and I want to thank you for the suggestions you made to John about a possible exhibition in N.Y. I saw the Velasco painting that belongs to Mr. E. Kaufmann, Sr. in Pittsburgh where Edgar Jr. showed it to us. I told Helen at the time that I thought it was rather a poor example of Velasco's work. The picture impressed me that way the moment I saw it, but, of course, I cannot give any opinion that would have any value as to the authenticity of the painting. I don't know where Edgar Jr. bought the canvas.

As I remember it now, I would be inclined to think it is more like the work of Carlos Rivera, one of Velasco's pupils, and not Sandecis, the Teacher. I feel that the kind of landscape it depicts would be chosen more easily by some pupil imitator of Velasco's later work. There is in the Bellas Artes collection a painting called "Estudio de Rocas" painted by Carlos Rivera that is very much in the manner of the one belonging to Mr Kaufmann, Sr. It is a sort of a flabby Velasco. The sky in the 2 paintings are particularly alike in technic and formal treatment.

I spoke to the ladies in Guadalupe about the matter and they cannot tell me anything which is worth mentioning. I showed them the reproduction printed in ~~the~~ your publication of the Latin-American collection show and they do not remember the painting, but that is of course no proof of any kind.

It might be possible to ascertain the authenticity by making an X ray of a detail and comparing it with another X ray of one similar of which the authorship is unquestionably of Velasco. With the exhibition now in the U.S. this should be an opportune time to do it.

Sincerely yours.
Juan

December 28, 1944

Dear Helen:

Many thanks for your letter of December 13 which I have just received. I have also received a number of photographs of Juan's recent work which I am delighted to have.

John Mac Andrew has arrived safely and has made some inquiries about a possible exhibition of Juan's work. I have made some suggestions, too, and hope that we may have something to report to you shortly.

I am sorry to hear that Juan has been ill and hope that you are both well.

Cordially,

Alfred H. Barr, Jr.
Director of Research in
Painting and Sculpture

Sra. Juan O'Gorman
Jardin 10
Villa A. Obregon D. F.

AHB:bk

JUAN O'GORMAN
ARQUITECTO
JARDIN 10
VILLA A. OBREGON D. F.

December 13, 1942

Dear Alfred,

Juan and I send wishes for a very happy Christmas and New Year to you and your family and hope that you can come to Mexico soon in the new year.

John MacAndrew told us the other day that you had said you would like some photographs of some of Juan's recent paintings. So we have ordered some printed and as soon as they are ready we are sending them to you. Also you might be interested in seeing some color photographs made by a young man who came from New York to Mexico last summer. We have not seen them but have been told that he has some very fine ones of recent paintings by Juan. His name is John Arvonio and his address is: 750 Grand Concourse, Bronx, New York. I'm sure he would be happy to show them to you, among others he took while here, because he is such an enthusiastic and generous person.

We hope everything goes happily and well with you.

Very sincerely,

Helen F. O'Gorman

O'Gorman

See

Kaufmann

O'KEEFFE

SEE

COORD. COMM. FOLDER

ALSO PRINTS FOLDER

151 Millbank Ave.
Greenwich, Conn.
October 7, 1947
OLITSKY

Dear Mr. Barr,

I would like to thank you once again for your kindness in taking time from your busy day to talk with me friday. Although my problems didn't seem at all specific at the time, you managed to answer them most specifically, and I am very appreciative.

With best regards,

Sincerely yours,

Ruth Olitsky

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

OLITSKY

151 Milbank Avenue
Greenwich, Connecticut
September 22, 1947

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

Dear Mr. Barr:

The other day on the Marine Tiger returning from Europe, I met Mr. Janson from Washington who suggested that an critic's opinion would be my field.

I graduated from Vassar in 1945 where I majored in English composition. The following year I spent in New York becoming indoctrinated into Edward Melcarth's baroque world, and last year I worked in Mr. Walker's office at the National Gallery of Art.

Mr. Janson suggested taking Mr. Friedlander's course at NYU this year & applying for a foreign fellowship next year. First of all to find out what you would consider the best plan to follow.

Your advice, of course, I would consider most valuable, and I should be delighted to come to New York at any time you indicate.

With best regards,

Sincerely yours,

Ruth Olitsky

Dear Ruth:

Alfred saw your letter and said he would be happy to see you. He likes people to come and see him between 12 and 12:30. Could you telephone me to let me know which day you plan to be in town.

All best to you,

Sec. to Mr. Barr

Miss Ruth Olitsky
151 Milbank Avenue
Greenwich, Connecticut

mc

151 Milbank Avenue
Greenwich, Connecticut
September 22, 1947

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

Dear Mr. Barr:

The other day on the Marine Jumper returning from Europe, I spoke with your friend, Mr. Jansen from Washington University who suggested that art criticism might eventually be my field -

I graduated from Vassar in 1945 where I majored in English composition. The following year I spent in New York becoming indoctrinated into Edward Melcarth's baroque world, and last year I worked in Mr. Walker's office at the National Gallery of Art. Mr. Jansen suggested taking Mr. Friedlander's course at NYU this year & applying for a foreign fellowship next year, but first of all to find out what you would consider the best plan to follow.

Your advice, of course, I would consider most valuable, and I should be delighted to come to New York at any time you indicate.

With best regards,

Sincerely yours,

Ruth Olitsky

Olson

answered by phone May 10 '50

SARAH LAWRENCE COLLEGE
BRONXVILLE 8, NEW YORK

OFFICE OF THE PRESIDENT

TELEPHONE
BRONXVILLE 2-0700

May 6, 1950

Dear Mr. Barr:

We have been talking with Miss Ruth Olson about an appointment here in the history of art. She has given me your name as a reference, and I am writing to ask for your comments about her as a teacher and as a person. We like very much the kind of experience she has had in working at the Museum of Modern Art, and appreciated the qualities of scholarship and intelligence which she showed in talking about her own work.

I shall look forward to hearing from you as soon as you can manage it.

With best regards.

Harold Taylor

Harold Taylor

HT/M

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

One World

March 28, 1947

Dear Mr. Mackenzie-Grieve:

I take it for granted from your letter of February 25 that you are asking for the names of U. S. painters and sculptors. I suggest the following:

Stuart Davis
43 Seventh Avenue
New York 11, N. Y.

Ben Shahn
Jersey Homesteads
Hightstown, N. J.

Peter Blume
Gaylordsville
Connecticut

Charles Burchfield
Box 78
Gardenville, N. Y.

David Hare
79 East 10 St.
New York City

William Zorach
276 Hicks Street
Brooklyn 2, N. Y.

Sincerely,

Mr. Averil Mackenzie-Grieve
ONE WORLD
56, Ennismore Gardens
London S.W.7
ENGLAND

AHB/ob

ONE WORLD

*International Review of the Arts, Sciences Letters*

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56 ENNISMORE GARDENS, LONDON, S.W.7 TEL. KENSINGTON 6424

25 February 1947

Alfred Barr Esq.
The Museum of Modern Art,
New York City,
N.Y. U.S.A.

Dear Sir,

We have prepared the enclosed questionnaire which we wish to send to representative painters and sculptors. If you, with your wide knowledge and experience, could provide us with the names of four painters and two sculptors in your country whom you consider to be the outstanding exponents of their several schools, we should be very grateful.

Yours sincerely,

Averil MacKenzie-Grieve

ENC.

Please address all communications to The Editor

"ONE WORLD" QUESTIONNAIRE. No.....1.

THE VISUAL ARTS TO-DAY.

A. The Artist and The Object.

If you consider the representation of outward objects to be the main purpose of your creative endeavour, do you want to convey:

a. Their objective qualities?

b. Their abstract qualities?

c. Their essential nature?

B. The Artist and The Work of Art.

If you consider self-expression to be the main function of your work, do you strive to manifest:

a. Your sensations?

b. Your emotions?

c. Your ideas?

d. Your Subconscious?

C. The Artist and His Mission.

If you consider that, as an artist, your main mission is to the spectator, is it:

a. To Gratify his senses?

b. To stir his emotions?

c. To stimulate his intellect?

d. To appeal to his subconscious mind?

D. The Artist and Tradition.

What is your attitude towards traditional art conceptions and form? Do you:

A. Conform to them?

b. Assimilate them?

c. Disregard them?

If you accept the canons of a certain artistic tradition, which is it?

a. The classical?

b. The realistic?

c. The impressionistic?

d. The expressionistic?

e. The surrealist?

E. The Artist and His Mode of Life.

Do you believe that you can best serve the ultimate aims of your vocation:

a. By retiring into an 'ivory tower'?

b. By leading a convemtional life?

c. By adhering to some radical movement?

F. Society and The Artist.

If society is to benefit fully by the artist's endeavour, which is the proper attitude that it should assume towards the artist? Should it:

a. Leave him to fend for himself?

b. Support all artists indiscriminately?

c. Support only a select number?

If only a few are to be supported by the community, how shall the deserving ones be chosen?

a. By the Art Academies?

b. By the general public?

c. By the artists themselves?

G. Contemporary Art.

If contemporary visual arts have a common denominator, how would you define it, and whom would you consider to be its most characteristic representatives?

Dec 31 – 46

ORLANDO

Dear Mr. Barr:

Now give my paintings in my apartment: 237 West 70 Street (Basement) for you look in the time your like. –

My wife and son and I will you one very good new year. –

Sincerely.

Felipe Orlando.

29 95
73 111
94 127

Orlando

March 27, 1947

Dear Mr. Orlando:

I suppose that you have already considered the Perls Gallery at 32 East 58 Street, however I think he should see some of your paintings. There is also the Marquie Gallery at 16 West 57 Street, and J. B. Neumann at 41 East 57 Street.

Good luck.

Sincerely,

Mr. Felipe Orlando
237 West 70 Street
New York City

AHB/ob

237 W. 70 St.- N. York
March 20 - 1947.

Dear Mr. Barr:-

This dealers seeing my works:
Niveau, Egans, Dalpeter, Feigl and Knodler.-

Thanks very much for your interest in my works.-

Cordially.

Felipe Orlando.

ORLANDO

March 19, 1947

Dear Mr. Orlando:

Won't you let me know what dealers you have tried already, so that I may make some suggestions in case I can think of some others?

I enjoyed very much seeing you and your pictures at the delightful party at the Losadas.

My kindest regards to your wife and yourself,

Cordially,

Mr. Felipe Orlando
237 West 70th Street
New York City

AHB/ob

Orlando

237 West 70th. Street N. York
March 17-1947

Mr. Alfred H. Barr Jr.
Museum of Modern Art
N.Y.C.

Dear Mr. Barr:

You have noticed that I have been working very hard, when you saw part of my work in Mr. Losada's apartment last week.

I tried to find a dealer, but I had trouble with this; May you help me to find one? I will be very grateful to you for this favor.

Best regards from my wife and son, and I remain

Sincerely yours.

Feliperolando

Orlando

March 4, 1947

Dear Mr. Losada:

I would be delighted to come to your apartment Saturday afternoon to see Felipe Orlando's paintings.

I have already had the pleasure of knowing Senor Orlando, having met him in Cuba five years ago and having seen him twice here in New York in recent years.

I appreciate your invitation especially, as I hoped to see his paintings before this but have not been able to find time to do so.

My kindest regards to you,

Sincerely,

Mr. Jorge A. Losada, Editor
NORTE
101 Fifth Avenue
New York 3, N. Y.

AHB/ob

NORTE
REVISTA CONTINENTAL
AMERICAN INTERNATIONAL PUBLICATIONS, INC.
CABLE ADDRESS: MAGNORTE

N.York Feb 27-1947.

Mr.Alfred H.Barr
Museum of Modern Art
5a. Ave & 53 St.
New York City.

Dear Mr.Barr:-

Would you like to meet the distinguished Cuban painter, Felipe Orlando?

We are inviting a group of friends to our house for cocktails on Saturday March 8, from 5 to 7.30, for the purpose of meeting him and seeing some of his paintings. It would be a great pleasure to have your company. The adress is 60 Gramercy Park, Penthouse M.

Cordially yours.

JA Losada

Jorge A. Losada
Editor.

R.S.V.P.

101 FIFTH AVENUE, NEW YORK 3 . ALGONQUIN 4 - 4300

ORLEANS

FALK & ORLEANS
COUNSELORS AT LAW

SAMUEL FALK
ILO ORLEANS

PHONE CORTLANDT 7-2936

165 BROADWAY
NEW YORK 6, N.Y.

May 21, 1947

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

My dear Mr. Barr:

I have before me your letter of the 20th in which you make inquiry with regard to the Calendar of the Art Council of New Jersey.

A copy of the issue dated April 1, 1947 is enclosed.

I was asked by Mr. Stephen Haff whether it would be agreeable to me to have my poem, "White on White" and the letters we exchanged printed in this first issue of his projected "Calendar". He, in turn, had seen the correspondence in the hands of a mutual friend at Newark, N.J. I thought the entire episode and the correspondence involved had sufficient spriteliness to justify printing, so that the elements of amusement might be available on a wider scale.

Mr. Louis Lozowick was in Newark, N.J. the other night, and delivered a discourse on modern art, but unfortunately, another meeting which I was required to attend (albeit in the same building) made it impossible for me to hear him, so that I could make reference to the correspondence which I had with you. I suppose the type of controversy that appears in the correspondence that I had with you only serves to accentuate the problem and the need for wider discussion and understanding. In the final analysis, I suppose it all redounds to the building up of institutions that display and attempt to interpret modern art.

With kindest regards, I am,

Cordially yours,

Ilo Orleans

IO:CM

ILO ORLEANS

# THE CALENDAR

## of *Sample Copy*

## The Art Council of New Jersey

Vol. I, No. 1 Newark, New Jersey April 1, 1947 Five Cents

## Westfield Has College Show

An outstanding piece of art promotion was achieved during the past two months by the Westfield Art Association in an exhibition of work by its members at Cranford Union Junior College. The show was originally invited late in January by Dean Kenneth C. MacKay of the college, and so well was it presented that it be held over for three weeks longer than its original schedule. It closed March 21.

The show included thirty-eight pictures, each by a different member of the association. A brief history of the association was posted, and a combined biographical note and comment on the picture was attached to each of the paintings. The show not only attracted eager interest on the part of the students, but proved of great interest to the members themselves, as well as to a large group of parents and acquaintances of the students and faculty members.

The association, organized in 1921, is one of the oldest art groups in the state. In 1938 it received the gold medal of the National Arts Club for the best group of pictures in the Spring show of Neighboring Art Groups. Meetings are held in the parish hall of St. Paul's Church, as the association has no home of its own as yet, but one of the principal activities of the group is its building fund, which is expected in time to provide a gallery and meeting place. Hazel Finck is president.

The Association's next meeting will be held on Thursday night, April 17. The editor of The Calendar will speak on "What Art Can Mean in a Community."

## A.A.P.L. Announces Hotel Warren Show

Plans for the eleventh annual Summer show of the New Jersey Chapter, American Artists Professional League, have been announced by Mrs. W. H. D. Koerner of Interlaken, chairman. The show will be held at the Hotel Warren, Spring Lake, from June 26 to Sept. 2.

Entries for the show from northern New Jersey will be accepted at the Suburban Galleries, 15 Washington Street, East Orange, while those from the central and southern areas will be accepted at the hotel. The exhibition is open to all members of the chapter, and there is a $1 hanging fee.

An opening luncheon is sched-

*Continued on Page 4*

## State Art Council Issues Semi-Monthly Calendar

### Weekly Classes

Having changed from Thursday to Tuesday nights, the sketching classes of the Verona-West Essex Art Association are being held weekly from 7 to 10 o'clock at the Verona Public Library. The classes, which are open to the public, are divided into two sections.

The beginners' class is taught by Mrs. Ruth Mitchell Wolff, and there is a fee of 65 cents per lesson. The advanced class, in charge of Mrs. E. G. Cameron, president of the association, includes the use of a model, and the fee is 35 cents for an evening. So far, the major medium is oils.

### Publication Authorized At Meeting Held On March 7

This is the first issue of The Calendar, published under sponsorship of the Art Council of New Jersey. Its purpose is to provide information of value to artists and art patrons in the state.

Publication of this magazine twice a month was authorized at the last meeting of the Art Council, held in the Suburban Galleries, 16 Washington Street, East Orange, on Friday night, March 7. Sample copies of this first issue are being sent to the members of more than thirty New Jersey art organizations, as well as to a number of other interested persons and organizations.

The principal feature of The Calendar is the list of advance dates, in the column headed "Looking Ahead." This column aims to provide those interested in art with information concerning all art activities, and includes musical and other events which have been found to affect the attendance at art affairs. The inclusion of musical events was suggested by Miss Beatrice Winser, director of the Newark Museum, as the result of the museum's experience.

News of interest to artists and art group members is included. There will also be feature articles in subsequent issues, and such comment as is expected to be of value. The Calendar is open to communications from the public, and any suggestions or comments will be gratefully received.

It is requested that art organizations set tentative dates for their activities as far in advance as pos-

*Continued on Page 3*

## Looking Ahead

April 1—Upper Montclair. New Jersey Symphony concert at Mount Hebron School, 8:30 P.M.

Verona-West Essex Art Association weekly sketching classes at Verona Library, 7 to 10 P.M.

Montclair. Opening of invididual show by James Carlin at Montclair Studio Gallery, 716 Bloomfield Avenue. Show remains through May 15.

Newark. Opening of second half, 22nd annual exhibition of work by New Jersey artists (water color and sculpture section), Newark Art Club, 38 Franklin Street. Show continues through April 30.

Orange. Exhibition of oils and water colors by members of Seventh District, N. J. State Federation of Women's Clubs, opens at Orange Woman's Club. Show remains on view all month.

April 5—Montclair. Reception for James Carlin at Montclair Studio Gallery, 716 Bloomfield Avenue, 8 to 11 P.M.

April 6—East Orange. Opening of Spring exhibition, Essex Water Color Club, at Harold W. Pond Studio, 16 Washington Street. Demonstration by Henry Gasser, 2:30 P.M. Show continues through April 19.

Montclair. Opening of exhibition of prints appropriate to Easter at Montclair Art Museum. Show remains through April 27.

Newark. Concert of recorded Easter music at Newark Museum, 4 P.M.

April 8—Verona-West Essex Art Association weekly sketching classes at Verona Library, 7 to 10 P.M.

Plainfield. Annual meeting Plainfield Art Association at Plain-

*Continued on Page 3*

Barr.




# THE CALENDAR
## Of The Art Council of New Jersey

ıblished on the First and Fifteenth of each month.
Suite 1001, 207 Market St.
Newark 2, New Jersey
STEPHEN HAFF, *Editor*

April 1, 1947


### ANNOUNCEMENT

With this issue, The Calendar the Art Council of New Jersey gins its service to artists and art trons in the state. It will enavor to provide a maximum of eful information to all those who e interested in the arts, and will press opinions concerning art acities in whatever field they seem rtinent.

The issue speaks for itself. For ose who have not as yet heard of e Art Council, the information provided that it is an organizan representing the more than rty art groups in the state, and ıt it is organized to improve the tus of the arts. The purpose is be carried out through promonal efforts, without confinement any one school or style, and the oviding of information is the st step.

While the first issue has been derwritten by an anonymous nor, the continued existence of ıe Calendar will depend on the port it receives from its readers.

### RT ON INSTALLMENT?

Should art be sold on the installnt plan? The question has come ore galleries and banks in New sey since the announcement last cember that the A.C.A. Gallery New York and the Amalgated Bank had established such a n.

There are many persons who opposed to installment buying any sort. On the other hand, re are those who feel that it uld be just as easy for persons moderate incomes to purchase as to purchase automobiles and uum cleaners. Carl K. Withers, sident of the Lincoln National ık of Newark, has expressed ıself in favor of the idea, as e several gallery directors in suburban area. How do you about it?

# The Gentle Art...

(Statements in this column do not necessarily reflect the opinions of anyone, even the writer.)

*By The Editor*

In an entertaining literary tilt which took place last month, Ilo Orleans, New York lawyer and resident of Newark, scored over Alfred H. Barr, Jr., director of research in painting and sculpture of the Museum of Modern Art. Mr. Orleans opened the engagement with a verse inspired by a visit to the museum, which he sent to Mr. Barr with an appropriate letter. The verse follows:

### "WHITE ON WHITE"

I looked with awe
At the modern art —
Yet, it registered nought
On mind or heart.

I heard the applause,
Acclaim and shouts,
But mine were misgivings,
Aye, mine were doubts.

I tried — once again —
Yet, with apprehension.
What appeared was quite
Past comprehension.

"The world moves on
And art must be new!"
I struggled thus,
'Gainst the cynic's view.

Then, at length, I beheld —
Alas! and alack —
The straw that broke
The camel's back —

A rhombus* slanted
Upon a square —
No more there was —
That's all — I swear.

The rhombus* was
A grayish white.
The canvas was
Less gray — more light.

And that was that —
That tells the story —
Named: "White on White,"
And framed in glory.

Great God of Art —
The modern variety,
Of blobs and cubes,
Forgive my impiety,

But, tell me, Lord,
I'm mixed up and hazy —
Is it modern art
Or I who am crazy?

Ilo Orleans

February 17, 1947

(*This is poetic license. The geometric figure is a rectangle and not a *rhombus*.)

---

Mr. Barr replied:

February 21, 1947

Dear Mr. Orleans:

I have read with interest your letter and its accompanying verses on Malevich's *White on White*. If you are really interested in understanding *White on White* — and it isn't very difficult — why don't you read the brief and very lucid passage in Louis Lozowick's *Modern Russian Art*, pages 18-24, here in the Museum Library; or the somewhat longer passage in the Museum's publication *Cubism and Abstract Art*, pages 122-126.

If you read German the Library also has Malevich's own book *Die Gegenstandslose Welt*.

You will be amused to know that you are in famous, if not desirable, company for Malevich's art was suppressed in the U.S.S.R. during the early 20's and in Nazi Germany in the middle 30's. The commissars and the gauleiters didn't like it.

Cordially,
Alfred H. Barr

P.S. I am shocked by "rhombus". Malevich thought he was painting a square upon a square. Perhaps you will make this change in future editions.

---

To which Mr. Orleans answered:

February 25, 1947

My dear Mr. Barr:

I find that I am now in the spider's web. With my pseudo-animadversions upon "White on White", I find that I have metamorphosed myself into the proverbial fool who rushed in where angels fear to tread.

Your letter comes to me as "the Barr sinister". No, Mr. Barr, I am not amused by learning that the commissars and the gauleiters didn't like Mr. Malevich's work. I am sure that there are a great many things that I could list which Nazis and Bolsheviks do that were also done by Tom Paine, Voltaire, Lincoln, and even the common breed of loyal Americans of today who really have some appreciation of the fundamentals of democracy. I shouldn't want anybody to talk about me in the same breath with Nazis and Bolsheviks even as a matter of amusement simply because of the curious fact that all of us being members of the human family we happen to all eat bread, and all wear shoes and all comb our hair and all sleep at night.

There's no doubt that I don't understand "White on White". Very often a lawyer is unable to understand black on white, but when it comes to a piece of painting, it does seem to me, in my own very amateurish way, that it is sort of begging the question to suggest reading sections of books on modern art, modern Russian art, Cubism and Abstract Art, and even such a work with a delightful if ponderous Teutonic title as "Die Gegenstandslose Welt". I will indeed make it my business to read the things you refer me to, but what about the countless thousands who pass through the Museum and gaze upon "White on White" without having the benefit of your very pointed, charming and informative communication, and who will never get around to reading "Die Gegenstandslose Welt"? I should imagine that it would be a sorry thing if I were called upon, after going to a concert, to be required by way of chastisement for inability to comprehend or enjoy what I have listened to in the works of Bach, Beethoven, Debussy or the Modernists, to read excerpts in an exposition phrased in words to convey what the musical sound had been intended to offer.

My temporary reaction to your advising me about the commissars and the gauleiters is that the philosophers and the poets and the religious leaders were undoubtedly right when they pointed out that there was a little of good and a little of perspicacity even in the worst of us.

I hasten to add that I say this with all humility.

A final word about the great shock that came to you on the use of the word, "rhombus".

I am sure that Malevich thought he was painting a square upon a square. If a rhombus is a more generic term, then he was painting a rhombus upon a rhombus. It is a matter of semantics, and what he did in the last analysis is to paint "White on White", whether it was a rhombus on a rhombus, a rhombus on a square or a square on a rhombus. The fact is, if you will examine your unabridged Webster, (I have just looked in my copy which is the second edition, 1940, page 2141), there is a definition of rhombus given, under which there is in-

# Art Council

*Continued from Page 1*

sible, so that they may be checked against affairs planned by other groups. In that way it will be possible to avoid conflicting dates, which are a present problem, particularly to exhibitors.

Copies of The Calendar will be sent to each art group which is affiliated with the Council, and to the delegates from that group, as part of the Council's service to its member organizations. Individuals wishing to subscribe to The Calendar may do so at $1 per year (24 issues). A subscription blank will be found on the back page of this issue.

The Council will hold its next meeting, also at the Suburban Galleries, on Friday night, April 18. Organizations which have affiliated with the Council are requested to notify their delegates concerning that meeting, which will start at 8 o'clock. Election of trustees and officers to replace the present holdover group is scheduled.

---

cluded the statement,"Rhombus is rarely used as including the square". Surely, under this definition and observation by our friend, Noah, I can be excused for the poetic license of referring to the figure as a rhombus, especially since I was particularly careful by asterisk (*) to make appropriate explanation in a footnote.

This brings me to the end of the letter which I must end upon a tone of good humor and cordiality. Anything which has been said above which seems to bristle with asperity is purely hyperbolic. I am sure that Malevich is a grand human and that his work has an appeal which any seemingly deprecatory remarks of mine will not dim. I think I did not misapprehend your letter, and I hope that you do not misapprehend mine. Unfortunately, due to the extended remarks which I felt impelled to record, this communication had to take this prosaic, rather than poetic, form.

With reciprocal cordiality,
I am,
Sincerely yours,
ILO ORLEANS

---

So far, Mr. Barr has not seen fit to go further into the discussion.

# Looking Ahead

*Continued from Page 1*

field Public Library, 8 P.M., with lecture-demonstration on sculpture.

April 9—Newark. Opening of exhibition of New Jersey pottery and porcelain, 1688-1900, at Newark Museum.

April 10—Newark. Boston Symphony concert at Mosque Theatre, 8:30 P.M.

April 12—Maplewood. Double program, Art Exchange Gallery of South Orange and Maplewood in morning, New Jersey Craftsmen's Guild in afternoon, at Tuscan School. Art program starts 9:30 A.M., includes exhibition of prints and woodblocks by Luigi Rist.

April 13—East Orange. Opening of individual show by Lorena B. Lynch at Suburban Galleries, 16 Washington Street. Show remains through April 26.

Newark. Gallery talk on quilts and coverlets at Newark Museum, 4 P.M.

Millburn. Opening of junior art show of Millburn-Short Hills Art Center in Recreation House, Taylor Park. Afternoon tea. Show remains on view one week.

April 14—East Orange. Art Centre of the Oranges, 380 Main Street, annual Spring exhibition opens with reception at 8:30 P.M. Exhibition remains on view through May 12.

Jersey City. Opening of Ford Studios exhibition of oils under sponsorship Jersey City Museum, at Bergen Branch Library, Bergen and Clinton Avenues, 8:30 P.M. Show remains through May 3.

Plainfield. Opening of New Jersey oils and water colors show of Plainfield Art Association at Plainfield Public Library, 8 P.M. Ridgefield Park. Meeting of Ridgefield Park Art Association at 249 Teaneck Road, 8 P.M.

April 15—Verona-West Essex Art Association weekly sketching classes at Verona Library, 7 to 10 P.M.

April 17, Westfield Art Association meeting, St. Paul's Parish House, 8 P.M.

April 19—Englewood. Opening of exhibition of Mexican arts and crafts lent by Mrs. Dwight W. Morrow at Englewood Art Gallery, 28 North Van Brunt Street. Show closes April 30.

April 20—Montclair. Annual meeting, tea and program, New Jersey Chapter, A.A.P.L., at Montclair Art Museum, 3 P.M.

April 21—East Orange. Program meeting, Art Centre of the Oranges, 380 Main Street, 8 P.M.

Newark. Reception and presentation of awards, 22nd annual exhibition, Newark Art Club, 38 Franklin Street, 8:30 P.M.

April 22—Verona-West Essex Art Association weekly sketching classes at Verona Library, 7 to 10 P.M.

April 24—Newark. Demonstration of water color technique by James Carlin, Newark Art Club, 38 Franklin Street, 4 P.M.

April 25—Englewood. Lecture by Mrs. Dwight W. Morrow, "Arts and Crafts of Mexico," at Englewood Art Gallery, 28 Van Brunt Street, 8:30 P.M.

April 27—East Orange. Opening of individual show by Alice Nicholson Seacord at Suburban Galleries, 16 Washington Street. Show remains through May 10.

Montclair, Opening of exhibition from children's art classes, Montclair Art Museum. Show closes May 11.

Newark. Gallery talk on exhibition of New Jersey pottery and porcelain, Newark Museum, 4 P.M.

Irvington. Reception opening fourteenth annual exhibition of Irvington Art and Museum Association, Irvington Public Library, 1064 Clinton Avenue, 8 to 10:30 P.M. Exhibition on view through May 16.

April 28—East Orange. Art Centre of the Oranges, 380 Main Street, oil landscape demonstration by Harold W. Pond.

April 29—Verona-West Essex Art Association weekly sketching classes at Verona Library, 7 to 10 P.M.

## Suburban Galleries Plan for Exhibits

Four exhibitions are on the schedule of the Suburban Galleries, 16 Washington Street, East Orange, for the rest of the season. Russ Palmer of Bloomfield, whose work went on exhibition Sunday, will have his oils at the galleries through April 12. He will be followed by Lorena B. Lynch of Bloomfield, oils and water colors, April 13 to 26; Alice Nicholson Seacord of Livingston, water colors, April 27 to May 10, and Adelaide M. Newhall of Upper Montclair, oils, May 11 to 24.

A member of the Art Centre of the Oranges, Irvington Art and Museum Association and the New Jersey Chapter, A.A.P.L., Mr. Palmer has won two cover design contests of the New Jersey Chapter, the last in 1946. He is art instructor for the Newark Evening News classes this season. Mrs. Lynch is a founder and past president of the Bloomfield Art League and a member of the Essex Water Color Club, the Art Centre of the Oranges and the New Jersey Chapter, A.A.P.L.

Mrs. Seacord, who recently illustrated Sydney Greenbie's book, "An American Boy Visits the Orient," is recording secretary of the Morristown Art Association, corresponding secretary of the New Jersey Chapter, A.A.P.L., and a member of the Essex Water Color Club. Mrs. Newhall, a member of the Montclair, Ridgewood and Provincetown art associations, the Art Centre of the Oranges and the New Jersey Chapter, A.A.P.L., has exhibited widely in New Jersey and has received several awards. She is represented extensively in private collections, as well as several museums.

### Two Shows in J. C.

Two more exhibitions will complete the season for the Jersey City Museum. Both shows will be held in the Bergen Branch Library, Bergen and Clinton Avenues. The first is the exhibition of work from the Ford Studios, including work by Mr. and Mrs. Leonard Ford and several of their advanced students. This will open on April 14 and remain through May 3.

The second is the annual exhibition of the New Jersey Painters and Sculptors, which will open on May 15 and remain through June 14.

## rvington Plans Annual Exhibit

Opening with a reception Sun-ıy night, April 27, the fourteenth ınual exhibition of the Irvington rt and Museum Association will main at the Irvington Public ibrary, 1064 Clinton Avenue, ırough May 16. The show is en to all artists, who can submit vo pictures at a hanging fee of $1 r picture, returnable if the entry rejected by the jury of selection.

Members of the jury of selection e Edward Garbeley, Eugene auss, Matthew Geddes, James . Kevlin, Frank P. LaVanco, dwin E. Rissland, Joseph Rossi, udolph A. Voelcker and May E. aillet, Irvington Librarian. En-ies must be delivered to the li-ary on April 17 or 18, between A.M. and 9 P.M., or April 19, tween 9 A.M. and 6 P.M.

Three awards of $25 each will made by the jury of award, con-ting of John R. Grabach, direc-r of the association, and Henry asser and James J. Carlin. One the awards will be in oils, one water color and one in any other edium selected by the jury. Two norable mention awards will be ade in each class. The association ill charge a 20 per cent commis-n on sales.

The exhibition will be open to ork in oils, water colors, black d white and sculpture. Graphic t is to be framed, and is restrict-to less than 36 inches on the e, while sculpture is restricted the same measurement in any mension. A special program will held in connection with the ex-bition on Friday, May 10.

### Water Colors at Shore

Opening today, the seventh an-ıal water color exhibition of the bury Park Society of Fine Arts ll remain on view at the Berke-y-Carteret Hotel for two months, osing June 2.

## Newark Art Club Offers 2nd Half

Opening the second half of its twenty-second annual show by New Jersey artists, the Newark Art Club today begins an active three months of activities which will close its season. The second half of the show is devoted to water colors and sculpture, the first half, featuring oils, having been shown during the past month.

A reception will be held at 8:30 o'clock on Monday night, April 21, at which awards will be presented to prize winners in both sections of the annual exhibition. On April 24, at 4 P.M., there will be a demonstration of water color technique by James Carlin, who will be introduced by Henry Gasser.

Flower studies will be the subject of the next exhibition, starting on May 1. Both oils and water colors, by well known American artists, will be included. A lecture at 4 P.M. on May 15 will be given by Seymour M. Landsman in connection with the show. He will describe his visits to art centers in Chicago and points west, and offer information of value to artists planning Western tours this Summer.

The Newark Art Club's season will close with the annual exhibition in June of work by the junior studio groups, consisting of children from 6 to 16 who study at the club on Saturdays.

### Junior Show

The junior show of the Millburn-Short Hills Art Center will be held at the Recreation House, Taylor Park, Millburn, for a week, opening April 13. The center will hold its annual meeting on May 11, with a ceramics demonstration featured, and its annual sidewalk show, closing the season, on June 7.

## Englewood Exhibits Early Americans

Art patrons interested in early American painters will find some items of interest at the Englewood Art Gallery, 28 North Van Brunt Street, which is exhibiting American primitives and Eighteenth Century paintings lent by local residents. The show opened March 29, and will remain on view through April 15.

An exhibition of Mexican arts and crafts lent by Mrs. Dwight W. Morrow will open on April 19 and continue through April 30. Mrs. Morrow will lecture on arts and crafts of Mexico at a meeting of the gallery membership on Friday night, April 25. The gallery is also sponsoring a class in early American stencilling, with Charlotte Laube as teacher.

## Montclair Exhibitions

Work by students of the full-time school of the Montclair Art Museum will be featured by the museum in its closing exhibitions this season. The school, now in its first year of operation, has been extended so that a two-year art course is now available. The exhibition, opening May 18, will remain on view until June 1, and will be accompanied by an exhibition of work done in the elective adult classes.

### Art League Revived

Renewing activity last Spring, after being dormant through the war years, the Cape May County Art League has held several exhibitions, the most recent being a members' show which closed on March 29. The league will sponsor an exhibition in August with the City of Cape May as co-sponsor.

Mrs. Helen Way Fitzpatrick, president of the league, was one of two art instructors in the adult education classes this year at Middle Township High School.

## A.A.P.L. Summer Show

*Continued from Page 1*

uled for 12:30 P.M. on the opening day. Mrs. Dorothy Wemple of Somerville, who was responsible for initiation of the annual Summer show, has been named honorary chairman, and Mrs. Lolita L. W. Flockhart, also of Somerville, will be guest of honor.

Other guests at the luncheon will be Frederick Ballard Williams, N.A., of Glen Ridge, president of the A.A.P.L.; Edmund Magrath of East Orange, national treasurer; Mrs. Thomas F. Gibson of Haddonfield, art chairman of the New Jersey State Federation of Women's Clubs, and Ulric H. Ellerhusen, N.A., of Towaco, president of the Art Council of New Jersey.

There will be juries of selection and award, membership of which will be announced later.

### Dual Program

A dual program will be held Saturday, April 12, under sponsorship of the Art Exchange Gallery of South Orange and Maplewood at the Tuscan School in the latter municipality. In the morning, starting at 9:30 o'clock an exhibition of prints and woodblocks by Luigi Rist will go on view, and there will be a showing of colored photographic slides of park flowers by Carl P. Witte, horticulturalist of the Essex County Park Commission.

The second portion of the program, in the afternoon, will mark the opening of an exhibition of silversmiths' work, book binding, weaving and ceramics by members of the Guild of New Jersey Craftsmen.

### Class Exhibition

Classes conducted by the Bloomfield Art League in the gallery of the Bloomfield Library will hold their annual exhibition in May.

## SUBSCRIPTION

RT COUNCIL OF NEW JERSEY
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7 Market Street
ewark 2, New Jersey

Please enter a subscription to The Calendar of the Art Council of ew Jersey for one year in the name of: .....
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ty, Zone No., and State: .....
I enclose $1 in payment.
Signed: .....
(Please enclose check, money order or postal note — not cash.)

May 20, 1947

Dear Mr. Orleans:

I hear from a friend that you have published our correspondence on Malevich in the calendar of the Art Council of New Jersey.

I would appreciate your sending me a copy of this publication.

Sincerely,

Mr. Ilo Orleans
Falk and Orleans
165 Broadway
New York 6, N. Y.

AHB/ob

ORLEANS

March 20, 1947

Dear Mr. Orleans:

Thanks for the couplets. As you can guess we were plagued by Van Gogh troubles during our show of twelve years ago, and you have listed most of the pronunciations which were proposed except the correct Dutch pronunciation and a desperate solution to the problem which the Museum staff adopted - namely "Van Hooch".

I note your dedication and your preference for black on white. Perhaps I shouldn't bring this up now but the Museum has, in addition to Malevich's White on White, Alexander Rodchenko's Black on Black.

Sincerely yours,

Mr. Ilo Orleans
Falk & Orleans
165 Broadway
New York 6, N. Y.

AHB/ob

FALK & ORLEANS
COUNSELORS AT LAW

SAMUEL FALK
ILO ORLEANS

PHONE CORTLANDT 7-2936

165 BROADWAY
NEW YORK 6, N. Y.

March 19, 1949

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

My dear Mr. Barr:

I am in receipt of your communication of the 18th advising me of the exhibit in which "White on White" is included, at the Pinacotheca gallery.

I was about to send a word of congratulation to you on the newspaper notice of your elevation to the status of Director of Museum Collections. It is good to know that you had me not unkindly in mind, so as to apprise me of this outside exhibition. I will go to the exhibit with a different yardstick -- perhaps with an abstract look on my face, I might be able to see a rhomboid on a trapezium.

It occurred to me that you might like to read a little item I wrote anent Van Gogh, which you will find enclosed.

With appreciation for your courtesy, I am,

Sincerely yours,

ILO ORLEANS

IO:CM


*Of this poem, entitled "Van Gogh," by Ilo Orleans, 100 copies have been printed in 10 point School-book Oldstyle type, set by hand.*

## V-A-N G-O-G-H

(*pronounced* Van Gogh)

---

To-day his paintings are the vogue;
And all the world salutes *Van Gogh.*

* * *

But there are folks, not bright enough
Correctly to pronounce *Van Gogh.*

* * *

Perplexed, bewildered, all agog,
They venture, haltingly *Van Gogh.*

* * *

Or hem or haw or grunt or cough,
And hastily suggest *Van Gogh.*

* * *

Or cough or grunt or hem or haw,
And then, inspired, blurt out *Van Gogh.*

While others, with deep furrowed brow,
Determine that he is *Van Gogh.*

* * *

And some there are, content and smug
Who are convinced he is *Van Gogh.*

* * *

And do not smile and think it gauche
If someone states he is *Van Gogh.*

* * *

Or if a haughty lass says, "Bosh!
The artist's name is clear, *Van Gogh.*"

* * *

Or Herr von Schnauzer cries out, "Och!
Der painter's namen iss *Van Gogh.*"

* * *

But since I also do not know,
I nonchalantly say *Van Gogh.*

—ILO ORLEANS

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—Ilo Orleans

*Of this poem, entitled "Van Gogh," by Ilo Orleans, 100 copies have been printed in 10 point School-book Oldstyle type, set by hand.*


*The Little Hobbit – from the title "enchanted Thing" letter which the author on letter Bunthorne*

March 18, 1947

Dear Mr. Orleans:

By coincidence, the gallery called the Pinacotheca, 20 West 58th Street, is having an exhibition in which your favorite picture, "White on White", is shown along with the work of many other abstract painters.

I thought you might be interested.

Sincerely,

Mr. Ilo Orleans
165 Broadway
New York 6, N.Y.

AHB:ja

FALK & ORLEANS
COUNSELORS AT LAW

SAMUEL FALK
ILO ORLEANS

PHONE CORTLANDT 7-2936

165 BROADWAY
NEW YORK 6, N. Y.

February 25, 1947

The Museum of Modern Art,
11 West 53d Street,
New York 19, N.Y.

Attention of Mr. Alfred H. Barr, Jr.

My dear Mr. Barr:

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Your letter comes to me as, "the Barr sinister". No, Mr. Barr, I am not amused by learning that the commissars and the gauleiters didn't like Mr. Malevich's work. I am sure that there are a great many things that I could list which Na_zis and Bolsheviks do that were also done by Tom Paine, Voltaire, Lincoln, and even the common breed of loyal Americans of today who really have some appreciation of the fundamentals of democracy. I shouldn't want anybody to talk about me in the same breath with Nazis and Bolsheviks even as a matter of amusement simply because of the curious fact that all of us being members of the human family we happen to all eat bread, and all wear shoes and all comb our hair and all sleep at night.

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A final word about the great shock that came to you on the use of the word, "rhombus".

I am sure that Malevich thought he was painting a square upon a square. If a rhombus is a more generic term, then he was painting a rhombus upon a rhombus. It is a matter of semantics, and what he did in the last analysis is to paint "White on White", whether it was a rhombus on a rhombus, a rhombus on a square or a square on a rhombus. The fact, is, if you will examine your unabridged Webster, (I have just looked in my copy which is the second edition, 1940, page 2141) there is a definition of rhombus given under which there is included the statement, "Rhombus is rarely used as including the square". Surely, under this definition and observation by our friend, Noah, I can be excused for the poetic license of referring to the figure as a rhombus, especially since I was particularly careful by asterisk (*) to make the appropriate explanation in a footnote.

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With reciprocal cordiality, I am,

Sincerely yours,

ILO ORLEANS

IO:CM

Orleans

February 21, 1947

Dear Mr. Orleans:

I have read with interest your letter and its accompanying verses on Malevich's White on White. If you are really interested in understanding White on White--and it isn't very difficult--why don't you read the brief and very lucid passage in Louis Lozowick's Modern Russian Art, pages 18-24, here in the Museum Library; or the somewhat longer passage in the Museum's publication Cubism and Abstract Art, pages 122-126.

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You will be amused to know that you are in famous, if not desirable, company for Malevich's art was suppressed in the U.S.S.R. during the early 20's and in nazi Germany in the middle 30's. The commissars and the gauleiters didn't like it.

Cordially,

P S.-I am shocked by "rhombus". Malevich thought he was painting a square upon a square. Perhaps you will make this change in future editions.

AHB

Mr. Ilo Orleans
Falk & Orleans
165 Broadway
New York 6, N. Y.

AHB/ob

FALK & ORLEANS
COUNSELORS AT LAW

SAMUEL FALK
ILO ORLEANS

PHONE CORTLANDT 7-8956

165 BROADWAY
NEW YORK 6, N. Y.

MR. BARR

February 17, 1947

Museum of Modern Art,
11 West 53d Street,
New York, N.Y.

Gentlemen:

As a member of the Museum of Modern Art, I am taking the liberty, as well as the risk, of sending to you the enclosed verses, which my confused Muse extorted from me after my recent visit. It may be that the penalty for sending this on to you will be to pronounce my excommunication. While this poetical effusion is not intended to be officially acted upon by the Board of Trustees, it is not intended to be hidden under a bushel. Perhaps some day a light will shine upon my inner spirit, and I will understand, "White on White", but until that date, believe me to be,

Faithfully, but still Confusedly, yours,

ILO ORLEANS

IO:CM

FEB 18 1947

"WHITE ON WHITE"

I looked with awe
At the modern art--
Yet, it registered nought
On mind or heart.

I heard the applause,
Acclaim and shouts,
But mine were misgivings,
Ay, mine were doubts.

I tried -- once again --
Yet, with apprehension.
What appeared was quite
Past comprehension.

"The world moves on
And art must be new!"
I struggled thus,
'Gainst the cynic's view.

Then, at length, I beheld--
Alas, and alack --
The straw that broke
The camel's back --

A rhombus* slanted
Upon a square --
No more there was --
That's all -- I swear.

The rhombus was
A grayish white.
The canvas was
Less gray -- more light.

And that was that --
That tells the story --
Named: "White on White",
And framed in glory.

Great God of Art --
The modern variety,
Of blobs and cubes,
Forgive my impiety,

But, tell me Lord,
I'm mixed up and hazy--
Is it modern art
Or I who am crazy?

New York City,
February 17th, 1947.

-ILO ORLEANS

*This is poetic license. The geometric figure is a rectangle, and not a rhombus.

Orloff

November 3, 1949

Dear Mr. Orloff:

In reply to your letter of October 31, the van Gogh exhibition is not being held at our Museum but at the Metropolitan Museum of Art, Fifth Avenue and 82nd Street. However, I can give you the information you want to save you the trouble of writing another letter.

The van Gogh show will be on at the Met. until January 15. It is open Wednesday and Saturday evenings until 9 p.m. Hours on Sunday are 1-5.

Very truly yours,

Jean Stepanian
Secretary to Mr. Barr

Mr. Nicholas Orloff
955 Harvard Street
Rochester, New York

P. S. It is a very beautiful show. I hope you will enjoy it.

OROZCO

THE MUSEUM OF MODERN ART

cc: Mr. Wheeler

Date April 28, 1949

THE INSTITUTE OF CONTEMPORARY ART

November 11, 1949

138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

October 31, 1949
Monday

Dear Sir,

May I request information on the present exhibition at the Museum, I am especially interested in the time scheme. Will the doors be open to the public over the Thanksgiving week-end? (Between November 25-27) Is it true that the Van Gogh paintings will remain at the Museum until January?

Sincerely,
Nicholas Orloff

Here
June 15
open Wed
& Sat to 9
Sun & hol 1-5

OROZCO

THE MUSEUM OF MODERN ART

cc: Mr. Wheeler

November 11, 1949

Dear Fred:

Answering your letter of November 9: I do not think we have any plans for a memorial exhibition for Orozco. Of course, such questions really should be addressed to Monroe Wheeler who is Director of Exhibitions. He is away today, but his secretary confirms what I have written above.

Sincerely,

s/ Alfred H. Barr

Mr. Frederick S. Wight
The Institute of Contemporary Art
138 Newbury Street
Boston 16, Massachusetts

AHB:js

OROZCO

# THE MUSEUM OF MODERN ART

cc. Mr. Barr
Mr. Wheeler
Miss

**Date** April 25, 1947

**To:** M

**From:**

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THE INSTITUTE OF CONTEMPORARY ART
138 NEWBURY STREET, BOSTON 16, MASSACHUSETTS

November 9, 1949

Dear Alfred:

We have been thinking up here of a memorial exhibition for Orozco. Do you have any plans afoot at the Museum for such a project? Our first thought was to get in touch with you, as we naturally wish to avoid conflicting efforts.

Most sincerely,

Frederick S. Wight

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

fsw/m

OROZCO

# THE MUSEUM OF MODERN ART

cc. Mr. Barr
Mr. Wheeler
Miss Ulrich

**Date** April 25, 1947

**To:** Mr. d'Harnoncourt

**Re:** Orozco Zapatistas

**From:** Dorothy C. Miller

Dear René:

Today Mr. Krister van Kuylen of 14 East 77th Street, New York 21, came to see me in connection with our loan of two paintings by Orozco to the Gallery Vivienne for an exhibition celebrating the centennial of City College, New York. Mr. van Kuylen had originally come here in January with Mrs. Akston, the Director of this gallery, when she requested the loan. He is a friend of Orozco's. You probably recall that they first came to you and you called me into the office to arrange the matter with them.

Mr. van Kuylen has just returned from a trip to Mexico and he reports that Orozco is upset because he believes that the Museum has made $40,000.00 from the sale of the reproduction of his Zapatistas. Don't you think we ought to do something to straighten this out? Raymond, not the Museum, made the reproduction.

OUD

J. J. P. OUD
ARCHITECT

TEL. ROTTERDAM 47349
POSTREKENING 214655

VILLENEUVESINGEL 29
HILLEGERSBERG

29/10/49

November 8, 1949

Dear Mr. Barr,
Some time ago I wrote to the administration of the Museum of Modern Art asked to inform me about the publications of the Museum. I hoped to receive a list of the publications which are available. Perhaps it would be a kind to remind them? Especially about the Fifty!
How do you do
With many good greetings
Yours sincerely
J.J.P. Oud

Dear Mr. Oud:

I regret very much that your first request for a list of recent Museum publications went unanswered. However, I am enclosing a booklet listing all the publications which are now available. I hope that this is the information you want.

Sincerely,

Jean Stepanian
Secretary to Mr. Barr

Mr. J. J. P. Oud
Villeneuvesingel 29
Hillegersberg
Rotterdam, Holland

AHB/ob

OUD

J. J. P. OUD
ARCHITECT

TEL. ROTTERDAM 41349
POSTREKENING 214553

VILLENEUVESINGEL 29
HILLEGERSBERG

25/10.49

Dear Mr. Barr,

Some time ago I wrote to the administration of the Museum of Modern Art and asked to inform me about the publications of the Museum after 1949.

They forgot I think.

Would you be so kind to remind them? (I especially want the Titles!)

How do you do?

With many good greetings

Yours sincerely

J. J. P. Oud

OUD

October 31, 1947

Dear Mr. Oud:

I have your letter of October 22, and immediately spoke to Philip Johnson as I had supposed he had already sent you a copy of his book on Mies van der Rohe and was surprised that you had not received it. He tells me that he is writing you immediately.

It was good to hear from you and to know that you are safe and well.

Cordially,

J. J. P. Oud, Esq.
Villeneuvesingel 29
Hillegersberg (Rotterdam)
Holland

AHB/ob

for Alfred Barr Jr, his friend
Ozenfant
OZENFANT

# Toward a Modern Aesthetic

*The P*

**J. J. P. OUD**
ARCHITECT
VILLENEUVESINGEL 29
HILLEGERSBERG (ROTTERDAM)
GIRO: 214553
TELEFOON ROTTERDAM: 41349

HILLEGERSBERG, Oct. 22th. 47

Dear Mr. Barr,

I am most interested in the publication of your Museum: Mies van der Rohe by Philip Johnson

We cannot order here American books at present.

If there may be in Holland of the same value I could send you in change

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"How is it," I asked of her,

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Cabanel

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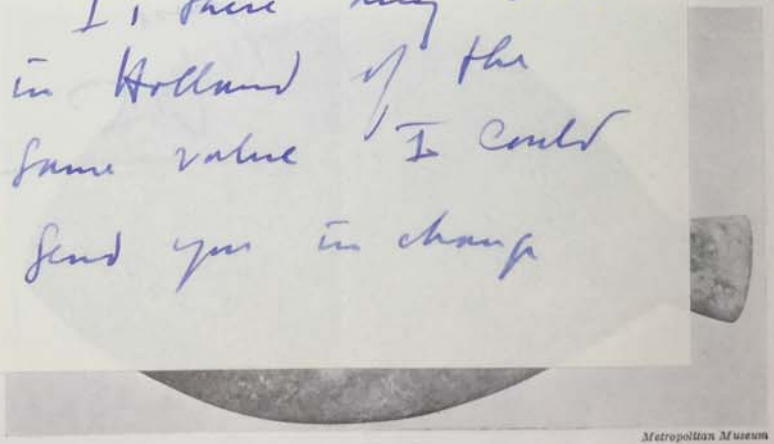

Metropolitan Museum

Fig. 2A

*Reprinted from* THE TECHNOLOGY REVIEW, VOLUME XLV, NUMBER 1, NOVEMBER, 1942
MASSSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASSACHUSETTS

for Alfred Barr Jr, his friend
Ozenfant



# Toward a Modern Aesthetic

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"How is it," I asked of her,

*... Cabanel*

*Metropolitan Museum*

*Fig. 2A*

If a copy of the
this v-d-Rohe book?
Please let me know
if we can help each other?
How do you do?
I am — after the
escaping from the war-
horrors — working hard
for the reconstruction
of our country —
With the very best
wishes
Yours
OZ

*Reprinted from* THE TECHNOLOGY REVIEW, VOLUME XLV, NUMBER 1, NOVEMBER, 1942
MASSSACHUSETTS INSTITUTE OF TECHNOLOGY, CAMBRIDGE, MASSACHUSETTS

for Alfred Barr Jr, his friend
Ozenfant OZENFANT

# Toward a Modern Aesthetic

## *The Possibility of Error in Art Provides Basis for a Theory of Why Some Forms Satisfy and Others Do Not*

By Amédée Ozenfant

YES, art changes from century to century, or from one decade to another, and from artist to artist. Works vastly appreciated at one time have perished. Others, admired today, will perish. Others, forgotten for a moment, recover their vogue, their utility. I do not deny these facts. And certainly it is interesting to study the variations of public taste through the ages. A great many writers have done it very well.

But what is this vaunted public taste really worth? It is regarded as Truth in its own time. Occasionally, as in the great Egyptian, Greek, Chinese, Romanesque, or Gothic epochs, it *was* Truth. Let us look not at the aristocratic works of great artists, predestined beings, rare and exceptional, but only at the humble domestic things of the little people of these great ages: the "tools" of life created and utilized by these little people for their own purposes. We are struck with admiration for their extraordinary artistic sense. Their least "five-cent" earthenware vase honors our art museums and puts to shame the great majority of our so-called art vases. In those distant times the reaction to forms was *normal;* today it is very often corrupted. Ask the generality of Americans or Europeans of our day to choose between an Egyptian, Chinese, Greek, or even Pueblo earthenware vase, humble but of the most superbly pure form, and one of those ridiculous, costly, ornamental vases which nowadays are stacked in the shops throughout the world. Perhaps 95 per cent of the people everywhere in the world would choose the stupid vase. Am I an optimist? I am afraid so. To the contrary of what is said, an enormous quantity of art is bought all over the world. But 95 per cent of it more bad than good. I submit: There are epochs when the taste of the public is generally true; at other times, like ours, it is often false. False because people are "deformed," perverted, at least in art.

I lack the space to analyze all the causes of this sad fact. Let me give a single example: I met a lady who had in her home a collection of beautiful things consisting of pebbles, plants, sea shells, dresses, furniture. But on the walls such stupid pictures. "How is it," I asked of her, "that you could choose the most beautiful from the millions of forms on the beach, in the forest, in the shops, and yet could buy those idiotic pictures?"

"Ah," she replied, "that is not the same thing; that is art."

This little story suggests several actualities from which I shall point out only this: The majority of people are capable of reacting normally to forms in nature, outside of art, but not in art. My adventure also shows that a bad work of art can produce strong emotions. A great shame, but so it is. A miserable picture (Fig. 1), representing Othello recounting his battles, generally impresses the majority, who remain perfectly insensible to the harmonious parabola of a vase worthy of a J. S. Bach. As long as one approaches art with the conviction that in our day the majority, because they are the majority, necessarily have true judgment, one will understand very little. One could seek by means of the most thorough and difficult statistics, and one would find in this age only the norms of poor taste and not the norms of the best. The latter

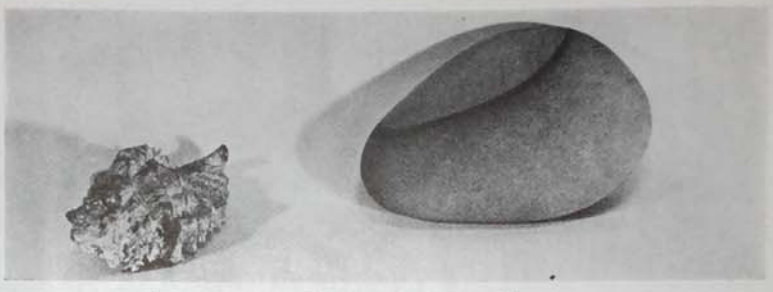
*Fig. 1. Scene after a Cabanel "tableau"*

Metropolitan Museum

*Fig. 2A*

*Reprinted from* The Technology Review, Volume XLV, Number 1, November, 1942
Masssachusetts Institute of Technology, Cambridge, Massachusetts

exists, but it is rare, exceptional. The normal approach to art is exceptional. *The normal, in this age, is the exceptional.*



*A* *Fig. 3* *B*

FOR 20 years I have tried to approach the problem of art from an angle quite other than that of the taste of the majority or the "sophisticated" tastes of certain sophisticated specialists. The essay has led me, in passing, to certain ideas much opposed to current opinion. Especially has a conception of form, which I shall now sketch, imposed itself upon me.

This theory is based on the possibility of *error* in art. Here is a Form (Fig. 2*A*). I have purposely chosen an object of the humblest sort — an Egyptian makeup palette. It is a very simple Form, pure enough. It might be still purer. But at all events anyone, unless blinded by false ideas and artistic toxins, will feel that it is a reasonably good Form. Modify it slightly (Fig. 2*B*). Now this Form is less "good" than at first. Note that I could no doubt better the original Form — for example, on the side of the fish's tail. My modification in itself, however, spoils the Form. It is an error. An error against what? I say, against a *need*.

More precisely: Form 2*A* *satisfies* us more than does Form 2*B*. Hence:

(1) If a Form satisfies us, that fact proves that something in us *desires* it, *needs* it, just as it is. But can you imagine a satisfaction which would not have been preceded by a need? The "Form" of the need, then, was necessarily and veritably something very near to that Form which was discovered and materialized by the Egyptian artisan.

Despite a horror of neologisms, I have nevertheless permitted myself to call the Form required by the need the "Preform." A satisfying Form is one that satisfies a Preform. A Preform can be very simple, or it can be as extraordinarily complex as a work of high art.

(2) A healthy sensibility "looking" at Form 2*A* without prejudice receives satisfaction from it — a fact which tends to prove that the Preform of this Form, created more than 40 centuries ago, existed among the old Egyptians, and, since the Form still satisfies us, that the Preform still exists. (Thus one is allowed to hope that the quest for constants in artistic psychology, at least, is not so vain as is often said.)

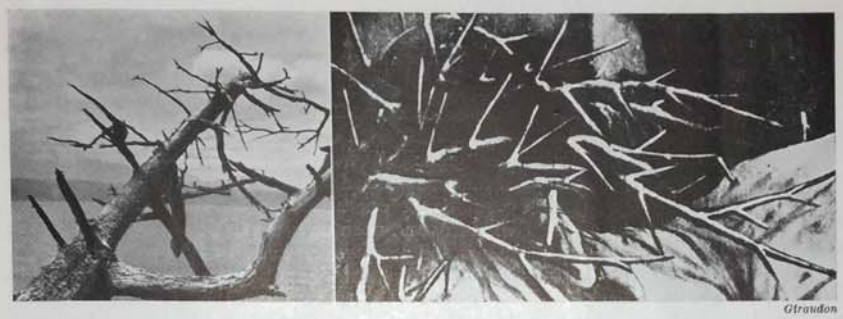
It seems to me, then, that henceforth one may grant that the architects of the Pyramids and the Parthenon necessarily had within themselves the *total* Preforms of the Pyramids and the Parthenon, and that all those who have admired these edifices have necessarily had within themselves the complete Preforms. Necessarily, we still have them within ourselves, since these masterpieces continue to satisfy us.

Abstractly summarized, *a Preform is the Form of a need*, an energizing or potential psychologic Form awaiting its objective projection. The Preforms are the constants. They are the known or latent basic needs of humanity, some already known and satisfied, others awaiting the discoverer who will create the work capable of satisfying them. A masterpiece may be conceived as the perfect materialization of a Preform.

To be precise: When, at any time during the centuries, an artist or a group of artists have created a masterpiece, they have discovered the means of satisfying a potential social need. That Preform pre-existed in all techniques, in all disciplines. To discover a need and the exact Form of that need is, in some sort, to conceive the masterpiece itself. We know of entire series of primitive Parthenons in numerous countries, stretching back to the most remote times of antiquity — attempts to satisfy the latent need for the Parthenon. But the exact Form of the Preform, the Form of the social need, was clearly and completely discovered by Ictinus and Phidias in the Greece of the Fifth Century B.C., only after centuries of attempts, more or less successful.

*Fig. 2B*

Every future masterpiece pre-exists potentially as an



Gtraudon

*Left, Fig. 4: Dead tree, Seattle. Right, Fig. 5: Detail from the retable at Isenheim, by Matthias Grünewald.*

unknown need in the heart of humanity. According to this conception, the true artist is not a sort of monster, even though he is an exception; he is the most normal of men. He is the diviner of human needs of which humanity often is ignorant. And because he is capable of reaching the Preform, the great artist is capable, by the power of his creation, of satisfying humanity. Thus he is among the most useful of men. The great artist, the great scholar, the great philosopher belong in the same class of human value, the highest.

This conception of the Preform contains, I believe, some interesting philosophic implications. Aesthetics has generally been approached from the point of view of psychology; it would be possible to begin with aesthetics and to extend the idea of Preform to psychology, to philosophy, to the philosophy of science, and so on.

In either individual or social psychology, for example, the need of liberty is a Preform. Or, more exactly, liberty is a class of Forms. Each Form of liberty is a Preform.

Take mathematics: $2+2=3{,}754$. . . . What a crime! We suffer; a Preform is shocked. $2+2=4$. . . . Peace, a Preform of the equality class is satisfied. $2+2=5$. . . . The error is less serious; we suffer, but less.

We can now try to define the word "quality": The degree of adaptation of the Form to the Preform is the measure of the quality of the Form. The definition can be extended to other categories of human activity.

All possible *progress* is contained in the stock of undivined Preforms. Possible progress resides also in the margin of imperfect adaptation of Forms to Preforms — aesthetic, philosophic, scientific, social, mechanical, and so on. For example, if man had no Preforms, speculative mathematics would be only empty formalism. It would be inconsequential, a conventional game. But for the moment I am confining myself to a few ideas, the first steps toward a normative aesthetic.

To cut short certain criticisms, I insist that this aesthetic, despite its "mystic" implications, is realism and not idealism, the axis of reference being to real man.

The Preforms are of a hedonist nature. Satisfying them gives pleasure. A pleasure can be mediocre (Petty girls) or elevated or even sublime. Every satisfaction produces the opposite of a discomfort. Normally man prefers to be caressed rather than beaten, but the pleasure is only the accompaniment of the aesthetic satisfaction, an epiphenomenon.

Yet important works of visual or auditory art — or, perhaps, parts of these works — give no pleasure and sometimes even cause more or less pain. One may counter this implicit criticism by the fact that even though man prefers to be caressed rather than beaten, too many caresses or too much facility therein soon bores him. (The curve of pleasure-fatigue corresponds to that of all excitation.) The Forms that will satisfy the Preforms fully may require some contradiction: antagonistic forms, colors, textures, and so on. . . . A certain "play" between Preform and Form is often useful. In fact, "play" exists more or less in everything, perfection not being of this world. This, for the rest, leaves the road to progress open. . . .

We can now divide the keyboard of all possible Forms into two opposing categories: one, comprising the Forms of Preforms, which we shall call sympathetic (Figs. 2*A*, 3*B*, 6*A*); the other, the antagonistic Forms (Figs. 3*A*, 4, 5, 6*B*).

Louvre

*Fig. 6. Face constitutes section A; background to right and left, section B.*

From these two keyboards proceed the three categories of all possible art: (1) Works built entirely of *sympathetic* Forms. These dominate in Mediterranean and African art. (2) Works built entirely of *antagonistic* Forms. These are rare — a few Asiatic, Chinese, Scythian, Gothic, and dramatic romantic works. (3) Works which combine the Forms of the two keyboards in diverse proportions. These are by far the most general.

THE time has come, then, in aesthetics to cease classifying Forms according to their mode of production — nature, the artisan, the engineer, the machine, the artist — in order to decide whether they have the right to satisfy us aesthetically. A Form, no matter what its age, its price, its origin, or its use, should be regarded with naïve, unprejudiced eyes. The beautiful curve of a great dam may also be that of an egg, of a valve, of the contour of a graceful face, of a part of sculpture, of a painting, of a work of architecture. If this curve corresponds to a Preform, we ought to be able to react to it aesthetically, the intellectual or psychologic associations being greater or less, of course. We have a Preform which the curve of an egg satisfies. Proof: We eat without pleasure a badly formed egg the curve of which departs from the normal.

Without laboring the point here, I believe I can show that certain Forms, the most satisfying and at the same time the richest in psychological reactions, recur since antiquity in the masterpieces of art, as in many other things of all origins and in extremely diverse combinations or mediums. These Forms, or curves, are generally what I shall call the Forms of the universe. They are the "graphics" *visualizing* the laws of the functioning of the universe and of life, showing the laws in action.

No doubt our subconscious, which acts so much within us and upon us, seeks to find in everything that it sees and perceives an accord with everything which is and of which it feels that we are an active part. The features of a beautiful woman, the curves of a Cézanne apple, a Seurat Form, certain cubist or purist abstractions, the universal curve of a dam or of a bridge, an airplane propeller, a Gropius functional Form, the structure of a cloud rendering visible the forces of the wind, the recording of an electric drama by a Von Hippel photograph, the hyperbola of an Egyptian or Sumerian vase or face give a great deal more than a simple optical pleasure. They offer us a deep mystic emotion — which may be either lay or religious or both, according to the symbolic proclivity of each of us.

*All this causes us to reflect that our Preforms could well have the same Forms as the forces of the universe.*

After all, this would be *natural* enough.

OZENFANT
school of fine arts, inc.
drawing painting composition design
208 East 20th Street (near Gramercy Park), New York 3, N. Y. Telephone: GRamercy 7-9733

February 15, 1950

Ozenfant

# THE MUSEUM OF MODERN ART

cc: OB
DD

**Date** February 15, 1950

**To:** Mildred Constantine

**Re:** Matisse poster

**From:** Jean Stepanian

Amedee J. Ozenfant has written Mr. Barr that he has requested the Union Mediterraneenne Pour l'Art Moderne to send a "very beautiful poster by Matisse which they publish." to Alfred. Alfred has written thanking Mr. Ozenfant. When it arrives we shall send it to you for the poster collection.

OZENFANT ART CENTER
SCHOOL OF FINE ARTS
ART CENTER EXHIBITION GALLERY
SCHOOL OF DESIGN
208 EAST 20TH STREET
208 EAST 20TH STREET
208 EAST 20TH STREET
NEW YORK 3, N. Y.
NEAR GRAMERCY PARK
TEL. GRAMERCY 7-9733

# OZENFANT

## school of fine arts, inc.

drawing painting composition design

208 East 20th Street (near Gramercy Park), New York 3, N. Y. Telephone: GRamercy 7-9733

THE OZENFANT SCHOOL IS APPROVED FOR THE EDUCATION OF VETERANS UNDER THE G. I. BILL OF RIGHTS.

February 15, 1950

Dear Mr. Ozenfant:

Many thanks for asking the Union Mediterraneenne Pour l'art Moderne to send the Matisse poster. We shall welcome it for our poster collection.

Gratefully,

Amedee J. Ozenfant, President
Ozenfant School of Fine Arts, Inc.
208 East 20th Street
New York 3, New York

AHB:js

OZENFANT ART CENTER

SCHOOL OF FINE ARTS
ART CENTER EXHIBITION GALLERY
SCHOOL OF DESIGN

208 EAST 20th STREET
208 EAST 20th STREET
208 EAST 20th STREET

NEW YORK 3, N. Y.
NEAR GRAMERCY PARK
TEL. GRAMERCY 7-9733

TRANSPORTATION: EL. 23rd OR 18th STS. — 2nd AVE. BUS 14th ST. — IRT SUBWAY 23rd ST.

# OZENFANT

## school of fine arts, inc.

drawing painting composition design

208 East 20th Street (near Gramercy Park), New York 3, N. Y. Telephone: GRamercy 7-9723

THE OZENFANT SCHOOL IS APPROVED FOR THE EDUCATION OF VETERANS UNDER THE G. I. BILL OF RIGHTS.

NEW YORK February 13, 1950

ALFRED BARR, JR
MUSEUM OF MODERN ART
11 West 53rd St
New York, N.Y.

Dear Mr. Barr,

I wrote to Union Mediterraneenne Pour l'art Moderne to ask them to send you a copy of a very beautiful poster by Matisse which they publish.

Very sincerely yours,

AMEDEE J. OZENFANT
President

OZENFANT ART CENTER

SCHOOL OF FINE ARTS 208 EAST 20TH STREET
ART CENTER EXHIBITION GALLERY 208 EAST 20TH STREET
SCHOOL OF DESIGN 208 EAST 20TH STREET
NEW YORK 3, N. Y.
NEAR GRAMERCY PARK
TEL. GRAMERCY 7-9723

TRANSPORTATION: EL. 23RD OR 18TH STS. — 3RD AVE. BUS 19TH ST. — IRT SUBWAY 23RD ST.