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20.5.59

Dear Alfred - Good luck to you in
 Russia - I hope you get about a
 bit. I hope too I didn't give the
 impression that I wanted you to do anything
more for me - I feel you have done quite
 indeed the only contact which may lead to
 anything comes via you - Eng. Spink/Manin -
 Perhaps Coger again get out you - or
 someone else - but I haven't asked them
 to. The University have decided to send over
 3 students instead of 4 which will give them
 about \$250 each to "squander" in the States!!!
 They will no doubt arrange - at Yorkman
 to giving them free admission cards. Yours Jim

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8 SUNDAY AFTERNOONS

Alfred Barr Esq
Museum of Modern Art

11 West 53rd St
New York City

U.S.A. N.Y.

First fold here

Second fold here

Sender's name and address:

John Updike
Kettles Yard
Cambridge
England.

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

To open cut here

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15 May 1959

Dear Jim:

I am sorry. I have done what I could on behalf of your project, but I can do no more. I simply don't have the time since I must leave to lecture in the U.S.S.R. in a couple of weeks.

Forgive me.

Sincerely,

Alfred H. Barr, Jr.

Mr. H. S. Ede
Kettle's Yard
Cambridge, England

AHB:ma



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of course I believe that we could tell them
 to ask for some of you on arrival + that
 you would give them a lead. Is there for
 instance in NYC. any hostel for students
 where they could with reasonable comfort find
 lodging? I am very sad not to be coming in April
 but when I found out that it would cost it was or seemed
 too much, + I felt it better that this sum should go
 towards what I am now begging for. With your catalogue
 of "Works of Art Given or Praised" I long more than ever to see the museum
 again - it must be superb. How have you been
 in health - + how is Margda (awful though that I may have
 forgotten her name) - love to you both - when will you come
 to Cambridge?
 Yours sincerely
 Jim

First fold here

To open cut here

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

Sender's name and address:

Jim Cole
 Kettle's Yard
 Cambridge
 England

Second fold here

Received
 Alfred Barr Esq
 5th Museum of Modern Art
 11 West 53 St
 New York 19
 U.S.A.



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Ede

cc and map: Mrs. Barr

7 December 1957

Dear Jim,

How very good to have news of you! I don't know
 at this time when Marga and I will be in England next,
 but we shall certainly try to get together with you when
 we come.

Meanwhile, our very best to you for the Christmas
 season.

Sincerely,

Mr. James Ede
 Kettle's Yard
 Cambridge, England

Handwritten notes on the left side of the page:
 I'll be home in time to bring you a copy of the book I'm doing on the 25th. I'll be home in time to bring you a copy of the book I'm doing on the 25th. I'll be home in time to bring you a copy of the book I'm doing on the 25th.

Handwritten notes on the right side of the page:
 I don't know if you've seen the book I'm doing on the 25th. I don't know if you've seen the book I'm doing on the 25th. I don't know if you've seen the book I'm doing on the 25th.

PRINCETON UNIVERSITY
 PRINCETON, NEW JERSEY

233 MacConnell Hall
 May 10, 1957

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2 December 1960

Egbert

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

233 McCormick Hall
May 16, 1959

Dear Alfred,

Needless to say, I'm delighted that you feel able to have a look at Chapters 5, 8-12, of my typescript (though I feel a bit guilty about hitting you with them on your vacation).

I don't believe the photography copy will be done in time to bring it to you before May 25. If it is, I'll bring it in to New York after phoning to make sure when and where to deliver it. If it is not — as seems more likely — I'll

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2 December 1960

telephone your secretary at the Museum
around June 1 to find out where to send
the material to you abroad.

With many thanks, and best wishes
for a fine trip,

Ever sincerely,

Donald Egbert

I was much interested to read in Frances
Perkins' The Roosevelt I knew that you
were one of the two most responsible for the idea
of the ^{Very Deal} ~~N.Y.~~ A. art projects (George Bidelle being the other).
And that you exerted influence through the
daughter of an unnamed Cabinet member.

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EGBERT

960

DONALD DREW EGBERT
30 NASSAU STREET
PRINCETON, NEW JERSEY

Nov. 28, 1960

Miss Marie Alexander
Museum of Modern Art

Dear Miss Alexander:

I wonder if I might ask you to send me (on the enclosed self-addressed postcard) the address of Roland Penrose? I want to ask him about the different versions of Picasso's "Dove" that have been used in the communist "peace" campaign.

With apologies for the bother,
Most sincerely,
Donald Egbert

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20 2 December 1960

Dear Professor Egbert:

Doubtless you know most of this material,
but I enclose some clippings and articles from Mr. Barr's
files on Picasso and the Communists, together with a return
envelope. May I ask you to return the material when you have
finished with it. I hope some of it may be of use to you.
Roland Penrose's address is stapled to the
smaller manila envelope.

Sincerely,

Secretary to Mr. Barr

Professor Donald Egbert
30 Nassau Street
Princeton, New Jersey

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

P.S. - Canille Grey is off to the U.S.S.R. January 5th.

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Egbert

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

26 January 1960 22, 1960

Dear Alfred:

I hesitate to accept with the utmost
great your invitation to go over with you in
greater detail the notes you made in Sicily.

Dear Don,

I'll give you I had dictated a letter to you, but I understand Tuesday
that you have phoned now and spoken to my secretary and
a W. that I shall see you the afternoon of Wednesday, February
24th. I shall be leaving New York Thursday for 10 days and
must make a trip to the midwest later in February; hence the
delay. Miss Alexander tells me that you did not feel that
it would be inconvenient to set the time so late in February.
I am relieved.

for you. I shall look forward to seeing you then.

The revision I sincerely in the Revision
chapter in the light of your major suggestion
(and with the help of Camilla Gray's article
you gave me) have finally been
typed. I wanted about your
return in Moscow and about the American

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ma

show P. S. Camilla Gray is off to the U.S.S.R. February 5th.
now find my way around in the revised version.
I have tried hard not to put any

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

Jan 22, 1960

Dear Alfred:

I hasten to accept with the utmost
zeal your invitation to go over with you in
greater detail the notes you made in Sicily.
I'll give you a ring from here about Tuesday
or Wednesday of next week to arrange an
appointment at some time least inconvenient
for you.

The revisions I made in the Russian
chapter in the light of your major suggestion
(and with the help of Camilla Gray's article
you so thoughtfully sent me) have finally been
typed up. The pages I inserted about your
lecture in Moscow and about the American
show have also been typed. Consequently, I can
now find my way around in the ^{present} revised version.
I have tried hard not to put any

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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pressure on Mr. Cahill. It is a great treat
for me that — thanks to you — he has
consented to read over parts of the MS.

With warm appreciation of your
generous and invaluable help,

Ever sincerely,

Don Eckert

P.S. I have invested in a small
short-wave radio, and listen-in to
the Moscow broadcasts (in English) nearly
every evening. Fascinating!

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cc: Alfred Barr ✓

Egbert

January 18, 1960

Dear Professor Egbert:

My feeling of guilt whenever I think of you and your typescript is indeed painful. Mr. Cahill's health did improve during the late summer and fall and he read quite extensively in your big book. However, he has not had much energy for finishing up anything without a little pressure and initiative from me, and this I have not been able to bring to the problem at all during the autumn and winter because of the incredible pressure of work at the Museum. I enclose a notice of a big exhibition for which I was responsible over and above my regular work, while at the same time our crucial fund raising drive has kept us all locked up in meetings rather endlessly.

Now I begin to see the light and your typescript has a high priority on my list of unfinished things to finish as quickly as possible.

I am slightly comforted to hear that you have not yet entirely completed your revisions.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Professor Donald D. Egbert
30 Nassau Street
Princeton, New Jersey

DCM:ew

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EGBERT

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

18 September 1959

Dear Donald:

I understand and agree with your decision to limit your discussion of foreign artists and ideologies to what affected American artists. This might lead to the omission of the two most subservient Party artists in Europe, namely Fougeron in France and Guttuso in Italy, both of whom changed their styles in the late forties to conform to the Party line. Léger did too, but not at all to the same degree. I have not read enough Communist art literature to know how important these two exemplary characters seemed.

Dorothy Miller tells me that Cahill has read one of your volumes. She and he expect to go over some of the questions you ask him to.

Sincerely,

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ma

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

(until about Sept. 13)
Rogers Rock Club
Ticonderoga, N.Y.
Sept. 7, 1957

Dear Alfred:

① You are a wonderful fellow to fix it so that Holger Cahill will read at least the parts of my manuscript on the Federal Art Project. I am extremely grateful to you — nothing could please me more. I have heard from Miss Miller (my letter to her crossed your last one to me in the mails). She says she is borrowing your copy of my MS. If needed, I now have another copy available, albeit one a bit messed up by suggestions from another reader — a professor of government at Cornell who is related to Lloyd Goodrich.

② I have rewritten the section on Russian art from 1911 to circa 1921 in accordance with your good suggestion. I have included, with due credit, practically everything you say in Cubism and Abstract Art (that admirable book!), plus a bit about Malenkov's attack on Chagall. I shall add a half-dozen illustrations here, ~~and~~ occasionally later. Also, I hope to have ten or so from the recent Soviet show at the Coheerium

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which I have now analyzed at length toward the end of the chapter. I think all this will do a lot to overcome the heavy over-emphasis on ideology which you criticized rightly.

Did you know that Sovfoto charges \$12.00 a piece for photos of works in the Coliseum show plus the right to reproduce once? This is three or four times what they charged me for photos eight or nine years ago. My guess is that the Soviet authorities don't want their art reproduced in the West, knowing that socialist realism is almost sure to be attacked by non-communist critics.

③ Did you know that the April 1958 issue of Mainstream, the communist cultural magazine, an article by John Berger (critic, I think, for the British New Statesman and Natron) flatly says that Matisse joined the French Communist Party? (However, I have followed what you say in your Matisse (another admirable book!).)

Back to Princeton (and teaching, damn it) in a week or so.

With best thanks again to you,
As ever,
Leon Epstein

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

Rogers Rock Club
Troy, N.Y.
Sept. 9, 1959

Dear Alfred:

Check for \$6.15 enclosed for the postage on my
tone. Needless to say, I much appreciate your kindness
in mailing the copy back, and shall look forward eventually
to taking account of the suggestions in it.

I shall read Camilla Gray's article in Soviet
Survey with much interest, and shall duly return it
to you. I have a couple of references to other numbers
of that periodical that I haven't got hold of yet.

I have dealt with Communist influence and
control of the arts in European countries only in the
case of those major artists - especially Picasso and
Léger - who have been discussed at length in the
American party-line cultural press. I mention
Bertold Brecht in connection with his stay in this
country and in relation to the musician Hanns Eisler.
Curiously enough, I have found no mention in the
American Communist cultural magazines of Italian
art since World War II. (This fact I certainly should
add.) Whether any of the more prominent Americans

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who have worked in Italy since the war, or the more prominent Italians who have been exhibited in this country since the war, have been affected by communism, I just don't know at this point. If they have, I'd of course like to put in at least a couple of paragraphs showing how they have been affected. (I only mention the Italian communist leader Togliatti whose "polycentric" theory of communism, developed after Khrushchev's "downgrading" of Stalin, had some influence in encouraging social American communists to urge more independence of the U.S.A.R.)

I say nothing about English communism and the arts, ^(except to mention a few critics like F. D. Cause Morris) Klingender and John Berger) who have been published in communist-line periodicals in this country. Of the Germans, I mention people like George Grosz for the direct influence of communism at one time, and Moholy-Nagy for the largely indirect influence of some Marxist ideas — artists with some connection with the U.S.

Because of the enormous scope of the subject, I think I'd better continue to focus on the U.S.A. But I do want to deal competently with artists abroad affected by communism who in some way have been connected with the U.S.A.

With warm thanks, as usual,
Ever sincerely,
Alvin Epstein

P.S. I drew back to Princeton Sept. 14.

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cc: D. Miller

Egbert

31 August 1959

233 Mc Cormick Road
Princeton, N.J.
Sept 21 '59

Dear Agnes:

I have mailed back the copy of Soviet Survey, which has proved most useful. I took the liberty of having a photostatic copy made of Camilla Gray's article.

I am much interested to learn about Fougeron and Gutters, and shall investigate. (I don't recall seeing them mentioned in my area.)

Delighted that Holger Cabell has been able to look over one of my volumes. Many, many thanks to you. Don Egbert

copy of Soviet Survey this magazine.

Camilla Gray who has done here in English and very young little training as an art and its political history. I am convinced she can do the academic training and sound a report.

It may be of some use. Issue reminds me of Communist theories of Europe? I don't know if your book, yet Italy and France is not so firmly said. I don't want but incorrect. I don't wish to bring in. I plan to return to

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, N. J.

AHB:ma

Prof. Egbert
Depart. of Art and Archaeology
Princeton University
Princeton, N. J.

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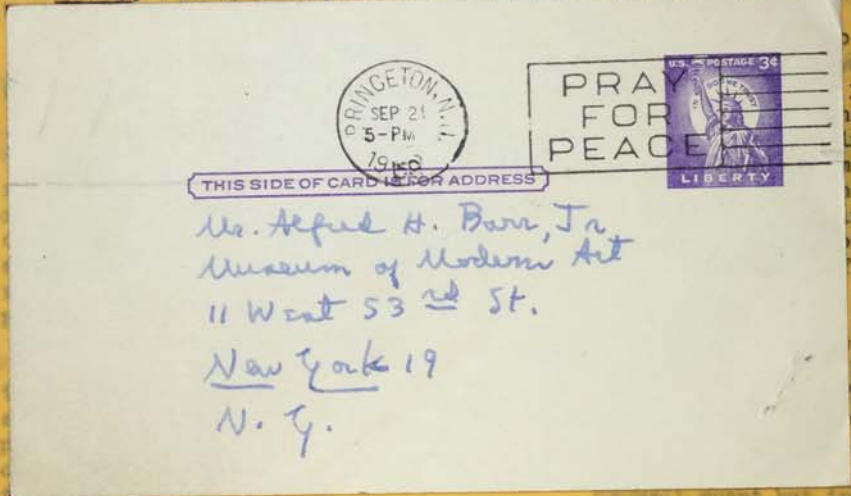
cc: D. Miller

Egbert

31 August 1959

Dear Don,

Under another cover I am sending you a copy of Soviet of Survey, January-March, 1959. Doubtless you know this magazine.



Would you please return this copy of the Survey to me.

Sincerely,

Camille Gray
attitude is most
hidd
 Professor Donald Egbert
 Department of Art and Archaeology
 Princeton University
 Princeton, N. J.

Prof
 Depart
 Prin
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Address

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cc: B. Miller

Egbert

31 August 1959

Dear Don,

Under another cover I am sending you a copy of Soviet Survey, January-March, 1959. Doubtless you know this magazine.

This particular copy was sent to me by Camilla Gray who published an article based on considerable research done here in New York in our Museum and elsewhere. She is English and very young with considerable knowledge of Russian, but very little training as a scholar. She is deeply interested in Russian art and its political background. She now wants to do a monograph on Malevich. I am not encouraging her actively because I am not convinced she can really handle so difficult a subject without more academic training but her article seems to me about as competent and sound a report on this very complicated subject as I have found. It may be of some use to you.

The article on Bert Brecht in the same issue reminds me to ask you whether you have studied the record of Communist influence and control of the arts in other countries of Europe? I realize that this is probably out of the range of your book, yet I can't help feeling that what the Party did in Italy and France is highly relevant to its efforts in the United States.

Would you please return this copy of the Survey to me.

Sincerely,

Camilla Gray

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, N. J.

Prof
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Donald Egbert

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cc: D. Miller

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Egbert

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

25 August 1959

MS. (I came down for a few days, primarily to see the museum.) I'll

Dear Don,

Many of the volume be here short

I don't great book be

I am There is no c relations of recall in a c of art" or "s cannot check references to pressure. I

I thi though you ma and find that perhaps with of the proble that he would idea on my pe weekend. You material or the city unt

on Soviet... and was good enough to say that it was "a... Of course he knows nothing about art as such, but he does know the history and the bibliography - so on that side of things I am reassured. Now, with your kind help, maybe I

233 McCornick Hall
Princeton, N.J.
Sept 15

Dear Egbert:
Camilla Gray's article is most helpful.

Best thanks,
Donald Egbert

Of course I'd I mailed all five museum. They should pinions about your for criticism is. primarily about the c. However, I do work as a "history and such a phrase (I should include more from political helpful. as soon as possible ed with Dorothy Miller some reading, with a good deal he very firmly said all meant but incorrect othy drives up each you wish to bring in not plan to return to

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ma

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cc: D. Miller

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Egbert

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PRINCETON, NEW JERSEY

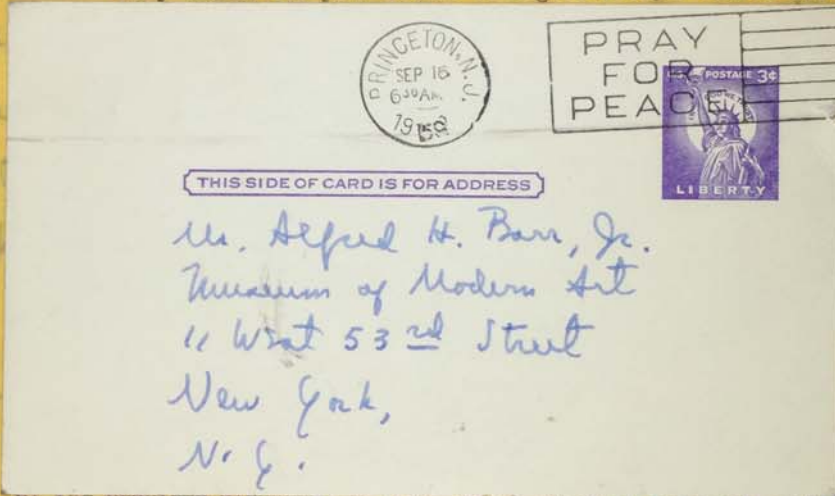
Department of Art and Archaeology

25 August 1959

MS. (I came down for a few days, primarily to see the Russian art at the Museum.) I'll get in touch with Miss Miller. Of course I'd

Dear Don,

Many thanks for your letter of August 11th. I mailed all five



of the problems discussed in your text. However, she very firmly said that he would not wish to have a fee. This was a well meant but incorrect idea on my part. He is in Stockbridge now, but Dorothy drives up each weekend. You could telephone her at the Museum if you wish to bring in material or set an appointment. I believe he does not plan to return to the city until the first of October.

Sincerely,

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ma

on Soviet history, read the Russian chapter and was good enough to say that it was "a masterpiece." Of course he knows nothing about art as such, but he does know the history and the bibliography - so on that side of things I am reassured. Now, with your kind help, maybe I

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cc: D. Miller

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Egbert

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

25 August 1959

US. (I came down for a few days, primarily
to see the Russian art at the Museum.) 24

Dear Don,

921 in touch with Miss Miller. Of course I'd
Many thanks for your letter of August 11th. I mailed all five
of the volumes from Taormina to myself here in the Museum. They should
be here shortly.

I don't recall having given Bill Seitz any opinions about your
great book beyond what I had already written you.

I am afraid I was not clear as to what my major criticism is.
There is no question whatever as to your book being primarily about the
relations of artists and their works to politics, etc. However, I do
recall in a couple of places your referring to your work as a "history
of art" or "art history" and even if you had not used such a phrase (I
cannot check it now), I think that you certainly should include more
references to the Russian artists who suffered most from political
pressure. I may have some material that would be helpful.

I think you should sound out Holger Cahill as soon as possible
though you may not have a copy of the book. I talked with Dorothy Miller
and find that she thinks that he would be able to do some reading,
perhaps with her, who as his wife was quite familiar with a good deal
of the problems discussed in your text. However, she very firmly said
that he would not wish to have a fee. This was a well meant but incorrect
idea on my part. He is in Stockbridge now, but Dorothy drives up each
weekend. You could telephone her at the Museum if you wish to bring in
material or set an appointment. I believe he does not plan to return to
the city until the first of October.

Sincerely,

Professor Donald Egbert
Department of Art and Archaeology
Princeton University
Princeton, New Jersey

AHB:ma

on Soviet history, read the Russian chapter
and was good enough to say that it was
"a... Of course he knows
nothing about art as such, but he does
know the history and the bibliography - so
on that side of things I am reassured.
Now, with your kind help, maybe I

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

Aug 11, 1959

Dear Al:

Your airmail letter of July 22 just turned up in Mc Cormick Hall today! I hasten to write to tell you how extremely grateful I am to you for looking over parts of my opus while on a needed vacation. A check is enclosed for the charge on my package paid by Miss Phelps.

I have seen Bill Seitz, and gather that you are extremely harassed at this point. Maybe in a month or so things will have lightened up for you and I can come in and get your ideas, which I am most eager to hear. Bill Seitz has told me a bit about them. I'd be delighted to put in more about the boing fight of the formalists. I haven't been able to find anything good on the subject except for literature.

Your major criticism is one that I must take care of. I must make clearer that the book is not simply a book about art but is about the relations of artists and their works to politico-economic beliefs that they either hold or are

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alleged to hold.

In the Russian chapter I was trying to work out the ways in which the formal line affected the arts, using just enough illustrations from various arts to define the line on art. The chapter was not intended to be a history of Russian art but of the Soviet line which has determined the line on art of communists elsewhere, especially (for my purposes) in the United States. As you know, I am most at home with architecture, and so used quite a few examples of architecture to make my points. More on the formalists - who, after all, had influence abroad - should help redress the balance.

I am delighted to hear that Holzer Cahill is in better health. I had wanted to ask him earlier to read the parts of my MS on the W.P.A., etc., but had heard that he was too ill to undertake anything. I am returning to Rogers Rock Club, Treadersoga, N. Y., tomorrow, where I have been working hard revising my

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

MS. (I came down for a few days, primarily to see the Russian art at the Coliseum.) I'll get in touch with Miss Miller. Of course, I'd be glad to pay Mr. Cahill a fee if he feels able to read part of the book. Maybe I can get to Stockbridge from Ticonderoga to see him, if that proves advisable.

Looking forward to seeing you, and with warmest thanks for your generous help,

Ever sincerely,
Wm. E. Ebert.

Professor Cyril Black, our local expert on Soviet history, read the Russian chapter and was good enough to say that it was "a unique contribution." Of course he knows nothing about art as such, but he does know the history and the bibliography — so on that side of things I am reassured. Now, with your kind help, maybe I

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can fix up the art well somewhat.

I'll of course reimburse you for the
return postage on my M.S. when I see you.

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Egbert

PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

May 10, 1959

12 May 1959

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

Dear Alfred:

Dear Donald: that some years ago you expressed interest in having me try to write something on anti-communism and American art. At that time I was finishing a book and I think I could read what you propose during July when I hope to take a month's vacation somewhere in Europe. If you could send me chapter 5 and perhaps chapters 8 to 12, I might be able to make a note or two. I have really never studied the subject of chapter 4. Of course I am really delighted to hear what you have done. It certainly is very badly needed. My best to you.

I have tried to deal with communism (and Sincerely, not only in relation to painting, sculpture, architecture, and the graphic arts, but in some degree also to music, the dance, the theater and film. The enclosed table of contents will give you an idea of the chapter headings. The resulting manuscript has turned out to be a big one--about the same size as Arnold Hauser's two-volume Social History of Art. I am wondering whether you could rest as you felt able to cope with? The anti-communism part is scattered through IX. However, if you read over Chapters VIII through the Conclusion, and also Chapter IV on the background in Western Europe, your criticisms would be invaluable for making the book a much better one. Due acknowledgment would of course be included in the Preface.

Full-size photographic copies of my typescript are at present being made. They should be ready by the end of May. Would it be possible for you to look over all or part of the manuscript by August 1? This would give me time to try to incorporate your suggestions late in the summer before I get bogged down in teaching next Fall. However, if that time is impossible but some other would be feasible, I could doubtless send along a copy at your convenience.

I realize that I am asking a great deal, and I should never have had the nerve to do so if you hadn't urged me to write on anti-communism. But if you don't feel able to look over any part of the manuscript, I shall entirely understand. (I do think you'd find much of it interesting, though!)

Regards to you,
Sincerely,
Alon E.
(Donald Egbert)

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PRINCETON UNIVERSITY
PRINCETON, NEW JERSEY

Department of Art and Archaeology

May 10, 1959

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

Dear Alfred:

You may remember that some years ago you expressed interest in having me try to write something on anti-communism and American art. At that time I was dubious both because I was still bushed from writing a previous book and especially because it seemed to me that anti-communism could only be dealt with adequately in direct relation to communism. Your fight talk spurred me on, though, so that I undertook the much larger task of writing a book entitled Communism, Radicalism, and the Arts, focussing on the United States from the 17th century to the present but including long chapters on the background in Western Europe and Russia. (Cyril Black, well-known specialist on Soviet history, has just read the draft of the chapter on Russia, and has delighted me by calling it "a unique contribution.")

I have tried to deal with communism (and anti-communism) not only in relation to painting, sculpture, architecture, and the graphic arts, but in some degree also to music, the dance, the theater and film. The enclosed table of contents will give you an idea of the chapter headings. The resulting manuscript has turned out to be a big one--about the same size as Arnold Hauser's two-volume Social History of Art. I am wondering whether you could be persuaded to read over and criticize at least the part on anti-communism and as much of the rest as you felt able to cope with? The anti-communism is mainly in Chapter XI but is also scattered through IX. However, if you felt able to read over Chapters VIII through the Conclusion, and also rapidly Chapter IV on the background in Western Europe, your criticism would be invaluable for making the book a much better one. Due acknowledgment would of course be included in the Preface.

Full-size photographic copies of my typescript are at present being made. They should be ready by the end of May. Would it be possible for you to look over all or part of the manuscript by August 1? This would give me time to try to incorporate your suggestions late in the summer before I get bogged down in teaching next Fall. However, if that time is impossible but some other would be feasible, I could doubtless send along a copy at your convenience.

I realize that I am asking a great deal, and I should never have had the nerve to do so if you hadn't urged me to write on anti-communism. But if you don't feel able to look over any part of the manuscript, I shall entirely understand. (I do think you'd find much of it interesting, though!)

Regards to you,
Sincerely,
Alan E.
(Donald Egbert)

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D. D. Tophant, Communism, Radicalism, and American Art; American Developments in Relation to the Background in Western Europe and Russia, 17th Century to 1959
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Egbert

cc: D. Miller

20 October 1958

Dear Donald:

I was pleased and amused to have the announcement of your exhibition of color photographs at George Eastman House. I wish I could see the show. I'm much impressed by Mr. Homer's text.

Congratulations and greetings!

Mr. Donald D. Egbert
Princeton University
Princeton, New Jersey

AHB:ma

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EKstorn

148 East 48th Street, New York 17. - January 20th, 1958.

TECHNICAL NOTE

Camera: 35mm. single-lens reflex, Hexacon and Praktica.

Lenses: Mainly 50mm. Tessar, f.2.8, and 135mm. Tele-Colinar, f.3.5; also 58mm. Biotar, f.2, and 40mm. Steinheil Cassaron, f.3.5. Extension tubes used for close-ups.

Films: 35mm. Anscochrome and Super Anscochrome, except Nos. 1 and 7 (Kodachrome), and No. 19 (Ektacolor Type S negative film).

Prints: Made from Kodacolor internegatives (except No. 19) on Type C paper by Kurshan & Lang, New York.

Dear Al: I thought you'd
be entertained to see that your
former colleague, Beaumont
Newhall, is exhibiting my "art".
Regards, Don Egbert

COLOR CAMERA

An Exhibition of Photographs by

DONALD D. EGBERT



October 1958

+ November

George Eastman House
900 East Avenue
Rochester, New York

ARMENIA

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EKstorm

148 East 48th Street, New York 17. - January 20th, 1958.

Trained both as architect and art historian, Professor Egbert first developed a serious interest in color photography when, in 1954, he began to make slides for his courses in the history of art at Princeton University. Gradually he began to realize that color photography need not be restricted either to mere recording or to mere imitation of the art of painting, but that it possesses great possibilities as an art in its own right. Nevertheless, to those possibilities a knowledge of other visual arts can contribute: clearly, Mr. Egbert's acquaintance with modern painting has broadened his approach.

Although the nineteenth century laid the necessary foundation for the art of photography, only since the mid-1930's, when Kodachrome was first placed on the market, have the resources of color photography been widely available. The present exhibition takes advantage of those resources, as extended by later technical developments, to show how the color camera can become a searching eye, capable of recording and intensifying the world around us. Whatever their subjects, these photographs show that from a random assortment of potential images the camera—guided by an artistic intelligence—can extract designs of compelling originality. In these pictures, therefore, we are invited to enjoy both the richness of nature's motifs and man's unique visual selectivity. In them the photographer has exercised great care in giving permanent visual significance to his subject matter. And this permanence, of course, depends not simply on reproducing the seen image, but on the artist's ability to strengthen, for purposes of expression, those abstract relationships of color, shape, and texture implicit in each motif.

William Homer

CATALOGUE

1. LUNÉVILLE
2. MEN AT WORK
3. TENT-SHOW CLOWN
4. DEAD FISH
5. FARM MACHINE
6. AMERICAN GOTHIC
7. EIFFEL TOWER
8. POOL AT EVENING
9. STONY BROOK
10. LEAF AND SWAMP-WATER
11. HOLLYHOCK
12. LEAVES IN ICE
13. OIL TANKS
14. REFLECTION, SAILBOAT (NO. 1)
15. REFLECTION, SAILBOAT (NO. II)
16. GREENHOUSE WINDOW
17. TIGER LILY
18. SEDUM
19. FANS IN THE WINDOW
20. MINIATURE GOLF COURSE
21. OIL BARRELS
22. PLASTIC BALL

ARMENIA

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EKstorm

148 East 48th Street, New York 17. - January 20th 1958.

Dear Alfred: - Jerome Mellquist, the art critic and a very old friend of mine, is arriving here shortly to lecture at a number of museums. He has been in Paris almost as long as I was and feels rather out of touch with people and things here, so I am giving a little cocktail party for him, and I hope you and Marga will come. It will be on Saturday, February 8th from five to eight o'clock.

With affectionate greetings to you,

P
ARMENIA

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Lenz

cc: Mrs. Woodruff
D. Miller

12 June 1958

Dear Mr. Lenz:

Mrs. Woodruff has given me your note which was attached to your contribution to the Museum.

In hindsight, it seems obvious that the large pictures which suffered damage or destruction in our fire should not have been on the floor. However, the actual work needed on the second floor for the installation of airconditioning was minor. In the light of the slight disruption and the number of galleries involved, it seemed an extraordinary precaution to remove the collection. Nevertheless it was a precaution which we took, with the exception of the very largest canvases. Of these, two were displayed on the stairwell and seven were carefully stored within slots on the floor in such a way as to protect them from the hazards of the work area. Regrettable as it may seem now, it was then a decision based on the opinion that they would be protected from dust and minor damage and would probably suffer less than if they were dismantled and rolled in our storage room.

I think that is all I can say, except that in the light of your query, it seems to me extraordinarily generous of you to send us a contribution for the Emergency Fund. May I add my thanks to those which you have received from Mrs. Straus.

Sincerely,

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

Mr. Leo Lenz
Davis Hill Road,
R. D. 6
Weston, Connecticut

AHB:rm

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Charge Mr. Barr Personal

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MAY 15 1958
NEW YORK
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MAY 15 1958

FILE

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cc: D. Pernas

Enschede
van der Va

22 January 1958

Telefax

WESTERN UNION

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EMIL
Telefax ↑

CALL LETTERS	DLS	CHARGE TO	MUSEUM OF MODERN ART
			25 MARCH 1958
<p>ALLAN EMIL 430 PARK AVENUE NEW YORK, NEW YORK</p> <p>CONGRATULATIONS CONDOLENCES AND MANY HAPPY RETURNS</p> <p>ALFRED BARR</p>			

Charge Mr. Barr Personal

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD
1269—(R 4-55)

Haarlem, Holland

Alfred N. Barr, Jr.

Professor Hubert van den Berg
College of Arts and Sciences
Rutgers University
New Brunswick, New Jersey

EMIL

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cc: D. Pernas

Enschede
van der Hoff

21 September 1958
22 January 1958

Dear Sir:

It is with real pleasure that I have examined your publication of New Year's Eve by Charles Lamb, and I am passing it on to the other members of our staff interested in fine printing.

Thank you for sending it.

Sincerely,

as concerned he is "one of the better men" but severely "outstanding".

Alfred H. Barr, Jr.

Mr. Jonkheer W. van Andringa de Kempnaer
 Joh. Enschedé en Zonen N. V.
 Haarlem, Holland

Professor Robert von Hoff
 College of Arts and Sciences
 Rutgers University
 New Brunswick, New Jersey

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cc: D. Miller

*Recommendation
von Erffa*

RUTGERS - THE STATE UNIVERSITY

September 9, 1958

COLLEGE OF ARTS AND SCIENCES

NEW BRUNSWICK, NEW JERSEY

24 September 1958

Dear Alfred,

Since Allan Kaprow is considered for a tenure position I have been asked to gather outside opinions - confidentially of course - about his work among the younger painters. I don't know whether you want to commit yourself but would you please if you do? You haven't lost much time by my delay in person who runs the picture lending library of your museum. One of Kaprow's paintings well enough to give you an opinion. I haven't if he is one of the better men he ought to wait for his turn looked through a half-dozen catalogues of his shows over the trying to be fair to all men in the department, art historians and past five years but in black and white these tell little

except that he is an abstract-expressionist with a good deal of

of confidence. So to use your two phrases, so far as I

am concerned he is "one of the better men" but scarcely "outstanding".

With best regards,

Sincerely yours,

Alfred H. Barr, Jr.

May I have the answer in two weeks, or about October first? Thank you.

Alfred H. Barr, Jr.

Professor Helmut von Erffa
College of Arts and Sciences
Rutgers University
New Brunswick, New Jersey

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RUTGERS • THE STATE UNIVERSITY

September 9, 1958

COLLEGE OF ARTS AND SCIENCES

NEW BRUNSWICK, NEW JERSEY

Dear Alfred,

Since Alland Kaprow is considered for a tenure position I have been asked to gather outside opinions - confidentially of course - about his position among the younger painters. I dont know whether you want to commit yourself but would you please if you do not want to hand this letter to the person who runs the picture lending library of your museum. One of Kaprow's pictures was chosen in 1955 and '56. I suppose the feeling is that if he is outstanding among the younger men he ought to be promoted ahead of schedule but if he is one of the better men he ought to wait for his turn for which I shall gladly recommend him. I am trying to be fair to all men in the department, art historians and painters alike.

I hope I am not too much of a nuisance.

With best regards,

Sincerely yours,



Helmut von Erffa

May I have the answer in two weeks, or about October first? Thank you.

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ERNO

GIST: Andy will try to do a thorough job if you wish me to leave the letter with him.

Dear Sirs:

I am most apologetic for being so late in sending a thank you for the Picasso catalogue with which you have honored me. And I beg you to forgive me for writing in Hungarian but to my sorrow I don't know any other language and I wouldn't wish any misinterpretation but would like to communicate the remainder of the letter in perfect form.

I do not wish to analyze Picasso's art. I think as it was told in the ?teozefia? that art development takes thousands of years. From this we reach a big achievement ^{of} and this fruit of thousands of years which are the individuals whose influence is coming to the surface? I wish to let you know certain facts about Picasso which I don't believe you have any knowledge of and which are the result of my long term research, and I don't believe you have any information of this volume. This will bring ^{you} much closer to Picasso's art and an understanding of it. For instance, why Picasso wasn't in favor of the straight line (traditional?) expression. He wasn't in favor of tradition for a soft style expression. To the best of my knowledge, Picasso's reincarnation includes the following lives which he has lived of art: 1. Giotto, 2. Matthias Grunewald, 3. Paolo Veronese, 4. Tiepolo, 5. Daumier. I must remark here that Grunewald was born not in 1529, but in 1473 and that he died in 1527. Veronese was not born in 1528 but in 1531. I trust you will either find means or ways of checking this very interesting information.

With best regards,

Professor Bánk Ernő
Vörösmarty-tér 2
Budapest

He signs as a Professor of Art, Andy says the category distinguishes him as a teacher above high school level.

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Melyertisztelettel Urann!

*orig to DD
copied sent to: WSL
Anna Leag.*

Erpf

CARL M. LOEB, RHOADES & Co.

NEW YORK 5

February 2, 1959

Dear Mr. Barr:

I have your letter of 30th of January and naturally I am happy to comply with your request relative to the exhibition of the works of Juan Miro.

In thinking about the Museum it has often occurred to me whether in the plentitude of its growing permanent holdings and the inadequacy of display space, it would not be of merit to discuss with Columbia University the establishment of a branch of the Museum in the University. There is now being built a Citizenship Center which I suppose has not anticipated such a possibility but which may nevertheless be adaptable; or there may be other alternatives. At any rate the idea of having art available to the coming generation on the Campus has its appeal to me.

Sincerely,

Armand G. Erpf
Armand G. Erpf

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

festőműveik, tanár

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Mélyentisztelt Uram!

Írves elvételést kérek azért, mert így elkészve közzönöm meg a Picasso-katalógust, amelynek elküldésével megfizették. És elvételést kérek azért is, mert magyarul írok, arambau-sajnos más nyelvben nem tudnám ilyen hibátlanul közzéadni Önökkel az előbbiakat, amiket másnak, - esetleg fordítónak, - nem hívésen bocsájtokam volna rendelkezésére.

Picasso művészetét nem óhajtom elemezni, úgy gondolom, - amint a teozófia is tanítja, - hogy a művészi képesség évezredek alatt fejlődött ki, és ebből adódik, hogy a művészi tevékenység nagymértékben ösztönös, tudat alatti pulzések következménye a realizálódás felé, sőt bizonyos külső intelligenciák hatása is érvényesül.

Itt most Picassóra vonatkozó bizonyos adatokat hozok, az Önök tudomására, amelyekről váleakörű igényirányú kutatásaim során jutottam, s amelyek bizonyára még műcsenek az Önök birtokában. Ezek egyúttal - bizonyos mértékben - közelebb hoznak Picasso művészetének úrgénekeire, pl.: miért nem volt híve az egyenesvonalú művészi fejlődésnek, az egyéni stílus kialakításának.

Telát tudomásom szerint Picasso reinkarnációinak folyamán a következő művész-életeket élte át: 1. Giotto, 2. Mathias Grünewald, 3. Paolo Veronese, 4. Tiepolo, 5. Daumier. Itt meg kell jegyezni, hogy Grünewald 1473-ban született és nem 1529-ben, hanem 1527-ben halt meg, Veronese pedig nem 1528-ban született, hanem 1531-ben.

Egyébként Önök bizonyára találhatnak módot ezen-kétségdolanül érdekess- adatok kelte ellenőrzésére.

Budapest, 1958. aug. 4.

Mély tiszteléssel

Bánk Ernő
festőművész, tanár

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Ecpie

Feladó: BANKERNŐ BUDAPESTY,
Exp: Yörösmarty-tér 2. HUNGARY



THE MUSEUM OF MODERN ART
MR. DIRECTOR ALFRED H. BARR, JR.



11 WEST 53 STREET, NEW YORK 19, N.Y.
U.S.A.

Handwritten notes on the left flap of the envelope.

Handwritten notes on the right flap of the envelope.

PARHENDOVA

5094 25H

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Espie

January 26, 1959

Thank you, Marie!

12 Chapel Place
Wayne, New Jersey

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

Dear Mr. Barr,

I want to thank you for the promptness with which you answered my request for information on my term paper. The book list you sent me was a complete one and is proving very useful in my research.

Thank you again for your kind consideration.

Very truly yours,

Ellen C. Espie

Ellen C. Espie

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Espie

15 January 1959

Ellen C. Espie,
12 Chapel Place
Wayne, New Jersey

Dear Miss Espie:

I believe that you might find the following books helpful on the subject you have chosen:

American Painting from the Armory Show to the Depression by Milton Brown, Princeton University Press, 1955. I think this would be the most useful book, both for the text and the bibliography in the back.

F. S. Wight, Milestones of American Painting in Our Century, Boston, 1949.

J. T. Flexner, A Short History of American Painting, Boston, 1950.

J. I. H. Baur, Revolution and Tradition in Modern American Art, Cambridge, 1951.

B. S. Myers, Modern Art in the Making, New York, 1950.

On Dada, the great international movement which expressed World War I and post-war disillusionment, you may find in a good library:

Fantastic Art, Surrealism, Dada, the Museum of Modern Art

Motherwell, The Dada Painters and Poets: An Anthology, Wittenborn, Schultz, Inc., 1951.

Sincerely,

Alfred H. Barr, Jr.

Miss Ellen C. Espie
12 Chapel Place
Wayne, New Jersey

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January 11, 1959

Ellen C. Espie
12 Chapel Place
Wayne, New Jersey

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

Dear Mr. Barr;

I have taken your name from the Special Offer Coupon for "Art in America Magazine" sent to my parents, who are members of the Museum of Modern Art. My term paper for American History is on "The Spirit of Disillusion as Reflected in the Art of the 20's". So far it has been impossible for me to find the kind of information I would like. Would it be an imposition on your time to give me some help? I would very much appreciate the name of some books of reference or anything that you might think pertinent to this subject.

Thank you very much for any consideration that you might give to me.

Very truly,

Ellen C. Espie

Ellen C. Espie

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Eulenberg

19 November 1959

Dear Mr. Eulenberg:

We have received your enquiry of October 27th concerning the Otto Dix portrait of your father, Herbert Eulenberg. I am sorry to disappoint you, but our Museum has never shown this painting, nor can I find any record of it in the correspondence file of Dix paintings which have been offered to the Museum for sale or exhibition in the past years. I have also checked through various exhibition catalogues and books in our library, but again I am sorry to say I find no listing of the picture.

Have you written to scholars in Germany who might have some information on Dix? The names of Dr. Werner Haftmann and Dr. Will Grohmann occur to me. In New York, the only person I can think of who might know whereabouts of the painting if it's privately owned in this country is J. B. Neumann, World House, Madison Avenue at 77th Street, New York, New York.

If your friend can give you precise information as to when he might have seen the picture and under what conditions (size of gallery, what other pictures does he remember, etc.), won't you feel free to write me again?

Sincerely yours,

Marie Alexander
The Museum Collections

Mr. Till R. Eulenberg
Haus Freiheit
Kaiserwerth
Düsseldorf, Germany

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1.

Report of Sub Committee on Exhibitions
to Ad Hoc Staff Program Committee

Sept. 23, 1959

General Recommendations -not necessarily in order of importance

1. Better to keep major shows on longer rather than tying in with another Museum to cut costs.
2. Time lag between moment show is conceived and actual presentation should be shortened when possible. Obviously complicated but as objective too often forgotten.
3. More frequent two or three man shows rather than 10 year surveys or major retrospective.
4. More exhibitions commenting on recent American and European work.
5. More flexible attitude and plans for size of shows. Too often size of exhibition is determined by floor space rather than by amount of material.
6. Need for exhibitions that can be adapted or used bodily as presented here for traveling shows.
7. Need for better and more explanatory wall labels. Particularly needed in certain kinds of shows and on the second floor.
8. Docent talks should be given ^{as formerly} in all exhibitions, including architecture and design, prints, photography, education, not just painting & sculpture.
9. Films should be integrated with exhibition program more frequently, probably in special showings, sometimes in Auditorium program.
10. Special series of educational shows, particularly in architecture & design, aimed at fairly specific social goals (hospital and school design, urban re-development, apartment house projects, etc.)
11. More flexible use of second floor, ie more changes.
12. Need for a gallery on first floor set aside for continuing showings of new acquisitions (painting, sculpture, prints, design, etc.)

Although the sub-committee is not charged with administrative procedures it was the unanimous feeling that we recommend 1/2 additional custodians be added to the staff immediately if we are to fulfill our commitments for 1959-60.

Handwritten notes:
 2 copies
 3/10/60
 arrangement of
 60
 arrangement of
 85 copies 8/1/60

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

-2-

3.

Sept. 23, 1959

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
<u>AUDITORIUM</u>												
Recent Acquisitions:												
Drawings and Watercolors	- - -	4										
The Artist and His Studio		19	- - - - -		3							
Jr. Council: Art Lending Retrospective					25	- - - - -		17				
Art Education Graphic Design									4	- -	26	11 - - - -
<u>PENTHOUSE</u>												
New Talent VIII (Ronni Solbert)	14	- - - -	1									
Jr. Council Print Sale			16	- -20								
New Talent IX Volkos						1	- 13					

Note: This Scheduling Sheet is, in many instances, very tentative. It should be used only within the Museum and the information contained in it should not be given out since it is at present extremely subject to change.

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4.

TENTATIVE EXHIBITION SCHEDULE

Sept. 23, 1959

CONFIDENTIAL

Sept., 1960 - Sept., 1961

	Sept.	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
<u>THIRD FLOOR</u>												
Ernst	19	-----			2							
Visionary Architecture					23	-----			7			
Futurism									29	-----		
<u>SCULPTURE GALLERY</u>												
Museum Collection	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
<u>SECOND FLOOR</u>												
Museum Collection - Painting & Prints	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
<u>FIRST FLOOR</u> <i>Gallery</i>												
New Acquisitions	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----
Rothko		10	-----	4								
Recent Acquisitions				19	-----	26						
Drawings (Collection)							13	-----	21			
deKooning										12	-----	

AUDITORIUM

Prints - see attached list
 Education Dept. - See attached list
 Photography

PENTHOUSE

New Talent - September and February

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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5.

REPORT OF AD HOC SUBCOMMITTEE ON EXHIBITIONS

to ADHOC STAFF PROGRAM COMMITTEE

September 23, 1959

Recommendations for 1961-62

Geometric Painting and Sculpture 1910-1960 3rd floor

Recent Painting USA- Jr. Council (perhaps invited show) 3rd floor

Portraits from the Collection- all media -summer show 1st floor

Dubuffet-painting, sculpture, prints 1st floor

Neutra-Schindler 1st floor

Design show: Shaker furniture or Shapes for Speed 1st floor

Two print shows (see attached list)

Acquisitions-painting and sculpture

Education- see attached list

Photography-

Public Service Shows (see, particularly
 back of building)
 additional shows like the two
 scheduled shows

Recommendations for 1962-63

The Collage and the Object 1st floor

Americans 1962-3-painting & Sculpture (Dorothy Miller) 3rd floor

Johnson-Kahn 1st floor

Art and Science 3rd floor

Acquisitions-Painting & Sculpture

Graphics (Auditorium)

Two print shows (see attached list)

Education (see attached list)

Photography

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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6.

Report of Sub Committee on Exhibitions

to Ad Hoc Staff Committee on Exhibitions

September 23, 1959

FUTURE LIST- Not scheduled

Painting & Sculpture

Beckmann - Nolde

Art and Religion

New Spanish

Brancusi

Kline

Architecture

Corbusier

Worlds Fair Project

Public Service shows (parks, particular
kinds of buildings)
Additional two-man shows like the two
scheduled aboveEducation

see attached list

PhotographyPrints

see attached list

Other

Archaic Horizons

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Report of Sub Committee on Exhibitions September 23, 1959
 to Ad Hoc ~~xxx~~ Staff Program Committee

Summary listing of International Program Project Proposals

Twentieth Century Italian Art from American Collections

Modern Paintings from Collections in US- for Latin America

Recent Painting from US for Latin America (since 1945)

Two American Print Shows- Recent work, younger artists

American Drawings and Watercolors- for Middle East and Asia

Ben Shahn

Masterworks of Photography (based on Museum 1959 show)

Shaker

Indian Art of the U.S. - historic and contemporary (for Europe)

From the collection only. In 1950 Florence initiated a revival of lithography in France. It has continued to be prolific. The Museum has some 100 of these recent lithographs as well as several illustrated books and one large portfolio. A few posters, original lithographs are not shown in the Print Show in addition to those the Print Show show. About eight years ago we did show twenty lithos from 1949 to 1951. No prints of any sort but, however, were in the Museum's anniversary show. No proper survey of this kind has been held in the States.

IV. Nationality Shows.

We are sending from the Collection small, excellent shows of prints from the following:

- Italy
- The Netherlands
- and several larger exhibitions of:
- Great Britain
- Latin America
- Japan (in about a year)

In these shows could be added an interesting book exhibition of portfolios (2), posters (1), etc. produced by the artists when they were a cohesive group (1938-1942).

V. Exhibitions by Motive

The Museum Festival (Europe, U.S., Japan). Lithography in France (the revival since the war).

VI. Exhibitions by Subject - Collections

Posters (see Print Show - holdings, all originals, the majority of which have not been shown as a collection).

An illustrated book exhibition:

- 1. The Shaker
- 2. The Shaker
- 3. The Shaker
- 4. The Shaker
- 5. The Shaker
- 6. The Shaker
- 7. The Shaker
- 8. The Shaker
- 9. The Shaker
- 10. The Shaker

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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From William S. L¹ebberman to Sub Committee on Exhibitions- Sept. 23, 1959) 8.
I. New Acquisitions.

Ideally three shows should be held each year as was done in 1959. (None of this year's shows, however, were properly scheduled in advance). The exhibitions, probably continuing in the basement, would announce recent acquisitions of:

American Prints
Foreign Prints
Drawing, watercolors and collages

II. One-man Retrospectives

In the past such print shows have drawn most of their material from the Museum Collection. These vary in size and at times have been combined into exhibitions such as Three Painters as Printmakers: Braque, Miro, Morandi on the first floor or Kirchner-Nolde in the basement. As in the past, these shows lend themselves to circulating. Suggested artists and couplings:

Baskin (with loans)
Baskin - Frasconi
Feininger
Frasconi (with loans)
Shahn (with loans?)
Vallotton, Sickert, Signac
Sickert (alone, with a new painting acquisition)
Klee (with loans; it is now possible to show his complete oeuvre as a printmaker)

III. A Picasso Show (sorry!)

From the collection only. In 1945 Picasso initiated a renewal of lithography in France. He has continued to be prolific.

The Museum now owns some 100 of these recent lithographs as well as several illustrated books and one large portfolio. A few posters, original lithographs, are not housed in the Print Room in addition to those the Print Room owns.

About eight years ago we did show twenty lithos from 1945 to 1951. No prints of any sort but, however, were in the Picasso anniversary show.

No proper survey of this kind has been held in the States.

IV. Nationality Shows.

We can furnish from the Collection small, excellent shows of prints from the following:

Italy
The Netherlands
and somewhat larger exhibition of:

Great Britain
Latin America
Japan (in about a year)

To these shows could be added an interesting loan exhibition of portfolios (7), posters (11), etc. produced by the Brücke when they were a cohesive group (1906-1912).

V. Exhibitions by Medium

The Modern Woodcut (Europe, L.A., U.S., Japan). Lithography in France (the revival since the war).

VI. Exhibitions by Subject - Collection

Posters (the Print Room: holdings, all originals, the majority of which have not been shown as a collection).

An illustrated book exhibition:

The City
Fact and Fiction
The Classical Theme
An artists' self portrait and studio show
A "fantastic" show
A religious show
Paris 1900 (an old show, offered)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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VII. The Modern Masterprint Show - Collection

VIII. Exhibitions of Drawings - Collection

In a few years, a more comprehensive show than that listed for 1960-61, when a catalog of the collection will be issued.

A collage show of works in the Collection.

1. European Children Like

A exhibition for TV or an exhibition exhibition. Children could use their choice from the Museum's print collection. This suggestion has resulted from a idea proposed by Bill Johnson.

The exhibition might be made of choice by an older group, perhaps a senior high school class, and called Highers Judgments of Young People.

2. A Survey of Art Education in the United States since the Last Paris Jury

A comprehensive exhibition of the development of art education from the academic and industrial period of the pre-1900's (Frank O'Connell, Francis Park, Hugh Henshaw, etc.) to the new concept of creative education and the growth through the successive stages of self-expression, individualism, attempts at revolution and integration, and the present trend toward aesthetic education and the search for quality and excellence.

This exhibition would require considerable study and research and should be circulated because it would have wide appeal. It should also have a large section with extensive text and well illustrated. Experts and might cooperate with the Museum are Professor Fred Logan, University of Minnesota, Professor Robert Lybourn, University of Missouri, and Professor Arthur Long, Teachers' College, Columbia University. It might also be done in cooperation with the National Committee on Art Education.

3. Art Teaching in other countries

A small exhibition of outstanding work as an experiment by an individual teacher or school in a particular country, similar to the one we did on the Museum School in Milan.

4. Comparative Exhibitions

A comparative exhibition between the aims and methods of art education in a other countries and in the U.S. for example, work done at a particular age level in a school in the U.S. and in Sweden.

5. International Exchange of Exhibitions

An international exchange of exhibitions of individual art work between the U.S. and other countries. The exhibitions would first be held at the Museum within circulation in the U.S. and abroad. This project might include other the auspices of the International Progress.

6. Qualitative Characteristics in Children's art work in the U.S. and other countries

Qualitative characteristics of children's art work in the U.S. and other countries. The particular characteristics would be selected and analyzed according to age and culture. The objectives of such an exhibition would be to establish higher standards in art education.

7. Lessons in progress in drawing

An exhibition presenting the educational goals and teaching methods of 1 or 2 outstanding teachers in art education today. The exhibition would explain the basic philosophy of each teacher's drawing the teaching process through a number of work done by the students. This exhibition would have a wide circulation and should have to visiting.

8. Art of the United States A small exhibition of the work of 10 or more gifted artists from all over the country age levels. Work covering the period of their work that shows technical development & work that has part of the history of American art. The exhibition would be held in the U.S. or abroad. It would be held in a museum or gallery, art or otherwise, as well as in a school, university, or other place of interest, such as a gallery, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10.

SUGGESTIONS FOR EDUCATIONAL EXHIBITIONS
TO BE HELD AT THE MUSEUM OF MODERN ART
OVER A PERIOD OF FIVE TO TEN YEARS

Sept. 23, 1959

(From Victor D'Amico to Sub Committee on Exhibitions)

1. Outstanding Experiments in Art Education
A small exhibition held each year showing an outstanding educational experiment carried on at any age level from pre-school through college.
2. Children's Preferences in Modern Paintings (or: Modern Paintings Children Like)
An exhibition based on the present study now being conducted with color reproductions by Mrs. Jene Bland and including earlier studies made by the Department of Education and the National Committee on Art Education. The exhibition could be made up of originals borrowed from the Museum collection or of color reproductions. The labels would give reasons for preferences and direct quotes from children.
3. Pictures Children Like
A substitute for #2 or an additional exhibition. Children could make their choices from the Museum's print collection. This suggestion has resulted from an idea proposed by Bill Lieberman.

The exhibition might be made of choices by an older group, perhaps a senior high school class, and called Picture Preferences of Young People.
4. A Survey of Art Education in the United States over the Last Forty Years
A comprehensive exhibition of the development of art education from the academic and indoctrinary period of the pre-1920's (Frank Collins, Bonnie Snow, Hugh Froelicher, etc.) to the new concept of creative education and its growth, through the successive stages of self-expression, laissez-faire, attempts at correlation and integration, and the present trend toward aesthetic education and the search for quality and excellence.

This exhibition would require considerable study and research and should be circulated because it would have wide appeal. It should also have a large catalog with extensive text and well illustrated. Experts who might cooperate with the Museum are Professor Fred Logan, University of Wisconsin, Professor Robert Iglehart, University of Michigan, and Professor Arthur Young, Teachers' College, Columbia University. It might also be done in cooperation with the National Committee on Art Education.
- 5/ Art teaching in other countries
A small exhibition of outstanding work or an experiment by an individual teacher or school in a particular country, similar to the one we did on the Mazzon School in Milan
6. Comparative Exhibitions
A comparative exhibition between the aims and methods of art education in other countries and in the US. For example, work done at a particular ~~xxx~~ age level in a school in the US and in Sweden.
7. International Exchange of Exhibitions
An international exchange of exhibitions of children's art work between the US and other countries. The exhibitions would first be held at the Museum and then circulated in the US and abroad. This project might be done under the auspices of the International Program.
8. Creative Characteristics in Children's ~~xxx~~ Work (or: The Face of Creative Teaching). A highly selective exhibition of children's art work illustrating the particular aesthetic quality which art teachers and artists recognize and admire. The object of such an exhibition would be to establish higher standards in art education.
9. Leaders in American Art Education.
An exhibition representing the educational points of view and methods of 4 or 5 outstanding leaders in art education today. The exhibition would explain the basic philosophy of each leader and illustrate the teaching process through a number of works done by his students. This exhibition would have a wide circulation and should have a catalog.
10. Art of the Gifted Child. A small exhibition of the work of 12 or more gifted children from same or different age levels. Would describe the particular character that makes the work exceptional & would aim particularly at offsetting present tendencies to standardize or set up styles as objects. Aim at focusing on individuality, imagination, ability to grow, etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TILL R. EULENBERG

Düsseldorf-Kaiserswerth, HAUS FREIHEIT, Telefon: 401333

27th October 1959

To the director of
Museum of Modern
Art
New York (N.Y.)

Dear Sir,

A friend told me, that he
saw, when he is not mistaken, a
portrait of my father Herbert Eulenber,
the German poet, painted by Otto Dix (1925/26?)
or before, in the Museum of Modern Art.
Could that be possible.

I thank you very much if you could
inform me, and I remain, dear Sir

Yours faithfully
Till Eulenber

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

Report of Sub Committee on Exhibitions
to Ad Hoc Staff Program Committee

Sept. 23, 1959

General Recommendations -not necessarily in order of importance

1. Better to keep major shows on longer rather than tying in with another Museum to cut costs.
2. Time lag between moment show is conceived and actual presentation should be shortened when possible. Obviously complicated but as objective too often forgotten.
3. More frequent two or three man shows rather than 10 year surveys or major retrospectives. *as well as*
4. More exhibitions commenting on recent American and European work.
5. More flexible attitude and plans for size of shows. Too often size of exhibition is determined by floor space rather than by amount of material.
6. Need for exhibitions that can be adapted or used bodily as presented here for traveling shows.
7. Need for better and more explanatory wall labels. Particularly needed in certain kinds of shows and *as formally formally* on the second floor.
8. Docent talks should be given in all exhibitions, including architecture and design, prints, photography, education, not just painting & sculpture.
9. Films should be integrated with exhibition program more frequently, probably in special showings, sometimes in Auditorium program.
10. Special series of educational shows, particularly in architecture & design, aimed at fairly specific social goals (hospital and school design, urban re-development, apartment house projects, etc.)
11. More flexible use of second floor, ie more changes.
12. Need for a gallery on first floor set aside for continuing showings of new acquisitions (painting, sculpture, prints, design, etc.) *Photography*

Although the sub-committee is not charged with administrative procedures it was the unanimous feeling that we recommend 1/2 additional custodians be added to the staff immediately if we are to fulfill our commitments for 1959-60.

mem to
GRAFFIN

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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TENTATIVE EXHIBITION SCHEDULE

Sep. 23, 1959

CONFIDENTIAL

Sept., 1959 - Sept., 1960

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
<u>THIRD FLOOR</u>												
The New Am. Ptg.	8											
New Images of Man	28	- - -	29									
Americans 1959				14	- - -	-14						
Monet							7	- - -	15			
Art Nouveau										6	- - - - -	
<u>SCULPTURE GALLERY</u>												
Museum Collection	- - - - -											
<u>SECOND FLOOR</u>												
Museum Collection	- - -	19	(5 bays closed; remainder of floor open)									
Collections Special												
Installation			16	- - - - -								
<u>FIRST FLOOR</u>												
Packaging	9	- - - - -	1									
30th Anniversary												
Exhibition &												
Recent Acquisitions			16	- - -	31							
Photography						15	- - -	10				
The New Poles												
(Circulating												
Exhibition)								25	- - -	5		
Picasso: Museum												
Collection										20	- - - - -	
<u>SCULPTURE GARDEN</u>												
Museum Collection	- - - - -											
<u>GARDEN</u>												
Buckminster Fuller	22	- - - - -										
Children's Carnival	23	- -18										

Rec'd let from Island

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CONFIDENTIAL

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3.

Sept. 23, 1959

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
<u>AUDITORIUM</u>												
Recent Acquisitions:												
Drawings and Watercolors	- - -	4										
The Artist and His Studio		19	- - - - -		3							
Jr. Council: Art Lending Retrospective					25	- - - - -		17				
Art Education									4	- - -	26	
Graphic Design											11	- - - - -
<u>PENTHOUSE</u>												
New Talent VIII (Ronni Solbert)												
Jr. Council Print Sale	14	- - - - -	1									
New Talent IX Volkos			16	- - -	20							
						1	- - -	13				

Note: This Scheduling Sheet is, in many instances, very tentative. It should be used only within the Museum and the information contained in it should not be given out since it is at present extremely subject to change.

[Faint handwritten notes and signatures at the bottom of the page, including names like "Kenny" and "Partisan"]

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4.

TENTATIVE EXHIBITION SCHEDULE

Sept. 23, 1959

CONFIDENTIAL

Sept., 1960 - Sept., 1961

	Sept.	Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	May	June	July	Aug.
<u>THIRD FLOOR</u>												
Ernst	19	-	-	-	2							
Visionary Architecture					23	-	-	-	7			
Futurism									29	-	-	-
<u>SCULPTURE GALLERY</u>												
Museum Collection	-	-	-	-	-	-	-	-	-	-	-	-
<u>SECOND FLOOR</u>												
Museum Collection - Painting & Prints	-	-	-	-	-	-	-	-	-	-	-	-
<u>FIRST FLOOR</u>												
New Acquisitions ^{6/21}												
Rothko	←	10	-	4								
Recent Acquisitions				19	-	-26						
Drawings (Collection)							13	-	21			
deKooning										12	-	-

AUDITORIUM

Prints - see attached list
 Education Dept. - See attached list
 Photography

PENTHOUSE

New Talent - September and February

- ✓ New Acquisitions
- Ernst
- Vis. Architecture
- Futurism
- Visionary
- New Acc.
- Ernst
- Futurism

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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5.

REPORT OF AD HOC SUBCOMMITTEE ON EXHIBITIONS

to ADHOC STAFF PROGRAM COMMITTEE

September 23, 1959

Recommendations for 1961-62

Geometric Painting and Sculpture 1910-1960 3rd floor

Recent Painting USA- Jr. Council (perhaps invited show) 3rd floor

Portraits from the Collection- all media -summer show 1st floor

Dubuffet-painting, sculpture, prints 1st floor

Neutra-Schindler 1st floor

Design show: Shaker furniture or Shapes for Speed 1st floor

Two print shows (see attached list)

Acquisitions-painting and sculpture

Education- see attached list

Photography-

Recommendations for 1962-63

The Collage and the Object 1910 - 1960 1st floor

Americans 1962-3-painting & Sculpture (Dorothy Miller) 3rd floor

Johnson-Kahn 1st floor

Art and Science 3rd floor

Acquisitions-Painting & Sculpture

Graphics (Auditorium)

Two print shows (see attached list)

Education (see attached list)

Photography

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Report of Sub Committee on Exhibitions

September 23, 1959

to Ad Hoc Staff Committee

September 23, 1959

FUTURE LIST- Not scheduled

Painting & Sculpture

Beckmann - Nolde

"Image of Nature"

Art and Religion

Magnette

New Spanish

Hodler

Brancusi

Renoir

Kline

Klein, Schwick, Koh drawings
Otz + Sc in Robert's collections

Architecture

Corbusier

Public Service shows (parks, particular kinds of buildings)

Worlds Fair Project

Additional two-man shows like the two scheduled above

Arullo
Education

KIESLER

see attached list

Photography

Prints

see attached list

OTHER

Archer, Horizon

Re-evaluation of the Past

"The New Past"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Report of Sub Committee on Exhibitions September 23, 1959

to Ad Hoc Staff Program Committee

Summary listing of International Program Project Proposals

Twentieth Century Italian Art from American Collections

Modern Paintings from Collections in US- for Latin America

Recent Painting from US for Latin America (since 1945)

Two American Print Shows- Recent work, younger artists

American Drawings and Watercolors- for Middle East and Asia

Ben Shahn

Masterworks of Photography (based on Museum 1959 show)

Shaker

Indian Art of the U.S. - historic and contemporary (for Europe)

From the collection only. In 1945 France initiated a renewal of lithography in France. It has continued to be prolific.

The Museum now owns some 100 of these recent lithographs as well as several illustrated books and one large portfolio. A few posters, original lithographs, are not listed in the list box in addition to those the Print Room owns.

About eight years ago we did show twenty lithos from 1945 to 1951. No prints of any sort but, however, were in the Program anniversary show.

No proper survey of this kind has been held in the States.

IV. Nationality Shows.

We can furnish from the collection small, complete sets of prints from the following:

- Italy
- The Netherlands
- Spain
- Latin America
- Japan (in about a year)

In these shows could be added an interesting large exhibition of portfolios (17), posters (11), etc. produced by the artists since they were a collective group (1945-1952).

V. Exhibitions by artist

The Shahn Show (Shahn, L.A., N.Y., Japan), Lithography in France (see report above the year).

VI. Exhibitions by subject - collections

Posters (see Print Room holdings, all originals, the majority of which have not been shown as a collection).

An illustrated book exhibition

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From William S. L¹ebberman to Sub Committee on Exhibitions- Sept. 23, 1959) 8.

I. New Acquisitions.

Ideally three shows should be held each year as was done in 1959. (None of this year's shows, however, were properly scheduled in advance). The exhibitions, probably continuing in the basement, would announce recent acquisitions of:

American Prints
Foreign Prints
Drawing, watercolors and collages

II. One-man Retrospectives

In the past such print shows have drawn most of their material from the Museum Collection. These vary in size and at times have been combined into exhibitions such as Three Painters as Printmakers: Braque, Miro, Morandi on the first floor or Kirchner-Nolde in the basement. As in the past, these shows lend themselves to circulating. Suggested artists and couplings:

Baskin (with loans)
Baskin - Frasconi
Feininger
Frasconi (with loans)
Shahn (with loans?)
Vallotton, Sickert, Signac
Sickert (alone, with a new painting acquisition)
Klee (with loans; it is now possible to show his complete oeuvre as a printmaker)

III. A Picasso Show (sorry!)

From the collection only. In 1945 Picasso initiated a renewal of lithography in France. He has continued to be prolific.

The Museum now owns some 100 of these recent lithographs as well as several illustrated books and one large portfolio. A few posters, original lithographs, are not housed in the Print Room in addition to those the Print Room owns.

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Italy
The Netherlands
and somewhat larger exhibition of:

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Latin America
Japan (in about a year)

To these shows could be added an interesting loan exhibition of portfolios (7), posters (11), etc. produced by the Brücke when they were a cohesive group (1906-1912).

V. Exhibitions by Medium

The Modern Woodcut (Europe, L.A., U.S., Japan). Lithography in France (the revival since the war).

VI. Exhibitions by Subject - Collection

Posters (the Print Room: holdings, all originals, the majority of which have not been shown as a collection).

An illustrated book exhibition:

The City
Fact and Fiction
The Classical Theme
An artists' self portrait and studio show
A "fantastic" show
A religious show
Paris 1900 (an old show, offered)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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VII. The Modern Masterprint Show - Collection

VIII. Exhibitions of Drawings - Collection

In a few years, a more comprehensive show than that listed for 1960-61, when a catalog of the collection will be issued.

A collage show of works in the Collection.

1. Planning Exhibitions
 A plan for 1960-61 or an additional exhibition. Exhibitions could take their content from the Museum's collection. This suggestion has resulted from an idea proposed by Bill Anderson.
 The exhibition might be made of objects by an artist group, perhaps a senior high school class, and called Student Experiments in Line Drawing.
2. A Survey of Art Education in the United States over the last Forty Years
 A comprehensive exhibition of the development of art education from the academic and laboratory period of the pre-1920's (Frank Sullivan, Beulah Snow, Hugh Reddick, etc.) to the new concept of creative education and the growth, through the successive stages of self-expression, individuality, attempts at innovation and integration, and the present trend toward aesthetic education and the search for quality and excellence.
 This exhibition would require considerable study and research and should be circulated because it would have wide appeal. It should also have a large relation with extensive text and well illustrated. Reports and plans cooperate with the Museum and Professor Fred Jones, University of Wisconsin, Professor Robert Lybrand, University of Michigan, and Professor Arthur Long, Teachers College, Columbia University. It may also be done in cooperation with the National Committee on Art Education.
3. Art Teaching in other countries
 A small exhibition of material with or an experiment by an individual teacher or school, with particular interest, contrast to the one or two in the Museum listed in plan.
4. Comparative Exhibitions
 A comparative exhibition between the different schools of art education in a given country or in the United States, with text of illustrations. The art forms in a museum in the United States.
5. International Exhibitions of Art Education
 An international exchange of exhibitions of art education with other countries and organizations. The exhibition would show the field of the Museum. Exhibitions elsewhere in the United States. This project would require under the auspices of the International Program.
6. Creative Experiments in Children's Art
 A small exhibition of children's art work in the field of art education. A small exhibition of children's art work in the field of art education. The particular emphasis would be on art teachers and artists themselves to see what the objects of such an exhibition would be. The exhibition might include in art projects.
7. Art in the Home
 An exhibition of art in the home, with text of illustrations. The exhibition would show the field of the Museum. Exhibitions elsewhere in the United States. This project would require under the auspices of the International Program.
8. Art in the Home
 An exhibition of art in the home, with text of illustrations. The exhibition would show the field of the Museum. Exhibitions elsewhere in the United States. This project would require under the auspices of the International Program.

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10.

SUGGESTIONS FOR EDUCATIONAL EXHIBITIONS
TO BE HELD AT THE MUSEUM OF MODERN ART
OVER A PERIOD OF FIVE TO TEN YEARS

Sept. 23, 1959

(From Victor D'Amico to Sub Committee on Exhibitions)

1. Outstanding Experiments in Art Education
A small exhibition held each year showing an outstanding educational experiment carried on at any age level from pre-school through college.
2. Children's Preferences in Modern Paintings (or: Modern Paintings Children Like)
An exhibition based on the present study now being conducted with color reproductions by Mrs. Jane Bland and including earlier studies made by the Department of Education and the National Committee on Art Education. The exhibition could be made up of originals borrowed from the Museum collection or of color reproductions. The labels would give reasons for preferences and direct quotes from children..
3. Pictures Children Like
A substitute for #2 or an additional exhibition. Children could make their choices from the Museum's print collection. This suggestion has resulted from an idea proposed by Bill Lieberman.

The exhibition might be made of choices by an older group, perhaps a senior high school class, and called Picture Preferences of Young People.
4. A Survey of Art Education in the United States over the Last Forty Years
A comprehensive exhibition of the development of art education from the academic and indoctrinary period of the pre-1920's (Frank Collins, Bonnie Snow, Hugh Froelicher, etc.) to the new concept of creative education and its growth, through the successive stages of self-expression, laissez-faire, attempts at correlation and integration, and the present trend toward aesthetic education and the search for quality and excellence.

This exhibition would require considerable study and research and should be circulated because it would have wide appeal. It should also have a large catalog with extensive text and well illustrated. Experts who might cooperate with the Museum are Professor Fred Logan, University of Wisconsin, Professor Robert Iglehart, University of Michigan, and Professor Arthur Young, Teachers' College, Columbia University. It might also be done in cooperation with the National Committee on Art Education.
- 5/ Art teaching in other countries
A small exhibition of outstanding work or an experiment by an individual teacher or school in a particular country, similar to the one we did on the Mazzoni School in Milan
6. Comparative Exhibitions
A comparative exhibition between the aims and methods of art education in other countries and in the US. For example, work done at a particular ~~xxx~~ age level in a school in the US and in Sweden.
7. International Exchange of Exhibitions
An international exchange of exhibitions of children's art work between the US and other countries. The exhibitions would first be held at the Museum and then circulated in the US and abroad. This project might be done under the auspices of the International Program. .
8. Creative Characteristics in Children's ~~xxx~~ Work (or: The Face of Creative Teaching)
A highly selective exhibition of children's art work illustrating the particular aesthetic quality which art teachers and artists recognize and admire. The object of such an exhibition would be to establish higher standards in art education.
9. Leaders in American Art Education.
An exhibition representing the educational points of view and methods of 4 or 5 outstanding leaders in art education today. The exhibition would explain the basic philosophy of each leader and illustrate the teaching process through a number of works done by his students. This exhibition would have a wide circulation and should have a catalog.
10. Art of the Gifted Child. A small exhibition of the work of 12 or more gifted children from same or different age levels. Would describe the particular character that makes the work exceptional & would aim particularly at offsetting present tendencies to standardize or set up styles as objects. Aim at focusing on individuality, imagination, ability to grow, etc.

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EXHIBITION BUDGET FORM

Title of exhibition:

New York dates:

Participants, if any, and dates:

BUDGET:

Guest director's fee: ...

Director's travel:

 Foreign: ...

 Per diem: ...

 U.S.A.:

Research assistance & expense: ...

Collection, packing and shipping: ...

 To New York & return:

 Foreign: ...

 U.S.A.:

Insurance:

 For foreign loans, both ways: ...

 U.S.A. (.0167 per month on
total valuation of \$. . . for
. . . months): ...

Registration: ...

Mounting & framing: ...

Photographs: ...

Typesetting and labels: ...

Photo enlargements: (Architecture) ...

Telephone & telegraph: ...

Overhead (including administrative costs): ...

Contingencies: ...

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2.

EXHIBITION BUDGET FORM

BUDGET (CONT.):

Installation:

Wall changes and replacements:

Painting:

Lighting:

Pedestals, platform, shelves,
including glass, mirrors, fixtures
et al:

Installation time:

Installation photographs:

Other:

...

TOTAL:

...

Cost of new boxes and packing for
co-sponsor:

...

Cost to co-sponsor, exclusive of
transportation and installation:

...

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June 8, 1959

ADDITIONAL FUTURE EXHIBITION SUGGESTIONS; Unscheduled

Painting & Sculpture

- Americans 1961
- *Art and Religion
- *Beckmann
- *Bonnard
- *Brancusi

THE MUSEUM OF MODERN ART

Date ~~August 27, 1959~~

To: Alfred Barr

Re: ~~Meeting of Exhibition Committee~~

From: Elizabeth Shaw Drawings

- *Feininger
- *19th Drawings Collection
- Klimt, Schiele, Schöndorfer: Drawings, Watercolors

This is to remind you that the sub-committee on exhibitions is meeting on Friday at 1 p.m. in the committee room for lunch.

I am attaching the exhibition schedule and a list of approved shows for the future.

- Frank Lloyd Wright
- art and Science (1961)

Photography

- Henry Callahan, 1900-1910
- Dorothea Lange
- W. Eugene Smith, Henry Callahan
- Hans Namuth

General

- The Archaic Horizon

(* Already approved)

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June 8, 1959

ADDITIONAL FUTURE EXHIBITION SUGGESTIONS; Unscheduled

Painting & Sculpture

Americans 1961
*Art and Religion
*Beckmann
*Bonnard
*Brancusi
Dubuffet
*Kline
Kupka (Kupka & Malevich?)
*Malevich
Nolde
*Russian Painting
The Young Germans
*The New Japanese (incl. prints)
*The New Polish
Clyfford Still
Western Painters and Sculptors
*Derain, Dufy, Vlaminck, Utrillo
Villon

Prints and Drawings

*Feininger
*MIA Drawings Collection
Klimt, Schiele, Kokoschka: Drawings, Watercolors

Architecture & Design

*The 20th Century Apartment House
*Alvaar Alto
*Three Design Schools: Ulm, Yale, London
Frank Lloyd Wright
Art and Science (1961)

Photography

Henry Callahan, Aaron Siskind
Dorothea Lange
W. Eugene Smith, Henry Callahan
Hans Namuth

General

The Archaic Horizon

(* Already approved)

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CONFIDENTIAL

-2-

	Sept	Oct	Nov	Dec	Jan	Feb	Mar	Apr	May	June	July	Aug
<u>AUDITORIUM</u>												
Recent Acquisitions: Drawings and Watercolors	- - -	4										
The Artist and His Studio		19	- - -	- - -	- - -	3						
Jr. Council: Art Lending Retrospec- tive					18	- - -	- - -	- - -	17			
Art Education									4	- -	26	
Architecture: Untitled											11	- - -
<u>PENTHOUSE</u>												
New Talent VIII (Ronni Solbert)	14	- - -	- - -	1								
Jr. Council Print Sale			23	- -	20							
New Talent IX (?)						1	- -	13				

Note: This Scheduling Sheet is, in many instances, very tentative. It should be used only within the Museum and the information contained in it should not be given out since it is at present extremely subject to change.

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JUNE 1, 1959

REVISED EXHIBITION SCHEDULE
Calendar June 1959 - June 1961

CONFIDENTIAL

<u>1959</u>	<u>OPENING</u> Mondays	<u>EXHIBITION</u>	<u>FLOOR</u>	<u>CLOSING</u>
	(current)	RECENT ACQUISITIONS: AMERICAN PRINTS	Auditorium	July 6*
	(current)	RECENT SCULPTURE U.S.A.	First	Aug. 16
	(current)	THE NEW AMERICAN PAINTING	Third	Sept. 8*
	July 13	RECENT ACQUISITIONS: DRAWINGS AND WATER COLORS	Auditorium	Oct. 4
	July 20	BUCKMINSTER FULLER	Garden	Aug. 16
	Aug. 31	CHILDREN'S CARNIVAL	Garden	Oct. 11
	Sept. 9*	PACKAGING	First	Nov. 8
	Sept. 14	NEW TALENT	Penthouse	Nov. 1
	Sept. 28	NEW IMAGES OF MAN	Third	Nov. 29
	Oct. 12	THE ARTIST AND HIS STUDIO	Auditorium	Jan. 3, '60
	Oct. 19 (?)	MODEL: NEW BUILDING (?)	Garden (?)	(?)
	Nov. 23	JR. COUNCIL PRINT SALE	Penthouse	Dec. 20
	Nov. 23	RECENT ACQUISITIONS	First	Jan. 31, '60
	Dec. 14	AMERICANS 1959	Third	Feb. 14, '60
<u>1960</u>	Jan. 18	JR. COUNCIL: ART LENDING RETROSPECTIVE	Auditorium	April 17
	Feb. 15	THE NEW SPANIARDS AND CIRCULATING EXHIBITIONS	First	April 10
	March 7	WOMEN	Third	May 15
	April 25	THE NEW PHOTOGRAPHY	First	June 5
	May 4*	ART EDUCATION	Auditorium	June 26

*OPENING: Sept. 9, '59 - Wednesday
 May 4, '60 - Wednesday

*CLOSING: July 6, '59 - Monday
 Sept. 8, '59 - Tuesday

(cont.)

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REVISED EXHIBITION SCHEDULE
Calendar June 1959 - June 1961

<u>1960</u>	<u>OPENING</u>	<u>EXHIBITION</u>	<u>FLOOR</u>	<u>CLOSING</u>
	June 6	ART NOUVEAU	Third	Sept. 6*
	June 20	PICASSO: MUSEUM COLLECTION	First	Sept. 25
	July 11	ARCHITECTURE: UNTITLED	Auditorium	Sept. 25
	Sept. 19	MAX ERNST	Third	Jan. 2, '61*
	Oct. 10	ROTHKO	First	Dec. 4
	Dec. 19	EDWARD STEICHEN	First	Feb. 26, '61
<u>1961</u>	Jan. 23	FANTASTIC ARCHITECTURE	Third	May 7
	Mar. 13	RECENT ACQUISITIONS	First	May 21
	May 29	FUTURISM	Third	Sept. 17
	June 12	WILLIAM deKOONING	First	Sept. 5*

*OPENING: Sept. 6, '60 - Tuesday

*CLOSING: Jan. 2, '61 - Monday
Sept. 5, '61 - Tuesday