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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

Yardney - Yardney

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date 30 June 1959

To: Mrs. Woodruff
From: Marie Alexander

Re: Mr. Yardney
July 8, 1959

Dear Mrs. Woodruff:

Dear Miss Frohlich: sorry but I goofed completely in returning this query to you after Mr. Barr left. I have checked back to find out what time I have delayed in answering your letter of May 1st, because Mr. Alfred Barr the Director of the Museum's Collections is away giving some lectures in Russia. In November, 1956 on an already authenticated Picasso pastel. Mr. Barr replied I have now ascertained from his department that his staff does its best to cooperate with inquiries from collectors as time permits. Such inquiries should be directed to the department of Museum's Collections and accompanied by the statement that the person inquiring is a Museum member. Since Picasso himself had authenticated the picture and it was in the collection I hope this information will be useful to you in relation to the renewal of Mr. Yardney's \$100 Fellow Membership.

Mr. Yardney consulted Bill Sincerely yours, Medaglia
from the collection of J. Carlo Bonetti. Again, I believe he had already bought the painting which was brought into the print room, left for inspection and released with no positive endorsement or opinion from Bill. Mr. Yardney was sent to Perle for an opinion. Mrs. Harry A. Woodruff but Edith thinks that if the painting were a Mad Director of Membership distinguished one. In view of the ownership and past collection, Bill may have preferred to have Perle hand down an opinion.

Could you perhaps tell Mr. Yardney that the staff does its best to cooperate with enquiries from collectors as time permits. This I believe on a cooperative basis, since the fact that the enquiry comes from Miss Alice L. Frohlich c/o Michel N. Yardney says relayed by me to Mr. Barr. 40-46 Leonard Street New York 13, N. Y. As I believe he would be more apt to receive a direct opinion before he buys a picture. After it is in his collection, the comments are apt to be restrained.

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Yardney - Woodruff

THE MUSEUM OF MODERN ART

CONFIDENTIAL

Date 30 June 1959

To: Mrs. Woodruff
From: Marie Alexander

Re: Mr. Yardney

Dear Mrs. Woodruff:

I am very sorry but I goofed completely in returning this query to you after Mr. Barr left. I have checked back to find out what troubled Mr. Yardney. I find two instances:

He telephoned a request for an opinion from Mr. Barr in November, 1956 on an already authenticated Picasso pastel. Mr. Barr replied that he would be glad to see the picture and would keep it in mind in selecting the Picasso exhibition. He sent the picture to the Museum January 9 and collected it January 10th. There is no record of the opinion but it was a 1900 Picasso pastel of a cabaret entertainer, similar to a number of pastels of the period and I believe of no great distinction. Since Picasso himself had authenticated the picture and it was in the collection of Mr. Yardney, he was probably not given a strongly worded opinion.

Mr. Yardney consulted Bill Liberman about a Modigliani from the collection of J. Carlo Menotti. Again, I believe he had already bought the painting which was brought into the print room, left for inspection and released with no positive endorsement or opinion from Bill. Mr. Yardney was sent to Perls for an opinion. This is confidential but Edith thinks that if the painting were a Modigliani, it was not a distinguished one. In view of the ownership and past collection, Bill may have preferred to have Perls hand down an opinion.

Could you perhaps tell Mr. Yardney that the staff does it best to cooperate with enquiries from collectors as time permists. This I believe is true on a democratic basis, since the fact that the enquiry comes from a member is not always relayed by me to Mr. Barr.

In any case, I believe he would be more apt to receive a direct opinion before he buys a picture. After it is in his collection, the comments are apt to be restrained.

If you have the Liberman picture he'd be glad to have it for an exhibition.

CONFIDENTIAL
Yardney - Woodruff

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cc: D. Miller

artists: PICASSO

YORK

Mr. Frohlich - secy

17 December 1956

Collectors: YARDNEY

THE MUSEUM OF MODERN ART

Date

November 29, 1956

To: Alfred
From: Betsy

Re:

A Mr. Michele N. Yardney (Pres. of Yardney Electric WO 6-3100) a member of the Museum, called today to say that he owns a Picasso of 1901 called Ballerina (reprl in attached book). He has sent a photo of the picture to Picasso who authenticated it in writing on the back. However, his friends the Zacks of Toronto suggested to him that he bring the picture in to show to you. He does not want to sell, just wants an opinion. He also has works by other artists -- van Gogh, Monet, Pissarro, Cézanne, etc. -- and would be happy to show you his collection if you wished to see it.

If you like the ballerina picture he'd be glad to lend it for an exhibition.

AHB:ma

Very sincerely,

[Handwritten signature]

ERN ART

November 29, 1956

and so lend it for
 2-7-56
 the picture to Picasso
 as friends the Zacks of
 show to you. He does
 by other artists --
 happy to show you his

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

artists: PICASSO

YORK

Mr. Frohlich - secy

17 December 1956

Dear Mr. Yardney:

Forgive my not having replied to your phone call before this. It came at the end of an exhibition push which has put me behind in my other duties.

I should be glad to take a look at the Picasso Ballerina if you are able to leave it at the Museum for a day or so. Miss Jones or Miss Alexander of my office would be able to receive it any weekday between 9:30 and 5:30, excluding Saturday. Perhaps you could leave brief details also of its history, so far as you know it, and the photograph which you mentioned.

May I thank you, meanwhile, for letting me know the whereabouts of this painting. The selections for our Picasso exhibition have not been made, but I shall keep it in mind when preparing the show.

Sincerely,

Alfred H. Barr, Jr.

Mr. Michel N. Yardney
336 Central Park West
New York, New York

AHB:ma

Date: November 29, 1956

MUSEUM OF MODERN ART

Very sincerely,

Alfred H. Barr, Jr.

an exhibition.

If you like the ballerina picture he'd be glad to lend it for

... Toronto suggested to him that he bring the picture in to show to you. He does not want to sell, just wants an opinion. He also has works by other artists -- van Dogh, Koonig, Plaster, etc. -- and would be happy to show you his collection if you wished to see it.

(Pres. of Yardney, a case of your friend to say that he has sent the picture to Toronto. He has sent his friends the picture of the picture in to show to you. He does not want to sell, just wants an opinion. He also has works by other artists -- van Dogh, Koonig, Plaster, etc. -- and would be happy to show you his collection if you wished to see it.

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cc: D. Miller

Zadok

CITY OF YORK
EXHIBITION SQUARE, YORK



ART GALLERY
TELEPHONE 23839. HANS HESS, Curator

YORK

THE MUSEUM OF MODERN ART

Date November 29, 1956

To: Alfred

Re: _____

From: Betsy

A Mr. Michele N. Yardney (Pres. of Yardney Electric WO 6-3100), a member of the Museum, called today to say that he owns a Picasso of 1901 called Ballerina (reprd in attached book). He has sent a photo of the picture to Picasso who authenticated it in writing on the back. However, his friends the Zacks of Toronto suggested to him that he bring the picture in to show to you. He does not want to sell, just wants an opinion. He also has works by other artists -- van Gogh, Monet, Pissarro, Cézanne, etc. -- and would be happy to show you his collection if you wished to see it.

If you like the ballerina picture he'd be glad to lend it for an exhibition.

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only, that it will come up to your expectation and the high standards you have set for all of us.

Yours very sincerely,

Hans Hess

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: D. Miller

Zadok

YORK

The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

TO Registrar

Date January 9, 1957

The department of _____

has received the following from Mr Michel Yardney

40 Leonard St. NYC 13

Alfred
Direct
Museum
11 West
NEW-YO
N. Y.

1 pastel Ballerina by
Picasso
1 photostat of back of
photograph of above
for Mr. Barr's consideration

58.

Signed _____

Disposition

Date Jan. 10, 1957

Released to Mr. Yardney

Signed ATBerg

File copy—to be retained by department receiving material

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cc: D. Miller

Zadok

CITY OF YORK
EXHIBITION SQUARE, YORK



ART GALLERY
TELEPHONE 23839. HANS HESS, Curator

YORK

Alfred Barr Esq.,
Director,
Museum of Modern Art,
11 West 53rd Street,
NEW-YORK 19

N.Y.

16th February, 1958.

Dear Mr. Barr,

Back in York I wish to thank you once more for your very generous help and courtesy during my visit to New York.

I was most impressed by your kindness and by the interest shown by everybody in the Museum of Modern Art. To think back to the year 1928/1929 when I was last in the States, and the time when that Museum did not yet exist, makes one realise what a tremendous change that creation of yours has brought about in the spiritual climate of America. Thirty years is not a long time in history, but what can be done by one man and one institution has been shown there as nowhere else in the world.

I am very happy indeed, that your confidence and the cooperation of your Museum has been given to the monograph on Feininger which I am preparing, and I hope only, that it will come up to your expectation and the high standards you have set for all of us.

Yours very sincerely,

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Zadok

cc: D. Miller

1010 Fifth Avenue
New York 28, New York
20 February 1958
February 17, 1958

Dear Charlie:

Thank you for your letter of February 17th. We have
Mr. Alfred H. Barr, Jr.
I ordered a dozen postcards of the Derain sent.
11 West 53 Street
New York 19, Miss Frances Pernas is in charge of postcard printings
and I have asked her to let you know how you may order additional
Dear Alfred:

cards for use at Christmas time.
I am belatedly acknowledging your kind letter of January
twenty-eight sending me a new example of the card of
"Blackfriars Bridge". I would indeed like to have about
a dozen. I miss you too -- but you can't say that New York
hasn't gone all out to provide you with your accustomed winter
landscape. We only need the Braves to make you feel completely
at home.
I should appreciate it if you would let me know if you
you plan to make a print again, because I would be interested
in ordering a quantity that I could use for a Christmas card.

Sincerely,
Sorry we haven't had a chance of seeing much of each other
since I am in New York -- I really miss you.

Mr. Charles Zadok
1010 Fifth Avenue
New York 28, New York

AHB:ma

Sincerely,

Charles Zadok

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1010 Fifth Avenue
New York 28, New York

February 17, 1958

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

Dear Alfred:

ordered
I am belatedly acknowledging your kind letter of January twenty-eighth sending me a new example of the cards of "Blackfriars Bridge". I would indeed like to have about a dozen of those cards.

I should appreciate it, too, if you would let me know when you plan to make a print again, because I would be interested in ordering a quantity that I could use for a Christmas card.

Sorry we haven't had a chance of seeing much of each other since I am in New York -- I really miss you.

Kindest regards.

Sincerely,

Chas.

Charles Zadok

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date ~~18 February 1958~~

To: Frances Pernas

Re: ~~Color Postcard~~

From: Marie Alexander

Dear Frances:

We sent the donor, Charles Zadok, the color postcard of the Derain "Blackfriars Bridge" (London Bridge) which was recently reprinted.

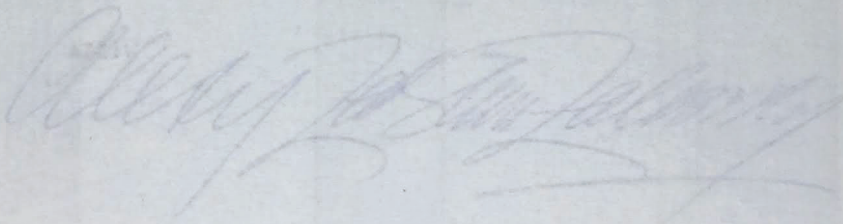
Mr. Zadok has written to ask "if you would let me know when you plan to make a print again, because I would be interested in ordering a quantity that I could use for a Christmas card."

Mr. Zadok's address is 1010 Fifth Avenue
New York 28, New York

Will you follow up his request? We shall write him that you are handling it.

Many thanks,

Cordially yours,



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Zalstern-Zal.

cloudwalk farm - newmilford.com.

cc for d' H.

Zalstern-Zal.

OCTOBER 10, 1959

DEAR ALFRED:

I WISH TO EXPRESS TO YOU MY APPRECIATION OF YOUR THOUGHTFULNESS.

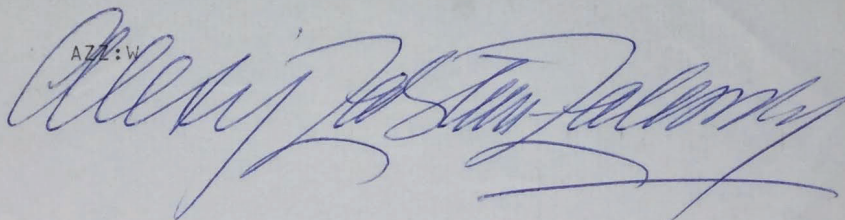
I VALUE SO MUCH YOUR REMEMBERING MY SENTIMENTAL REQUEST, GOING TO ALL THE TROUBLE OF BRINGING AND ESPECIALLY SO BEAUTIFULLY ARRANGING AND PRESENTING THE OAK LEAVES FROM MY NATIVE LAND.

FROM FEW OF US, THE SURVIVORS OF THE IMPERIAL 12TH DRAGOONS STARODOBOVSKY REGIMENT, I CONVEY TO YOU OUR APPRECIATION OF YOUR BEAU GESTE.

FOR MY PART I EXPRESS TO YOU MY ADMIRATION OF YOUR PROFOUND CORDIALITY.

I HOPE TO SEE YOU VERY SOON, AND PERSONALLY THANK YOU ONCE MORE.

CORDIALLY YOURS,

AZE:W


RT

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Zalstem-Zal.

THE MUSEUM OF MODERN ART

Date January 19, 1959

To: Alfred Barr
cc: René d'Harnoncourt
From: Greta Daniel

Re: Design Collection

Dear Alfred:

I thought you might like to know about my telephone conversation on Friday afternoon with Mrs. Alexis Zalstem-Zalesky, who identified herself as a member of the International Council.

She asked for advice in evaluating a gift of five pieces of original Bauhaus furniture, which she had obtained years ago in Germany, and which she is giving now to the Brooklyn Museum. The idea of asking us for advice had come to her through the illustrations of an article on the Design show in a recent Sunday supplement of the Herald Tribune, showing our 1925 Breuer armchair among other material. She hadn't realized that the article described our collection, and was much surprised to learn from me that we, too collect Bauhaus furniture and that we naturally would have been very interested in her material. Her gift to Brooklyn includes the same armchair, glass-topped tables, a drafting board, etc.

This conversation suggests to me that it might be advantageous for our Department's activities to introduce at some time the International Council to the full range of the Museum's collections. Perhaps a visit to the Design Exhibition could be arranged for members of the Council living in New York or visiting here before the show closes on February 23.

GD.

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Zerbe

Zerbe

1807 Atopha Nene

Tallahassee, Fla.

17 April 1959

April 8, 1959

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Zerbe

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Zerbe

Zerbe

1807 Atapha Nene

Tallahassee, Fla.

17 April 1959

April 8, 1959

Dear ~~Dear~~ Karl,

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POST CARD

Air Mail

Greetings from the mountains of Japan where Spring is still welcomed with sake + poetry. This is a trip of varied delights. Wish you were with us. Friendliest greetings from Angelina + Alexis ZZ

Mr Alfred Barr
The Museum of Modern Art
11 West 53 St
New York City
U.S.A.

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summer painting.
and apparently
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Mr. Karl Zerbe
1807 Atapha Nene
Tallahassee, Florida

AHB:ma

Marian Zerbe

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

Zerbe

1807 Atapha Nene

Tallahassee, Fla.

17 April 1959

April 8, 1959

Dear Karl,

With real reluctance, I trouble you about a personal matter. Our daughter, Tory, is studying at the Yale School of Fine Arts and on the advice of one of her teachers whose opinion I respect, wants to spend much of her summer painting. She will have finished her second year at Yale and apparently has shown some real talent. Mr. Wellover, her teacher, thinks that she should try to paint by herself, but my wife and I think that perhaps at this stage she would do better with some occasional criticism. I feel obliged to answer. But I warn you, next year I shall want to hear all about it. It seems like since I know of no one whose criticism I more respect, I write to ask you whether you do teach during the summer at Wellfleet or if not, whether you would give an occasional criticism, say a short period every week or even two weeks. Won't you let me know? We shall be most interested to hear Mr. Goldwater. In fact, I am looking forward to a visit from home. Spring is suddenly with us, after all that rain, and everyone is out of the doldrums with a snap.

Sincerely - until later..

Mr. Karl Zerbe
1807 Atapha Nene
Tallahassee, Florida

AHB:ma

Marian Zerbe

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

1807 Atapha Nene

Tallahassee, Fla.

April 3, 1959

Dear Alfred:

Of course I am sorry but I'll get over it. I'm an optimist too, and re ally do expect we will see you next year. Meanwhile we will leave you to the Russians and to your millions, don't know which is more troublesome.

I'm all full of curious questions about your Russian trip but am carefully refraining from asking them, so you won't feel obliged to answer. But I warn you, next year I shall want to hear all about it. It seems like the other side of the moon to me, and though I read all about those goodies in the Hermitage, they seem only half-real.

We shall be most interested to hear Mr. Goldwater. In fact, I am looking forward to a week away from home. Spring is suddenly with us, after all that rain, and everyone is out of the doldrums with a snap.

Sincerely - until later..

Marion Zerbe

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THE MUSEUM OF MODERN ART

NEW YORK 19

October 1958

Proun 19 D. (1922?). Gesso, oil, collage on plywood, 36 3/8 x 36 1/4". Lent anonymously.

Proun Composition. (c.1922). Gouache, 26 1/2 x 26 1/2" (sight). Gift of Curt Valentin. 28 October 1958

Construction (Proun). (c.1922-23). Gouache, 26 x 29 3/4". Anonymous loan.

THE MUSEUM OF MODERN ART

Hold for meeting

Date: October 31, 1958

To: Mr. Barr

Re: photographs for M. Zervos

From: Pearl Moeller

letter attached.

Dear Alfred:

I heartily agree with you that sometimes our photo service sounds "quite commercial" in its operation. I only wish there were funds in the Library and/or Museum which would permit photos to be sent abroad free to special scholars of Zervos' caliber, but unfortunately this is not the case and the Treasurer's Office (and understandably so) makes us ever mindful that we should try to derive as much income as possible in the Library from the sale of prints.

In this particular instance, and to prevent any ill-feeling with M. Zervos (the last thing we want!), I guess we could offer him these at cost, or 50 cents each (unless Museum Collections will pay), and hope that word will not get around to the lucrative publishers in Europe who might expect the same favors and which we just couldn't afford to grant.

If this is agreeable, and if you wish, we can answer that part of the letter from here and then it wouldn't bear your signature. Perhaps M. Zervos will understand if we explain this very diplomatically.

(P.L.M.)

M. Zervos works on a shoestring and rarely expects to pay for photos. His publishing is less commercial in spirit than ours!

Surrealist Composition: Two Squares. 1913. Pen and ink, 19 3/4 x 11 1/4" (sheet). Lent anonymously.

Woman with Water Falls; Dynamic Arrangement. 1913. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

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THE MUSEUM OF MODERN ART
NEW YORK 19

October 1958

Proun 19 D. (1922?). Gesso, oil, collage on plywood, 36 3/8 x 36 1/4". *Kasimir Malevich*
11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

Proun Composition. (c.1922). Gouache, 15 3/4 x 11 1/2" (sheet). Gift of Curt Valentin.
28 October 1958

Construction (Proun). (c.1922-23). Gouache, 26 x 15 3/4".
Anonymous loan.

and 16 colored lithographs

Kasimir MALEVICH Analytical Chart. (photograph). Lent anonymously.

Dear M. Zervos:

Analytical Chart. (10 photographs). Lent anonymously.

We can indeed order photographs sent to you through our library of any Picasso works published in our 75th Anniversary Exhibition which you do not have for your Catalogue. I believe that we sent you this catalogue. Could you perhaps look through it and send us a list of those you would like to have?

Chart. (5 post-eraphs). Lent anonymously.

We can also send you photographs of Malevich, Oil Lissitzky, and Rodchenko in our collection. We own no Tatlins. I am attaching a list of the works we own for your convenience in ordering photographs. As soon as we know your selection, we shall order them sent.

architectural drawing. 1924. Pencil, 12 1/4 x 17 1/2" (sheet). Purchase.

As a matter of policy, our photographic department asks payment in advance for photographs sent outside the United States. The prints cost \$1.00 each. If you need help, perhaps you could enclose a check with your

Suprematist Composition. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

Sincerely,

Suprematist Composition. (1916-17). Oil on canvas, 38 1/2 x 26 1/8". Lent Anonymously.

Suprematist Composition (Alfred H. Barr, Jr.). 1914 (after a pencil drawing of 1913). Oil on canvas, 23 5/8 x 19 5/8 x Zervos 2". Purchase.

Suprematist Art

Suprematist Composition: Red Square and Black Square. (1914-16). Oil on canvas, 28 x 17 1/2". Lent anonymously.

Suprematist Composition: White on White. (1918). Oil on canvas, 31 1/4 x 31 1/4". Lent anonymously.

Suprematist Composition: Circle. 1913. Pencil, 18 1/2 x 14 7/8" (sheet). Lent anonymously.

Suprematist Composition: Two Squares. 1913. Pencil, 19 3/4 x 14 1/4" (sheet). Lent anonymously.

Woman with Water Falls: Dynamic Arrangement. 1913. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

MEMORANDUM

To: Miss Moeller

From: ALFRED H. BARR, JR.

Date: A.H.B. Jr.

Subject:

I prefer not to sign this letter which will create ill feelings since Zervos works on a shoestring and rarely expects to pay for photos. His publishing is less commercial in spirit than ours!

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THE MUSEUM OF MODERN ART
NEW YORK 19

October 1958

Proun 19 D. (1922?). Gesso, oil, collage on plywood, 38 3/8 x 38 1/4". *Katherine S. Proun*
11 WEST 53rd STREET
TELEPHONE: CIRCLES-8900
CABLES: MODERNART, NEW-YORK

Proun Composition. (c.1922). Gouache, 15 3/4 x 11 3/4" (right). Gift of Curt Valentin.
28 October 1958

Construction (Proun). (c.1922-23). Gouache, 26 x 19 3/4".
Anonymous loan.
and 16 colored lithographs

Kasimir MALEVICH Analytical Chart. (photograph). Lent anonymously.

Dear M. Zervos:

Analytical Chart. (10 photographs). Lent anonymously.

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Chart. (5 post-crepe). Lent anonymously.

We can also send you photographs of Malevich, Oil Lissitzky, and Rodchenko in our collection. We own no Tatlins, etc. I am attaching a list of the works we own for your convenience in ordering photographs. As soon as we know your selection, we shall order them sent.

architectural drawing. 1924. Pencil, 12 1/4 x 17 1/2" (sheet). Purchase.

As a matter of policy, our photographic department asks payment in advance for photographs sent outside the United States. The prints cost \$1.00 each. If you need them immediately, perhaps you could enclose a check with your order.

Suprematist Composition. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

Sincerely,

Suprematist Composition. (1916-17). Oil on canvas, 38 1/2 x 26 1/8". Lent Anonymously.

Suprematist Composition. (after a pencil drawing of 1913). Oil on canvas, 23 5/8 x 19 5/8 x

M. Christian Zervos

Éditions Cahiers d'Art

14, rue du Dragon
Paris VI, France
Suprematist Compositions: Red Square and Black Square. 1914-16? Oil on canvas, 28 x 17 1/2". Lent anonymously.

AHB:ma

Suprematist Composition: White on White. (1918?). Oil on canvas, 31 1/4 x 31 1/4". Lent anonymously.

Suprematist Composition: Circle. 1913. Pencil, 18 1/2 x 11 3/8" (right). Lent anonymously.

Suprematist Composition: Two Squares. 1913. Pencil, 19 3/4 x 11 1/4" (sheet). Lent anonymously.

*Miss Moller
sent prints*

Woman with Water Falls; Dynamic Arrangement. 1913. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Collection of the Museum of Modern Art, New York

October 1958

El LISSITZKY Proun 19 D. (1922?). Gesso, oil, collage, etc. on plywood, 38 3/8 x 38 1/4". Katherine S. Dreier Bequest.

Proun Composition. (c.1922). Gouache, 19 3/4 x 15 3/4" (sight). Gift of Curt Valentin.

Construction (Proun). (c.1922-23). Gouache, 26 x 19 3/4". Anonymous loan.

and 16 colored lithographs

Kasimir MALEVICH

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Analytical Chart. (10 photographs). Lent anonymously.

Analytical Chart. Watercolor. Lent anonymously.

Analytical Chart. (4 photographs). Lent anonymously.

Analytical Chart. (5 photographs). Lent anonymously.

Private of the First Division. Moscow, 1914. Oil on canvas with collage of postage stamp, thermometer, etc. 21 1/8 x 17 5/8". Lent anonymously.

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Suprematist architectural drawing. 1917. Pencil, 13 7/8 x 20 3/8" (sheet). Purchase.

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Suprematist Composition. (1916-17?). Oil on canvas, 38 1/2 x 26 1/8". Lent Anonymously.

Suprematist Composition (Flying airplane). 1914 (after a pencil drawing of 1913). Oil on canvas, 23 5/8 x 19 5/8 x 1 1/2". Purchase.

Suprematist Composition: Red Square and Black Square. (1914-16?) Oil on canvas, 28 x 17 1/2". Lent anonymously.

Suprematist Composition: White on White. (1918?). Oil on canvas, 31 1/4" x 31 1/4". Lent anonymously.

Suprematist Composition: Circle. 1913. Pencil, 18 1/2 x 14 3/8" (sight). Lent anonymously.

Suprematist Composition: Two Squares. 1913. Pencil, 19 3/4 x 14 1/4" (sheet). Lent anonymously.

Woman with Water Pails: Dynamic Arrangement. 1912. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

2- Collection of the Museum of Modern Art, New York

October 1958

Alexander RODCHENKO Composition. 1919. Watercolor and ink, 14 5/8 x 11 1/2".
Gift of the artist.

Composition. 1918. Gouache, 13 x 6 3/8". Gift of the
artist.

Composition. 1919. Gouache, 12 1/4 x 9". Gift of the
artist.

Line Construction. 1921. Color crayon, 14 x 10 1/2".
Gift of the artist.

Line Construction. 1920. Colored ink, 12 3/4 x 7 3/4".
Given anonymously.

Non-Objective Painting. 1919. Oil on canvas, 33 1/4 x
28". Gift of the artist, through Jay Leyda.

Non-Objective Painting: Black on Black. 1918. Oil on
canvas, 32 1/4 x 31 1/4". Gift of the artist, through
Jay Leyda.

We can also send you photographs of Malevich,
Lissitzky, and Rodchenko in our collection. We are no farther
I am attaching a list of the works we can for your convenience in
ordering photographs. As soon as we know your selection,
we shall order that sent.

As a matter of policy, our photographic
department asks payment in advance for photographs sent outside
the United States. The price is \$1.00 each. If you need
them immediately, perhaps you could contact a dealer with your
order.

Sincerely,

Alfred N. Barr, Jr.

M. Christian Zervas
Bibliothèque Cahiers d'Art
14, rue du Dragon
Paris VI, France

AM:ms

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

ÉDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS-VI

cc: Miller
Leavenworth

Pearl

28 October 1958

le 21 septembre 1958

Dear M. Zervos:

We can indeed order photographs sent to you through our library of any Picasso works published in our 75th Anniversary Exhibition which you do not have for your Catalogue. I believe that we sent you this catalogue. Could you perhaps look through it and send us a list of those you would like to have?

We can also send you photographs of Malevich, Lissitzky, and Rodchenko in our collection. We own no Tatlins. I am attaching a list of the works we own for your convenience in ordering photographs. As soon as we know your selection, we shall order them sent.

As a matter of policy, our photographic department asks payment in advance for photographs sent outside the United States. The prints cost \$1.00 each. If you need them immediately, perhaps you could enclose a check with your order.

Sincerely,

Alfred H. Barr, Jr.
Christian Zervos

M. Christian Zervos
Éditions Cahiers d'Art
14, rue du Dragon
Paris VI, France

AHB:ma

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

ÉDITIONS "CAHIERS D'ART", 14, RUE DU DRAGON, PARIS-VI^E

le 21 septembre 1958

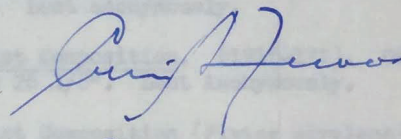
Cher Monsieur Barr,

Vous m'aviez écrit, il y a environ un an, que vous possédiez plusieurs photographies d'oeuvres de Picasso qui ne figuraient pas dans le Catalogue.

Comme je prépare un deuxième supplément, je vous prie de m'envoyer ces photographies.

Vous serait-il possible de m'envoyer également des photographies des oeuvres de Malévitch, Lisitzky, Rudhenko, Tatlin, appartenant aux collections de votre Musée ?

Avec mes remerciements, veuillez agréer, cher Monsieur Barr, l'expression de mes sentiments cordiaux.



Christian Zervos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

Collection of the Museum of Modern Art, New York

October 1958

El LISSITZKY

ALEXANDER WODCZENKO

Proun 19 D. (1922?). Gesso, oil, collage, etc. on plywood, 38 3/8 x 38 1/4". Katherine S. Dreier Bequest.

Proun Composition. (c.1922). Gouache, 19 3/4 x 15 3/4" (sight). Gift of Curt Valentin.

Construction (Proun). (c.1922-23). Gouache, 26 x 19 3/4". Anonymous loan.

and 16 colored lithographs

Kasimir MALEVICH

Analytical Chart. (photograph). Lent anonymously.

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Private of the First Division. Moscow, 1914. Oil on canvas with collage of postage stamp, thermometer, etc. 21 1/8 x 17 5/8". Lent anonymously.

Suprematist architectural drawing. 1924. Pencil, 12 1/4 x 17 1/2" (sheet). Purchase.

Suprematist architectural drawing. 1917. Pencil, 13 7/8 x 20 3/8" (sheet). Purchase.

Suprematist Composition. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

Suprematist Composition. (1916-17?). Oil on canvas, 38 1/2 x 26 1/8". Lent Anonymously.

Suprematist Composition (Flying airplane). 1914 (after a pencil drawing of 1913). Oil on canvas, 23 5/8 x 19 5/8 x 1 1/2". Purchase.

Suprematist Composition: Red Square and Black Square. (1914-16?) Oil on canvas, 28 x 17 1/2". Lent anonymously.

Suprematist Composition: White on White. (1918?). Oil on canvas, 31 1/4" x 31 1/4". Lent anonymously.

Suprematist Composition: Circle. 1913. Pencil, 18 1/2 x 14 3/8" (sight). Lent anonymously.

Suprematist Composition: Two Squares. 1913. Pencil, 19 3/4 x 14 1/4" (sheet). Lent anonymously.

Woman with Water Pails: Dynamic Arrangement. 1912. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

2- Collection of the Museum of Modern Art, New York

October 1958

Alexander RODCHENKO Composition. 1919. Watercolor and ink, 14 5/8 x 11 1/2". Gift of the artist.

Composition. 1918. Gouache, 13 x 6 3/8". Gift of the artist.

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Line Construction. 1921. Color crayon, 14 x 10 1/2". Gift of the artist.

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Non-Objective Painting. 1919. Oil on canvas, 33 1/4 x 28". Gift of the artist, through Jay Leyda.

Non-Objective Painting: Black on Black. 1918. Oil on canvas, 32 1/4 x 31 1/4". Gift of the artist, through Jay Leyda. Chart. (5 photographs). Lent anonymously.

Private of the First Division. Moscow, 1914. Oil on canvas with collage of postage stamp, thermometer, etc. 21 1/8 x 17 5/8". Lent anonymously.

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Suprematist Compositions: Red Square and Black Square. (1914-167) Oil on canvas, 28 x 17 1/4". Lent anonymously.

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Suprematist Composition. (1916-17). Oil on canvas, 11 1/2 x 11 1/2". Lent anonymously.

Suprematist Composition (Flying airplane). 1924 (after a pencil drawing of 1913). Oil on canvas, 20 1/4 x 19 5/8 x 1 1/8". Purchase.

Suprematist Composition: Red Square and Black Square. (1918-19) Oil on canvas, 20 x 17 1/2". Lent anonymously.

Suprematist Composition: White on White. 1924. Oil on canvas, 11 1/8 x 11 1/8". Lent anonymously.

Suprematist Composition: Circle. 1924. Pencil, 11 1/2 x 11 1/2" (sheet). Lent anonymously.

Suprematist Composition: In Space. 1924. Pencil, 11 1/2 x 11 1/2" (sheet). Lent anonymously.

Suprematist Composition: White on White. 1924. Oil on canvas, 11 1/8 x 11 1/8". Lent anonymously.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Collection of the Museum of Modern Art, New York

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Suprematist Composition; Circle. 1913. Pencil, 18 1/2 x 14 3/8" (sight). Lent anonymously.

Suprematist Composition; Two Squares. 1913. Pencil, 19 3/4 x 14 1/4" (sheet). Lent anonymously.

Woman with Water Pails; Dynamic Arrangement. 1912. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

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Woman with Water Pails; Dynamic Arrangement. 1912. Oil on canvas, 31 5/8 x 31 5/8". Lent anonymously.

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

Collection of the Museum of Modern Art, New York

October 1958

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Gift of the artist.

Composition. 1918. Gouache, 13 x 6 3/8". Gift of the
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Line Construction. 1920. Colored ink, 12 3/4 x 7 3/4".
Given anonymously.

Non-Objective Painting. 1919. Oil on canvas, 33 1/4 x
28". Gift of the artist, through Jay Leyda.

Non-Objective Painting; Black on Black. 1918. Oil on
canvas, 32 1/4 x 31 1/4". Gift of the artist, through
Jay Leyda.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

NÁRODNÍ GALERIE
PRAHA IV, HRADČANSKÉ NÁM. Č. 15

Tel. 628-67, 655-37

Státní banka československá č. 0100-1, 219-217-6410

Č. j. 2917/57-Dr. Š/Mk

V Praze dne October 10th, 1957

Mr. A.J. Barr,
Museum of Modern Art,
11 West 53 Street,
New York 19.
U S A

Dear Sir:

Having received a letter from our colleague Dr. J. Kotalík from Sao Paolo, whom you have met there, we learn that you were interested in two paintings by F. Kupka from our National Gallery in Prague and we are glad to be able to help you. We are sending you two photocopies following the instructions of Dr. Kotalík and hope they will be usefull for the article you are just preparing. We would appreciate very much indeed if you could send us one copy of this article when it appears.

Sincerely yours,

V. Novotný
Dr. Vladimír Novotný

Director of National Gallery, Prague.

P.S. List of photocopies:

- 1/ F. Kupka; Vertical planes,
canv. 200 x 118 cm.
Inv. N° 0 3819
- 2/ F. Kupka; Fugue in pink and black,
canv. 211 x 220 cm.
Inv. N° 0 5942

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

cc: D. Miller

2000
Zvov

15 December 1957
3 February 1959

Dear Alfred

This is a copy of the article as it now stands. I am revising the last paragraph and perhaps also the first. If you have a chance to read it, I wish you would.— I will give you a ring on Monday to hear what you have to say.

Lilli

Radio System Ar
CIRCLE 6-1515 30 P

cial Mackay
Radio Ca

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

cc: D. Miller

2000

Commercial Mackay Radio Cables and Radio Cables All America Commercial Mackay Radio Cables and Radio Cables

American Cable & Radio System American Cable & Radio System
ROCKEFELLER PLAZA, N. Y. CIRCLE 6-1515 30 ROCKEFELLER PLAZA, N. Y. CIRCLE 6-1515 30

RB

1957 OCT 14 AM 11:13

ACR50/TG218/PT4

PRAHA 21 14 1614

A BARR MUSEUM OF MODERN ART 11 WEST 53 STREET

NYK

TWO PHOTOGRAPHS OF KUPKA POSTED AIRMAIL OCTOBER TENTH
GREETINGS

KOTALIK

-48-

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

cc: D. Miller

Zverev

14 December 1958
3 February 1959

Dear Dr. Barr:

Dear Madame Pohyola-Stamoglov:

I am sorry to trouble you with this detail.
Thank you for your very interesting letter of
January 8th. We do indeed have a gouache and a couple of
drawings by Zverev in our collection. We think he has
considerable talent, though he is by no means a great painter.

We are very pleased to know that you like
his work and have added some to your collection.

Sincerely,

Sincerely,

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

Madame D. Pohyola-Stamoglov
2, Avenue de la Grenade
Geneva, Switzerland

AHB:ma

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.357

Zwirner

15 October 1959

Dear Dr. Zwirner:

I am sorry to trouble you with this detail,
but I have never received the 4 copies of the Painting and
Sculpture catalogue and the 2 copies of the Grafik catalogue
for the Documenta Exhibition which I requested sent by surface
mail in my letter of August 14th. Could you have someone
check to be certain that they have been sent? I do need them.

With kind personal regards to you.

Sincerely,

Alfred H. Barr, Jr.

Dr. Rudolf Zwirner
DOCUMENTA
Bellevueschlöschchen schöne aussicht 2
Kassel, Germany

AHB:ma