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DA UALSET

See Barcelona re memo
from E.K.Jr.

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~~Dale~~, Mrs. Dale

THE MUSEUM OF MODERN ART

Date May 6, 1963

To: MR. BARR

Re: MRS. CHESTER DALE

From: EILEEN BOWSER

Mrs. Dale called Friday, having failed to get you, and asked for Dick Griffith. As he was out, I talked to her. She asked if the Film Library wanted a print of OPERATION ABOLITION and I told her we would be delighted to have it. She wanted a receipt for income tax purposes, so I prepared a form letter of acknowledgement and thanks, which I got Dick to sign before she came. A little later in the day she came with the film under her arm. It was a brand new print still in its container from the laboratory, which someone had sent her husband but they had never looked at it. Now she is moving and wanted to get rid of it, and wanted an income tax deduction (I did not mention the sticky question of film rights). She was very pleasant, her visit very brief and to the point.

eb

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Dominano

cc: Miss Mayer
Mr. Szarkowski

CHARLES DARTAG
PIRELLI HOUSE,
EUSTON ROAD,
LONDON, N.W.1

(A) P 2

To Mr. Barr (Dartag)

Date 30 April 1963 Time 2:40

WHILE YOU WERE OUT
Mrs. Chester Dale

Mr. _____
of _____
Phone _____

<input checked="" type="checkbox"/>	TELEPHONED	<input type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	IMPORTANT

Has film she wants to give away
Message ~~and wondered who she should speak~~
with. I connected her with Mr. Griffith
who later in the day called to say that tho'
he did not speak with her, she had dropped
the film off.

_____ Rona _____
Operator

Alpha Office Supply Co., Inc.

Dear Mr. Barr,

our Depa
your fri
too.

Mr. Alfred N. Barr
Museum of Modern
11 West 53rd. St
New York,
N.Y. U.S.A.

Dear Mr. Barr,

I am giving to

and he is not
possible

Mr. Char
81, Exet
Putney Heath
London, S. W. 15, England

AHB:rrr

Recently, the Arts Council gave me a big
Cambridge University. For 1966, they will
possibly later this year the possibility of a touring exhibition
in the U.K.

Yours sincerely,

Handwritten signature

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Damiano

cc: Miss Mayer
Mr. Szarkowski

CHARLES DAMIANO
PIRELLI HOUSE,
EUSTON ROAD,
LONDON, N.W.1

1965

CHARLES DAMIANO
PIRELLI HOUSE,
EUSTON ROAD,
LONDON, N.W.1
May 10, 1965

Dear Mr. Damiano:

Thank you for your letter. I can assure you that our Department of Photography will be honored by a visit from your friend, Harold Cole. I shall look forward to seeing him too.

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

It will be a pleasure to see your work in color.

Sincerely,

Alfred H. Barr, Jr.

Dear Mr. Barr,

Herewith a copy of letter of introduction I am giving to Mr. Cole of London.

This is Mr. Cole's first visit to the U.S.A. and he is most keen to see your Collection and learn as much as possible of your achievements in the photographic field.

Mr. Charles Damiano
81, Exeter House
Putney Heath
London, S. W. 15, England

Recently, the Arts Council gave me a big one-man exhibition at Cambridge University. For 1966, they will examine later this year the possibility of a touring exhibition in the U.K.

Yours sincerely,

Alfred H. Barr, Jr.

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DANA

204, LONDON. TELEX.
TON 3191.

Putney 5589.

CHARLES DAMIANO
PIRELLI HOUSE,
EUSTON ROAD.

CHARLES DAMIANO
81, Exeter House,
Putney Heath,
London, S.W.15.

cc: Grace Mayer
John Szarkowski

29th. April 1965

(cc: Grace Mayer)

Mr. Alfred H. Barr Jnr.,
Museum of Modern Art,
11 West 53rd. Street,
New York,
N.Y. U.S.A.

Dear Mr. Barr,

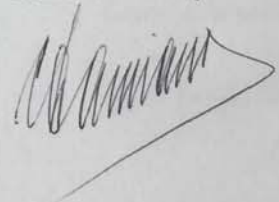
Herewith a copy of letter of introduction
I am giving to Mr. Cole of London.

This is Mr. Cole's first visit to the U.S.A.
and he is most keen to see your Collection and learn as much as
possible of the American achievement in the photographic field.

When will you be in London again? I should
like to show you some more of my horrors.

Recently, the Arts Council gave me a big
one-man show in Cambridge University. For 1966, they will
examine later this year the possibility of a touring exhibition
in the U.K.

Yours sincerely.



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DANA

TELEGRAMS: PIRELLUCOM, LONDON, TELEX.
TELEPHONE: EUSTON 3131.

CHARLES DAMIANO
PIRELLI HOUSE,
EUSTON ROAD,
LONDON, N.W. 1.

cc: Grace Mayer
John Szarkowski

29th. April 1965

Mr. Alfred H. Barr, Jnr.,
Museum of Modern Art,
11 West 53rd. Street,
New York,
N.Y.U.S.A.

Dear Mr. Barr,

It is now nearly eight years since I last saw you. Too long, indeed - at any rate for me. In 1962, when I was again in the U.S.A., you were abroad.

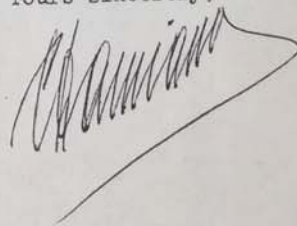
As you remember, in 1957, as a result of your kind invitation through Mr. Steichen, I made to your great Museum a tiny gift of some of my black and white "abstract" photography.

I now have something to show you in colour.

Mr. Harold Cole of Ilford Ltd. London is visiting the U.S.A. on photography. He is also the President of the Royal Photographic Society of London. I should like to introduce him to you in both his capacities, for he would like to see your photographic treasures.

Mr. Cole will take the opportunity of his visit to you to offer, on my behalf - and again as a small gift - two specimens of my colour work for your Museum. If you approve of them, please add them to your collection.

Yours sincerely,



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DANA

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

November 17, 1964
June 14, 1965

Dear Mr. Dana:

Please find enclosed the notes on the conversation between Chairman Khrushchev and David Rockefeller which you asked Mr. Barr to return to you.

Here is a copy of the notes Sincerely, from David's meeting with Khrushchev on July 29, which David asked me to send over to you. When you are through with the notes, David will be glad to have them back again.

Mary Fera
Secretary to Mr. Barr

I hope you had a fine time at St. Barts.

Mr. Richard H. Dana
30 Rockefeller Plaza, Room 5600
New York 20, New York

Cordially,

R. H. Dana
Richard H. Dana

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

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David D. Dana

30 Rockefeller Plaza
New York 20, N.Y.

Room 5600

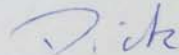
November 17, 1964

Dear Alfred:

Here is a copy of the notes taken by Neva at David's meeting with Khrushchev on July 29, which David asked me to send over to you. When you are through with the notes, David will be glad to have them back again.

I hope you had a fine time at St. Barts.

Cordially,



Richard H. Dana

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

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Dean Danes

14 March 1961

Office of the Dean Yale University School of Art and Architecture New Haven, Connecticut

Dear Dean Danes:

February 28, 1961
May I thank you for your courtesy in sending the portfolio, Drawings from Yale. We are delighted to have it for our library.

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

I like some of the drawings very much indeed. I hope, however, that the undergraduates are receiving training in a more academic tradition of drawing than these works by more mature students and teachers would necessarily indicate.

My best regards to you.
Sincerely,

Sincerely,

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.
Dean Gibson A. Danes
Yale University School of Art and Architecture
New Haven, Connecticut

AHB:ma

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David DAVIS

Office of the Dean Yale University School of Art and Architecture New Haven, Connecticut

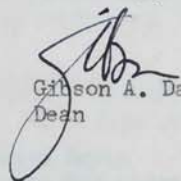
February 28, 1961

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

Dear Alfred:

I am sending you a copy of a recent publication of DRAWINGS FROM YALE, a folio of works by our faculty and recent graduates. This was a joint and experimental project by the artists and our Graphic Design area. Mr. Robert Herbert of the History of Art Department generously contributed his essay on drawing.

Sincerely,


Gibson A. Danes
Dean

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David DAVIS

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FOUNDATION FOR YOUTH
AND STUDENT AFFAIRS
1 EAST 54th STREET
NEW YORK 22, N. Y.
TELEPHONE: PLAZA 1-3500
CABLE ADDRESS: FT SAFFA

DAVID DAVIS
EXECUTIVE SECRETARY
FRANK J. FERRARO
JOHN J. FERRARO
ASSISTANT SECRETARY

July 24, 1961

Dear Mr. Davis:

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

Your letter of July 17 to Mr. Barr arrived after he had left the city. He will be out of town until mid-September so

that I am afraid we will not be able to make an appointment Dear Mr. Barr:
for you before you leave for your new post.

The enclosed press release might be of some interest to you.

Sincerely,

I do hope in the course of time to develop some interesting programs at the Chateau. I have not clarified my ideas yet but am in the process of thinking through some things. I should like very much before I go abroad to talk with you, or your deputy, so that we may get to know each other, and there are one or two questions I might like to ask you.

Olive L. Bragazzi

I will take the liberty of telephoning your secretary for an appointment and I hope you can spare me a little time before I leave.

Mr. David Davis
Executive Secretary
Foundation for Youth & Student Affairs
1 East 54 Street
New York 22, N. Y.

Sincerely yours,

David Davis
Executive Secretary

DD/fs

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LA NAPCOLE ART FOUNDATION

120 Broadway, New York City

FOR IMMEDIATE RELEASE

NEW YORK CITY, July 21, 1961 - Appointment of David M. Davis of New York City as the first Director of the Napoule Art Foundation - Henry Clews Memorial - near Cannes, France, was announced today by David J. Colton, vice president and a trustee of the Foundation.

Mr. Davis, a graduate of Harvard and of Columbia University, has been director of the Foundation for Youth and Student Affairs for the last ten years. In this post he has promoted youth activities of an educational and cultural nature in many countries throughout the world.

Mr. Davis will assume his duties at La Napoule September 1. He will strive to develop the chateau and its four-acre estate on the shores of the Mediterranean as a Franco-American cultural center. Through a program of exhibits, concerts, seminars and conferences, Mr. Davis will emphasize the relationships between the cultures of the United States and France. He will develop the chateau as an institution to attract and serve art-loving American, French, and other visitors to the Riviera.

La Napoule Art Foundation, chartered as an educational institution by the State of New York, owns and operates a reconstructed fortress, located close to the resort town of Cannes in Southern France. It consists of a chateau, parts of which date to the 11th Century, a courtyard which can seat a thousand people for concerts, and extensive formal gardens.

The son of Henry Clews, the New York banker, Henry Clews, Jr., who was a well-known American sculptor, and his wife, Marie Elsie Whelen Clews, acquired the property after World War I and reconstructed parts of the building, incorporating many of his noted and controversial works in doorways, arches of the cloisters, and throughout the grounds. His recognized talents as a sculptor were frequently utilized to satirize the foibles of society and even his friends. Often they were combined with his vivid and fertile imagination to create fantastic creatures, in the spirit of medieval gargoyles. In addition to the extensive collection of the chateau, the works of Henry Clews may be seen at the Metropolitan Museum of Art in New York City.

Mrs. Henry Clews, widow of the sculptor, died in 1959, leaving an endowment to ensure that the chateau continue not only as a museum for the works of her husband, but as a Franco-American cultural and intellectual center.

Mr. Davis' earlier positions were with the Commission to Study the Organization of Peace, the Committee to Defend America by Aiding the Allies, the Civilian Mobilization Branch of the Office of Civilian Defense, and the Information Services of the State Department in New York. He has traveled widely in Europe, Asia, and Africa. He brings his knowledge of romance languages, literature and culture to the direction of the Franco-American cultural center at Cannes.

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J. DAVIS

THE MUSEUM OF MODERN ART

Date October 29, 1965

To: Alfred H. Barr, Jr.

Re: Deed of Gift to Film Library

From: Margareta Akermark

Jim Davis films

Dear Alfred:

The Film Library is very happy to announce the generous gift from James E. Davis. He has actually willed his films to us and I am herewith attaching some of the numerous documents that were involved in this unprecedented arrangement, so you will be familiar with the details.

We are planning to make a selection of Jim's films for a special screening on Thursday evening, January 6, and to make an announcement to the Press.

If you have time to write to Jim and to thank him, I know that he will be very appreciative. He has not been terribly well during the last several years and he prefers his quiet life in Princeton and refuses to come to New York even for a brief visit.

Margareta

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44 Wiggins St.
Princeton, N.J.
July 6, 1965

July 12, 1965

Mr. James E. Davis
44 Wiggins Street
Princeton, New Jersey 08540

Dear Mr. Davis:

Many thanks for your letter of July 6 and the enclosed copy of your letter to Color Service Company, which completes our file on the conveyance of your films.

I welcome this opportunity to thank you directly for this most generous gift, and to assure you that the Museum will do everything within its power to see that your films receive the widest possible distribution. As you know, Miss Akermark is still away on her vacation; I am sure that she will be delighted to learn of the consummation of your gift and that you will hear from her as soon as she returns.

With warm regards,

Sincerely yours,

Richard H. Koch

bc: Film Library ✓

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cc Film Library

44 Wiggins St.
Princeton, N.J.
July 6, 1965

Mrs. Richard H. Koch 08540
Director of Administration
The Museum of Modern Art
11 West 53 St.
New York, N.Y.

Dear Mrs. Koch:-

Mrs. Seymour Montgomery has instructed me to send you the enclosed copy of my letter to Color Service Co. I am also sending a copy to Miss Kossoff.

I would very much like to express to you my thanks for working out such an admirable arrangement with Mrs. Seymour Montgomery, et. Takes a great load off of my mind and I am deeply grateful.

Sincerely yours

James E. Davis

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cc Film Library ✓

44 Wiggins Street
Princeton, N. J.
July 1965.

Color Service Co.
115 West 45th Street
New York, New York.

Dear Sirs:

This is to advise you that on June 29, 1965, I executed and delivered to the Museum of Modern Art, 11 West 53rd Street, New York City, all of my right, title, and interest in and to the color films made and edited by me which you have in your possession. Enclosed is a copy of Schedule A, attached to said Deed, which lists the said films. I have retained a life interest in the films and Miss Rosalind Kossoff is still my agent and in charge of sale and distribution of the films, and you are to continue to recognize her orders and instructions until you are otherwise notified to the contrary.

Should any misfortune befall Miss Kossoff so that she is unable to continue to handle my films, you will, during my lifetime, except as hereinafter stated, accept my instructions or the instructions of such other person as may be designated by me in writing.

Should Miss Kossoff be unable to continue with my films, and at that time I am ill and unable to take over, this will authorize you to recognize the instructions and orders of the Museum of Modern Art.

From and after my death, Miss Kossoff, if able and willing, will continue, in behalf of the Museum, to handle these films, but if anything should happen to her, then you would look to the Museum of Modern Art for instructions and orders, or to their designee, in writing.

Yours very truly,

James E. Davis

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cc Film Library

SCHEDULE A

List of 16 mm. films made by James E. Davis of Princeton, New Jersey, and constituting the subject matter of the foregoing Deed of Gift to The Museum of Modern Art, a non-profit corporation of the State of New York, executed and acknowledged by said James E. Davis June 29, 1965. All originals of the films below listed are stored in the possession of Color Service Co., 115 West 45th Street, New York, New York.

The date given for each of the films listed below represents the date when the editing of the films was completed by said James E. Davis.

1. Light Reflections-1948-1 1/2 reels, sound
2. Paintings and Plastics-1948-1 reel, sound
3. Color and Light-1950-1 reel, sound
4. John Marin-1950-1 1/2 reels, sound
5. Talliesin-West-1950-1 reel, sound
6. Talliesin-East-1950-1 reel, sound
7. Reflections-No. 11-1951-1 reel, sound
8. Refractions-No. 1-1951-1 reel, sound
9. Color Dances-No. 1-1952- 1 reel, sound
10. Analogies-No. 1-1953-1 reel, sound
11. Thru the Looking-Glass-1953-1 reel, sound
12. Pertaining to Marin-1954-1 reel, sound
13. Evolution-1954-1 reel, sound
14. Writ in Water-1954-1 reel, sound
15. Becoming-1955-1 reel, silent
16. Energies-1955- 1 reel, silent
17. Pertaining to Chicago-1957-1 reel, sound
18. Processes-1959-1 reel, silent
19. Death and Transfiguration-1961- 1 reel, sound

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THE MUSEUM OF MODERN ART

Date July 2, 1965

To: Miss Sarah Rubenstein

Re: _____

From: Richard H. Koch

Herewith for safekeeping in your files the executed original of James E. Davis' Deed of Gift to the Museum of the films listed in Schedule A annexed thereto.

Enc.

cc: Miss Akermark ✓

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July 2, 1965

J. Seymour Montgomery, Esq.
245 Nassau Street
Princeton, New Jersey.

Dear Mr. Montgomery:

Thank you very much for your letter of June 30 and its welcome enclosures. In accordance with your request I am returning to you herewith the carbon copy of Mr. Davis' Deed of Gift, bearing the Museum's acceptance and receipt. I know that Miss Akermark will be delighted to learn of the consummation of this important gift, and would appreciate your telling Mr. Davis that she will surely be in touch with him upon her return from vacation in mid-July.

We are of course very glad to confirm that the Museum is prepared to assume responsibility for distribution of the films in the event that Miss Kossoff should become inactive and Mr. Davis become incapacitated.

I am sending a copy of this letter to Miss Kossoff for her information, and would be grateful if you would send me a copy of Mr. Davis' letter to Color Service for our files.

I have very much enjoyed working with you on this matter, and share your hopes as to its outcome.

With warm regards and all good wishes,

Sincerely yours,

Enc.

Richard H. Koch

cc: Miss Rosalind Kossoff

bc: Miss Margareta Akermark ✓
Miss Sarah Rubenstein

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July 2, 1965

Miss Rosalind Kossoff
Radim Films, Inc.
220 West 42nd Street
New York, New York 10036

Dear Miss Kossoff:

I am enclosing for your information a copy of my letter to Mr. James E. Davis' attorney, with which I have enclosed a copy of Mr. Davis' Deed of Gift bearing the acceptance of the Museum of Modern Art.

Sincerely yours,

Enc.

Richard H. Koch

bc: Miss Margareta Akermark ✓

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DAVIS

October 20, 1965

Dear Mr. Davis:

In Mr. Barr's absence, due to a minor operation, I am writing to thank you for your letter of October 16.

Your letter has been forwarded to Mr. Barr at the hospital where he is convalescing.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. James Davis
44 Wiggins Street
Princeton, New Jersey

mf

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(Rec'd Oct. 19) 44 Wiggins St.
Princeton, N.J.
Oct. 16, 1965

Dear Alfred :-
 your letter of
 Oct. 9 received and I was very glad
 to hear from you again. The reason
 you have not seen me at least on
 "the street" near you during the last few
 years is that I have not been living
 in New York. Indeed, after I moved to
 the corner of 96th Street + Fifth Ave.
 on the first of August 1961, I lasted
 there only four months - until the end
 of November.

Everything that happened to me
 in the city during that period was
 a catastrophe and I found that since
 the days when I used to live in N.Y.
 - and love it (in the late 20's + early
 30's) - both the city and I had changed
 greatly - and not for the better.
 So - I fled back to Princeton which
 has also changed for the worse but which
 has become home to me.
 Fortunately I was here and not in
 New York when I had a heart-attack

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in the following October and spent the next year getting back on my feet again. I was very pleased and touched when Frances Jones & Joe Kelleher put on a big retrospective show of my work as the last exhibit ever to be held in the old art museum before it was torn down. It broke my heart to see it go - but was glad to bid it farewell in this way. Now it breaks my heart again to see what replaces the old museum. The new one is really a catastrophe.

By the time I was getting back to work again, at the end of 1963, I developed a bad case of diabetes. But now I am slowly getting it under control - but it is a nuisance! Now Ernest DeWald and I can compare notes, because Ernest has diabetes too. There have been several other assorted crises to cope with but in between I have managed to pile up a mass of new material on film. If I can just get a good, long period

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"Last of the Indians" — a left over from an era long past.

What with all the upsets I have had during the past few years I have been unable to get to the city except on rare occasions. And somehow I do not have the urge to go there even when I can. I would very much like to see some of my old friends there — and hope that if you are ever here in Princeton you will come to see me.

I am delighted with the arrangement with the Fien Library at the Museum.

Margareta Ahern and my distributor Rosalind Horroff were largely responsible for working out the plan. I am most grateful to them. Do give Margareta my regards when you see her.

Well — now you know why you have not seen me on 96th Street.

I hope all goes well with you and your family —

I send you my special best wishes
always —
Dina (DAVIS)

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of time without further interruptions, I hope to get this new stuff properly edited and sound scores made for several new films. I have not released a single film since I left 30 Nassau St. in 1961. and of course, that upsets me, because much to my surprise I find so late in life that the film is my medium. Although Staicher has tried to convince me that I am also a "still" photographer and has been wonderfully encouraging and kind to me — my motto is that "if it doesn't move I say to hell with it."

There are so few of the old crowd left in the art department that nowadays I am completely out of touch with them. With George Dowley, Best Friend, Mr. Moore, Walter, Baldwin Smith, etc. etc. all dead. There are only a few like Don Egbert, Ernest + Freddy Stillman ever to be seen. I am beginning to feel like the

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J. DAVIS

Dear Alfred -
 I hope the folder
 you have with interest you
 are of the museum files of mine which
 I have put in distribution since I first
 started on a few

October 9, 1965

July 9, 1965

Dear Jim:

Dear Mr. Davis:

I feel very badly that your letter was not sent to me this summer. I think the arrangement with the Museum is excellent from our point of view. You have certainly been generous and helpful.

I feel that I have lost sight of you during the last few years. Indeed, I didn't know where you were and kept wondering why I didn't see you at least on the street since I supposed that you might still be living near by. I do sympathize with your living in Princeton.

My best to you.
 Mary Fera
 Secretary to Alfred H. Barr, Jr.

Sincerely,

Alfred H. Barr, Jr.

Mr. James E. Davis
 44 Wiggins Street
 Princeton, New Jersey

Mr. James E. Davis
 44 Wiggins Street
 Princeton, New Jersey

AHB:mf

To make a long story short she
 and Marguerite (laboratory in the
 files to search and as her friend I
 mine) got together and worked out
 a plan by lawyer, sayings that
 many - with me as an undergraduate here

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44 Wiggins St.
Princeton, N. J.
July 7, 1965

Dear Alfred:

I hope the following information will interest you: —

all of the nineteen films of mine which I have put in distribution since I first started as a film-maker are now owned by the Museum of Modern Art. Last week the final legal papers were signed by Mr. Barr's absence, I am writing to thank you for your letter of July 7.

Your letter will of course be brought to Mr. Barr's attention upon his arrival.

Sincerely,

Mary Fera
Secretary to Alfred H. Barr, Jr.

Mr. James E. Davis
44 Wiggins Street
Princeton, New Jersey

Rosalind Wiseman of Film Images Inc. urged me to do something about this matter and proceeded to investigate the situation.

To make a long story short she and Margaret's abermarts in the Film Library (— and an old friend of mine) got together and worked out a plan. My lawyer, Seymour Lust-gomery — who was an undergraduate here

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Dear Alfred:-

44 Wiggins St.
Princeton, N. J.

July 7, 1965

(Rec'd July 9)

I hope the following items will interest you:-

all of the nineteen films of mine which I have put in distribution since I first started as a film-maker are now owned by the Museum of Modern Art. Last week the final legal papers were signed by Mrs. Richard Koch and myself.

For a long time I have been worried about the problem of how to dispose of my films in my will. Three years ago I had a heart-attack, and when I recovered, my wonderful distributing Rosalind Klossoff of Film Images Inc. urged me to do something about this matter and proceeded to investigate the situation.

To make a long story short she and Margareta Abernasto in the Film Library (and an old friend of mine) got together and worked out a plan. My lawyer, Seymour Trout-gomery - who was an undergraduate here

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in Princeton — class of '24 & Thinks —
and Mr. Koch together worked out
The legal details. The result is an ad-
mirable — and unique arrangement.

By a Deed of Gift I have, as I now
given my films to The Museum. But
Rosalind will continue to distribute them
on our usual 50-50 producer-distributor
basis as long as she wishes to do so. In
case of my death — The Museum will receive
my share of the income — and when Ros-
alind can no longer distribute them The
Film Library will handle the distribution
also.

This plan takes a great load off of my
mind — and also pleases me very much.

I thought you might like to know
this so pass it on to you now that
the final papers have been signed.

Since returning to Princeton in Dec. 1961
— after only four months of living in
N.Y. (which I hated) I have had a series
of crises, but now seem to be getting
back to normal again.

I hope all goes well with you —
with best regards — always — Jim

JAMES E.
DAVIS

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DAVIS, Jim

September 12, 1961

Dear Jim:

Thanks for your letter which I have just received on my return from vacation.

I am delighted to hear you have come to New York, although that will be Princeton's loss.

As soon as I get caught up a bit, I hope to see you and take a look at my beloved Central Park from your vantage point.

Sincerely,

Alfred H. Barr, Jr.

Mr. Jim Davis
1150 Fifth Avenue
New York 28, N.Y.

AHB:ld

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Telephone -
 atwater 9-6086

1150 Fifth ave.
 N.Y. 28, N.Y.
 Aug. 8, 1961

Dear Alfred:-

Well, at long last I have left Princeton - and am once again a New Yorker. The reason for my move was the order from my doctor to "get the hell of that top floor at 30 Nassau St." and give up walking up stairs before I have a really bad heart attack.

So - I had no choice. Also I had to write fast - and in my frantic search for some place to go - this was the best I found anywhere in Princeton or N.Y. It is too small for my writing needs but otherwise good for living - and it has a magnificent view across the entire sweep of Central Park. That alone is worth the price of the rent.

I'm on the 10th floor - and on the corner of 96th + Fifth - so convenient for buses etc. in all directions. Now I must get acquainted with N.Y. again - because during the last many years I have

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avoided the city like poison - and came
only when I had to - and then fled from
it quickly. Therefore I'm not in touch
with every thing and every one.

I would very much like to see you
again - especially so because it has been
so long since I saw you last. So give
me a ring sometime and come up for
a drink - and a look at my very
beautiful view.

In the meantime I send you and
Margot my special, special best -

Sincerely -

Jim

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DOUGLAS GIBBONS - HOLLYDAY & IVES, INC.

745 FIFTH AVENUE
NEW YORK 22, N. Y.

PLAZA 3-8058

James E. Davis

July 7, 1961

July 20, 1961

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

Dear Mrs. McCullough:

In reply to your letter of July 7 which I have just read on my return from abroad, may I say that I have known James E. Davis since we were both undergraduates at Princeton. He is well known as a teacher and artist. I believe that in addition to whatever income he may derive from his work, he has sufficient private income to pay his rent. He is, moreover, a gentleman of excellent deportment.

WE WILL GREATLY APPRECIATE RECEIVING YOUR OPINION CONCERNING THE PROSPECTIVE TENANT'S RESPONSIBILITY. PLEASE BE ASSURED THAT ANY INFORMATION YOU MAY GIVE US WILL BE TREATED AS ENTIRELY CONFIDENTIAL.

Sincerely,

IT WILL BE VERY HELPFUL TO HAVE YOUR REFERENCES. IT IS CUSTOMARY TO REQUIRE REFERENCES BEFORE OCCUPANCY IS GIVEN. WE ASK THAT YOU BE KIND ENOUGH TO USE THE ATTACHED PAGE OF THIS LETTER FOR YOUR REPLY AND TO RETURN THIS TO US IN THE ENCLOSED SELF-ADDRESSED STAMPED ENVELOPE.

Alfred H. Barr, Jr.

THANKING YOU IN ADVANCE FOR YOUR COOPERATION, WE ARE

Mrs. Frank McCullough
Douglas Gibbons-Hollyday & Ives, Inc.
745 Fifth Avenue
New York 22, New York

AHB:ob

Harriet Mc Cullough
Mrs. Frank McCullough

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DOUGLAS GIBBONS - HOLLYDAY & IVES, INC.

745 FIFTH AVENUE
NEW YORK 22, N. Y.

—
PLAZA 3-5050

July 7, 1961

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

Dear Mr. Barr:

Mr. James E. Davis of 30 Nassau Street, Princeton, New Jersey

IS NEGOTIATING FOR AN APARTMENT THROUGH THIS OFFICE AND HAS GIVEN YOUR NAME AS A REFERENCE.

WE WILL GREATLY APPRECIATE RECEIVING YOUR OPINION CONCERNING THE PROSPECTIVE TENANT'S DESIRABILITY AND RESPONSIBILITY. PLEASE BE ASSURED THAT ANY INFORMATION YOU MAY GIVE US WILL BE TREATED AS ENTIRELY CONFIDENTIAL.

IT WILL BE VERY HELPFUL TO HAVE YOUR PROMPT ANSWER AS IT IS CUSTOMARY TO REQUIRE REFERENCES BEFORE OCCUPANCY IS GIVEN. WE ASK THAT YOU BE KIND ENOUGH TO USE THE ATTACHED PAGE OF THIS LETTER FOR YOUR REPLY AND TO RETURN THIS TO US IN THE ENCLOSED SELF ADDRESSED STAMPED ENVELOPE.

THANKING YOU IN ADVANCE FOR YOUR COOPERATION, WE ARE

VERY TRULY YOURS.

DOUGLAS GIBBONS - HOLLYDAY & IVES, INC.

Harriet Mc Cullough
Mrs. Frank McCullough

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July 10, 1961

Dear Mrs. McCullough:

Your letter of July 7 to Mr. Barr requesting a character reference for James E. Davis in connection with his application for an apartment, has arrived in his absence from New York. It will, of course, be brought to his attention just as soon as he returns.

Sincerely,

Secretary of the Museum Collections

Mrs. Frank McCullough
Douglas Gibbons-Hollyday & Ives, Inc.
715 Fifth Avenue
New York 22, New York

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an increasing number of specialists—economists, statisticians, accountants, production experts—and the services of competent people in these fields can only be obtained by the trade unions in competition with universities, research establishments, the Civil Service, business firms, and so on. They would be appointed and not elected. They would act as advisers and not as policy-makers. They would be on tap and not on top.

No trade union official, appointed or elected for his experience and knowledge of workpeople and his enthusiasm for trade unionism or any executive committee, need be afraid that such people by their education or their superior knowledge will be able to push them aside and become the real trade union leaders. That has not happened in the United States where trade unions employ literally thousands of specialist professional officers. It has not

happened in this country in those unions which already employ specialist officers for research, social insurance matters, education, public relations, and so on. The real danger is that trade unionism will mark time or even decline for the want of enough competent officers—specialist and otherwise.

The belief that the best trade union officers are those who are more attracted by the work than by the money is well founded in past experience. But it is being pushed too far. Unions cannot hope to get the officers they need at the salaries they are willing to offer. The trouble is that where some trade unions see this as an urgent problem, far too many go on placidly assuming that whatever the changes elsewhere there will always be enough enthusiastic and competent trade unionists willing to volunteer for the spare-time jobs and eager to apply for the full-time ones.

—Third Programme

A Defence of Victorian Architecture

By J. H. V. DAVIES

VICTORIAN architecture has come back into favour with such a rush that it is not surprising that we still find some difficulty in getting into a comfortable relation to it. For one-thing, it is not even homogeneous on the surface, as eighteenth-century architecture appears to be if you do not look too closely. It is a mass of different ideas and impulses. And the Victorians built such a vast amount. Certainly the greater part of it is not architecture at all but merely the most rudimentary sort of building, but the truly architectural demand was absolutely unwearying. There was such an endless call for churches and town halls, for museums and banks, that it is no wonder the successful architect's close attention to every single detail sometimes flagged, and that Sir Gilbert Scott, for example, failed to maintain in his 600 churches the level of intensity that Hawksmoor, for instance, achieved in his six.

Granted then that a large part of the Victorian output has to be ignored, the problem remains of how to get into relation to the most rewarding works. Of course, part of the trouble is that we are so near the Victorians that we still—perhaps unconsciously—feel them to be the enemy in the great architectural battle we have recently and perhaps only partially won. And it is probably true that the attitude necessary to understand and appreciate modern architecture is almost exactly the opposite of that needed to understand and appreciate the Victorians. This is where, it seems to me, many of our most senior pundits lead us astray. They cannot quite forget the genesis of modern architecture, and so never completely lose the feeling that the only absolutely worthy buildings that the Victorians created are—like the Crystal Palace—in the direct line of development to the modern movement.

Dr. Pevsner, for example, has always shown himself generally sympathetic towards nineteenth-century architecture in all its aspects, but even he prefaced a

series of talks that he gave some years ago by saying that the present confusion about Victorian architecture was due to a collapse in values in the Victorian era*. In his view, the result was that, by all the criteria that made St. Sophia and Seaton Delaval valuable buildings, Paddington Station and the Langham Hotel were valueless. I still wonder what he can have meant. He cannot possibly think that Victorian architecture stands or falls by the Langham Hotel and Paddington Station or that because a great deal of Victorian architecture is pretty bad there must have been a collapse in values. It seems to me that this feeling of collapsing values arises solely from the attempt to judge Victorian works by our not very clearly formulated ideas about what is or is not honest in architecture. If the absence of complete structural honesty is a crime, for example, we shall have to knock out St. Sophia and Seaton Delaval as well as the major Victorian buildings.

Mr. Henry Russell Hitchcock is probably the most learned and judicious of all writers on this period. But the note of enthusiasm only illumines his meticulous chronicling when some building—through its simple use of exposed ironwork or whatever—seems to be pointing onward. He is painstakingly just to Victorian Gothic, but he will insist that no one can be really serious unless he undertakes the superhuman task of considering Victorian architecture as a whole, and this makes me wonder if anyone has ever been led to go and look at a Victorian Gothic building by reading Mr. Hitchcock. But what a contrast there is in his attitude to the iron-ribbed Coal Exchange in Lower Thames Street. This he describes as a monument for the ages, one of the very few the early Victorians produced. He sees in it the foremost early example of the 'frank and elegant use of a coherent system of iron structural elements inside a masonry shell'.

I must confess that when I went to visit this building after



St. Mary Magdalene's, Paddington (architect, G. E. Street)

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* Talk on 'How to Judge Victorian Architecture': THE LISTENER, July 19, 1951

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reading Mr. Hitchcock, and with the highest hopes, I found only a shoddy-ornate, glass-roofed affair which, if I had not been warned, I should have thought fairly banal. I did not see a detail anywhere that was not tolerably unoriginal in the heavy, utterly inelegant manner that the Victorians were so liable to fall into when they were really making a mess of things. The plan and the whole appearance of the interior suggest a sort of very poor man's Pantheon. But it is all in iron, and so it is a monument to the ages. It seems to me that this sort of failure to look at the building itself and persistence in relating Victorian buildings to what was to come after them makes it almost impossible to detect the true merits of Victorian architecture.

But how, then, is this to be done? The first thing is to get rid of the idea that there was something almost morally reprehensible in nineteenth-century architects taking the subject matter of their buildings out of the Middle Ages. We think the *Zeitgeist* ought to have taken them in a different way, but it did not, and that is all there is to it. If the Victorians have to be condemned, Renaissance architects must share in the condemnation. How can we criticise a Victorian for making a factory look like a Gothic castle if we applaud a Renaissance architect for making a country house look like a Roman temple? I do not believe for a moment that they were incapable of producing a style of their own. The best of the classicists may be regarded as the last defenders of an ancient and honourable tradition which only broke at last on the great cliff face of Selfridges. But the revivers of the Gothic were subject to a strong, new feeling about architecture; the revival was certainly due not to an unfortunate aberration but to a profound conviction. And this conviction was no less intense than that which persuaded Brunelleschi, Alberti, and their colleagues to revive the styles of Greece and Rome.

Brunelleschi and Alberti do perhaps provide a link, since they are more in agreement with the Victorians as to what architecture is about than either are with us. Both believed that there was a perfect architecture, that combinations of architectural forms which could not be improved on were possible and had in happier times actually been achieved. To the best of the Victorian church architects the dogmas of the Ecclesiologists about what was ritually and symbolically correct were, of course, important, but far more important was their conviction that, in the thirteenth and fourteenth centuries, a method of construction had been evolved that was absolutely apt and natural. This method perfectly expressed the essence of structure; it was mathematically harmonious and so strong and flexible that it could present and interpret in stone the whole of human experience. All art contains some element of striving towards a goal; the Victorians thought the goal had once been reached and therefore that it was reasonable to set out again by the same route.

But a mere recognition that perfection had been achieved 500 years ago and ought to be imitated would, by itself, have merely led to a generation of studious pastichers, and this may well be what some of the more radical Ecclesiologists would have liked and what they in fact obtained from the large number of totally uninspired architects which increasing professionalism almost inevitably produced. But among the very much smaller number of true architects the conviction that a static, frozen perfection did exist in the past was only a spur

to a dynamic approach to architecture in the present. Alberti and Brunelleschi, although they were certain that the Romans had solved the whole architectural problem, did not exhaust themselves in producing exact copies of Roman buildings, but used the Roman theme as one element in their work; in the same way Street and Brooks, Butterfield and Pearson, while they expressed the Gothic harmony and strength, made it totally individual and totally Victorian.

You could not have a better example of how this worked than Butterfield. Nothing stopped him in his pursuit of the ideal; in his struggle to fight his own way through to the perfection that he knew existed, he was prepared to sacrifice the more obvious values: beauty, grace, urbanity, convenience. Everything must always be allowed to go full pelt, so that out of the uninhibited clash of big, crude elements the essential illumination might come. And in All Saints, Margaret Street, amid all the colours shouting at each other and the aisle arches banging into the nave arcade, and the granite piers with their mouldings of an unprecedented rigour, illumination does undeniably come. No one can enter All Saints without experiencing that tightening of the breast that indicates the true architectural experience. Butterfield knew what he was trying to do and did it, but his path to the image was certainly a particularly rough one and it is difficult for anyone not utterly committed to architecture to stand the pace.

One man like Butterfield was as much as even so robust an age as the Victorian could be expected to cope with. The best of the other architects were very much more restrained, and with them it is easier to see how the resolution of static and dynamic elements did in fact work. I would like to deal briefly with two examples: Street's St. Mary Magdalene's, Paddington, and Pearson's St. Augustine's, Kilburn. It may be objected that these are both churches, but though the same thing could be illustrated from, say, Street's Law Courts, there is in fact nothing like a church to show the capacity of an architect. He has to provide space for a number of complex but clearly defined functions; he has to express a number of complex but clearly defined ideas; he has to produce an external expression without being able to make up a façade by merely juggling with floors and windows, and inside he can create a complex arrangement of space without having to bother about rooms and passages and doors.

Street had, I think, the authentic Gothic vision, though he did too much and became involved in too many arguments to concentrate his creative ability into one or two perfect statements. But at St. Mary Magdalene's, Paddington, one can see how he interpreted the problems that faced him in terms of the Gothic image and how the image itself was a factor in the production of the specific solution. The site sloped slightly downwards and demanded a strong feature at the higher end. It was constricted on the north because, it is alleged, all the land between it and the Grand Junction Canal had been bought by 'an enemy of the Catholic faith', so a north aisle was almost impossible. Lack of money made some sort of plain apsed-box inevitable, and this increased the need for a strong external feature. Street thought the thing out in terms of the archetypal Gothic contrast between a sharp vertical and a horizontal mass and built a steeple—sudden, circular, ribbed, pencil-slim, which re-states in Victorian terms the essence of the Gothic passion



The Lady Chapel, St. Michael's, Croydon (architect, John Loughborough Pearson)

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St. Augustine's, Kilburn (architect, John Loughborough Pearson), showing part of the triforium passage at 'first-floor' level

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for verticality. Inside there was, of course, no room for a north aisle. Certainly Street could have built a one-aisled church, of which there are many hundreds of genuine medieval examples, but this would have been to betray the image. To Street, Gothic was not the haphazard result of the actual work of medieval masons building their rustic masterpieces by rule of thumb, but a discipline which could receive the absolute assent of the greatest artists, a system of spatial proportion unshakable by the most severe intellectual probing. It was a system of balance which demanded that part should answer part. Therefore the problem of the missing north aisle could not be solved by merely ignoring it, it had to be overcome.

Street overcame it by using two completely different arcades for the north and the south aisles. The piers of the south side are made up of a cluster of four thick and four thin shafts rising to a moulded collar from which the arch springs. The piers are fairly slender and set well apart so that there is no strong barrier between aisle and nave. On the north side, instead of the missing aisle there is a narrow passage of about only eighteen inches between the outer wall and the arcade, and here the arcade itself is made up of large, plain, octagonal columns, but between each pair he puts an additional thin, circular column. The arch between the octagonal columns is plain and is blocked in down to the level of the capitals except where small arches go across to the circular column that stands between. In contrast to the dog-tooth ornament and the rows of moulding on the aisle side, there is nothing here but one simple roll moulding. The double number of columns, the greater austerity, and the very much greater mass of the big columns on the north balance and answer the greater space, the greater ornament, and the greater delicacy on the south. The eye rests on the northern wall of marching columns and accepts the passage behind as a feature of a reasonable architectural weight to stand against the wide aisle.

Street's sleight of hand seems to me to come off completely and it shows what the Gothic did for the Victorians. It is not a matter of more or less accurate copying or more or less originality; it

gave them an architectural language in which they could say whatever they wished and enabled them to produce spatial subtleties of a sort no longer possible for the almost moribund classic style and for which an architecture of glass and iron was quite unready.

John Loughborough Pearson, who seems to me the greatest architect of the period, was a master of spatial arrangement. He knew that much of the effect of medieval Gothic was due to superb detail of a sort that could never be achieved again. He therefore went back to the essence of Gothic, to its management of space. He realised that English medieval Gothic architects had often failed to exploit spatial possibilities because of their reluctance to use a stone vault. A vault must give an architect a strong advantage, since it imposes a discipline on the whole interior. Pearson hardly ever failed to provide a complete vault. In fact the care with which he works it right out is sometimes almost obsessive, but the complexities of the vaulting system are always presented with such clarity that anyone can read them. Take the Lady Chapel at St. Michael's, Croydon, for example: it has a system of ribbing so varied and so rigorously exact that it provides in a tiny space more genuine architectural experience than in many complete churches. Or take the Catholic Apostolic church in Maida Vale: its east end is a maze of ingenious variations on the simple quadripartite vault; an extraordinary *tour de force*.

St. Augustine's, Kilburn, brings the Gothic image triumphantly home. Pearson, like Street, was seized by the great passion for verticality which he found in the thirteenth century, and his starting point is the tall aisled church of that period. But he did not leave it there, as Scott would have done, and merely produce a copy. He imbibed the perfect form and then presented it in his own terms, and his own terms were always spatial. At St. Augustine's he used large internal buttresses rising up between nave and aisles. Cut right through them is a triforium passage at first-floor level, so to speak, which goes all round the church leaping right over the transepts. The passage and the buttresses enclose the various spaces and shut them off from each other by providing a barrier which is definite, yet at the same time pierced and partial. As a result, the great funnel of the nave and choir stands in a most subtle relationship to the surrounding, subsidiary spaces. The whole makes a new and original Gothic statement.

The Gothic image was an aid to Pearson, never a straitjacket. While at St. Augustine's the design is based on enclosed space, the interior at, for example, St. John's, Upper Norwood, with its wider nave, was exactly the opposite. The spaces flow without hindrance and the parts merge gently into one another. But Pearson is never commonplace; in fact, I think it would be no exaggeration to say that to find a rival to him in matters of proportion and spatial arrangement—and that is after all what architecture is about—you would have to go back at least to Hawksmoor and Vanbrugh. And I cannot immediately call to mind a rival in more recent times.

Pearson exhibits better than anyone the perfect marriage of static and dynamic qualities which is the key to the best Victorian architecture. It is an architecture which has as much to offer, if we can strip away our preconceptions, as the poetry of Tennyson and Browning. But when you visit the buildings, you must look at what is actually there and somehow contrive to stop worrying too much about what was built in the Middle Ages and what you have heard about the Victorians.—*Third Programme*

In *Not Guilty* (Gollancz, 18s.) Miss Barbara Frank has written up in a brisk journalistic style cases of wrongful conviction which have occurred in the United States (they were collected by her father, the late Judge Jerome Frank) and has drawn the legal morals therefrom. Of the eighteen shocking cases given in detail, all but one occurred before 1940; of the remaining eighteen told more briefly, only four are less than twenty years old. In the great majority of these cases the unjust sentences followed on false identification by the victims or eye-witnesses; in some half-dozen police roguery or brutality were subsequently exposed; and in a great number the excessive zeal of the District Attorney or his equivalent—an elective office in the U.S.A.—to keep up his record of convictions played a sinister role. Since nearly all these cases happened a generation ago in another country working under a different judicial and police system, the reasons for publishing the book here are obscure; but the detailed case histories certainly provide gruesome reading for the numerous 'collectors of injustice'.

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Art

Round the London Galleries

By LAWRENCE ALLOWAY

THE reputations of artists change continually and with each change their works are read differently. Although it may distress their friends and irritate all those people who like received opinion to rest in peace, revaluation spares no one. An exhibition of Juan Gris at the Marlborough Fine Art, Ltd., on the handsome scale which this gallery alone maintains in London (forty-three paintings, twelve from 1912 to 1919, thirty-one from the 'twenties), is sufficiently important to raise questions about Gris and the movement to which he belonged.

The exhibition is in honour of Daniel-Henry Kahnweiler, whose position as dealer and critic of cubism gives him an exceptional authority. His writings are at the heart of that influential body of opinion that regards cubism as a classical movement. Gris' work is a pillar of this view and it may be that his powerful example has coloured our view of the whole of cubism. According to Kahnweiler, the classicism of cubism 'is proved by the rigid design, the ascetic colour, and the fact that in any composition the parts are firmly subjugated to the whole'.

'I cannot break away from the Louvre', said Gris, a statement that used to be understood to imply a continuity between the art of the past and his own works; both revealed unchanging laws of art. However, forms that possessed the prestige of general principles to Kahnweiler's generation are now in doubt. For example, geometry seemed, to the artists and writers of the early modern movement, a source of classical law and order. It emerged from its role as a discreet skeleton behind the forms of a painting to become the armour of modernity. The late pictures of Gris, however, reveal the limitation of this 'law'; we now not only know that art can do without geometry, we have been sated by seeing so much of it.

In Gris' pictures why do *comptoirs* turn into *tricornes*, draughts-boards have sixteen squares, and apples look like the bowls of wineglasses and the bowls of wineglasses look like apples? The good answer used to be that Gris was accommodating the parts to a greater whole. Too often, however, the radiused corners, the crossing axes, the 'rhymes', seem not grave and harmonious but brittle and obvious. His 'architecture' is, in fact, little more than a design formula, drily echoing classical formality.

It is to Gris' earlier work that one must turn for less slick, less rapidly legible, pictures. Notable in the present exhibition is a portrait of Mme Raynal, painted in 1912, which is stylistically between pure analytical cubism and pure synthetic cubism. Typical of analytical cubism is the close attachment to the sitter and

the way in which the planes of her face are broken up; on the other hand, the individual planes are solid and coloured, as in synthetic cubism. The picture is formally rigorous and a discovery, as is true of much of Gris'



'Portrait of Mme Raynal', by Juan Gris: from the exhibition at Marlborough Fine Art, Ltd.

earlier work but of hardly any of the later.

It is, on the whole, true that modern art, except for surrealism, became duller or, at least, quieter in the nineteen-twenties. Cubism, for example, moved from the *papier collé*, with its collision of textures (No. 4), to highly finished oil paintings. Gris is a characteristic figure of the period, the friend of formulae for order and good taste. However, just as his classicism should not be made the measure of the other cubists, neither should the greater dynamism and complexity of his own early works be subjugated to the smooth late style.

The Beaux Arts Gallery, formerly the home of the kitchen sink, is becoming, as the gallery's artists get older, pompous and mystical. The purpose of the early, rough imagery—apart from being simply what the artists were interested in—was to break away from trivial realism. The

speed with which Jack Smith, for example, went from babies in the sink to cloudy cosmic abstractions, and with which Edward Middleditch has gone from Earl's Court to 'Nights in the Gardens of Spain', suggests that these artists are impatient for a significant imagery, such as Munch desired. They want art to represent important things.

Middleditch's new paintings are based on a trip south and on Sutherland's early Mediterranean pictures. His method is to enlarge a few forms, omitting all circumstantial and background detail. As he paints big pictures his forms stagily confront one another, without being integrated within a consistent pictorial field. In an effort to unify his pictures he bases each one on a single colour, usually blue or yellow. His isolated forms, meeting in the great coloured voids of his pictures, imply momentous feelings and ideas. 'Owl and Cactus', 'Donkey and Sunflower', 'Sunflowers, Palm, and Stars' are among his subjects that hint repeatedly at opposition and correspondences between the forms. Though Mr. Douglas Cooper, in his introduction, praises the artist as 'a looker', his forms are schematic and their content symbolic. Middleditch is nearer to the oceanic romanticism of Smith than to the observant fact-hungry Bratby.

In the confused and promising early days of the revival of English abstract art (1948-51) William Gear stood out as the sole new professional. In touch with European painting, he had a drive and confidence that nobody could match. However, as English abstract art became established and the tentativeness of the first phase turned into certainty, Gear lost his impetus. For the past few years he has been jumpy and restless. The best pictures in his present, uneven exhibition are those painted in one colour; by placing a raised textural mass on a background of the same colour, he discriminates between figure and field by the contrast of rough and smooth, matt and shiny.

Robert Adams, like Gear, was early on the scene of the abstract revival (both men are in their forties), but unlike Gear he has developed steadily without disappointments or surprises. His recent sculptures are all of metal. The spare, firm play of black rods and planes which are parts of larger geometrical forms (as his 'Reacting Curves' are segments of circles) are simpler and more astringent than before.

This year, as before, both Gear and Adams share the Gimpel *filis* Gallery. The repeated pairing of artists is, perhaps, a mistake, especially when both artists are men with a heavy touch. They might benefit from being shown with other artists chosen for contrast rather than for affinity.

Davies

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3/25/1952

David Stewart

32522

Dear Barr:

Thanks very much
for the copy of your letter
to Virginia Dabney, (do
you think those initials
conceal a possible
sly obscenity?) re.
The Post-Civil War stinks
in Richmond.

I appreciate it.

David

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Delaney

PALMER, SERLES, DELANEY, SHAW & POMEROY

ATTORNEYS AT LAW

62 WILLIAM STREET
NEW YORK 5, N. Y.

15 April 1960

ALBERT S. BAKER
FRANK B. BAKER
ROBERT T. SERLES
LEONARD J. POMEROY
SAMUEL S. SHAW
EDMUND T. DELANEY
WILLIAM A. HAYES
WILLIAM A. HAYES
WILLIAM A. HAYES
WILLIAM A. HAYES

April 7, 1960

Dear Mr. Delaney:

I am flattered by your invitation to attend the dinner for exhibitors before the annual Art Show of The Association of the Bar, but unfortunately I am scheduled to give a lecture before an educators' group.

I am sorry, for I should like to be there.

My best wishes for the success of the occasion. The Association of the Bar will open on April 26, 1960. The Art Committee will also sponsor a dinner which will be held on Thursday, May 5th, at 8 p.m., at the House of the Association, 11 West 33 Street, New York, New York.

I am writing you on behalf of the Committee to invite you to join with us as our guest at the dinner on May 5th. We would also be very glad if you could attend the opening of the Show. Cocktails will be served at the dinner at 6 p.m., and the dinner will be informal.

Sincerely,

Alfred H. Barr, Jr.

Mr. Edmund T. Delaney
Chairman, Art Committee
The Association of the Bar
Palmer, Serles, Delaney, Shaw & Pomeroy
62 William Street
New York 5, New York

Sincerely yours,

Edmund T. Delaney
EDMUND T. DELANEY,
Chairman, Art Committee

AHB:ma

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PALMER, SERLES, DELANEY, SHAW & POMEROY

ATTORNEYS AT LAW

62 WILLIAM STREET
NEW YORK 5, N. Y.

WHITEHALL 3-3111
CABLE ADDRESS SHAWLEXDEL

ALBERT R. PALMER
(1903-1947)
ROBERT P. SERLES
LAWRENCE POMEROY
BARCLAY SHAW
EDMUND T. DELANEY
PATRICK G. FINEGAN
WALLACE E. J. COLLINS
WILLIAM A. METZ
ANN O'MALLEY

April 7, 1960

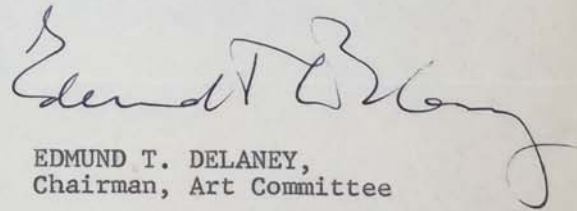
Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, New York

Dear Mr. Barr:

This year the Art Show of The Association of the Bar will open on April 26, 1960. The Art Committee will also sponsor a dinner for exhibitors which will be held on Thursday, May 5th, at 6 p.m., at the House of the Association, 42 West 44 Street, New York, New York.

I am writing you on behalf of the Committee to invite you to join with us as our guest at the dinner on May 5th. We would also be very glad if you could attend the opening of the Show. Cocktails will be served at the dinner at 6 p.m., and the dinner will be at 7:15 p.m. Dress will be informal.

Sincerely yours,


EDMUND T. DELANEY,
Chairman, Art Committee

Lecture May 6

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

cc: Mrs. Borden

20 February 1963

Dear Miss De Long:

Thank you for your letter of February 5. Unfortunately my knowledge of what positions are available in the Museum and which you would be qualified for is rather limited. I can only suggest that you telephone Mrs. Althea Borden, who is in charge of our personnel office, for an appointment upon your arrival in New York. However, perhaps you have already heard from Mrs. Borden since you addressed a letter to her office.

I will appreciate any response you may have. Sincerely,

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

Miss Frances De Long
129 East Grand River Avenue, #6
East Lansing, Michigan

AHB:rr

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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129 East Grand River Avenue, #6
East Lansing, Michigan
February 5, 1963

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

Dear Mr. Barr:

Dr. Roger Wescott has suggested that I write to you regarding a possible position with the Museum of Modern Art. I am very much interested in working for the Museum, and I thought you might be able to give me some idea of my opportunities there.

I am enclosing a copy of a letter that I am sending to the personnel office. It will give you some information about my background and experience.

I will appreciate any help you can give me.

I have some writing ability and have written several articles for the university newspaper. I have worked with the university theatre and I am affiliated with a national dramatic league. I have had clerical and secretarial experience.

Sincerely,

I would like very much to work for the Museum. I will be in the letter part of March and can be available until then. I would appreciate your giving me a call.

Frances De Long
Frances De Long

Sincerely,

Frances De Long

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THE MUSEUM OF MODERN ART
 11 WEST 53 STREET, NEW YORK 19, N. Y.
 TELEPHONE: 6952 3 1000

EX-10
 FOR RELEASE:
 Tuesday, July 1, 1963

129 East Grand River Avenue, # 6
 East Lansing, Michigan 48824
 February 5, 1963

Mr. De Mailly, Executive Director of the Board of Trustees, The Museum of Modern Art, 11 West 53rd Street, New York, New York

Dear Sir:

I will graduate from Michigan State University in March and would like some information about a possible position at the Museum of Modern Art. I will have a bachelor's degree in liberal arts. Art history has been a major area of my program and I wish to pursue this field. I have emphasized modern painting and architecture, Italian Renaissance art, and oriental art in my studies.

My other major areas include philosophy, literature, and psychology. I have some writing ability and have written several articles for the university newspaper. I have worked with the university theatre and I am affiliated with a national dramatics honorary. I have had clerical and secretarial experience.

I would like very much to work for the Museum. I will be in New York in the latter part of March and can be reached at the above address until then. I would appreciate your giving my letter consideration.

Sincerely,

Frances De Long

Additional information available from Elisabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, New York. Circle 7-5900.

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de Menil

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

No. 80
FOR RELEASE:
Sunday, July 1, 1962

John de Menil, Houston business executive and art collector, has been elected a trustee of the Museum of Modern Art, William A. M. Burden, Chairman of the Board announced today. Mr. de Menil is a frequent donor and lender to the Museum's collection and exhibitions and has been Vice-President of its International Council since 1957.

Mr. de Menil has been Director and Chairman of the Executive Committee of Schlumberger Limited in Houston since 1957. Prior to this he was President of Schlumberger Overseas and Schlumberger Surenco for sixteen years. Born and educated in Paris, he was Vice-President of the Banque Nationale pour la Commerce et l'Industrie there from 1932 to 1938.

He is trustee of the Museum of Fine Arts in Houston and of several other museums including the Amon Carter Museum of Western Art in Fort Worth and the Museum of Primitive Art in New York. He is also a trustee of the American Federation of Arts, of Sarah Lawrence College, and a member of the Southern Regional Council of the Institute of International Education.

Additional information available from Elizabeth Shaw, Publicity Director, Museum of Modern Art, 11 West 53 Street, New York 19, New York. Circle 5-8900.

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de Menil

15 July 1960

Dear Mrs. de Menil,

May I apologize and ask your advice.

In speaking by phone, I did not realize there is a new book on Seurat by Dorra, Rewald, and others, published by Les Beaux-Arts Editions d'Etudes et de Documents about 1959. It carries 211 black and white plates and is much more extensive than the monograph published some years ago by Rewald. It sells for about \$36.

The book I thought you wanted is the Rewald monograph on Seurat which is now out of print. However, Wittenborn has one or two used copies of it in the second edition (not quite so complete as the first edition), and their price would be about \$10.

Won't you let me know which book you wish. I will then phone Wittenborn and have it sent. Won't you let me know too if you need it so urgently that I should send it airmail.

Very sincerely yours,

Secretary to Mr. Barr

Mrs. John de Menil
3363 San Felipe Road
Houston, Texas

Not answered

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cc: Miss Dudley

DERBECC

Article: ARGENTINE
22 February 1961

March 29, 1961

Dear Mr. Derenberg:

I tell you somewhat belatedly how such
I found your article, "Congress Rehabilitates Modern
University Law Revises. As you may know,
reprints of the article to distribute to
the Museum Collections, our Board and other
Museum. As far as we are concerned,
an interesting and succinct summary of the long struggle
to have it in such form.

Dear Mr. Derbecq:

You were most kind to send me the catalog of your
exhibition 11 Pintores de la nueva Generacion. It
will be an interesting addition to our Library's
files on Argentine painting. Many thanks.

Alfred H. Barr, Jr.
Sincerely yours,

Alfred H. Barr, Jr.
Director

Professor Walter J. Derenberg
New York University School of Law
40 Washington Square South
New York 3, New York

AHB/ob

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cc: Miss Dudley

Derenberg
Dintenfuss

29 February 1960

November 20, 1960

Dear Mr. Derenberg:

May I tell you somewhat belatedly how much I enjoyed seeing the article, "Congress Rehabilitates Modern Art," in the New York University Law Review. As you may know, we have now ordered reprints of the article to distribute to our Committee on the Museum Collections, our Board and other interested friends of the Museum. As far as we are concerned, it's an interesting and succinct summary of the long struggle and we are grateful to have it in such form.

With renewed thanks for your courtesy in sending us the article, I am

Sincerely,

Alfred H. Barr, Jr.

Also Terry Dintenfuss
Terry Dintenfuss, Inc.
10 East 67th Street
New York, N.Y., U.S.A.

Professor Walter J. Derenberg
New York University School of Law
40 Washington Square South
New York 3, New York

AHB:ma

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Dobell
Dintenfass

THE MUSEUM OF MODERN ART

Date: ~~September 8, 1961~~

November 20, 1961
Re: Art tour for Canadian Nat'l

To: Dorothy Miller

From: Linda Dobinsky

Gallery Assoc. from Ottawa

Dear Miss Miller:
Dear Miss Dintenfass:

Mrs. Peter Dobell, the wife of a member of the Canadian delegation to the U.N., called me on November 9, announcing the opening of Terry Dintenfass, Inc. I will do my best to visit your gallery, but it is very difficult for me to see more than one or two shows a week. (though probably mostly women), and will visit New York Nov. 6-9.
Good luck!

Mrs. Dobell has all ready arranged for the group to see the Lasker collection the afternoon of Nov. 6, and Sincerely, Assemblage show sometime Nov. 7. Do you think any of the following collections would be likely choices:

- Chase Manhattan Bank
- Colin
- Spingold
- Krawarsky
- Larry Aldrich
- Alfred H. Barr, Jr. (office)
- Director of the Museum Collection

Do you have any other suggestions?

Mrs. Dobell would also like to take the group to the studio of one of the New York artists if at all possible, though she is quite aware of the unlikelihood of this. I think they could go to Lipold's studio at Terry Dintenfass, Inc. 18 East 67th Street New York 21, N.Y.

Mrs. Dobell is in terms of arranging for the group to see two more private collections, and if possible, an artist's studio.
AHB:ld

Mrs. Dobell is now living at 1165 5th Ave., telephone-- Atwater 9-7166.

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DOBELL

THE MUSEUM OF MODERN ART

Date ~~September 8, 1961~~

To: Dorothy Miller

Re ~~Art tour for Canadian Nat'l~~

From: Linda Dubinsky

~~Gallery Assoc. from Ottawa~~

Dear Miss Miller:

Mrs. Peter Dobell, the wife of a member of the Canadian delegation to the U.N., called today to ask if the Museum could suggest some private collections that would be valuable and available for an art tour from Ottawa to see. This tour is being conducted by the Canadian National Gallery Association, will consist of 25 to 30 men and women (though probably mostly women), and will visit New York Nov. 6-9.

Mrs. Dobell has all ready arranged for the group to see the Lasker collection the afternoon of Nov. 6, and the MOMA Assemblage show sometime Nov. 7. Do you think any of the following collections would be likely choices:

Chase Manhattan Bank
Colin
Spingold
Kramarsky

Larry Aldrich
Philip Johnson (office)
Pearlman (office)

Do you have any other suggestions?

Mrs. Dobell would also like to take the group to the studio of one of the New York artists if it is at all possible, though she is quite aware of the unlikelihood of this. Do you think they could go to Lippold's studio?

Mrs. Dobell is thinking in terms of arranging for the group to see two more private collections, and if possible, an artist's studio.

Mrs. Dobell is now living at 1165 5th Ave., telephone-- Atwater 9-7156.

Mr. Carl Gustav Hartung
200 Canal
New York, N.Y. 10013
Germany

Richard G. ...
Dorley

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THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Mr. Alfred Barr ✓

Documenta 4
Films

September 30, 1963

Dear Mr. Nowotny:

Your letter of September 18:

A standard list of ten films which "have developed and advanced the art of the motion picture" would go something like this:

INTOLERANCE, 1916, by D. W. Griffith (USA)

HANOOK OF THE NORTH, 1922, by Robert Flaherty (USA)

THE LAST LAUGH, 1924, by F. W. Murnau (Germany)

THE BATTLESHIP POTEMKIN, 1925, by S. M. Eisenstein (USSR)

THE ITALIAN STRAW HAT, 1927, by Rene Clair (France)

HALLELUJAH!, 1929, by King Vidor (USA)

WESTFRONT 1918, 1930, by G. W. Pabst (Germany)

IT HAPPENED ONE NIGHT, 1934, by Frank Capra (USA)

OPEN CITY, 1944-45, by Roberto Rossellini (Italy)

RASHOMON, 1950, by Akira Kurosawa, (Japan)

I stress that this is a standard list. For that reason, at this late date it has an air of banality about it. The cinematheques have shown these films so many times that film lovers cannot but regard them as old hat. It may be that some other thematic structure should be developed. The catalogue may give you ideas. But you of course know the audience to which the films will be shown and I do not. I will be glad to help in any way you like.

Sincerely yours,

Richard Griffith
Curator

Mr. Karl-Heinz Nowotny
3500 Kassel
Fünfensterstrabe 8
Germany

cc: Mr. Alfred Barr

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THE MUSEUM OF MODERN ART
NEW YORK 19

cc: Mrs. Roob ✓

Documenta

Date August 13, 1963
11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

September 13, 1963

To: Richard Griffith

Re: Documenta

From: Dorothy Miller

Dear Mr. Nowotny:

During his absence this summer, Alfred Barr's office has referred your letter of June 6 to me. It showed me a letter to Alfred Barr from DOCUMENTA, the great series of exhibitions held in Kassel, Germany. We will be glad to help you in any way we can. You ask for a list of films "which have found a world-wide echo, films which have made exhibitions in all Europe. Our International Program has lent heavily history." It is not entirely clear to me whether you mean, in this connection, films which reflect the older arts, or films which have developed and advance the art of the motion picture itself. If you will enlighten me, I'll do my best.

In the meantime, I enclose the catalogue of the Film Library's circulating collection, the annotation of which may be useful to you.

Sincerely yours,

Richard Griffith
Curator

Mr. Karl-Heinz Nowotny
dritte documenta
3500 Kassel
Funfensterstrabe 8
Germany

RG/jw

cc: Mr. Alfred Barr

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Documenta

THE MUSEUM OF MODERN ART

cc: Mrs. Roob ✓

Date August 30, 1963

To: Richard Griffith

Re: Documenta

From: Dorothy Miller

Dear Dick:

Rona Roob has showed me a letter to Alfred Barr from DOCUMENTA, the great series of exhibitions held in Kassel, Germany. May I answer your question to Rona as to the importance of DOCUMENTA.

This is definitely one of the most important series of exhibitions in all Europe. Our International Program has lent heavily to it and it is thoroughly worthwhile. I am sure Alfred would hope that we could do something in answer to their request for film representation.

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THE MUSEUM OF MODERN ART

cc: Mrs. Roob

Date August 30, 1963

To: Richard Griffith

Re: Documenta

From: Dorothy Miller

Dear Dick:

Rona Roob has showed me a letter to Alfred Barr from DOCUMENTA, the great series of exhibitions held in Kassel, Germany. May I answer your question to Rona as to the importance of DOCUMENTA.

This is definitely one of the most important series of exhibitions in all Europe. Our International Program has lent heavily to it and it is thoroughly worthwhile. I am sure Alfred would hope that we could do something in answer to their request for film representation.

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THE MUSEUM OF MODERN ART

July 1, 1963

Date _____

To: MISS ROOB

Re: _____

From: RICHARD GRIFFITH

I don't want to undertake this unless it is important to Mr. Barr. What can you tell me about this "documenta?" He really ought to apply to the national film archive in his own country. Is it Switzerland?

non-organized Documenta II ed. '59

*2
aug 14*

the copy of which certainly is in your hands, too. We did send you, however, in early September one set of catalogues, i.e. 1 PAINTING, 1 SCULPTURE and 1 GRAPHICS by surface mail and hope that this parcel has reached you safely meantime. We would be most grateful for your confirmation.

We have, however, never received your order for 4 copies of the PAINTING and SCULPTURE and 2 copies of the GRAPHIC catalogue, but have today immediately ordered the editors, Messrs. Dumont-Schauberg of Cologne, to forward to you these catalogues with enclosed bill.

Please let us know whether you have received the first parcel; the further catalogues which we have ordered will reach you in due course.

I remain with kindest regards to you and Mrs. Barr,
Yours very sincerely

Rudolf Zwirner
Rudolf Zwirner

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File



II. documenta '59

sekretariat

kassel belleveschlößchen schöne aussicht 2

fernrufruf 191 61 und 174 69

konto · stadtparkasse kassel 6008

telegramm-adresse · documenta kassel

k a s s e l October 21st, 1959
Z/Z

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

Dear Mr. Barr:

Thank you very much for your letter dated 15th October 1959. We immediately looked into the matter and found, unfortunately, no indication of a catalogue order in your letter of August 14th the copy of which certainly is in your hands, too. We did send you, however, in early September one set of catalogues, i.e. 1 PAINTING, 1 SCULPTURE and 1 GRAPHICS by surface mail and hope that this parcel has reached you safely meantime. We would be most grateful for your confirmation.

We have, however, never received your order for 4 copies of the PAINTING and SCULPTURE and 2 copies of the GRAPHIC catalogue, but have today immediately ordered the editors, Messrs. Dumont-Schauberg of Cologne, to forward to you these catalogues with enclosed bill.

Please let us know whether you have received the first parcel; the further catalogues which we have ordered will reach you in due course.

I remain with kindest regards to you and Mrs. Barr,
Yours very sincerely

Rudolf Zwirner
Rudolf Zwirner

*You wrote
2 letters
aug 14*

II d '59
k a s s e l

11. juli - 11. oktober 1959 II. documenta '59 · kunst nach 1945 · internationale ausstellung museum fridericianum

malerei museum fridericianum
skulptur orangerie auepark
druckgrafik belleveschlößchen

ausstellungsträger documenta gesellschaft m b h

ausstellungsleitung prof. Arnold Bode

ausstellungsbeirat oberbürgermeister dr. Lauritz Lauritzen dr. Herbert frhr. v. Buttlar dir. Heinz Lemke

geschäftsführung stadtrat Herbert Rodl dipl. ing. Robert Völker

ausschuß: malerei + skulptur prof. Arnold Bode, kassel dr. Herbert frhr. v. Buttlar, berlin dir. Ernest Goldschmidt, bruxelles prof. Will Grohmann, berlin

dr. Werner Haftmann, gmund · tegernsee prof. dr. Ernst Holzinger, frankfurt-main prof. dr. Kurt Martin, münden

dr. Werner Schmalenbach, hannover dr. Eduard Trier, köln

sekretariat Rudolf Zwirner, kassel

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Kennwort: DuMont



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Köln, den 12.9. 1959

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*The Museum
of Modern Art
is West 53rd Street
New York USA*

Bestell-Nr. und Datum	Vertreter:	Drucksache — Päckchen — Postpaket — Schnellpaket — Expres — Fracht — BSV — MÜKO — Libri — KNO — KV		
21.8.59	V.K.			
Expl.	Titel	Ladenpreis	Nettopreis	Gesamtpreis DM
	Brea, Sizilien			
	Grohmann, Kandinsky			
	Haftmann, Nolde			
	Read, Bild und Vorstellung			
	Willemsen, Apulien			
	Baumgart, Plastik	35,—		
	Bushnell, Peru	18,—		
	Fehr, Nolde	18,—		
	Goldwater, Gauguin *	34,50		
	Groslier, Angkor	65,—		
	Janson, Malerei unserer Welt **	39,—		
	Klee, Aquarelle	48,—		
	Klee, Tagebücher	28,—		
	Lockhart, Persien	29,—		
	Myers, Expressionismus	59,—		
	Schapiro, Cézanne *	34,50		
	Schapiro, Van Gogh 3. A. *	34,50		
	Seuphor, Mondrian	72,—		
	Talbot-Rice, Skythen	19,—		
	Vaillant, Azteken	23,—		
	<i>2 Malerei</i>			32,—
	<i>1 Graphik</i>			9,—
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	AHB	I. A. 371



ROBERT W. DOWLING
CULTURAL EXECUTIVE

THE CITY OF NEW YORK
OFFICE OF CULTURAL AFFAIRS
CARNEGIE HALL—881 SEVENTH AVENUE
NEW YORK 19, NEW YORK

JUdson 2-5555

*for more on Donson see
Picasso: Rapini file*

December 16, 1963

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

Dear Mr. Barr:

Thank you very much on your succinct congratulations. I informed Mr. Dowling of your thoughts on his "very wise decision" and he suggested I tell you that he was guided in his decision by me.

Once again, thank you and I look forward to seeing you in the near future.

Sincerely yours,

Jerome A. Donson
Jerome A. Donson
Executive Director

JAD:m

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R-R.

Donneson

THE MUSEUM OF MODERN ART

Date June 2, 1964

To: Alfred Barr

Re: _____

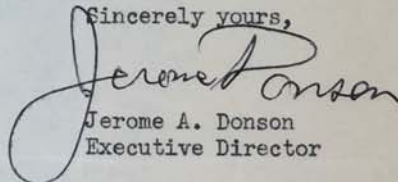
From: Eetsy Jones

Jerome Donneson called this morning to speak to you but gave me the following message. He has been forced to leave his position as executive director (?) of the Office of Cultural Affairs. He said you had been kind enough to write him when he got the job (and to write Robert Dowling, too??) and so he now wanted you to know that the job had become untenable. I think he would like to tell you more about this if you want to hear it and can be reached at Maplewood, N.J., code 201, 762-3490.

I tell you that he was guided in his decision by me.

Once again, thank you and I look forward to seeing you in the near future.

Sincerely yours,


Jerome A. Donson
Executive Director

JAD:m

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

Donneson

THE MUSEUM OF MODERN ART

Date June 2, 1964

To: Alfred Barr

Re: _____

From: Betsy Jones

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Mr. Jerome A. Donson
Executive Director
Office of Cultural Affairs
881 Seventh Avenue
New York, N.Y.

Cultural Post

Mayor Wagner announced yesterday the appointment of Jerome A. Donson as executive director of the Office of Cultural Affairs at a salary of \$18,000 a year. Mr. Donson will serve under Robert W. Dowling, the city's cultural director.

Mr. Donson was former director of the Long Beach (Calif.) Museum of Art and municipal arts director of Long Beach. He also served as director of arts and associate professor of fine arts at Fairleigh Dickinson University. In 1961-62, he was in charge of traveling art exhibitions for the State Department.

Mr. Donson, who is 39 years old, was born in New York. He received a Bachelor of Arts degree in history and fine arts from the University of Southern California. He attended the American Graduate School of the Universities of Copenhagen and Aarhus in Denmark. He is married and has three children.



Jerome A. Donson

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Donson

see also Picasso-Papini.
[Fairleigh-Donson letter]

Mr. Sells
Miss Miller

Donson Is Named to Cultural Post

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Jerome A. Donson

of Copenhagen and Aarhus in Denmark. He is married and has three children.

Dear Mr. Donson:

Congratulat

has made a very wi

Mr. Jerome A. Donson
Executive Director
Office of Cultural Affairs
881 Seventh Avenue
New York, New York

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Donson

-see also Picasso-Papini.
[Fairleigh-Donson letter]

cc: Mr. Sell
Miss Miller

May 19, 1961

Dear Mr. Donson:

Thank you very much for your letter of May 16, together with your enclosures. I do not have an opening in my department, but shall pass your letter **6 December 1963** immediately.

Dear Mr. Donson:

Sincerely,

Congratulations on your appointment. I think Robert Dowling has made a very wise decision.

Alfred H. Barr, Jr.

Sincerely,

Alfred H. Barr, Jr.
Director of the Museum Collections
c/o Leland Bailey
110 East 57th Street
New York 16, New York

Mr. Jerome A. Donson
Executive Director
Office of Cultural Affairs
881 Seventh Avenue
New York, New York

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DONSON

cc: B. Miller

cc: Mr. Selz
Miss Miller

5 April 1960

Dear Mrs. Field:

May 19, 1961

Thank you for your letter of May 16, 1961 concerning Dorcely. During the course of the past summer, as I recall, I tried to help Mr. Warner find a New York Dealer for Dorcely. Dear Mr. Donson: trouble of having paintings sent to New York. We were not successful at that time, and I don't think the picture. Thank you very much for your letter of May 16, together with your curriculum vitae. I do not have an opening in my department, but shall pass your letter to colleagues immediately. galleries, especially recently established ones such as Michel Warren, Albert Loeb (son of Pierre), etc.?

Sincerely,

Much as I should like to help, I think that I would have no other suggestions at this time.

Alfred H. Barr, Jr.

Alfred H. Barr, Jr.

Mr. Jerome Allan Donson
c/o Lansing Bailey
310 East 39th Street
New York 16, New York

AHB:sa

AHB:sec

in returning your transparencies under another cover. May we keep the photostatic copy which you included for our Dorcely file?

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cc: D. Miller

Dorcely
 MARK VAN DOREN
 FALL VILLAGE, CONCORD, MASSACHUSETTS
 01832

5 April 1960

April 22, 1960

Dear Mr. Barr:

Would you join us in signing the attached communication addressed
 to the President of the United States and intended as an open

Dear Mrs. Field:

Thank you for your letter concerning Roland Dorcely. During the course of the past summer, as I recall, I tried to help Mr. Warner find a New York dealer for Dorcely and he went to the trouble of having paintings sent to New York. We were not successful at that time, and I don't think the picture has changed much since. Most of the new galleries which have opened seem committed to previously selected artists. Have you tried the Parisian dealers who maintain New York galleries, especially recently established ones such as Michel Warren, Albert Loeb (son of Pierre), etc.?

Much as I should like to help, I think that I would have no other suggestions at this time.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Jere Field
 34, Quai de Passy
 Paris XVI, France

AHB:ma

P. S. I am returning your transparencies under another cover. May we keep the photostatic copy which you included for our Dorcely file?

Mark Van Doren

Mark Van Doren

PS: The enclosed card is for your convenience. I am also sending you a list of the writers, artists and scientists whom I have invited to be co-signatories with us.

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Doren, van Mark

MARK VAN DOREN
FALLS VILLAGE, CONNECTICUT
ORLEANS 2-6556

AHB never replied

April 22, 1963

Dear Mr. Barr:

Would you join me in signing the attached communication addressed to the President of the United States and intended as an open letter to him.

This expression of our support, I have reason to know, will be welcomed by him. Further, our suggestions may serve as a needed incentive to action which may bring the American people to support a test ban treaty.

The President and his principal advisors in the Defense and State Departments, as well as the Security Services, are of the unanimous view that a test ban treaty with on-site inspection is in the national interest. Further, that once enacted, it may be a vital first step toward disarmament.

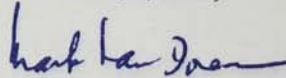
A two-thirds affirmative vote of the U. S. Senate is required to approve any U. S. treaty. At this writing, passage of a treaty if negotiated with the USSR, is doubtful. Congressional mail indicates opposition or apathy.

Many things are responsible, chief among them inadequate knowledge on the part of the American people of the perspectives for security, development and peaceful co-existence which would open up in consequence of this vital first step.

What we do now may be decisive for the future.

If, as I hope, we share a common view on this critical issue, will you authorize me to include your signature.

Sincerely yours,



Mark Van Doren

PS: The enclosed card is for your convenience. I am also sending you a list of the writers, artists and scientists whom I have invited to be co-signatories with us.

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DORAZIO

October 11, 1965

Mrs. Barr was in the office today, Monday, October 11,
and stated the following re: attached letter.

Letter to Piero Dorazio in Rome from the woman (Giuliana
Romai *****) from whom he had bought the little picture
by Balla called Fallimento.

Having received the attached letter in a letter from Mrs.
Dorazio, Mrs. Barr answered Mrs. Dorazio (Oct. 10, 1965)
and acknowledged receipt of letter and stated that she
didn't think it would help Mr. Barr in an acquisitions
meeting.

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Caro Piero

Balla - Fallimento

Ti scrivo per mandarti qualche notizia più precisa sul quadro di Balla riprodotto su tavoletta il famoso "Fallimento" del 1902. Si esprime come deve trattarsi di un bozzetto fatto da Balla in loco, preso sulla assicella di una cassetta da pittore, davanti a quel portone di Via Veneto cui accenna la notazione dietro il quadro. Lo l'ho avuto da una persona che mi ha pregato di non essere nominata e che mi ha assicurato di averlo avuto direttamente da Balla. Prima di acquistarlo l'ho mostrato alle figlie del pittore che si sono ricordate del dipinto e lo hanno riconosciuto come opera del padre autentica e di loro mano sul retro. Questo è quanto posso dirti, spero che possa servirti per i tuoi studi.

Cari saluti a te e a Virginia

Giuliana Bonaiuti

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Mr. Porter Mellow
Alfred H. Barr
Mrs. Parkinson
Translation: Dudley
Betty Jones

Dear Piero:

I am writing you to send you some more precise information on the picture by Balla that reproduces on a small panel the famous Fallimento of 1902. Yes, I am in agreement with you. It must be a sketch made by Balla in situ perhaps on the seat of a painter's box before that door of Via Veneto to which there is reference in the note behind the picture. I got it from a person who begged me not to be named and who assured me that he got it directly from Balla. Before buying it I showed it to the daughters of the painter who remembered the painting and recognized it as a work of their father, authenticating it in their own hand on the back. This is all I can tell you and I hope it may be useful to you for your studies.

Dorothy S. Miller
Giuliana Romai ()

Mrs. Walter Dowling
American Embassy - Bonn
Bad Godesberg, Germany

DL:es

*P.P. We are delighted with
your choices*

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cc; Porter McCray
Alfred H. Barr ✓
Mrs. Parkinson
Dorothy Dudley
Betsy Jones

March 4, 1960

Dear Mrs. Dowling:

Many thanks for your letter of February 24 and the list of paintings and sculpture on which you have marked your choices. There are eighteen in all not counting the Calder, which I think you may want. We are just now having a photograph made of it and will send it to you as soon as possible. It is a table-size standing mobile which could be placed on top of a piano, bookcase or cabinet. It is about 34" high.

We will get these works of art ready for shipment to you as soon as possible. You will be hearing from Mr. McCray as to the other details.

Sincerely,

Dorothy C. Miller
Curator of the Museum Collections

Mrs. Walter Dowling
American Embassy - Bonn
Bad Godesberg, Germany

DCM:ew

*P.S. We are delighted with
your choices*

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

2/29/60

CC: Porter McCray
Alfred H. Barr ✓
Mrs. Parkinson
Dorothy Dudley
Betsy Jones

AMERICAN EMBASSY - Bonn,
Bad Godesberg, Germany,
February 24, 1960.

Mrs. Dorothy C. Miller,
Curator of the Museum Collections,
The Museum of Modern Art,
New York 19, New York.

Dear Mrs. Miller:

Thank you for your letter and the splendid photographs of the pictures available in the "Art in Embassies" project. I have checked on your list the ones we should like to have for the Embassy residence here and the Mission residence in Berlin. I hope we are not too greedy.

My husband suggests that you have the pictures shipped on the S.S. United States or the S.S. American to Bremerhaven, where we can have the American Consul get them through customs and see that they are forwarded to Bonn immediately. We are of course anxious to have them as soon as possible.

When Mrs. Conant and I were at the Museum, Mr. Barr told us that he might be coming to Bonn in June. I hope he still plans to do so. Will you please tell him that we shall be happy to have him stay with us. We hope he will stay long enough to see some of the private collections here.

There is great interest here in the pictures, especially the German ones, and the Germans are very curious to see the American paintings. Would you like to have articles about the project in the German magazines and newspapers?

Thank you for all your help. I hope you will be coming to Europe this year and can see your pictures in their new home.

Sincerely,

Alfred H. Barr

P.S. There was no photograph of the Calder Mobile and no measurements. Can you give me some idea of the size?

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WORKS OFFERED FOR "ART IN EMBASSIES" PROJECT

January 13, 1960

Artist	Work	Date	Medium
✓ AVERY, Milton	Sea Grasses and Blue Sea	1938	Oil on canvas.
✓ BECKMANN, Max	Still Life with Candles	1949	Oil on canvas.
✓ BLUME, Peter	The Boat	1929	Oil on canvas.
✓ BURCHFIELD, Charles	Insects at Twilight	1917	Watercolor.
✓ BURCHFIELD, Charles	The City	1916	Watercolor.
CALDER, Alexander			Mobile.
	(Extended loan to The Museum of Modern Art from the artist).		
CARLES, Arthur B.	Composition, III	1931-33	Oil on canvas.
✓ DAVE, Stuart	Summer Landscape	1939	Oil on canvas.
✓ DICKINSON, Preston	Harlem River	(before 1939)	Oil on canvas.
ERNST, Jimmy	A Time for Fear	1949	Oil on canvas.
REININGER, Theodore Lux	Ghosts of Engines	1946	Oil on canvas.
✓ HOPPER, Edward	Box Factory, Gloucester	1939	Watercolor.
SAGE, Kay	Nycten	1964	Oil on canvas.
✓ KLEE, Paul	Urn Collection	1922	Watercolor on transfer drawing.
✓ KLEE, Paul	Seberna with Thirteen	1922	Watercolor.
✓ MAROIS, Gerhard	Amman	1949-50	Bronze
✓ MUELLER, Otto	Balborn	c. 1920	Oil on bustop.
✓ NOLDE, Emil	Islander	c. 1920 ?	Watercolor.

(continued)

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WORKS OFFERED FOR "ART IN EMBASSIES" PROJECT -

page 2.

<u>Artist</u>	<u>Work</u>	<u>Date</u>	<u>Medium</u>
O'KEEFE, Georgia	Ketchikan	1934	Charcoal.
✓ POLLOCK, Jackson	Number 12	1949.	Oil on paper mounted on composition board.
SALENME, Achille	Astronomical Experiment	1945	Oil on canvas.
✓ SANTO, Polay	Spring	1946	Oil on canvas.
SEANN, Ben	The Committee of 100	1966	Brush and ink.
✓ SPENCER, Miles	Ordance Island, Bermuda	1928	Oil on canvas.
STANOS, Theodore	Sounds in the Rock	1946	Oil on composition board.
✓ STERN, Nedie	New York, VII	1934	Oil on canvas.
✓ STERN, Maurice	Girl in Blue Chair	1938	Oil on canvas.
✓ SORACH, William	Spring	1937	Watercolor.

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Downing

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

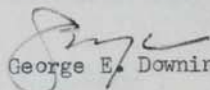
December 2, 1961

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

Dear Alfred,

I can't thank you enough for your letter to our Committee on Summer Stipends. There is no opinion I, personally, would value more than yours, and I am sure your statement is of exactly the sort the Committee needs.

Yours sincerely,


George E. Downing

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Downing

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

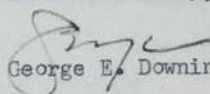
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Yours sincerely,


George E. Downing

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Downing

December 1, 1961

Gentlemen:

Dear George: Mr. E. Downing has asked me to give my opinion upon his projected "Studies in the History and Theory of Art." I hope this may be of some service. I am sorry that I have not found the time to write at greater detail. I have read a five page outline of his proposal and believe it would be exceedingly interesting and, so far as I know, an effort towards a work which is not duplicated in any other publication. I very much hope that he may find it possible to carry his plan through to eventual publication.

Alfred H. Barr, Jr.

Sincerely,

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

Mr. George E. Downing
Chairman, Department of Art
Brown University
Providence, Rhode Island

AHB:ld

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George Downing

BROWN UNIVERSITY
PROVIDENCE, RHODE ISLAND

December 1, 1961

Gentlemen:

Mr. George E. Downing has asked me to give my opinion upon his projected "Studies in the History and Theory of Painting and Sculpture, ca. 1940-ca. 1960."

I have read a five page outline of his proposal and believe it would be exceedingly interesting and, so far as I know, an effort toward synthesis not duplicated in any other publication. I very much hope that he may find it possible to carry his plan through to eventual publication.

Sincerely,

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

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

Mr. George E. Downing
Chairman, Department of the Department
of Art

Brown University
The Committee on Summer Stipends
Brown University
Providence, Rhode Island

AHB:ld

With very best regards,

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

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George Downing

BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

October 11, 1961

October 9, 1961

Dear George:

Museum of Modern Art
11 West 53rd Street
New York 19

I would be glad to read whatever the Guggenheim Foundation sends me about your plans and give my opinion about it. Indeed, I am very curious to know what you propose to do.

Dear

I too enjoyed the conversation with William Jordy. My best to you.

I shall have Sabbatical Leave for at least part of the year 1962-3, and I am applying for a Guggenheim Fellowship (although I realize that I am older than most of the people to whom these fellowships are given). Whether I have a fellowship or not, I want to put together some ideas about painting and sculpture since World War II - ideas that I hope to use (a) in my courses in the history of modern art, (b) in my contacts with painters, especially those teaching in my department, and in my own (Sunday) painting, and (c) in rather wide reading in other than artistic areas of modern thought. The result should be a long essay on the general situation which recent art describes. The essay will of course be tied to specific works of art, but will deal with the general situation of modern art in the usual sense.

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

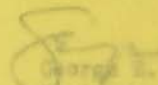
Mr. George E. Downing
Chairman, Department of the Department
of Art

Brown University
Providence 12, Rhode Island
AHB:ld
If I have not published, you will have nothing to go on except the statement of my project which the Guggenheim Foundation will circulate. This being the case, would you be willing for me to give your name as a reference when I send in my application?

It has been a long time since we have met, and I am sorry for that. William Jordy in my department reports several good sessions with you.

With very best regards,

Sincerely,


George E. Downing
Chairman, Department of Art

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BROWN UNIVERSITY
PROVIDENCE 12, RHODE ISLAND

October 9, 1961

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

Dear Alfred,

Please feel perfectly free to reply "no" to the question I am going to ask.

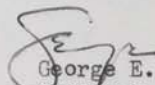
I shall have Sabbatical Leave for at least part of the year 1962-3, and I am applying for a Guggenheim Fellowship (although I realize that I am older than most of the people to whom these fellowships are given). Whether I have a fellowship or not, I want to put together some ideas about painting and sculpture since World War II — ideas that have been developing (a) in my courses in the history of modern art, (b) in my contacts with painters, especially those teaching in my department, and in my own (Sunday) painting, and (c) in rather wide reading in other than artistic areas of modern thought. The result should be a long essay on the general situation which recent art describes. The essay will of course be tied to specific works of art, but will not be a "history of 25 years of modern art" in the usual sense.

I realize that since I have not published, you will have nothing to go on except the statement of my project which the Guggenheim Foundation will circulate. This being the case, would you be willing for me to give your name as a reference when I send in my application?

It has been a long time since we have met, and I am sorry for that. William Jordy in my department reports several good sessions with you.

With very best regards,

Sincerely,


George E. Downing
Chairman, Department of Art

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Drew-Bear

international gallery, inc.

1026 N. Charles Street, Baltimore, Maryland 21201 / Telephone: 301-685-8839

Lotte Drew-Bear, Director

March 8, 1965

cc: Wilder Green

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

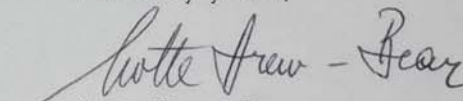
Dear Dr. Barr:

Thanks very much for your letter of March 2 in reference to the felt with the artists' signatures. I would have loved to purchase it and it would undoubtedly have been a great addition to my exhibit, but I have now decided to postpone the exhibit, "The Handwriting of the 20th Century Artist" until next season.

The last exhibit in my gallery this season will be a big group sculpture show of about 80 pieces and since this will carry into June it is really a waste of effort to put the handwriting show on this late in the season.

Thanks again for your kindness in writing me about the availability of the felt. I have told Dorothy Minor from the Walters Art Gallery and Bill Filbie from the Peabody Library who will have the calligraphy exhibit about the felt and either one of them may want it and write to you about it.

Sincerely yours,


Lotte Drew-Bear

LDB:sd

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no date

cc: Mr. Green

regulatory note to AG

February 24, 1965

Mr. Paul Schickel, NY
Windsor and Garfield
140 Wall Street
Room 4200
New York, New York

March 2, 1965

Dear Mrs. Drew-Bear:

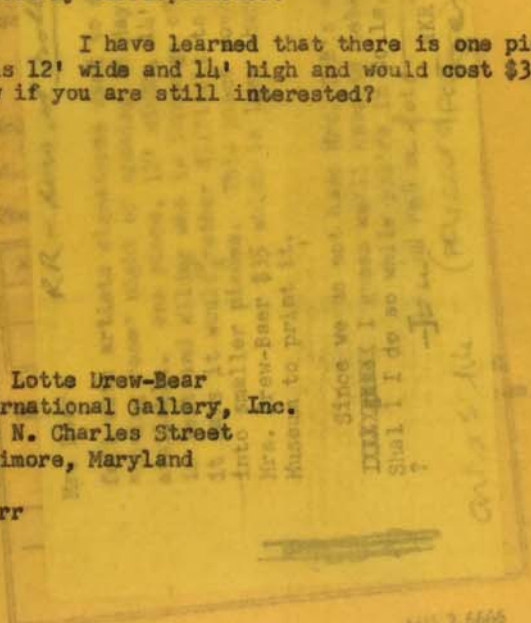
Please forgive this long delay in replying to your phone call of last January inquiring whether it would be possible to purchase some of the felt with artists' signatures used as wall decoration the evening of our Museum's opening last May. Work on a Recent Acquisitions exhibition along with other responsibilities here has made it necessary for me to seriously neglect my correspondence.

I have learned that there is one piece of felt left. It is 12' wide and 14' high and would cost \$35. Won't you let us know if you are still interested?

Sincerely,
Alfred H. Barr, Jr.

Mrs. Lotte Drew-Bear
International Gallery, Inc.
1026 N. Charles Street
Baltimore, Maryland

AHB:rr



ALMA WELCH SUPPLY CO. INC. NY 2 6665
... recognized as one of the three great ... the 20th century (Frank Lloyd Wright and Le Corbusier are the other two.) That he was chosen by the Seagram Company to design their building was in itself a clear indication of the company's desire to have the finest building that they could get. In this they were

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*Decker
Mr. Barr*

Mr. Paul Windels, Jr.

-2-

February 14, 1964

AMMS sent congratulatory note to AD

February 14,
beautiful
world.

Mr. Paul Windels, Jr.
40 Wall Street
Room 4200
New York

Dear Mr. Windels:
The book
its call
might be
men have
the exa

I will
interest
When the
shared
work of
ation.
educational
courage info
It seemed pl
learn how to
our own busin
time no less eff

*R.R. want info. about
subject regarding artist etc.*

To Mr. Barr
Date January 8 Time 11:30

Mr. Barr: *RR - does it roll up?*

felt with artists signatures used to decorate
"dining room" night of opening in May is
available. one piece, 12' width, 14' high
is left and Wilder who is incharge of sealing
it says it would rather difficult to cut it
into smaller pieces. This piece would cost
Mrs. Brew-Baer \$35 which is less than it cost
Museum to print it.

Since we do not have Mrs. D-B's address
~~XXXXXXXX~~ I guess we'll have to telephone her.
Shall I do so while you're in Colls. Comm. meeting?

*-It will roll or fold -
RKR
(for record postage)*

Rona
Operator

ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

That this desirable situation has actually come about is attested to by the present world-wide pre-eminence of American architecture, a circumstance due first of all to the presence of talented architects, and secondly to the intelligent support of business and government. So encouraging has this phenomenon been in the recent past that there has seemed no limit to the possibilities of American architecture -- until, that is, the courts decided to penalize excellence through the example of the Seagram Building.

Ludwig Mies van der Rohe is of course everywhere recognized as one of the three great architects of the 20th century (Frank Lloyd Wright and Le Corbusier are the other two.) That he was chosen by the Seagram Company to design their building was in itself a clear indication of the company's desire to have the finest building that they could get. In this they were

Mr. Albert
Mrs. Elizabeth

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*Yedie
Mr. Barr*

Mr. Paul Windels, Jr.

-2-

February 14, 1964

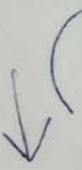
AMHS sent congratulatory note to AD

February 14,
beautiful
world.

Mr. Paul Windels and
40 Wall Street
Room 4200
New York, New York

Dear Mr. Windels:
The book I mentioned
in my letter to you is
"The Architecture of
Ludwig Mies van der Rohe"
by R. S. Dew-Bear. The
book is available in
its call number
might be used by
men have had
the exercise

I will try to
interest in
with the art
When the Museum
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work of our
ation. The
educational
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learn how to
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time no less eff



*R.R. want info. about
subject regarding activities etc.*

To Mr. Barr
Date January 8 Time 11:30

WHILE YOU WERE OUT

Mr. s. Drew-Bear
Operator 331 in Baltimore
of 685-8839, calling number
Phone _____

<input checked="" type="checkbox"/>	TELEPHONED	<input checked="" type="checkbox"/>	PLEASE CALL HIM
<input type="checkbox"/>	CALLED TO SEE YOU	<input type="checkbox"/>	WILL CALL AGAIN
<input type="checkbox"/>	WANTS TO SEE YOU	<input type="checkbox"/>	RETURNED YOUR CALL

Message Said she didn't want to speak
with anyone else at the Museum.

Rona
Operator

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ALPHA OFFICE SUPPLY CO., INC. MU 2-6666

That this desirable situation has actually come about is attested to by the present world-wide pre-eminence of American architecture, a circumstance due first of all to the presence of talented architects, and secondly to the intelligent support of business and government. So encouraging has this phenomenon been in the recent past that there has seemed no limit to the possibilities of American architecture -- until, that is, the courts decided to penalize excellence through the example of the Seagram Building.

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Mrs. Elizabeth Shaw

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*Deckle
Mr. Barr*

Mr. Paul Windels, Jr.

-2-

February 14, 1964

AMHS sent congratulatory note to AD

February 14, 1964: the Seagram Building is unquestionably the most beautiful skyscraper in the United States and for that matter in the world.

Mr. Paul Windels and Company
40 Wall Street
Room 4200
New York, New York

Dear Mr. Windels:
The book I had in mind is Ruskin. The title call number might be useful. Men have had the exercise of

I will try here to interest in the work of our time. When the Museum shared the bell work of our time. The Museum educational information. It seemed plausible to learn how to use our own business time no less of

That this desire for the present work of architecture is due first secondly to the intelligent support of business and government. So encouraging has this phenomenon been in the recent past that there has seemed no limit to the possibilities of American architecture -- until, that is, the courts decided to penalize excellence through the example of the Seagram Building.

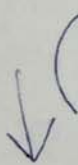
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France Flaming - C16 949

Loaid' our tree knot - on made like oak wood the name - did post up - Stereology firms will recover them from blowups.

- Wilder - in charge of selling to - John Rowie is supposed to be

*It comes in 12' width, 14' high
2 → 6 -
3 → \$35 - This is less than cost.*



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*Dexter
Mr. Barr*

Mr. Paul Windels, Sr.

-2-

February 14, 1964

AMHS sent congratulatory note to AD

February 14, 1964

The Seagram Building is unquestionably the most beautiful skyscraper in the United States and for that matter in the world.

Mr. Paul Windels, Sr.
Windels and Currie
40 Wall Street
Room 4200
New York, New York

Dear Mr. Windels:

The book I had mentioned to you is called Men of Taste, From Pharaoh to Ruskin. The author is Martin Shaw Briggs. It was published in 1947 and its call number at the 42nd Street library is 920-B. I thought the book might be useful for you because it reviews the decisive effect a few bold men have had on the course of the arts, particularly architecture, through the exercise of intelligent patronage.

I will try here to paraphrase my remarks to you concerning the Museum's interest in the Seagram Building. When the Museum of Modern Art was founded, its Directors and Trustees shared the belief that if the public were given a chance to see the best work of our time, it would develop an informed and enthusiastic appreciation. The Museum thought then, as it does now, that its role as an educational institution could be particularly effective if it could encourage informed judgement on the part of those who commission buildings. It seemed plausible then, as it does now, that a mercantile society could learn how to use its wealth for the benefit of the community, and that our own businessmen could function as patrons of the arts of their own time no less effectively than did the businessmen of Venice in their day.

That this desirable situation has actually come about is attested to by the present world-wide pre-eminence of American architecture, a circumstance due first of all to the presence of talented architects, and secondly to the intelligent support of business and government. So encouraging has this phenomenon been in the recent past that there has seemed no limit to the possibilities of American architecture -- until, that is, the courts decided to penalize excellence through the example of the Seagram Building.

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Ms. Elizabeth Shaw

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Mr. Paul Windels, Sr.

-2-

February 14, 1964

entirely successful; the Seagram Building is unquestionably the most beautiful skyscraper in the United States and for that matter in the world.

The effect of the court's decision is to warn anyone about to undertake a commercial building venture to avoid quality in any form, and to concentrate instead on the maximum exploitation of land and the minimum expenditure on structure and finish that the law will allow. It is of course just this attitude that has contributed so heavily to the meanness of our urban environment and that the whole country is now struggling to correct. The court's decision amounts to telling the architect that he is wasting his life by trying to be an architect, since the term is still understood to involve an ethical and aesthetic commitment independent of commercial exploitation. To have one's building included in a Museum of Modern Art exhibition by virtue of its excellence will be tantamount to inviting punitive taxation. Even the most enlightened patronage will refuse to support such an irrational state of affairs.

We take pride in our stable government and our guarantees of liberty. In our political life our pride is justified. It is only in coping with the arts that the American governmental process seems to fall to pieces, substituting the most inhibiting and arbitrary interpretations for the enlightenment with which it has elsewhere distinguished itself.

This department of the Museum of Modern Art feels most directly concerned with the outcome of the Seagram case. We should not like to think that the effort to raise the standard of the arts in this country is doomed to frustration by taxation, and we are hard put to explain to people in other countries how it can happen that architects and patrons have, in effect, been instructed by their government to pursue mediocrity. This was not the American dream.

If I can be of any other assistance, please do not hesitate to call.

Sincerely,

Arthur Drexler
Director
Department of Architecture and Design

AD/sm

cc: Mr. Philip C. Johnson
Mr. Alfred H. Barr
Mrs. Elizabeth Shaw

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DREXLER

THE MUSEUM OF MODERN ART

Date June 30, 1965

To: Arthur Drexler

Re: _____

From: Alfred H. Barr, Jr.

Please find enclosed article, THE LONG BATTLE BETWEEN ART AND THE MACHINE by Edgar Wind printed in Harper's Magazine, February 1964. Now, of course, is extremely curious as to what kind of skins Icelanders could possibly put on their coffboards.

The summer has been geared to learning the intricacies of the secretarial art. There is one problem with taking a commercially oriented secretarial course: it stresses vocabulary of "in-views" and "remittances" and does not recognize the vital importance of "plastic form" and "dynamic color!" It has, however, been extremely worthwhile and profitable.

The rest of the summer has been filled with long distance efforts to find a place to live in New York. This dilemma has finally been solved, and the friends with whom I am to share an apartment and I are tenants in a lovely new building on 71st Street.

And there has still been time left over for indulging in the out-doors and the unreliable St. Louis sun.

I hope you have had a pleasant summer, and I am anticipating the opportunity to begin working for you on August 28.

Sincerely,

Linda Dubinsky

Linda Dubinsky

9811 Litzsinger Rd.

St. Louis 24

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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August 4, 1961

Dear Mr. Barr:

I was delighted to receive your letter and now, of course, am extremely curious as to what kinds of things Icelanders could possibly put on their postcards.

The summer has been geared to learning the intricacies of the secretarial art. There is one problem with taking a commercially oriented secretarial course: it stresses a vocabulary of "invoices" and "remittances" and does not recognize the vital importance of "plastic form" and "dynamic color!" It has, however, been extremely worthwhile and profitable.

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Sincerely,

Linda Dubinsky

Linda Dubinsky

9811 Litzinger Rd.

St. Louis 24

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DAVID DUBINSKY
(Pittman's Recipient)

October 23, 1961

July 20, 1961

Dear Miss Dubinsky:

I meant to send you a lively postcard from Iceland, where I went to lecture, but had to return before my visit was half over so that I had no time to write anyone.

Now I wanted to tell you first of all how pleased I am that you are going to try your hand at the job of being my secretary. I look forward to working with you very much.

I wanted to tell you, too, that I looked through your thesis on Abstract-Expressionist Painting In America and was much impressed by it. It seems to me quite a remarkable job for a college senior, even though I am now aware that college seniors are expected to turn out papers which would have been a creditable master's thesis when I was a graduate student.

I can have the thesis sent on to you but I think you agreed to let us keep it here until you come.

I hope you have a restful summer which will not be given over entirely to learning secretarial skills!

Mr. Evan Thomas
Executive Vice President
Harner & Brothers
49 East 33 Street
New York 10, N.Y.
New York 10, N.Y.
New York 10, N.Y.

Sincerely,

Alfred H. Barr, Jr.

Miss Linda Dubinsky
9811 Litzsinger Road
St. Louis 24, Missouri

AHB:ob

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DAVID DUNCAN
(Picasso's Picassos)

October 23, 1961

HARPER & BROTHERS
Publishers Since 1817

Dear Mr. Thomas:

I am really delighted to have a copy of David Duncan's book Picasso's Picassos. I had seen him so often during the preparation of his book that my expectations were very high. Believe me, they are now magnificently satisfied.

Sincerely,

Dear Mr. Barr,

On October 25th we are sending you a copy of PICASSOS, written and illustrated by David Duncan. An advance copy of the book goes to you under separate cover with our compliments, and those of the author.

Sincerely,

Mr. Evan Thomas
Executive Vice President
Harper & Brothers
Mr. 49 East 33 Street
New York 16, N.Y.
11 West 53rd Street
New York
AHB:ld

BT:clp

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HARPER & BROTHERS

Publishers Since 1817



EXECUTIVE VICE PRESIDENT

49 EAST 33RD ST., NEW YORK 16, N. Y.
MURRAY HILL 9-1900 - CABLE: HARPSAM

October 13, 1961

Dear Mr. Barr,

On October 25th we are publishing PICASSO'S PICASSOS, written and photographed by David Douglas Duncan. An advance copy of the book goes to you under separate cover with our compliments, and those of the author.

Sincerely,

Evan Thomas

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

EWT:clp

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HARPER & BROTHERS
Publishers Since 1817



No-

NAI

CHAIRMAN OF THE EDITORIAL BOARD

49 EAST 33D ST., NEW YORK 16, N. Y.

HOB

on

October 16, 1961

DAI

Dear Mr. and Mrs. Barr,

CUF

I hope you will be free on November 2nd for a small cocktail party in honor of David Douglas Duncan and his new book, PICASSO'S PICASSOS. It will be held at 5:30 p.m. at my house, 152 East 38th Street. I do hope you can come and shall look forward to hearing from you.

EDU

Sincerely yours,

EXF

Mr. and Mrs. Alfred H. Barr, Jr.
 49 East 96th Street
 New York, New York

Cass Canfield...clp

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INSTITUTE OF INTERNATIONAL EDUCATION
800 Second Avenue, New York 17, N.Y.

PERSONAL RESUME

~~Helen Dundas~~
~~Oct 1st~~

THE MUSEUM OF MODERN ART

Date 20 Sept. 1963

To: Mr. Barr

Re: _____

From: Rona

Dear Mr. Barr:

If you're back at the Museum the afternoon of Oct. 1st Helen Franc would very much like you to make an appt. to see Mr. and Mrs. Dundas. (Curriculum vitae attached.) Mr. d'H. Mr. D'Amico, and Mr. Wheeler will all be away. Mr. Dundas, who's ~~xxxx~~ spending 7 wks in USA, will have visited the West Coast before arriving here. According to Helen Mr. Dundas wants to "study facilities in art schools, observe museum structure and operations, ~~xxx~~ investigate conservation methods, exchange info. on contemporary Australian art."

Mrs. Dundas is a painter.

*OK, in a, alas, I'll be there.
Keep notes for me.
RJ*

- Government appointed member of the Plastic Arts Committee which organized the Jubilee Exhibition of Australian Art shown throughout Australia
- Member of the Executive Committee of the Arts Council of Australia
- 1952 - 1953 Leader of the Australian delegation at the Venice Conference at which the International Association of Plastic Arts was formed
- 1953 Resumed duty as Senior Lecturer in National Art (School of Drawing and Painting)
- 1953 - 1962 Deputy President and Chairman of the Arts Council of Australia (New South Wales Division)
- 1960 Director of Art Department, National Art School
- 1961 Appointed Head of the National Art School, Sydney
- Retired from Presidency, Society of Artists

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PERSONAL RESUME - Mr. Douglas Roberts Dundas

Travels: Traveled in Europe and England
Worked and studied in Italy, lived in Paris painting and studying
inter alia at Academie L'Hote

EXHIBITIONS: 1929 One man exhibition at the Macquarie Galleries, Sydney
1932 Several one man exhibitions
Mr. Dundas's works are hung in all Australian State Galleries,
in overseas collections and in Australian Embassies overseas.

PRIZES: 1943 Won the Australian Wynne Prize for Landscape at the National
Art Gallery of New South Wales

PUBLICATIONS: Author of the biography of the painter Conrad Martens for the
Australian Dictionary of Biography
Presently editing an illustrated book on the Australian Archibald
Prize for Portrait Painting
Has contributed many articles on Art and Artists to various
publications

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Derain c.2

ANDRÉ DERAÏN, 1880-1954
C/E 61 11
Text panel

An exhibition circulated by The Museum of Modern Art, New York, with the aid of a grant from the CBS Foundation Inc.

INTRODUCTION

Derain

The Museum of Modern Art

To File

From RKR

Date 1-30-80

Re Derain c/e exhibition [63]

Marie Frost tells me Alfred's text used as wall label for c/e.
Never printed or published.

R.

wild beasts."

In reaction against his fauve style, Derain's greatest pictures, sober in color, austere in spirit, were painted during the seven years from 1907 to mid-1914 when World War I began. After the War his art, though easy, and popular, declined.

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 371

Derain 6.2

ANDRÉ DERAIN, 1880-1954
C/E 61 11
Text panel

An exhibition
of a grant fr

INTRODUCTION

Today ma
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art of Derain

Forty year
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When their
master, Matisse
called the "inc
wild beasts."

In reactio
in color, auste
mid-1914 when
popular, declined.

Matisse (1902) - 1927
Picasso 1907 - 1926
Brancusi 1927
Cézanne Jas Gawronski 27

*(I think these are notes
in relation to
Derain 7.0)*

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

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

ANDRÉ DERAÏN, 1880-1954
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Text panel

An exhibition
of a grant fr

INTRODUCTION

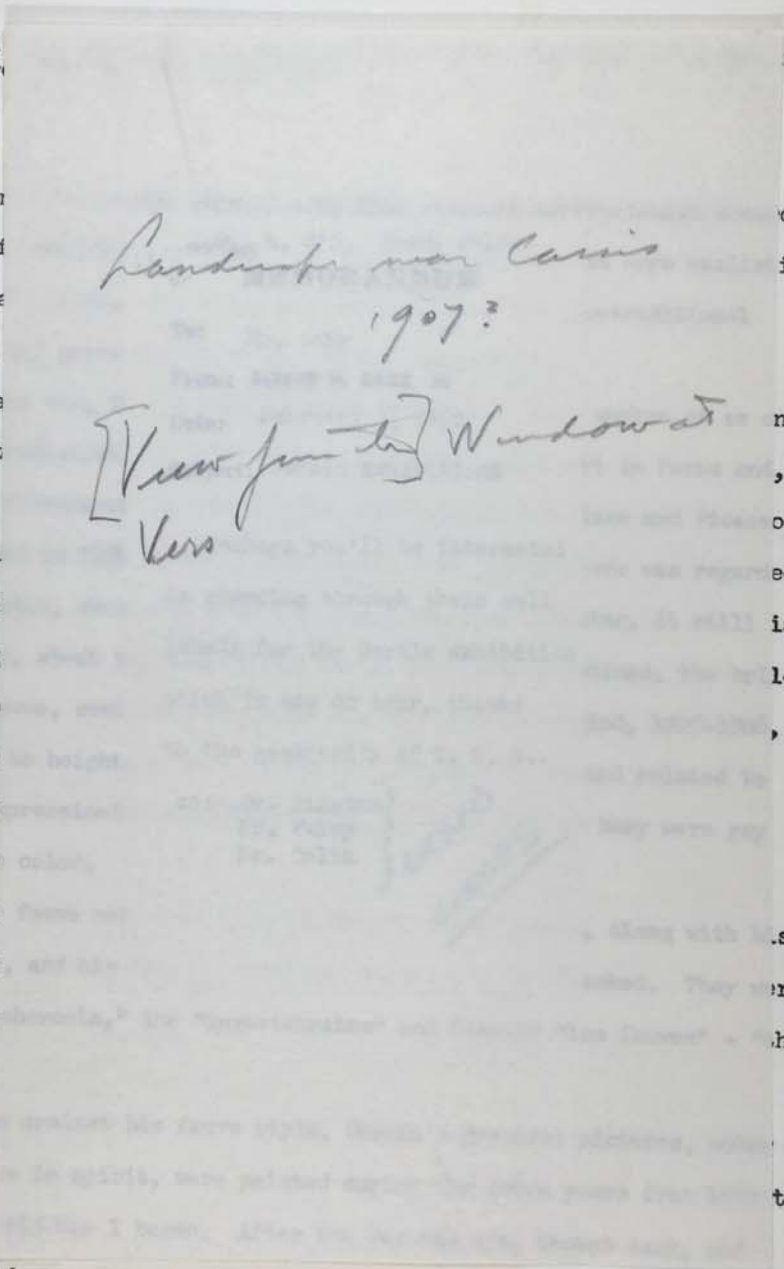
Today man
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and charming in

When their
master, Matisse
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wild beasts."

In reactio
in color, auste
mid-1914 when
popular, declined.



Handwritten note:
Handwritten near Caris
1907?

Handwritten note:
[View from the] Window at
Vers

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

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Derain c.2

ANDRÉ DERAIN, 1880-1954
C/E 61 11
Text panel

An exhibition circulated by The Museum of Modern Art, New York, with the aid of a grant from the CBS Foundation Inc.

INTRODUCTION

Today many artists are turning away from abstract expressionism toward other forms of radical and traditional styles. art of Derain may prove

Forty years ago, in the great triumvirate of the art world, consequently, throughout the world. Yet when he died in 1954, he was not treated with condescension, even

Ironically, about the time that the abstract expressionists were rocketing to heights, Derain's art was brilliant, spontaneous, semi-abstract, and charming in color.

When their fauve paintings were shown, along with his master, Matisse, and his work, they were called the "incoherents," the "invertebrates" and finally "les fauves" - "the wild beasts."

In reaction against his fauve style, Derain's greatest pictures, sober in color, austere in spirit, were painted during the seven years from 1907 to 1914 when World War I began. After the War his art, though easy, and popular, declined.

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

cc: ~~Mr. Soby~~, N. d'H. Shaw, Waldo
MEMORANDUM
To: Mr. Soby
From: ALFRED H. BARR, JR.
Date: February 3, 1962
Subject: Derain Exhibition
Perhaps you'll be interested in glancing through these wall labels for the Derain exhibition which is now on tour, thanks to the generosity of C. B. S..
cc: Dr. Stanton }
Mr. Paley } signed
Mr. Colin } COPIES

in more realistic
o-traditional
spoken of as one
art in Paris and,
isse and Picasso.
ears was regarded
ing, it still is.
rtings, the bril-
iod, 1905-1906,
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they were gay
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acked. They were

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Derain c.2

ANDRÉ DERAIN, 1880-1954
C/E 61 11
Text panel

An exhibition circulated by The Museum of Modern Art, New York, with the aid of a grant from the CBS Foundation Inc.

INTRODUCTION

Today many artists are turning away from abstract expressionism toward other forms of radical experimentation; others are working in more realistic and traditional styles. For them, and their public, the neo-traditional art of Derain may prove exemplary and perhaps cautionary.

Forty years ago, in the 1920's, André Derain was often spoken of as one of the great triumvirate of painters who dominated modern art in Paris and, consequently, throughout the world. The other two were Matisse and Picasso. Yet when he died in 1954 Derain's work of his last thirty years was regarded with condescension, even with contempt; and, generally speaking, it still is.

Ironically, about the time of his death, his early paintings, the brilliant, spontaneous, semi-abstract fireworks of his fauve period, 1905-1906, were rocketing to heights of esteem, partly because they seemed related to the abstract expressionist art of the 1950's, partly because they were gay and charming in color.

When their fauve paintings were first exhibited, Derain, along with his master, Matisse, and his friend, Vlaminck, were bitterly attacked. They were called the "incoherents," the "invertibrates" and finally "les fauves" - "the wild beasts."

In reaction against his fauve style, Derain's greatest pictures, sober in color, austere in spirit, were painted during the seven years from 1907 to mid-1914 when World War I began. After the War his art, though easy, and popular, declined.

Alfred H. Barr, Jr.
Director, Museum Collections
The Museum of Modern Art, New York

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ANDRÉ DERAIN
C/E 61 11
Text panel

THE EXHIBITION

These paintings and prints are from the collections of The Museum of Modern Art.

1905-1906: The fauve period. Brilliant color often without reference to nature. Influence of Matisse and Neo-Impressionist dot technique. (The Landscape near Collioure, with its natural color, is perhaps a point of departure for the wilder, bolder hues of Derain's fauve palette.) Few of Derain's paintings can be dated accurately.

PAINTINGS

Landscape (near Collioure?). 1905? 1900? Oil on canvas
L'Estaque. 1905? Oil on canvas
London Bridge. 1906. Oil on canvas
Bacchic Dance. 1906. Watercolor

1907-1914: Toward restrained color and simple, calculated design followed, about 1912, by austere form, bleak, sombre tones, and melancholy sentiment. Influence of Gothic sculpture and fourteenth-century Italian frescoes as well as Cézanne's landscapes. The four prints of 1912-14 supplement the paintings -- The Last Supper, with its baroque curved lines, marking one of Derain's frequent caprices.

PAINTINGS

Woman in Green Dress. 1907? Oil on canvas
Landscape Near Cassis. 1907? Oil on canvas
Valley of the Lot at Vers. 1912. Oil on canvas
Woman in Mourning. 1913? Oil on canvas

PRINTS

Landscape. 1912? Drypoint
Head. 1912. Drypoint
Nude. 1914? Engraving
The Last Supper. 1913? Drypoint

1919-1924: Back from the War, Derain found Paris eager for his leadership in reviving reassuring, traditional styles. Back to Courbet, Corot and the old masters! At first Derain retained his pre-War sobriety of color and sense of discipline but soon developed a new sensuality of form and surface.

PAINTINGS

Head of a Woman. 1919? Oil on canvas
Torso. 1919-20. Oil on cardboard
Three Trees. 1924? Oil on canvas

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ANDRÉ DERAIN
C/E 61 11
Text panel

PRINTS

Illustrations for Georges Gabory: La Casette de Plomb.
1920. Etchings
Seated Nude. 1920? Lithograph

after 1925: Derain's serious reputation declined slowly to fashionable success though the charm and skill of his art may be seen here in the two landscapes and three lithographs of women done in the late 1920's and in the magical small Night Piece which may have been painted as late as 1945.

PAINTINGS

Landscape. c. 1926. Oil on canvas
Landscape. 1927-28. Oil on canvas
Night Piece with Musical Instruments. Oil on canvas

PRINTS

Profile of a Woman. 1927. Lithograph
Girl with Black Hair. 1927. Lithograph
Woman Touching her Hair. 1927. Lithograph
Head of a Woman. 1927. Lithograph
Illustration for La Fontaine; Contes. c. 1945? Lithograph

Derain was a master of decoration whether in his ballet settings and costumes or in his book illustrations.

Illustrations for René Dalize: Ballade du pauvre maccabé mal enterré.
1919. Woodcuts
Vase of Flowers. 1943. Color woodcut
Study for a Ballet Setting. Date unknown. Watercolor

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ANDRÉ DERAIN
C/E 61 11
Text panel

DERAIN AND HIS CRITICS

Derain's attitude and the ups and downs of his reputation among his critics are suggested by the following quotations:

Derain (c. 1929) recalling his youth before 1900:

"I have never lost contact with the masters and, when I was eighteen I was familiar with the reproductions of all the masterpieces...."

1905 - attacks by newspaper critics on the "fauve" paintings of Derain, Matisse, and their friends shown at the Paris Autumn Salon:

"...formless confusion of colors; blue, red, yellow green; splotches of pigment crudely juxtaposed; the barbaric and naive sport of a child who plays with a box of colors he has just got as a Christmas present."

"...This choice gallery of aberration, of color madness, of unspeakable fantasies produced by people who, if they are not up to some game, ought to be sent back to school."

Derain (c. 1929) looking back on his fauve period of 1905-1906:

"Fauvism was our ordeal by fire....Our colors were sticks of dynamiteThe great merit of this method was to free the picture from all imitative and conventional contact...."

"What was wrong in our attitude was a kind of fear of imitating life."

1912 - Roger Fry, leading English critic:

"A classic spirit is common to the best French work of all periods from the 12th century onwards, and though no one could find direct reminiscences of a Nicolas Poussin here, his spirit seems to revive in the work of artists like Derain." (Poussin was the greatest French painter of the 17th century.)

1916 - Guillaume Apollinaire, champion of cubism and the foremost Paris critic of the avant-garde:

"With unequalled daring Derain went beyond the most audacious forms of contemporary art (i.e. cubism, futurism, etc.) in order to discover... the principles of art and the discipline which stems from such an exercise....Derain has opted for sobriety and balance." (Written about an exhibition in 1916 of Derain's paintings done in the years before the War. The painter himself was at the front.)

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ANDRÉ DERAIN
C/E 61 11
Text panel

1917 - Derain, in a letter to Vlaminck, his friend and fellow painter:

"I have seen a great deal of painting which does not appeal to me at all. Its exponents are stuck in the mud....But if the war is ever over, there will be room for a tremendous shove. Cubism is really very stupid and increasingly revolts me."

1920 - D. H. Kahnweiler, Paris dealer and critic:

"Derain strives to organize his structure in such a way that the painting, though strongly unified, still shows the greatest possible fidelity to nature, with every object given its 'true' form and its 'true' color ...he is one of the greatest of French painters." (Kahnweiler was the early dealer and defender of Picasso, Braque, Léger and Derain from 1907 on.)

1922 - Clive Bell, English critic:

"Derain is now the greatest power amongst young French painters.... He, above all living Frenchmen has the art to mould...a vessel that might contain the grand classical tradition."

1925 - Albert C. Barnes, American collector and critic:

"Derain is one of the cleverest eclectics of all time....His great technical skill is...a veneer concealing an inner vacuum."

1931 - Pierre Courthion, French critic:

"What I dislike in his work are his easy tricks...and the complaisant way he uses his brush...."

About 1950 - Derain:

"I am not attached to any principle - except that of liberty - but my idea of liberty must be related to tradition....I simply paint as best I can."

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Dunn
Intern'l Exh

BEAVERBROOK ART GALLERY

Fredericton
New Brunswick
Canada

September 10, 1963



Mr. Alfred Barr
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
NEW YORK 19, N.Y.

Dear Alfred:

All of us connected with the Dunn International were sorry that you could not come for the opening. It was much more enjoyable than most of these affairs. By now you will doubtless know who won the prizes. In case you don't, here is a catalogue which reproduces them. (We are preparing a much more ambitious catalogue with everything reproduced for the Tate Gallery).

I agree with the Albright, Francis and Okada but am baffled by the other three. I wish you could find the time to come and see the show and make up your own mind. There are a lot of important pictures, many of them for sale.

I am leaving today for New York, where I can always be found c/o Bill Lieberman. I look forward so much to seeing you both on your return.

Much love to Marga. I long to see the Rosso show and hope to write about it.

All best wishes,

Yours ever,

JR:c

JOHN RICHARDSON

A.S. I hope you approved of the revised formula for the selection committee. Your name is excluded - J.

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From: MICHAEL WARDELL
The Atlantic Advocate
Fredericton, N.B.

Dunn Ent'l. Ech.

September 4, 1963

Mr. Alfred Barr
Greensboro
Vermont

Dear Mr. Barr,

I am so sorry you decided it was not possible for you to come.

Lady Beaverbrook is due to arrive this evening and she will be disappointed I know.

I am also sorry that there was the other misunderstanding.

I shall hope to see you one day at the Museum of Modern Art in New York.

Yours sincerely,

Michael Wardell

MW:mc

Michael Wardell

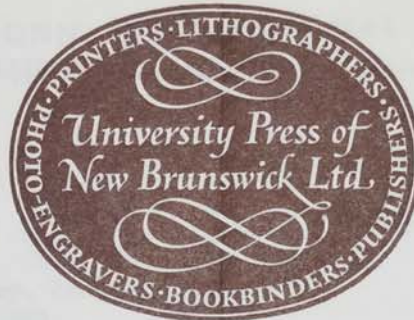
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CANADA

Telephone: Granite 5-6671

Cable and Telegram: UNIPRESS
FREDERICTON, N.B.

Mr. Alfred Barr
Greensboro
Vermont

August 21, 1963

Dear Mr. Barr,

I am sending you as promised the copies of
The Atlantic Advocate containing articles on the eastern
panther, August 1961 page 92 and June 1962 page 49. I
also send the current August issue.

I hope you will decide to come for the Dunn
International opening. I find there is a Northeast Airline
plane from Montpelier which leaves at 9.20 a.m. and arrives
at Boston at 11.14. Leaving Boston at 11.55, you can arrive
at Presque Isle at 3.41 p.m. We can meet you there, and
you would have about a two-hour drive down the St. John River
valley, which is a pleasant experience if the weather is
fine. And we will send you out with our champion bird watcher
on Sunday if that appeals to you.

Let me know what you decide, and I will send
air tickets if you are coming.

Yours sincerely,

Michael Wardell

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE DUNN INTERNATIONAL EXHIBITION

XXXXXXXXXXXXXXXXXXXXXXXXXXXX
 121 FLEET STREET LONDON E.C4 . FLEET STREET 8000

Oldbourne Hall
 43 Shoe Lane
 London E.C.4

20th August 1963

Mr. Alfred H. Barr, Jr.
 Museum of Modern Art
 11 West 53rd Street
 NEW YORK 19
 N.Y. U.S.A.

Dear Alfred,

By now you have doubtless received an invitation to the opening of the Dunn International at Fredericton on September 7th. I do so hope that you will be able to come. Apart from the pictures, which I promise you really are rather good, there are said to be excellent facilities for bird-watching.

I'm afraid the invitations were sent out from Fredericton without being submitted for my approval. Quite apart from there being two spelling mistakes on the invitation card, I was horrified to discover that the Fredericton people have printed an unauthorised leaflet in which you are credited as being a member of the Selection Committee. Since you have made it clear both to me and Lady Beaverbrook that you do not want to figure on any such committee, you can imagine my embarrassment. As soon as I saw what had happened, I sent off a telegram, of which I enclose a copy. Alas it was too late to do any good. However, I will see that all is put right in the catalogue.

In actual fact the committee never existed as such. I simply consulted five different people and yourself, and arrived at what I can only describe as the Highest Common Factor of their different opinions.

I enclose a final list (please forgive the values: the only list I have) of 101 names; the 101st is a reserve. I hope you approve of most of them. The only real dud is James Taylor, a Beaverbrook protégé. With luck we will be able to exclude him from the Tate show. There are inevitable absentees: Bacon, who is cross with Lord Beaverbrook for selling two of his

.../...

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pictures; Still and Newman who don't like exhibiting in mixed company; Bazaine, because I was let down at the last moment; three or four Japanese, because the sponsors wouldn't foot the bill; Fontana and Capogrossi, because I couldn't get them past the English selectors; Rosenquist and one or two other Americans, because I was told that the American representation (30%) was disproportionate. But by and large I am pleased. I've a lot of major works.

As I say, do come and see the show.

Ever yours,

John - Love to Marga.

John Richardson

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13 August 1963

THE DUNN INTERNATIONAL EXHIBITION

		Value
		<u>£s sterling</u>
Josef Albers	Homage To The Square: In Secret	\$5,500 £1,964
Ivan Albright	The Window	\$50,000 £17,857
Pierre Alechinsky	Les Structures Elementaires de la Parente	35,000 F. £2,551
Karel Appel	Personnage	£1,450 £1,450
Frank Auerbach	Study After Rembrandt II	£650 £650
Balthus	Early Morning	\$20,000 £7,143
Julius Bissier	Rondine 4. Marz. 62	£1,300 £1,300
Peter Blake	^{Sir} Lord Conrad and Ricky da Vinci	£189 £189
Arthur Boyd	Woman Washing in a Creek	£475 £475
Georges Braque	Interior with Black Vase	\$100,000 £35,714
Alberto Burri	Legno nero e rosso	£5,000 £5,000
Calliyannis	Lesbos in Sight	\$3,200 £1,143
Marc Chagall	<i>La</i> Sainte-Chapelle	£30,000 £30,000
Harold Cohen	Before the Event	
Alex Colville	Boy, Dog & St. John River	\$3,000 Can. £993
Cornelle	Vol d'oiseaux dans un été tardif	\$3,000 £1,071
Graham Coughtry	Two Figures VII	\$1,600 Can. £530
Dado	Untitled	£263 Can. £263
Salvador Dali	Dali 1958	\$50,000 £17,857
Alan Davie	Sacrifice	£2,100 £2,100
Stuart Davis	Contranuities	\$25,000 £8,929
Paul Delvaux	Le Cortège	300,000 Belg.F £2,146
Edwin Dickinson	Shiloh	\$10,000 £3,571
Richard Diebenkorn	Woman in Profile	
Jean Dubuffet	Rue Passagere	\$35,000 £12,500
Max Ernst	Océans Jaunes	
Sam Francis	Round the Blues	\$40,000 £14,286
Lucien Freud	Hotel Room	£1,250 £1,250
Alberto Giacometti	Annette dans l'Atelier	£9,000 £9,000
Fritz Glarner	Relational Painting, Tondo No. 54	\$7,500 £2,679

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Bt. forward:

Leon Golub	Colossal Heads	£2,300	£2,300
Adolph Gottlieb	Expanding	£8,000	£2,857
Morris Graves	Consciousness Achieving the Form of a Crane	£4,500	£1,607
Renato Guttuso	Interne dello studio di Velate, di sera	6,000,000 Lire	£3,444
Nans Hartung	Painting T 1963 E 44	105,000 F.	£7,653
Edward Hopper	Rooms by the Sea	£10,000	£3,571
Fritz Hundertwasser	Souvenir d'un tableau qui etait le souvenir de quelquechose de personnel	40,000 D.M.	£3,584
Robert Indiana	The Remoth American Dream No. 5	£6,000 \$10,000	£2,143 £3,571
Jasper Johns	Periscops	£15,500	£4,464
Asger Jorn	Nothing Happens	£18,000	£6,429
Ellsworth Kelly	Red Blue	£3,000	£1,071
R.B. Kitaj	The Perils of Revisionism	£1,000	£1,000
Oskar Kokoschka	View of the Thames	£15,000	£15,000
Willem de Kooning	Marilyn Monroe	\$50,000	£17,857
Wifredo Lam	Reflections d'Eau	£8,000	£2,857
Jack Levine	Witches' Sabbath	£25,000	£8,929
Richard Lindner	Untitled No. 2	£5,000	£1,786
L.S. Lowry	Industrial Landscape	£2,000	£2,000
Evert Lundquist	The Huntsman	£6,000	£2,143
Jean Albert McEwen	En Remontant les Jaunes	£1,600 Can.	£530
James McGarrell	Piano	£1,300	£464
Loren MacIver	Beaujolais	£3,200	£1,143
Rene Magritte	L'Arc de Triomphe	£12,000	£4,286
Alfred Manessier	Les Sources	100,000 F.	£7,288
Conrad Marca-Relli	Untitled, 3 December 1959	£6,000	£2,143
Andre Masson	Couple dans la nuit	58,500 F.	£4,264
Matta	Untitled Composition, 1962	£5,500	£1,964
Henri Michaux	Untitled, 1961	6,000 F.	£437
Millares	Cuadro 176	£1,200	£429
Joan Miro	Le Disque Rouge à la poursuite de l'alouette	250,000 F.	£18,220
Giorgio Morandi	Still Life with Bottles	£5,000	£5,000
Ennio Morlotti	Cactus		
Robert Motherwell	Chi Ama, Crede	£18,000	£6,429
Ben Nicholson	White Relief Aegina, Jan 63	£3,500	£3,500

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Bt. forward:

Sidney Nolan	Kelly	£1,500	£1,500
Kenzo Okada	Posterity	¥5,500	£1,964
Victor Pasmore	Relief Construction in Black and white	£1,000	£1,000
Pablo Picasso	Femme nue sous un pin	900,000 F.	£65,598
Edouard Pignon	La Vague	35,000 F.	£2,551
John Piper	The Salute, I	£1,200	£1,200
Serge Poliakoff	Abstract Composition Gray	40,000 F.	£2,915
Robert Rauschenberg	Trophy II	£17,500 \$15,000	£5,357 £8,250
Paul Rebeyrolle	Nude	25,000 F.	£1,822
Ceri Richards	La Cathedrale Engloutie	£2,200	£2,200
Jean-Paul Riopelle	Composition-Triptych	£6,500	£6,500
Larry Rivers	Dead and Dying Veteran	¥8,000	£2,857
William Ronald	Akira	¥2,800	£1,000
Mark Rothko			
Mohan Samant	The Sun Chariot	¥2,200	£786
Antonio Saura	Untitled	¥1,500	£536
William Scott	Up and Across	£1,200	£1,200
Ben Shahn	Helix and Crystal	¥25,000	£8,928
Vieira da Silva	Finistere	¥28,000	£10,000
Richard SMITH	After Six	£600	£600
Pierre Soulages	Untitled, 8.12.59	90,000 F.	£6,560
Kumi Sugai	Sora	¥5,200	£1,857
Graham Sutherland	Seated Animal	£2,500	£2,500
Pierre Tal Coat	Vold'oiseaux passant, un reflet	55,000 F.	£4,009
Rufino Tamayo	Figures in the Shadow	¥9,000	£3,214
Antonio Tapies	Dark Space (2 panels)	¥10,000	£3,571
James Taylor	Paysage	£1,000	£1,000
Frise Ten Holt	People on the Beach	£600	£600
Mark Tobey	Blue & White Calligraphy	¥18,000	£6,429
Harold Town	Traffic Set	¥2,300 Can.	£762
Raoul Uzac	Paysage d'été	65,000 F.	£4,738
Paolo Vallerz	Standing Nude	¥1,500	£536
Bram Van Velde	Painting	¥20,000	£7,143
Victor Vasarely	Sian	£2,000	£2,000
Brett Whiteley	Woman in a Bath II	£400	£400
Andrew Wyeth	Lime Bank	¥75,000	£26,786

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ALFRED BARR HAS CONFIRMED WITH LADY BEAVERBROOK AND MYSELF
THAT HIS NAME IS NOT TO APPEAR AS MEMBER OF SELECTION
COMMITTEE STOP PLEASE STOP ISSUE OF INVITATION LEAFLET
STOP ANOTHER FORMULA WILL HAVE TO BE FOUND FOR CATALOGUE
STOP ARRIVING FREDERICTON TUESDAY EVENING - REGARDS - RICHARDSON

I declare that the text of this Telegram complies with the special language or other regulations applicable to its category or rate of charge.
I request that this Telegram may be forwarded VIA WESTERN UNION, subject to the conditions printed on the back hereof, to which I agree.
NAME and ADDRESS OF SENDER (not to be telegraphed) Richardson, Dunn International Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dunn Internat'l Exh.

THE DUNN INTERNATIONAL EXHIBITION

The Dunn International Exhibition of a hundred

Dorothy: Could I have the Richardson-Barr correspondence back so I can see the dates of the Dunn Exhibition? I gave you all the papers just before Mr. Barr left for Maryland.

Rona

Rona - Our ptg cannot go because of condition - no time for necessary huge restoration job - DM

Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan, Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

After closing in Fredericton, the Dunn International Exhibition will go to the Tate Gallery in London at the invitation of the Arts Council of Great Britain.

Rec'd. 31 July 1963

benart

friend Sir James Dunn, should approve the new presentation which
 izers early decided to discard Lord Beaverbrook's "publicity gimmick"
 ives cause in a variety of blacks manages for this artist to be remarkably romantic and ideal

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Dunn Internat'l. Exh.

THE DUNN INTERNATIONAL EXHIBITION

The Dunn International Exhibition of a hundred

Mr. & Mrs. Mr. & Mrs. Har

LORD AND LADY BEAVERBROOK

request the pleasure of your company at

DINNER

in the Empire Room of the Lord Beaverbrook Hotel

Fredericton, New Brunswick

on the occasion of the Opening of

THE DUNN INTERNATIONAL EXHIBITION

on Saturday Evening, 7 September 1963

at 6 o'clock for 6:30 p.m.

Black tie

R.S.V.P.
Beaverbrook Art Gallery

Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan, Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

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lay out

friend Sir James Dunn, should approve the new presentation which... izers early decided to discard Lord Beaverbrook's "publicity gimmick."... manages for this artist to be remarkably romantic and... in a variety of blacks

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THE DUNN INTERNATIONAL EXHIBITION

The Dunn International Exhibition of a hundred

Mr + Mrs Barr

LORD AND LADY BEAVERBROOK

invite you to attend the opening of

THE DUNN INTERNATIONAL EXHIBITION

of a hundred paintings by a hundred of the world's

most famous living artists, at the

BEAVERBROOK ART GALLERY

at Fredericton, New Brunswick

on Saturday Evening, 7 September 1963

at 9 o'clock

Six Awards of Five Thousand Dollars Each

will be announced at 10 o'clock

Black tie optional

R.S.V.P.
Beaverbrook Art Gallery

Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan. Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

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THE DUNN INTERNATIONAL EXHIBITION

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THE DUNN INTERNATIONAL EXHIBITION

Mr. Barr

LORD AND LADY BEAVERBROOK
request the pleasure of your company at

DINNER

in the Empire Room of the Lord Beaverbrook Hotel

Fredericton, New Brunswick

on the occasion of the Opening of

THE DUNN INTERNATIONAL EXHIBITION

on Saturday Evening, 7 September 1963

at 6 o'clock for 6:30 p.m.

Black tie

R.S.V.P.
Beaverbrook Art Gallery

with Mr. Alfred Barr, Director, Museum Collections and Trustee, Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan, Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

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... should ap... early decided to discard Lord... manages for this artist to be...
... Beaverbrook's "publicity gimmick" ... remarkably romantic and lusty...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dunn Internat'l Exhib.

THE DUNN INTERNATIONAL EXHIBITION

The Dunn International Exhibition of a hundred paintings by a hundred of the world's most famous living artists will open at the Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada, on Saturday, September 7.

At an evening ceremony, Lord and Lady Beaverbrook, who with The Sir James Dunn Foundation, are sponsoring the \$30,000 prize exhibition, will announce the six winners of the \$5,000 awards.

Also presiding at this ceremony will be the three judges of the exhibition: Mr. Andrew Ritchie, Professor of Art History and Keeper of the Art Gallery at Yale University, Mr. Peter Wilson, Chairman of Sotheby and Co., and Mr. Douglas Cooper, formerly Slade Professor at Oxford.

Among others present will be members of the selection committee and prominent museum directors and art collectors from Canada and the United States.

The organizer is Mr. John Richardson, and the Selection Committee consists of six members: Sir Kenneth Clark, formerly Director of the National Gallery in London; Sir Anthony Blunt, Surveyor of the Queen's Pictures and Director of the Courtauld Institute of Art; Mr. Gabriel White, Director of Art, Arts Council of Great Britain; and Mr. David Carritt, all of London, together with Mr. Alfred Barr, Director, Museum Collections and Trustee, Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan, Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

After closing in Fredericton, the Dunn International Exhibition will go to the Tate Gallery in London at the invitation of the Arts Council of Great Britain.

Rec'd. 31 July 1963

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SEPTEMBER 11, 1963

Page 5

But Will He Like His Own Show?

Beaverbrook as Patron of the Arts

By Emily Genauer

Special to the Herald Tribune

FREDERICTON, N.B., Sept. 10. — This delightful small New Brunswick city (population around 20,000) of solid Victorian houses and great shade trees may no longer be standing when this appears in print. At the moment of writing, Lord Beaverbrook had not yet seen the 101 paintings from 22 countries which have been hung in the Beaverbrook Art Gallery.

But around here they tell stories about The Beaver, which suggests that there may be a vast explosion when he does see the show. When the museum building presented to Fredericton was being constructed, according to one of his closest associates, "what Beaverbrook didn't like he ripped out and had done over again." When he began to buy pictures for the collection of the museum (it has been open since 1959), the galleries of London, Paris, New York and Montreal were left littered with the bodies of discarded experts who disagreed with his own conservative tastes.

When one of his oldest friends tried to make suggestions, he was informed: "The pictures in the gallery are my choice. I would rather tear down the gallery and burn the pictures than put up with the experts again."

If for some reason the 84-year-old Canadian-born British press lord or his equally strong-minded new second wife, widow of his friend Sir James Dunn, should approve the new presentation, which is known as the Dunn International Exhibition, it is still certain that Fredericton, though it remains standing, will never be the same again.

Would Shock N.Y.

For the show, originally conceived by Lord Beaverbrook as an international gathering of "the hundred best pictures by living artists," is one that would shock even New York. It isn't the pictures per se, I hasten to add, that would be shocking. Pop art (and in the Beaverbrook exhibit are examples of the sign-painting Robert Indiana, Jasper Johns and James Rosenquist, among others) and hard-edge paintings (exemplified by Barnett Newman and Ellsworth Kelly) are familiar and lively chapters in the development of contemporary American painting.

But in the most cosmopolitan city of the United States or Europe, it would be a bold museum director who would present these searching, experimenting, still highly controversial talents as being among the "greats" of our time, in the company of world-celebrated figures like Picasso, Chagall, Max Ernst, Miro, Braque (whose work will remain on view despite his recent death), Kokoschka and Tamayo.

London, where the Tate Gallery will show the exhibit in October, will be startled by it but, very likely, will enjoy it for all its outrageousness. At least it will see in this show precisely what the Establishment in international art circles is approving these days.

Fredericton is a provincial city. Its museum's permanent collection leans heavily on works by the post-impressionist portraitist Walter Pickett (friend of Whistler and Degas). Its most "radical" artist is the very strong but still realistic British contemporary Graham Sutherland. Here the inclusion



Lord Beaverbrook

among paintings by the acknowledged greats of such items as a ten-by-seven-foot canvas by Barnett Newman, consisting of two vertical stripes with a row of tender little bubbles, and that by Rauschenberg, an abstract expressionist canvas to which is affixed by a chain a real glass with a real spoon in it, must come as a bombshell.

An explanation is offered of how they got there. The show's organizers early decided to discard Lord Beaverbrook's "publicity gimmick," as one of them called it. It was impossible, they felt, to name the "hundred best" pictures. Therefore they would name "a hundred contemporary artists from 22 countries" (Newman's "Stripes" were added as the indispensable 101st work).

Strange Exhibition

The result is one of the strangest exhibitions of contemporary art ever presented—but in some ways one of the liveliest. Its title is pretentious and ridiculous. It is ridden with clichés. Its committee of selection acted without responsibility or logic. Its omissions of distinguished figures (Hans Hofmann, Afro Rattner, to name three out of 30) are as arbitrary as its inclusions.

Among the latter young artists are some of interest and vitality who have had but one or two exhibitions (the young Indian Mohan Samant, for example), and many more of artists who are not only little known but of a banality beyond belief. Among these must be listed the English Sunday painter L. S. Lowry; the academic English landscapist James Taylor; the French Valloriz, represented by a female figure whose like can be found on the easels in any art class.

And yet the show is lively. It's

lively because of its great variety and because a couple of dozen of the artists in it are represented at peak performance. The Picasso is an extraordinary nude in a landscape painted shortly after the artist purchased a home on the slopes of Gezanne's beloved mountain, Ste. Victoire.

Jack Levine, whose inclusion one feels to have been a reluctant gesture to the school of social realism, is seen in his magnificent "Witches' Sabbath," the sardonic commentary on the McCarthy-period nightmare. Karel Appel, the Dutch abstractionist whose blazing compositions have long seemed more impassioned than organized, is represented in a really first-rate work.

Outstanding Artists

Other artists of lesser or greater renown seen in impressively strong pictures include the Italian Burri, the German Bissier, Dall (a huge blurred gray ear, viewed as through the enlarged screen of newspaper engraving, and containing the barely visible image on Raphael's Sistine Madonna), the English Alan Davie, Stuart Davis, de Kooning (one of his Marilyn Monroe portraits), Sam Francis, Leon Golub, Edward Hopper, Matta, Rene Magritte, Marca-Relli, Millares, Larry Rivers, the Canadian Riopelle, Ben Shahn, Soulages, Tamayo, the Spanish Tapies, whose large canvas in a variety of blacks manages for this artist to be remarkably romantic and lyrical rather than bleak, and Wyeth, who more and more, in whatever company he finds himself, emerges as one of the really great men of our time. His new quiet hyper-realistic landscape called "Lime Bank" is surely the finest picture in the show.

Fredericton will get over all this—perhaps be the livelier for it. Will The Beaver? I'm reminded of a story they tell around here. It goes back to the days of the war, when Lord Beaverbrook was a Cabinet minister and in charge of aircraft production. A distinguished flier on Lord Beaverbrook's staff had taxied his plane down to the airfield runway, about to take off on a dangerous mission, when he received a recall signal. Officials ran out to the aircraft with the word that an enemy raid was imminent. "Is that all?" said the flier. "I was afraid it was Beaverbrook on the telephone."

N.Y. Herald Tribune
Paris Edition

Sept 11, 63

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From: MICHAEL WARDALL
 The Atlantic Advocate
 Fredericton, N.B.
 DLS

MUSEUM OF MODERN ART

Dunn Internat'l Exh.

LT cc Mr. Donn Greenbaum

LORD AND LADY BEAVERBROOK
 BEAVERBROOK ART GALLERY
 FREDERICTON, NEW BRUNSWICK

Rec'd 10 Aug.
 August 10, 1963

CONGRATULATIONS TO YOU AND ALL GOOD WISHES FOR A DISTINGUISHED
 SUCCESS ON THE OPENING OF THE DUNN INTERNATIONAL EXHIBITION. I
 GREATLY REGRET MY INABILITY TO BE PRESENT AND HOPE THERE MAY BE
 A RECURRENT OPPORTUNITY.

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

ALFRED BARR
 MUSEUM OF MODERN ART NEW YORK

Dear Mr. Barr,

6 SEPTEMBER 1963 CHARGE TO MUSEUM COLLECTIONS #357

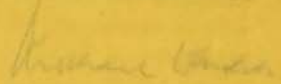
\$2.10

In reviewing the invitations to the
 opening of the Dunn International Exhibition, I find
 that the invitation sent you did not include Mrs.
 Barr. This was a mistake of the Gallery staff, and
 Lord and Lady Beaverbrook had included both in their
 list.

As a Governor of the Beaverbrook Art Gallery,
 I shall look forward personally to meeting you and
 Mrs. Barr if, as we hope, you will find you are both
 able to come. Rooms have already been provided for
 you at the Lord Beaverbrook Hotel, and these will be
 reserved until we hear from you. You will, of course,
 be the guests of Lord and Lady Beaverbrook.

John Richardson is due here next Tuesday,
 and the paintings are starting to arrive. I believe
 that, thanks to you and the other members of the
 selection committee, this will be a highly successful
 and memorable exhibition.

Yours sincerely,



Michael Wardall

MW:mc

by hand

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From: MICHAEL WARDELL
The Atlantic Advocate
Fredericton, N.B.

cc: Mr. Barr, Greensboro

Rec'd. 19 Aug.

August 16, 1963

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

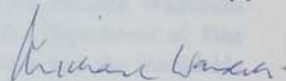
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As a Governor of the Beaverbrook Art Gallery, I shall look forward personally to meeting you and Mrs. Barr if, as we hope, you will find you are both able to come. Rooms have already been provided for you at the Lord Beaverbrook Hotel, and these will be reserved until we hear from you. You will, of course, be the guests of Lord and Lady Beaverbrook.

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Yours sincerely,



Michael Wardell

MW:mc

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Dunn



THE DUNN INTERNATIONAL EXHIBITION

THE DUNN INTERNATIONAL EXHIBITION

over

The Dunn International Exhibition of a hundred paintings by a hundred of the world's most famous living artists will open at the Beaverbrook Art Gallery, Fredericton, New Brunswick, Canada, on Saturday, September 7.

At an evening ceremony, Lord and Lady Beaverbrook, who with The Sir James Dunn Foundation, are sponsoring the \$30,000 prize exhibition, will announce the six winners of the \$5,000 awards.

Also presiding at this ceremony will be the three judges of the exhibition: Mr. Andrew Ritchie, Professor of Art History and Keeper of the Art Gallery at Yale University, Mr. Peter Wilson, Chairman of Sotheby and Co., and Mr. Douglas Cooper, formerly Slade Professor at Oxford.

Among others present will be members of the selection committee and prominent museum directors and art collectors from Canada and the United States.

The organizer is Mr. John Richardson, and the Selection Committee consists of six members: Sir Kenneth Clark, formerly Director of the National Gallery in London; Sir Anthony Blunt, Surveyor of the Queen's Pictures and Director of the Courtauld Institute of Art; Mr. Gabriel White, Director of Art, Arts Council of Great Britain; and Mr. David Carritt, all of London, together with Mr. Alfred Barr, Director, Museum Collections and Trustee, Museum of Modern Art, New York; and Mr. Gordon Washburn of New York, until recently Director of the Department of Fine Arts of the Carnegie Institute. The seven have had the formidable task over the past year of choosing the hundred artists. Among these are: Appel, Braque, Colville, Dali, Davis, Ernst, Francis, Giacometti, Kokoschka, Miro, Motherwell, Nicholson, Nolan. Picasso, Riopelle, de Silva, Soulages, Sutherland, Tobey, Town and Wyeth.

After closing in Fredericton, the Dunn International Exhibition will go to the Tate Gallery in London at the invitation of the Arts Council of Great Britain.

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pictures; Still and Newman who don't like exhibiting in mixed company; Bazaine, because I was let down at the last moment; three or four Japanese, because the sponsors wouldn't foot the bill; Fontana and Capogrossi, because I couldn't get them past the English selectors; Rosenquist and one or two other Americans, because I was told that the American representation (30%) was disproportionate. But by and large I am pleased. I've a lot of major works.

As I say, do come and see the show.

Ever yours,

John - Love to Marga.

John Richardson

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ALFRED BARR HAS CONFIRMED WITH LADY BEAVERBROOK AND MYSELF
THAT HIS NAME IS NOT TO APPEAR AS MEMBER OF SELECTION
COMMITTEE STOP PLEASE STOP ISSUE OF INVITATION LEAFLET
STOP ANOTHER FORMULA WILL HAVE TO BE FOUND FOR CATALOGUE
STOP ARRIVING FREDERICTON TUESDAY EVENING - REGARDS - RICHARDSON

I declare that the text of this Telegram complies with the special language or other regulations applicable to its category or rate of charge.
I request that this Telegram may be forwarded VIA WESTERN UNION, subject to the conditions printed on the back hereof, to which I agree.
NAME and ADDRESS OF SENDER (not to be telegraphed) **Richardson, Dunn International Exhibition**

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Dunn Exhibition

cc: AHB - Greensboro

Lady Beaverbrook

SHERFELY
LEATHERHEAD,
SURREY.

29th July, 1963.

Dear Mr. Barr,

I am most grateful to you for
sparing so much time to deal with the selection
of paintings for The Dunn International
Exhibition.

29 July 1963

Dear Lady Beaverbrook:

It is my earnest hope that you
Thank you very much for your very kind invitation to
visit Fredericton as your guest at the time of the opening of the
Dunn International Exhibition.

Although it was a pleasure to be of some small assistance
to John Richardson I am not in any formal way a member of the
Committee. In any case, I am very much afraid that pressure of
work for our own Museum which is at the beginning of the season
will prevent my coming. If my plans change within the next couple
of weeks may I write you to accept your invitation after all? I
do hope that I can.

With best wishes for the success of the show, I am,

Sincerely yours,

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

Lady M. Beaverbrook
Cherkley
Leatherhead
Surrey, England

AHB:rr
(Dictated by Mr. Barr, signed in his absence.)

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copy to AHB *Greenberg*
(not acknowledged)

invitation

From
Lady Beaverbrook

GHERKLEY,
LEATHERHEAD,
SURREY.

20th July, 1963.

Dear Mr. Barr,

I am most grateful to you for sparing so much time to deal with the selection of paintings for The Dunn International Exhibition.

It is my earnest hope that you will be able to visit Fredericton, as my guest, to enjoy the result of your labour.

The Committee will be arriving on the evening of the 6th September and leaving on the night of the 8th September. Perhaps you will be so kind as to make your reservations for travelling, sending the account for this to Mr. R.A. Tweedie, P.O. Box 36, Fredericton, who will arrange payment.

Hotel accommodation has been taken in Fredericton for your stay.

Very sincerely,

Lady Beaverbrook

Alfred Barr, Esq.,
11, West 53rd Street,
New York 19, N.Y.,
U.S.A.

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cc: Mr. Barr-greensboro

29 July 1963

Dear John:

Thank you so much for your letter of July 1 about the exhibition in Fredericton. I think your list is admirable under the circumstances which certainly are very difficult.

I have also received a letter from Lady Beaverbrook asking me to come to the opening of the show early in September. I very much doubt if I can do this because of the pressure of work on our catalogue for which the deadline is the end of August so you can see I am really under great pressure.

Lady Beaverbrook's letter of invitation refers to the Committee as if she assumes I was on it. As you know I made it a condition that I would not be listed if I gave my help to you. Please be sure I am not listed.

Whether or not I can come to Fredericton I hope to see you sometime in September.

My best to you.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Richardson
Oldbourne Hall
43 Shoe Lane
London E. C. 4, England

AHB:rr

(Dictated by Mr. Barr from Vermont; signed in his absence in New York.)

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J. Richardson

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27th June 1963.

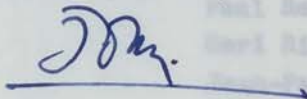
What with Lord Beaverbrook marrying Lady Dunn, you have probably not received an official invitation to the opening of the exhibition at Fredericton on September 7th. Sorry about this, but I am sure one will be on the way when things have settled down. So far as I know, Lord and Lady Beaverbrook want you and the other authorities who have helped compile the list of painters to go to Fredericton and stay for as long as the festivities continue. Naturally they will pay expenses.

Apparently New Brunswick is a paradise for the ornithologist, and Brigadier Wardell, Lord Beaverbrook's representative in Fredericton and a keen bird-watcher, has promised to lay on any expeditions that you might like.

Let me know if you come to London, either here or at my private address: H.1 Albany, Piccadilly, W.1, (REgent 6581).

With again many thanks for all your help and co-operation. Best wishes to Marga and yourself.

Sincerely yours,



- Josef Albers
- Ivan Albright
- Pierre Alechinsky
- Marcel Brodard
- Richard Diebenkorn
- Jean Dubuffet
- Max Ernst
- San Francisco
- London Street
- Alfred Honegger
- Margritte
- Alfred Manessier
- General Ferns-Della
- Robert Rauschenberg
- Paul Sabeyrolle
- Geri Richards
- Jan Mispelle
- Larry Rivers
- William Ronald
- Samuel Lippman

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J. Richardson

20th June 1963.

THE DUNN INTERNATIONAL EXHIBITION
Painters who have accepted invitations to exhibit

Josef Albers	Magritte
Ivan Albright	Alfred Manessier
Pierre Alechinsky	Conrad Marca-Relli
Karel Appel	Andre Masson
Balthus	Roberto Matta
Julius Bissier	Henri Michaux
Georges Braque	Millares
Alberto Burri	Joan Miro
Calliyannis	Robert Motherwell
Alex Colville	Ben Nicholson
Corneille	Sidney Nolan
Graham Coughtry	Kenzo Okada
Salvador Dali	Victor Pasmore
Alan Davie	Pablo Picasso
Stuart Davis	Edouard Pignon
Delvaux	John Piper
Edwin Dickinson	Serge Poliakoff
Richard Diebenkorn	Robert Rauschenberg
Jean Dubuffet	Paul Rebeyrolle
Max Ernst	Ceri Richards
Sam Francis	Jean-Paul Riopelle
Lucien Freud	Larry Rivers
Alberto Giacometti	William Ronald
Fritz Glarner	Mohan Samant
Leon Golub	Antonio Saura
Adolph Gottlieb	William Scott
Morris Graves	Ben Shahn
Renato Guttuso	Vieira da Silva
Hans Hartung	Pierre Soulages
Edward Hopper	Kumi Sugai
Robert Indiana	Graham Sutherland
Jasper Johns	Pierre Tal Coat
Asger Jorn	Rufino Tamayo
Ellsworth Kelly	Antonio Tapies
R.B. Kitaj	James Taylor
Oskar Kokoschka	Friso Ten Holt
Wilfredo Lam	Mark Tobey
Jack Levine	Harold Town
Richard Lindner	Raoul Ubac
Lowry	Paolo Vallorz
Jean Albert McEwen	Bram Van Velde
James McGarrell	Victor Vasarely
Loren MacIver	Andrew Wyeth

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Dunn Exhibition

THE MUSEUM OF MODERN ART

cc: Miss Miller
Miss Pernas
Miss Jones

Date April 17, 1963

To: Mr. Barr

Re: Loan of Dickinson painting

From: Rona

A Joan Washburn of the Graham Gallery called this morning to ask what you told John Richardson (late Friday afternoon on the phone?) when he asked to borrow the Museum's Edwin Dickinson painting for the Dunn International Exhibition he's been working on. Miss Washburn and/or the gallery simply want to know whether they'll have to look around for another Dickinson to borrow or if they can have ours. I'm to call Miss Washburn back this afternoon (LE 5 - 5767).

busy, but I would be glad to help you.
Director of the Museum Collections

As you may or may not have heard, the Sir James Dunn Foundation is organizing an international exhibition of paintings by contemporary artists at the Beaverbrook Art Gallery, Frederickton, New Brunswick, in September 1963. The Foundation has undertaken to provide a first prize of \$25,000 - the largest art prize of its kind. I believe - to be awarded to a work which will be chosen by our judges, Mr. Andrew Ritchie, Mr. John Richardson, Mr. Peter Wilson, and myself. Lady Dunn, Chairman and President of the Foundation, and Lord Beaverbrook, who is also sponsoring the exhibition, which is by invitation only, will, we hope, include all that is best in the field of contemporary art, regardless of style or school.

P. S. I do wish you would publish your book on Picasso portraits.

We are that our selection of artists is as representative and stimulating as possible, we are forming a small committee of eminent men in the art world to whom we can look for advice. Lady Dunn and Lord Beaverbrook, and more than anybody else myself, all realize that you have many calls on

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J. Richardson

THE DUNN INTERNATIONAL EXHIBITION

September 26, 1962

Oldbourne Hall
43 Shoe Lane
London E.C.4

Dear John:

I would be glad to help you and the Sir James Dunn Foundation in any way that I feel able to. You may use my name on your advisory committee so long as it is made clear that I am not directly responsible for the selection of artists or in giving prizes. In other words, you may use my name for whatever moral support you feel it may offer. Of course I would be glad to look over your list providing, as I have tried to say, that my name does not appear to be that of a jurymen.

Dear Alfred, Sincerely, and my best to you,

I hope you will forgive me for bothering you over the following matter, above all when you are so busy, but I would be glad to have your help.

Director of the Museum Collections

As you may or may not have heard, the Sir James Dunn Foundation is organising an international exhibition of paintings by contemporary artists at the Beaverbrook Art Gallery, Frederickton, New Brunswick, in September 1963. The Foundation has undertaken to provide a first prize of \$25,000 - the largest art prize of its kind, I believe - to be awarded to a work which will be chosen by our judges, Mr. Andrew Ritchie, Mr. Room 14 Cooper, Mr. Peter Wilson, and myself. Lady Oldbourne Hall, Chairman and President of the Foundation, 43 Shoe Lane, London E. C. 4, ENGLAND, Lord Beaverbrook, who is also sponsoring the exhibition, which is by invitation only, will, we hope, include all that is best in the field of contemporary art, regardless of style or school.

P. S. I do wish you would publish your book on Picasso portraits.

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THE DUNN INTERNATIONAL EXHIBITION

~~XXXXXXXXXXXXXXXXXXXXXXXXXXXX~~ · FLEET STREET 8000

Room 14
Oldbourne Hall
43 Shoe Lane
London E.C.4

cc: Miss Miller
Miss Pernas
Miss Jones

24th September 1962

Mr. Alfred H. Barr, Jr.
Museum of Modern Art
11 West 53rd Street
NEW YORK 19
N.Y. U.S.A.

Dear Alfred,

I hope you will forgive me for bothering you over the following matter, above all when you are so busy, but I would be most grateful for your help.

As you may or may not have heard, the Sir James Dunn Foundation is organising an international exhibition of paintings by contemporary artists at the Beaverbrook Art Gallery, Fredericton, New Brunswick, in September 1963. The Foundation has undertaken to provide a first prize of \$25,000 - the largest art prize of its kind, I believe - to be awarded to a work which will be selected by four judges, Mr. Andrew Ritchie, Mr. Douglas Cooper, Mr. Peter Wilson, and myself. Lady Dunn, who is Chairman and President of the Foundation, and Lord Beaverbrook, who is also sponsoring the exhibition, have asked me to be the organiser. The exhibition, which is by invitation only, will, we hope, include all that is best in the field of contemporary art, regardless of style or school.

In order to ensure that our selection of artists is as representative and stimulating as possible, we are forming a small committee of eminent men in the art world to whom we can look for advice. Lady Dunn and Lord Beaverbrook, and more than anybody else myself, all realise that you have many calls on

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your time, but hope that you will consent to serve on this committee. Your name will be a guarantee to artists all over the world that ours is a serious venture. At the same time we would like to feel that you would vet the list of painters whom we approach and give us the benefit of your incomparable experience in the contemporary art world. Since this project is being organised from London, there will be no question of your being bothered to attend ~~some~~ *tedious* meetings. All I would ask is a few minutes of your valuable time when I next come to New York. I am afraid I cannot as yet tell you who else will be on this small and select committee. Those who have been approached include Herbert Read, Kenneth Clark and Gordon Washburn. You would be doing us an enormous favour if you would agree to give us your support.

In between working on this exhibition I am desperately trying to finish my book on Picasso portraits; I am also publishing some interviews with Picasso for The Observer which I will send you in due course. Much as I enjoy myself over here, I must confess I pine for the vitality and excitement of New York.

With warmest greetings to Marga and yourself.

Sincerely yours,

John.

John Richardson

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THE DUNN INTERNATIONAL EXHIBITION

MUSEUM OF MODERN ART, 11 WEST 53RD STREET, NEW YORK 19, N.Y.

Oldbourne Hall
43 Shoe Lane
London E.C.4

Invitation:
Richardson 3
etc.

cc: Dorothy Miller

Special Delivery Airmail

March 20, 1963 14th March 1963

Dear John: H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
Thank you for your letter. It's good to know you are coming to New York but most unfortunately I shall not be here until the end of the month since I must leave for a ten day rest on Thursday, the twenty-first. I feel very badly about this but my reservations were made by the time I got your letter and cannot be changed.

Dear Alfred, Sincerely,

I am sorry not to have written for so long, but our project has been hanging fire, thanks largely to Lord Beaverbrook's Alfred H. Barr, Jr. at last, it is under way again. Lady Dunn has decided to give more prizes as an added incentive, and there is every chance of the exhibition coming to the Tate next November. As you can imagine, this makes it a much more interesting enterprise.

Mr. John Richardson
Oldbourne Hall
43 Shoe Lane
London E. C. 4, ENGLAND

I am coming to New York next week (Friday) of consulting with you and Gordon Washburn and of being able to round up a good group of American paintings. In order to give the show some form and tension, I would like if possible

P. S. I assume you are in a hurry so I have asked Dorothy Miller if she would give you the artists' dealers but I am afraid she cannot do very much about recommending specific pictures. She is also overwhelmed and far behind in her own American show and so, alas, are Bill Seitz and Peter Selz. All of us here seem to get involved in more work than we can accomplish. So make, in any case, I look forward greatly to seeing you and hope that you will be able to spare me a little of your valuable time.

With best wishes to Marga and yourself.

Sincerely yours,
John
John Richardson

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Richardson

THE DUNN INTERNATIONAL EXHIBITION

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Room 14
Oldbourne Hall
43 Shoe Lane
London E.C.4

3rd October 1962

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

Dear Alfred,

Your decision to serve on the advisory committee of the Sir James Dunn International Exhibition is the best thing that has happened to us yet. I have passed the good news to Lady Dunn and Lord Beaverbrook, and I know that they will be just as thrilled as I am. Of course it is understood that there is no question of your name appearing as that of a jurymen or of someone directly responsible for the selection of artists, but simply as a member of the advisory committee. As soon as I have definite answers from the various authorities I have approached, I will send you a list of committee members and full information about the aims of the exhibition. I am also preparing a list of the artists whose names have so far been suggested. I shall look forward to hearing of any additions or subtractions you think should be made.

With warmest greetings to Marga and yourself.

Sincerely yours,

John Richardson