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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.507

*Corrections for Barr's
Cubism and Abstract Art*

Jan Tschichold
9, Steinvorstadt
Basel

Seite 161: Das Plakat von Müller ist wie sämtliche anderen Arbeiten dieses sonst unbekanntem Graphikers eine schlechte Imitation von anderen Plakaten, die ich sonst für dieses Kino gemacht habe. Es ist nicht richtig, diesen Nachahmer ohne Bedeutung in das Buch aufzunehmen. Eines meiner Plakate ist in dem Buche "Foto-Auge" unter Nummer 25 abgebildet. Ich sende Ihnen dieser Tage einige Plakate von mir, die vielleicht an diese Stelle treten könnten.

Seite 234: Jan Tschichold ist nicht nur "Typograph" sondern auch Plakat-Entwerfer und Buchkünstler.
poster designer *book designer*

Seite 234: Konrad Farner (nicht Faber)
Zeile 2o
Zeile 2 von unten: in der bildenden Kunst
Zeile 2 von unten rechts: Malerei (nicht Malerie)

Seite 238: Hier wäre eine neue Abteilung "Posters & Typography" einzufügen, in welcher in erster Linie mein Buch "Die neue Typographie", Berlin 1928, erwähnt werden müsste, weil es auf die Entwicklung in jenen Jahren einen bedeutenden Einfluss ausübte.

*the future. I am very hope
So.*



suprematism and constructivism." Mrs. Fremantle added. Mrs. Prokofiev met her future husband in the Soviet Union in 1960 and they were married there in 1969. In addition to her husband, she leaves a daughter, Anastasia.

Alfred - did you see this?

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THE PRINCETON CLUB
OF NEW YORK

July 17.

Dear Mr Barr,

I will never be forgiven for my delay in coming to see you — a delay of at least 5 mths. Cornelia Gray gave these envelopes for you but I was so busy etc — the usual excuses.

It is my loss for I would have had the honour of meeting you.

Perhaps I will again in the future. I sincerely hope so.



suprematism and constructivism." Mrs. Fremantle added. Mrs. Prokofiev met her future husband in the Soviet Union in 1960 and they were married there in 1969. In addition to her husband, she leaves a daughter, Anastasia.

alped - did you see this?

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New York Times

I am very interested in
20th century Russian Art
& Architecture — but un-
fortunately do not possess
any Russian.

I shall be returning to
the States in September to
teach at the School of
Architecture Princeton, —
when I will endeavour to
make a more serious effort
to meet you.

Please excuse me for this
inconsiderate delay of mine.
Good intentions etc. When
I finally telephoned your
residence I found that
you were in England.

Yours sincerely —
Kenneth Frampton.

alped — did you see this?

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New York Times Jan. 26, 1972

**Camilla Gray Prokofiev,
Historian of Russian Art**

Camilla Gray Prokofiev, a historian of Russian art, died of hepatitis Dec. 17 at Sochi on the Black sea, according to word received here this week by Anne Fremantle, the art scholar and writer. She was 35 years old and the wife of Oleg Prokofiev, a son of the composer.

Born in Britain, Mrs. Prokofiev was the daughter of Basil Gray, Keeper of Oriental Art at the British Museum. Her major work, published in 1962, was "The Great Experiment: Russian Art, 1863-1920." The book, Mrs. Fremantle said, "provides the only complete account in any language of Russian art during the 1910-20 period, and the most serious account of the painters Malevich and Tatlin." Mrs. Prokofiev also established herself "as the foremost authority on suprematism and constructivism," Mrs. Fremantle added.

Mrs. Prokofiev met her future husband in the Soviet Union in 1960 and they were married there in 1969. In addition to her husband, she leaves a daughter, Anastasia.

Alfred - did you see this?

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*Gray
(re Jay Leyda)*

file

The Museum of Modern Art

To: Mr. Alfred Barr
From: Willard Van Dyke
Date: September 5, 1968
Re: Jay Leyda

Dear Alfred:

November 8, 1968

Dear Camilla:

I have known Jay for some time. I am
at his teaching position for a part of the year at the University of
As I told you I am working outside New York
for the time being and have two part-time secretaries
far away so that I mislaid your letter about Jay Leyda.
I think I wrote you about Willard Van Dyke's belief that
"we could easily find a teaching position for him if he
could be persuaded to come here." Mr. Van Dyke is the
director of our Film Department.

Sincerely,

*Willard
of*

Alfred H. Barr, Jr.

Miss Camilla Gray
Keeper's House
British Museum
London, W. C. 1
England

Dictated by Mr. Barr but signed in his absence
cdr

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The Museum of Modern Art

To Mr. Alfred Barr
From Willard Van Dyke
Date September 5, 1968
Re Jay Leyda

Dear Alfred:

I have known Jay for more than thirty years. I saw him two years ago in Berlin and explored with him the possibility of his leaving Germany for a position here in the States. UCLA has a teaching job for him.

At that time he said his wife would not leave East Berlin, and he refused to leave without her. As you may know, she is quite dependent upon him. We could certainly find a teaching position for him, if he could be persuaded to come here.

Willard
d.v.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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28 October 1968

Dear Camilla:

I'm sorry to have missed your father. He was leaving just as I was returning to New York for a few days.

The Malevich sculpture he asked about was removed from the Museum years ago by the owner. If I can find her whereabouts, I'll send you her address.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
Keeper's House
British Museum
London, W.C. 1
England

AHB:jsw

P.S. The Malevich sculpture was very small, 6" or so high, and in bad condition.

AB call made 10/28/68

Mr. Barr
Date: *Oct 8 1968* Time: *4:25*
WHILE YOU WERE OUT
Miss Camilla Gray
British Museum

SEARCHED	INDEXED	PLEASE CALL
SERIALIZED	FILED	WILL CALL AGAIN
RETURNED YOUR CALL		

Message: *He is in NY. He came to see you today. No other arrangements.*
C. S. Simon

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AB. This was left at 27 desk.

To <u>Mr. Barr</u>		
Date <u>Oct. 8, 1968</u>	Time <u>4:25</u>	
WHILE YOU WERE OUT		
Mr. <u>Basitt Gray</u>		
of <u>British Museum</u>		
Phone _____		
Area Code	Number	Extension
TELEPHONED	PLEASE CALL	
CALLED TO SEE YOU	WILL CALL AGAIN	
WANTS TO SEE YOU	URGENT	
RETURNED YOUR CALL		
Message <u>He is in N.Y.</u>		
<u>He came to see</u>		
<u>you today. No other</u>		
<u>message.</u>		
<u>C. S. Smowitz</u>		
Operator		

EFFICIENCY® LINE No. 2725 - 60 SHEET PAD

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Seaper's House, 27 High Street, London

September 27th 1936

Dear Mr. Lavery,

Please forgive such a very slow reply to your letter of September 15th. The reason for my silence was the uncertain situation of the Constructivist exhibition project due to the political deterioration in Anglo-Soviet relations after the Czech crisis. At one time it looked as if the Foreign Office might have insisted on a cancellation.

Things look brighter now and I am in firm hopes that the exhibition will go off as planned and open in January 1937. It will be held in the new Hayward Gallery and will run for 10 weeks. A film season will run concurrently with it and we hope to organize Constructivist theatrical, ballet and opera productions to complement the exhibition.

The exhibition will fill the Hayward Gallery, which as I expect you have suggested does well. We also propose to hold large-scale models as well as models.

We have to first prepare a number of preliminary lists of the material to be included. Some of this is already prepared but the larger part is yet to be done. Your museum staff have very kindly sent me very good lists of material to be included. We should very much like to have a large number of leaves from you and hope to be sending the official request within the next few days.

I would very much like to meet you in discuss this project more fully than you are in London.

Could you please give my regards to Mr. Burt, my father would be very glad for a few days on the 6th of October and hopes to see you.

Yours sincerely,

Charles Lavery
Seattle 1936

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Keeper's House, British Museum, London, W.C.1.

Xerox: Bill Rubin
Jenny Licht
Alfred Barr
OCT 2 1968

September 30th 1968

Dear Mr Lowry,

Please forgive such a very slow reply to your letter of September 4th. The reason for my silence was the uncertain situation of the Constructivist exhibition project due to the political deterioration in Anglo-Soviet relations after the Czech crisis. At one time it looked as if the Foreign Office might have insisted on a cancellation.

Things look brighter now and I am in firm hopes that the exhibition will come off as planned and open on January 1st 1970. It will be held in the new Hayward Gallery and will run for 10 weeks. A film season will run currently with it and we hope to organise Constructivist theatrical, ballet and opera productions to complement the exhibition.

The exhibition will fill the Hayward Gallery, which as I expect you know contains five halls. We also propose to build large-scale models on outdoor levels.

We have in fact prepared a number of preliminary lists of the material we hope to include. Some of this is already assured but the larger part we are about to ask for. Your museum staff have very kindly sent me very good lists of material in the collections. We would very much like to make a large number of loans from you and hope to be sending the official request within the next few days.

I would very much like to meet you to discuss this project more fully when you are in London.

Would you please give my regards to Mr Barr? My father comes to New York for a few days on the 6th of October and hopes to see him.

Yours sincerely,

Camilla Gray

Camilla Gray

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Mr. Van Dyke

Alfred Barr

September 4, 1968

August 21, 1968

Jay Leyda

Miss Camilla Gray
Keeper's House
British Museum
London, W.C.1. *Do you know Jay Leyda or his
ENGLAND the Film Department years ago. I
did not know his well but admired his ability
Dear Miss Gray, He's had various troubles,
personal and perhaps political. I rather*

Alfred Barr has sent on to me your recent letter concerning your work on the Constructivist show. It is a subject in which the Museum has - as you know - long been interested, and I would be very pleased if you could furnish me with more precise information as to when it is to be held, its scope, size, and contents. I would be delighted if we could work out a mutually agreeable schedule.

I note with particular interest your critical remark about the Tatlin Tower reconstruction at Stockholm. As we are to install the same in our garden for an exhibition this November, I would be very appreciative of an opportunity to introduce corrections of any errors you have observed.

I hope to be in London during the coming fall season and would welcome an opportunity to meet you and discuss matters of mutual interest.

Sincerely,

Bates Lowry

✓cc: Alfred H. Barr, Jr.

BL/cb

bc: Bill Rubin
Jenny Licht

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cc : Mr. Lundy
Miss Miller
Miss Jones

Mr. Van Dyke

Alfred Barr

August 21, 1968

Jay Leyda

August 21, 1968

Dear Willard:

I'm not sure you know Jay Leyda or his work in the Film Department years ago. I did not know him well but admired his ability and enterprise. He's had various troubles, personal and perhaps political. I gather from Miss Gray's letter (attached) that he is desperate in East Berlin. I don't know what we can do but I wanted to inform you.

You are far more learned than I am; I have not studied western European art since the mid-1930's and then superficially by acquaintance with your studies. I would like very much to see your Arts Council Constructivist show and hope to be in London at the time. See the Arts Council published notice and details.

(Dictated by Mr. Barr but signed in his absence)

I am sending your paragraph about Jay Leyda to Willard Van Dyke, the Director of our Film Department. Could you send us further data about him or tell us someone in New York who might know something about his recent work. As you know, he worked in our Film Department for several years. Did he ever polish his look as Eisenstein? If not, do you know why?

Sincerely,

Alfred N. Barr, Jr.

Miss Cecile Gray
Emper's Palace, British Museum
London, W. C. 1, England

Alfred

Dictated by Mr. Barr but signed in his absence

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cc : Mr. Lowry
Miss Miller
Miss Jones

Mr. Lowry

cc : Miss Miller

Alfred Barr

Miss Jones

Mr. Rubin

August 21, 1968

Camilla Gray and Arts Council Constructivism

August 21, 1968

Dear Camilla:

Thank you for your letter of July 31st and forgive my not writing sooner. I've been away from New York (and am no longer a member of the staff).

I am passing your letter on to Bates Lowry, our new Director of the Museum as well as Director of Painting and Sculpture. He will be able to answer your letter since I guess you did not receive my official answer to your first letter.

You are far more learned than I am; I have not studied modern Russian art since the mid-1930's and then superficially by comparison with your studies. I would like very much to see your Arts Council Constructivist show and hope to be in London at the time. Has the Arts Council published notice and dates of the show?

I am sending your paragraph about Jay Leyda to Willard Van Dyke, the Director of our film department. Could you send us further data about him or tell me someone in New York who might know something about his recent work. As you know, he worked in our film department for several years. Did he ever publish his book on Eisenstein? If not, do you know why?

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
Keeper's House, British Museum
London, W. C. 1, England

AHB:cdr

Dictated by Mr. Barr but signed in his absence

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Camilla Gray - Constructivism ✓

Mr. Lowry

cc : Miss Miller

Alfred Barr

Miss Jones

Mr. Rubin

August 21, 1968

Camilla Gray and Arts Council Constructivism

Dear Bates:

Here's a second letter from Miss Gray about the show which she said in her first letter would be produced by the Arts Council. And here's my unofficial reply.

I think you have her first letter and my reply. Would you or someone please write her? She's the most learned, I guess, among English-speaking scholars of Russian 20th century art. I believe her book, The Great Experiment, is the best publication of the subject though not perfect. However, so far as I know, the Arts Council has not approached us for collaboration. Doubtless Hultén may know about this show and surely our Danish expert on Malevich. I hear that Bill Rubin is in U. K. Maybe he could talk with the Arts Council people. I think the dates of the show are mentioned in Camilla's first letter, but I'm not sure.

(Dictated by Mr. Barr but signed in his absence)

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cc : Mr. Lowry
Miss Miller

cc : Mr. Lowry
Miss Jones
Mr. Van Dyke
Mr. Rubin

Keeper's House, British Museum, London, W.C.1.

July 31st 1968

rec'd 8-5-68

Dear Mr Barr.

Thank you very much for your letter of July 26th. I feel I must start with an apology for my letter. Kenneth Frampton, an English architect teaching at Princeton and with an interest in Constructivism, asked me for a letter to you as he wanted very much to meet you to talk about this theme. I gave him that, rather hastily as I remember, letter for you, in January. It was definitely supposed to be accompanied by explanations from him on my exhibition project. Why he failed to deliver it to you for so many months I have yet to hear. I am ashamed that you should have received it so long afterwards and in so unsatisfactory a fashion.

Alas that I did not hear that you were coming to London. I was away on a six-week tour of Eastern Europe collecting material for our exhibition on Constructivism. I would so very much liked to have talked to you about it and asked your advice and to have explained my ideas for it.

You say that 1922 is too late a date for the beginning of Constructivism. This is obviously a complicated question, but I think that the movement proper crystallised about this date, perhaps late 1921. I propose however to show the stylistic beginnings of this movement, the constructions of 1913-1914^{and later}/of Tatlin (in reconstruction and photographs), the Suprematist paintings of Malevich and his Arhitektonikas, models and drawings; the various trends in abstract painting of 1913-1921; the kinetic works of Gabo; the constructions of Rodchenko and the Obmokhu group. These I propose to show as being the roots of Constructivism - but lacking the social commitment which I have found to be an essential component of the movement. I shall also include the social roots of the movement in the early agitational work after October 1917 of these and other artists: "agit-trains", Mayakovsky and Lebedev's "Rosta" window posters, early Vertov news reels and so on. I also shall include the various manifestoes of the various groups in Inkhu-k (including the opponents to Constructivism: Malevich and Gabo and Kandinsky) and try and give as much documentation as possible, in the catalogue, on these discussions which gave rise to the movement and defined it. In fact, my aim for the exhibition is to try to define Constructivism. I feel this is badly needed. Such books as

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Rickey's recent one and numbers of articles appearing in Western Europe and the States have I feel given a false idea of the original movement, in particular equating Gabo and his Realistic Manifesto with Constructivism when, as he himself has often stated, this document was written to show his opposition to Tatlin and Rodchenko's group. I would be glad to hear your opinion on my argument!

In East Berlin I saw Jay Leyda again in early July. The news is very sad. His wife is in hospital again with a nervous breakdown - her third. Jay himself was recovering from a heart attack. They badly need to leave Berlin. Would it be possible to obtain for Jay a quiet, academic job in the States? His passport is in order. I do not think there is an opening for him here; it is so difficult now. Please can I ask you to help him? He was very desperate. I would have preferred to talk to you about this, but sadly have missed you here - I do not suppose you will be in Europe again for some time?

Yes, I have the Stockholm catalogue. We also intend to build the Tatlin Tower Do you think of doing it the same way as the Swedes? It didn't look quite right to me. But I think their show was hurriedly prepared. They did not ask me for anything although I have some photographs they could have used - apart from those of mine they did use without asking. There also exists considerably more documentation in Soviet publications. Will the MOMA Tower be built for mobility? Perhaps we might ask for it if so? The Buffalo reconstruction was very poor and inaccurate we

Yours sincerely
Camilla Gray

BY AIR MAIL
PAR AVION
AIR LETTER
AÉROGRAMME

LONDON W.1
5 15PM '68
31 JULY 1968

Please forward

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

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

SECOND FOLD HERE

R.S. My book is out of print - but re-photocopying in paper-back.
I will gladly send a signed copy, with pleasure!

Sender's name and address:
Camilla Gray
Keeper's House, British Museum
London, W.C.1.
England

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cc : Mr. Lowry
Miss Miller
Mr. Rubin
Mr. Lieberman
Miss Jones

Keeper's House - BRITISH MUSEUM - W.C.1.
July 26, 1968
Telephone Langham 5440

Dear Camilla:

Mr. Kenneth Crampton left your letter with the Tatlin photographs on July 17th, shortly before I returned from Europe. (Have you seen the Tatlin catalogue published by the Moderna Museet of Stockholm?)

I think a show of Constructivism would be very interesting indeed though I feel that it would be seriously handicapped by beginning in 1922, especially since I doubt if there has ever been a show of Constructivism in England.

I have retired so that I am no longer in charge either of exhibitions or of the collections; however I shall pass your letter on to my successors.

Doubtless you have heard of the constructivist show in the Albright-Knox Museum in Buffalo with a full-scale reconstruction of Popova's setting for the Magnificent Cuckold. Our own museum will probably have a reconstruction of Tatlin's monument in November.

I am very glad to hear that Jay Leyda is in good shape.

Good luck to you.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
Keeper's House
British Museum
London, W. C. 1
England

AHB:cdr

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Cray-Sprague

cc: Mr. Alfred H. Barr, Jr.

(c

Keeper's House · BRITISH MUSEUM · WC1
Telephone Langham 5440

January 19th
1968

Dear Mr. Barr,

It's a very long time since we were
seriously in touch - but I feel it is no time
- and so I hope you will forgive this
intrusion on you. I am writing to ask for
your reaction to a project of mine and
hoping, perhaps, that it might lead to a
joint venture.

I have been commissioned by the Arts
Council to organise an exhibition for them
on Constructivism. It is to open in January
1st 1970 in the new South Bank Gallery.

The exhibition takes in work in all the
visual fields which this movement affected:
theatre, film, industrial & graphic design and
architecture. I am including only work
executed in Russia, & taking roughly, 1922-1932
for the limits in time. It will be an official
Anglo-Soviet enterprise.

We shall be making the majority of the
exhibits, either in England or the Soviet Union.
We plan to design the exhibition like the
Lissitzky 1928 "press" Exhibition in Cologne - a
Soviet Pavilion of

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Gray-Sprague

cc: Mr. Alfred H. Barr, Jr.

P.S. I hope to get Baldandone to name "La Chaire" & what about "Les Actions"?

great deal of photomontage, mobile units (film, moving slides), in fact very "theatricalised" - a "propaganda" if you like - in technique. A lot of "agit" material - posters, films of agit-trains and so on. But you know the material! And I am becoming impatient! How I would love to talk to you about it all!

Failing this, do you think New York might be interested to have the exhibition after London? And perhaps cooperate in making some models? There are some things, of course, we would very like to borrow from you. For instance, could I beg your Matovich "Arkhitektonika"? It would be so nice if it could be a joint effort - ~~and~~ I ~~would~~ feel it ~~more~~ "close" to Newcastle to bring such an exhibition to you, but I hope you do not mind? I would be so grateful for your advice. Perhaps the bearer of this letter, Kenneth Frampton, an ^{English} architect who is teaching at Princeton at the moment, could convey your reaction to the idea? He can also tell you more about it as he is cooperating in the architecture.

Jay Leyda will organise the film. I have recently been seeing him in East Berlin. He looks well & happy - & we spoke of you with much affection. He helped organise the Leipzig Festival this year - you know they showed "The Early Vectors"? What a year of rehabilitation: Vektor & Meyerhold! (I am hoping I will slip into grace - a Moscow - with this happy turn in cultural policy.) Please forgive such a scribbled note.
Cynthia Gray
(daughter of Keeper)

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Gray

Mr. Barr: A. Sprague is referred to on pp. 28, 29 of Col. Univ. Dept. of Art History... minutes.

Dear
hope
easy
ask
why
has
Geo
as

To Mr. Barr

Date Oct. 2 ('62) Time 10:45

WHILE YOU WERE OUT

Mr. Arthur Sprague

of Columbia University

Phone _____

XXXX	TELEPHONED	PLEASE CALL HIM
	CALLED TO SEE YOU	XXXX WILL CALL AGAIN
XXXX	WANTS TO SEE YOU	IMPORTANT

Message He has had letter from Camilla Gray

who suggested he speak with you/ about
Vrubel, a research project in Moscow which
they both have - he wants to find out
what she is doing and speak to you about
what he's doing. He'll phone back tomorrow
morning.

Operator _____

R.
Alpha Office Supply Co., Inc.

Miss Camilla Gray
Keeper's House
British Museum
London W.C.1, England

AHB:rr

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Gray

October 1, 1962

Dear Camilla:

Thank you for your letter. I do hope your way to the U.S.S.R. will be made easier than it seems now.

I am interested that your publishers asked you to do the book on Vrubel. I wonder why. In any case, do not neglect what Gabo has to say about him in his recent book. Good luck to you and do keep me informed as much as you have time to.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
Keeper's House
British Museum
London W.C.1, England

AHB:rr

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Keeper's House
British Museum
London, W.C.1.

September 28th
1962

I look forward to reading Ato's memoirs. I am afraid
 they will be disappointed by my book, but it does seem an study in
 the documents & from other contemporaries, that in Russia itself his role
 was very small & insignificant.

Dear Mr. Barr,

As you see, your most kind letter found me still here. I do however hope to leave for Moscow in the next two or three weeks. The exchange has been somewhat tricky to fix up - & I am still not quite sure if it will go through, such is the vagueness & uncommunicative nature of the Soviet powers. However, I intend to go this autumn, and if this scheme does not succeed, I shall go as a tourist as I did in my book, but am determined that it shall be for a lengthy period. A month is hopeless for getting any thing serious in the way of research done. My publisher wants me to produce a monograph on Krubel, so it seems I shall have to do a broader study than I had intended - I am all for publishing as much as possible. There is such a dearth & ignorance in the West of the whole history of Russian art; it seems to me there is a lot to be done here. But, as you know, Constructivism is my real interest & I propose to do a long-term study of this movement in the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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fields of architecture & industrial design. If I may, I wd. like to let you know of my discoveries in this field. I will also keep you informed of exhibitions of interest. I suppose you know of the series of exs. which have taken place since last winter under the title: "Contemporaries of Mayakovsky". The most interesting was of course the one devoted to Malenich & Tatlin held in April (for 3 days). Though small, they are a beginning. There are various interesting projects afoot which will make quite a stir & represent a real act of rehabilitation if they come to anything. I will let you know about them.

There has as yet been no reaction to my book in Russia. I have had 3 copies sent out to appropriate people. I am told, however, that it is 'hot' in American art circles. I do so hope & pray that the published reactions which is making for the undoing of all the careful diplomacy anything written in the west for the rehabilitation of this period in Russia. In this subject is seized on in Russia & with a little tact so much can be done to remove the wartime fear which has for some kept this work hidden.

← First fold here →

To open cut here →

Mr Alfred Barr Jr,
The Museum of Modern Art
11 W 53 Street
New York, N.Y.C.
U.S.A.



← Second fold here →

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Sender's name and address:

Camilla Grey
Keeper's House
British Museum
London, W.C.1.

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	AHB	I.A.507

cc: AHB, Greensboro

GRAY

The Keeper's House,
British Museum,
London, W.C.1.

(AHB answered
in Jermans about
May 31st)

May 13th 1962

Dear Mr. Barr,

I have now been told officially that I
have been awarded a Lenin Prize 'European Scholarship'.
And Sir William Coldstream has organised things
so that I can use this scholarship to set up an
exchange between the Slade School & the Moscow
Academy of Arts. Isn't it good? Though there is still
a good deal of negotiating to be done, & the Russians
may very easily say that they don't want me

Secretary to Alfred H. Barr, Jr.

Miss Camilla Gray
The Keeper's House
British Museum
London, W. C. 1
ENGLAND

Yours faithfully,

M. Bramley
SECRETARY

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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after my book is out.

Thank you so very much for writing me such very warm testimonials both for this & for the British Council - the latter fell through due to our bureaucratic insistence on degrees. I am so very grateful to you for your support, as always.

I hope still to go to Moscow in September. It will be marvellous to work without scrambling everything, and to be able to make something of the immense wealth of documentation I had no time to work on before.

I hope you are well? It was nice to hear reports of you through Herbert Read & more recently the Hyatt Mayors. It wd. be so nice to see you here before I depart.
Yours, with much gratitude,
Camilla

Secretary to Alfred H. Barr, Jr.

Miss Camilla Gray
The Keeper's House
British Museum
London, W. C. 1
ENGLAND

Yours Faithfully,

M. Bramley
Secretary

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cc: Miss Gray

cc: AHB Greensboro

March 17, 1962

May 16, 1962

Dear Miss Gray:

In the absence of Mr. Barr may I thank you for your letter of May 13.

I am certain that Mr. Barr will be very pleased to hear that you received the Leverhulme Scholarship when he returns to the Museum at the end of the summer.

Sincerely,

ST. BRIDGET'S HOUSE
BRIDWELL PLACE
LONDON, E.C.4

5th April, 1962

Alfred H. Barr Jr.,
Director of Museum Collections
The Museum of Modern Art
New York 10,
N.Y.

Rona Kaplan
Secretary to Alfred H. Barr, Jr.

Miss Camilla Gray
The Keeper's House
British Museum
London, W. C. 1
ENGLAND

Thank you for your letter of March 19th about the
Camilla Gray for a European scholarship. The
will come before the awarding Committee within a few
days.

Yours Faithfully,

M. Barr
SECRETARY

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TELEPHONE: CITY 1910.

6204

LEVERHULME RESEARCH AWARDS

MB/VJ

AIR MAIL

ST. BRIDGET'S HOUSE
BRIDEWELL PLACE
LONDON, E.C.4

5th April, 1962

Alfred H. Barr Jr.,
Director of Museum Collections,
The Museum of Modern Art,
New York, 19,
U.S.A.

Dear Sir,

Thank you very much for your letter of March 19th about the application of Miss Camilla Gray for a European scholarship. The application will come before the awarding Committee within a few days.

Yours faithfully,

M. Bracey
Secretary

Alfred Barr Esq.,
Director of Museum Collections,
Museum of Modern Art,
11, West 53rd Street,
New York, U.S.A.

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

Leverhulme Research Awards
St. Bridget's House
Bridewell Place
London E. C. 4
England

AHB:rk

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cc: Miss Gray

Gray

LEVERHULME RESEARCH AWARDS

ST. BRIDGET'S HOUSE
BRIDWELL PLACE
LONDON, E.C. 4

CONFIDENTIAL

March 19, 1962

15th March 1962

Gentlemen:

I have known Miss Camilla Gray for five or six years and have worked with her from time to time upon various studies on Russian art within the past hundred years. Although Miss Gray is quite young she has already produced what I believe to be the most valuable book on painting in any language, on Russian art from 1900 to 1925. She has now selected the most interesting Russian painter of the late nineteenth century for a monographic study. I hope, for the sake of all English speaking people, she may find the support which will enable her to go to Russia to complete her studies on Vrubel. I know from the opinion of Russian colleagues in Moscow that Miss Gray is held in esteem and given cooperation beyond that usually available to Western scholars and I heartily recommend her.

Sincerely,

M. B. Ramsey
(Miss M. B. Ramsey)
Secretary, Advisory Committee

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

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

Leverhulme Research Awards
St. Bridget's House
Bridewell Place
London E. C. 4
England

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TELEPHONE: CITY 1910.

LEVERHULME RESEARCH AWARDS

ST. BRIDGET'S HOUSE
BRIDEWELL PLACE
LONDON. E. C. 4

13th March 1962

CONFIDENTIAL

Dear Mr. Barr,

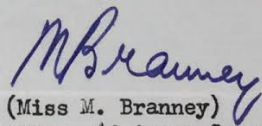
Miss C.M. Gray

The above-named is a candidate for a European Scholarship this year. He proposes to continue her work on Mikhail Vrubel in Moscow under the sponsorship of The Academy of Arts.

These scholarships are awarded by the Leverhulme Trustees to enable the successful candidates to spend a year in advanced study at a centre of learning on the continent of Europe.

Your name is given as a referee and the Trustees' Advisory Committee would value your opinion of the proposed work and of the candidate's ability to undertake it.

Yours truly,



(Miss M. Branney)
Secretary, Advisory Committee

Alfred Barr Esq.,
Director of Museum Collections,
Museum of Modern Art,
11, West 53rd Street,
New York, U.S.A.

ES/z/3

that wd. be able to accept a thesis from a less person? It's maddening!

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as from: The Keeper's House, British Museum,
London, W.C.1.

February 18th

Rec'd
Feb. 23

Dear Mr Barr,

I am very ashamed to have been so slow to write and thank you for the marvellous letter of recommendation you sent me. I am so very grateful to you. I hope you will not be troubled more by the British Council, though I did put you down as one of my two main sponsors - Herbert Read very kindly said he would be the other; but I imagine the letter will be more than sufficient.

I hope you will not feel it is too much of me to have also put you down as a sponsor, again with Herbert Read, for the Leverhulme European Scholarship, which I am also putting in for, as a second string, although this only being money will not actually interfere with the British Council project, should I happen to get both awards. The thing is that the British Council exchange scholarship would be by far the best for me, but I am told it is 'catching at a straw', even with such powerful sponsorship as I have been so very lucky as to have behind me (Sir Kenneth Clark & Professor Isaiah Berlin have both written letters for me), owing to the fact that I am not really disabled, having no degree, & being unable to register either the book already written, or the proposed monograph on Vrubel, as a thesis with any university. I suppose there is nothing in America that wd. be able to accept a thesis from a degreeless person? It's maddening!

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So I am having to think up a second project. With the Lend Lease scholarship, I wd. be able to offer enough money to keep an exchange Soviet student. The Moscow Academy of Arts have written a v. nice letter to say they would like to start such an exchange, which is a great thing, but I have to find an institution this end prepared to send me out under their sponsorship. It will take a lot of persuading, & time! so I hope the British Council idea works!

Do you like the title, now agreed by Abrams for my book: "The Great Experiment: Russian Art 1863-1922". I have, after much consideration, decided to keep '1863' & not '1880's' as the movement of ideas ^{the Soviet style itself} is by way of being the framework of the story, & it does begin, I feel very strongly, with the turning away from the West, the Court, the establishment of a social ideal in art, that is a good 20 years before the experiment in pictorial values began. With so many many thanks, Mrs. Cornilla. The Corbata send ^{me v. warm regards. He has given me his great material to reproduce! We hope to have a show of his collection here at a year's time}

BY AIR MAIL
PAR AVION
AIR LETTER
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WORCESTER
7 - PM
18 FEB
1962
A

STANDARD POSTAGE
6D

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

Sender's name and address: Miss Cornilla Green
The Keeper's House, British
Museum,
London, W.C.1, England

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January 18, 1962

Gentlemen:

I am very happy indeed to have the chance to recommend Miss Camilla Gray for a British Council scholarship to continue her studies in the U.S.S.R. on the subject of Russian art of the late-nineteenth and the early twentieth centuries.

Circumstances prevented my reading the page proof of her forthcoming book on the general subject, but I was impressed by what I did read. Furthermore, I have read all her previous publications and indeed have worked with her on several occasions. I believe that without question she is the leading scholar writing in English on this complex field, the importance of which extends far beyond the simple history of art. Political and cultural problems are also involved so that the understanding of the Russian mind and artistic achievement are of real importance to the students and general readers of the English speaking world.

In her book on Russian art, to be published by Thames and Hudson, she touches all too briefly on the work of Vrubel. I understand that Miss Gray wishes to study much more intensively the work of this painter who was surely the most extraordinary Russian artist of the turn of the century. Although I understand that a book on Vrubel is her primary concern, a long stay in the U.S.S.R. will, I think, be valuable to all of us because it will broaden and deepen her understanding of the general subject which concerns her.

Sincerely,

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

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January 18, 1962

Dear Camilla:

I am terribly sorry, but I am desperately busy now just before leaving town on a two-months vacation. Therefore I cannot go over the problem of dating the cubist Maleviches. The only secure way to date them is to find titles in catalogues. At least this is true of the Maleviches you mention, although it is less true I think of the Larionovs.

Your remarks about Larionov are so just and shrewd. I was much entertained.

Certainly you can list me as a sponsor for a British Council scholarship. I would be very pleased to recommend you, and I enclose a brief letter which I hope will be effective.

Sincerely,

Miss Camilla Gray
The Keeper's House
British Museum
London W.C. 1, England

AHB:ld

Encl.

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The Keeper's House, British Museum,
London, W.C.1.

Tel. Museum 4600

January 10th, 1962

Dear Mr Barr.

Thank you very much for sending me the photostat of the 'Victory over the Sun' backcloth design. I fancy this was originally reproduced for the Rome Malevich catalogue from Livshchits' book 'One-and-a-half-eyed marksman'? It looks like it to me. I have this book which I was given last year and is among my most treasured documents. Do you know it? It is hard to come by I know, even in Russia. It is very interesting and has all sorts of gossipy bits of information but is not very accurate historically. Actually I was also going to use this reproduction which you sent me, in my book, as being the best I could find to illustrate the 'Victory over the Sun' production. But since I was able to get the original drawings for the costumes and some of the backdrops photographed this summer, I ~~was~~ decided to drop this out, although a block had actually been made. It didn't look quite right with the drawings, and I am not so sure of its authenticity. But do you think I was wrong and that it would be a good idea to include it after all?

Thank you for seeing Pat Lyman at such short notice and when you were inundated with cares. She said you seemed pleased in general by the look of the book, but that one query you did make particularly about the dating of the Cubo-Futurist painting 'Haymaking'. I have looked at the evidence again, ^{carefully} and reconsidered the problem - still so very difficult to ascertain ^{Malevich's dates} with any finality in spite of having seen, I think, all the relevant catalogues - and do feel that 1910-1911 is as near as I feel I can place this work. It certainly comes before 'The Woodcutter' and 'Bringing in the Harvest' and after 'The Carpenter' of 1910 on which I wrote very detailed notes when I was in Leningrad and remember clearly fixing as the immediate predecessor of 'Haymaking'. I would be glad to know, if you have a moment to give to the question, why you felt this to be too early? But in general I do feel the less dogmatic on this question of dates, ^{on these artists} the better; Larionov is a very clear example of how difficult it is to say almost any date with certainty of a painting's execution. The more I have gone into the question, it sometimes seems to me, the more difficult it becomes. The titles change ^{from exhibition to exhibition}; nothing at all was written on ^{most of his} the painting when it was painted, neither signature, date nor title; he repainted works time and again, sometimes with a ten or twenty year interval... And then he himself, darling that he is, is fundamentally not interested, it seems to me, in truth - like so many Russians, or rather he has several standards of truth. And attention to historical accuracy only concerns him emotionally, so that he is proved historic, by any means, because he knows he is. And so he is, but oh My! to prove it! He said one day, half-jokingly to a Russian friend who had come to see him, that he was afraid I was too accurate! Which is a tribute I suppose, but reflects a sad lack of comprehension. It is a shame, because he remembers so much if you can get it out of him without the desperate, quite unnecessary, attempts to establish Rayonist painting as an abstract system long before anyone else had begun working in this direction. It seems to me that Rayonism is very much overrated in importance in the West today.

I would be very glad to know what you thought of the projected title - 'The Russian Experiment in Art' (and I do think it's probably better ^{as you say} to call it 1880's-1922 as I have treated the 1860's and '70's so shortly)? Abrams seem very set against it and would prefer 'Russian Pioneers of Modern Art' - which I don't like as I feel it is not a book on artists as individuals, but on a movement of ^{ideas}.

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Once again I write to ask a service of you. Please do not hesitate to refuse if it is something you feel you cannot do. I am applying for a British Council scholarship to study ^{in Russia} Russian art of the late nineteenth and early 20th centuries; specifically, chiefly for the Soviet authorities, I have stated that I wish to write a thesis on Vrubel. The scholarships are for ^{the academic} a year, tenable from September to August. I want to go this coming September and have to get my application in by early February. Could I give your name for a reference? I am asked for two people who know my work in the field I wish to study. I would be most honoured and grateful if you felt you could recommend me for this scholarship. It would mean so much to me to be able to really study seriously and not chaotically snatching snippets here and there on hasty trips. It is so tantalising to have been offered so much as I was in Russia, and to have been able to profit so little from this extraordinary generosity shown to me by everyone. It was suggested to me that, if possible, ^{the} I should enclose letters of recommendation with my application - something very short to the effect that the proposed study is important and that I am competent to do it. I do hope this request does not embarrass you. *I feel Vrubel is a good subject, as there is so little published on him, but he is rehabilitated now officially.*

The Costakis have not yet arrived, it is said there is some trouble over visas. I do hope they are able to come eventually. They are bringing ^{back} a dummy of my book corrected by Khardzhev, which is a chance in a million, but the patience of my publisher runs thin!

I hope you had a happy Christmas and wish you all good things - and a visit to England! - in this New Year. My father flew to Boston tonight à l'improviste & just may come to New York for a day or so in which case I asked him to convey to you my greetings and very warm thanks for the much you have done for me

I have not yet managed to get Art News; but this might be more admirable. I am sure it will do good. Yours sincerely, *Camilla Gray*

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

BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME
LONDON W.C.1
19 JAN 1962



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Sender's name and address: *Mrs Camilla Gray*
The Keeper's House
British Museum, London, W.C.1.
England.

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December 5, 1961

Dear Camilla:

Here is the reference to a reproduction of Malevich's theater curtain supposedly of 1913. It appears in Kasimir Malevich, exhibition catalogue, introduction by Palma Bucarelli, Rome, Editalia, 1959 (front of book). The reproduction is obviously from a bad half-tone but does include along with a lot of miscellaneous collages and scribbling three or four rectangular suprematist shapes including a dark square which might well be black. The curtain was not reproduced in the White Chapel show.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
The Keeper's House
British Museum
London W.C. 1, England

AHB:ld

using have some with great pleasure benefit to myself. Please let me know if you have any more I can carry to London for you - or if there is any book published by my firm, Thames and Hudson, which you would do good to receive. I return this on Monday, December 8.

*Yours sincerely
Patricia Lowman*

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BARBIZON-PLAZA HOTEL

106 CENTRAL PARK SOUTH . . . NEW YORK 19

telephone Circle 7-7000
cable "BARBPLAZA"

December 6th.

Dear Mr Barr,

I had meant to
thank you earlier for giving
me so much of your
valuable time when I
brought Camilla Gray's book
to your office. I shall
pass on all your comments
to Camilla - and I know
she will find them valuable
and will be most grateful.

I also want to
thank you for the pass to
the Museum which you
kindly gave me. I have been

100% AIR-CONDITIONED BY THE MOST ADVANCED ELECTRONIC CENTRAL COOLING SYSTEM

Miss Camilla Gray
The Keeper's House
British Museum
London W .C. 1, England

AHB:ld
Enc.

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using it constantly and
have studied the collection
with great pleasure and
benefit to myself.

Please let me know
if you have any messages
I can carry to London
for you - or if there
is any book published
by my firm, Thames and
Hudson, which you would
be interested to receive
from London. I return
these on Friday, December 8.

Yours sincerely,

Patricia Lowman

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December 22, 1961

Dear Camilla:

This will give you a very rough idea of a very rough half-tone. As you can see it's quite close to some of his cubist pictures of 1913-14.

Sincerely, and Merry Christmas,

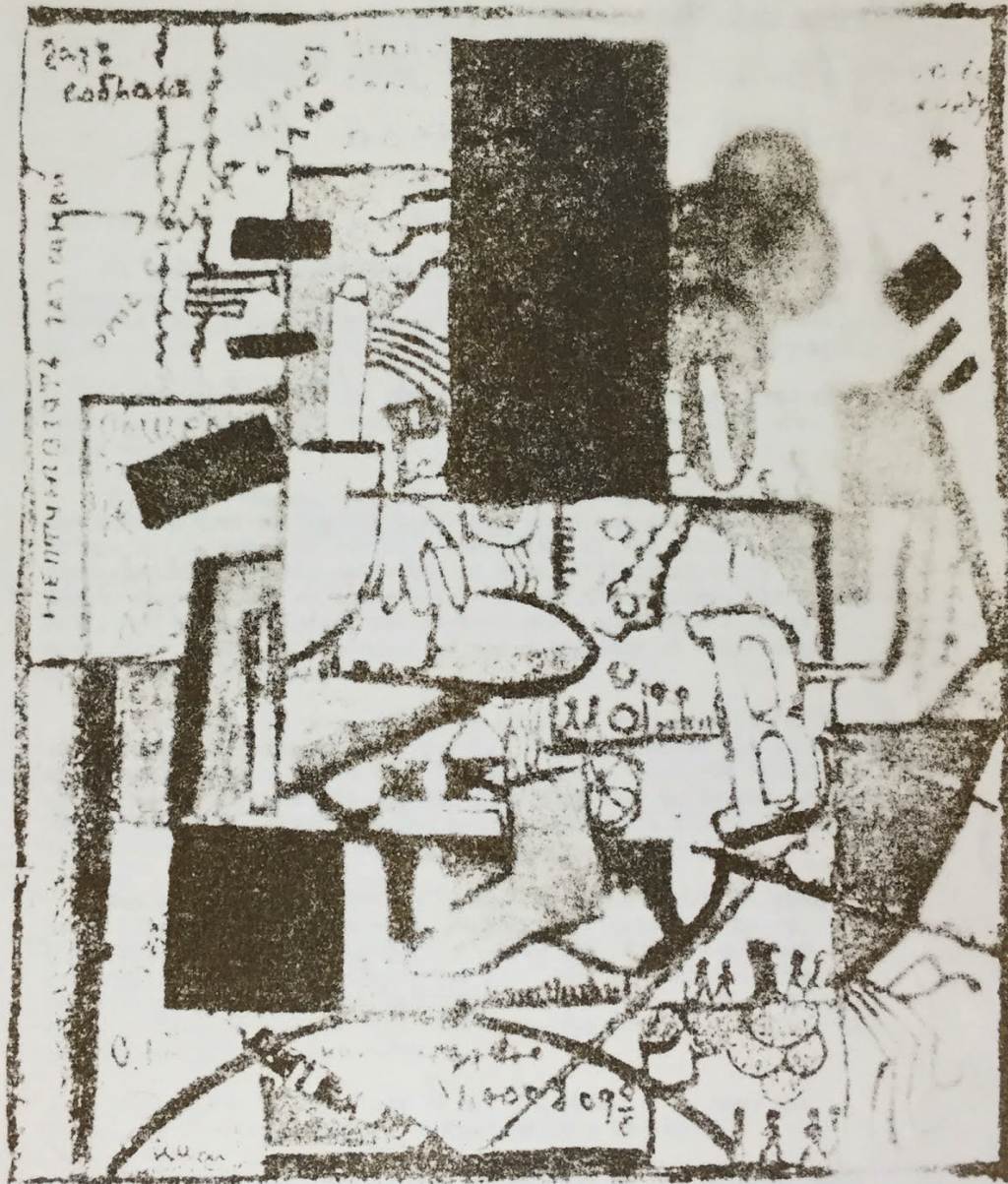
Alfred H. Barr, Jr.

Miss Camilla Gray
The Keeper's House
British Museum
London W .C. 1, England

AHB:ld
Enc.

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from

Casimir Malevich, exhibition catalogue,
Galleria Nazionale d'Arte Moderna,
intro. by Palma Bucarelli, Rome,
May 5 - June 2, 1959.

Caption: "«Décor» di Malevich per
l'opera futurista «La Vittoria sul
Sole» con libretto di Krucionjka
e musica di matjusein, 1913."

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Camilla Gray ✓

The Soviet Embassy in Washington sent a translation of the
January piece to Art News which will shortly be with a reply
from me. The deadline is very soon, so I would need your comments
as soon as possible.

November 28, 1961

I have not seen a copy of Shradberg's memoirs. Has it been
published in English?

Dear Camilla: you and your mother and father, and write me
soon.

It was good to hear from you and a pleasure to meet Miss
Lowman, although I am afraid I was not very helpful to her. The
truth is that I was not able to take the time to read your text
on such short notice. In any case, it is already in page proof.

I did make one or two minor suggestions, but by now you
know so much more about the subject that I feel they were prob-
ably mistaken.

I was, of course, much interested to see the studies for
the curtain for the Victory Over the Sun. I had not seen these
before but do remember seeing a photograph of the actual curtain
reproduced in a shabby half-tone in some publication which I will
try to recover from my notes before I send this letter. As I re-
call, the reproduction of the curtain had a very well defined
monochrome square in the midst of the miscellany of other semi-
abstract or cubist forms.

couldn't
find →

I look forward to reading your opinions on the dating of the
early rayonist pictures of L. and G. They themselves are so vague
and sweetly muddle-headed that I cannot trust their own recollec-
tions yet at the same time rather feel that they would not delibe-
rately pre-date. Doubtless you have gone through countless cata-
logues including those I saw in the Tretyakov Library.

You must not worry too much about possible errors in your
book. There probably are some, perhaps even many, but by pub-
lishing it now without further delay you will receive a great
many corrections and comments, for your book is fundamentally a
serious study on a subject which has many sources still to be re-
vealed. Some of these will certainly be responsive in reviews and
letters about the book.

Please give my very best to Mr. Costakis. I do hope his
health is improving. What a courageous life he leads!

Of course I was upset about the article in the Literaturnaya
Gazeta and would very much appreciate your writing me if you feel
you can in as much detail as possible what the reactions were
because I intend to answer the attack and feel that with some luck
it may be published. I believe Romanov to be a member of the Agit-
prop, and my guess is that the editors are really not in sympathy
with his piece. Perhaps the recent violent de-Stalinization will
make it possible for the paper to publish my reply.

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The Soviet Embassy in Washington sent a translation of the Romanov piece to Art News which will publish it with a reply from me. The deadline is very soon, so I would need your comments as soon as possible.

I have not seen a copy of Ehrenburg's memoirs. Is it published in English?

My best to you and your mother and father, and write me soon.

Sincerely,

Alfred H. Barr, Jr.

*Dear Mr. Barr,
 please forgive my very long silence. I am a
 very lazy letter writer. I've afraid. Although the
 information however not to write and the
 job of my Russian visit this summer.
 I of course had very little time for
 information. But the way to see hands
 change. But the way to see hands
 a little work, mainly check and things
 was the chance to see a photo of
 and costumes designed by Malenka of the
 Victory over the Sun' production of 1913, with the*

*The Keeper's House
 British Museum
 W.C. 1*

Miss Camilla Gray
 The Keeper's House
 British Museum
 London W.C. 1, England

AHB:ld

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Keeper's House
British Museum
W.C.I.

November 8th 1961

Dear Mr. Barr,


Please forgive my very long silence. I am a very lazy letter-writer I'm afraid. Altogether inexcusable however not to write and tell you of my Russian visit this summer.

I of course had very little time off from interpreting - 95 tongue-tied ballet dancers in my charge! But did manage to see friends and do a little work, mainly checking things. The ^{drawings} are 'scoop' in the was the chance to see a photograph of the sets and costumes designed by Malevich of the famous 'Victory over the Sun' production of 1913, with the

Miss Camilla Gray
The Keeper's House
British Museum
London, W.C.I, England

AHB:ew

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famous black square decan included - tho' actually
 it was not entirely black but  so, but
 modernist quite abstract. Is this what you saw?
 I remember you saying you saw an original
 design I think for this production?

Luckily I was able to include this in my
 book. Perhaps you will have seen the drawing
 by now? Or perhaps Miss Patricia Lorman of
 Thames & Hudson who is bringing this hastily
 scribbled note, will show it to you if you have
 a moment! I would so much like to know
 what you think of it. I am so enormously
 indebted to you for your advice and material
 and encouragement in its making. It has had a
 painful birth, & protracted: I fear it bears the
 marks of prematurity none the less. I hope to do
 better sometime when I have had more

Miss Camilla Gray
 The Keeper's House
 British Museum
 London, W.C.1, England

AHB:ew

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opportunity to study the material in Russia.

I hope to go back there next year on a scholarship to work on a thesis - I hope for the ~~Warburg~~ - which will give me an academic status at last. Life is very difficult without I find!

I meant to write immediately on my return from Russia to say how sorry your many friends, both known & unknown, there were to see that ~~disgraceful~~ and pathetically vulgar article on you in the Literary Gazette. It provoked much indignation.

The Costakis family are supposed to be coming ^{here} for a short visit shortly. Can I give any message from you?

Do you think to come over here sometime? It would be so very nice.

Yours sincerely
Camilla Gray

P.S. Have you read the bits on Lissitzky, Tatlin & their fellow-painters in Ehrenburg's memoirs? It is comforting to see some sign of their rehabilitation, if so superficial in treatment.

Miss Camilla Gray
The Keeper's House
British Museum
London, W.C.1, England

AHB:ew

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June 15, 1961

Dear Camilla:

Thank you for your prompt and interesting letter about Malevich. If you do have a chance to ask Khardzhev about the question I would appreciate it.

Good luck to you on your trip and let me know something of your adventures.

Sincerely,

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

Miss Camilla Gray
The Keeper's House
British Museum
London, W.C.1, England

AHB:ew

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The Keeper's House,
British Museum,
London, W.C.I.

June 7th

Dear Mr. Barr,

Thank you very much for your letter of June 5th. I am very flattered by your compliment - I only wish I felt it justified! I am horrified by the extent to which people now make me out such an expert. I fear my book will read very primitively to you and those who really know about this subject.

Yes, I have come across this argument that Malevich repudiated his abstract work, and in so far as it has been taken to be so, has by implication repudiated abstract painting in general. I have never seen any statement by Malevich himself which could be made to read to this end. As far as I know, the proof brought forward by such critics - so called - who have taken this line, is precisely those 'realistic' paintings which he painted during the last three or four years of his life. These I believe to have been done under the general pressure to induce a 'Socialist-Realist' official style, but I have no absolute proof of this being so. Certainly these paintings are several times mentioned with satisfaction by certain critics as a sign of Malevich's return to the 'correct' way of drawing and seeing reality. As far as I remember, ^{Malevich's} the last exhibition catalogue, ^{in the Russian Museum} that of 1932, which included some of these works, made a statement to this effect. I fear I have not got this in my possession to check the exact wording. I am sure there was nothing of Malevich's own ^{writings} included to back up this theory. I do in fact believe, that Malevich was very hard pressed at this time, as from 1928 onwards, after the liquidation of the Institute and Museum of Painting Culture in Moscow and Leningrad, he was more or less out of work. I understand he was given a studio in the Academy of Art where he continued to work for the last few years of his life, but I think this was more an act of charity add carried with it little, if any, salary. And that therefore these paintings might be termed pot-

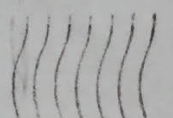
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.507

Mailers.

I am however going to Russia on Sunday - as interpreter for the Royal Ballet - and shall probably be able to get an absolutely definite reply to your question from Nikolai Khardzhev who is the best authority I know of on Malevich and his period.

I am interested that Chegodaev mentioned Malevich: it is already a sign of recognition. I am finding more and more frequent references in the Soviet magazines to the whole period, and in the architectural magazine 'Arkhitektura SSSR' there appeared recently an attempt to rehabilitate Constructivism - carefully explaining its repudiation of abstract painting, which is how they managed to twist the Constructivists' statements on the easel painting being outmoded. Such essays do point to the impossibility of ignoring any longer the work of their own pioneer artists and architects of the 20's. I feel, like Costakis, that this is the only way it will come straight and alive again, by such twisted manœuvres, and feel that this is the point to pick up the various straws. I think it is such a pity the way the underground painting and poetry is picked up all the time: it leads to no good. One has to work through the ~~establishment~~ → don't you think?

Jan's Camilla



Mr. Alfred Barr Jr.,

The Museum of Modern Art,

New York 19,

New York City.

U.S.A.

← Second fold here →

Sender's name and address: Camilla Gray

The Keeper's House,

British Museum,

London, W.C.1.

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cc: Miss Miller

June 5, 1961

Dear Camilla:

You are now the leading authority, at least in the English language, on Russian painting of thirty or forty years ago. I have a question!

Last year the State Publishing House "Iskusstvo" in Moscow published (in Russian) a book by Chegodaev: Art of the United States of America--From the War of Independence to the Present. As you can imagine, there is a great deal of very caustic commentary about contemporary American painting. At one point, the author refers to Malevich's having "indignantly refuted whatever concept of beauty" he may have had in his abstract paintings. He uses Malevich's repudiation of his former beliefs in his arguments disparaging the "formless and primitive creations" of some of our more recent American artists.

Do you remember any such repudiation or apostasy? As I understand it, Malevich about 1920 did indeed turn his back on painting in order to devote himself to architectural design and industrial design for porcelain; but did he not in Germany spend much of his time exhibiting his abstract pictures and refining his theories for publication by the Bauhaus before he went back to Russia in 1928?

We also have a catalogue of his exhibition of 1929, but I do not recall any "repudiation" then. It is true that the portraits and rather wooden figures of the thirties are not abstract, but did he make any statement, at any time, against his art of 1910 to 1920? If so, where?

Miss Camilla Gray
47 Maze Hill
London S.E. 10
England

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London S. E. 10
England

mss. P.S. or do you know of any attack made by Malevich on other abstract painters after 1920 or on abstract painting generally?

AHB:cc

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ISDEBSKY

THE MUSEUM OF MODERN ART

May 19, 1961

Dear Miss Gray:

I sent off to you today by registered air mail a positive microfilm of the two Isdebsky salon catalogues. I trust that this will complete your requests.

I am afraid I was not sure what address it should go to -- in April you wrote that after May 1 your address would be 47 Paultons Square, London, SW 3, but your letter of May 10 to Mr. Barr came from 47 Maze Hill -- but decided to send it to Maze Hill feeling that if you had indeed moved they would have your new address. Your original photograph of the Tatlin glider was also sent to Maze Hill.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Camilla Gray
47 Maze Hill
London S.E. 10
England

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art, 11 WEST 53 STREET, NEW YORK, N.Y.

TO **Registrar** Date May 10, 1961

The department of Museum Collections

has received the following from Mr. Vladimir Isdebsky

310 West Bay Drive, Long Beach, L.I., New York

GE 1-0672

for (purpose) microfilming & binding

1 catalogue of an exhibition of Russian artists held in Odessa in 1909

1 catalogue of an exhibition of artists of many nationalities including Russian, held in Odessa in 1910.

*Catalogs bound courtesy MoMA library June 1961
 1 microfilm copy given to Isdebsky. 6/20/61*

Signed Betsy Jones

Disposition Date June 20, 1961

Released to the owners

Signed V. Isdebsky

File copy—to be retained by department receiving material

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.507

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

Receipt

Date May 10, 1961

The department of Museum Collections

has received the following from Mr. Vladimir Isdebsky

340 West Bay Drive, Long Beach, L.I., New York
GE 1-0672

for (purpose) microfilming

1 catalogue of an exhibition of Russian artists held in Odessa in 1909

1 catalogue of an exhibition of artists of many nationalities including Russian, held in Odessa in 1910.

Signed Betsy Jones
Betsy Jones

This receipt to be issued by department receiving material

precious and should be handled with the utmost care -- particularly since they are not our property and are irreplaceable.

I have given them a temporary receipt for this material but perhaps it would be wise to send them a formal receipt.

Handwritten notes:
a few...
they...
G. M. H. Gray

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

Date May 12, 1961

To: Mr. Karpel

Re: _____

From: Betsy Jones

In the accompanying envelope are the two catalogues of salons organized by Vladimir Isdebsky in Odessa in 1909-1910 and 1910-1911. Mr. Isdebsky is very grateful for your proposal to bind and mend them at the Library's expense and accepts it with pleasure.

I have told Mrs. Isdebsky this morning that they will go to the bindery next week and that you estimate that it will take about a month. She plans to call me again shortly before June 15, a Thursday, when it would be possible for her and Mr. Isdebsky to come to New York. Alfred has seen the catalogues and is anxious to ask Mr. Isdebsky some questions.

In confidence I should tell you that Mrs. Isdebsky told me Wednesday by phone that if Mr. Isdebsky should die before she did she would see that our library was given these catalogues. I have the impression that this is Mr. Isdebsky's wish, too.

I needn't say again that these catalogues are not only very precious but also extremely fragile so that the bindery should be cautioned to handle them with the utmost care -- particularly since they are not our property and are irreplaceable.

I have given them a temporary receipt for this material but perhaps it would be wise to send them a formal receipt.

Handwritten notes:
John...
Betsy Jones
Amelia...
May 12, 1961

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date..... May 15, 1961

From Betsy Jones Department Museum Collections

For Alfred Barr in charge Museum Collections

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<p>1 negative and 1 positive photostat of attached photograph</p> <p><i>Tatlin flying machine (orig owned by Annie Gray)</i></p>		

Forwarded to..... Amount..... Date Billed.....

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

TO PHOTO SALES DEPT.

Date April 27, 1961

From Betsy Jones Department Museum Collections

For Camilla Gray

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<p>Please have copy negatives and one print made of attached <u>nine</u> photographs</p> <p>(Precious photographs!)</p>		

Forwarded to..... Amount..... Date Billed.....

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date April 21, 1961

From Betsy Jones Department Museum Collections

For Camille Grey

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Please have copy negatives made of:		
Attached photo: Rodchenko: Construction of distance	MMA 5661	1 print
Rodchenko: Black on black. (fig. 116 in Cubism & Abstract Art - photo in album)	MMA 5662	1 print

Forwarded to..... Amount..... Date Billed.....

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Deliver to

Date 3 November 1960

From Marie Alexander

Department Museum Collections

bill us

For Camilla Gray
47 Maze Hill
London S. E. 10, England

~~SEND BEST CLASS SURFACE MAIL~~

~~PLEASE BILL HER AS LITTLE AS POSSIBLE~~

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have _____
(Photographer)

glossy X size 8x10

take _____
(Number of shots)

Date of completion _____

Date of completion _____

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
<i>Rodchenko</i> <i>Black on Black</i>	<i>sunami 1320</i>	<i>1</i>
<i>as soon as possible</i>		

Forwarded to _____ Amount _____ Date Billed _____

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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~~PHOTOSTAT~~
PHOTOGRAPH REQUISITION
 STET

TO PHOTO SALES DEPT.

Date 10 June 1960

From Camilla Gray
47 Maze Hill
London, S. E. 10

Department Museum Collections

For.....

Charge to M.C.

PRINTS

NEW PHOTOGRAPHS

Please supply 1
(Quantity)

Please have.....
(Photographer)

glossy x size 8 x 10

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
CUBISM AND ABSTRACT ART		
Malevich 147		
Malevich 148-149		
Malevich 152		
Malevich 158		
Rodchenko 236		
Rodchenko 240		
Rodchenko 244		
Tatlin 265		
Klutsis 338		

Forwarded to.....

Amount.....

Date Billed.....

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- f. copy

Herbert Spencer #S1A 26 Blomfield Road Maida Vale London W9 Cunningham 5760

2 June 1961

Alfred H. Barr Esq
Director
The Museum of Modern Art
New York 19

Dear Mr Barr,

Thank you for your letter of May 10 and for sending the Rodchenko photographs to Miss Gray.

In connection with another, and separate, article I am now planning I would very much like to have a copy of the illustrated catalogue which you issued for the exhibition of the work of Walker Evans during the 30's, and also a copy of your recent Sense of Abstraction catalogue.

Yours sincerely,

Herbert Spencer ✓
Herbert Spencer
Editor
TYPOGRAPHICA

*referred
to
Publications
Sales*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Moeller
Mrs. Shaw
Mr. Karpel

May 10, 1961

Dear Mr. Spencer:

I have returned from a lecture engagement in Florida to find your letter of April 25 on my desk.

The last group of photographs of paintings, drawings and constructions by Rodchenko was sent to Miss Gray earlier this week and I trust she has received them. The eleven original photographs were given me by Rodchenko in 1929 and are my personal property. I would appreciate their being so credited when Miss Gray's article appears in your magazine, Typographica. The present whereabouts of the works themselves is, I think, unknown.

We had settled with Miss Gray on a fee of \$3.00 apiece for having these photographs rephotographed and sending her a print of each. Our bill, which she has asked us to send to your attention, will come under another cover.

In the meantime, I look forward with interest to seeing the first issue of Typographica and Miss Gray's piece on Rodchenko.

Sincerely,

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

Mr. Herbert Spencer
26 Blomfield Road
Wida Vale
London W 9, England

ANB:bj

THE MUSEUM OF MODERN ART

Date May 10, 1961

Mr

To: AMJ
Present: [unclear]

The eleven original photographs of Rodchenko's works which were given to me in 1929 and are my personal property. I would appreciate their being so credited when Miss Gray's article appears in your magazine, Typographica. The present whereabouts of the works themselves is, I think, unknown.

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THE MUSEUM OF MODERN ART

Date May 10, 1961

To: Alfred

Re: _____

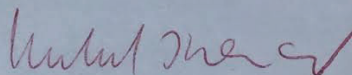
From: Betsy

The eleven subjects Miss Gray has asked for have all been sent off. We made copy negatives of 10 Rodchenko photos in your personal collection and a copy negative of the Black on Black which was reproduced in Cubism. The photograph of this picture is also your personal property though it is filed in the photo albums on the show in the Library.

Miss Gray has been asked to credit you for the use of the photographs.

provide her with these photographs.

Yours sincerely,



Herbert Spencer
Editor
TYPOGRAPHICA

Miss Camilla Gray
47 Paultons Square
London, S.W. 3
England

*We are sending you film, not positive enlargements since this will be faster and a good deal cheaper.

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Herbert Spencer F51A 26 Blomfield Road MaidaVale London W9 Cunningham 5760

25 April 1961

Alfred Barr Esq
Museum of Modern Art
New York City

Dear Mr Barr,

Miss Camilla Gray has separately written to you regarding eleven subjects of which she would like to have photographs in connection with an article on Rodchenko which she is preparing at my request. I shall be grateful if you will provide her with these photographs.

Yours sincerely,

Herbert Spencer
Editor
TYPOGRAPHICA

Miss Camilla Gray
47 Paultons Square
London, S.W. 3
England

*We are sending you film, not positive enlargements since this will be faster and a good deal cheaper.

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BY AIR MAIL
PAR AVION
AIR LETTER
AEROGRAMME

Alfred Barr Esq

Director

Museum of Modern Art

New York City

USA

← Second fold here →

Sender's name and address

Herbert Soencer

GRACIE
STATION

26 Blomfield Road

London W9

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

Form approved by the Postmaster General, No. 71995/2E

Miss Camilla Gray
47 Paultons Square
London, S.W. 3
England

*We are sending you film, not positive enlargements since this will
be faster and a good deal cheaper.

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May 8, 1961

Dear Miss Gray:

I enclose nine prints from the copy negatives we have made of the Rodchenko photographs you asked for together with the ten photostats you sent. I had already sent you prints of Construction of Distance and Black on Black so that I think your order is now filled. Please let me know if that is not correct. I am sorry it has taken so long but your letter of April 25 enlarged your original order considerably.

I had mentioned figure 131 simply because I had noticed that last year you asked for a print of it and were I think told that we had no negative of it. We do not, but we do have the print used in Cubism and Abstract Art and could make a copy negative.

I have been in touch with Mr. Isdebsky and have arranged to have his two catalogues microfilmed. They*will probably go off to you at the end of this week. Our Library has not found any photostats we might have made of these catalogues before and it seems unlikely that we would have had photostats of one of them made since it is so long -- 162 pages. It is more likely that we would have microfilmed them but they do not turn up in our microfilm archive. The person in our Library who dealt with Mr. Isdebsky in 1958 (and who is no longer here) thinks that perhaps certain pages may have been photostated not for our Library but for an independent scholar or writer in the field. I believe our Librarian, Mr. Karpel, would be happy to consider the microfilm of these two catalogues which we are sending you as an exchange for the material you have already given to our Library.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Camilla Gray
47 Paultons Square
London, S.W. 3
England

*We are sending you film, not positive enlargements since this will be faster and a good deal cheaper.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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April 24, 1961

Dear Miss Gray:

I enclose prints of two of the Rodchenko pieces for which copy negatives have now been made. The others can be made quickly and sent to you as soon as we have answers to the questions in my letter of April 21.

Our records do not indicate the whereabouts of the two works in the enclosed photographs, nor do we have their dimensions. Perhaps you yourself have this information. In any case, both original photographs come from Mr. Barr's own file and I believe he has asked that you credit him if you use them. To get a clearer picture the whole page on which the Black on Black photograph was pasted has been taken so that you will have to crop it for your purposes. In corrected copies of Cubism and Abstract Art the title has been changed to Non-Objectivist Composition: Black on Black.

I'm sorry to report that our Library has been completely unable to find any trace of the catalogues Mr. Izdebsky mentioned to you. They were not microfilmed or photostated. I don't believe you mentioned when he said he had brought them to the Museum, but do you think it at all possible that he confused our Museum with the Guggenheim Museum (Formerly the Museum of Non-Objective Art)? Since they have an enormous collection of Kandinskys he might have thought that a record of his exhibitions should be kept there.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Camilla Gray
47 Maze Hill
London S.E. 10, England

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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47 Maze Hill, London, S.E.10.

April 25th, 1961.

Dear Miss Jones,

Thank you very much for your letter of April 21st in reply to mine to Miss Alexander. I am sorry this business is causing so much trouble.

Herbert Spencer is very non-plussed that his contact in New York, Mr. Aaron Burns, should be so ignorant of this affair. We have decided that the simplest thing is to send you back the photostats which Mr. Barr originally sent to me - but which we should like returned - asking you please to make black and white ^{or copy negatives} prints of these works as quickly as it can be managed. This comes to ^{ten} ~~nine~~ prints, and ^{seven} ~~ten~~ with the 'Black and Black' (C. & A.A. fig. 116). I hope this will now be in order? The bill for these prints should be sent to:- Herbert Spencer Esq., F.S.I.A., 26 Blomfield Road, London, W.9., England. The material should be sent to me at the above address. Perhaps it would be easier if these photostats which I am sending under separate cover to you today, were returned with the black and white prints. I would be so grateful if this could be managed with despatch. Mr. Spencer is sending a formal letter to Mr. Barr today to confirm this order.

I have not, as you see, replied to your list. I thought it simpler to put it the way I have, and simply asking for these photostats to be copied in a form which will make reproduction possible. You mention that one of two of the works exist only as photographs, sometimes rather a poor photograph as with the 'Hanging Construction' 1920 (C. & A.A. fig. 120) Will you please do as you think best about sending a black and white print or ~~the~~ copy negative of these works? Mr. Spencer says he does not mind which you send: speed is the essential! He thinks it would be more satisfactory if you had a copy made of this 'Hanging Construction' from Mr. Barr's photograph rather than taking it from his book where it is reproduced very small. (It is fig. 130, not 131, that I require: the 'Hanging Construction'.)

I had indeed already received a print of 'Line Construction' 1920 (fig. 119 C. & A.A.) which is rather sad. Should I return it?

Thank you for the catalogue details of the Popova work which I had not received and am very glad to have. Would you ask Mr. Barr when he returns if the biographical details I sent him on this artist's were sufficiently ~~full~~?

Re. the ^{I sd} Izdebsky 'Salon' catalogues: I had a letter last year from Mr. Vladimir Izdebsky saying that: "... the Museum of Modern Art in New York now has the photostats of the two catalogues for the 'Salons'". Izdebsky lives on Long Island but is bad at letter-writing - I have not been able to get more than this one letter out of him, written by his wife. I do not know if he could be telephoned if the material turns out to be lost in your library? And perhaps a copy re-made? I would of course pay for a photostat copy or microfilm print if it does turn up in the library, or if it had to be re-made. Izdebsky's address:- 340 West Bay Drive, Long Beach

GE 1-0672

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.507

Long Island, New York. I have no telephone number. I would be so grateful if this could be arranged. It is a very important piece of material. I would think it also important that MOMA should have this material - it lists the first ~~abstract~~ works by Kandinsky shown in Russia.

With many thanks for your help in these matters.

Yours sincerely,

Camilla Gray

Camilla Gray

I had a very nice letter from your librarian, Mr.Karpel, in March, saying that I might have photographs or books in return for some material I sent to the museum. Perhaps this Izdebsky material could be checked off against this?

← First fold here →

↑ To open cut here ↓

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

Sender's name and address: Miss Camilla Gray

47 Maze Hill, London, S.E.10.

England

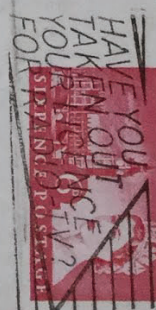
← Second fold here →

U.S.A.

New York 19, New York City

11 West 53rd Street,

Miss Betsy Jones,
Secretary of the Museum Collections,
The Museum of Modern Art,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Miss Gaila Gray / April 21, 1961 / page 2.

April 21, 1961

Dear Miss Gray: *Book (C. & A.A. fig. 116)*

Your letter of April 18 to Miss Alexander has arrived during her leave of absence from the Museum so that I shall try to answer your various questions.

First, I should tell you that Mr. Aaron Burns is completely ignorant of any request he should have made to us for photographs for your article and no such request has been received by any department of the Museum. He doesn't seem to have heard your name before and says that although he has been in touch with Herbert Spencer the latter has not mentioned your article to him. For our records won't you see that a formal letter of request is sent to Mr. Barr from the editor or some other responsible person.

As Miss Alexander wrote you, it is a little difficult to identify two of the six (or is it actually only five?) Redshenko photographs you asked for. Let me list them with notes or questions:

1. Construction of Distance. 1920. (Rough wood)

We have a good photograph of this piece and are having a copy negative made for you.

MMA 5661

2. Hanging Construction. 1920 (Cubism & Abstract Art fig. 130)

The original photograph used in the book is no longer in our files. We have only the very poor photograph belonging to Mr. Barr of which you have a photostat. Can you let me know whether you think this will do? Perhaps you would get as good a photograph by copying the reproduction in the book.

3. Compass and circle drawing, 1915.

I enclose a photo-copy of two of the drawings (the only two dated 1915) of which we sent you photostats. Won't you let me know which one you mean?

4. Variations on circles.

I am not sure whether this phrase in your letter describes a second drawing or is simply a further description of the compass and circle drawing. Won't you let me know?

5. Line Construction. 1920. (C. & A.A. fig. 119)

I enclose a print of this, though I think you may already have received one.

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Miss Camilla Gray / April 21, 1961 / page 2.

AIR MAIL

6. Black on Black (C. & A.A. fig. 116)

MMA 5662
The original photograph of this picture is very poor but we are having a copy negative made which we hope will be satisfactory.

I am not sure whether you have by now received catalogue data for the Popova. It should be listed in your book as follows:

Architectonic Painting. 1917.
Oil on canvas, 31 1/2 x 38 5/8"
The Museum of Modern Art, New York, Philip C. Johnson Fund

Our Library has not been able to find any record of photostats of Vladimir Izdebsky's Odessa exhibition catalogues of 1909 and 1910. If we did indeed make copies of them it is possible that they were made on microfilm. We are checking the microfilm archive -- which unfortunately has not been catalogued -- and will let you know the result. In the meantime, perhaps you could tell me whether you would like to have a microfilm copy or a positive enlarged copy. I don't know where Mr. Izdebsky now lives but if he lives outside the U.S.S.R. you could perhaps ask him to photostat his original catalogues for you.

Mr. Barr does indeed know of the Larionov/Goncharova show at the Tate. We have sent them a number of photographs and may possibly lend something from our Collection. Naturally, however, I shall show him your letter to Miss Alexander when he returns to New York at the beginning of next month.

Sincerely,

Betsy Jones
Secretary of the Museum Collections

Miss Camilla Gray
47 Maze Hill
London, S.E. 10, England

P.S. In looking for photographs I find that we do indeed have the original photograph of the Rodchenko hanging construction (fig. 131 in C. & A.A.). Won't you let me know whether you still wish to have a copy negative made of this?

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The Keeper's House
British Museum
W.C.1.

3.XII.1961

Dear Mr. Barr,

Thank you very much for your letter. I did not of course expect you would have time to read the text of my book, but thought perhaps you would like to see the shape of it. I am very much indebted to you for ^{so} much in it. At the last moment I have been given two short accounts of the actual performance of eyewitness

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London, S. E. 10
England

AHB:bj

P. S. I am returning your photograph herewith.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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'Victory over the Sun' which I hope to include as
 a chapter in the book. They explain the use
 of the backcloths as drop curtains, one after the
 other, with no other movement on stage & then
 the dropping in of the masked puppet-actors.
 It must have been very fascinating, and quite
 revolutionary on every plane. But I wd. very much
 like to see a live photograph of a drop-curtain
 if you should ever come across it.

I am afraid I have little more to offer on
 that v. nasty piece in Lit. Gazeta. It was
 brought to my notice by a friend of mine who does
 not know you personally, as an example of genuine
 extraordinary rudeness in the face of obviously hospitality

Alfred H. Barr, Jr.

Miss Camilla Gray
 47 Maze Hill
 London, S. E. 10
 England

AHB:bj

P. S. I am returning your photograph herewith.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Afterwards Alpatov & other neutral friends expressed their ^{2.}
 disgust at such a publication. I am afraid it is one of
 a series which reflects a present ugly mood among
 certain bureaucrats. Alpatov was in Paris a week ago
 & I managed to go over & see him and he mentioned
 the intensification of this campaign which is being prepared
 in the Academy of Arts. A series of lectures are to be
 given, he said, under the title 'struggle against Western
 Art' this autumn. Party bureaucrats are so worried by the
 enormous interest in Western painting manifested by young
 Moscow painters recently, that it was even brought up
 at the 22nd Party Congress, Alpatov said, a thing
 quite unheard of & quite 'hors programme'.
 You know, I think, of the ^{series} article attacking my
 thesis on modern Russian art (up to 1930's) in the Birmingham
 last autumn? I was terribly upset by this - & so were
 many of my Soviet friends. But others were quite unperturbed;

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
 47 Maze Hill
 London, S. E. 10
 England

AHB:bj

P. S. I am returning your photograph herewith.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Levinson-Lessing went out of his way to say to me - in front of an Embassy address - how much he approved of it; & others were immediately convinced that I must have written a good piece on being so attacked, which is a traditional Soviet reaction of course to criticism. But more encouraging than such emotional reactions was the news that my poor little article was discussed at a Party meeting last year, that the argument waged fast & furious, but that there were as many for as against. When I was there this summer, I inquired about the whole affair from good friends in the art world, who are & all told me I had made a mountain out of a molehill, that the man who wrote the piece was a rather interested only in fat-living, & that it was one voice of many all saying different things on the line to be pursued in art in Russia today.

Forgive my writing at such length on my own experience. It is really the only thing I can add.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London, S. E. 10
England

AHB:bj

P. S. I am returning your photograph herewith.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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fact that the Soviet authorities are so abnormally sensitive to publicity in our press gives us this possibility of weighing-in in the struggle. Perhaps, therefore, it might be possible to reply to this attack in such a way that will make 'modern' painting less of a bogey to the Russian bureaucratic mind? For undoubtedly there are many who are quite terrified by it. But it is only by breaking down that emotional antagonism that the struggle will be won in Russia now, I'm sure of it; it's got to come through 'officially' with the blessing of the establishment. And this needs a great deal of fact & persuasion. After all things are changing. Constructivism has been more or less rehabilitated now in architecture. But it needs the thin end of the wedge' tactic all the way if any I feel. And I do feel we can do a great deal if we sugar the pill sufficiently.

I'm sorry to be so little use on this. My parents send you their regards & hope, like me, that you will pay us a visit soon?

Yours sincerely
Camilla Gray

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London, S. E. 10
England

AHB:bj

P. S. I am returning your photograph herewith.

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way of enlightenment as I know nothing more of Romanovs
 or the background of the attack on you. All I can do is
 to guess that, like mine, it had little to do with you
 personally, but was a more wretched contribution to
 the internal very violent war of minds in the art world
 in Russia. That there is such a war going on &
 concentrated on painting I know from personal study of
 the papers & from my friends there - both artists & art
 historians. The 'Life' article hit a very bad moment &
 has ruined the careers of two young artists at least.
 Aviator says that the French Ex. has also provided more
 fuel to the Stalinists. But as far as I can make out,
 although the Stalinists still hold many key posts,
 including those dictating the press, they are having to
 fight so hard because the opposition has become so strong.
 So I feel that we in the West are in a
 powerful position to help or harm this internal rebellion
 and must do all we can to understand & help. The

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
 47 Maze Hill
 London, S. E. 10
 England

AHB:bj

P. S. I am returning your photograph herewith.

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AIR MAIL

May 15, 1961

Dear Camilla:

I hasten to reply to your letter of May 10th. I would certainly not reproduce Tatlin's glider if there is any risk involved. In any case, this is scarcely a work of art, so that I do not think that it would be seriously missed.

I am following your suggestion in making a photocopy for my own reference. Thank you.

I am delighted you liked the Popova.

The Rodchenko photos went off several days ago.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London, S. E. 10
England

AHB:bj

P. S. I am returning your photograph herewith.

*neg 23
pos stat 11
at back
of C. Gray
folder*

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47 Maze Hill, London, S.E.10.

Popova

May April 18th

47 Maze Hill,
London, S.E.10.

May 10th

Dear Mr. Barr,

I wanted to ask your advice in a dilemma with which I am faced. You are the only person in the West who can help me, I think, and so I hope you will forgive my bothering you.

I enclose a photograph of Vladimir Tatlin's golden Letatlin. This was one of four photographs of this work which have just arrived from Russia after much worry & confusion. My dilemma is whether or not to reproduce any of them in my book. If I do, it can quite certainly be traced how I got hold of this material, most seriously involved is Professor Alpatov; unfortunately in this chain of

part I am indebted to Mr. Barr for this. I hope he will not be too disappointed with the result.

Would you also tell Mr. Barr - though I expect he knows - that

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47 Maze Hill, London, S.E.10.

Delivered. There is one doubtful element, a more or less certain 'informant', though I think (perhaps naïvely) of good intentions in this affair. The complication with this material, as opposed to all the rest that I have received, is that this 'Letatini' is apparently being studied in some scientific centre in Moscow. This I know for certain. Thus it could be charged that this was a give-away of official secret material, it is thought by some of my politically-conscious scandalous friends, if I were to reproduce it in my book. The point is, obviously, is it worth it? Is this such an essential to my book? I would be so grateful to you for your opinion on this question - If you think one might just as usefully describe the glider as a Leonardo-like invention etc., or if you think it is a really valuable & necessary thing to have illustrated -

Could you let me know fairly quickly, as all the illustration material has now come in to Thames & Hudson? Please forgive my bothering you.

Yours
Cammilla Gray

Isn't the Popov one lovely? I had a little forgotten - & thank you so much for letting me reproduce it!

photographs are not of the best quality, everything I absolutely needed to included has been got hold of in one way or another. In very large part I am indebted to Mr. Barr for this. I hope he will not be too disappointed with the result.

Would you also tell Mr. Barr - though I expect he knows - that

& cc. you return my photographs. Do have it copied for reference if you think.

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47 Maze Hill, London, S.E.10.

Popova

✓ May April 18th

Dear Miss Alexander,

The print from the 'Kino-Pravda' film has arrived and been duly despatched to Herbert Spencer. Thank you very much for getting this done for me. I am a little anxious about the Rodchenko material, however, as my publisher is trying to get my book out by July and needs all the material to be in within the next few days. What is the situation with regard to these photographs? I imagine ^{it} ~~the situation~~ is complicated by the request for this material having come from both myself and Herbert Spencer's agent in New York? The latter seems to be a poor correspondent and I wonder if he has been any more satisfactorily contacted by telephone? I am sorry to have put this whole affair in your hands but do not see what else I can do now - it is impossible to refer to the material I need by other than photographic illustration, and I have no longer this material to hand to send you a second reference list. I do hope it has been possible to get the one sent by Mr. Spencer to his agent (Mr. Aaron Burns, The Composing Room, N.Y.)? But perhaps this is caught up somewhere in the Museum's files? Mr. Spencer is also writing again to Mr. Burns about this affair and we would both be very grateful if it could be pushed through now with haste. Please let me know if there is anything more I should do about this. ~~À la rigueur~~ I could get the material photostated again.

I heard from my publisher that Mr. Barr has very kindly given permission for the Popova to be reproduced in colour in my book. Would you thank him very much for this? I am so grateful and terribly pleased! The ^{illustration} ~~material~~ for the book is now really not so bad, although many of the photographs are not of the best quality, everything I absolutely needed to include has been got hold of in one way or another. In very large part I am indebted to Mr. Barr for this. I hope he will not be too disappointed with the result.

Would you also tell Mr. Barr - though I expect he knows - that

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the Arts Council are putting on a show of Larionov and Goncharova's work in November. The paintings have almost entirely come from the artists' own collection and about two thirds of them never ^{exhibited} seen in the West. ^(since a 'stmm' ex. of 1914) I have been asked to help with the exhibition. ⁱⁿ (writing the catalogue,) and have just returned from a three-week visit to Paris on this. With a certain amount of persuasion, I got Larionov to take me up to his 6th floor room where he has stored about 150 canvases for 40 years with hardly a soul knowing! It was really a very exciting find for many of these paintings I knew of from old catalogues but thought must have got left behind in Russia. About 30 of these have been added to the exhibition. It would be so nice if Mr. Barr were able to come to the ex.!! Will you tell him that the pictures are actually being brought over in June to be restored and framed etc., if he should wish or be able to come over earlier. It would be so nice!

With many thanks to you for your help,

Yours sincerely,

Camilla Gray

Camilla Gray

Ps. My address as from May 1st: 47 Paultons Square, London, S.W.3. *any news of the Izdolsky 'salon' cats? ← First fold here →*

To open cut here →

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

Sender's name and address:

Camilla Gray,
47 Meze Hills,

London, S.E.10,
England.

← Second fold here →

Miss Mattie Alexander,

The Museum of Modern Art,

11 West 53rd Street,

New York,

N.Y.C.

U.S.A.



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THE MUSEUM OF MODERN ART

Date Mar. 28, 1961

To: Marie Alexander

Re: Camilla Grey

From: Bernard Karpel

Dear Marie:

Thank you for the new microfilm. Of course, I have the two other cans of film which you sent me along with her letter to Alfred (6.22.60). I thought I had mentioned to you, and that you had conveyed to her, our willingness to cooperate in any financial way she was prepared to suggest. Either I would pay any bill she rendered to THE LIBRARY, att: B. Karpel, or send her photos or buy her books. At one time, you suggested Miss Grey might want us to share costs of taking microfilm, but what I wanted to convey to you is that the provision of visual resource in documentation is a legitimate cost of our collecting, and that any material gathered at the recommendation of Mr. Barr or Miss Grey would be welcomed indeed. Is there something I can do immediately?

Bernard

its fair share of costs for these welcomed additions. This might take the form of photos, even books, if they were the thing you desired. But, naturally, we are prepared to honor any reasonable bill you care to present for your legitimate costs for acting in our behalf. Please be sure to send that to : THE LIBRARY, att: Mr. Karpel, Librarian.

With all good wishes for your personal success in this relatively unexplored area, and with reiterated appreciation for your thoughtfulness in our behalf, I am

Sincerely yours,

Bernard Karpel
Librarian of the Museum

Miss Camilla Gray
47 Maze Hill
London, S. E. 10, Eng.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mar. 28, 1961

Dear Miss Gray:

I find we are again the recipient of your scholarship and generous cooperation. Last year, Mr. Barr received two cans of microfilm which he transferred to the Library, and just now Miss Alexander has forwarded the third negative, on suprematism and Malevich drawings. These are important supplements to a field poorly represented so far. For this our thanks !

In the intervening time, I had hoped that you were informed to the effect that the Library was prepared to meet its fair share of costs for these welcomed additions. This might take the form of photos, even books, if they were the thing you desired. But, naturally, we are prepared to honor any reasonable bill you care to present for your legitimate costs for acting in our behalf. Please be sure to send that to : THE LIBRARY, att: Mr. Karpel, Librarian.

With all good wishes for your personal success in this relatively unexplored area, and with reiterated appreciation for your thoughtfulness in our behalf, I am

Sincerely yours,

Bernard Karpel
Librarian of the Museum

Miss Camilla Gray
47 Maze Hill
London, S. E. 10, Eng.

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

Date 27 March 1961

To: Mr. Karpel

Re: Microfilm on Malevich

From: Marie Alexander

Dear Miss Lowman:

Mr. Karpel:

I attach a can of microfilm sent us by Camilla Gray, 47 Maze Hill, London, S. E. 10. You will recall that she has sent us other material of this nature. I wrote you a memorandum about the possibility of perhaps offering to help her with the expense, but as I recall I gave my carbon to you sometime later, so I cannot send you a copy.

I understand from a recent letter that we have not acknowledged the material she sent some time ago. In acknowledging this, could we do so?

I have been ordering a few things for her, mostly small and without charge to her. But other photographic material we must charge her for, since which will be fully labelled. As for the Popova, we shall be glad to stage a our departmental budget would suffer. Pearl is filling an order for her publisher now.

For a 5x7 transparency, \$17.00, including custodial overtime.
For a 5x7 transparency, \$35.00, including custodial overtime.
She has also sent Mr. Barr material in printed form just recently, and made within the next two to three weeks. Please let us know which size you prefer, but these will remain in his office until he has time to look through them.

This is an at cost figure and in lieu of a service charge or reproduction fee, we ask that the transparency be returned within two to three months' time.

Sincerely,

May we also call to your attention the requirements for reproduction of our works of art as listed on the attached sheet. In according you permission we do so with the understanding that these will be fully observed.

If all of the foregoing is acceptable to you, may we have a confirming letter and we shall be glad to proceed with the arrangements. If there is any additional information you require, please let us know as we shall be glad to help you in any way we can for your interesting publication.

With every good wish for the book.

Sincerely yours,

Marie Alexander

Director of World and Language

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cc Mr. Barr ✓
Miss Miller
Mrs. Shaw
Mr. Tangen
Mr. Wheeler
File

February 28, 1961
March 17, 1961

Miss Patricia Lowman
Thames and Hudson Ltd.
30 Bloomsbury Street
London W.C. 1, England

Dear Miss Lowman:

Thank you for your kind letter of February 28th to Mr. Barr which he has approved and has asked me to answer. I am indeed sorry for the delay in replying and hope you will forgive our tardiness. We are very glad to give you permission to reproduce, both in black and white and in color, the works of art as listed below in your forthcoming book entitled The Modern Movement in Russian Art by Miss Camilla Gray:

Malevich Suprematist Composition: Black Square and Red Square
Malevich Suprematist Composition: White on White
Popova, Lyubov Sergeievna
Architectonic Painting. (1917)
Oil on canvas, 31 1/2 x 35 5/8"
Collection, Museum of Modern Art, New York
Philip C. Johnson Fund

We can easily supply 8x10 glossy black and white photographs of the two Malevich works at a cost of \$1.50 each plus postage and Mr. Willard Tangen, also of this office, will send you a pro-forma invoice to cover the costs and the prints which will be fully labelled. As for the Popova, we shall be glad to engage a photographer to make an Ektachrome for you in accordance with our color standards. The prices we can offer are as follows:

For an 8x10 transparency, \$47.00, including custodial overtime.

For a 5x7 transparency, \$35.00, including custodial overtime.

Air parcel post and any duty into England would be additional. We could have one made within the next two to three weeks. Please let us know which size you prefer.

This is an at cost figure and in lieu of a service charge or reproduction fee, we ask that the transparency be returned to us after use which we hope would be within two to three months' time.

May we also call to your attention the requirements for reproduction of our works of art as listed on the attached sheet. In according you permission we do so with the understanding that these will be fully observed.

If all of the foregoing is acceptable to you, may we have a confirming letter and we shall be glad to proceed with the arrangements. If there is any additional information you require, please let us know as we shall be glad to help you in any way we can for your interesting publication.

With every good wish for the book.

Sincerely yours,

Pearl L. Moeller
Supervisor of Rights and Reproductions

enc (1)
PLM/bjt

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THE MUSEUM OF MODERN ART

Date 2-23

February 28, 1961

To: MARIE ALEXANDER

Re: KING PRAVDA

From: SUS FRANKLIN

Dear Marie:

According to our visit was out in Long Island City, home of 35mm film, the print you have has English titles, not Russian. However, I did manage to locate the attached in our Stills Department. They are frames (positive) Confirming our telephone conversation today, please find enclosed the positive 35mm motion picture frame from which we would like printed a 4x5 negative and two single weight glossy prints up to 5x7. As you can see, there are two frames spliced together. The one we are interested in is the one with the Russian title, not the tank. Please separate the two if this can be done without harming the material.

I understand the price will be \$3.00 for the negative and \$.75 per print. Unless I hear from you to the contrary, I will send you our purchase order No. 27791 for \$4.50. Please send the completed material to my attention.

With thanks,

Sincerely yours,

Susan Franklin
Film Library

Mr. Ben Attis
Modernage Custom Darkrooms Inc.
480 Lexington Avenue
New York, N.Y.

cc/ Miss Marie Alexander

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THE MUSEUM OF MODERN ART

Date 2-23

To: MARIE ALEXANDER

Re: KINO PRAVDA

From: SUE FRANKLIN

Dear Marie:

According to our vault man out in Long Island City, home of 35mm film, the print of KINO PRAVDA has English titles, not Russian. However, I did manage to locate the attached in our Stills Department. They are frames (positive) from the film. The isolated one has the original Russian title. The large 8x10 is the only negative. Look them over and if you think anything will do, I can proceed to have them made up to whatever size you want.

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THE MUSEUM OF MODERN ART

Date 21 February 1961

To: Sue Franklin

Re: 'Kino-Pravda'

From: Marie Alexander

I have had a letter from Camilla Gray, 47 Maze Hill, London, S. E. 10 asking that photographs be made from the frames of 'Kino-Pravda'.
With apologies for all your trouble, I think the attached is the only frame which would fit Camilla Gray's needs. Could it be made into a 5 x 7 photograph? I should think that would be large enough for her use.
She is writing a book and an article on the Russian Constructivists and has become probably the best living authority on them now. The titles of 'Kino-Pravda' were designed by Rodchenko. She would like a shot which ~~shows~~ "is striking and would reproduce well, and of course including titling - which is the real reason for having this."

I had written her that it would take about 3 weeks and cost \$10-\$15. She is agreeable.

I don't know anything about this process. Is it possible for you to choose the frame, or instruct the printer? Would it cost twice as much to give her a couple to choose from, or once the setup is made, would it be a very minor expense?

The charges will be paid by the English magazine, Portfolio and she should be billed directly for the photographs together with postage to get them to her airmail.

She needs the material as soon as it can be had.

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THE MUSEUM OF MODERN ART

Date: 25 February 1961

To: Sue Franklin

Re: Kino Pravda

From: Marie Alexander

Dear Sue -

With apologies for all your trouble, I think the attached is the only frame which would fit Camilla Gray's needs. Could it be made into ~~an~~ a 5 x 7 photograph? I should think that would be large enough for her use.

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

47 Maze Hill, London, S.E.10.

February 18th 1961

Dear Miss Alexander,

Thank you very much for your letter of the 15th February.

The photographs you mentioned arrived this morning and I am very grateful, particularly for the Popova which is lovely. *Will you thank Mr. Barr very much for returning the photos to me have this?* I hope it may even perhaps be possible to have ~~this~~^{it} in colour? My publisher

will be writing to arrange for two other Malevich paintings in the Museum's collection to be photographed in colour and could take the Popova as well if Mr. Barr is agreeable? If it is now on public exhibition in the Museum, I assume the credit should read 'of Moma collection'? *I will see the Rodchenski material is credited to Mr. Barr. Is he used to my using it for the typographical article also?*

Liubov' Sergeevna Popova died on May 25th 1924 of scarlet fever which she is said to have caught from her son who also died of it.

I am almost sure that she died in Moscow, - she was a muscovite by birth, and education and worked there throughout her life but for a brief stay in Paris in the winter of 1912/1913 when she worked in the studios of Le Fauconnier and Metzinger, together with Udaltsova. Is there anything more Mr. Barr would like on this artist? I could supply a list of the exhibitions in which she took part - from 1914 onwards; and if necessary, a list of the works shown at these exhibitions? Or more biographical details? I don't know whether I mentioned to Mr. Barr that the architect Lubetkin knew Popova well up to the time he left Russia in 1922 - although his knowledge is post-revolutionary (He was/17 in 1917)? He is a great admirer of her work and personality.

Vladimir Izde^{also}vsky arranged two exhibitions in Odessa (which I think travelled to Petersburg and Kiev) in 1909 and 1910. The first was a large exhibition of about 600 paintings by Russian, French, German, and I think one or two Italian, artists; the second was an all-Russian affair, about 400 works and was the first 'group' exhibition in which Kandinsky took part *(in Russia)* it is reported. (He sent 50-odd works)

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It was from Izdebsky himself that I learnt that the Museum has photostats of these two exhibitions catalogues - I would very much like to have a copy made of each to check my rather vague information.

The name of 'Portfolio's' agent in New York is Aaron Burns, and he can be contacted at 'The Composing Room' Mr.Spencer says. I am sorry this is being so much trouble to you. My information has been, I fear, confused and inadequate.

By the way, there were no details of measurements etc. on the Popova print. Could you let me have these? I suppose there was no title on the back of the canvas, or date?

With many thanks - and warm regards to Mr.Barr,

Yours sincerely,

Camilla Gray

P.S. Herbert Spencer says he feels it's worth 10-15 dollars for a print from 'Kino-Pravda'. Would you therefore get one made? Any one you think is striking and would reproduce well, and of course including the titling - which is the real reason for having this. I am sorry to be so much trouble. C.G.

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ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED
OR SENT BY ORDINARY MAIL.

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47 Maze Hill, London, S.E.10.

England.

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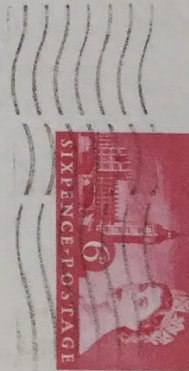
Miss Marie Alexander.

Museum of Modern Art,

New York, 19,

N.Y.C.

U.S.A.



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15 February 1961

Dear Miss Gray:

I've run into several problems about the Rodchenko material, and think it best to send this off to you by express to ask your advice.

1. I can find no Portfolio request for Rodchenko photographs in any department of the Museum. I think the periodical may be Typography? We have no whisper of a new periodical under the Portfolio title, but the other is reported to have Herbert Spencer as editor and Sandberg on the editorial committee. It has no New York office listed. Can you get in touch with the London office and send me the name and phone number of the American agent, or make sure that they have written us? Or can you reconstruct the order from your photostats so that it can be made up?

2. The Museum once had 40 minutes of the 'Izmo-Pravda' series. We have now two minutes. The Film Library reports that reproductions from frames could be done for approximately ten to fifteen dollars and that it would at least 3 weeks to get them. Is this too much to pay for the needed reproduction?

3. I have sent today the Popova photograph, black and white, and the Rodchenko plate 117 in Cubism and Abstract Art, 3 compositions on one negative. Mr. Barr believes it would be all right to reproduce the Popova by the time your book is published. We have just shown it publicly for the first time and will in time publish it. He asks further if you would write him the exact date of Popova's death. There is some question about it. If you have details of where, etc., perhaps you could augment this. I shall have a photograph of Black on Black off as soon as possible.

4. Can you tell me what Vladimir Izdebsky 'Salons' are so that I may look for the two photographs? to have photostated? I am completely ignorant on this.

5. When finally you publish photographs from Mr. Barr's collection of Rodchenko material, would you be good enough to credit him for the photographs?

With apologies for my haste, but it is late and I hope to get this to you by Friday. I believe we may in time be able to get your material to you. It's been more than usually garbled.

Sincerely,

Marie Alexander

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47 Maze Hill, London, S.E.10.

February 2nd, 1961

Dear Miss Alexander,

How odd that you should write to me just as I have written to Mr Barr about this Rodchenko material! Perhaps you could extract the letter to him from me by this same post: it has in it most of the information you asked for.

The photostats which you so kindly sent me of Rodchenko's work have actually been re-photographed and sent to your institution already. The thing is, I would like to use this material for two purposes: for my book on Russian modern art, and for an article which is to be published in a new American typographical magazine, to be called 'Portfolio'. The American agent of the magazine - whose name I have stupidly mislaid, has I think already applied to you for permission to use this material in this publication, and ordered photographs. I do not want to duplicate this order, because, if possible, I hope to use the same prints for both purposes (being economical: I pay for the black and white photographs in my book.). Do you think you could possibly track down this order and see what has happened? There has I understand been no answer this end. I am sorry to be so frightfully obscure: please let me know if you need further information, or if you would like me to send the original photostats for identification purposes after all. I would be most grateful if you could answer me as soon as possible as my manuscript is due in this week.

ordered

The only work which I need for my book and not for this article, is 'Black on black'. I do not know what a Sunami negative is - but if it's good, would you make me a print and send it to me as soon as possible?

As I mention in my letter to Mr. Barr, I have received the material from Marschak. It is very sad that it is of such poor quality - and that he charges such scandalously high prices. But it is better than nothing which I am otherwise reduced to in the present situation.

I would be glad to know if the various microfilms which I sent Mr. Barr at intervals last year, have arrived safely? They were of Malevich manuscripts and printed booklets. As I mention to Mr. Barr, I have sent off today some ^{Russian} catalogues which he asked for; also a catalogue of an exhibition which my mother organised here in 1936.

wrote Alexander

I do not know whether you can make out my handwritten last-minute request on my other letter. I will repeat it here. I understand from Jay Leyda's book on Russian film, that MOMA film library possesses a film made up of reels of the 'Kino-Pravda' series made by Dziga Vertov in 1922. Would it be possible to send me a shot or so of this, of parts where the titles are most prominent, for reproduction in my Rodchenko article?

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If I should apply to someone else for this, could you tell me to whom?

Forgive this barrage of requests! I am getting a bit desperate as time is now so short, and I seem to be missing rather a lot of things still. I am very anxious to have a reply about the Popova work which I mention to Mr. Barr. I know it to be a very difficult case, and would quite understand if it were not possible. I just wish to make the book as complete as possible, and feel it does not do justice to this artist at the moment - whom I consider very important, and so entirely unknown. But I know Mr. Barr agrees over this. Would you tell him that it is now not possible to wait any longer for things to materialise from Russia, ^{and that} although I have had a certain amount more material through diverse sources, I have nothing more of Popova than the single cubist painting, and a photograph of a small reproduction of an abstract work by her, for my book.

Yours sincerely,

Camilla Gray
Camilla Gray

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47 Maze Hill, London, S.E.10.

England

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Miss Marie Alexander,

Museum of Modern Art,

11 West 53rd Street,

New York, 19,

N.Y.C. U.S.A.



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THE MUSEUM OF MODERN ART

Date February 1961

To: Popova file

Re: _____

From: Camilla Gray

Camilla Gray writes from London February 18th:

Liubov' Sergeevna Popova died on May 25, 1924 of scarlet fever which she is said to have caught from her son who also died of it. I am almost sure that she died in Moscow, - she was a muscovite by birth and education and worked there throughout her life but for a holiday in Italy in 1910 and a brief stay in Paris in the winter of 1912/13 when she worked in the studios of Le Fauconnier and Metzinger, together with Udaltsova.

I'll put copy her letter in file

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THE MUSEUM OF MODERN ART

Date 8 February 1961

To: Miss Akermark

Re: _____

From: Marie Alexander

We have had a request from Camilla Gray, 47 Maze Hill, London, S. E. 10:

"I understand from Jay Leyda's book on Russian film that MOMA film library possesses a film made up of reels of the 'Kino-Pravda' series made by Dziga Vertov in 1922? Would it be possible to send me a shot or so of this, of parts where titles are most prominent, for reproduction in my Rodchenko article?" (to be published by a new American periodical devoted to typography, Portfolio)

Is it possible to grant such a request? Miss Gray is a very serious student of Russian Constructivism and is publishing a book on the subject. She has exchanged material with Mr. Barr and kindly provided our library with microfilms of material she managed to borrow from the Soviet Union after traveling there and meeting various scholars.

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47 Maze Hill, London, S.E.10.

February 2nd 1961

Dear Mr. Barr.

Today I sent off to you by surface mail the catalogues of the Tretyakov Gallery and Russian Museum Reserve collections of paintings which I showed you when you were over here and you asked me to have photostated. I am so sorry to have taken so long having this done. My book has taken all my energies these last months and I have selfishly neglected everything and everyone else.

I give in my manuscript the day after tomorrow to Thames and Hudson; they hope to have it out before November 15th - when an exhibition of the work of Larionov and Goncharova opens at the Tate Gallery.

You have given me so much help and material that I hate to badger you for more. However, you did say I could have photographs of the Rodchenko material of which you sent me photostats? I would be so grateful if you could let me know soon if this is not going to be possible to send me as I had more or less assumed I could and have written the text around these photographs. I expect you have also by now been asked for permission to reproduce the same material in the new typographical magazine (I think it is to be called 'Portfolio') edited by Sandberg and Herbert Spencer for which I have written an article on Redchenko as a Constructivist designer? I do not know whether this is asking too much? I am of course aware of the value of the material, and very conscious of your kindness in making it available to me. I think however the Rodchenko

I believe you have some of the Rodchenko material in your library? Would it be possible to send me a single sheet with a photo of the title word Rodchenko? I want to reproduce this in my article on him, & perhaps also the text.

of 1922 in your library? Would it be possible to send me a single sheet with a photo of the title word Rodchenko? I want to reproduce this in my article on him, & perhaps also the text.

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31 January 1961

Dear Miss Gray:

I am so woefully late in responding to your request for Rodchenko photographs from Mr. Barr's material that I am not at all sure you still need them. Won't you let me know as soon as possible and I shall try to get whatever you may need off within a week or so.

First, of the 6 photographs you requested I can only identify two, Construction of Distance, 1920 and Hanging Construction 192. We have a Sunami negative 1320 for Black on Black. Would it be possible for you to return to me the photostats for which you would like to have copy negatives and prints made from Mr. Barr's original photographs? In this way I can avoid any mistake which would be costly to you. Should you need the photostats in addition to the prints, I'll be glad to have copies made for you, since I have the negatives. Hence, you can fold them to letter size in mailing them.

Finally, may I ask you if you have now received the permission and photographs you need from Mr. Marshack? If not, I shall telephone him on your behalf.

I can't apologize sufficiently for not having written you before this. I hope that it is not too late to be of some use to you.

Sincerely,

Marie Alexander
Secretary to Mr. Barr

Miss Camilla Gray
47 Maze Hill
London, S. E. 10, England

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47 Maze Hill, London, S.E.10.

November 10th

Dear Mr. Barr,

It is six weeks now, since I wrote to Mr. Marschak about letting me have transparencies for my book. I have had no reply of any kind. I don't know whether it would be possible for you to put in a word for me with him? I would be so grateful. As you know, I am now reduced to relying on him for colour reproductions of any work from the Moscow or Leninrad museums reserves. The ~~picture~~^{illustration} is still gloomy according to my Moscow friends, both European and native.

A week ago I did get a more encouraging letter from Professor Alpatov who was spending a few days in Italy - for the first time accompanied by his wife. He told me not to pay too much attention to the article which had attacked my thesis (I think I mentioned this affair to you earlier?) ~~which was~~ saying that it would all blow over in time. He very sweetly wrote how greatly its appearance had embarrassed them, and how scornful he felt towards the sort of 'dog' who could write such things. And he has promised to try and get my photographs through the moment it becomes possible. He does not seem to expect this to be very far away - but then he is a great optimist by nature! He also says that he expects to see me soon in Moscow ^{which is nice.} But I do not now know if I shall be able to go, - 'Congress for Cultural Freedom' seems less enthusiastic since the recent hardening-up. Which is sad.

I think I mentioned when you were in London that I had been offered to do a Doctorate at the Sorbonne on Russian art? I shall begin this December, as soon as I have handed in the mss. ~~of~~ my book to Thames and Hudson (who have however agreed to wait for more photographs from Russia). I have suggested as a thesis 'Diaghilev's worlds': ^{seen thru his ballets.} that is to say Russia 1890-1914; Europe and America 1914-1929. It seems to be acceptable to ^{Maurice} Francastel who is to be my supervisor. It was so difficult to think of a subject which ^{it} would be possible to work on in Paris as well as Moscow. I spend this year in Paris, and next September they send me for a year to Moscow. I hope then to be able also

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to continue working on Suprematism and Constructivism. It seemed to me better on all counts to have a more acceptable ^{subject for} La the Soviet official mind. I think Diaghilev is now viewed fairly benignly. I have also been offered the correspondence between Diaghilev and his mother by a Soviet art-historian in Moscow who owns it. *I wd. like to do this as it ties up what I have done. Also, I think there is little known about Diaghilev's background in Russia. Lomonov has offered me all his material - a Services!*

Some time ago, I wrote to Mr Vladimir Isdebsky to inquire for the catalogues of his 'Salons' of 1909 and 1910 in Russia. He tells me that the Museum has photostatic copies of these. Would it be possible to send me prints? I would be grateful if they could be sent fairly soon. Is it in order about the Rodchenko photographs I ordered last time I wrote? I hope my inquiring if it might be possible to get a Ford grant to help pay for my material did not embarrass you? Please forget about it.

I hope you are well and had a restful summer. I squeezed 2 weeks in Italy which were bliss, if wet. My parents are spending two months in Japan and Persia ~~and~~ ^{& everything} and write that the weather is wonderful. Here we continue wet. I expect New York is already cold and snowy? I hope I get back there some day.

Yours sincerely, with so much gratitude for your help,

I wd. be v. grateful for your comment on this subject for a book: whether you think it worth doing, or whether I can make usefully do something else. *Camilla Gray*

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Sender's name and address: *Camilla Gray*

47 Maze Hill, London, S.E.10, England.

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



widely in the Russian... other rare publications; she has seen the surviving participants of the... insky and... the case of the last named by the in-

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47 Maze Hill, London, S.E.10.

September 22nd

Dear Mr Barr,

Thank you very much for your letter of August 22nd. I am sorry to have been so long in replying, and to thank for the Suetin photographs. I think they are delightful examples! The other day I met a Soviet art historian, over here on a delegation, who knew Malevich and particularly Suetin. He gave me some interesting information on the latter whom he described as 'Malevich's favorite'. He has also promised to send me more photographs and materials.

This offer is most particularly welcome at the moment. So little seems to be going well. My Burlington Magazine article (in the May issue, on the Russian modern movement) has been severely criticised in a Soviet paper, ^('Sovetskaya Kultura' of August 23rd) A whole article, entitled 'The tricks of Camilla Gray' was devoted to attacking my interpretation of the Abramtsevo circle and Vrubel as 'a cradle of the modern movement'. It was a nasty, vulgar piece which proceeded by imputation of 'what I really think' rather than any attempt to criticise my actual thesis. I am told it is a beautiful example of Leninist polemics! Which is small comfort. I feel it is better, all things considered, for me not to go back this October. People seem to think the situation may be better by the New Year. It is very disappointing.

This is most discouraging for my book. My publishers had agreed to hold up publication until December in order that I should be able to include more material from my projected visit this fall to Moscow. Now I am woefully poor in illustrations - I have not heard yet from Marshack but hope to soon. - and fear the book may have to go to press all too incomplete.

You did suggest that it might be possible to get me some Ford funds to help me with my photograph expenses? Although my publisher is exceptionally generous, they do not regard my book as a commercial enterprise and have not been able to help me with photographs apart from providing £5 for each color transparency. Now that I am having to get so much of my material from the West, in particular the States, I

Soviet art in the Russian art press and other rare publications; she has seen the surviving participants of the stance, of Galy and Chagall - pointed up in the case of the last named by the an-

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am finding it very difficult to cover the expenses involved. I would be so grateful. It might also enable me to work on the manuscript a little longer which I should very much like to do.

It has been such a help to have the Rodchenko photostats to work with. Thank you so much. Wd. it be possible to send me glossy prints of 'Construction of Distance' 1920 (rough wood); 'Hanging construction' 1920 (cat.no.130); compass and circle drawing of 1915:(not in cat.) variations on circles (you sent me a photostat of this); 'Line constrection' 1920 (no. 119 in cat.); 'Black on black' (no.116 in cat.). You very kindly said you could let me have these at \$3 each?

Did you get the 'report' I wrote on my Russian visit? I am afraid it says little. One day I hope to be able to write fully and openly about my experiences. Alas, this seems hardly the moment. Some of my poet-friends have just been attacked 'for leftist tendencies' in the press. Alpatov writes in a very depressed mood.

Forgive this 'grey' letter, I am just recovering from a sharp attack of 'flu which has left me very depressed and low!

With so many thanks for your great kindness.

Yours,

Camilla

Yesterday I sent off ^{to you} a negative microfilm print of Malevich's little book of drawings: 'Suprematism: 34 drawings: Vitebsk, 1920. It is a v. beautiful little illustrated history of Suprematism: I hope perhaps to publish it in an appendix to my book'

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Sender's name and address:

Camilla Gray

47 Maze Hill.

London. S.E. 10.

England.

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

...most rare publications: see the case of the last ...
the surviving participants of the ...

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the Times Literary Supplement GRAY

AY AUGUST 10 1962

TO PHOTO SALES

ART AND BOLSHEVISM

From.....

CAMILLA GRAY : *The Great Experiment : Russian Art, 1863-1922.* 327pp. 257 plates. Thames and Hudson. £5 5s.

For.....

Du. No. 257. July, 1962. Zurich: Conzett und Huber. 4 Sw. frs. London distributors : Ba:merlea Book Sales. 7s. 6d.

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Of the main European countries Russia is the one traditionally least interested in the visual arts; none has thrown up fewer painters. And yet for a brief period between about 1911 and 1922 a handful of Russian artists were probing far ahead of all others, feeling their way with a marvellous uncompromising recklessness towards the abstract painting and sculpture and Bauhaus-type teaching methods that have since become orthodox doctrine over much of the globe. Except by specialists these people have been virtually forgotten: in the U.S.S.R. because the officially inspired fashion turned against them and their names (Malevich, Tatlin, Lissitsky, Rodchenko, &c.) were long barely mentionable, in the rest of Europe because their works, and even reproductions of their works, were quite simply not to be seen; the only substantial exceptions, apart from the odd exhibition, are the Malevich paintings in the Stedelijk Museum, Amsterdam. Yet this was one of the strangest flowerings in the history of European culture, and because the Soviet Revolution both stimulated it and killed it off the story is of the first importance to all who are concerned with the subtle relations between social theories, actual events and the practice of art.

Miss Gray's book is thus fascinating. Still in her twenties, she has been through works and records of the period in the reserves of the Soviet museums; she has studied widely in the Russian art press and other rare publications; she has seen the surviving participants of the movement; and she has come up with much that was completely unknown. She does not write well as yet, and her text is a good deal shorter than the size of the book would suggest; it has moreover been rather scappily put together. But a lot of the information in it is new and crucial, and the collection of this and of the invaluable series of photographs which she reproduces plainly represents years of difficult pioneering work. No better picture of the work of the avant-garde painters has ever been given in the West. If anything comparable was ever published in Russia (which seems unlikely) it appeared before the days of adequate reproduction and is certainly no longer available today.

None the less this book does little more than scratch the surface of a vast problem. This is partly because of a fundamental misconception about its limits. At one end the author has gone back to Chernyshevsky and the Russian realists of the 1860s and 1870s, spending her first three chapters on artists like Repin and Serov (not to mention some far feebler painters) who were at best a tame reflection of those of

somewhat personal differences (with Futurism being strained to embrace Larionov's early work), but it allows her disastrously to blur over the vast difference between the experimental art backed by Lunacharsky and the wretched academicism of the Stalin era.

Chernyshevsky's realism of the 1860s, which was taken up again and officially proclaimed by Stalin's lieutenant Zhdanov, and always meant literal representation, is treated here as if it were the same thing as the wholly unrepresentational "realism" of the Constructivists and the Gabo-Pevsner Realistic Manifesto. Similarly the Proletkult or working-class cultural movement, which not only allowed experimental art—most notably Eisenstein's first steps in theatre and film—but stood for a separation of the arts from the politicians' control, is seen, because of their common verbiage about the proletariat, as pointing the way to the Socialist Realism that was clamped down in the 1930s. Miss Gray herself cannot but know how different the two tendencies were, but because the drastic collapse of modern art after 1922 is virtually omitted from the book this confusion of word with substance seems bound to mislead.

There are other, less radical reasons for treating the book as a source of information rather than as a fully digested and balanced account: the relative neglect, for instance, of Gabo and Pevsner, Kandinsky and Chagall—pointed up in the case of the last-named by the impressive special issue on his Russian years which the Swiss magazine *Du* prepared for his seventy-fifth birthday with the aid of his family. Miss Gray really is far better on Malevich, Tatlin, and Rodchenko, with Larionov and Goncharova of the earlier generation; understandably, perhaps, she seems to be concentrating on these because we know too little about them. On a rather more academic level it should be said that the account of the origins of Constructivism as a movement is not entirely clear; its apparent differences with the accepted view might well have been discussed more fully. In the same way the influences of Cubism and Italian Futurism on these artists are left too vague; admittedly the evidence is as yet fragmentary, but Malevich, for instance, surely owed more to Léger than Miss Gray suggests.

Over the whole subject loom three questions which this book does not set out to answer. First of all, how hopeful and original does the abstract art of today look in the light of these brave, inspired attempts of forty and fifty years ago? Secondly, what really happened in 1921 and 1922, to

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None the less this book does little more than scratch the surface of a vast problem. This is partly because of a fundamental misconception about its limits. At one end the author has gone back to Chernyshevsky and the Russian realists of the 1860s and 1870s, spending her first three chapters on artists like Repin and Serov (not to mention some far feebler painters) who were at best a tame reflection of those of western Europe. At the other she has simply snapped the story off short in 1922, saying next to nothing about the sudden death of experimental art in Russia or its transplantation abroad, and leaving the reader to piece together the few but invaluable little-known facts about the later career of some of those involved which he can pick up either in the previous text or in the biographical notes at the end. What is lacking here is a sense of relevance and ultimately of proportion. For the vital point about the art of the decade before 1922 is that it was daringly original, by any standard, where Repin and co. were interesting only in a limited Russian context and Benois only in a theatrical one; that it had a heroic moment during the revolutionary period; and that it then dramatically fizzled out. A great deal of nonsense is often talked about what happened to kill it off, but although the author is sensible and illuminating on the one or two occasions when she does touch on that she seems unnecessarily reluctant to pursue matters further.

At the root of this is a double flaw. On the one hand Miss Gray is plainly not very interested in ideology or in the part played by the politicians; thus Lunacharsky gets a few brief lines while Trotsky's and Bukharin's surely not unimportant views about art are never mentioned. As soon however as it is a matter of discussing aesthetic trends she seems to place an undue reliance on theoretical expressions and labels rather than go first and foremost by the look of the work of art. Not only does this lead to a disproportionate emphasis on groups and -isms and their often

pressive special issue on his Russian years which the Swiss magazine *Du* prepared for his seventy-fifth birthday with the aid of his family. Miss Gray really is far better on Malevich, Tatlin, and Rodchenko, with Lario-nov and Goncharova of the earlier generation; understandably, perhaps, she seems to be concentrating on these because we know too little about them. On a rather more academic level it should be said that the account of the origins of Constructivism as a movement is not entirely clear; its apparent differences with the accepted view might well have been discussed more fully. In the same way the influences of Cubism and Italian Futurism on these artists are left too vague; admittedly the evidence is as yet fragmentary, but Malevich, for instance, surely owed more to Léger than Miss Gray suggests.

Over the whole subject loom three questions which this book does not set out to answer. First of all, how hopeful and original does the abstract art of today look in the light of these brave, inspired attempts of forty and fifty years ago? Secondly, what really happened in 1921 and 1922 to make so many of the artists either leave the country or otherwise lose heart? And lastly, perhaps most relevantly of all for the future, why are the Russians still so chary of these pioneers who helped change the face of European art, yet so swift to make the most ludicrous claims to priority in almost any other sphere? These are all long, involved problems which the author clearly did not think it her business to solve. It is a pity that she could not have borne them in mind when deciding the book's plan, but certainly they could never be answered at all without researches such as hers.

Although much research has been done on Indian art since the book first appeared, Vincent Smith's *A History of Fine Art in India and Ceylon* still remains a classic introduction to the subject, and Smith's critical judgments, firmly based as they were on first-hand knowledge, have stood the test of time. Where subsequent work called for revision and expansion this was tactfully done a few years back by K. de B. Codrington, and now a further revision has been undertaken by Mr. Karl Khandalavala (Oxford University Press, £8). This third edition has a large number of new illustrations, including some excellent colour plates, while many of the previous illustrations have been remade and improved. Vincent Smith's value judgments have been permitted to stand unaltered, but Mr. Khandalavala has added a long introduction on the art of the Indus Valley civilization and many notes.

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PHOTOGRAPH REQUISITION

TO PHOTO SALES DEPT.

Date 8/5/60

From Eileen Wells Department Museum Collections

For Miss Camilla Gray, 47 Maze Hill, London, S. E. 10, England

Bill: Museum Collections

PRINTS

NEW PHOTOGRAPHS

Please supply.....
(Quantity)

Please have.....
(Photographer)

glossy..... size.....

take.....
(Number of shots)

Date of completion.....

Date of completion.....

ARTIST or SUBJECT	NEGATIVE NUMBER	QUANTITY
Malevich (school of) :		
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<u>Saucer</u> - Design Collection E.L. 59.725	Leica 3016 E	one

Forwarded to.....

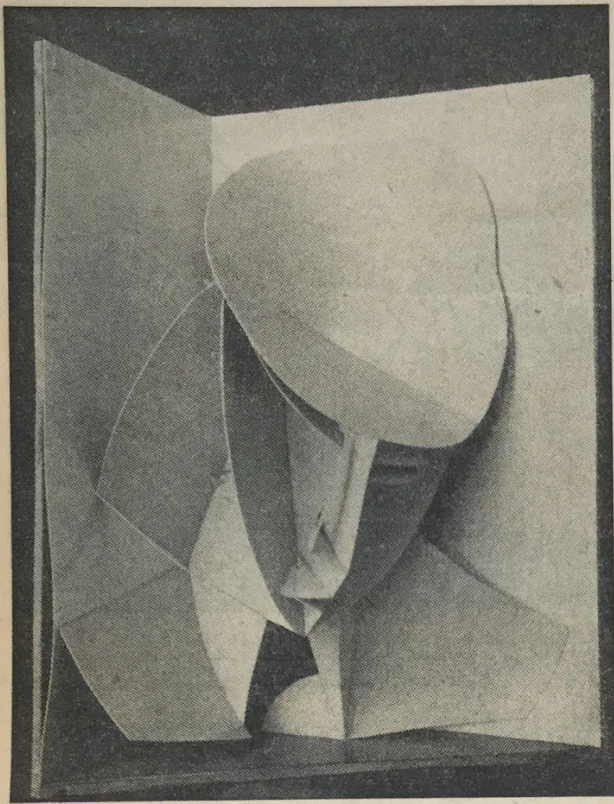
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OBSERVER WEEKEND REVIEW, SUNDAY, JULY 15, 1962

Gray



"Head of a Woman," by Naum Gabo, from the book reviewed below.

5 August 1960

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Malevich exhibition
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WHY RUSSIAN ART DIED

By Alan Bowness

THE GREAT EXPERIMENT: Russian Art 1863-1922. By Camilla Gray.
(Thames and Hudson. £5 5s.)

"THE Russian artist has never been notable for his interest in visual reality." In a passing remark of incontestable truth and relevance Camilla Gray goes to the heart of what would have been better called "The Great Tragedy," given that a catchpenny title was necessary. For Miss Gray tells a story that has never been told before: that of modern art in Russia—how it was born at the end of the last century, how for two brilliant decades it flourished, and how it died (was it murder or suicide?) in the early twenties.

Her heroes are Vrubel and Benois, Larionov and Goncharova, Malevich and Tatlin, Rodchenko and Lissitzky. Movements with resounding names succeed one another—Rayonnism, Cubo-Futurism, Suprematism, Constructivism, Objectivism; and the artists' exhibiting societies make a strange and evocative roll-call—Wanderers, Golden Fleece, Knave of Diamonds, Donkey's Tail, The Target, Tramway V, 0.10, The Store, 5 x 5=25.

It is a remarkable story, pathetic when one thinks of the destruction of the creative talents involved, for the social and political upheavals of war and revolution drove all the artists into exile or into silence. Undeterred by the formidable obstacles confronting any scholar searching for informa-

tion, Miss Gray has—rightly, I believe—concentrated on presenting a documented survey of artistic activities inside Russia itself.

She is still very close to her material: there is little place for critical reflection while factual obscurities remain. Her judgments seem at times unbalanced—her dismissal of Gabo and Constructivism without a mention of the 1920 Manifesto disturbs a reader's confidence—but the wealth of information, verbal and pictorial, that she provides will certainly transform our appreciation of what has hitherto been a very obscure subject indeed.

♦ ♦

WHAT Miss Gray makes quite clear is that the dependence on things seen which has nourished most of the greatest Western art plays little part in Russia. Thus symbolism was of far more importance than impressionism; and Malevich's self-confessed "fundamental hostility to nature" is confirmed by the peculiar Russian interpretations put upon Cézanne and the cubists. It is no accident that the idea of an abstract art is primarily a Slav invention.

The same Dostoevskian strain of abnegation that made Tatlin offer to scrub Picasso's floors accounts for the Russian temptation to devalue art, refusing to accept it for its own sake. Much later, Tatlin planned his Monument to the IIIrd International as "a union of purely artistic forms

(painting, sculpture and architecture) for a utilitarian purpose."

Along with this suspicion of art went a deep-rooted lack of confidence in easel painting as such, which arose partly because others were so much better at it. The finest talents were often spent on something else—notably stage design, where the make-believe world of the theatre accorded well with the widely shared Utopian idealism.

These forces build up, and after the Revolution, even before any outside pressure had been brought to bear, many of the artists had themselves decided that painting and sculpture had no place in the new Communist society, and turned instead to textile and industrial design, propaganda posters and typography. In such an atmosphere, the outstanding genius, Malevich, stopped painting altogether. But artists serve society by being themselves, and society is largely indifferent to them unless and until their personal preoccupations begin to take on universal validity. Lenin was surely right in his reluctance to allow the Proletcult leaders to adopt a single official style, for the triumph of Socialist realism—an aesthetic singularly unsuited to the Russian genius—meant the complete collapse of any creative modern art in Russia.

Miss Gray stops short in 1922 and glosses over the last sad part of the story, perhaps out of deference to her readers in Moscow. We may hope that things are changing again, for were Soviet artists allowed freedom to experiment something as exciting as the new American painting might well come out of Russia.

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Marie
mailed
by W. Tanager
8/12

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Gray
all

5 August 1960

Dear Camilla:

I have found the Rodchenko photographs and I am sending you photostatic copies which are not really useful for reproduction but which will serve for study purposes. If you want to use any for reproduction we would get them photographically copied on 4 x 5 negatives which we will send you at a cost of approximately \$3.00 per negative. I am also sending a verifax copy of notes made in Rodchenko's studio in 1928 with the help of Stepanova and an interpreter. I am afraid they are not entirely legible.

I do not have the catalogue of the Malevich exhibition in Berlin, but I think you did see the catalogue of the Malevich show in Moscow of 1929 which we have in the library.

I do not now have time to write Dr. Wertham. I think in any case much the most effective procedure would be to have Mme. Lissitzky write him. If you think I am wrong, I could perhaps do something in the fall.

I am sending you photographs of the two plates by Malevich pupils for the porcelain works in Leningrad, together with some data about them.

I would indeed like to have photographs of the action paintings by Enden (spelling?) of 1920-21 in the Russian Museum. Yes, I do have the Malevich Arkintektonika which was given to me and which I am going to give to the Museum. However, it is in bad condition, having had its corners rubbed through poor care over many years, so that I don't think it would be as good for your publication as one of the usual photographs of the plaster models of abstract buildings, which I suppose you have.

The Popova is being restored now and should be ready to be photographed shortly. However, I do prefer that you use a photograph of one of the Tretyakov pictures for reasons which you know.

Let me say again that I am delighted that you are starting with the 1870's by way of introduction. Did I ask you whether you had gone to Abramtsevox?

Forgive the haste of this letter. Strength to you and let me know if I can do anything further.

Sincerely,

Miss Camilla Gray
47 Maze Hill
London, S. E. 10, England

Alfred H. Barr, Jr.

(dictated by Mr. Barr; transcribed after his departure for the West)

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by W. Tangen
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Alfred H. Barr, Jr.

(dictated by Mr. Barr; transcribed after his departure for the West)

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Gray

7 July 1960

Dear Miss Gray,

By surface mail I am sending today 6 photographs of works in the Cubist and Abstract Art catalogue. These are the ones promised by Mr. Barr, with the exception of the Rodchenko plates 240-244. Miss Moeller tells me she has searched thoroughly for negatives for the latter plates, but with no luck.

Sincerely yours,

Miss Camilla Gray
 47 Maze Hill
 London, S. E. 10

FILED

I find most interesting & vital

Yours sincerely

Camilla Gray

Dear Mr. Barr

I prepared to be very interested

to find myself surrounded by pictures which

are very interesting & many a part for my

own collection - (I am delighted)

New York, NY 27 July 1960

231 East 4 Street

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as from: 231 East 11 Street GRAY
 New York 3, N.Y. Gr. 7-9068

Gray

RT

Dear Mr Barr,

I dropped in to return your article*
 you so very kindly lent me. Unfortunately
 with my job at the 42nd St. Public Library
 I have little time or energy as yet for my
 own writing - ^{this is} My new address: I am delighted
 to find myself surrounded by galleries which
 I find most interesting & vital.

Yours sincerely
 Camilla Gray

* filed

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her taking colour photographs of the three paintings nos. 155, 157 and
 235. She is at the moment on a two-month tour of the West coast and will
 probably turn up in the Museum in September, just before she sails home. I
 will tell her to let you know when she hopes to come to New York. I will also
 write, as you tell me to Miss Moeller, and ask my publisher to write also.

I told you in my last letter that Lebedev has given me full
 permission again to photograph everything in the Tretyakov? I saw him in
 Paris on the Soviet Exhibition when he was immensely friendly. And my photo-
 grapher from Leningrad has agreed to come to Moscow to do them for me - so
 all should at last be well. But it has been a tremendous battle, and I
 shall not believe it won until I have the transparencies in my hands!

Yes, I did see Rodchenko and Stepanova's collections, both of
 books, paintings and every kind of design. Stepanova herself died in 1958;
 it was her daughter who showed me everything, and gave me many photographs.
 She even asked to design the cover of my book! But her work, and that of her
 husband, likewise a typographer and designer, is sadly dull.

...and he really more from the
 Tretyaka & Russian museum deserves than he
 published? But I will write to him - though it
 goes against the grain. Another sacrifice for 'the

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Gray

THE

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Gray

THE MUSEUM OF MODERN ART

cc File

Date June 22, 1960

To: Miss Marie Alexander

Re: Camilla Gray request

From: Pearl Moeller

Dear Marie:

Here are five photographs for Camilla Gray from the Cubist and Abstract Art show. The Malevich photo, 148-149, on your list will follow shortly. We looked high and low for the negatives for the Rodchenko 240-244, without any luck. I believe you said you would send these off to Camilla Gray yourself with a note.

Pearl

her taking colour photographs of the three paintings nos. 155, 157 and 235. She is at the moment on a two-month tour of the West coast and will probably turn up in the Museum in September, just before she sails home. I will tell her to let you know when she hopes to come to New York. I will also write, as you tell me to Miss Moeller, and ask my publisher to write also.

I told you in my last letter that Lebedev has given me full permission again to photograph everything in the Tretyakov? I saw him in Paris on the Soviet Exhibition when he was immensely friendly. And my photographer from Leningrad has agreed to come to Moscow to do them for me - so all should at last be well. But it has been a tremendous battle, and I shall not believe it won until I have the transparencies in my hands!

Yes, I did see Rodchenko and Stepanova's collections, both of books, paintings and every kind of design. Stepanova herself died in 1958; it was her daughter who showed me everything, and gave me many photographs. She even asked to design the cover of my book! But her work, and that of her husband, likewise a typographer and designer, is sadly dull.

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goes against the grain. Another sacrifice for 'the*

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47 Maze Hill, London, S.E.10.

22.VI.1960

Dear Mr. Barr,

Thank you very much for your letter of June 1st. It is very kind of you to allow me the black and white prints gratis, and I am very grateful. ~~May I~~ ^{I can} in some measure of a return send you four of the works on microfilm which the Lenin Library sent me, and of which I told you a long time ago? The works of which I hold the negatives, and from which I have had prints made for you: 'Soyuz Molodezhi', sbornik. No. 1, 1912 and No. 3, 1913; 'Iskusstvo' nos. 1-3, 1921, Vitebsk; 'Bog ne skinut': Kasimir Malevich. Vitebsk, 1922; 'Ot Cezanna do Suprematizma': Kasimir Malevich. The latter I believe you have in the original, as Lebedev said as he handed a copy to me on our first meeting that he had given one to you too! The other works, of which I think I sent you a full list? - are all in the Victoria and Albert Library. Perhaps your librarian could get in touch with Mr. Wheen, the head of the V. and A. library, who knows about these works personally? I am sorry I cannot send them all to you, but I only have these four negatives in my possession.

I am writing to my sister to let her know what you say about her taking colour photographs of the three paintings nos. 155, 157 and 235. She is at the moment on a two-month tour of the West coast and will probably turn up in the Museum in September, just before she sails home. I will tell her to let you know when she hopes to come to New York. I will also write, as you tell me to Miss Moeller, and ask my publisher to write also.

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Yes, I did see Rodchenko and Stepanova's collections, both of books, paintings and every kind of design. Stepanova herself died in 1958; it was her daughter who showed me everything, and gave me many photographs. She even asked to design the cover of my book! But her work, and that of her husband, likewise a typographer and designer, is sadly dull.

*vision can be made - has no many more from the
Tretyakov & Russian museum deserves than he
published? But I will write to him - though it
goes against the grain. Another sacrifice for 'the*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Thank you for having said a word to 'Life' about that infamous article. I heard a week ago that there have indeed been the most violent repercussions.

It has been suggested to me by the Sorbonne that I do a Doctorat in the Ecole des Hautes Etudes on Russian art which is a great honour. I have also been offered three months in Russia this coming October, by the Congress of Cultural Freedom (this is of course confidential) I thought of suggesting for a thesis that I make a complete catalogue of works of Russian artists concerned in the modern movement, beginning with the early works of Larienov and Goncharova. Do you think this would be a good idea? I believe there to be many works in remote provincial museums in Russia which it would be a good idea to locate and catalogue before they disappear; also of course there are many works in private collections. It seems to me a work I might usefully do. But I would be grateful for your advice on the matter.

Again, thank you for being so extraordinarily kind and helpful.

Yours sincerely, *Camilla Gray*

Thank you also for the ^{auction catalogue information on the} Malevich ^{painting which your secretary kindly sent me.}

To open cut here →

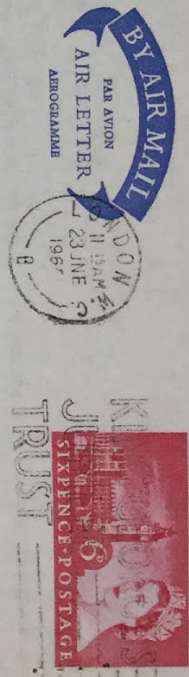
AN AIR LETTER SHOULD NOT CONTAIN ANY ENCLOSURE; IF IT DOES IT WILL BE SURCHARGED OR SENT BY ORDINARY MAIL.

Sender's name and address:

Camilla Gray
47 Maze Hill, London, S.E. 10.
England

← Second fold here →

Mr Alfred Barr Jr.,
Museum of Modern Art,
New York 19
N.Y.C.
U.S.A.



Tretyaka & Russian museum deserves than he published? But I will write to him - though it goes against the grain. Another sacrifice for 'the

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47 Maze Hill,
London, S.E.10.

25.VII.1960

Dear Mr. Barn,

With the toasts and the talk I became so excited that I expect my conversation must have been exceedingly incoherent. And I am afraid I never thanked you for such a wonderful afternoon. It was good of you to be so kind & sympathetic to all my experiences & discoveries & plans! Everything came flooding, scrambling back, all those crowded, chaotic days in Russia: it was I^{had} thought unforgettable, but with you it suddenly became real again, & I realised how far away it had all really grown. You are right that I should have written more soon - but there seemed no time there to eat or sleep, let alone collect a coherent impression. I fear my report to Congress for CF. is meagre: I have asked them to send it to you - it is of course highly confidential. It is so miserable that it is impossible yet, apparently, to say anything at all.

You said you thought Marshchak would let me use his transparencies at not too exorbitant a rate - has he many more from the Tretyakov & Russian museum reserves than he published? But I will write to him - though it goes against the grain. Another sacrifice for 'the

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book as Alpatov would insist! I told you he had offered to correct my ms. It is especially valuable in the early 1860-1890 period which he has studied in detail, & teaches - although icons are his real interest "for 30 years it was impossible" he said - He has made particular studies of Lentini & Vrubel of whom we talked together at length. I would love to do something more detailed on this painter. Gabo speaks of him as ^(Vrubel) "greater than Cézanne" in Russia among his contemporaries. I hope to have at least four reproductions in the book of his work - particularly his superb drawings.

→ You suggested I write to you about the photographs of Rodchenko's work which your secretary was unable to find. I would be very grateful for something to indicate his 'construction' period. His daughter had ^{nothing}. Also you said you might check for me, if you have the catalogue, which paintings from Malevich's 1927 Berlin Ex. are not now either in MOMA or in Amsterdam.

If you could ask Prof. Doctor Predonic Wertham whether he would allow his lithographs & paintings (I think he has only one oil, in Pennsylvania) by Lissitzky - not of the 'Victory over the Sun' series - to be photographed & an accurate list compiled for Mme. Lissitzky, & Khandzhev (the art historian of whom I spoke) for the exhibition they are preparing for next year, it would be most valuable. It was so heartening to find such an exhibition contemplated, & I would like to do something towards it, if possible. They have given me so much.

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Please forgive the length of this letter: I hope you do not find my writing too illeivable - a Polish friend of mine returned a letter last week as being beyond him!

You mentioned that Ostakis gave you a plate was it? - by Malenich with a black circle, & that you would send me a photograph? You asked me to remind you.

I will have those catalogues of the Tretyakov & Russian museum reserves photostated, & Altman's 'Orisbe'. Wd. you like me to try & get those abortive 'action paintings' of 1920-21 by Ender which I told you were in the Soviet Pamitnik reserve of the Russian museum, photostated? I cd. try when (if) I am there in October.

I believe you have a Malenich 'Arkhitektura'? Is it not for publication? I understand that the Popova had better not be reproduced, even quite anonymously? I do hope I shall get the Tretyakov photographs. The best Popova's are there - & the only Khutsis - a rather beautiful thing I thought, beautifully made.

There are of course many ^{more} things ^{about} which I would have liked to have asked your advice. I am so aware of my many shortcomings, & above all the lack of order. I do hope this book will not be too superficial & amateur. It is sad it has to be in so soon. I hope to do better with a less general survey - but it seemed to me important to give some Russian background, as it is so little known, & so different from the French. I have really begun with 'Mamonov's circle' in the 1870's - 1880's, to introduce Krubel.

My parents send you their kind regards. Yours, with much gratitude,
Camilla Gray

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Gray
✓

August 22, 1960

Dear Camilla:

I am just rushing away for two weeks and cannot reply to your interesting letter of August 13 at length.

I can't tell you just when Shchukin first bought at Vollard but I think he began collecting before 1900 and I'm quite sure he knew the Steins but haven't the time to do the research to give you a detailed answer. Gertrude Stein's Autobiography of Alice B. Toklas or her book on Picasso might well give some indication. Also, Fernande Olivier's memoirs. I can't remember the exact title in English or French but she was Picasso's mistress from 1904 to around 1912 during much of the Stein-Shchukin period. Also, I can't answer your Golden Fleece question but I looked in the index of my Matisse book and find that Mercereau wrote an article on Matisse in the 1909 #6 issue which also included a translation of Matisse's famous Notes de peintre. I suspect that Goncharova or Larionov might be able to tell you.

Let me know what reply you get from Marshak. I'll try to put some screws on him if he's recalcitrant.

Good luck and best to you,

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
17 Maze Hill
London, S.E. 10
England

AHB:bj

(Dictated by Mr. Barr but signed in his absence)

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Dear Camilla:

I am just rushing away for two weeks and cannot reply to your interesting letter of August 13 at length.

I can't tell you just when Shchukin first bought at Vollard but I think he began collecting before 1900 and I'm quite sure he knew the Steins but haven't the time to do the research to give you a detailed answer. Gertrude Stein's Autobiography of Alice B. Toklas or her book on Picasso might well give some indication. Also, Fernande Olivier's memoirs. I can't remember the exact title in English or French but she was Picasso's mistress from 1904 to around 1912 during much of the Stein-Shchukin period. Also, I can't answer your Golden Fleece question but I looked in the index of my Matisse book and find that Mercereau wrote an article on Matisse in the 1909 #6 issue which also included a translation of Matisse's famous Notes de peintre. I suspect that Goncharova or Larionov might be able to tell you.

Let me know what reply you get from Marshak. I'll try to put some screws on him if he's recalcitrant.

Good luck and best to you,

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
London, S.E. 10
England

AHB:bj

(Dictated by Mr. Barr but signed in his absence)

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47 Maze Hill, London, S.E.10. August 13th

Dear Mr. Barr,

Thank you very much for the Rodchenko photostats and your letter which arrived yesterday. How very kind of you to send them. They are much the same as the works which I saw - and had hoped to have photographed but, in common with most of my arrangements, never apparently succeeded.

I am now very pessimistic indeed about getting any more material out of the Soviet Union. At least through official channels. Shortly after I saw you here I received a letter from Akimov saying all was well in the Russian Museum and I should have my things photographed in a few days time. Two days later, my Russian photographer wrote to say that when he had turned up in the Museum, as agreed, the Director delivered him 'a party piece', saying everything had got to go through the Minister of Culture - although he knows I have already been refused ^{five} - and so I am back where I started. With nothing to show for all the effort so many people have made to get me these photographs. I have heard nothing at all from Lebedev, - except for an ugly rumour that he had been sacked. I have written to have this confirmed, but as yet have no reply. I will let you know when I hear.

I also had a very depressed letter from Costakis, who says that things are very bad. He can't send me photographs of any of his collection he says now "as the situation has very much deteriorated, All the museum reserves are shut to foreigners and no-one with private collections, or artists themselves, are allowed to photograph their things." It is very sad. And I am now very worried ^{about} whether I should go back in October as I had planned. It seems to me however that things may get worse still, and I think I could get a certain amount more material by being there myself. I am really rather at a loss. I do not of course want to involve people in danger by their seeing me - but I do think, and I know Alpatov and a number of other ^{Soviet} scholars feel that my book could help to clear the hysterical attitude towards these works of art, simply by treating them in an historical and scholarly fashion. ^{which I hope I am doing?} The architects seem to have been rehabilitated - it seems hardly possible that the painting should not be also in time and with sympathetic criticism from the West. I do feel that we can do a lot to

I am having a print made of Malenkov's folk drawings, which I hope to send you shortly. Did the others arrive safely?

^{which I hope I am doing?}
^{Constructivists}

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help. Such a tremendous amount of attention is paid to comments on the Western press - witness the stir over the 'Life' article ^{revealing their} ~~to there is an~~ great susceptibility ^{of which I find many} But I am finding it very difficult to decide what to do.

With this dissatisfaction over photographs, I am now thrown back onto Marshak as a source. I have written to him and hope he will be cooperative - particularly financially.

The book is coming on, that is to say I have written 6 out of the 8 chapters. But there will have to be some drastic revision I fear. Can you tell me how and when Shuhukin first bought at Vollard? I believe he did not know the Steins? I have tried to get this information from your books and Mr Penrose's 'Picasso' but without success. I am also trying to find out more about the Moscow -Paris link which made the 'Golden Fleece' exhibitions possible. Can you tell me where I should look for this information? I believe Mercereau was involved, but he is dead I am told. I have asked Mme. Delaunay, but she could not help, it being too early on. I would be very grateful for your advice on the problem if you have a moment to spare.

It is very good of you to help me so much and to have given ^{so much of} me your time here in London. I do hope it will be possible to do something more serious on the subject afterwards. Congress seems delighted by the idea of the 'Catalogue Raisonné', but I have not yet heard from the Sorbonne. In any case it may well be jeopardised by the unfortunate change of attitude on the Russian front. I cannot, and will not, believe that it can be lasting however. It comforts me to remember that Alpatov ^{regarded it as a temporary regression too.}

Yours sincerely, Camilla Gray *Camilla*



Mr. Alfred Barr, Jr.,
Museum of Modern Art,
New York 19
U.S.A.

Second fold here

Sender's name and address: *Camilla Gray*
47 ^{MAIZE} MAIZE AVE,
LONDON, S.E. 10.
GRACIE STATION
England.

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OR SENT BY ORDINARY MAIL.

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10 June 1960

Dear Miss Gray:

For your records, you might be interested in the Lempertz Auktion Katalog 461, Kunst des 20. Jahrhunderts: entry 253: as attached.

Should you want to acquire a copy of the catalogue or know the buyer, write Dr. Rolf Hanstein, Kunsthaus Lempertz, Neumarkt 3, Cologne. The entry is illustrated.

Sincerely,

Secretary to Mr. Barr

Miss Camilla Gray
47 Maze Hill
London, S. E. 10, England

Sincerely yours,

Secretary to Mr. Barr

Miss Camilla Gray
Smith College
Northampton, Massachusetts

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(Sara has letter)

Gray

3 June 1960

Dear Cecilia,

Thank you very much for answering your letter of April 1960, which I very greatly appreciate. I was the library of reading at one of your requests about the Miss article in a book of the 1950s, without mentioning your name at that of course.

Dear Miss Gray:

In response to Camilla Gray's request, Mr. Barr has written her that it would be possible for you to photograph a few works for her in color in the Museum. I am sending this off now, since I think Smith is nearing the end of the term. When you are ready to photograph, won't you get in touch with me by telephone so that we can make arrangements for you to come in?

I will expect to hear from you at your convenience.

Sincerely yours,

Secretary to Mr. Barr

Miss Cecilia Gray
Smith College
Northampton, Massachusetts

Dear Cecilia, Cecilia Gray, would photograph in color between 100, 110 and 125, but we could not give you permission to have them published without our having checked the transportation of the quality of color and without your making a formal request through Miss Barr, Secretary to Mr. Barr. Her colleague would have to write a letter asking that permission to be able to work black and white photographs and color transparencies of works in our collection.

Miss Cecilia Gray
47 Sans Mill
London, W.1

Miss Barr, Jr.

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1 June 1960

Dear Camilla,

Forgive my long delay in answering your letter of April 19th, which I very greatly appreciate. I took the liberty of passing on some of your remarks about the Life article to a friend of mine on Life, without mentioning your name or that of Costakis.

I am really delighted that you had so much cooperation from the Russians, particularly Lebedev whom I have always found a most agreeable and cooperative man. Your news about the private exhibitions is most interesting and I am delighted you saw Stenberg and Altman though you do not mention having seen Stepanova. Without her I would never have seen the large cache of Rodchenko's work which he was too scared to show me in 1928.

Now to your letter of May 18th: I would be glad to send black and white photographs at our expense of the following items in the Museum's catalogue, Cubism and Abstract Art.

Malevich 147
Malevich 148-149
Malevich 152
Malevich 158

Rodchenko 236 (I am not sure I can find photographs of 240 and 244 but shall try. They are of course not in our collection)

Tatlin 265 was published in Bibliography 440 from which we reproduced it.

Klutsis 338 We could send you a small photograph.

We cannot send you a photograph of our Popova, which is in extremely bad condition, as you know, and has not yet been restored.

Your sister, Cecilia Gray, could photograph in color numbers 155, 157 and 235, but we could not give you permission to have them published without our having checked the transparencies for the quality of color and without your making a formal request through Miss Pearl Moeller of our library. Your publisher would have to write a letter asking this permission in the case of both black and white photographs and color transparencies of works in our collection.

Sincerely,

Miss Camilla Gray
47 Maze Hill
London, S.E. 10

Alfred H. Barr, Jr.

P.S. We are sending the black and whites gratis as a special favor so please don't encourage other scholars to ask the same. Miss Alexander is writing directly to your

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47 Maze Hill, London, S.E.10. April 19th

Dear Mr. Barr,

47 Maze Hill,
London, S.E.10.May 18th

Dear Mr. Barr,

This is the list of ~~photo~~ works which I would like my sister, Cecilia Gray, to photograph for me in colour in the Museum: catalogue nos: 155, 157, 235, & the Popova paintings.

I am afraid I am very limited financially in the question of black & white photographs, as I have to supply these myself. Therefore I do not know which would be the less expensive, to have my sister re-photograph works in black and white, or to buy

off-prints from your negatives? Apart from this financial question, I do not know how the copyright rights operate in the reproduction of works from the MOMA collection? The works I would like to have black & white photographs of are: cat. nos. -
 Malenich: 147, 148, 149, 152, 158
 Rodchenko: 236, 240, 244.
 Tatlin: 265
 Klintsis: 338.

I do hope it will be possible to arrange for my sister to do this work for me. She is a qualified photographer. May she get in

I am sorry to have been so long in writing to tell you of my adventures in
 Dear Mr. Barr,

47 Maze Hill, London, S.E.10. April 19th

Gray

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47 Maze Hill, London, S.E.10. April 19th

Dear Mr. Barr.

touch with you about this next time she is in New York? She is staying at Smith College.

I have just returned from Paris. The Smet Exhibition is a catastrophe - even worse than the one in London. But I was lucky enough to see quite a lot of the art historian Fr. Apator, who came over at the invitation of the sabonne, to give some lectures on Russian art. He would very much like me to study under him in Moscow University, & there is some question of my being sent by the sabonne in order to prepare a Doctorat in the Ecole des Hautes Etudes. It is a great honour - but needs a lot of thinking about I feel. Lebedev of the Prtyakov was also in Paris. He was most amiable. Yours sincerely
Camilla Gray



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

Sender's name and address:

Miss Camilla Gray
47 Maze Hill,
London, S.E.10
England

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I am sorry to have been so long in writing to tell you of my adventures in

Dear Mr. Barr,

47 Maze Hill, London, S.E.10. April 19th

Gray

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47 Maze Hill, London, S.E.10. April 19th

47 Maze Hill, London, S.E.10. April 19th

Dear Mr. Barr,

I am sorry to have been so long in writing to tell you of my adventures in Russia. I returned three weeks ago - but in a state of complete mental and physical exhaustion. A common reaction I am told.

I had a very exciting and profitable time, though not without its setbacks also. Mr. Costakis was perfectly charming and let me work on his documents and paintings. However, at the last moment he would not let me photograph the paintings I asked for. He had had word that the Ministry of Culture was becoming restless about his (and others) flat being a centre of the underground avant-garde, and he is afraid. He has however promised to get the paintings photographed for me at a more propitious moment. The excitement in the Ministry is a direct result of articles appearing in the Western press: the ones mentioned to me, were those by George Sherman in the 'Observer'. I do not know if you saw them? He unfortunately reproduced two paintings which are easily traceable. The repercussions of such things are having their immediate effect of which there have been a number in the past few months. have resulted in the rounding-up of poets. This I saw with my own eyes. It is very depressing. I was therefore horrified to see Marshak's article and photographs in 'Life'. How could he publish not only the works of these much-persecuted artists, but with their real names? I hate to think of the consequences for them. Two of them were friends of mine. I of course speak of this in confidence.

It is sad that one can not yet write of this avant-garde without doing them harm. I made many friends among them, and found much of their work really interesting. But there is an appalling sense of isolation. It is therefore all the more interesting to find how much their ideas and problems in art resemble ours. I was also most interested and encouraged to find how much the work of Malevich and Kandinsky, particularly Malevich, is known and studied among these artists.

I was given access to all the works and documents that I needed in the Tretyakov and the Russian Museum. Lebedev was particularly charming - we have a date at the Soviet Exhibition in Paris! Unfortunately the Ministry of Culture refused me permission to photograph in the Tretyakov reserves, but Lebedev told me to take them all the same! Which was extraordinarily generous of him. But alas! - none of them have come out. Probably due to this x-ray device the customs are said to use. They were brought out by a diplomat. So now they have to be

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47 Maze Hill, London, S.E.10. April 19th

*6 val
fms*

[I got ^{permission to photograph} ~~everything~~ in the Russian Museum ~~leaverer~~.]

taken again. I hope to be able to arrange this, and to myself return in May with our painting exhibition. I was given so much material, and able to meet so many people, that it was agonising not to have time enough to profit by such a unique opportunity. Apart from a number of the surviving members of the 'historic avant-garde' ^{Stenberg, Alpatov, Rodchenko's daughter, Mendeleevsky's son, Filonov's sister, Malinina's widow, pupils of Tatlin.} and their relations, my most fruitful contact was Nikolai Khardzhev, the art and literary historian of 'my people'. He knew everyone and has a wonderful collection of documents. He has helped me enormously, and like everyone else, has promised to do anything he can to help me. I was overwhelmed by this generosity. These immensely distinguished people who have done so much, and survived so much, but can still not speak. But there is much improvement. There have been small private exhibitions of Stepanova and Rodchenko's work, there will be two of Lisitzky's one this May ^{I hope to see it in the Mayakovsky Museum.} and a bigger one next year. Khardzhev is organizing them. I am told that my book will probably be able to be read in Russia if it is sufficiently historical and scholarly, which is enormously encouraging. Alpatov has offered to check my manuscript from this point of view. I have so much to tell, it is impossible. I am now writing ^{favorably} to get the mss. in by Sept. ^{to} and ^{have to be in by Oct 15} the photographs, which is more complicated. May my sister ^{Cecilia} who is at Smith, photograph ^{for me in MOMA?} send you the list of works: chiefly ~~Malinina~~ ^{and} Rodchenko, and the Popova. ^{I will}

*Yours sincerely
Camilla Gray*

To open cut here →

Sender's name and address: *Camilla Gray*
47 Maze Hill,
London, S.E.10, England.

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



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47 Maze Hill, London, S.E.10. April 19th

Dear Mr. Barr,

I am sorry to have been so long in writing to tell you of my adventures in Russia. I returned three weeks ago - but in a state of complete mental and physical exhaustion. A common reaction I am told.

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It is sad that one can not yet write of this avant-garde without doing them harm. I made many friends among them, and found much of their work really interesting. But there is an appalling sense of isolation. It is therefore all the more interesting to find how much their ideas and problems in art resemble ours. I was also most interested and encouraged to find how much the work of Malevich and Kandinsky, particularly Malevich, is known and studied among these artists. I was given access to all the works and documents that I needed in the Tretyakov and the Russian Museum. Lebedev was particularly charming - we have a date at the Soviet Exhibition in Paris! Unfortunately the Ministry of Culture refused me permission to photograph in the Tretyakov reserves, but Lebedev told me to take them all the same! Which was extraordinarily generous of him. But also! - none of them have come out. Probably due to this x-ray device the customs are said to use. They were brought out by a diplomat. So now they have to be

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Gray
GRAY -
CAMILLA
1959 -

5 May 1959 C

Dear Camilla:

Please forgive my not answering your letter before this. I had hoped to be able to read your article carefully but even glancing through it, I am convinced that it is a great improvement over the second draft that you showed me. Indeed, I think it a really valuable contribution which I expect to make use of from time to time, if ever I am able to work on the subject again.

I am sorry the Skira invitation fell through, particularly since you had been fortified by Jay Leyda's suggestions. Leyda is an excellent scholar and wonderfully rich in data. I am afraid that Madame Lissitzky is anything but objective. Besides, she got to Moscow after the mid-twenties and hated it from the beginning.

I can't wait to hear whether you were really able to secure the Malevich ^{material} from Soviet libraries. That would be exciting. If they come, let me know their character and how complete they are. I am sure that if they are not too long and not already covered by his Bauhaus book, I could place a translation together with your notes here in this country with perhaps a larger fee than you could get in England. But the translation, of course, would have to be very well studied.

Keep in touch with me, since I too may be departing for the U.S.S.R. shortly.

Sincerely,

Miss Camilla Gray
47 Maze Hill
London, S. E. 10
England

AHB:ma

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Gray

Cunard Line

47 Maze Hill
London, S.E.10.

March 4th

Dear Mr. Barr,

At length I have managed to get off to you the number of 'Soviet Survey' in which my article on Soviet paintings is published. According to your kind suggestions, I have changed a number of things; I hope you will think it improved (shd. you have the patience to read it again). The illustrations are rather a failure I feel. There was a strike at the printers & so things had to be simplified & altered at the last moment. (I was not even able to correct the proofs, hence a number of bad mistakes, including the dates of the Malevich & Liss-

itzky paintings, except in - they confused the date of purchase by Yale Society X with the date of the paintings - which are of course, both misdated) you mentioned in our last conversation in New York, that you thought the article might be printed in USA. Who do you think might be interested? Owing to my somewhat unfortunate experience with 'Art News' I do not think they wd. do. The only people I approached were 'Museum Bks' who did not feel it was their field. I wd. be very grateful if you cd. suggest someone to me.

But I know you are fearfully busy. I think I heard, however, that you are not after all, setting off imminently for Russia? Now, alas, am I. Though I am now itching to be off, having been given a number of introductions to people in

making contacts there in the art and museum world. For she does not at all mean to abandon working at her subject in which she has a consuming interest. And we will do all we can to help her; but she must stand on her own feet.

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Gray

Cunard Line

R.M.S. "Queen"

Moscow & Leningrad by Jay Leyda
(who is in London at the moment)
I have also received a very friendly
answer to a letter from Mme. Liss-
itzky. Which is encouraging.

Another encouraging circumstance
is the possibility to get books from
Russia by the 'Inter Library Loan
Agreement'. Apparently they will
send books or newspapers (microfilm)
which they will not even allow one
to look at in the SPS in USSR.
I am waiting impatiently - it takes
6 weeks - for Makovichi's notes which
I have ordered.

I was very sorry not to have been
able to say good-bye to you before I left
New York in December, & to thank you
for having been so kind to me. I left
in rather a rush, in order to be home
by Christmas. It is good to be home, & v.
nice to have this commission from Skira
to write up the history of Russian abstract
painting. I only hope I gave up to it.
Yours very sincerely
Camilla Gray



HAVE YOU
TAKEN OUT
YOUR LICENCE
FOR RADIO



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

Sender's name and address: Camilla Gray
47 Maze Hill
London, S. E. 10.

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And we will do all we can to help her; but she must stand on her own feet.

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Gray

Cunard Line
R.M.S. "Queen Mary"

December 1 1958

Dear Mr Barr,

We left New York too soon after receiving from Camilla word of your kind invitation to be able to call you. But we would like you to know how much we appreciate both the thought and time you have given to her in your busy life, and your frank talk with us at the Museum last week. There was no time then to put our view of the case.

We agree entirely with your criticisms of her work as it stands (I think she was mistaken in trying to do two things at once - write an article for publication to a required length and subject and ~~to~~ sum up her researches to date to present to you). I think that you will agree that she has shown the capacity for research, as well as tenacity in accomplishing so much in the limited time allowed her by her financial resources, and we think that with our help she should be able to order her material and practise her style of presentation within a few months.

We have therefore encouraged her to return to England, and to consider an offer which she has received conditionally from my publisher Monsieur Albert Skira to help him with a project for a volume on Russian icons. But this does not mean that she will be switching her interest to this subject or engaging in a new field of research. She will on the contrary have, I hope and expect, the opportunity of travelling in Russia, improving her Russian, and making contacts there in the art and museum world. For she does not at all mean to abandon working at her subject in which she has a consuming interest. And we will do all we can to help her; but she must stand on her own feet.

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Gray

Cunard Line
R.M.S. "Queen Mary"

December 1 1958

Dear Mr Barr,

We left New York too soon after receiving from Camilla word of your kind invitation to be able to call you. But we would like you to know how much we appreciate both the thought and time you have given to her in your busy life, and your frank talk with us at the Museum last week. There was no time then to put our view of the case.

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cc: D. Miller

10 Jan 1958

She has certainly profitted by her stay in America and her fortunate and happy time there on the whole. And she may well decide to pay a second visit within the next year or two.

With renewed thanks for your interest, and hoping to see you in London soon.

yours sincerely,

Basil Gray

Miss Cecilia Gray
250 East 78th Street
New York 21, New York

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cc: D. Miller

10 June 1958

Dear Camilla:

I owe you an apology for not having answered your letter before this. As you have guessed, I am terribly preoccupied at the present moment, so much so that I had to postpone a trip to the U.S.S.R.

I wish I could sponsor you for a grant for your researches but to tell you the truth, I have not yet seen any articles by you of sufficient originality or scholarly character to permit me to do so. The article on Russian art in the London Times and the very similar piece in the New York Times are interesting journalistic notes but they do not give sufficient evidence on which to base a recommendation for a research grant.

I think the articles you plan for Art News sound interesting. I hope you may find our library useful in preparing them. If I can be of some help to you in reading through the articles before they are submitted or help in preparing them, please call on me, although unfortunately I do not have time to really supervise your researches or act as an editor because of the pressure of work during the next four months.

I hope that you will understand that my candor in replying to your letter reflects a really friendly concern and is not at all intended to discourage you.

Sincerely,

Miss Camilla Gray
252 East 78th Street
New York 21, New York

AHB:ma

Handwritten notes on the back of the envelope:
The drawing address
to ask from
out in the 20's
get some more
from New York
for Art News
in Art in Russia
not you would
for my research
some time you
drawings
hit I
252 East 78th Street
New York 21, N.Y.

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252 East 78 Street
New York 21, N.Y.

Re. 4-5296

Dear Mr Barr,

Forgive my troubling you at what I am sure, is a very busy & difficult time for you - but I understand you are soon off to Russia?

When I first came here you kindly suggested that you might sponsor me for a grant for my research on the modern movement in art in Russia - but that I should get some more writing done first. I am now working on four articles for Art News - on Tatlin; the minor figures such as Popova, Rodchenko; the changing attitudes of the Soviet government to art from 1917 till today; & European art in the 20's & 30's seen thru Ilya Ehrenburg's eyes.

Yours sincerely
Camilla Lyova

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Frank Meyer
51 East 97 Street
New York 29

I was wondering if you could give me any idea whether these, together with my other ^{published} pieces, would form an adequate basis for the application for a grant?

I am very grateful to you for your help & interest. I feel that now that I am working as a free agent - I have just resigned my job at the Public Library - I can at last really concentrate on this research. And it is proving quite fascinating.

Yours sincerely,
Camilla Gray

I enclose my 'piece' from the Times, of April 27th.

looking to me at each stage
Yours sincerely
Camilla Gray

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Dear Mr. Gray
 51 East 97 Street
 New York 29

21 November 1958

Saturday

Dear Mr. Gray:

Thank you for your letter of November 20th.
 Should Mrs. Gray and yourself be free to join me for tea
 in the Museum on Wednesday the 26th at about 5:30, I
 would be delighted. Just telephone my secretary at your
 convenience.

I look forward with pleasure to seeing

Mrs. Gray and you.

Sincerely,

Alfred H. Barr, Jr.

Mr. Basil Gray
 Colonial Hotel
 51 West 81st Street
 New York, New York

AHB:ma

Dear Mr. Gray
Here are the articles I mentioned in my letter of the 20th. I am hoping you will find them of interest. I have almost completed the book on the Russian Revolution which I will try to send it to you as soon as possible.

I am very grateful to you for your interest in my work. It was a very great pleasure to meet you last Wednesday - Thursday so very much for coming to me at such length at such a difficult time.

Yours sincerely
Camilla Gray

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c/o Hyatt Mayor
51 East 97 street
New York 29.

Saturday

Dear Mr. Barr

Here are my various 'pieces'. I am Russian
afraid ^{only} ^{my} ^{copy} of article I wrote in the 'Art Bulletin' on
art generally, when I came back from Russia nearly
three years ago, is lost. I lent it to the B.B. &
last spring & they unfortunately mislaid it.

I feel the piece entitled 'Rise & Fall of
Modern Art in Russia' is rather superficial. I wrote
it last August & have since learnt a great deal
more. A more serious article I think I told you
about, for the 20th Review I have almost completed.
I will try & type it out & send it to you as soon
as possible.

I am very grateful to you for your interest
in my work. It was a very great pleasure meeting
you last Wednesday - thank you so very much for
talking to me at such length at such a difficult
time.

Yours sincerely
Camilla Gray

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My article is on P.152
in this magazine - I don't
know whether it will be
of interest to you - Things
are very altered since
I wrote it nearly three
years ago.

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GRAY

20-Nov-1958. (Cleveland GRAY
(appearing by air))

Dear Mr. Barr

My daughter Camilla tells me that you have now returned from Russia, and I am hoping that Mr. Gray and I would have the chance of seeing you for a few minutes at least before we leave for home by the Queen Mary on the 28th to thank you for your kindness to Camilla and to ask you a couple of questions regarding her future plans and prospects. We return to New York Sunday evening 23rd and our address will be Colonial Hotel 51 West 81 st. Tr 7-2000

FORTY
By CAMILLA
WITH Khrushchev's recent power new spirit very optimistic
the outlook for the arts. Of late a growing confidence in Russian intelligence by the appearance of such things as the artist's "Not by Bread" Pasternak's "Doc" The ten abstract prohibited anonymity last November by the abstract artist's significant event, a return to the pre-war era, a glancing time of free expression—the period movement in Russia
Perhaps the known aspect of is the painting. Russia was one of the places of abstract art ignored, and yet the heirs of this movement into the Russians.
Rise of Modern
The century between Europe were very many Russian have studied abroad or Germany. Co-French cubist particularly close, and a remarkable collection and Babcockine, their superb Paris and now became an advanced artistic extremely lively by cubist ideas and forest of 'isms'

ART
After months the artist's declaration...
applied art...
ent memoranda...
It will be...
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GRAY

FORTY YEARS OF REVOLUTION IN RUSSIAN ART

By CAMILLE

WITH the centennial of the Russian Revolution, the outlook for the arts. Of late there is a growing confidence in Russian intelligence and by the appearance of such things as the artist's "Not by Bread Alone" and Pasternak's "Doctor Zhivago" the ten abstract exhibitions of last November by the "Group of Eight" are significant events, a return to the pre-revolutionary era, a glancing time of free experiment in the arts—the period of movement in Russia.

Rise of Modernism

Ties in the early century between Europe were very many Russian artists have studied abroad in Germany. Contemporary French artists and their pupils have collected in Russia, and the work of the latter has become an important artistic center. The work of the latter has become an important artistic center. The work of the latter has become an important artistic center.

I have a good many engagements already on those four days, and no date for you too busy, but I hope we can fit in a meeting. I must give time to my publisher about Skvira who is here in New York as Mrs. Gray is going for the day to Yale on the 24th to give a lecture for Eisenman. Would you care to suggest a time, or at least give me an indication when and where I might contact you by telephone. It would of course be a pleasure to see you apart from Camille's problems. Yours sincerely Basil Gray.

HENRI LAURENCE
SCULPTOR
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GRAY

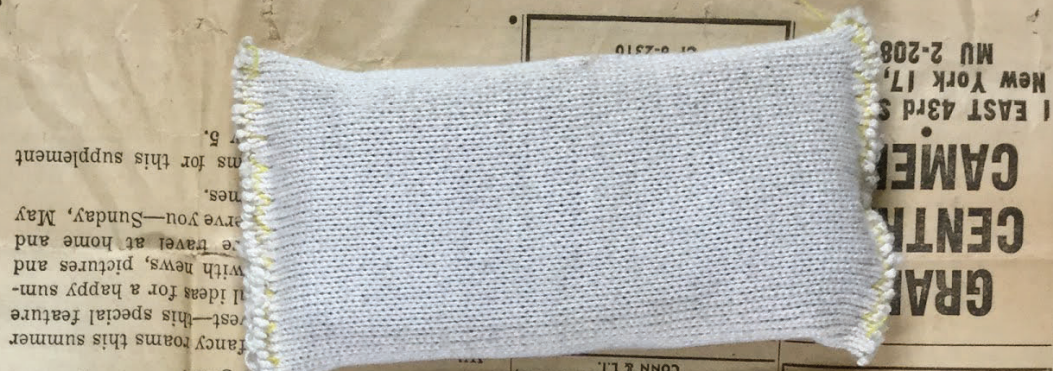
MODERN ART

PHOTOGRAPHY NEW
SEE PAGE 19

Plan now to read the big annual Summer Vacation Preview in The New York Times—America's largest resort and travel guide.

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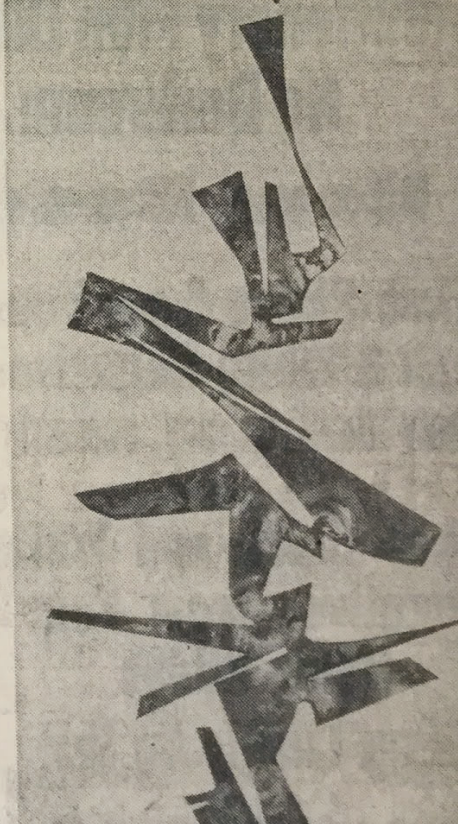
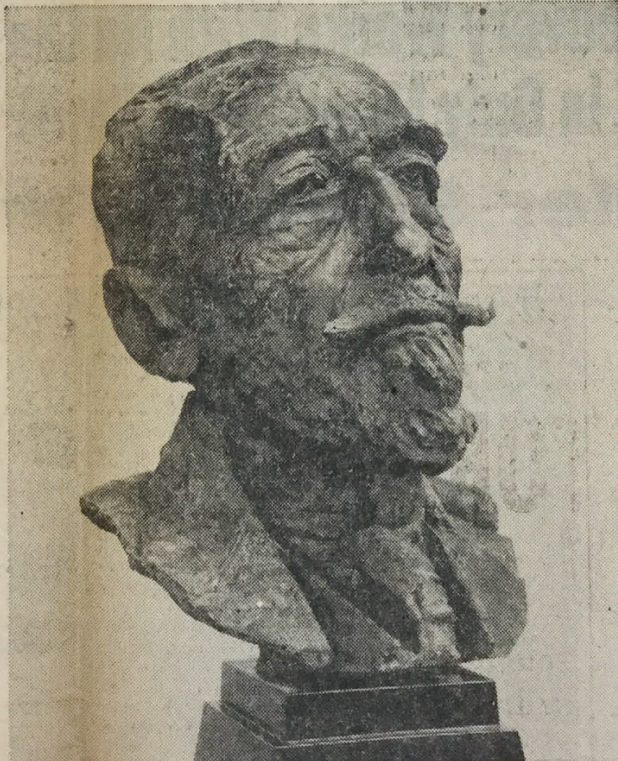
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THE NEW YORK TIMES, SUNDAY, APRIL 27, 1958.

ART



VARIETY—"Winged Sirene," bronze, 1938, by Henri Laurens, at Fine Arts Associates; center, "Joseph Conrad," bronze, 1924, by Epstein, at James Graham & Sons; right, "No. 7," welded steel, by Sidney Gordin, at Borgenicht.

COLLECTOR'S TREASURES—OTHER ART EVENTS

By STUART PRESTON

AS yet little known publicly, a number of younger American private collectors are beginning to emerge. Alice in Wonderland quality of the Klee drawing; the Pollock gouache, the Giacometti and the whole group of Picassos both early and late. And not to be sprawns still tend to "overact," but they are better disciplined than before and the show as a whole is characterized by a robust and humane point of view.

In some cases, such as Braque, one might almost prefer the softness of tapestry to the comparative stiffness of oil paint.

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FORTY YEARS OF REVOLUTION IN RUSSIAN ART

April 27, 1958

By CAMILLA GRAY

WITH Khrushchev's recent power-grab arises new speculation, not very optimistic, upon the outlook for Soviet policy in the arts. Of late there had been a growing confidence among the Russian intelligentsia, illustrated by the appearance in literature of such things as Dudintsev's "Not by Bread Alone" and Pasternak's "Doctor Zhivago." The ten abstract paintings exhibited anonymously in Paris last November by a young Leningrad artist constituted a significant event, standing for a return to the pre-socialist-realist era, a glancing back to the time of free expression in the arts—the period of the modern movement in Russia.

Perhaps the least widely known aspect of this movement is the painting. The fact that Russia was one of the birthplaces of abstract art is all but ignored, and yet so many pioneers of this now historic excursion into the abstract were Russians.

Rise of Modernism

Ties in the early years of this century between Russia and Europe were very strong and many Russian artists would have studied abroad in France or Germany. Contact with the French cubist school was particularly close, due to the remarkable collectors Morosov and Schoukine, who would exhibit their superb acquisitions from Paris and Moscow. Moscow became an extremely advanced artistic centre. And an extremely lively one! Fathered by cubist ideas, among the forest of 'isms' that succeeded

one another almost overnight in crazy enthusiasm, there arose, in about 1910, the two most significant trends that together form Russia's main contribution to the history of the modern movement—Suprematism represented by the works of Kasimir Malevich, and Constructivism, founded by Vladimir Tatlin. However these young artists formed an isolated circle, an electric directionless little world.

Art and Politics

It was the Revolution that gave the movement its impetus. For the first time these artists were given a place in society. It was natural that an art standing for a complete break with the past should identify itself with the cause of the revolution—an art glorifying the machine, with a policy based on industrialization. And the Bolsheviks in their gamble for power were grateful to any who rallied to their side.

The painting was also probably the most advanced and alive of the arts in 1917. Already in 1910 in Munich, Russian-born Kandinsky had made his historic discovery and painted his first non-figurative picture. In the same year his important book, "The Spiritual Harmony in Art," was published in Munich and a year later in Moscow. This was to have a far-reaching influence on the whole modern movement, not only in Russia but also in Germany, Holland and France. Kandinsky, however, does not seem to have had much of a following in Russia when he returned there in 1915, and is even said not to have been re-

garded there as a serious painter at all!

About the time of the appearance of this book in Russia, Gontcharova and her husband, Larionov, were already doing their "rayonist" pictures. In 1913 Vladimir Tatlin, a pupil of Larionov's returned from a visit to Paris where he had been enormously impressed by the work of Picasso, and began working on abstract constructions in wood, metal and glass, reminiscent of Picasso's cubist collages. At much the same time Malevich painted his now historic black square on a white ground and founded the Suprematist school. This movement is known to us mainly through its influence on the Bauhaus school.

A Period of Growth

Constructivism developed along two channels: Tatlin with his group, and the brothers Gabo and Pevsner. The latter returning from Norway (where Gabo had done his first cardboard construction in 1915), two streams converged in 1917 in Moscow. They are more closely linked in name than style; more connected with Tatlin were the non-objectivists, headed by Rodchenko and his wife Stepanova. Following the revolution was a time of furious activity for these 'leftist' artists, the official representatives of the party, many of whom held official posts. Hundreds of exhibitions were held in public squares, on bridges, everywhere, anywhere, all over the country. This culminated in the great Suprematist-non-objectivist exhibition in 1919 in Moscow. Both Rodchenko's "Black on

Black" and Malevich's "White on White"—of the same period as the one in the Museum of Modern Art in New York—were shown at this exhibition. In 1921 came the reaction.

Crisis for Artists

The crisis came after months of discussion among the artists: there was an open declaration made by Tatlin, Stepanova, Rodchenko, Popova and others saying that art was dead and declaring their art at the service of the people. They entered the applied arts—photography, typography, textile design and so on. Those who felt that this was impossible and who found the climate impossible to work in (the bureaucratic influence was already at work in the party) either left Russia like Gabo, Pevsner and Kandinsky or retired into silence like Malevich.

However, the applied arts, the cinema, typography and scenic design show the impact of these enormously active artists and their ideas. Architecture was much later in developing due to the shortage of materials, designs mostly being confined to the drawing board. It was also much influenced by Corbusier.

The one permanent memorial to this great movement, so bitterly suppressed has been, paradoxically enough, Lenin's mausoleum, an example of constructivist ideas. It will be interesting to watch whether the present trend in resurrecting the past heroes in this artistic revolution will be allowed to continue, for the treatment of the arts is always a significant guide to the country's inner situation.

of minute strips of gold leaf to a hanging scroll by the landscapist Tomioka Tessai, who died in 1924. Landscapes abound—pine trees clinging to rocks with precarious elegance, fog and snow scenes that seemed to breathe on the paper—and one fourteenth-century portrait, as fine as can be, directly anticipates Degas in artful naturalness. But the most breathtaking feat of all, at which a high-speed camera might falter, depicts a bird fluttering about lotus blossoms.

Abstract expressionism makes a sumptuous appearance this week in paintings by the contemporary Canadian William Ronald at the Kootz Gallery. Big shapes bounce around these large-scale canvases and a few brush and knife gestures are thrown in for good measure. But the chief effect is made by the rich spread of creamy thin-chilla paint. Ronald's paintings are impressive enough in their way and indicate, without precisely defining, his esthetic capacity. But one can't help feeling that pictures such as these are wasteful of talent.

Filled with the bluest of skies and clouds, on which haughty deities recline, Edward Melcarth's final sketch for the ceiling of the Lunt-Fontanne theatre is the most spectacular painting in his show at Our-lacher's and pays the most loyal of tributes to Tiepolo. Otherwise, Goya, Guttuso and Sirkert are the presiding influences in his dramatic to violent figure studies. Aside from the lushness of paint, which he uses as if he really loved the glittering substance, Melcarth's chief strength lies in his almost stage-director ability to animate a group of figures around a single dramatic incident. The figures in his street-scenes, brawl and

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GRAY

THE MUSEUM OF MODERN ART

Date 6 January 1958

To: Mrs. Borden

Re: Miss Camilla Gray

From: Alfred Barr

Dear Althea:

I enclose an application blank from Miss Camilla Gray who is arriving from England on January 14th to do research on Russian abstract art and seek some means of livelihood. I also attach my previous correspondence with her. I should like the latter returned when you have seen it.

May I bring Miss Gray in to see you when she arrives? As you see, I have given her little hope for employment here, but I think she will need any advice you may be able to give her on methods of job seeking in New York.

Thank you,

Miss Camilla Gray
17 Duke Hill
Greenwich
London, E. 1. 13
England

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Gray

cc: Mrs. Borden

DM

A. S. Stephens: Art of the United States of America
From the time of the first settlement
to the present
State Publishing House, Washington, D. C.

26 November 1957

Dear Miss Gray:

Thank you for your letter of November 19th. I am very much interested in your proposal to do some research on Russian abstract art. Of course we would be glad to show you everything we have in our collection here and help in anyway we can. There are also a few other Russian works in the Yale Art Gallery and the Solomon R. Guggenheim Museum -- not counting Kandinskys which are here in quantity.

I wish I could give you some assurance about a job here in the Museum, but there is none at the present time. However, I should like to enter your name with our personnel director and am sending you a form to fill out so in case we know of a position here or elsewhere we can have some more detailed information than you give in your letter.

I knew your grandfather, both in London and here, and look forward very much to meeting you.

Sincerely,

Alfred H. Barr, Jr.

Miss Camilla Gray
47 Maze Hill
Greenwich
London, S. E. 10
England

AHB:mas

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47 maze hill · greenwich · london se10 ✓

Station Maze Hill Telephone Gre 1822

19. XI. 57

p.

Telefax

WESTERN UNION

SENDING BLANK

GRAY
Telefax ✓ ↑

CALL LETTERS	REGULAR COLLECT	CHARGE TO	MUSEUM OF MODERN ART
			MARCH 4, 1958
MARGARET MCCONNELL, PERSONNEL DEPARTMENT TIME, INC., NEW YORK			
PERSONAL-CONFIDENTIAL			
DON'T KNOW CAMILLA GRAY WELL BUT BELIEVE SHE HAS EXTRAORDINARY INITIATIVE AND SUFFICIENT PERSISTENCE AND STRENGTH OF CHARACTER TO LEARN RUSSIAN WELL, TRAVEL TO RUSSIA ON HER OWN, WRITE FOR LONDON PUBLICATIONS AND COME TO THIS COUNTRY TO LOOK FOR A JOB WITH LITTLE MONEY IN HER POCKET. STRONGEST POINT HER INITIATIVE. WEAKEST POINT PRUDENCE. INCIDENTALLY IS DAUGHTER AND GRAND DAUGHTER VERY DISTINGUISHED BRITISH SCHOLARS. THINK SHE'D BE A GOOD BET. BY ALFRED BARR.			

p.

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

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

(during my stay) (I expect to remain about a year & have an immigrant's visa)? I speak & write fluently Russian and French and can type. I have done an interpreter's course in Russian at

f
t,

creativity of a number of outstanding and most attractive artists of contemporary America. This unquestionably pertains to the

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19. XI. 57

WESTERN UNION

WCDC016 PD FAX NEWYORK NY 3 309P
ALFRED BARR MUSEUM OF MODERN ART
NYK

PLEASE WIRE COLLECT MARKED PERSONEL CONFIDENTIAL
YOUR FRANK EVALUATION CHARACTER, ABILITIES CAMILLA GRAY
WHO HAS GIVEN YOUR NAME AS A PERSONAL REFERENCE, AND
IS BEING CONSIDERED FOR A TIME RESEARCH TRAINEE
POSITION HERE. HOW WOULD YOU RATE ON STEADINESS,
INITIATIVE, COOPERATIVENESS? WHAT DO YOU CONSIDER TO
BE STRONGEST AND WEAKEST POINTS? FEEL FREE TO ANSWER
AT LENGTH. YOUR AID SINCERELY APPRECIATED
MARGARET MCCONNELL PERSONNEL DEPARTMENT
TIME INC..

355 p.

1270 (1-51)

possibility of a job for me in the museum
during my stay (I expect to remain about a
year & have an immigrant's visa)? I speak &
write fluently Russian and French and can type.
I have done an interpreter's course in Russian at

creativity of a number of outstanding and most attractive artists
of contemporary America. This unquestionably pertains to the

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p.

Dear Mr. Barr,

I am coming to New York in January 1958 in order to study the documents on Russian abstract art 1910-33, which Professor Meyer Schapiro has told me exist there. I have been working on this subject in London & have just returned from a visit to Paris where I had some interesting conversations with people connected with this movement — Mme. Gontcharova, M. Mansourov, Mme. van Drossburg etc. I believe the Museum of Modern Art has quite a number of works of this period which I hope to study?

I wondered if there might be the possibility of a job for me in the Museum during my stay (I expect to remain about a year & have an immigrant's visa)? I speak & write fluently Russian and French and can type. I have done an interpreter's course in Russian at

creativity of a number of outstanding and most attractive artists of contemporary America. This unquestionably pertains to the

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p. 5

The School of Slavonic Studies, London University &
had previously studied ballet professionally with
Madame Lambert for 5 years. I am 21. My father
is Keeper of Oriental Antiquities, British Museum
My grandfather was Laurence Binyon

Yours sincerely
Camilla Gray (Miss)

p. 6

XVIIIth century and developing prolifically to the present in the
creativity of a number of outstanding and most attractive artists
of contemporary America. This unquestionably pertains to the

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viii · xii · 57

p. 5

Dear Mr. Barr,

Thank you very much for your letter. I enclose the form you sent me, but I have not put anything for salary as I do not know the rates of pay in America. I would be prepared to accept a modest sum.

p. 6

I am arriving in New York on January 14th and shall be staying at the Barbizon Hotel for Women. I will call on you when I arrive.

Yours sincerely,

Camilla Gray

XVIIIth century and developing prolifically to the present in the creativity of a number of outstanding and most attractive artists of contemporary America. This unquestionably pertains to the

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A. D. Chegodaev: Art of the United States of America
From the time of the War of Independence
to the present

State Publishing House "Iskusstvo" Moscow 1960

p. 5

Introduction:

....Because there is no available literature on this subject matter outside the USA and England, the author feels justified in asking forgiveness for all possible inadequacies of the book, written without any possible tradition or experience of predecessors....

Many of the very important questions concerning the total process of development of the arts in the USA are still unsolved. This pertains also to the evaluation of the importance of individual, frequently very outstanding artists. As has been said, an outsider seems to see more and better, and therefore the scientists of the Old World have some right to make their own observations and draw their own conclusions. Based on facts firmly established by a knowledge of American art, one may risk making some other generalizations, achieved by other methods and thus differing with certain opinions widely held among contemporary American art historians.

p. 6

This unquestionably pertains, for instance, to the problem of the idea and fate of the great realistic tradition of American art, begun in the years of the War of Independence at the end of the XVIIIth century and developing prolifically to the present in the creativity of a number of outstanding and most attractive artists of contemporary America. This unquestionably pertains to the

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evaluation of the surrealistic, expressionistic and abstract art of the XXth century, which is a very high one and even an enthusiastic one as expressed by many art historians and critics of the USA and by their like-minded colleagues in Europe, but which is not that convincing to the more objective and sober viewer. Strangely enough that such extremely interesting and prominent art historians of the USA, as for instance, Alfred Barr or Oliver Larkin, John Baur or Lloyd Goodrich and many others, authors of many interesting volumes on American art of the 18th and 19th century, are absolutely helpless before the stormy onslaught of present abstract or surrealistic art, acknowledging it as natural and fruitful-- this with the fatalistic submissiveness of Larkin or with the tender [pathetic] admiration of Barr.

During our meeting in Moscow with Mr. Alfred Barr, the director of the Museum of Modern Art in New York, I told him, that in my opinion abstract art does not have a future, because it has during its 50 year duration made no headway and has not added anything new to whatever was already invented in the past by Kasimir Malevich and Vasily Kandinsky. His answer was, that "each new generation wants to have its own Malevich and again strive to beauty." But what can one do when Malevich himself indignantly refuted whatever concept of beauty and when all commentaries of Barr do not explain what the beauty is of such formless and primitive "creations" of a certain Motherwell or

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-3-

Rothko. And why does he deny the right of "each new generation" to have its own new realistic artists and to strive to perceive artistically the world of reality?

Regretfully, all this does not only apply to the sphere of polite and academically scientific differences. In July 1959, shortly before the opening of the American national exhibit in Moscow, Rockwell Kent--the most outstanding artist of contemporary America--wrote to me, that I would not see his paintings at this exhibition, because they were not included out of mere political reasons, adding that he himself as well as William Gropper, are absolutely antagonistic towards the "irresponsible abstractionism" which is the "current fashion here" in America. I think, that the narrow minded and entirely unprincipled jury, which has remarkable unseriousness and with premeditation chosen the works of American art of the XXth century for the exhibition in Moscow, has rendered an extreme disservice to the people of America, having represented its artistic possibilities and artistic tastes in a false and ridiculous way. But one cannot transfer responsibility upon the nation for errors and bad prejudices committed by a group of admirers of ugly and decadent art estranged from life.

p. 7

p. 38

Text: In this work by Mount there is also something reminiscent of the works of the pupils of A. G. Venetsianov, in particular of G. Sorokā.

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	AHB	I.A.507

-4-

Footnote: I was very pleased to hear from A. Barr a similar opinion, caused by this obvious resemblance.

p. 43-
44

According to the just words of the well-known American art historian A. Barr "people with taste were frightened by the hefty vulgarity which was victorious during the post war Gold Era--a time, more aggressively bourgeois than the democracy of Jackson of 40 years before." *

* A. H. Barr, Painting and Sculpture in the United States in the book
Trois siècles d'art aux Etats-Unis Exposition au Musée du "Jeu de Paume" Catalogue, Paris, 1938, p. 24

p. 93-
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The reference below adjoins a discussion about baroness Hilla Rebay, the president of the Museum of Non-Objective Art.... She declared, the works of Kandinsky or Chagall present "a great historical transfer from the naturalistic to the spiritual," "it does not need to be understood and develops like a flower, not paying any attention to criticism," "that what is being painted by thousands of people cannot be called art."

Such a continuous antirealistic and antidemocratic esthetic theory in all different variations was preached during the 30's by many critics, art historians and by museums of contemporary arts. Among those the leading place is occupied since 1929 by the Museum of Modern Art in New York, created for the widest propaganda of extreme formalistic trends and which received financial support from the richest bourgeois families of the USA, with Rockefeller

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in the lead. This peculiar museum has carefully collected all possible types of abstract, surrealist and expressionist art, originating in the beginning of the XXth century from the different countries of the world. In order to be able to hang in this museum, the artist does not have to possess a talent, craftsmanship, or any depth or originality of thought and feeling. He can be a complete dilettante, unlearned even a charlatan. What is important is only his obvious animosity toward art and the world of reality, as well as the most complete detachment from the most important aims of contemporary social life. If not counting the individual, incidentally good works, the entire enormous collection of paintings, sculpture and graphic art of this museum presents a unique and really strange condensation of human inability, of limitless ugliness and just as great limitless bad taste.

The organizers and directors of this museum do not realize to the present time that its activity has achieved an antihumanistic character and that the propaganda of such an art leads only to one logical conclusion of its uselessness and senselessness. Appropriately, it can be said that such a deduction was made 40 years ago by Kasimir Malevich, one of the most convinced prophets of abstract art who after his "white on white" came to the full denouncement of art as such.

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.... Salvador Dali--unquestionably a gifted man, a good draftsman (whenever he wants one to be) gave the very strangest products of

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the surrealist madness....Not a single artist advertised by the most outstanding art galleries and the Museum of Modern Art in New York receives such fabulous money for his work as Salvador Dali.

(Previous discussion dealt with Tanguy, Lebrun, Morris Graves, Arthur Dove, Guglielmi, Stuart Davis.)... "One cannot say that the creators of these abstract works have a dishonest attitude toward their profession. In the film on Jackson Pollock (1912-1956), a "leading" artist of the Pacific School, one can see what a laborious effort it was to cover the huge surfaces of canvas or glass with thick weaving and meandering lines, squeezed out directly from tubes. American critics and historians of art, even such highly educated and highly erudite persons as Alfred Barr, Lloyd Goodrich or John A. H. Baur, consider seriously the works of abstract art as a very important, great and even progressive phenomenon of art. Strange and incomprehensible auto-suggestion! Seemingly, this is one of the cases when mutual admonitions and arguments do not affect either of the arguing parties.

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Yes, there can be no compromise between the two mutually exclusive points of view. I can only add that according to the last letters received from Rockwell Kent and William Gropper, a very great number of people in America are dreadfully bored by the now 50 year old fuss with the abstract, surrealist and similar art."