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	AHB	I.A.560

MacIver

February 14, 1973

Dear Loren and Lloyd:

I have had a very difficult time during the last month - but I am very pleased that you have thought of us. It's good to have your card. Our best to you.

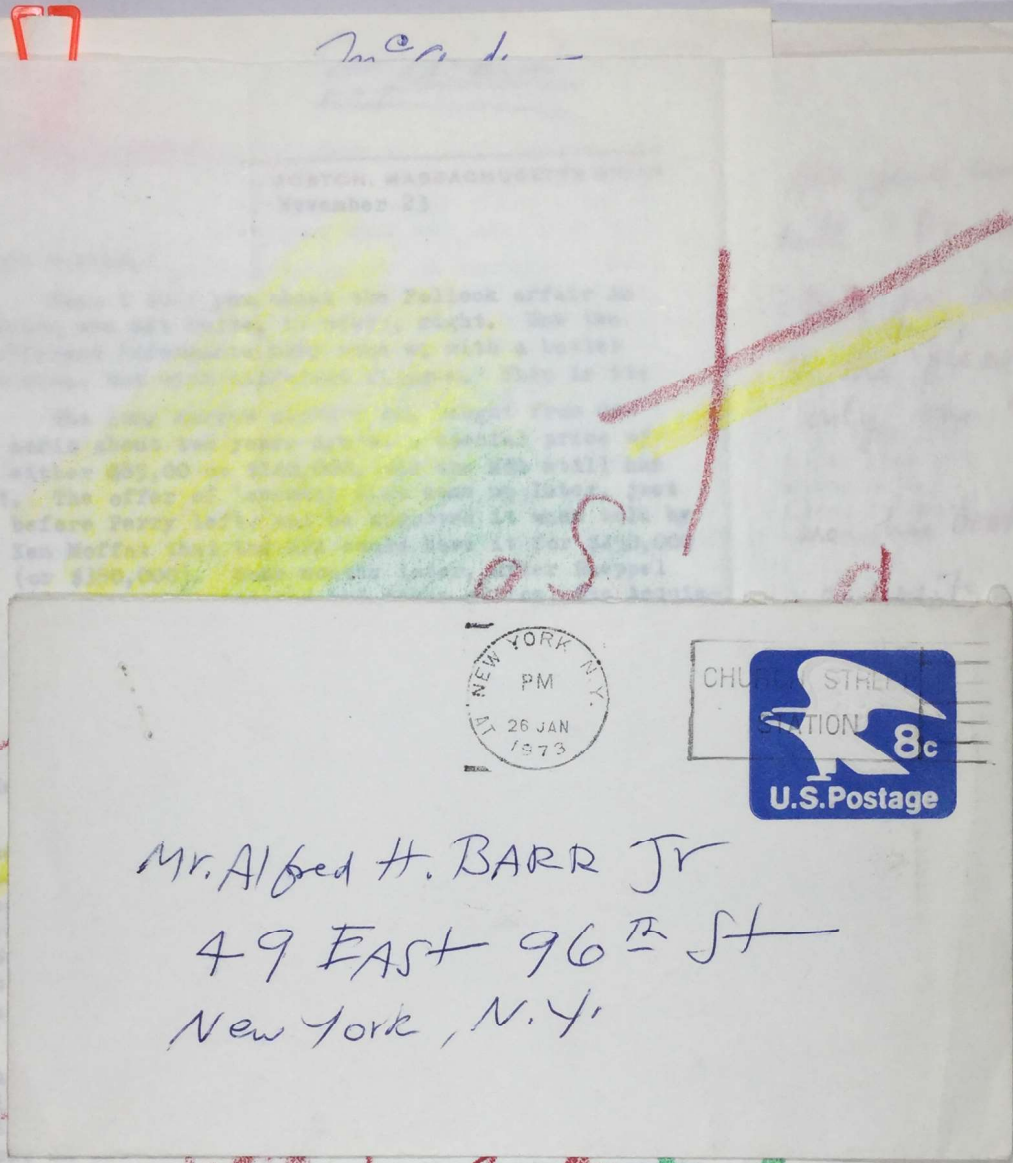
Fondly,

Miss Loren MacIver
Mr. Lloyd Frankenberg
61 Perry Street
New York 10014, New York

49 East 57th St
New York

Best
Best
30
to you
MARGA
LLOYD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. Alfred H. BARR JR
 49 EAST 96th St
 New York, N.Y.

♀ HO
 JAN
 WITH LOVE to you
 and MARGA
 FROM LOREN + LLOYD
 from IA to ANOTHER

JOHN

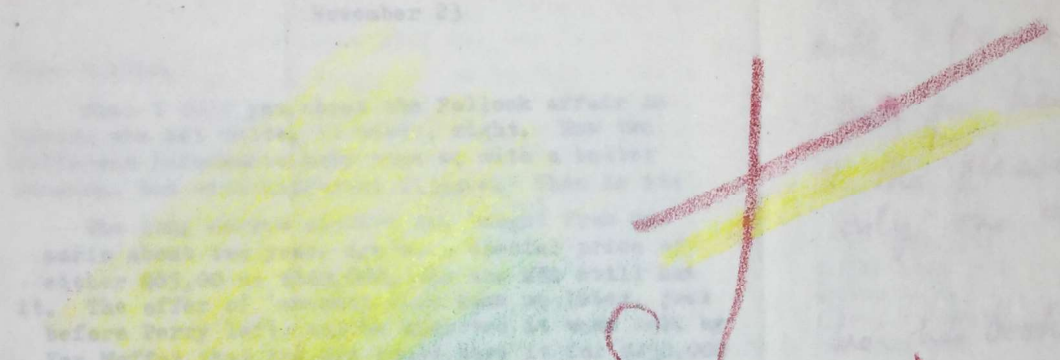
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Loren MAE/WR
Lloyd Frankenberg
61 Perry St
New York 10014, N.Y.

WITH LOVE TO YOU
and MARGA
FROM LOREN + LLOYD
from IA to ANother

JOHN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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 Dearest
 Alfred
 the Happiest
 & Happiest
 JAN 30
 WITH LOVE to you
 and MARGA
 FROM LOREN + LLOYD

→
 from 1A to ANother

JOHN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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220
(3)



McAndrew

282 BEACON STREET

BOSTON, MASSACHUSETTS 02116
November 23

Dear Alfred,

What I told you about the Pollock affair in Boston was not quite, it seems, right. Now two different informants have come up with a better version, but with different figures. This is it:

The long narrow picture was bought from Ossorio about two years ago at a special price of either \$85,000 or \$140,000, and the MFA still has it. The offer of Lavendar Mist came up later, just before Perry left, and he approved it when told by Ken Moffat that the MFA could have it for \$450,000 (or \$350,000). Some months later, after Rueppel had been appointed and had taken office, the Acquisitions Committee met, and were told that Ossorio had raised the price to \$900,000 or \$950,000. Rueppel said that he would not want to spend the next three years' worth of acquisition funds particularly just now when he was on the verge of appointing a curator of paintings. The Committee thereupon turned it down. Moffat came close to resigning.

The possibility of selling the lesser Pollock to help pay for the greater one seems not even to have been mentioned, nor the possibility that part of the price could have been raised by special donations, as was done very soon afterwards to pay the \$1,200,000 for the 7 Goya drawings and 107 prints. (Eleanor Sayre was told to go out and get \$850,000, and a couple of weeks ago she had found \$775,000 of it!).

Now John Coolidge, President of the Trustees, has approved a scheme to take out the grand stairway, put in lesser stairways, escalators and elevators "to make the collections more accessible to the public" and to put in air-conditioning, a grand package to cost 7 1/2 million dollars. Everyone but the trustees seems to think the arrangement of galleries is now very clear and the exhibits easily accessible. The architect pushing it is supposedly Nelson Aldrich (cousin to Nelson R).

Perhaps I told you that Danny Robbins wants to take

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of interest,
in confidential,

Henry Moon was 75 yesterday &

I believe my book was out in paperback (revised) for
the occasion. I'll see that you get one
Would be glad to hear how

Alfred is? With love from Suzi &
John

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Cadaques 31.7.73

Dear Mary

Delighted to get your card (1

but Madeira very dull? Or are the

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the Rothkos from the room for which they were painted and set them in the apse of the Busch-R. He has already taken the baroque seasons out of the Fogg court and set them among the examples of medi-aeval sculpture in the front halls of the Busch, with a few Expressionist pix between, all to make it more exciting and relevant to the young. The Fogg court is bare, and the upstairs galleries are full of late Japanese courtly books - mostly calligraphy - belonging to Philip Hofer and Mrs Hyde.

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It is indeed autumn here. We cannot wait to get to nice jolly winter in Venice, where things go better.

Why don't you join us sometime??

We hope Tory is much better, with a back of oak.

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With love from Saji f

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The Museum of Modern Art Archives, NY	Collection: AHB	Series.Folder: I.A.560
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Cadaqués 31.7.73

Dear Marya

Delighted to get your card (I forwarded the other one). Isn't Madeira very dull? Or are the birds good? It is relentlessly picturesque here but for health unbeatable. One or two delicious friends augment the pleasure and the possibilities for work an excellent of only one can avoid keeping Spanish hours.

R. Lyles sent me his book of course I read through it with the utmost curiosity. I am not sure if he realizes to what an extent it is an indictment of the coarseness, the vanity, the ignorance, the brutality and the lack of feeling for others which characterize so many of those he describes. And of course it is in a way self-defeating to write the history of MOA if you have no feeling for what makes modern art of some importance. (All this between us, please) Cecidit, I found the book very decent & humane in its general approach and the research is full of interest. I am fond of RL so please let this remain confidential. Who would buy such a book?

Henry Moon was 75 yesterday & I believe my book was out in paperback (revised) for the occasion. I'll see that you get one. Would be glad to hear how

Alfred is?

With love from Suzi

John

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9 + VII + 73

Dear Alfred,

Bill Lieberman brought Russell Lynes' plaguy book to Walter Bareiss who has now lent it to me. I was so moved by the quotation from your letter to PJS written after I had gone to Mexico that I have to write you. I realize now that I should have written you from Mexico, while trying to heal the great wound, to tell you something of what those wonderful years in the Museum had meant to me and, even more, what it meant to see, hear, and come to know you - to much more beneficial effect than anything from anyone else I had ever known. Had I been able to write much of it down, it would have embarrassed us both (Scots are funny) and produced some odd emotional cramps.

What a sloppy, petty book! Insufficient knowledge and understanding remote from any consistent point of view. It is hard to judge whether the omissions or inaccuracies are more unpalatable, and hard to decide whether instead of two 45-minute sessions (one with a taper) I should have given him none or many, many more in the hope of catching some of his bloopers about the years I knew about, or of blunting some of the mean cuts. *I could see him for those so-called quotations.*

Save Venice Inc is doing well, not spectacularly, but steadily. My book for the RIBA is at the printer's (in Budapest - I do not know why). We go to London soon for a couple of weeks partly for some RIBA loose ends of unknown nature, partly for concerts (Magic Flute and Figaro at Glyndebourne), Stockholm (Così at Drottningholm) Paris (exhibitions, but not specifically for those jade union suits in the Chinese show - give me the horses) and then back here again. Here is virtually home now, and so is Boston. No conflict, just a double life.

Love John

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February 28, 1966

*Harvard gen'l
McANDREW*

THE MUSEUM OF MODERN ART

Dear Mr. Barr:

**HOTEL EUROPA
&
BRITANNIA**

McAndrew

30100 VENEZIA
TELEGR.: EUROPA-VENEZIA - TEL.: 22044 - 22560 - 25321 - TELEX: EUROPA N. 41123



25. VIII. 71

Dear Alfred,

Maybe you will not have seen the enclosed. Venice is getting to be like the graveyard of the elephants, what with De Chirico, Sifar, and Parmenia Stijgel all here and Elizabeth Taylor in the next.

John

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COMPAGNIA ITALIANA DEI GRANDI ALBERGHI

VENEZIA: GRIFFI PALACE HOTEL - HOTEL DANIELI ROYAL EXCELSIOR - HOTEL EUROPA - HOTEL REGINA - LIDO EXCELSIOR - PALACE HOTEL - GRAND HOTEL DES BAINS
FIRENZE: HOTEL EXCELSIOR ITALIE - GRAND HOTEL - ROMA: HOTEL EXCELSIOR - LE GRAND HOTEL - NAPOLI: HOTEL EXCELSIOR - MILANO: HOTEL PRINCIPE & SAVOIA - PALACE HOTEL
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February 28, 1966

*Harvard gen
McANDREW*

THE MUSEUM OF MODERN ART
NEW YORK, NY
Dear Mr. Barr:

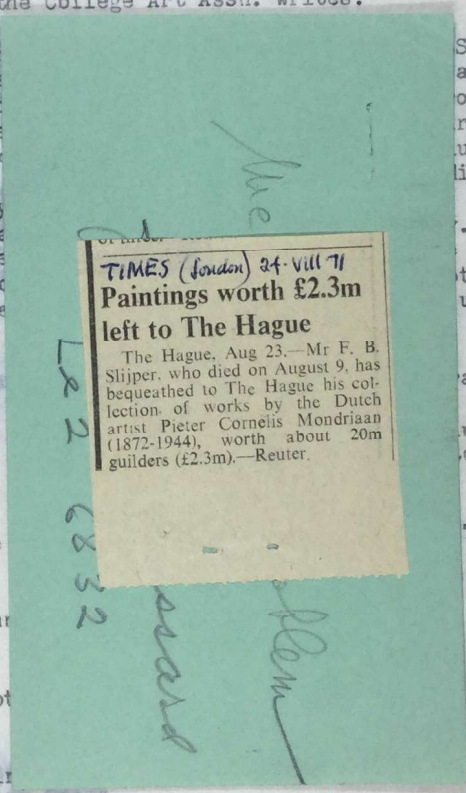
Miss Miller spoke with Louise Boyer this morning who said that the Governor had received the Thompson catalogue on Friday. I immediately telephoned P-B and asked them to send a MARKED catalogue (for you) - they sent, by messenger, two catalogues. The hard-cover version with color and b/l pics and the paperback (which is enclosed) listing estimates for all works. I have very gingerly, lightly penciled these estimates in your hard-cover so that we will have the figures here too.

Enclosed is a xerox of Champa's letter of Feb. 24.

Mr. Lessard of the College Art Assn. writes:

*John
Harvard gen
McANDREW*

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Mr. Andrew Barr

the note: "Alfred - Many
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Thompson?

No word from Jan

Mr. Dillon's not

Wednesday mornin

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funeral - I expect to be in the office in the late afternoon barring unforeseen developments.

Hope you're enjoying your stay away
from the office,

mf

P.S. Note from Bibas enclosed.

mf

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February 28, 1966

*Harvard gen
McANDREW*

THE MUSEUM OF MODERN ART
NEW YORK 17

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*Harvard gen
John McANDREW*

"Prof. McAndrew's book on THE OPEN AIR CHURCHES OF 16th CENTURY MEXICO was carried in two previous booklists and, since I felt

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yes Did you receive the draft to David Rockefeller
Director of the Museum Collection

No word from Janis, McGough and Gomis.

Mr. Dillon's note is enclosed.

Wednesday morning (Mar. 2) I will attend my maternal grandmother's funeral - I expect to be in the office in the late afternoon barring unforeseen developments.

Hope you're enjoying your stay away from the office,

mf

P.S. Note from Betty enclosed.

mf

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February 28, 1966

*Harvard gen'l
McANDREW*

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John McANDREW*

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"Prof. McAndrew's book on THE OPEN AIR CHURCHES OF 16th CENTURY MEXICO was carried in two previous booklists and, since I felt that I had sold as many copies as possible from the previous announcements, I did not include it in the Christmas list. The Rearick and Freedberg Volumes were again included since these items are still selling as well now as they did when they were originally announced."
(The libraries do not keep their Harvard Univ. Press brochures, therefore, whether the book is listed in the brochure is still a question since Mr. Lessard's answer did not reveal this. Will dropaline to HUP for a brochure that may be useful in other ways)

Mr. Andrew Barr sent you a copy of his thanks to Frances Keach, adding the note: "Alfred - Many thanks, it was a fine job, am leaving for Hillsboro Club, Pompano Beach, Florida for month of March. Love to you both. Andrew."

yes Did you receive the draft to David Rockefeller re: Thompson?

No word from Janis, McGough and Gomis.

Mr. Dillon's note is enclosed.

Wednesday morning (Mar. 2) I will attend my maternal grandmother's funeral - I expect to be in the office in the late afternoon barring unforeseen developments.

Hope you're enjoying your stay away from the office,

mf

PS Note from Betas enclosed.

mf

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
NEW YORK 19
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

November 28, 1962

Dear Mr. Wilson:

I believe that I am not the only one to be puzzled by the interminable delay in publishing John McAndrew's book on Mexican architecture. However, my concern goes back further than anyone's except the author's.

About 1942 I was able to secure a grant from the Rockefeller Foundation enabling Professor McAndrew to go to Mexico to initiate his study of Mexican architecture - so you can guess that now that his book is finished I am eager to have it published.

If there are reasons for the delay I would appreciate having some explanation.

Sincerely,

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

Mr. Thomas Wilson
Mr. Thomas Wilson
Harvard University Press
Cambridge 38, Massachusetts

AHB:rr

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THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
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Director of the Museum Collections

Mr. Thomas Wilson
Harvard University Press
Cambridge 38, Massachusetts

AHB:rr

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HARVARD gen'l.
/ McANDREW, JOHN

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 2-8700
CABLES: MODERNART, NYN-7364

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

November 28, 1962

Dear Mr. Wilson:
Dear Mr. Lessard:

I believe that I am not the only one to be puzzled by the interminable delay in publishing John McAndrew's book on Mexican architecture. However, my concern goes back further than anyone's except the author's, the Cathedral of Sixteenth Century Mexico.

About 1942 I was able to secure a grant from the Rockefeller Foundation enabling Professor McAndrew to go to Mexico to initiate his study of Mexican architecture - so you can guess that now that his book is finished I am eager to have it published.

If there are reasons for the delay I would appreciate having some explanation.

Mr. Gene Lessard
The College Art Association of America
432 Park Avenue South
New York, N. Y. 10016

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

AHB:mf

February 25, 1966

Dear Mr. Barr:

Prof. McAndrew's book on THE OPEN AIR CHURCHES OF 16TH CENTURY Mexico was included in two previous booklists and, since I felt that it was as possible from the previous announcements, I did not include it in the Christmas list. The Rearick and Freedberg volumes were again included since these items are still selling as well as they did when they were originally announced.

Sincerely yours,

Gene J. Lessard
Business Manager

10/28/62
to administrative

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MC ANDREW

THE MUSEUM OF MODERN ART
NEW YORK 19

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

ALFRED H. BARR, JR.
DIRECTOR OF THE MUSEUM COLLECTIONS

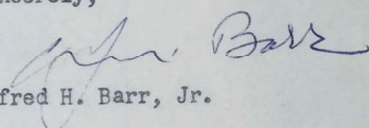
February 21, 1966

Dear Mr. Lessard:

May I ask you a question about the Christmas Booklist? I find to my surprise an omission from the Harvard University Press books on pages six and seven, namely, Prof. John McAndrew's The Open Air Churches of Sixteenth Century Mexico.

I should like to know whether you omitted the book (for some good reason I am sure) or whether it was omitted from the Harvard list.

Sincerely,


Alfred H. Barr, Jr.

Mr. Gene Lessard
The College Art Association of America
432 Park Avenue South
New York, N. Y. 10016

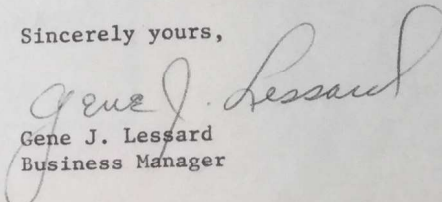
AHB:mf

LE 2-6832 February 25, 1966 (Rec'd Feb. 28)

Dear Mr. Barr:

Prof. McAndrew's book on THE OPEN AIR CHURCHES OF 16TH CENTURY MEXICO was carried in two previous booklists and, since I felt that I had sold as many copies as possible from the previous announcements, I did not include it in the Christmas list. The Rearick and Freedberg Volumes were again included since these items are still selling as well now as they did when they were originally announced.

Sincerely yours,


Gene J. Lessard
Business Manager

telephoned Feb 28
to acknowledge

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Mc ANDREW

February 21, 1966

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Sincerely,

1965 Christmas Booklist

Alfred H. Barr, Jr.

Mr. Gene Lessard
The College Art Association of America
432 Park Avenue South
New York, N. Y. 10016

AHB:mf **Art Books**

Available to active members at
25% Discount

432 Park Avenue South New York, N. Y. 10016

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McCULLOUGH

Personal McAndrew

THE COLLEGE ART ASSOCIATION
OF AMERICA

1965 Christmas Booklist

Art Books

Available to active members at
25% Discount

432 Park Avenue South New York, N. Y. 10016

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McCULLOUGH
(P. BOWMAN)

Personal McAndrew

HP



HOTEL DEL PRADO
MEXICO, D. F.

January } yr?

Dear Alfred,

My tongue gets more tied and my
 manners get worse, particularly with
 our embarrassment of people say nice
 things. That is why I did not
 manage to thank you strongly for
 proposing me for the Visual Arts
 Center. I was too begeistert by the
 possibility and too grateful to say
 anything at all. This is a
 persistent fault you must have
 noticed often before, because I
 have been so grateful - silently -
 to you for so many things for
 so many years.

On the plane coming down
 here - extraordinarily beautiful
 flight - I had an idea about
 Medardo R. Since D has a
 store of information and ideas
 for a monograph, wouldn't it
 be a good idea if a publisher,
 after seeing the Art News article,

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	AHB	I.A.560

McCULLOUGH

March 1 (Re: BULLIUS)

were to ask for a monograph?
 Such a request ought to be easy
 to arrange. Meanwhile I
 might be able to get someone to
ask for the Obelisk, at about
 the same time, if possible.
 (P. Hoffa was once interested for
 the Houghton Library). Two
 offers and the fun of delivering
 twice might make free-lancing
 more attractive than slaving
 for Civi-McCraw.

The Municipality of Mexico has
 gone dementedly all out for
 Xmas decorations: fountains of
 illuminated arches dazzle all
 the main streets, and the Cathedral
 National Palace and whole Zócalo are
 lit up with 10,000,000 low-wattage
 bulbs in the prettiest big light
 job in the half century since low-
 wattage bulbs went out.

Jamaica may be warmer,
 but people can sun-bathe here too,
 and a dozen are, right now,
 on a terrace below our room.

Best

John

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McCULLOUGH
(re: Bauhaus)

Mrs. Jane Fiske McCullough

- Page 2 -

March 1, 1967

... I was deeply impressed by Gropius and his policies as an educator.

Among the things I remember most vividly was the gentle charm of Klee, his interest in music, the sound of Fran Klee playing a Mozart sonata, his little collection of dolls and ends of shells and wiper cartouches, and his interest in children's drawings; you'll find a number of Feininger in the Museum's catalog Feininger and Hartley, for which I wrote a memoir; Moholy-Nagy's calligraphic expression when I asked him whether he or Laszlo first used photography; the students at work on their various exercises, particularly Fernand Léger's designs for the Bauhaus jazz band; and Gropius' unendingly compelling and inspiring talks.

March 1, 1967

Dear Mrs. McCullough: ... so much to your studies on the Bauhaus.

5.4.67
Art B. doesn't intend to send Part II, as part I was hard enough to get off!

JANE FISKE McCULLOUGH
BRICK HOUSE NORTH BENNINGTON, VERMONT

Dear Mr. Barr - your letter (Mar. 1) was both interesting and helpful on your personal experience at the Bauhaus. I now look forward to Part II, especially your views on the formal influence of the painters.

Regards -
J. F. McCullough

... had also seen a couple of volumes of the Jahrbuch der Junge Kunst in which there was a long article on Feininger. The first Klee I saw (in reproduction) was in the magazine Vanity Fair, about 1922.

The Armory show was not "still reverberating" except in Eddy's book of 1914, Cubists and Post-Impressionism, Chicago, McClurg, which included some German art, chiefly Kandinsky and I think Marc.

Yes, I did know who the Bauhaus artists were and was much interested in the school's program. At Dessau, Abbott and I had a good talk with Gropius. I already knew the big Bauhaus building and professors' houses through photographs.

I think several Americans had visited the Bauhaus before we did and there were at least one, perhaps two, students who were American. One of them has died, the other I lost track of. I can't remember that the visit changed my opinion about the relevant importance of the masters and professors except for Albers and

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McCULLOUGH
March 1 (Re: Bauhaus)

Mrs. Jean Fisk McCullough

- Page 2 -

Bayer who were new to me. I was deeply impressed by Gropius and his policies as an educator.

Among the things I remember most vividly was the gentle charm of Klee, his interest in music, the sound of Fran Klee playing a Mozart sonata, his little collection of odds and ends of shells and other curiosities, and his interest in children's drawings; you'll find a number of Feininger in the Museum's catalog; Feininger and Hartley, for which I wrote a memoir; Moholy-Nagy's called expression when I asked him whether he or Lassitzky first used photography; the students at work on their various exercises, particularly Fernand Léger's; the Bauhaus jazz band; and Gropius' unimpaired earnestness and unshakable self-confidence.

March 1, 1967

Dear Mrs. McCullough:



I'm not sure that I can really add very much to your studies on the Bauhaus.

The Bauhaus idea did have an important influence on me well before I went to Dessau, December 6, 1927: Yes, I spent three days in Dessau. My companion was Jerry Abbott who was also a young art historian.

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Mr. Alfred Barr
 Museum of Modern Art
 11 West 53rd
 New York City 10019

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McCULLOUGH

March (Re: Bauhaus)

Mrs. Jean Fisk McCullough

- Page 2 -

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March 1, 1967

Dear Mrs. McCullough:

I'm not sure that I can really add very much to your studies on the Bauhaus.

The Bauhaus I think did have an important influence on me well before I went to Dessau. December 6, 1927: Yes, I spent three days in Dessau. My companion was Jere Abbott who was also a young art historian. Later he was Associate Director during the first couple of years of the Museum of Modern Art and then for many years Director of the Smith College Museum. He also was much interested in music and both of us were impressed by Feininger's fugues. We saw Schlemmer, Moholy-Nagy, Albers, Kandinsky, Brauer, Bayer, Klee, Gropius, of course, as well as Feininger. I had looked forward with great anticipation to the Bauhaus and felt that it had lived up to my expectations.

The Blaue Reiter show I saw was in New York in 1925-26. It was Abbott, not I, who bought the Feininger watercolor from the Galerie Fides, Dresden.

I can't remember just how I learned about the Bauhaus. I remember having seen some of the Bauhausbücher including Gropius' Internationale Architektur, Schlemmer's Die Bühne im Bauhaus, Moholy-Nagy's Malerei Photographie, Film, but I am not sure where I first saw these publications or when I saw the Bauhaus, Weimar, 1923; Princeton?, Harvard? Anyway, I remember inviting Russell Hitchcock to lecture on modern architecture at Wellesly early in 1927. He included Gropius. It was his first lecture.

I don't remember seeing any "reports in the Monitor." I was aware of German Expressionism as a senior at Princeton in 1922 and learned a good deal from the German dealer J. B. Neumann who did so much to interest Americans in German painting along with Valentiner, the enterprising director of the Detroit Museum. I had also seen a couple of volumes of the Jahrbuch der Junge Kunst in which there was a long article on Feininger. The first Klee I saw (in reproduction) was in the magazine Vanity Fair, about 1922.

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Mrs. Jane Fisk McCullough

- Page 2 -

March 1, 1967

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The Bauhaus idea did have an important influence on me well before I went to Dessau. Gropius' ideal of bringing together the various visual arts influenced my course in Modern Art at Wellesley in 1926-27. It included architecture, industrial design, graphic arts, painting, sculpture, films, photography. A few years later the Bauhaus also influenced my plan for the Museum of Modern Art. However, long before the Bauhaus I'd been much influenced by Rufus Morey's course in Medieval art at Princeton in 1919, of such breadth and depth that it led me for better or worse into art history as a vocation. I had looked forward with great anticipation to the Bauhaus and felt that it had lived up to my expectations.

2. I don't remember clearly mentioning van Doesburg at the time of that visit, however I knew very well the work of Mondrian, Oud, Rietveld, van Doesburg, and De Stijl which I studied in Amsterdam in October 1927. A year or so after the Dessau and Amsterdam visits I gave public lectures at Wellesley on the Bauhaus and De Stijl. Several times I've been rebuked by Gropius for asserting that his Dessau architecture owed a good deal to De Stijl, however I think that although some of the Stijl ideas and forms were important to the Bauhaus, Dearstyne's assertion is grossly exaggerated. There were other and varied influences: van der Velde, Behrens, le Corbusier, the Deutsche Werkbund, and the Weissenhofsiedlung in Stuttgart of 1927 (1926?).
and the Russian Show, Berlin 1922 etc.

I don't remember seeing any reports on Expressionism as a senior at Princeton in 1926 and learned a good deal from Garman dealer J. B. Neumann who did so much for me along with Valentiner, the enterprising dealer who had also seen a couple of volumes of the Jahrbuch der Kunst that in 1926 there was a long article on Feininger. The first Klee I saw in the Four Seasons was in the magazine Vanity Fair, about 1922.

The Armory show was not "still reverberating" except in Eddy's 1928, Cubists and Post-Expressionism, Chicago, 1928, which included some work, chiefly Kandinsky and I think Klee.

Yes, I did know who the Bauhaus instructors were and who were interested in the school's program. At Dessau, Abbott and I had a good talk with Gropius. I already knew the big Bauhaus building and professors' houses through photographs.

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*Interrupted and delayed.
Will try to finish soon -
Sorry,
AHB/jc
3-23-67*

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Mrs. Jane Pisk McCullough

- Page 2 -

March 1, 1967

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Dear Mrs. McCullough:

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Mrs. Jane Fisk McCullough

- Page 2 -

March 1, 1967

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON, VERMONT
 Bayer who were new to me. I was deeply impressed by Gropius and his policies as an educator.

February 6, 1967
 Among the things I remember most vividly was the gentle charm of Klee, his interest in music, the sound of Frau Klee playing a Mozart sonata, his little collection of odds and ends of shells and minor curiosities, and his interest in children's drawings; you'll find what I remembered of Feininger in the Museum's catalog Feininger and Hartley, for which I wrote a memoir; Moholy-Nagy's sullen expression when I asked him whether he or Lizzitsky first used photo-montage; the students at work on their various exercises, particularly Formlehre; Lux Feininger's enthusiasm for the Bauhaus jazz band; and Gropius' unsmiling earnestness and English pulis-fours.

Dear Dr. Barr:
 The Bauhaus idea did have an important influence on me well before I went to Dessau. Gropius' ideal of bringing together the various visual arts influenced my course in Modern Art at Wellesley in 1926-27. It included architecture, industrial design, graphic arts, painting, sculpture, films, photography. A few years later the Bauhaus also influenced my plan for the Museum of Modern Art. However, long before the Bauhaus I'd been much influenced by Rufus Morey's course in Medieval art at Princeton in 1919, of such breadth and depth that it led me for better or worse into art history as a vocation. In the Bauhaus-Reisinger Museum, I found the following entry:

2. I don't remember clearly mentioning van Doesburg at the time of that visit, however I knew very well the work of Mondrian, Oud, Rietveld, van Doesburg, and De Stijl which I studied in Amsterdam in October 1927. A year or so after the Dessau and Amsterdam visits I gave a public lecture at Wellesley on the Bauhaus and De Stijl. Several times I've been rebuked by Gropius for asserting that his Dessau architecture owed a good deal to De Stijl, however I think that although some of the Stijl ideas and forms were important to the Bauhaus, Dearstyn's assertion is grossly exaggerated. There were other and varied influences: van der Velde, Behrens, le Corbusier, the Deutsche Werkbund, and the Weissenhofsiedlung in Stuttgart of 1927 (1926?) written in

and the Russian show Berlin 1922 etc whose name is Alfred Hamilton Barr, Jr. has bought a watercolor of mine at Fides Sommerwolken for 400 marks. . . the other one Mr. Albin (sic) was interested in my music. . . I interrupted + delayed. I shall take them to Klee, whom they want to meet. They have been at Moholy's and are now at Schlemmer's. I shall imagine how much we had to talk about. . . Will try to finish soon -

And perhaps you can imagine that this is a totalizing report, even though you may have been there "only three days." Sorry, I'd be most interested to know how you learned about the Bauhaus - it perhaps through reports in the Monitor? (Were you then at Wellesley?) How had you known of the artists (other than in the Blaue Reiter) at that time? Were there still reverberations of the Armory Show? Were you specifically interested in the artists? Did the school program as a whole also interest you? Did you meet Gropius at the time? Do you remember your reaction to the building itself? Were you not one of the very first Americans to visit the new Bauhaus? What influence did this visit have on your own thinking about German art and about general art education? Is there any particularly vivid memory of the individual masters,

3.23.67

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McCULLOUGH

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON, VERMONT

February 6, 1967

rec. 2.9.67

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

Dear Dr. Barr:

Since I have not succeeded in reaching you so far about my Bauhaus questions perhaps the best course is to set down my most specific questions so that you may answer them in writing if you like.

In the letters of Lionel Feininger in the Busch-Reisinger Museum, I found the following entry:

Dec. 6, 1927: . . ."This forenoon I have had almost two hours with two charming young academic Americans (Harvard men.) They have been in Berlin and Dresden, and brought a letter from Frau von Allesch. All day yesterday they wandered about Dessau, they saw the Bauhaus, were at a church concert in the evening, and are enthusiastic about everything. One is a professor, like a boy though 25 years old, and intensely interested in my work. He has seen it at the Blaue Reiter show in California. He is going to write about German Art, of which nothing has been written in England or America. The professor, whose name is Alfred Hamilton Barr, Jr. has bought a watercolor of mine at Fides Sommerwolken for 400 marks. . . .the other one, Mr. Abbot, (sic) was interested in my music. . . .Tomorrow I shall take them to Klee, whom they want to meet. They have been at Moholy's and are now at Schlemmers. You can imagine how much we had to talk about. . . .

And perhaps you can imagine that this is a tantalizing report, even though ^{you} may have been there "only three days." I would be most interested to know how you learned about the Bauhaus -- was it perhaps through reports in the Monitor? (Were you then teaching at Wellesley?) How had you known of the artists (other than in the Blaue Reiter) at that time? Were there still reverberations of the Armory Show? Were you specifically interested in the artists, or did the school program as a whole also interest you? Did you meet Gropius at the time? Do you remember your reaction to the building itself? Were you not one of the very first Americans to visit the new Bauhaus? What influence did this visit have on your own thinking about German art and about general art education? Is there any particularly vivid memory of the individual masters,

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Dr. Alfred Barr

2

Feb. 6, 1967

their situation in the school, their outlook? Who were Abbot and Frau von Allesch?

2. You have written in *Cubism and Abstract Art* (1936) and also in *De Stijl* (1953) about the "veritable revolution" brought to Weimar by the presence of van Doesburg, and the change of style from expressionist to geometric. Certainly the visible evidence would suggest this was true, but I have explored this question with numerous people connected with the school at the time, and their views differ greatly as to the actual dynamics, or even reality, of such an influence. Some students clearly fell right under his spell; some later rejected him; some absorbed his ideas unknowingly, and others remained unaffected except by the destructiveness of his attacks on the school as a whole. The masters seem to have been little affected. Now Dearstyne would like to claim that only the presence of van Doesburg brought the "modern world" to an otherwise backward and obsolete institution.

From today's perspective, the question that bothers me is this: Would the Bauhaus work (aside from free painting) have evolved in each of the various fields, toward this more rationale esthetic without van Doesburg in Weimar or without direct contact with that movement at all? Did not each of the disciplines -- especially architecture and furniture design -- have its own momentum toward the discovery of an intrinsic esthetic that was headed, inevitably, out of the detour of postwar expressionism (and considerable eclecticism) back toward objectivity and rational clarity that suited the social role that these applied arts wanted to assume? In other words, wasn't the role of painting possibly a tangential or superficial one -- an image to grab at because it matched the existing direction of thought and exploration and search? Given the previous 25 - 50 years, couldn't the Dessau buildings have evolved quite under their own steam?

If the premise is valid, I believe it should apply to the supposed influence of all of the Bauhaus painters on the esthetic direction of the school. One simple test for the premise has been suggested -- to compare the work of the painters with the products from the workshops, along a time-line. I have tried this with several hundred slides, and I find it easy to prove the influence -- of a *kunstwollen* or *zeitgeist* -- or disprove it, according to what you pick. In "breaking down the hierarchy" I believe they wanted to believe it, ^(my influence) but does that make it so? It is entirely possible that for this reason they paid lip service to the obviously new esthetic and then (as your book suggests) freed themselves from it and went on to more basic ideas. I would be interested in your reflections on the possibility that all of the painters, while serving as visionaries, offered more confirmation than actual esthetic leadership.

3. On ~~the~~ ^{German} postwar expressionism and "neo-gothicism": I wonder how you see this in the total framework of German art. Was it

MacCULLOUGH

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McCULLOUGH

Dr. Alfred Barr

3

Feb. 6, 1967

really, as so often ascribed, a genuine retrogression toward gothic ideas, and a revival of Morrisian ideals? Or was it something of more contemporary significance that merely used, as symbols, those things from the past that happened to fit, or justify, their mood? I suppose the same could be said of any "revival," but in terms of Germany of 1918-19 I can't help concluding that the mysticism and medievalism was more a contemporary affirmation quite natural to the German character, a search for some unifying ideal to believe in, ultimately not at all historical but quite bold and adventuresome as long as the need existed. Could you comment on this from your knowledge of the school and the nation?

I appreciate that these are not easy questions to reduce to a monolog, and if you would prefer to discuss this by phone I can call you any day during the next two weeks.

Gratefully,

Jane F. McCullough
Jane F. McCullough

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McCULLOUGH

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON VERMONT

Jane Welles
December 12, 1966

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 W Dear Mrs. McCullough:
New York 19, New York

Your letter of November 30 did not arrive until
Dear December 5 and I would like to apologize now for this fur-
ther delay.

Thank you for your letter of September 22 containing in-
formation about Mr. Barr has asked that I write to inquire if it
would be at all possible for you to call the Museum to speak
this with him over the phone. This is understandably not ideal
hist for you however his time now is so limited as a result of
art essential and long postponed work which must be completed
and for the Museum. Would it be convenient for you to call
would before December 20th, when Mr. Barr will be leaving New York
also for several weeks?
of these influences from what you have
previously written about them.

Please accept my apologies for any inconvenience to
you. you be available any time on Thursday, December 8
or during the week of December 12 to 16? I could come in at
any of those times.

Sincerely,

Sincerely yours,

Jane S. Welles
Secretary to Alfred H. Barr, Jr.
Director of the Museum Collections

Mrs. Jane F. McCullough
Brick House
North Bennington, Vermont

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McCULLOUGH

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON, VERMONT

Bauhaus

November 30, 1966
rec. 12/5/66

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

Dear Mr. Barr:

Thank you for your letter of September 22 containing information about the Bauhaus. I have been slow in answering because I really would like to talk to you personally about this. My principal interest in talking with you is not the history of the Bauhaus per se but in your own ideas about the artistic movements that germinated or were transplanted there, and about the relative importance of outside influences. I would particularly like to know if you have had any reason to alter your appraisal of these influences from what you have previously written about them.

Would you be available any time on Thursday, December 8 or during the week of December 12 to 16? I could come in at any of those times.

Sincerely yours,

Jane McCullough

Jane F. McCullough

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McCULLOUGH of
Bauhaus

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON, VERMONT

September 15, 1966 (read 9/15/66)

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

September 22, 1966

Dear Mr. Barr:

I am in the final stages of writing a book on the educational aspects of the Bauhaus, with particular emphasis on the evolution of the Bauhaus on design and architecture. (The study is being done under a grant from the National Design Award, and I have been working on it here and abroad for about four years.)

Dear Miss McCullough:

Thank you for your letter of September 15.

I am sorry to say that I shan't be available September 28 since I shall be leaving three days later for two weeks in South America, and I must ask you to spare me. Perhaps we can discuss the Bauhaus a month or so later.

At many points in my experience there and your later critical perspective. At this point, I believe my questions are formulated, and a visit there was for exactly three days in 1928, but what I think about it is expressed in the preface of our publication The Bauhaus 1919-1928 and in the somewhat oversimplified text of the dust jacket. Since your library may not have the dust jacket, I am sending you a xerox copy.

I am in New York in September. I might mention that I was Secretary of the MMA for several years in 1947-48, as Secretary and later a time in the Department of Architecture. Subsequent to that, I was an editor of Interiors, in-chief of Industrial Design magazine. I hope, when you have the time, we can talk an hour or so on this subject, which once again seems to require some clarification and re-evaluation.

If you think I can help you of course, I will be glad to see you.

Sincerely,

Sincerely,

Jane F. McCullough
Miss Jane F. McCullough
Brick House
North Bennington, Vermont

AHB:jsw
Enclosure

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103 100001 *Frank McEwen*

JANE FISKE McCULLOUGH BRICK HOUSE NORTH BENNINGTON, VERMONT

September 15, 1966 *(recd' 9/16/66)*

Mr. Alfred Barr
Museum of Modern Art
111 West 53rd Street
New York City

Dear Mr. Barr:

I am in the final stages of writing a book on the educational aspects of the Bauhaus, with particular emphasis on the evolution of the Vorkurs and its influence on design and architecture. (The study is being done under a grant from the Kaufmann International Design Award, and I have been working on it here and abroad for about four years.)

At many points in my research I have wished for a chance to talk over with you various points about the Bauhaus, in light of both your personal experience there and your later critical perspective. At this point, I believe my questions are clearly formulated, and a chance to talk them over with you would be most helpful.

I am in New York frequently -- my next scheduled trip will be September 27 and 28 --- and will work out any appointment at your convenience. Though it is almost too long ago to remember, I might mention that I worked in the MMA for several years in 1947-49, as secretary and later acting assistant curator in the Department of Architecture. Subsequent to that, I was architectural editor of Interiors, and Editor in-chief of Industrial Design magazine. I hope, when you have the time, we can spend an hour or so on this subject, which once again seems to require some clarification and re-evaluation.

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Jane McCullough
Jane F. McCullough

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

103 Trognal
London N.W. 3
13th January, 1969

Frank McEwan

CONTEMPORARY AFRICAN ART

CAMDEN ARTS CENTRE

Camden Arts Centre has arranged for an exhibition of all-African art from August 10th-September 7th, 1969. This is to include the work of artists in all media from as many African states as possible: painting and sculpture, aluminium work and brass casting, etching and lino-cuts, lithography, woodwork, weaving and some crafts, possibly pottery and carving.

We are anxious to have examples of all the best artists on the continent of Africa. Some are already in England, other work is on the way, but we must receive as soon as possible photographs and descriptions if not actual examples of any artists we do not yet have contact with, but which you may from your knowledge of Africa, be able to put us in touch with. This will be the first exhibition in the United Kingdom of modern African art, at least the first comprehensive and representative show. Frank McEwan will

Ella Winter

6/10

JOSEPHINE MARTIN, M. D.
30 WEST 95TH STREET
NEW YORK, N. Y. 10025



HELL GATE
STATION

DO NOT THROW
IN WASTEBASKET!

Ella

representing the African artists will also act as a selection committee.

If by any chance you know of any films about African art, or taken of artists at work, 16mm or 35mm, amateur or professional, we should be very glad to hear of them. Or alternatively, you may be in a position to help get such a film made. We should like to show the life of Africa's artists and craftsmen, as well as the surroundings in which they work. We can show such films at our Camden Arts Centre. We should hope also to sell them to television.

Any help you can give us will be very much appreciated. Any leads you can give us will be followed up immediately.

Yours very sincerely,

Ella Winter

Ella Winter, Organising Secretary
Committee Representing African Artists

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103 Prognal *Frank McEwen*
London N.W. 3
13th January, 1969

CONTEMPORARY AFRICAN ART

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We are anxious to have examples of all the best artists on the continent of Africa. Some are already in England, other work is on the way, but we must receive as soon as possible photographs and descriptions if not actual examples of any artists we do not yet have contact with, but which you may from your knowledge of Africa, be able to put us in touch with. This will be the first exhibition in the United Kingdom of modern African art, at least the first comprehensive and representative show. Frank McEwen will be sending work from his artists in Rhodesia, the Oshogbo artists of Ulli Beier's workshop in Nigeria are well represented, but we lack contact with East and North African artists. Would you be able to help us? We shall be very grateful.

Our Committee Chairman is Sir Roland Penrose, and we have as members William Fagg of the British Museum, Ulli Beier, Frank McEwen, ~~Anne Boys Good~~, former Administrator of the Rhodes National Gallery in Salisbury, Basil Davidson, writer and expert on Africa, Jasmine Rose Innis, writer and art critic, Jeannette Jackson of the Hampstead Artists' Council, Lady Helen Cohen, and Judith von Daler of The Museum of Modern Art, New York. Some African writers and artists are also included.

We hope to hear from you whether you can give us any idea of what cooperation in transport and insurance we can expect either from Governments of African states or of museums or galleries or Foundations interested in promoting this art. Being a Municipal body (Borough of Camden), the funds for organising the exhibition are limited. Maybe there are Culture Ministers in states you have contact with who will realise the importance of the first exhibition in England of Contemporary Art in Africa.

There is a possibility the exhibition will travel to other European countries. Rome and Paris have already expressed interest after the exhibition has made a tour of England. It may then travel to the United States. The committee representing the African artists will also act as a selection committee.

If by any chance you know of any films about African art, or taken of artists at work, 16mm or 35mm, amateur or professional, we should be very glad to hear of them. Or alternatively, you may be in a position to help get such a film made. We should like to show the life of Africa's artists and craftsmen, as well as the surroundings in which they work. We can show such films at our Camden Arts Centre. We should hope also to sell them to television.

Any help you can give us will be very much appreciated. Any leads you can give us will be followed up immediately.

Yours very sincerely,

Ella Winter

Ella Winter, Organising Secretary
Committee Representing African Artists

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THE FORD FOUNDATION
 477 MADISON AVENUE
 NEW YORK, NEW YORK 10022

PROGRAM IN HUMANITIES
 AND THE ARTS

An interesting development has taken place. Since coming back to New York, for the first time in six years, I realize the interest in this country in contemporary African art, and the amount of work being done to promote it.

So we should like, after our London show has toured England, to bring it to the U.S. and tour it in this country. We can unite with it some of the best modern African art already in this country, in museums, in private collections,

in Frank McEwen's warehouse of 700 pieces of Rhodesian sculpture. We are compiling a list of the best of what there is. We could cooperate with any institution organizing such an exhibition already. We have thought of touring cam-

puses and community centres in "urban concentrations" if security can be assured. We would like your views and suggestions and comment.

You are no doubt more familiar than we with the operations of such organizations as the Martin Simpson Gallery of African Art and the D'Arcy Gallery in New York, and if you think it would be appropriate and feasible, you might want to suggest such potential sources of support to Mr. McEwen. The names that have been suggested to us, but we have no direct way of knowing whether the suggestions are good ones or not.

Although we are unable to be of direct help, we are grateful to you for putting in, as you phrase it, a word on Mr. McEwen's behalf, and we hope that an exhibit of the quality you describe can find some means of support.

Sincerely yours,
 Richard C. Sheldon
 Richard C. Sheldon
 Program Officer

McEwen
Museum of Modern Art
Collection I.A.560

82

Dr. Robert J. Schwarz
30 West 95th

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THE FORD FOUNDATION
477 MADISON AVENUE
NEW YORK, NEW YORK 10022

PROGRAM IN HUMANITIES
AND THE ARTS

October 30, 1967

Mr. William S. Rubin
Curator of Painting and Sculpture
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Rubin:

file McEwen Mr. Lowry and I have given considerable thought to your letter of September 29 about the exhibit of Rhodesian art that Mr. Frank McEwen would like to bring to this country. I am sorry that some rather extensive traveling schedules have prevented our replying to you before this.

I am afraid that support of an exhibit of this kind is not the kind of thing that the Foundation, with its present schedule of priorities, can enter into at this time. We have wondered, however, whether a private art dealer or two might be interested in subsidizing the exhibit. You are no doubt more familiar than we with the operations of such organizations as the Martin Simpson Gallery of African Art and the D'Arcy Gallery in New York, and if you think it would be appropriate and feasible, you might want to suggest such potential sources of support to Mr. McEwen. These are names that have been suggested to us, but we have no direct way of knowing whether the suggestions are good ones or not.

Although we are unable to be of direct help, we are grateful to you for putting in, as you phrase it, a word on Mr. McEwen's behalf, and we hope that an exhibit of the quality you describe can find some means of support.

Sincerely yours,

Richard C. Sheldon
Richard C. Sheldon
Program Officer

McEwen

*10/31/67
cc: ~~Mr. Barr~~ Mr. Barr
Mrs. Barr
Betsy Jones
Alicia Lopp*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

McEWEN

Mr. McEwen's tour in the United States (via Paris, London) comprising work or lectures in Paris, London, Philadelphia, New York, Chicago and 5 lectures, discussion groups, art criticisms to art departments etc. in 12 universities, where he is invited as the first visiting scholar for the New Central States College Association project. Up to the end of 1967 the itinerary is already fixed: Project for 1968 is in preparation.

Aug.	18th	Salisbury to Nice
	19th	Nice, Toulon - 19th to 26th leave
	27th	Paris) 27/8 to 2/9 Paris and London
Sept.	2nd	London)
	3rd	Travel to U.S.
	4th	Philadelphia lecture and
	5th	organisation of storage
	6th	and future exhibitions
	7th	to New York to consult Museum of Modern Art and
	8th	Museum of Primitive Art etc.
	9th	New York
	10th	New York
	11th	New York
	12th	to Chicago to consult art Institute and Museum re
	13th	future Exhibitions.
	14th	Chicago
	16th	Lecture Evanston and consult re future Exhibitions.
	18th-23rd	to Collegeville.
	25th-30th	Lectures etc. to St. John's University, Collegeville,
		Minnesota.
		Lectures etc. to Augustana College, Rock Island,
		Illinois.
Oct.	2nd-7th	Lectures etc. to Simpson College, Indianola, Iowa.
	9th-13th	Lectures etc. to Milliken University, Decatur,
		Illinois.
	16th-21st	Lectures etc. to Mundelein College, Chicago,
		Illinois.
	23rd-27th	Lectures etc. to Alma College, Alma, Michigan.
	30th-3rd	Lectures etc. to Carroll College, Waukesha,
	Nov.	Wisconsin
Nov.	6th-10th	Lectures etc. to Manchester College, North
		Manchester, Indiana.
	13th-18th	Lectures etc. to Illinois Wesleyan Univ.
		Bloomington, Illinois.
	27th-1st	Luther College, Decorah, Iowa.
	Dec.	
Dec.	4th-8th	Lectures etc. to MacMurray College, Jacksonville,
		Illinois.
	11th-16th	Lectures etc. to Gustavus Adolphus College,
		St. Peter, Minnesota.
	18th	to Los Angeles, U.C.L.A.
		lectures to Departments of Art and African Studies.
Jan -		
Feb.		(dates not yet fixed) to Houston Texas, Fort
		Worth, Dallas, New Orleans, Washington, Yale, New
		York etc. to lecture or plan for future Exhibitions.
March		Return to Salisbury via London and Paris.

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FRANK MCEWEN

YACHT CHAMPUNGU

MCEWEN
ROYAL SOUTHERN Y.C. AND
SOCIÉTÉ RÉGATÉS, TOULON.

cc: Mr. Barr, Unlaskoro
Mr. Robin
Miss Miller
Miss Jones (Original)

Paris, 8.9.67.

DIRECTOR:
FRANK MCEWEN, O.B.E.
ADMINISTRATOR:
L. J. D. PHILLIMORE

THE RHODES NATIONAL GALLERY

P.O. BOX 9155, CAUSEWAY, SALISBURY, RHODESIA

TELEPHONE 20541
TELEGRAMS INSIGHT

RJM/KB

Dear Alfred,

17th August, 1967.

Alfred H. Barr Jr.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
NEW YORK 10019, U.S.A.

Dear Alfred,

On 17th August I wrote
of my plans for my visit to New
York... I now expect to be at the
WINSLOW Home, 45 E. 55th Street
(Tel. Plaza 6800) from 13th to 16th
September.

Sincerely,

Frank

I would be so delighted if we
could meet for a moment on 13th, 14th
or 15th. With very best regards
Yours Frank MCEWEN.

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cc: AHB, Greensboro
Mr. Rubin
Miss Miller
Miss Jones (Original)



DIRECTOR:
FRANK MCEWEN, O.B.E.
ADMINISTRATOR:
L. J. D. PHILLMORE

THE RHODES NATIONAL GALLERY

P.O. BOX 8155, CAUSEWAY, SALISBURY, RHODESIA

TELEPHONE 20541
TELEGRAMS INSIGHT

MCEWEN

FJMc/KB

17th August, 1967.

Alfred H. Barr Jnr.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19,
NEW YORK 10019, U. S. A.

Dear Alfred,

Very many thanks indeed for your charming letter of 30th June. Waiting to know my own movements I did not immediately reply. My visit to your country now being planned, I am sending you my itinerary and I will do my best, without taking too much of your time, to contact you in early September.

I am also enclosing a small documentation on our work but will bring a much larger one including some 600 slides, photos' etc.

I do hope we meet,

Sincerely,

FRANK MCEWEN

ENCL: 2.

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Mr. McEwen's tour in the United States (via Paris, London) comprising work or lectures in Paris, London, Philadelphia, New York, Chicago and 5 lectures, discussion groups, art criticisms to art departments etc. in 12 universities, where he is invited as the first visiting scholar for the New Central States College Association project. Up to the end of 1967 the itinerary is already fixed: Project for 1968 is in preparation.

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Dec.	4th-8th	Lectures etc. to MacMurray College, Jacksonville,
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		Worth, Dallas, New Orleans, Washington, Yale, New
		York etc. to lecture or plan for future Exhibitions.
March		Return to Salisbury via London and Paris.

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FRANK McEWEN

YACHT CHAPUNGI

McEWEN
ROYAL SOUTHERN Y.C. AND

McEWEN

cc: Dorothy Miller
 Bill Rubin
 Betsy Jones (Yellow)
 Barr files, McEwen ✓
 AHB file, Bio-Retirement

17 February 1967
 111 2067

Dear Alfred
 June 30, 1967

Dear Frank:

It was a great joy again to
 I am really greatly touched by your letter. Actually, I'm not really leaving the Museum, but I am retiring as Director of the Museum Collections. After a vacation, I'll be back and will have an ample study in an adjacent building.

Seeing the photographs again, I like the sculptures as much as before and, though I am no longer in charge, I believe my colleagues here will be interested in getting one or more for the Museum.

It's very good to hear from you and to learn that your enthusiasm has not been diminished by difficulties.

I'm passing your letter around here, to friends who would be interested.

Sincerely,

Alfred H. Barr, Jr.

Mr. Frank McEwen, Director
 The Rhodes National Gallery
 P.O. Box 8155
 Causeway, Salisbury
 Rhodesia

AHB:jsw

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FRANK McEWEN

YACHT CHAPUNGU

McEWEN
 ROYAL SOUTHERN Y.C. AND
 SOCIÉTÉ RÉGATES. TOULON.

B. B. McEWEN
 472 WESTMINSTER BANK
 OVERSEAS BRANCH
 13, THREADNEEDLE STREET
 LONDON, E.C.2.

17th February, 1967.

rec. 2.20.67

Dear Alfred,

It was a great joy again, to
 encounter your beautiful spirit.

I am sorry I was a bit confused,
 I am so for emotional reasons, because of
 my recent accident and other trials and
 because René, the dear man, went off
 on a tangent and used up the valuable

time I wanted to have with you.
 I am also sorry I only talked about
 the photos of work we saw together.

LONDON, E.C.2

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McEWEN

ROYAL SOUTHERN Y.C. AND SOCIETE REGATES, TULON.

YACHT CHAPUNGU

FRANK McEWEN

B. J. McEWEN
20 WESTMINSTER BANK
20 BRADSHAW STREET
LONDON, E.C.A.

myself and my son troubles!

Wanted to tell you that I had

2

been simply bowled over by your

Matisse rooms - the greatest of the

great essence of Matisse is there - what

vast, intense glory - it escapes from every

table - timeless - what a show!

Your kind interest in my school

helps. It patches up the wounds.

I will try to get a show of the

works in the U.S. Somewhere, Margaret

Plans may help me with this for Philadelphia

but transport is the costly item. I will let

you know about this and also regarding

the photos of works you are marked. Sincerely
my warmest and deepest regards FRANK

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MACHIZ

MC EWEN

FRANK MCEWEN

YACHT CHAPUNGU

ROYAL SOUTHERN Y.C. AND SOCIÉTÉ RÉGATES, TOULON.

PL 3-6800

WINSLOW HOTEL
 45 East 55th Street
 New York 22
 (as from 13/2/67)

Dear Alfred,

I wrote to you recently to announce my visit to New York - this was postponed because on my way to the Paris airport I was in a bad car smash and I have been down on Rolana Penros's farm to recuperate.

I will now be in New York (I hope)

Printed in England by Graphis Press Ltd

111, Cannon Street, LONDON, EC2.

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MACHIZ

MS. 1000
ROYAL SOUTHERN Y.C. AND SOCIETE REGATES, TOLON.
YACHT CHAPUNGU
FRANK McEWEN

WINSLOW HOTEL
42 East 22nd Street
New York 25

about 13th February and
I would be so very happy if I

could see you for a few moments

I am most anxious to greet you

but also to ask you necessary

advice. but I know that you

have to protect your peace and

health.

With my very best regards

Sincerely

Frank McEwen

P.S. Will arrive New York on night of 13th Feb.

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MACHIZ

FRANK McEWEN

YACHT CHAPUNGU

McEWEN
ROYAL SOUTHERN Y.C. AND
SOCIÉTÉ RÉGATES. TOULON.

Urgent, please forward (rec. 1/4/67)

address: Yacht "Chapungu"
Société des Régates
Ave. de l'Infanterie de Marine
Toulon, VAR
France

Yacht 'CHAPUNGU'
Société des Régates,
Ave. de l'Infanterie de Marine,
Toulon, VAR, France.

2nd January, 1967.

My dear Alfred,

I am a bad correspondent
but it is mainly because I never want
to bother you - I know how overworked you
are always.

The point is I am coming to the
U.S. for a few days invited by the
University of Los Angeles. I will pass
through New York - a day or two -

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MACHIZ

Printed in England by Graphics Press Ltd LONDON, E.C.4.

ROYAL SOUTHERN Y.C. AND SOCIÉTÉ RÉGATÉ. TOUTON. YACHT CHAPONGU FRANK MCEWEN

I will soon have to abandon my dear African artists in Salustary who have made grant papers and

I will be looking for a new job

I just wanted to ask your advice

about this problem - I am for

a few minutes but I know how

difficult that is. I should be

by N.Y. on about 4th or 5th February

with my warm and affectionate

regards yours

Frank McEwen

through New York - a copy or two

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MACHIZ

February 7, 1967

Treasures from the Commonwealth Exhibition - Burlington House, London 1965
PLAYFUL ANIMALS Green soapstone. Joram Mariga 1964 Rhodesia.
Lent by the Rhodes National Gallery. ©

POST CARD



With our good wishes
for the Season
Frank + Becha McEwen

We are leaving R. in
February and will stay a
while in Europe...

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

F. J. McEwen
c/o Westminster Bank,
53 Threadneedle Street,
LONDON, E.C.2.

Printed in England by Graphis Press Ltd

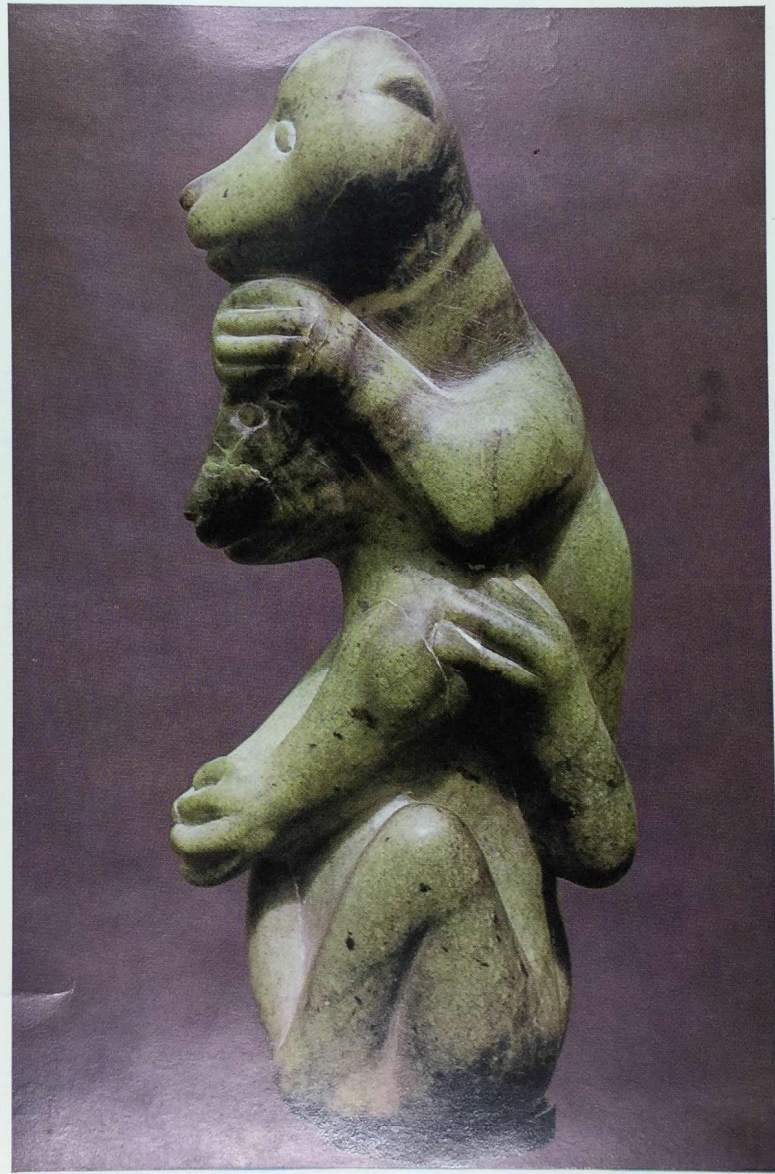
McEwen

The Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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MACHIZ



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

February 7, 1967

Dear Herbert:

Here's a zerox of John D. Rockefeller's answer to my letter. It's a pretty neutral reply but at least there's some hope, though I don't have a high esteem for Schuman.

Good luck!


January 25, 1967
Sincerely,

Dear Alfred:

Thank you for your letter of January 20th in regard to Herbert Machiz and the Forum Theater in Center. It was the best I could write as you did, and I am sure it is going to those responsible for the Repertory Theater.

AHB:jsw

Sincerely,


John D. Rockefeller 3rd

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

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MACHIZ

Xerox please

then I must write a note

ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK, N.Y. 10020

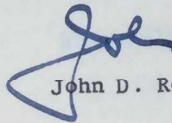
January 25, 1967

rec. 1.26.67

Dear Alfred:

Thank you for your letter of January 20th in regard to Herbert Machiz and the Forum Theater at Lincoln Center. It was thoughtful of you to write as you did, and I am passing your letter along to those responsible for the Repertory Theater.

Sincerely,



John D. Rockefeller 3rd

Mr. Alfred H. Barr, Jr.
Director of the Museum Collections
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dec
I K
Since
be a
Set -
at L
John
but r
And
Regim
easy
please another piece of L.A.
The play at the so-called experiment

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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MACHIZ

January 20, 1967

Dear John:

You are the only person I really know in the Lincoln Center complex so I'm taking the liberty of writing you a word about the man who I think would be an excellent director for the Forum Theater.

Herbert Machiz has had a brilliant career as director of distinguished plays both on and off Broadway. He has had much experience particularly in the experimental or so-called avant garde theater.

I enclose his curriculum.

Whether or not you consider Mr. Machiz, I do hope that the rumors about the Forum Theater's going into abeyance are exaggerated. So great an enterprise as Lincoln Center should I hope be able to support a small theater for experiment.

Sincerely,

Mr. John D. Rockefeller, 3rd.
One Beekman Place
New York, New York 10022

AHB:jsw

Dear Alfred,
I know you
Since you are in a high position, might
be able to keep me and get through the
set-up that controls the theatrical activity
at Lincoln Center. I would be glad to talk to you
John D. Rockefeller, 3rd. final word
but my industry tells me his word goes!
And by now everyone knows the present
regime has committed one disaster after
another. Each review begins with the
phrase "another fiasco at L.C." —
the play at the so-called experimental

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

AGENDA FOR EDITORIAL BOARD MEETING OF FEBRUARY 7, 1962

FOR DISCUSSION: Articles on American artists

MARCH ISSUE:

- Wright Morris: THE VIOLENT LAND--SOME OBSERVATIONS ON THE FAULKNER COUNTRY
- Albert Elsen: THE GENESIS OF RODIN'S "GATES OF HELL"
- Adelyn Breeskin: EARLY PICASSO DRAWINGS IN THE CORNE COLLECTION
- Paul Wingert: EARLY STONE SCULPTURE OF THE NORTHWEST COAST INDIANS
- George Anberg: ART: FILMS, AND "ART FILMS"

APRIL ISSUE:

- Isabel Bishop and Reginald Marsh: KENNETH HAYES MILLER
- R. F. Blackmur: THE VIRGIN AND THE DYNAMO--A STUDY OF HENRY ADAMS
- Jurgis Baltrušaitis: EIGHTEENTH-CENTURY GARDENS AND FANCIFUL LANDSCAPES

HERBERT MACHIZ
59 EAST 73RD STREET
NEW YORK CITY 10021

4 January 1966

Dear Alfred,

I'm writing this note to you because I know you're a fan of mine. And I feel since you are in a high position you might be able to keep me and get through the set-up that controls the theatrical activity at Lincoln Center. Many people tell me John D. Rockefeller is not the final word but my intuition tells me his word goes! And by now everyone knows the present regime has committed one disaster after ~~another~~ another. Each review begins with the phrase "another fiasco at L.C. —" — The play at the so-called experimental

ay)
GIN MARBLES
19TH CENTURY
G.
CLASSICAL ART"

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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AGENDA FOR EDITORIAL BOARD MEETING OF FEBRUARY 7, 1952

FOR DISCUSSION: Articles on American artists

MARCH ISSUE:

- Wright Morris: THE VIOLENT LAND--SOME OBSERVATIONS ON THE FAULKNER COUNTRY
- Albert Elsen: THE GENESIS OF RODIN'S "GATES OF HELL"
- Adelyn Breeskin: EARLY PICASSO DRAWINGS IN THE CORE COLLECTION
- Paul Wingert: EARLY STONE SCULPTURE OF THE NORTHWEST COAST INDIANS
- George Anberg: ART; FILMS, AND "ART FILMS"

APRIL ISSUE

- Isabel B
- R. F. Bl
- Jurgis B
- Hans Hil
- Charles

ARTICLES ON

- *Lillian
- *George
- *Wylie S
- Michel
- Umbro A
- Carol A
- Lura Be
- Norman
- Malcolm
- Miles B
- Alvin B
- Clarence
- Kneelan
- Nelson

ARTICLES BY

- *S. Lane
- *Edmund
- *Charlot
- Alfred
- Ernesto
- William
- Henry F
- John I.
- Jean C
- Charles
- Charles
- Nancy
- Sert a
- Harold

Theatre which cost \$6,000 to produce will not even open - I hear by the grape vine there may be a change in policy and if this is true, I know no one better equipped to run the Forum Theatre than myself - Aside from doing Theatre & opera in NY and abroad, I've done more avant-garde Theatre than anyone in this country and there has never been an experimental Theatre that approached the Artists Theatre when I had it - I am still interested in getting this job and I am appealing to you frankly for HELP -

Thank you very much
Warmest wishes
Herbert

P.S. Enclosing a resume of my work.

- Alfred H. Barr, Jr.: THEOPHANES THE GREAT
- Edgar Kaufmann, Jr.: EXCERPT FROM KARLER, "TRANSFORMATION IN CLASSICAL ART"
- Hyatt Mayor: BOOK ILLUSTRATION
- Hans Arp: "1921-1945"
- Joseph Hudnut: ARCHITECTURE AS ONE OF THE ARTS

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APRIL ISSUE:

- Isabel Bishop and Reginald Marsh: KENNETH HAYES MILLER AND
 R. F. Blackmur: THE VIRGIN AND THE DYRANO--A STUDY OF HENRY ADAMS
 Jurgis Baltrušaitis: EIGHTEENTH-CENTURY GARDENS AND FANCIFUL LANDSCAPES
 Hans Hildebrandt: WILLI BAUMEISTER
 Charles Buckley: JOSEPH WRIGHT OF DERBY

ARTICLES ON HAND (* indicates addition since last meeting)

- *Lillian Miller: AMERICAN ART PATRONAGE, 1830-70
 *George Boas: CIVILIZATION AND ROUTINE
 *Wylie Sypher: THE LATE BAROQUE IMAGE--FOUSSIN AND RACINE
 Michel Seuphor: MONDRIAN
 Umbro Apollonio: THE SCULPTURE OF ALBERTO VIANI
 Carol Aronovici: CIVIC ART
 Lara Boas: TRAVELING EXHIBITIONS
 Norman Brown: INDIAN SCULPTURE
 Malcolm Burke: AYACUCHO AND ITS FOLK ART
 Miles Burkatt: ART IN THE OLD STONE AGE
 Alvin Eastman: ARABIC AUTOMATA
 Clarence Kennedy: ON PHOTOGRAPHING WORKS OF ART
 Kneeland McButty: MEN AND MACHINES IN GRAPHIC ART
 Nelson Lansdale: BRITISH POSTERS

ARTICLES PROMISED (* indicates addition since last meeting)

- *S. Lane Faison: DOMINICUS ZIMMERMANN (picture story)
 *Edmund N. Bacon: PHILADELPHIA CITY PLANNING (promised about May)
 *Charlotte Weidler: BENJAMIN WEST AND THE ACCEPTANCE OF THE ELGIN MARBLES
 Alfred Frankenstein: EDWIN ROMANZO ELMER
 Ernesto Rogers: MAX BILL
 William S. Lieberman: CHACALL'S BOOK ILLUSTRATIONS
 Henry Hope: LIPCHITZ
 John I. H. Baur: SUPER-REALIST LANDSCAPE PAINTERS OF THE MID-19TH CENTURY
 Jean Charlot: PRE-COLUMBIAN ART'S INFLUENCE ON MODERN PAINTING
 Charles Kessler: SUB WORSHIP, ANXIETY AND EXPRESSIONISM
 Charles Seymour: HOLLOWED-OUT FORMS IN SCULPTURE
 Nancy Newhall: DOROTHEA LANGE
 Sert and Sweeney: GAUDI
 Harold Wethey: ALONSO CANO
 Alfred H. Barr, Jr.: THEOPHANES THE GREEK
 Edgar Kaufmann, Jr.: EXCERPT FROM KARLER, "TRANSFORMATION IN CLASSICAL ART"
 Hyatt Mayor: BOOK ILLUSTRATION
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POSSIBILITIES (* indicates addition since last meeting)

- *William Seitz: ABSTRACT EXPRESSIONISM
 *Horse Peckham: CONSTABLE AND WORDSWORTH
 *Paul E. Gauthier: ILLUSTRATORS OF LA REVUE BLANCHE
 *Hans Hofmann: QUALITY IN THE VISUAL ARTS
 *Elisabeth Jastrow: AN ALLEGORICAL PAINTING OF GREEK INDEPENDENCE BY SCHINKEL
 *Gustave von Groschwitz: COLOR LITHOGRAPHY
 *Howard Mumford Jones: JAMES PENNINGTON COOPER & LANDSCAPE PAINTING OF HIS TIME
 *Frank Stauffacher: ART AND TELEVISION
 *A COMPARISON OF ART CRITICISM IN FRANCE AND THE U.S. TODAY (Robert Goldwater)
 *FRITZ GLARNER
 Walther Friedlaender: Extract from forthcoming new edition of DAVID TO DELACROIX
 Lorenz Hittner: GERICHAULT
 Joseph Kwiat: SOCIAL REALISM ^(ARTIST) ~~AND~~ THE ASH-CAN SCHOOL
 Rensselaer Lee: SOME PARALLELS BETWEEN LITERATURE AND ART
 THE CULT OF POVERTY IN MODERN ART (Meyer Schapiro ~~or~~ James Thrall Soby)
 ARTHUR B. DAVIES' INFLUENCE ON COLLECTING (Forbes Watson?)
 Wilhelm Fraenger: Extract from forthcoming book on Hieronymus Bosch
 POETRY AND PAINTING (E. E. Cummings? Karl Schapiro?)
 Armand Hoog: GUSTAVE MOREAU
 Max Dverak: EL GRECO AND MANNERISM (translated by John Coolidge)
 MODERN ARTISTS AND OLD MASTERS
 NON-WESTERN ART THROUGH WESTERN EYES
 Papers from Metropolitan Museum Symposia
 LYONEL FEININGER
 George Hamilton: Excerpt from forthcoming book on RUSSIAN ART
 E. P. Richardson: 19TH-CENTURY LAMINISTS (College Art Association paper)
 Leo Lionni: ILLUSTRATION
 THE DECLINE OF REGIONALISM
 Thomas Sharp: THE NEW TOWNS
 John W. Phillips: REUBEN MOUTHRUP
 THE DECLINE OF THE COMMISSIONED PORTRAIT AFTER 1850
 THE RECURRENCE OF GENRE (Milton Brown?)
 Ogden Codman's Villa Leopolda (picture story)
 Henry Hope Reed: MODERN ARCHITECTS AND ITALY
 Julian Huxley: THE BIOLOGIST'S APPROACH TO ABSTRACTION
 H. Harvard Arnason: MID-WESTERN COLLECTIONS
 Picture story on JACK HILLMER (West Coast architect)
 Picture story on KIRSNER
 DOCTORS, SCIENTISTS AND ART
 THE NEW HUMANISM
 Jules Langsner: GRANDEUR IN PAINTING
 Osbert Sitwell: AMERICAN MUSEUMS: SARASOTA
 Henry-Russell Hitchcock: NEW ARCHITECTURE IN THE MIDDLE WEST
 ART OF "THE MASSES"
 PATRICK BRUCE
 Geoffrey Grigson: RICHARD DADD
 Anni Albers: TEXTILES
 Stanton Catlin: RIVERA'S GUERNAVACA FRESCOS AND DWIGHT MORROW
 Goodman and Stonorov: ARCHITECTURE AND HOUSE DESIGN
 Noguchi: NOGUCHI
 THE HOWARDS OF CALIFORNIA

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Alfred -
This is perhaps
more than I bargained for
Alfred

March 17, 1972

Feb. 3. 72
Rec'd 3/1/72

Dear Mr. Barr:

Please accept my belated
wishes upon your 70th
Birthday.

June 5, 1972

I wish to congratulate
you long for the Museum of Modern Art.
This is to acknowledge your letter of February
third to Mr. Barr. Mr. Barr is out of town
at the moment but we shall bring it to his
attention upon his return later in the year.

Sincerely,

Rona K. Roob

Being a admirer and
fan of yours, I would very
much appreciate, if you
would be kind enough please
and send me your auto-
graph. Am thanking you
for it very much in advance.

Very Sincerely yours,
Josef W. ...

J. Majer 14B.
720 Park Ave
N.Y.C., N.Y. 10021

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LYDIA WINSTON MALBIN • 483 ASPEN ROAD • BIRMINGHAM, MICHIGAN 48009
 MALBIN
 Malbin

Alfred -
 This is perhaps
 I bargained for -
 more

Feb. 3. 72
 Rec'd 2/7/72

Mr.
 Arch
 The
 11 W
 New

Dear Mr. Barr:

Please accept my belated
 wishes upon your 70th.
 Birthday.

I wish to congratulate
 you very much for your
 long and successful activity
 for the Museum of Modern Art.

Being a admirer and
 fan of yours, I would very
 much appreciate, if you
 would be kind enough please
and send me your auto-
graph. Am thanking you
 for it very much in advance.

Very Sincerely yours,
 Josef M. [Signature]

J. Majer 14B.
 720 Park Ave
 N.Y.C., N.Y. 10021

might be good -

to me he at

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Alfred -
This is perhaps
more than I bargained for -
Arthur

MALBIN
Malbin

March 17, 1971

Mr. Arthur Drexler, Director
Architecture and Design
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

January 21, 1972

Dear Mr. Drexler:



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Alfred -
This is perhaps
more than I bargained for -
Arthur

MALBIN

March 17, 1971

Mr. Arthur Drexler, Director
Architecture and Design
The Museum Of Modern Art
11 West 53 Street

January 21, 1972

A better late
 than never wish
 Prompts this
 belated rhyme
 A wish that lots
 of birthday cheer
 Arrived there

RIGHT ON TIME!

Best wishes, good
health and activity
to you, from
Josef Mozer

my list

(Mrs. Barnett Malbin)

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Malbin

January 21, 1972

Dear Lydia:

I have been abroad for a month, but now that I am back I am delighted to see Reflection Thru a Collector's Eye and The Twentieth Century Print. They both make interesting additions to a remarkable group of works.

I hope you and Barney are both well. I wish I could come to Detroit soon, but now I see my brother Andrew here in the East. Certainly when I do come, I shall see you.

My love to you,

Mrs. Barnett Malbin
483 Aspen Road
Birmingham, Michigan 48009

AHB:mar

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LYDIA WINSTON MALBIN • 483 ASPEN ROAD • BIRMINGHAM, MICHIGAN 48009

MALBIN

Alfred -
This is perhaps
more than I bargained for -
Arthur

March 17, 1971

Mr. Arthur Drexler, Director
Architecture and Design
The Museum Of Modern Art
11 West 53 Street
New York, New York 10019

Dear Mr. Drexler:

Thank you for your letter regarding the catalog of
Albert Kahn, my father's work, published by The Detroit
Institute of Arts. I am glad that you found it inter-
esting.

It has been my hope that some day a more comprehensive
study of his Life and Work - Innovations and Aesthetic
Implications can be made. It is my belief and that of
many others that he has influenced not only many archi-
tects, but also 20th Century vision. Even his earlier
house architecture introduces light and space, for ex-
ample, size and numbers of windows, etc. His Industrial
Architecture did antedate Cubism and the Bauhaus.

If ever you or your colleagues wish to examine the archives
and his earlier accomplishments, there is a lot of material
which I could make available.

might be good -

About 200 beautiful original drawings, commissioned by
American Architect and Building News, for publication when
he went to Europe on a scholarship - 1890-1893 - are now in
the possession of the University of Michigan, Department
of Architecture and could be made available.

(For any specific inquiries regarding his Industrial Work,
please write to Albert Kahn Associated Architects and En-
gineers, 345 New Center Building, Detroit, Michigan, 48202.

With my very best wishes to Alfred Barr when you see him,
and kind regards.

Most sincerely yours,
Lydia Winston Malbin
Lydia Winston Malbin
(Mrs. Barnett Malbin)

LWM:j

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rec'd 12-19-69

original: Mrs. Shaw
cc: AHB

MRS. BARNETT MALBIN
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN 48009

Dear Alfred -
Thank you for your
wire of December 3rd
re the tax bill concerning
gifts of art to Museums - etc.
- Committee of Friends of the
Museum of Modern Art
(as usual, - you are doing a
wonderful piece of work!!
I wired both of my
Senators, according to your
suggestion - and enclosed
is the answer from Senator -
Goffett.

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Sunny Joins me in you
sending all good wishes
for happy holidays - and good
days - good health for 1990 -

Affectionate Greetings to
you and to Margot -

as always

Lydia Winston Kabe -

December - fifteenth -

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Malbin
(Kahn)

March 9, 1971

Mrs. Barnett Malbin
483 Aspen Road
Birmingham, Mich. 48009

Dear Mrs. Malbin:

Alfred Barr has shown me the catalog published by the Detroit Institute of Arts on your father's work.

It is an extremely interesting publication. The factory buildings in particular are still amazingly bold. In fact, one building I was not familiar with - the Diesel Engine Division for General Motors - anticipated in 1937 some of Mies van der Rohe's most important work in the early forties at Illinois Institute of Technology.

I wonder if any original sketches for these early factory buildings survive. If so, they would most certainly be an important addition to this Department's collection of architectural drawings.

Sincerely yours,

Arthur Drexler
Director
Architecture and Design

cc Alfred Barr w/previous corres. ✓

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*Malbin
(Albert Kahn)*

return to A. Barr

December 14, 1970

Dear Lydia:

MRS. BARNETT MALBIN
483 ASPEN ROAD

Many thanks to you for the book on the architecture of your father. I have gone through it with real pleasure not only for the quality of what I have seen but also for the names of many Detroiters who I knew as a child.

The book will of course go to the Museum's library but first of all I want to discuss it with Arthur Drexler, head of our Architecture Department. I know he will be interested.

What a good hour I had with you and Barney. You are both so kind in your enthusiasm.

I still hope to get to Detroit if I can get through certain things I have to finish.

Sincerely,

Mrs. Barnett Malbin
483 Aspen Road
Birmingham, Michigan 48009

AHB;mar

file

Dear Lydia

The book will of course go to the Museum's library but first of all I want to discuss it with Arthur Drexler, head of our Architecture Department. I know he will be interested.

What a good hour I had with you and Barney. You are both so kind in your enthusiasm.

I still hope to get to Detroit if I can get through certain things I have to finish.

Artist" this means so much to

Barney and I expect with affection

for the International

Committee in New York

stay at the Carlyle ^{april} 26-29th

when we leave for Europe.

We would love to see you both

- if you have the time on the

28th. I expect to go to Princeton

on the 27th. I visit my daughter

come - out

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Malbin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

MRS. BARNETT MALBIN
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN 48009

file

rec'd 3-31-70

Dear Alfred, I did appreciate your
welcome note so very much and am
especially happy that you approved
of the catalog - "Extensive of the
Artist." This means so much to
me.

Barny and I expect to go to
Washington for the International
Council - and then to New York
staying at the Carlyle ^{April} 26-29th
when we leave for Europe.

We would love to see you both
- if you have the time on the
28th. We expect to go to Princeton
on the 27th. to visit my daughter
Ester - and

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Malbin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

love - Gay little family.

But if you and Margaret are
free on the 28th and could
dine with us, or anytime
you have free on that day,
we should be very happy
to say "hello".

We trust that you
are well and ALL the
New York Stripes and turmoil
are not too tiring!

Our affectionate greetings

to you both

Lydia

March 28, 1970

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CA BRIDGE 38, MASSACHUSETTS

MRS. BARNETT MALBIN
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN 48009

file

rec'd 4-27-70

Dear Alfred,

a while ago I wrote you that we expected to be in New York next week as suggested that you and Margaret might join us for dinner if you were at liberty to do so.

I have not heard from you, and in the mean time - we have decided not to go to New York before leaving for Europe. We find it more convenient to go from Detroit

action,

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Malbin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

In the event that you could
have joined us, we will regret
not seeing you - but we hope
to be in New York early summer.

Warm greetings to you both
L.M.

P.S. Don't trouble to answer
this. I just didn't want
you to wonder where we are,
in case you tried to reach
us at the Carlyle.
L.M.

Section,

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Malbin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

Rec'd
11/20/70MRS. BARNETT MALBIN
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN 48009

Dear Alfred, - we left New York feeling happy about a good visit there. In spite of the train we did get around, even though we had to do some puddle jumping. But we saw a lot, were with family and friends so we are content. Especially to have had a most precious few minutes with you. Somehow, in that brief visit at the Regency, - a lot was touched upon with your profound vision invariably right, as always. It was wonderful to be with you again.

I am sending the Catalog and two reprints about my Father - Albert Kahn. The reprints, I believe cast some light on him as a scientific innovator and

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Martin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CA BRIDGE 38, MASSACHUSETTS

as an artist, both of which I do not believe have been thoroughly explored. The emphasis has usually been on volume of work achieved - and organization.

I think of father as an artist, and a creator of a new form with social and also visual implications. He did open up space and introduce light and transparency in the very early 20th Century. I feel that father, through his architectural innovations could have influenced early 20th Century painting and sculpture. Wallace Harrison, when we visited together in Paris last Spring, implied that father influenced the Bauhaus through his glass wall and other structural forms.

I would be pleased if you will look over this catalog

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CAMBRIDGE 38, MASSACHUSETTS

MRS. BARNETT MALBIN
483 ASPEN ROAD
BIRMINGHAM, MICHIGAN 48009

and keep it. It is the only up to date document I know which has been done, and while I think it is good, I feel it is far from being complete in interpreting father's aesthetic and his innovations.

If after reading it, any suggestions occur to you, I would very much appreciate your opinion and thoughts.

Please remember us to Margot - we regret not seeing her while in New York.

Barnes and I send love
as always
Lydia
November 17, 1970

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Malbin

BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, 38 BRIDGE ST., MASSACHUSETTS

November 17, 1967

5 March 1970

Dear Lydia: Miyajima

I must apologize to you for not having answered your note with its thoughtful New Year's greeting to Marga and myself. I want also to thank you for sending me "Extensions of the Artists." Both arrived while I was in Zurich resting. Unfortunately they were mislaid since my return so that it is only now I have seen them.

I think your catalog is really astonishing. Of course I know your collection and the earlier catalogs. However, I don't remember reading an essay on its formation and, even more, on what your fine collection meant to you - your delight in it and your remarkable personal memories of so many artists you came to know.

I still hope to come to Detroit to see you and Barnett.

I am due to retire at the end of the present academic year so I shall no longer be at the Museum but my successor, I am sure, will do everything possible to facilitate your studies.

Sincerely yours,

Charles L. Kuhn
Charles L. Kuhn
Curator

Mrs. Barnett Malbin
483 Aspen Road
Birmingham, Michigan 48090

AHB: jsw

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BUSCH-REISINGER MUSEUM
OF GERMANIC CULTURE

HARVARD UNIVERSITY, CA BRIDGE 38, MASSACHUSETTS

November 17, 1967

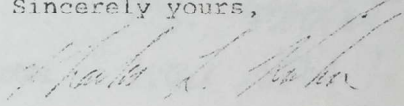
Mr. Hisao Miyajima
3-28-3 Yamatecho
Suita-Osaka, Japan

Dear Mr. Miyajima:

This is in reply to your letter of November 12. I was pleased to hear of your interest in the Bauhaus and of your desire to spend a year of study in the United States. The Busch-Reisinger Museum has a Bauhaus Research Collection which, of course, will be made available to you.

I am due to retire at the end of the present academic year so I shall no longer be at the Museum but my successor, I am sure, will do everything possible to facilitate your studies.

Sincerely yours,


Charles L. Kuhn
Curator

CLK:NBB

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Mann

BODLEY GALLERY

787 MADISON AVENUE NEW YORK 10021 PHONE AG 9-2155

DAVID MANN, INC.

cc: Miss Miller, Original
AHB

MAY 4, 1968

May 15, 1968

MR. ALFRED BARR
MUSEUM OF MODERN ART
19 WEST 53RD ST.
NEW YORK CITY

Dear Mr. Mann:

Thank you for your letter of May 4.

DEAR MR. BARR,

I have retired and have no responsibility,

I REMEMBER YOUR INTEREST IN THE PAINTINGS
but I think it likely Miss Dorothy Miller YOU WOULD BE
VERY HAPPY TO HEAR THAT THE LARGE 13 FOOT MURAL
would be interested in your letter about HAS BEEN PUR-
CHASED BY THE RINGLING MUSEUM IN SARASOTA. I
Thomas Chimes so that I shall pass it on SECTION OF CHINESE
WORK AT THE MUSEUM DOWN THERE AND HOPE THAT I CAN
to her. BROW FROM THE MUSEUM AND EVEN PERHAPS YOUR YOUR
PRIVATE COLLECTION. I AM SURE THAT THIS WILL BE
OF PARTICULAR Sincerely, TO YOU BECAUSE I AM TOLD
THAT YOU HAVE AN INTEREST IN THE GROWTH AND DIR-
ECTION OF THE RINGLING MUSEUM. I WILL BE IN
TOUCH WITH YOU.

Alfred H. Barr, Jr.
BEST WISHES

SINCERELY,

Mr. David Mann
Bodley Gallery
787 Madison Avenue
New York, New York 10021

AHB:jsw
cc: Dorothy Miller

P.S. *Don't know*
DAVID MANN
were sold to staff
members. I do not
own one. B.

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BODLEY GALLERY

787 MADISON AVENUE NEW YORK 10021 PHONE AG 9-2155

DAVID MANN, INC.

cc: Miss Miller, Original
AHB

MAY 4, 1968

MR. ALFRED BARR
MUSEUM OF MODERN ART
11 WEST 53RD ST.
NEW YORK CITY

DEAR MR. BARR,

I REMEMBER YOUR INTEREST IN THE PAINTINGS OF THOMAS CHIMES AND I THOUGHT THAT YOU WOULD BE VERY HAPPY TO HEAR THAT THE LARGE 10 FOOT MURAL THAT YOU ADMIRED IN THE LAST SHOW HAS BEEN PURCHASED BY THE RINGLING MUSEUM IN SARASOTA. I PLAN TO DO AN EXHIBITION OF A SELECTION OF CHIMES' WORK AT THE MUSEUM DOWN THERE AND HOPE THAT I CAN BORROW FROM THE MUSEUM AND EVEN PERHAPS FROM YOUR PRIVATE COLLECTION. I AM SURE THAT THIS WILL BE OF PARTICULAR INTEREST TO YOU BECAUSE I AM TOLD THAT YOU HAVE AN INTEREST IN THE GROWTH AND DIRECTION OF THE RINGLING MUSEUM. I WILL BE IN TOUCH WITH YOU.

BEST WISHES.

SINCERELY,



DAVID MANN

DM/RC

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MISSOURI  WESTERN COLLEGE
 4325 DOWNS DRIVE SAINT JOSEPH MISSOURI 64507
 TEL 333-7192

Marable

*Prager Publishers
111 4th Ave*

July 24, 1972
Rec'd 7/27/72

August 8, 1972

Alfred H. Barr
11 W. 53rd St.
New York, N. Y.

Dear Sir:

Mr. Darwin Marable

I Missouri Western College is a suitable publisher for my book Precursors of Surrealism--1750 to 1880. In Saint Joseph, Missouri 64507 it is somewhat specialized, I am writing to you for suggestions as to possible publishers. I Dear Mr. Marable of your interest in Surrealism and thought that you might help me.

Mr. Barr has asked me to acknowledge your letter of July 24, 1972 as he is away from his office before the summer. His interest is between the Sufore the summer. d their forerunners--Blake, Goya, Fuseli, Grandville and the German Romantics. Although emphasis is placed upon the vHe thinks Prager Publishers, 111 Fourth Avenue, New York, New York 10003 might be a possibility. However, he suggests you write our Librarian, Mr. Bernard Karpel for suggestions for a suitable publisher in this field.

In Mr. Barr's book Fantastic Art, Dada and Surrealism, The Museum of Modern Art, 1936, there are a good many illustrations of works that fall within the period of your interest.

I am an art history instructor and a former graduate student at the California State University, San Francisco.

I wish to thank you now for any assistance you render.
Monawee A. Richards
 Sincerely, (Mrs.) Monawee A. Richards
 Assistant

Darwin Marable
 Darwin Marable, M.A.

DM:kb

Alfred suggests that he write Karpel to get an idea of a suitable publisher, I would suggest Prager. There are a good many illustrations in Fantastic Art Dada Surrealism & Precursors of Surrealism within the century that interests Mr. Marable (1750-1880).

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

MISSOURI  WESTERN
4525 DOWNS DRIVE
816 233-7192 COLLEGE SAINT JOSEPH
MISSOURI 64507

July 24, 1972

Rec'd 7/27/72

*Prager Publishers Inc.
111 Front St.*

Alfred H. Barr
11 W. 53rd St.
New York, N. Y.

Dear Sir:

I am attempting to locate a suitable publisher for my manuscript, The Precursors of Surrealism--1750 to 1850. In view of the fact that it is somewhat specialized, I am writing to you for suggestions as to possible publishers. I am well aware of your interest in Surrealism and thought that you might help me.

In this manuscript I explore the connections between the Surrealists and their forerunners--Blake, Goya, Fuseli, Grandville and the German Romantics. Although emphasis is placed upon the visual similarities between the Surrealists and the earlier artists, statements by the artists and their contemporaries are referred to as additional support for an earlier interest in the unconscious mind as expressed in dreams and unusual states of consciousness.

The manuscript is roughly 10,000 words in addition to footnotes and illustrations.

I am an art history instructor and a former graduate student at the California State University, San Francisco.

I wish to thank you now for any assistance you render.

Sincerely,

Darwin Marable

Darwin Marable, M.A.

DM:kb

Alfred suggests that he write Karpel to get an idea of a suitable publisher. I would suggest Prager. There are a good many illustrations in Fantastic Art Dada + Surrealism of Precursors of Surrealism within the century that interests Mr. Marable (1750-1850).

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

December 18, 1979

The Museum of Modern Art

To Rona Roob
From Monawee Richards
Date Dec. 20, 1979
Re Attached - The Society of Independent Artists

Dear Rona:

Here is another problem - I've checked everywhere possible here and it occurred to me there just might be something concerning the Carnegie Grant in Alfred's files. No rush. Have a wonderful Christmas and let's lunch in 1890.

Monawee

Nothing - phoned Monawee 1-8-80

Unfortunately, there is no list of the institutions to which these funds were given in the Minutes.

If there is any correspondence regarding this grant (and it would seem that there should be), it is buried in files which are inaccessible. Perhaps the Carnegie Foundation could give you some information.

I am sorry not to be able to give you more specific information.

Sincerely,

Monawee A. Richards
(Mrs.) Monawee A. Richards

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

December 18, 1979

Mr. Clark S. Marlor
Chairman, Department of Speech Arts
and Speech Pathology
Adelphi University
Garden City, Long Island
New York 11530

Dear Mr. Marlor:

I am sorry to have taken so long to reply to your letter of November 7th. Our department has been extremely busy with the preparation and installation of the current exhibition Art of the Twenties.

As I told you in my letter of last July, due to our building program, many of our files from past years have had to be sent to storage and are therefore inaccessible.

I have, however, checked our Trustees Minutes for 1933 and found the following:

From the Minutes of the Trustees Meeting May 3, 1933:

"Carnegie Reports

The Museum has reported on the grant of \$10,000. distributed by it to various institutions. All institutions have sent reports to the Museum which have been forwarded to Carnegie."

Unfortunately, there is no list of the institutions to which these funds were given in the Minutes.

If there is any correspondence regarding this grant (and it would seem that there should be), it is buried in files which are inaccessible. Perhaps the Carnegie Foundation could give you some information.

I am sorry not to be able to give you more specific information.

Sincerely,

Monawee A. Richards
(Mrs.) Monawee A. Richards

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Adelphi University • Garden City, Long Island, New York 11530

DEPARTMENT OF SPEECH ARTS AND
SPEECH PATHOLOGY - AUDIOLOGY

Tel: (516) 294-8700
Ext. 7430-7431

Mrs. Monawee A. Richards, Assistant
Department of Drawings
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

November 7, 1979

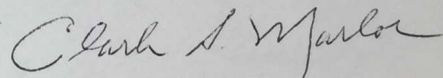
Dear Mrs. Richards;

I am sorry for this imposition but you have been a most helpful point of contact for me at MOMA and I assume that should my point of information, requested in the next paragraph, not be in your area you will pass my letter along to the proper person.

In 1933 MOMA gave \$1,000.00 from a Carnegie Foundation Grant they received to The Society of Independent Artists to defray cost of expenses that year. My purpose in writing is to ask if there might be any mention in the Minutes of MOMA for that year which makes specific mention of that money passed along to the S.I.A. I realize that to check out this bit of information may be terribly time consuming for you or a member of the MOMA staff. If I could be allowed to do this I would be happy to do so.

Again I thank you for your help and consideration. With all good wishes,

Yours very truly,



(Dr.) Clark S. Marlors, Ed.D.
Chairman
Professor

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

M MARTIN

14 March 1969

Mr. Martin

Brasil from Diana ...
Wellington Hotel

Final has passed
June 2, 1971

Dear Mrs. Martin:

I want to acknowledge your letter of May 29th which has arrived in Mr. Barr's absence. I will bring it to his attention when he returns to New York in mid-July.

(Nasser)

Yours sincerely,

Cora Rosevear

Mrs. R. M. Martin
via di San Leonardo 21
50125 Firenze
Italia

Sent AHB - Vermont
7/24/71

AB passed this on to
Elaine Johnson via telephone
16 March 70

THE SHINGO SCHOOL

Subject

Date

Name

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Maria Martins
Com under
Maria

Ju Martins

Braille from Maria Martins
 Wellington Hotel

Fredesout Ave

Nasser
(Nasser)

ci 7.3900

nm 2738

waiting for Braille

AB passed this on to
 Elaine Johnson via telephone
 16 March 70

THE SPENCE SCHOOL

Name..... Subject..... Class..... Date.....

Teacher.....

am
 0/16/72

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

Maria Martins
Com. under
Martins
Paris etc.

13 March 1969

Dear Maria Martins:

It's very good to hear from you. Ivan Freitas phoned us at home, but unfortunately he seems to have almost no English although Margar^a tried to speak with him.

I found out later the next day that Miss Elaine Johnson, who has been in charge of our Latin American concerns, had already seen Mr. Freitas and suggested galleries and otherwise received him.

Since I could not speak a language with him and was desperately busy, I did not try to find a gallery for him and hope you will forgive me, and don't be angry. You perhaps do not know I retired a year and a half ago, have been ill and at present am overwhelmed with trying to finish a complicated catalog on the Museum's collection of painting and sculpture. Consequently, I must pass on to the young and more effective members of the staff such as Miss Johnson whom I believe you may have met.

I hope your visit to Paris will be a success.

Marga and I send you our love.

Sincerely,

Madame Maria Martins
284 Praia do Flamengo
Rio de Janeiro
Brazil

AHB:Jsw

Handwritten notes on the left side of the page, including:
Mr. Freitas
has no telephone number
where he might reach
him, he will telephone
me tomorrow, 10/16/72
at 4...
for

Stamp:
gram
10/16/72

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Matisse (Balais du Louvre)

Cover under
Matisse

Le 4 Ferris

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Mon cher Ami, Fran Freitas

qui veut acheter la toile

Mu
des
Je va
Si
presen
Ous
le que
le ferait
Je comp

Memorandum

To Alfred H. Barr, Jr.
From Elaine L. Johnson
Date 2-25-69
Re Freitas/Martins

Enclosed is letter,
to you from Maria Martins
regarding Mr. Freitas.

Because Mr. Freitas
has no telephone number
where we might reach
him, he will telephone
me tomorrow, Wednesday,
at 4 p.m. Should you
have any message for

FOGG Art Museum

SF-120

west

JGAC
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PMS
4
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PIERRE

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16/72

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Matisse (Balcon du Louvre)

Cover under
Matisse

Le 4 Ferris

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Mon cher Ami, Fran Freitas

qui veut louer...

Mu
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Je va
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Fogg Art Museum

SF-120

west

JGAC

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PIERRE

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16/72

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Matisse (Balais du Louvre)

Cores under

Matisse

Paris etc

Le 4 Février

284 PRAIA DO FLAMENGO

RIO DE JANEIRO

Fogg Art Museum

~~Fontana #73~~

to •

from •

date •

his name sounded like

Ivan Freytes

wrote a letter, yet baroque, from

some quarters

Je ferai pour lui tout
ce que je pourrai.
Je compte être à Paris pas

SF-120

western

JGA009

ICS IP

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Matisse (Salon du Louvre)

Cores under

Matisse

Paris etc

Le 4 Fernu

284 PRAIA DO FLAMENGO
RIO DE JANEIRO

Mon cher Ami, Fran Freitas
 qui vous prêter ce mot est
 un de mes bons amis et un
 des meilleurs peintres brésiliens
 Je vous serai très reconnaissant
 si vous pourriez l'aider en le
 présentant à des artistes et
 des galeries de New York.

Ce que vous ferez pour lui vous
 le ferez pour moi.

Je compte être à Paris vers

SF-120

western

JGA009

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

Matisse (Palais de Louvre)

Cores under

Matisse

Paris exh

le 15 Mars et serai très
heureuse de vous en parler.
Donnez moi de vos nouvelles
et croyez toujours à ma
fratelle amitié

Maman Matisse

SF-120
western
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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Matisse (Balais du Louvre)
Cover under
Matisse
Paris etc

August 3, 1971

SF-120

MATISSE



JGA009 951A EDT OCT 16 72 MNY0033(0708)(1-002215B290-005)PD 10/16/72 0
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SUSPECTED DUPLICATE 1-001106A290 NYL 013 ICS IPMTBYN
~~ZCZC 00097-D 2124720236 PD TDMT NEW YORK NY 15 1159P EDT~~
 PMS ALFRED BARR, DLR
 49 EAST 96 NEW YORK NY
 PATRICIA DIED TODAY BRAIN HEMORRAHE
 PIERRE

SF-1201 (R5-69)

Dictated by Mr. Barr and signed in his absence.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

Matisse (Palais du Louvre)

Cover under

Matisse

Paris exh

August 3, 1971

September 27, 1972

M. H. Landais
L'Inspecteur Général des Musées
Adjoint au Directeur
Réunion des Musées Nationaux cannot join you on October
Palais du Louvre
Paris 1er, France two other things further up north

that evening.

Re: RMN/3130

Cher Monsieur:

Je me rejouis de votre intention de monter une édition française-anglaise du beau catalogue de l'exposition Matisse 1970. Je regrette de n'en avoir ici une copie; ainsi je ne peux pas vous dire exactement dans quelle partie de ce catalogue se trouve une omission dont M. Schneider lui-même m'a parlé. Je ne sais si c'est dans une bibliographie ou dans une liste de critiques et érudits qui ont particulièrement écrit sur Matisse. M. Schneider s'en souviendra j'espère.

Agréer l'expression de mes sentiments distingués.

AHB:rr

AHB:mar

Dictated by Mr. Barr and signed in his absence.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Matter

New York Studio School

8 West 8th Street, New York, N.Y. 10011

Mercedes Matter, Dear

September 27, 1972

Dear Mercedes:

I am sorry that we cannot join you on October 5th. We have two other things further up north that evening.

We are having a party for all the artists who contributed to the School's benefit raffle last spring. We would love to have you join us.

Please let us know whether or not you can come, and please enclosed card if you do.

Mrs. Mercedes Matter
New York Studio School
8 West 8th Street
New York City 10011

Cordially,

AHB:rr

Mercedes Matter

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Mawyer

New York Studio School

8 West 8th Street, New York, N.Y. 10011, OR 3-6466

Mercedes Matter, Dean

passed on
to Bill Ru
3 June
with orig
letter

Dear Geraldine Barr,

We are having a thank-you party for all the artists who contributed to the School's benefit raffle last spring. We would love to have you join us.

Please let us know whether or not you can come, and please bring the enclosed card if you do. Thank you.

Cordially,

Mercedes Matter

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Maurer

France

3 June 1970

Dear Mr. Maurer:

Forgive my not answering your letter of May 5. I appreciated your sending me your study on the imagery of Max Ernst. As much as I should like to read it now I'm afraid I shan't be able to for some time. I am involved in completing two quite difficult undertakings.

I am sure that William Rubin, Senior Curator of Painting and Sculpture at the Museum, would be interested in what you have done - especially since he has recently published Dada and Surrealist Art (Abrams) which doubtless you have seen. May I pass your letter and Frick Symposium paper on to Mr. Rubin?

Sincerely,

Alfred H. Barr, Jr.

Mr. Evan M. Maurer
 108 Glenn Road
 Ardmore, Pennsylvania 19003

AHB:jsw
 cc: William Rubin

passed on
 to Bill Rubin
 3 June 70
 with original
 letter

Hauts-Garonnes
 north of Pyrenees
 near Salies
 Maroulas
 Montjean
 Gorges

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Rollo MAY

ROLLO MAY, Ph.D.
210 RIVERSIDE DRIVE
NEW YORK, N.Y. 10022

France

Dordogne
near Les Eyzies:

Font-de-Gaume
Combarelles
and other
lesser caves

Haute-Garonne (just
north of Pyrenees)
near Salies du Salut:

Marsoulas
near Montréjeau:
Gargas

Sincerely,

Dr. R.
R.F.D.
Ashla
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Rollo MAY

HOLLO MAY PA 6
 210 RIVERSIDE DRIVE
 NEW YORK, N. Y. 10022

Dr. Rollo MAY
 R. F. D. #1
 Ashland, N. H.

Spain sea port
 Santander (the ~~city~~ of
 the same name is on the
 Bay of Biscay)

near Santillane:

Altamira

near Puente Viego:

Castillo and

Hornos de la Peña

Dr. R
 R.F.D
 Ashla
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Dear

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Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Rollo MAY

ROLLO MAY P.O. #2
210 RIVERSIDE DRIVE
NEW YORK, N.Y. 10022
MONUMENT 8-3022

Dr. Rollo May
R.F.D. #1
Ashland, N.H. 03017

Dr. Rollo May
R.F.D. #1
Ashland
New Hampshire

July 21, 1967

July 12

Dear Rollo:

I'm just back from a stay in Aspen and find your letter about Paleolithic caves. I'm no authority at all on this subject, but I've looked up a book on prehistoric art and after a little study believe that the following list may be useful:

France: The two important centers are in the Dordogne. Lascaux is the most important but I learned from a phone call to the Museum of Natural History that it is closed for an indefinite period. However Font-de-Gaume is open I believe, and accessible. Further south, in the Haute-Garonne, are other important caves.

Spain: Much more famous than the Font-de-Gaume is the cave of Altamira in the province of Santander. Castillo is also important. They're not far apart.

I have not listed the paintings in the east of Spain. They are chiefly paintings on rock ledges, are quite different and, I think, less interesting. Indeed, they are in a different tradition entirely, although they seem to be the same general period as the cave murals.

I don't know just how to get into the caves. I think you should phone the authorities at The Museum of Natural History, the Department of Anthropology. I think one of the staff would gladly give you information and suggest what publications you might look at or buy. You might also find both the French and Spanish travel bureaus helpful. I think that both the Dordogne and the Santander caves have considerable tourist value.

I wish that I could help you further, but this may prove a beginning.

I'm not yet enjoying retirement, indeed I find it quite complicated and difficult. However, I hope when we both get back to New York we may have that postponed luncheon.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

ROLLO MAY, PH. D.
310 RIVERSIDE DRIVE
NEW YORK, N. Y. 10025
—
MONUMENT 2-2040

Dr. Rollo May
R. F. D. #1
Ashland, N. H. 03217

July 12

Dear Alfred,

I hope you are in green Vermont across the river and a hundred miles beyond the mountains I look at from the patio here. But since I don't know, I'll send this to New York.

Do you recall, on ~~an~~ three-in-the-front seat drive to the not-too-well fated conversation between Campbell and me at the ARC meeting, you were kind enough to suggest that, since the French have closed up their caves, I might see cave paintings in Western Spain? I very much appreciated the idea. For some reason not too clear to my psychoanalytic brain, I have always have a special love for those early paintings on the walls, and some imagined affinity for the hersute men who did them. And I've always longed to see them, and to know more about them.

So this note is to ask if you would be so good as to drop me a line telling me where in Spain, if you can, I should go? Should I write to some bureau or somebody there to get permission (professor-stuff-can-get-in-more-easily) or whatever other advice or counsel you would care to give me? I know, as you see, nothing about the Spanish places -- nor the French either, except their names. And so any help you can give me would be deeply appreciated. (I'd hate to go -- as I've done in Europe -- to some special place and missed exactly what I went to find.)

I hope you're enjoying retirement. Right now, when I'm writing furiously trying to complete this tough and overdue book, I wish I could retire too and spend a few hours just looking at the mountains.

Warm regards.

Yours,

Rollo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

THE MUSEUM OF MODERN ART
NEW YORK 19

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

May 13⁵, 1962.

Dear Alfred: for Ralph Mayer

see A file under Artists
I have loved our beautiful Museum since its inception, and to be one of your curators has been the long dream of my professional life. Thank you for giving me this high privilege and an added opportunity to serve. I am grateful beyond words, and I hope to justify your confidence in me.

All best wishes for a wonderful
summer -

Very sincerely,
Spaer

received June 1
answered June 2

23

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

Mayer

for Ralph Mayer

see A file under Artists Technical Research Institute

William Leger Colony
Sullivan, Pa 15084
Philadelphia 1911

Sincerely yours,
Ralph Mayer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

MAYOLA

*did not
reply -
will*

Christmas '77

My Dear Friends In Christ:

I am Mater Mayola, a volunteer junior social worker in Culion Leper Colony. In my stay here I truly realized and understood how hard it is to live in such an isolated place, a place where you may see lot of unfortunate families in extreme poverty and sickness. There seems to be no future for them because all their aspirations and hopes are clouded by such an uncertain destiny. The only comfort for them is the rushing of the sea waves to the shore and the rising of a beautiful new dawn to a bitter tomorrow.

Recently, there were the disastrous typhoons and earthquakes that have made them even more miserable. Many pitiful lepers died because of sickness and children go through the streets hungry. There is no adjective to portray their sad lives and describe their sufferings; even the men of hardest heart would burst into tears witnessing such predicaments. The help we have for them is inadequate; much more that this island is too far from civilization and by no means accessible by any transportation.

In this regard, owing to the extreme necessity of future needs most especially this coming Christmas, I beseech your generosity in behalf of the suffering lepers of this colony for any donation like old clothes, food and medicine, and anything you wish to share to uplift the poverty and suffering of the lepers, even only at this coming Christmas. I sincerely hope you won't deny me the chance to be help to our unfortunate brothers and sisters through your kindness and cooperation.

Lastly, I personally assure you of my prayers, my best wishes and regards for you - God bless you all and yours forever.

Sincerely yours,
Ma. Mater Mayola BSSW.
Ma. Mater Mayola BSSW.

Culion Leper Colony
Culion, Palawan
Philippines 2913

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The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

de Menil

THE
ROTHKO
CHANEL

February 14, 1973

Ma. Mater Mayola

Culion Leper Colony
Culion, Palawan
Philippines 2913



*Dear Alfred - We very much
enjoyed being with you last
week.*
BALDWIN MAULL

PRESIDENT
MARINE MIDLAND CORPORATION

Forwarding Address Requested.

at nine o'clock
Rice Museum
Rice University
University Boulevard and Stockton Streets
R.s.p.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	AHB	I.A.560

de Menil

February 14, 1973

Ma. Mater Mayola

Culion Leper Colony
Culion, Palawan
Philippines 2913



*Sir Alfred Hamilton Barr Jr.
The Museum of Modern Art
11 W 53rd St.
New York, N.Y.
10019 U.S.A.*

Forwarding Address Requested.

*at nine o'clock
Rice Museum
Rice University
University Boulevard and Stockton Streets
Rice*

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

de Menil

February 14, 1973

Dear Dominique and Jean:

I am so sorry that Marga and I could not attend the Rice Museum's exhibition honoring Max Ernst.

We wish you lots of good luck - and hope that the show is a great success.

Mr. and Mrs. John de Menil Fondly,

request the pleasure of your company
at an evening honoring

Mr. and Mrs. John de Menil
Institute for the Arts Max Ernst
Rice University
P. O. Box 1892 and a private showing of his works
Houston, Texas 77001

on Tuesday, February 6th, 1973
at nine o'clock

Rice Museum
Rice University
University Boulevard and Stockton Streets

R.s.v.p.

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

de Menil

THE
ROTHKO
CHAPEL

March 8, 1972

Mr. Alfred Barr
New York

Dear Alfred,

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Call S

831-23

Mr. and Mrs. John de Menil
request the pleasure of your company
at an evening honoring

Max Ernst
and a private showing of his works

on Tuesday, February 6th, 1973
at nine o'clock

Rice Museum
Rice University
University Boulevard and Stockton Streets

R.s.v.p.

Dominique

Dominique de Menil

February 17, 1972

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

de Menil

March 8, 1972

Dear Dominique:

Forgive my uncertainty about coming again to see you and the Rothko Chapel - both of which are extraordinary.

Unfortunately I am desperately trying to finish some writing on which I have been working for three or four years; and I must finish it before I go abroad this summer.

Give my best to John. I send my deep appreciation for inviting Marga and me to the concert .

Mrs. John de Menil
The Rothko Chapel
1409 Sul Ross Street
Houston, Texas 77006

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THE
ROTHKO
CHAPEL

Mr. Alfred Barr
New York

Dear Alfred,

I'm hoping you and Marga will come as our guests to the world premiere performance of a new composition by Morton Feldman for viola, chorus and percussion entitled The Rothko Chapel.

Our foundation commissioned composer Morton Feldman in March 1971 to write a work in memory of his friend Mark Rothko, whose 14 large canvases hang in the simple octagonal ecumenical chapel, in Houston.

Soloists are Karen Phillips, viola, and Raymond DesRoches, percussion. The concert is conducted by Maurice Peress of the Corpus Christi Symphony Orchestra.

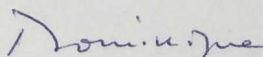
— The performance is at 3:30 pm on April 9th at the Rothko Chapel, 1409 Sul Ross Street, Houston, Texas.

We shall be a group of about twenty friends, plus students from the neighborhood, as the chapel is small. John and I would be so happy to have you among us.

The 9th is a Sunday, so perhaps you'd like to come Saturday morning to have time for a look at Houston.

Call Simone Swan for air tickets and hotel reservations at 831-2323.

Cordially,



Dominique de Menil

February 17, 1972

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de Menil

*March 15
rec'd 3-26-70*

March 8, 1972

Dear Simone:

Thank you for your note of February 21st. My wife and I will, of course, say nothing about travel expenses.

Unfortunately, it will be impossible for us to attend the concert on the 9th of April - much as we should like to. I have just written Dominique de Menil to tell her

Sincerely,

Miss Simone W. Swan
4 East 89th St.
New York, New York 10028

Withers Swan • 4 East 89th Street • New York 10028

*Dear To Mr. Bam
1/4 of gratified
word is mentioned
travel expenses
because I don't want
outsiders handling
the Rikko Chapel Concert*

*March 15
rec'd 3-26-70
N° 1
76.0*

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3363
San Felipe Road
Houston, Texas 77019

de Menil
March 15
rec'd 3-26-70

Dear Alfred

How kind of you to send me
a note of Thanks for the Newsletter N° 1.

Withers Swan • 4 East 89 Street • New York 10028 • 831-2323 *de Menil 2/21*

Dear Th. and Mrs. Bau,

I'll be grateful if no
word is mentioned about
travel expenses simply
because I don't want
outsiders hounding me for
re Rothko Chapel Concert 4/9/72

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3363
San Felipe Road
Houston, Texas 77019

de Men
March 15
rec'd 3-26-70

Dear Alfred

How kind of you to send me

inclusion in a "junket!" Dominique
and Jean are inviting in this
name only you, Henry Goldhaber,
Brian O'Boherty. You'd be
SURPRISED at the calls I
got from remote people on
the occasion of the chapel's opening
last year. My Thanks,
Simone

Dominique

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3363
San Felipe Road
Houston, Texas 77019

de Mena
March 15
rec'd 3-26-70

Dear Alfred

How kind of you to send me
a note of thanks for the Newsletter N° 1.
I am so happy you liked it - This
a great encouragement.

Some people in Houston agree
with you and their number is
growing.

Love

Ornina

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3363 SAN FELIPE ROAD
HOUSTON, TEXAS

de MENIL

27, 1968

"When I Buy Pictures" March 1, 1968

Dear Dominique: ...Too stern an intellectual emphasis upon
ity of that detracts from one's
enjoyment.

of "cubists"

I let you down, I know. Writing has become
an agony -- difficult in the past, now almost im-
possible. The English language evades me: I un-
dertake a paragraph, but the thought fades; I can
scarcely write a sentence; words, once friends,
seem strange; I cannot even spell them. (Per-
haps rest will cure me.)

Thomas

have become

it must acknowledge the spiritual forces which

this group -

I studied the photographs of your extraor-
dinary collection and tried three times to write
something that you -- and I -- might tolerate.
I could not, so I phoned Jean; I shall never for-
get his kindness.

as you look

ord to the

, we can't

While I was looking through the photographs
hoping for a start, I remembered suddenly some
lines of Marianne Moore's written at the end of
her poem "When I Buy Pictures". Somehow they
seemed apropos of you as well as of the selec-
tions you have chosen for exhibition. I send her
lines to you.

Yours,

Alfred H. Barr, Jr.

and all I

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

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3363 SAN FELIPE ROAD
HOUSTON, TEXAS

February 27, 1968

"When I Buy Pictures"

...Too stern an intellectual emphasis upon this quality or that detracts from one's enjoyment.

It must not wish to disarm anything; nor may the approved triumph easily be honored -- that which is great because something else is small.

It comes to this: of whatever sort it is, it must be "lit with piercing glances into the life of things";

it must acknowledge the spiritual forces which have made it.

Marianne Moore

Yours sincerely,

Dominique

Mrs. John de Neill

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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3363 SAN FELIPE ROAD
HOUSTON, TEXAS

February 27, 1968

Mr. Alfred Barr
New York

Dear Alfred,

With this letter I am sending you a set of photos of "cubists" in our collection. We will have a show of them at St. Thomas opening March 13, under the title "Look Back". They have become classics, haven't they.

Does it inspire you to write a few paragraphs on this group - something that would spontaneously come to your mind as you look at these photos. We would love to have it as a foreword to the catalog, provided nothing is said about us - you know, we can't stand having flowers thrown at us.

Yours sincerely,

Dominique

Mrs. John de Menil *by JS.*

Dictated over the telephone.

P. S. Alfred, I left behind that letter of Dominique and all I can produce is this copy transmitted by telephone.

*Yours
Jean*

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January 21, 1966

cc: Mr. Seby

3 March 1970

Dear Dominique:

Thank you very much for sending me the Newsletter of the Institute for the Arts at Rice. I think its admirable. I hope Houston will agree with me!

Sincerely,

Mrs. Dominique de Menil, Director
Institute for the Arts
Rice University
P.O. Box 1892
Houston, Texas 77001

AHB:jsw

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Meyer

February 26, 1970

cc: Mr. Soby

January 21, 1966

Dear Mr. Mesens:

We have all known of the serious illness of your wife but had the impression that she was better. Just a few minutes ago I heard of her death. We are not sure just when this occurred but wish to send you our condolences and sympathy.

James Soby is on vacation in the West Indies, otherwise, I know that he would join me. I am sure you will hear from him shortly.

Sincerely,
Alfred H. Barr, Jr.

Mr. E. L. T. Mesens
34 St. Johns Wood Court
St. Johns Wood Road
London, England

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

Meyer

February 26, 1970

Dear Mr. Barr,

I am a writer.

I have been working on an original screenplay since March 1970 the last 5 months and almost have the final script completed.

The movie ~~Dear Mr. Meyer:~~ is of today's young people, (purposeless, directionless). I regret that I cannot give or loan you \$100 to finish your writing project. There are numerous foundations which you may apply to for financial assistance. You might possibly check with the New York Public Library's Reference Department for those foundations in the metropolitan area that assist writers. Outside of this suggestion I cannot be of further help.

Good luck to you.

The vehicle for this story is a return ~~Sincerely,~~ from Vietnam.

Basically it shows how this confused, ~~Alfred H. Barr, Jr.~~ searching young man (based on his experiences since returning) is eventually

swayed ~~Mr. Irving Meyer~~ hanging on the fringes of lunacy.
c/o Wilson
137 West 74 Street
New York, New York 10023

I would appreciate it if you would either give or loan me \$100
AHB:jsw
so that I could finish this very important project.

Sincerely,

Irving Meyer

Irving Meyer
c/o Wilson
137 West 74th Street
New York, New York 10023

362-6650

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I.A.560

February 26, 1970

Dear Mr. Barr,

I am a writer.

I have been working on an original screenplay for the last 5 months and almost have the final script completed.

The movie is about some of todays young people. (purposless, directionless and without motivation).

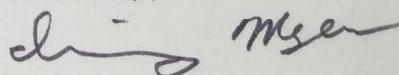
It is also about fanatical radical movements. Examining, not its ideology, but rather the make-up of its participants.

The vehicle for this story is a returning veteran from Vietnam.

Basically it shows how this confused, dejected and searching young man (based on his experiences since returning) is eventually swayed into an organization hanging on the fringes of lunacy.

I would appreciate it if you would either give or loan me \$100 so that I could finish this very important project.

Sincerely,



Irving Meyer
c/o Wilson
137 West 74th Street
New York, New York 10023

362-6650

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MICHIGAN ASSOCIATION for MEDIA in EDUCATION
401 South Fourth Street / Ann Arbor, Michigan 48103 / (313) 764-8240

*MICHIGAN Authors
(Taylor)*

November 19, 1977

November 28, 1977

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd St.
New York, NY 10019

Mrs. Donna Taylor, Chairperson
9339 Spicer Road
Brighton, Michigan 48116

Dear Mrs. Taylor: the committee of the Michigan Association for Media in Education contacted you for inclusion in the publication. Your letter of November 19th addressed to Mr. Alfred H. Barr, Jr. has come to me for reply. Your earlier communication must have gone astray in the mails as it has never been received; otherwise you would have heard from me long ago. Due to an oversight rather than lack of interest. If so, please complete the stamp, addressed envelope is for your reply.

Unfortunately, Mr. Barr has been ill for many months and can no longer attend to his mail. However, I will send your request on to Mrs. Barr and if she feels Mr. Barr should be included in your forthcoming publication, I am sure you will hear from her.

Sincerely,

We would be grateful for an early response.

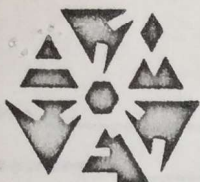
Sincerely,

(Mrs.) Monawee A. Richards

Donna Taylor

(Mrs.) Donna Taylor, Chairperson
9339 Spicer Road
Brighton, MI 48116

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MICHIGAN ASSOCIATION for MEDIA in EDUCATION

401 South Fourth Street / Ann Arbor, Michigan 48103 / (313) 764-8240

November 19, 1977

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd St.
New York, NY 10019

Dear Mr. Barr,

Earlier this year the committee of the Michigan Association for Media in Education contacted you for inclusion in the publication, MICHIGAN AUTHORS. To date the letter requesting information and approval for inclusion has received no response.

We are hoping that the lack of response is due to an oversight rather than lack of interest. If so, please complete the enclosed questionnaire including personal comments about your creative work, your philosophy, or interesting sidelights. A recent black and white glossy photograph, preferably passport size, is requested for printing with the text material. The stamped, addressed envelope is for your reply.

We would be grateful for an early response.

Sincerely,

(Mrs.) Donna Taylor, Chairperson
9339 Spicer Road
Brighton, MI 48116

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MICHIGAN ASSOCIATION FOR MEDIA IN EDUCATION
Biographical Information for Michigan Authors

Name _____ Birthdate _____

Pseudonyms _____ Birth Place _____

Mailing Address _____ Telephone No. _____
(Not for publication)

Agent _____ Address _____

Father's Name _____ Mother's Name (nee) _____

Spouse's Name _____ Occupation _____

Children's Names _____

Education: Name of Institution _____ Dates Attended _____ Degrees _____

Career: _____

(USE REVERSE SIDE IF NECESSARY)
Books Published: _____ Publisher _____ Date _____

Work in Progress:

Personal comments about your creative work, your philosophy, or interesting sidelights.

Signature _____

Include photograph requested. The proposed entry will be returned for your approval before publication.

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cc: Mr. Barr (Greensboro)

MILLARD
Washington Gallery
of Modern Art

1503 Twenty-first Street, N.W., Washington 6, D.C. Telephone 687-3221

August 25, 1966

Dear Mr. Millard:

4 August 1966 (Wed Aug 3)

Mr. Alfred H. Here in northern Vermont I cannot send you the
The information you need nor am I sure we have it. Those who
ll can help you are I gather away on vacation.
New York 19, New York

I am sending you xerox copies of paragraphs about
Dear the Washington Gallery of Modern Art in A. Conger Goodyear's
book, The Museum of Modern Art: The First Ten Years. I hope
Having one or both of the ladies mentioned (Mrs. Dwight F. Davis
Modern and Mrs. George A. Garrett) are available. I hope the second
and su paragraph will not discourage you -- and it may help you.
would be kind enough to send me a list of the Washington people
associated with the effort that Sincerely, several years ago to
found a Washington offshoot of the Museum of Modern Art?

Thank you.

Mr. Charles W. Millard
Director
The Washington Gallery of Modern Art
1503 Twenty-first Street, N.W.
Washington 6, D. C.

Sincerely,


Charles W. Millard

AHB:mf

enclosure

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cc: Barr (Occumboro) *MILLARD*
The Washington Gallery of Modern Art

1503 Twenty-first Street, N.W., Washington 6, D.C. • telephone: 667-5221

4 August 1966 *(Rec'd Aug. 5)*

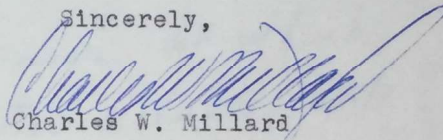
Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

Having just been appointed director of the Washington Gallery of Modern Art, I am anxious to meet as many of the local collectors and supporters of contemporary art as possible. I wonder if you would be kind enough to send me a list of the Washington people associated with the effort that was made several years ago to found a Washington offshoot of the Museum of Modern Art?

Thank you.

Sincerely,


Charles W. Millard

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc : Mr. Barr ✓
Richard Tooke

Millares

May 15, 1974

December 23, 1968

Dear Mr. Millares:

DR. & MRS. MITCHELL H. MILLER

Thank you for your letter of November 16 which arrived Thursday. I am terribly sorry about the delay in sending a photograph of your COMPOSITION 9. Our Department of Rights and Reproductions has been overwhelmed with requests for photographs, but they have assured me that they will have the print to send to you in the very near future.

Dear Alped -

With apologies, I am,

Here's a

Sincerely yours,

Wittek and I just received the

Cora Rosevear
Department of Painting and Sculpture

announcement - and
Mr. Manolo Millares
Hilarion Eslava, 61
Madrid 15, Spain

the Show by dinner at which

invite you and other establish with

be given awards - Wish so we

photo request sent to AHS. took care
could ordering photo. Mr. Barr will have
orig. of correspondence.

keep you -

sent back to Cora's

Mr. Millares's daughter,
one house, Jan 16/69

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Czech artist M.H.
sent to me Oct 23, 46
by Mrs. Miller*

Thank you for your last letter, and *Miyajima* to you that you have dreamed up for me - as I understood your indication - that scholarship from the Ford Foundation (which evidently also covers my wife). I shall certainly make use of it - but I cannot say at the moment just when that will

Suita
July 29, 1968

DR. & MRS. MITCHELL H. MILLER
815 WEST LAKE AVENUE
BALTIMORE 10, MD.

Mar. 23, '74

Dear Alfred -

Here's a line from long ago!
Witch and I just received the announcement and invitation to the Skowhegan dinner at which time you and other notables will be given awards - Wish so we could attend but were proud to know you -

I'm being very obvious and brassy but Bonnie, our oldest daughter,

Suita 204
Japan
... that goes without saying. The only risk of such a situation lays in the danger that I may not find out in time - but that is the risk which I find bearable so far, and which in a way it would be correct to bear. Besides, even if one cannot do the risk here, my ... have a certain "social" ...

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*Czech artist V.H.
sent to me Oct 25, 1968
by Mrs. Miller*

Thank you for your last letter, and *Miyajima* to you that you have dreamed up for me - as I understood your indication - that scholarship from the Ford Foundation (which evidently also covers my wife). I shall certainly make use of it - but I cannot say at the moment just when that will

Suita
July 29, 1968

has just applied to Skowhegan for the summer session and has asked for a part scholarship - I thought you might be able to put in a word for her - She's graduated from Stanford, had a yr + a 1/2 Art Students' League + worked in Buffalo + is presently 2/3 of the way through her MFA at Indiana Univ - She's totally involved in painting - oil, water, lithos etc and (obviously) K. Cutts and I plus others think she has real talent -

Forgive my daring to write you - I wish so our paths would cross again - Doubt better to answer this - The temptation to write you was irresistible.
Affectionately, Helen Knox Miller

Mrs. Bete
The Museu
311 West 47
New York
10018
I would be
Dear Mrs
tervent
Mrs
815
Bal
Many
for
perhaps
At any
and who is
to
wheth
ica
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better
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certain
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case
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Suita 564
Japan
of such a situation lays in the danger that I may not find out - time - but that is the risk which I find bearable so far, and which I think it would be correct to bear. Besides, even if one cannot do the job, one should have a certain "social safety" net

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*Czech artist V.H.
sent to me Oct 25, 1968
by Miss Miller*

Thank you for your last letter, and *Miyajima* to you that you have drawn up for me - as I understood your indication - that scholarship from the Ford Foundation (which evidently also covers my wife). I shall certainly make use of it - but I cannot say at the moment just when that will be.

Suita
July 29, 1968

Mrs. Betsy Jones, right after the Moscow agreements that a thing like this - for a longer period of time abroad - is exactly the most reasonable thing one can do; at that time I also sent you a message that I would be grateful to you if you could arrange it (I presume that your intervention

Dear Mrs. Betsy Jones:
Mrs. Mitchell H. Miller
815 West Lake Avenue
Baltimore, Maryland

Dear Helen:
At any rate I was very happy to hear from you after such a long time. I was very happy to hear from you after such a long time. *definitely,*

Regarding your daughter Bonnie's application to the Skowhegan School, I doubt that I can help very much. I received the Skowhegan Award without ever having any contact with anyone at the school. However, if Bonnie wishes to use my name, she can certainly do so. Personally, I think the name of her father would be a far greater recommendation.

Sincere best wishes to you and your family, and I do not hope Bonnie receives the scholarship.

I will write this result to you and Mr. Barr, as soon as possible. Cordially,

Alfred H. Barr, Jr. Ly,

Misao Miyajima
Misao Miyajima

In August and September I will return to my parents' house, and so please direct all your communications to me here.

3-28-3, Yamatecho
Suite 564
Japan

such a situation lays in the danger that I may not find out in time - but it is the risk which I find bearable so far, and which in any way it would be correct to bear. Besides, even if one cannot do too much here, my

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Miyajima.

Suita
July 29, 1968

Mrs. Betsy Jones
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U.S.A.

Dear Mrs. Betsy Jones:

Many thanks for your again kind writing and treatment for me. I have already sent my application forms, but perhaps ACLS will accept kindly my additional writing. At any rate I have no words to thank you and Mr. Barr, who is so busy.

I have written to Professor Jay Doublin (IIT) in Chicago, whether he can accept me or not, and not yet received his answer. But, according to Mr. Barr's advice, I decide to make contact again with Harvard University. It was last November that I made contact with them, but for Dr. Charles L. Kuhn, as you read in the copy, should retire at the end of this academic year, I could not write to the Museum.

I will write this result to you and Mr. Barr, as soon as possible.

I am, with best regards,

Yours very sincerely,

Hisao Miyajima
Hisao Miyajima

PS: In August and September I will return to my parents' house, and so please direct all your communications to me here.

3-28-3 Yamatecho
Suita 564
Japan

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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*Czech "artist" V.H.
sent to me Oct 25, 196
by Mada Meadek*

Thank you for your last letter, and I am very grateful to you that you have drummed up for me - as I understood your indication - that scholarship from the Ford Foundation (which evidently also covers my wife). I shall certainly make use of it - but I cannot say at the moment just when that will be. It seemed, namely, right after the Moscow agreements that a thing like this - that is a ^a stay for a longer period of time abroad - is exactly the most reasonable thing one can do; at that time I also sent you a message that I would be grateful to you if you could arrange it (I presume that your intervention resulted from that message of mine). But since that time the situation has changed somewhat - for the time being I think it would be better for me to stay here. First of all, ^{not be correct - /} everything is lost as yet, definitely, and it would probably ^a just at a time when things are still in the flux - to abandon various positions and so to weaken - in fact, as well as psychologically - the crowd. Then, the tendency is also shaping up, it seems, that exactly those people will be sought out as victims who are abroad (even though legally), this being done in the well-meant effort to victimize rather some one to whom nothing can happen, than some one who would fall prey to the dragon. And thus a stay, supposedly legal, can today - so it seems to me - easily change into involuntary emigration which, in addition, can even prove superfluous. And thus it appears to me that since I have, in certain ways, gotten involved, I should also bear ^{certain} ~~xxx~~ consequences - that is to say certain risks which are connected with staying at home. To be true, the measure of consequences which I am willing to bear, is of course not unlimited: in case I should, for example, be arrested and could not defend myself before the court normally, I would rather leave, that goes without saying. The only risk of such a situation lays in the danger that I may not find out in time - but that is the risk which I find bearable so far, and which in a way it would also be correct to bear. Besides, even if one cannot do too much here, my presence does after all have a certain "social-moral" meaning - when one

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- 2 -

will see that everybody is leaving, they will start to get ^{time} resigned and will succumb to moral decay and opportunism. I am describing here the motives of my purely personal decision, no more - I would most decidedly not want to give advice to anyone ~~what~~ he ~~xxx~~ should do, ~~even~~ ^{much less} to tell him what is right for him to do: in this respect we all have to decide for ourselves, our decisions are not transferrable, and everyone has the right to suffer his misery just where he thinks this will be most tolerable for him to do: I myself am combatting most energetically the very dangerous moods and states of mind which are appearing here and there, to the effect that it ought somehow be the writer's duty to remain here and that a ~~xxx~~ stay abroad is desertion. That of course is nonsense. Or, in other words - I ~~xxx~~ ^{shall} make use of that scholarship, if that will be possible, either in case that I will have to leave hurriedly (an occurrence ^{which} ~~that~~ will not have to materialize, but then it can happen at any time), or in the case that conditions will at least stabilize, in whatever direction, to the extent that I will lose the feeling that I have to be here. I would certainly be grateful to you for sending that invitation to me here - of course under the assumption that it is at all possible to leave the question open this way for the time being, that is to say when use will be made of the invitation. (I would say that unless something unforeseen happens, we could leave sometime in Spring or summer. Thus, after ^{the} certain complications caused by me, this would revert more or less to the date which I had originally in mind when I was writing to you about it - I think that was sometime just before the occupation). Don't I cause too many difficulties for you with all these changing decisions of mine? I am sorry, but no doubt you understand my position and the trend of my thoughts.

May be you will be interested in a few - though incomplete - bits of information ^{about} what actually happened here, or at least how I lived through it all: I happened to be with friends in Liberec, and we were getting drunk.

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being invaded. Naturally we thought it was a bad joke (just like any one else would), nevertheless, ^{Out} when we stepped ^{ride} out we saw that the city was already crowded with tanks and armed ^{with} cars, and the skies ^{were} full of airplanes and helicopters. I remained in Liberec (until the Moscow agreements) where I normally joined, ~~the resistance~~ just like anybody else, the resistance, if one can call it that. I was ~~in~~ at the broadcasting station for three days, and wrote all kinds of appeals, commentaries, etc., then I was at ^{the} city hall in the mayor's team of advisers, so to say, for whom I wrote various addresses, appeals to the population, and the like, and ~~where~~ I helped solve all kinds of problems which emerged/-I also witnessed several rather hideous massacres when people were being shot, ~~xxxx~~ a tank ~~xxxx~~ pulled down a house ^(with arcade) in the town square and people were caught under the falling debris, the tank then crashing against three ambulances, etc., etc. All in all it was, with all the tragedy, a phantastic week which I will never forget.

It was may be the only week since 1938 when the whole nation was really united, when all were courageous, everybody spoke the truth, when people were very kind to each other, ~~when~~ the smartest ones became natural leaders, when true democracy existed, ^{and} all social barriers disappeared, and I don't know what else happened. The hippies stood guard for the chairman of the National Committee and played tramp songs for him on their ^{guitars}; ~~when~~ during the night the town was patrolled by groups of two policemen and two (thus far) "hooligans". Loads of food were brought to us free of charge from the international hotel, and hospitals delivered huge amounts of pep pills, workers offered to hide writers in factories; and intellect, phantasy, and wit really triumphed over tanks. In ^{the} aftermath it all appears to me as a beautiful and desperate dream of a nation about a just life, or something like that. A sort of an hour of truth. Cynics cried ⁽ⁱⁿ emotion; previous opportunists stood at the head of radicals; egoists offered help ^{unselfishly}; things which

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Communist Party had its only interesting congress in all its history. Even if all this is now past, it all meant terribly much for a kind of moral rehabilitation and regeneration of the nation. ~~xxxxxx~~ At the moment, the Moscow agreements acted in this situation as treason, and a general shock hit us all: this is "hachovstina". Again the same inability of Czechoslovak policy to take a radical position and transfer the country from the role of an object of history to the role of its subject - even with the risk of a total defeat. Compromise simply prevailed. Historians will now not argue for thirty years ^{about} whether this was right or not. I do not dare pass judgment on that today, but I am rather inclined to conclude that it was not the right thing to do. Even in the highest circles, as I have found, the conviction is widely shared that the agreement did not have to, and should not, be signed; as is known, there even was one who did not sign. Nevertheless, the Dubcek leadership still enjoys high authority, and in spite of the humiliating compromises and concessions which it had decided to accept, it still gives reason for ~~hope~~ some hope that things will somehow get ^{strengthened} out. So far no one knows what will follow - the nation under the present situation, respects the agreements, but naturally it is dissatisfied, and the occupier is of course also dissatisfied with the result. The question is therefore open and the possibility even exists that perhaps even a new contact is still coming up - namely a new confrontation. ~~This being the~~ ^{even though}, that ~~more probable~~ seems to be the way of gradual "normalization" of about the type which followed in Hungary after the revolution. ~~It may well be probable,~~ anyhow, whatever ~~will~~ follows, some things ^{can never again be repeated} will never be able to repeat themselves.

If one tries to find out wherein the ~~fixed~~ mistake was made, the ~~fixed~~ thing which naturally occurs to ~~them~~ is: did we not exaggerate certain things, didn't we want too much, not realizing the real danger from outside? I think that, in reality, ~~things were~~ rather the opposite: all the radical

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these signals, one is sure of that now), they should have anticipated events by immediately calling the congress into session, and they should not have continued keeping trust in their traditional illusions. They also should have communicated much faster with China - that is the only thing the Russians fear. But all that is nothing ^{more} else than the known historical "ifs". Ofcourse, one more thing is interesting: even though no one here believed in intervention, way down in our subconsciousness - I realize that now - we all sensed its danger: how else could one explain that feverish, constantly accelerating and finally a little hysterical haste to "grab what you can": ~~xxxxxx~~ people here are somehow used to periods of relaxation alternating with periods of rigidity, and once they find themselves in a period of relaxation, they try to quickly get as much out of it as possible, before the period of rigidity sets in - a sequence which is somehow automatically and subconsciously always taken as granted. This time the change for the worse could not come from the inside anymore, it came from the outside - that is the novelty of this situation. But if - and heaven only knows when - this ~~xxx~~ relaxation comes again, we all will certainly again do our best ^{and} will constantly be crossing all tactical limits - what else can one really do than ^{to} continually conduct that uneven and Don Quixote-like struggle with fate? For what else is life if not just that? I think that one should not feel sorry about anything and that ^{not} even a Communist ^{has to} ~~does not~~ have the painful feeling ~~xxx~~ that he had fallen for it - we will always "fall for it", for somebody. This only confirms the Camus-like concept of human fate as the fate of Sisyphus who ~~xxxxxxxxxxxxxxxx~~ continues to ^{push} ~~xxx~~ the boulder up the hill, only to have it roll down again, whereby the true sense of life does not lay in getting the boulder to the top (after all, that is not possible), but in the sole act of "pushing", in the unfulfillable need of acting and the joy which is connected with it.

I see that I have gone astray into far ^{away} heights, and so I will come back somewhat ~~back~~ to earth: I am sending this letter by a gentleman who is getting out of the country just to be ~~out~~

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overestimate the danger involved in normal communication through the mails. So far as correspondence involves only the exchange of ideas, I think it does not matter who will read ~~it~~ what my thoughts are, they have ^{from better} ~~plenty of~~ proof ~~more~~ than my correspondence, ~~is~~. Naturally, people abroad are extremely careful because they do not want to harm anybody in any way (your letter was the only one ^{from abroad} which I have received during the occupation! Evidently no-one writes because they fear less ^{might do} something ~~could be done~~ wrong), but I think that there is no reason for not writing normally. After all we are not conspiring in a real counter-revolution, and if we should worry about ~~xxx~~ ^{what} the occupiers mean by that word, we could do nothing since they consider everything to be ~~xxxx~~ counter-revolutionary. So it all comes to about the same thing. When ~~xxxx~~ they will feel like wanting, they may use as an argument against me perhaps even my ~~buying~~ having bought a kilo ^{of} pears in the store.

Please give my best ~~regards~~ to your husband, as well as to all friends and acquaintances in America - I would be very grateful if you could give my regards to the Peroutka's (I started to listen to his commentaries, and they sound excellent), to those of Duchacek, Mr. Feierabend (I read his memoirs with great interest), and everybody else. I was getting to write to all of them when finishing writing about that emigration of mine for the Literarni listy), and then - just when I had ^{finished} putting it all into shape (I put many of my thoughts into it and I think that it was ^{quite} ~~much~~ of a success) - came the occupation. May be there is even some kind of a symbol in ^{all} this - the balancing of account (clearing of things) with the demagogic emigration was evidently just the final point which was not to be reached any more. Now I do not want to write ^{to} them all, may be I will do so gradually. I also have a lot of things to do - we are trying to organize several ^{things} ~~matters~~ under ^{the} new circumstances, which still has some meaning - and one just throws himself at it - partly, may be, also in order to escape his solitude in which he is inalterably engulfed in a sort of depression and ~~a~~ feeling of a kind of paralysis.

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These things have simply sucked one in too much, so that it will last for a while ^{before} before one will be able to get cured of it and regain the healthy ~~again~~ cynical detachment from reality.

Sept 2/68

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MOE

Cassel Crag Apt. 210
 1218 Terry Avenue
 Seattle, Washington 98101
 2 ~~NOVEMBER~~ NOVEMBER 1972

Dear Dick:

The reason you haven't heard from me for a long time is --not to beat around the bush about it! --that I came out here to have myself acquire one of the characteristics of Long John Silver (you remember Treasure Island!). It made no sense for me to contemplate spending the rest of my life on crutches with a cast on my left leg, so I did the only sensible thing--had it chopped off below the knee and above the old infected wound. The best man in the world for this type of operation, Dr. Ernest Burgess, did the job at the Swedish Hospital Center in Seattle; and now after six weeks I'm walking on two canes and my new leg. I am drilled so consistently I hardly have time to write letters to my friends.

This is where the hard work for me comes in and it is very hard. But they say that in two weeks I won't be recognizable as a one-legged guy: my gait will be that good and, if they're right, the work surely will be worth what I have put into it.

I have been discharged from hospital and from the Convalescent Center and now we have a nice apartment, with Timmy (our Chihuahua pup) nearby and we all are cheerful and unworried and confident. Old and new friends have rallied round and Mrs. Moe has a nice social life--luncheon and dinner parties, opera and the theatre. And she provides me with all the books I need from the Seattle Public Library. In short, this has been no ordeal and has been almost pleasure--perhaps that sounds incredible but it's true!! For I shall be free of infection and eventually of pain--which I have not been for 50-odd years.

We shall stay in Seattle until "the job" on me is completely finished, and I am not yet informed exactly when that will be but, I guess about 15 November but possibly a bit later.

Thanks much for your, as always, clear and complete letters to Olive Gavett re Institute and Museum arrangements [and interlockings!]

You may, of course, tell any interested persons "my news" as above outlined; but also please say Jimmie, feeling great and deserve no sympathy.

To Rich H. Koch, esq

Yis Frank Moe

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July 25, 1968

Dear Mr. Miyajima:

Mr. Barr has just come back to New York for only a brief time but has spoken to me about your letter of July 9 asking for advise about the university in this country most likely to have the facilities and faculty you need to undertake your study of the Bauhaus in the United States. The only institution which has any archive of interest for your studies is Harvard University, which has a Bauhaus collection at its Busch-Reisinger Museum. Naturally, this material was largely, perhaps entirely, produced in the German Bauhaus schools, but would, nevertheless, I presume, be of use to you. Then, of course, Walter Gropius has been connected with Harvard and its Carpenter Center for many years.

You are correct in thinking that IIT is a school to train designers and does not have a full art history faculty. MIT (Massachusetts Institute of Technology), though close to Harvard, is also a school of this type.

After Harvard, the best choices would probably be Yale (where Josef Albers has taught for many years), or Columbia University or New York University (the Institute of Fine Arts). None of these institutions has any special interest in the Bauhaus, but all are located in or relatively near New York where Mrs. Sibyl Moholy-Nagy has an apartment. Marcel Breuer also has a New York office and you will probably want to consult both these people.

I do hope this letter reaches you in time.

Sincerely,

Betsy Jones, Associate Curator
Painting and Sculpture

Mr. Hisao Miyajima
10-8 Daigo-Kyomichi
Kyoto-Fushimi, 601-13
Japan

BJ:nk

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The Museum of Modern Art

To Alfred

From Betsy

Date July 16, 1968

Re With the thought that you might not be able to answer Mr. Miyajima in time and that I might have to write him, I spoke to Ludwig Glaeser. He felt Harvard was the place Miyajima should apply to -- with the Busch-Reisinger Bauhaus collection nearby and the Gropius presence. He agreed that IIT and MIT were both principally design schools and not for art history. Second choice would be Yale, Columbia or NYU Institute of Fine Arts, all of them being equally uninterested in the Bauhaus, he felt -- though I think Yale (with Albers) might be preferable. ~~Not~~ He could be in more frequent touch with Mrs. Moholy-Nagy here.

Yours very sincerely,

Hisao Miyajima
Hisao Miyajima

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10-8 Daigo-Kyomichi
Kyoto-Fushimi, 601-13
Japan
July 21, 1968

Mrs. Betsy Jones
Associate Curator
The Museum of Modern Art
11 West 53 Street
New York, N.Y.
U.S.A.

Dear Mrs. Betsy Jones:

Many thanks for your kind writing of July 15.
I have understood the circumstances. But as I
need the advices of Mr. Alfred H. Barr, Jr.,
though it is late, please tell him so, when he
returns.

Please send my best regards and compliments to
Mr. Alfred H. Barr, Jr.

Yours very sincerely,

Hisao Miyajima
Hisao Miyajima

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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10-8 Daigo-Kyomichi
 Kyoto-Fushimi, 601-13
 Japan
 July 9th, 1968

July 15, 1968

Rec'd July 15

Dear Mr. Miyajima:

Your letter of July 9 to Mr. Barr has arrived in his absence on a trip abroad. It will, of course, be brought to his attention when he returns, but I am not sure he will be able to answer you by July 27. I am sure he will do so if he can.

Dear Professor Alfred H. Barr, Jr.
 Sincerely,

Many thanks for your writing a letter of recommendation for me. I am very glad to inform you of that my application to A.C.L.S. Fellowships in American Study was accepted though it had been a little late. Now I have more a few wishes to you. Couldnt you give me some advice?

Betsy Jones, Associate Curator
 Painting and Sculpture

A.C.L.S. requires to describe in detail my study plans in the United States of America. The wrote my plan "must be clearly, concisely, and completely, reflective of my artistic intentions." The main theme of my study is the influences and effects of the Bauhaus in the United States of America. This time I would try this from the point of the study of the activities of Mr. Marcel-Nagy in the United States of America. Through this I think I can clarify the American philosophy of design that is different from the German.

Mr. Hisao Miyajima
 10-8 Daigo-Kyomichi
 Kyoto-Fushimi, 601-13
 Japan

BJ:nk

I know he founded the New Bauhaus and Institute of Design at Chicago. In this Institute of Design (IID) the most adequate university to my plan? This university is the school for the purpose to educate practical designer, not a theoretician like I.

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Mladck

10-8 Daigo-Kyomichi
 Kyoto-Fushimi, 601-13
 Japan
 July 9th, 1968

Rec'd July 15

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

I would be glad if I have received your writing before
 July 29th. Because I must send completed applications
 Dear Professor Alfred H. Barr, Jr.:

Many thanks for your writing a letter of recommendation
 for me. I am very glad to inform you of that my appli-
 cation to A.C.L.S. Fellowships in American Study was
 accepted though it had been a little late given in.

Now I have more a few wishes to you. Would'nt you give
 me some advice?

A.C.L.S. requires to describe in detail my study plans
 in the United States of America. The wrote my plan
 "must be presented clearly, concisely, and completely,
 reflecting serious and realistic intentions."

The main theme of my study is the influences and effects
 of the Bauhaus in the United States of America. This
 time I would try this from the point of the study of the
 activities of Mr. Moholy-Nagy in the United States of
 America. Through this I think I can clarify the American
 philosophy of design that is different from the German.

I know he founded the New Bauhaus and Institute of Design
 at Chicago. Is this Institute of Design (IID) the most
 adequate university to my plan? This university is the
 school for the purpose to educate practical designer,
not design historian like I.

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Miädeck

A.C.L.S. requires also my plans "must be in sufficient detail to enable an American university to determine whether it has the appropriate faculty and facilities to assist" me. Would'nt you give me some advice and teach me the most appropriate faculty?

The others, who have written a letter of recommendation for me, are Prof. T. Ijima, Professor of Kyoto Univ., and Prof. K. Mori, Professor of Osaka Univ. of Arts.

On about July 20th, I will send you the latter half of my articles, the first half of which I have already sent you.

I would be glad if I have received your writing before July 27th, because I must send completed applications no later than August 1st.

Yours very sincerely

Hisao Miyajima

Hisao Miyajima

PS: I have moved to the above-mentioned address. Please direct your letters here.

Mrs. Heidi S. Miädeck
3234 N. Street N.W.
Washington D.C. 20007

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Mlādek
Mlādek

cc: Barr files, Mlādek
M.C. files, Kupka

24 January 1969

November 5, 1968

Dear Mrs. Mlādek:

Of course I was much interested in your letter of October 25th and the sad yet very subtle question of the anonymous artist's quandary. Is there something about his style, or at least his work, I understand through Miss Dorothy Miller that you would like returned the Kupka material you left with Mr. Barr some time ago. I am happy to send it to you now via registered mail. With your generous permission we have xeroxed your notes concerning the Kupka paintings in the Museum's collection.

Sincerely,

With all good wishes,

Alfred N. Barr, Jr.

Sincerely,

Mrs. Meda S. Mlādek
3234 N. Street N.W.
Washington D.C. 20007

Jans Welles
Secretary to Mr. Barr

Dictated by Mr. Barr but signed in his absence
GWR

Mrs. Meda S. Mlādek
3234 N. Street N.W.
Washington D.C. 20007

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Mládek

file

LETTER FROM
ALFRED H. BARR, JR.
WASHINGTON, D. C. 20007

Nov. 8, 1968

Dear Mr Barr,

November 8, 1968

Dear Mrs. Mládek:

Of course I was much interested in your letter of October 25th and the sad yet very subtle exposition of the anonymous artist's quandary. Is there something about his style, or at least his predicament, which makes one think of Kafka?

I hope now that you'll have a good chance to complete your studies of Kupka. I look forward to seeing your book since I believe there is no first-rate monograph on Kupka in English. Am I mistaken?

Strength to you,

Sincerely,

Alfred H. Barr, Jr.

Mrs. Meda S. Mládek
3234 N. Street N.W.
Washington D.C. 20007

Dictated by Mr. Barr but signed in his absence
CDR

Sincerely yours,

Meda Mládek

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MEDA S. MLÁDEK
3234 N STREET, N. W.
WASHINGTON, D. C. 20007

Oct. 25, 1968.

REC'D 10-30-68

Dear Mr Barr,

I am writing very late to thank for all your help which made it possible for me to complete my research on Kypka's drawing material. I spent ^{a part} of spring and summer in Prague where I attended an international colloquium on Kupka and later was able to get photographs of Kupka's experimental drawings and documentation which suddenly was allowed to come to light.

During my stay in Czechoslovakia I made a selection of graphics and collages which are now being exhibited in Washington Gallery of Modern Art (amalgamated now with Corcoran). The exhibit is successful beyond my expectation and I hope it will travel to other places in United States. During my stay in Prague I met many of the Czech intellectuals, Museum people, artists. Many of them escaped during the invasion, many were just for the first time after 20 years spending their vacations in abroad and were afraid to go back. I went back to Europe to help to organize the refugees problem. And now I am back, as sad as I probably never was in my life - everything is finished again. As one of my friends wrote me secretly from Prague: it all appears to me as a beautiful and desperate dream of a nation about a just life. I am sending you one of these letters which I translated. The autor is one of our greatest artists who is in a great danger in Prague and I tried to get him out.

I mention all this to explain the delay in writing to you. I assure you that I fully appreciate your kindness and confidence. I will do my best to prove that the generous action of your institution is not a bad investment.

Sincerely yours,

Meda Mladek

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OUTLINE OF PROPOSED PROGRAM
A WORKING CONFERENCE ON "TRUSTEEMANSHIP"

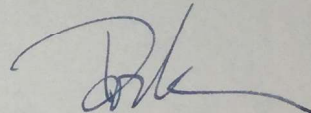
The Langford Hotel
Winter Park, Florida

sponsored by
The Associated Florida Private Colleges
in cooperation with
Council for Financial Aid to Education, Inc.

The Museum of Modern Art

To Mr. Alfred H. Barr
From Richard H. Koch
Date November 8, 1972
Re

I thought you would like to see the enclosed letter which I have just received from Dr. Moe, who is evidently in fine fettle notwithstanding the recent amputation of his leg. I gather that he will be in Seattle until mid-November, when he will return to his home in Riverdale.



9:00 A. M. . . . **Third Discussion Period**
10:10 A. M. . . . **Coffee Break**
10:30 A. M. . . . **General Assembly**
Florida Independent Colleges - Some Problems and Opportunities
11:00 A. M. . . . **Fourth Discussion Period**
12:00 Noon . . . **Conference Summary and Adjournment**

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OUTLINE OF PROPOSED PROGRAM
A WORKING CONFERENCE ON "TRUSTEEMANSHIP"

The Langford Hotel
Winter Park, Florida

sponsored by
The Associated Florida Private Colleges
in cooperation with
Council for Financial Aid to Education, Inc.

Friday, March 29, 1963

- 3:00-4:00 P. M.** **Registration**
- 4:00 P. M.** **Greetings and Introductions**
Conference Orientation - The New "Trusteemanship"
- 4:30 P. M.** **First Discussion Period**
- 6:00 P. M.** **Social Period**
- 6:30 P. M.** **Dinner**
- 8:00 P. M.** **General Assembly**
The Trustees Organize for an Institutional Support Program
- 8:30 P. M.** **Second Discussion Period**

Saturday, March 30, 1963

- 8:30 A. M.** **General Assembly**
The College and Corporate Support Opportunities
- 9:00 A. M.** **Third Discussion Period**
- 10:10 A. M.** **Coffee Break**
- 10:30 A. M.** **General Assembly**
Florida Independent Colleges - Some Problems and Opportunities
- 11:00 A. M.** **Fourth Discussion Period**
- 12:00 Noon** **Conference Summary and Adjournment**

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

Studio: high point road, scarsdale, New York 10583

May 15, 1975

Dear Alfred Barr:

I was sorry that I wasn't able to come to join the celebration for you and René d'Harnoncourt, but I hadn't recovered from a cold sufficiently - to risk it, alas.

But I want you to know that I am forever grateful to you for what you have done for MODERN ART in the WORLD - over the decades of your inspired life.

November 20, 1972

I have just learned of your recent illness - and I & Dick Koch sent me a copy of your November 2nd letter which I also read to Marga.

I have always admired your capacities for strength and endurance. May your recovery be swift and satisfactory.

With much affection and kind regards to Edith, wonderful balance of intuitive practical scholarship, correlated with museum organization and connectedness with "people" - is so rare.

Sincerely,

So I salute you with my heartfelt gratitude and admiration, and all best wishes to your wife and daughter, and to you.

Sincerely -

Dr. Henry Allen Moe
Cassel Crag Apt. 210
1218 Terry Avenue
Seattle, Washington 98101

Barbara Morgan

AHB:rkr

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	AHB	I.A.560

BARBARA MORGAN

Studio: high point road, scarsdale, New York 10583

*Copy of this
mailed to Marga
5/16/75*

May 15, 1975

Dear Alfred Barr:

I was sorry that I wasn't able to come to join the celebration for you and René d'Harnoncourt, but I hadn't recovered from a cold sufficiently - to risk it, alas.

But I want you to know that I am forever grateful to you for what you have done for MODERN ART in the WORLD - over the decades of your inspired, creative, dedicated life.

Before the Museum of Modern Art was on 43rd Street (sic), Willard and I excitedly attended and joined it - in its beginning phase - on - ? was it Fifth Avenue and 57th Street upstairs.

You really launched Modern Art in America - with some catalytic aid from Dr. Barnes' collection - indirectly perhaps? Your splendid Matisse book was treasure - as well as all of your fine books. I still don't know what to do with the Barnes Foundation negatives.

Your wonderful balance of intuition and practical scholarship, correlated with museum organization and connectedness with "people" - is so rare.

So I salute you with my heartfelt gratitude and admiration, and all best wishes to your wife and daughter, and to you.

Sincerely -

Barbara Morgan

*Before the museum of
43rd Street, Willard and I
excitedly attended and joined it -
in its beginning phase - on -
? was it Fifth Avenue + 57th Street upstairs
You really launched Modern Art in
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BARBARA

studio: high point road, scarsdale, new york 10583

MORGAN

May-15-1975

Joh

Dear Alfred Barr:

I was sorry that I wasn't able to come to join the celebration for you and René d'Haroncourt, but I hadn't recovered from a cold sufficiently - to risk it, alas.

But I want you to know that I am forever grateful to you, for what you have done for MODERN ART in the WORLD - over the decades of your inspired, creative, dedicated life.

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John

Your wonderful balance of intuition and practical scholarship, correlated with museum organization and connectedness with "people" - is so rare.

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Sincerely -

Barbara Morgan

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Morgan

Morse

John D. Morse 215 EAST 80 STREET · NEW YORK, N.Y. 10021 · (212) 288-6254

Feb. 7, 1972

Dear Alfred,

Congratulations on your 70th birthday, which I read about in the Times recently. I also read that you are working on the catalogue, and that you go the Museum regularly. Congratulations on that too!

Since retiring from Winterthur, I have been thinking about the corner from

BARBARA
studio: high point road, scarsdale, new york 10583
MORGAN



US Bicentennial 10cents

*Mr Alfred Barr
Museum of Modern Art
" West 53rd St
New York - N.Y.*

AHB, said he was working under pressure but hoped to see him later on -

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Morse

Morse

John D. Morse 215 EAST 80 STREET · NEW YORK, N.Y. 10021 · (212) 288-6254

Feb. 7, 1972

Dear Alfred,

Congratulations on your 70th birthday, which I read about in the Times recently. I also read that you are working on the catalogue, and that you go the Museum regularly. Congratulations on that too!

Since retiring from Winterthur, I have been living here around the corner from you, working on a book about Ben Shahn for Praeger. It is now finished, ready for publication in June, and I am hoping that we might have lunch one day in this neighborhood. As an old resident, you surely have a favorite place where we could meet.

Yours cordially,

John

2-11 DM called him, thanked for AHB, said he was working under pressure but hoped to see him later on -

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Moynihan

cc: Sara Mazo

February 2, 1972

telegram

Western Union Teleg

Dear Miss Moynihan:

Mr. Barr has asked me to send you the enclosed Complimentary Pass which you may use to give you free entrance to the Museum during your stay in New York.

Mr. Barr also tells me that you have expressed interest in the works of Lucian Freud. If you would like to see the four works by this artist in our collection, you may telephone Miss Sara Mazo, Assistant Curator in the Department of Painting and Sculpture, at 956-2656. Miss Mazo is in charge of our Painting and Sculpture Study Storage and she will be glad to make an appointment for you to see them.

Sincerely,

(Mrs.) Monawee A. Richards
Assistant

Miss Anne Moynihan
c/o Mr. Robert Rushmore
1040 Park Avenue
New York, New York 10028

Encl.

12:45 PM, MEDAL ROOM, 7 WEST 43.
RVP 765-4821 EXT 3152
FRANK STATION

HENRY HOOPER, THE CENTURY ASSOCIATION
WILL BE ABLE TO
11 WEST 53 ST
NEW YORK NY 27 233
LY 75 REPORT
MAY, APRIL EIGHT,

12

Handwritten notes:
22 444
called in 1/5
2-3-72

Vertical text on right edge:
1001 New York, New York 10011
I'm holding the library...

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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MOORE MOORE

968

I'm looking for-
bringing you to
inner this coming
could have chosen
of honor than your-

of bringing a copy
the hope that you will

western union

Telegram

rec'd 3-30-70
called AHB & Adls, said yes
C.R. called accepty

23 MAR 2 00

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DR ALFRED H BARR JR, DLY 75 REPORT DELIVERY

MUSEUM OF MODERN ART 11 WEST 53 ST NYK RTE BON 151

HOPE VERY MUCH YOU WILL BE ABLE TO ATTEND LUNCHEON HONORING
HENRY MOORE, THE CENTURY ASSOCIATION, WEDNESDAY, APRIL EIGHT,
12:45 PM, MEDAL ROOM, 7 WEST 43.

RVP 765-4321 EXT 5152

FRANK STANTON

(352)

friend, Warren and I are here with
relatives - from down
- they are all wonderful people
you had a chance to see them
I hope you will be able to
see them all I hope they will
be able to see you and
I hope you will be able to
see them all

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Nov 23 1967 (MARIANNE) MOORE
Lake Minnewaska Mountain Houses
"One of America's Most Beautiful Resorts"
LAKE MINNEWASKA, N.Y.

MISS MARIANNE

Sublime Lucas Van Leyden

January 31, 1968

Dear Marianne:

Just a line to say that I'm looking forward with great pleasure to bringing you to the Museum for the A.R.C. dinner this coming Saturday. I don't think we could have chosen a more distinguished guest of honor than yourself.

Sincerely,

Miss Marianne Moore
35 West 9th Street
Apt. 7 B
New York, New York 10011

AHB penned in:

P.S. I'm taking the liberty of bringing a copy of your Collected Poems in the hope that you will write your name in it.

MOORE

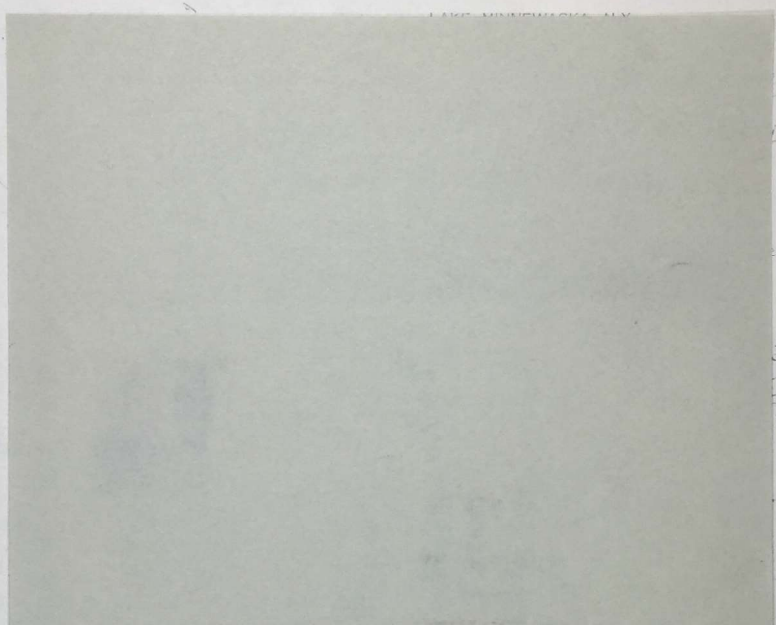
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(MARIANNE) MOORE

Nov 23 1967

Lake Minnewaska Mountain Houses
"One of America's Most Beautiful Resorts"

LAKE MINNEWASKA, N.Y.



and
with
able Lucas Van Leyden
Sublime
Field

City
11-

Nov 23 1967

Lake Minnewaska Mountain Houses
"One of America's Most Beautiful Resorts"
LAKE MINNEWASKA, N.Y.

Dear Alfred, Special Special Special
friend, Warner and I are here with
relatives - home soon.

My angels everlastingly enable
you to lead a charmed life.

Send me your address and I'll
send you my poems ^{etc} of ^{the} Tallac
Tallac would be ^{the} ^{best} ^{to} ^{send} ^{to} ^{you}.
I have one. - can send it.

Offre to Marianne

Lucas Van Leyden
Sublime

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(MARIANNE) MOORE

Nov 23 1967

Lake Minnewaska Mountain Houses

"One of America's Most Beautiful Resorts"

LAKE MINNEWASKA, N.Y.

Affectionately Marianne

Lucas Van Leyden
Sublime

Dear Alfred, Special Special Special
friend, Warner and I are here with
relatives - how soon.

My agents should be able
to send you a "charmed life".

Send me your address and I'll
send you my poems ^{etc} if I can
I'll be glad to be a "charmed life" to you
I love you -



Dr. Alfred C. Barr
The Museum of Modern Art
15 W 53rd Street
New York City

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(MARIANNE) MOORE

Nov 23 1967

Lake Minnewaska Mountain Houses

"One of America's Most Beautiful Resorts"

LAKE MINNEWASKA, N.Y.

Affectionately Marianne

Lucas Van Leyden
Suzanne

Dear Alfred, Special Special Special
friend, Warner and I are here with
relatives - home soon.

My angels everlastingly enable
you to lead a charmed life.

Send me your address and I'll
send you one & poems out of the book
I know you'd be proud to read.
I know you. - can send it.

Mr. Wood 35 West 9th St New York City
10011

city

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(MARSHALL) MOORE

Nov 23 1967
 Lake Minnewaska Mountain Houses
 "One of America's Most Beautiful Resorts"
 LAKE MINNEWASKA, N.Y.

Off to Dorothy Massaro

Dear Alfred, Special Special Special
 friend, Warren and I are here with
 relatives - how soon.

My eyes are starting to
 you to lower a charcoal left.

Send me your address and I'll
 send you one of poems out of Talks
 Tell me what be Handers to Field
 I know one. - can send it.

Lucas Van Leyden
Stellen

Mr. Wood 35 West 9th St New York City
 10011
 Nov 7 67

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(WARNER) MOORE

October 16, 1967

Dear Warner:

Thank you ever so much for your letter which I should have answered weeks ago had I been in New York. Your letter will be brought to his attention when he returns.

I'm delighted to think that you approved of the honor I received from Yale -- I confess to my surprise. I think of you often and, of course, often think of your illustrious sister. What a wonderful pair of siblings you are!

Yours with affectionate memories,

Mrs. Nancy Karslake, Assistant
The Museum Collections

Mr. John Warner Moore
Indian Harbor House
630 Steamboat Road
Greenwich, Conn. 06830

Mr. John Warner Moore
Indian Harbor House
630 Steamboat Road
Greenwich, Connecticut 06830

AHB:jsw
(Dictated by Mr. Barr and signed in his absence)

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MOORE

December 15, 1967

September 8, 1967

Dear Mr. Moore:

JOHN WARNER MOORE

Your letter of September 4 to Mr. Barr has arrived in his absence. Mr. Barr is away from the Museum until October, but your letter will be brought to his attention when he returns.

Sincerely,

Dear Alfred,

No degree yet has ever given has been bestowed on you.

Mrs. Nancy Karumba, Assistant
The Museum Collections

Mr. John Warner Moore
Indian Harbor House
630 Steamboat Road
Greenwich, Conn. 06830

are proud beyond
in regard to Yale's
recognition of your merit.
I'll write you again
soon but already too
much time has passed in
getting this letter off to you.
Yours always
from all the
But especially from John Warner Moore.

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MYERS

rec'd 12-15-67

cc: Myers
713 Park

G. Laurin Greenway
Chrm Bld.

Aralon Fundn - London Greenway

JOHN WARNER MOORE
INDIAN HARBOR HOUSE
630 STEAMBOAT ROAD
GREENWICH, CONN. 06830

Sept. 4, 1967.

Dear Alfred,

No degree Yale has ever given has so fittingly been bestowed on you!

We are proud beyond measure, in regard to Yale's recognition of your merit.

I'll write you again soon but already too much time has passed in getting this letter off to you.

Yours always
from all the Myers,
But especially from John Warner Moore.

AHB:jsw

might say, (my bad, theatre groups.)
Both Gertrude Miller and Bill Lieberman have suggested that I approach

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MYERS

rec'd 12-15-67

cc: Myers
713 Park

G. Laurin Greenway
Chairman

Avalon Fdn - Laurin Greenway

December 15, 1967

I understand that Southampton College has requested a grant from you to help underwrite a program of plays to be done in July and August of 1968. The plays will be produced by the Artists Theatre under the direction of Mr. Machiz. I am well acquainted with this group which has been presenting plays since 1953.

RE 7-9838

I understand that Southampton College has requested a grant from your foundation to help underwrite a program of plays to be done in July and August of 1968. The plays will be produced by the Artists Theatre under the direction of Mr. Machiz. I am well acquainted with this group which has been presenting plays since 1953.

Dear Mr. Greenway,
I am well acquainted with this group which has been presenting plays since 1953. Their artistic integrity.

AHB phoned asking John Meyers to send draft of a letter

12.13.67

draft received 12/15/67

have raised I want \$30,000. funds needed at Southampton College the additional reality.

Dear Mr. G. Laurin Greenway
Chairman
The Avalon Foundation
713 Park Avenue
New York

AHB:jsw
might say, very bad, theatre groups.)
Both Mortitude Miller and Bill Lieberman have suggested that I approach

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MYERS

rec'd 12.15.67

cc: Myers
713 Park

G. Lauder Greenway
Chairman Bd.

Avalon Fdn - Lauder Greenway

December 15, 1967

I understand that Southampton College has requested a grant from you to help underwrite a program of plays to be done in July and August of 1968. The plays will be produced by the Artists Theatre under the direction of Herbert Machiz. I am well acquainted with this group which has been presenting original work since 1953. Their artistic standards are very high; Mr. Machiz is a person of integrity.

Dear Mr. Greenway:

I understand that Southampton College has requested a grant from your foundation to help underwrite a program of plays to be done in July and August of 1968. The plays will be produced by the Artists Theatre under the direction of Herbert Machiz. I am well acquainted with this group which has been presenting original work since 1953.

Their artistic standards are very high; Mr. Machiz is a person of integrity. I warmly recommend that you give Southampton College the additional funds needed to make this theatre program a reality.

Sincerely,

Alfred H. Barr, Jr.

Mr. G. Lauder Greenway
Chairman of the Board
The Avalon Foundation
713 Park Avenue
New York, New York

AHB:jsw

RE 7-98
Dear Alfred
on our side
have raised \$30,000.00
at Southampton College (Artists Theatre productions)
Both the Old Dominion and the Avalon Foundations
amount already
might say,
both M. Trude Miller and Bill Liebman have suggested that I approach

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icc'd 12.15.67

713 Park ^{G.} Laurier Greenway
Cham Bd.

RE 7-9898 (home)

JOHN BERNARD MYERS
59 EAST 73RD STREET
NEW YORK CITY 10021

Dec. 11, 1967

icc 12.13.67

Dear Alfred: Thank you for agreeing to remain
on our stationary.

May I ask one more favor? I
have raised \$16,000.00 of the necessary
\$30,000.00 to underwrite the festival of plays
at Southampton College (Artists Theatre
productions.)

Robert
Dean ^{Robert} Emplirey has requested
both the Old Dominican and the Avalon
Foundations for the rest. It is a tiny
amount by comparison with what has
already been given to other (and I
might say, very bad, theatre groups.)

Both Gertrude Millon and Bill
Lieberman have suggested that I approach

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rec'd 12.15.67

713 Park ^{G.} Landon Greenway
Chum Bld.
Avalon Fudta - Landon Greenway

I understand that Southampton College has requested a grant from you to help underwrite a program of plays

Monroe Wheeler to put in a good word for this project. I spoke with Monroe who was interested to help and suggested that I also ask you to drop a small note to Landon Greenway at Avalon identifying us as a group whose work you know and who are on the up and up.

I will send you a copy of the material that was sent by Dean Humphrey from Southampton College to these Foundations so that you'll be clear as to what is wanted.

I hate to ask you for this help but unless some one they respect identifies us as bona fide it takes forever to convince.

as always,
John

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rec'd 12.15.67

713 Park ^{G.} Laurier Greenway
Chrom Bld.
Avalon Theatre - London Greenway

I understand that Southampton College has requested a grant from you to help underwrite a program of plays to be done in July and August of 1968. The plays will be produced by the Artists Theatre under the direction of Herbert Machiz. I am well acquainted with this group which has been presenting original work since 1953. Their artistic standards are very high; Mr. Machiz is a person of integrity.

I warmly recommend that you give Southampton College the additional funds needed to make this theatre program a reality.

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Myers

November 29, 1967

Dear John:

Of course you may use my name if it is any use to you.

The bill of fare sounds very fine indeed.

Yes, I've seen Barbara Rose's book and what I read seems to me admirable.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Bernard Myers
59 East 73 Street
New York, New York

AHB:jsw
(Dictated over the phone and signed
in Mr. Barr's absence)

Dictated to J.B.M. 30 Nov

Dear John,

Is it ok to include your name on our roster of names (on our [unclear] for the American Theatre?)

Southampton College has given us its beautiful modern theatre as the artists theatre home. We

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MYERS, JOHN

JUNKDUMP FAIR SURVEYED

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the main techniques to catch the crowd and the press.
One's mail bulges with catalogues and announcements: a series of

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144
fin

Dictated "yes" to J.W. 30 Nov

JOHN BERNARD MYERS
59 EAST 73RD STREET
NEW YORK CITY 10021

J.W. 21

J.W. please sign

Dear Alfred:

Is it o.k. to continue to
include your name
on our roster of names
(on our stationery) for
the Artists Theatre?

Southampton College
has given us its beautiful
modern theatre as the
artists theatre home. We

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MYERS, JOHN

JUNKDUMP FAIR SURVEYED

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open with Henry Miller's
 crazy Just Wild About Harry
 July 3. (Red brooms stage
 décor.) Then little GOLF
 (Absen) ^{de for} by alex Katz
 Then The Immortal Husband
 James Meinel. and finally
 in The Summer House by Jane
 Bowles.
 I've raised over 1/2 the
 money. Do read Barbara
 Rose's book American Art since
 1900. Saludos!
 John

the main techniques to catch the crowd and the press.
 One's mail bulges with catalogues and announcements: a series of

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MYERS, JOHN

JUNKDUMP FAIR SURVEYED

This season, the season of 1963-64, there have been myriads of "cultural" events which gave impetus to conversation before, during and after dinner; the art world seems to exist to provide a good share of frissons that keep the conversation going. Whereas in

MYERS, JOHN

THE MUSEUM OF MODERN ART

Date June 11, 1964

To: Bill Seitz
From: Betsy Jones

Re: _____

I attach a typescript of an article John Myers has written for Art & Literature which he sent for Alfred to read. He would also like you to see it. Since Alfred has not yet read it, could you return it to him when you're finished?

gallery has the problem of how to get the attention of critics and public (the public has become enormous). The presentation of novelty shows (mixed media, sight and sound, sight and movement, multiple vision, toys for adults, Happenings, etc.) - continues to be one of the main techniques to catch the crowd and the press. One's mail bulges with catalogues and announcements: a series of

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MYERS, JOHN

JUNKDUMP FAIR SURVEYED

This season, the
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rec'd. June 1, 1964

Dear Alfred:

This is an article I
 wrote for Art & Literature
 which will appear in # 3.

I thought you might like to read it.

I hope you don't hate it.

May I have it back when you're finished with it?

The new wing & garden is wonderful.

Saluti —

John (myers)

Bill Setz has read this

shows (mixed media, sight and sound, sight and movement, multiple
 vision, toys for adults, Happenings, etc.) - continues to be one of
 the main techniques to catch the crowd and the press.

One's mail bulges with catalogues and announcements: a series of

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MYERS, JOHN

JUNKDUMP FAIR SURVEYED

This season, the season of 1963-64, there have been myriads of "cultural" events which gave impetus to conversation before, during and after dinner; the art world seems to exist to provide a good share of frissons that keep the conversation going. Whereas in the fifties art gossip relied on which artist was moving to which gallery, how much Ben X. paid for a Pollock, who got whose studio (the regular, simple, ordinary gossip of any art community) - the tone has now changed. There are no rallying cries, no aesthetic polemics, no discussion clubs: there is at best inter-art warfare. As in Goethe's puppet play, Junkdump Fair, New York has become a fantastic free-for-all, the most energetic of centers.

The emphasis has changed, the art world has become democratized, the whole populace wants to be 'in' on the goings-on.

It is not difficult to say what caused this, although some of the reasons are complex. There is, for instance, the proliferation of galleries. In 1950 there was a handful, perhaps six that showed serious contemporary painting and sculpture. At the moment there are about three hundred and fifty galleries, of which the majority exhibit new work and in all sorts of media and tendencies. Each gallery has the problem of how to get the attention of critics and public (the public has become enormous). The presentation of novelty shows (mixed media, sight and sound, sight and movement, multiple vision, toys for adults, Happenings, etc.) - continues to be one of the main techniques to catch the crowd and the press.

One's mail bulges with catalogues and announcements: a series of

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boxes within boxes, a balloon to be blown up, a sheet of paper as large as a school map inside a cardboard tube, a booklet the size of a postage stamp. The sheer dexterity (and sometimes wit) which goes into the design of eye-catching announcements is astonishing. It is as though each gallery were stating its claims with the ardour that goes into the selling of pharmaceuticals or vacuum cleaners. The clever come-on is "in"; blurbs by poets or critics are "out".

Perhaps the best illustration of the new approach can be found in the jazzy advertisements of Art International where the artist himself is sometimes seen with leather jacket and motorcycles, or happily leaping out of the surf wearing a bikini. Sober advertising is on the skids but so is the day of the sober consumer.

We apparently live in the Age of Culture (rather like living in von Horvath's Age of the Fish). --- We become brighter, nay better people to the extent that we make the sign of the cross as we murmur A-r-t. ("In a time of confused aims, art helps us to become reconciled to ourselves. The 'cultured' man is not as snobs and slobs think - the man who knows many 'things', but who knows much about himself. Those who shun art are seeking to escape themselves." - Editorial in the Kansas State Collegian, April, 1964.) The seekers of culture promenade Madison Avenue stopping here for a moment or there for ten minutes. Starting from 57th Street they look at the plaster effigies of George Segal, (Green), the laminated wood figures (faucets for penises) of Mike Nevelson (Amel), the object-painting of Appel (Jackson), the landscapes of Leonid (Durlacher), the windshield wipers of D'Arcangelo (Fischbach), the flowers of

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Hartl (Peridot), American folk objects (Willard). Up the Avenue go
 the pilgrims, seeking special grace, trying "to know themselves".
 Their eyes are greedy for ever greater benedictions, their fervor
 rarely slackens. Up, up, up the Avenue, sometimes making a foray to
 left or to right: Moskowitz's window shades (Castelli), Indiana's
 Mr. Eye will ^{EAT/DIE} convert his present no-bid status to that of
 exhortations to Eat/Bie (Stable), Rosalind Drexler's painted-over,
 New Acquisition. Maybe to the Whitney ^{by DON/2} new collector no
 cut-out lovers (Kornblee), spacemen by Hoyendunck (Elkon).
 longer bothers to go to galleries. He makes his way to the artists'

If all the pilgrims cannot buy, the new collectors (with far less
 looking) do, and they buy with the mixed feelings of a New Jersey
 real estate speculator who gives liberally to Our Lady of Perpetual
 Help - just in case. His Plenary Indulgences (so often bought for
 so very little) provide a host of blessings. He is no longer
 regarded as just a sharpie building "developments" in Teaneck or
 Peapack. He can with his freshly acquired works of art become a photo-
 Contributor to the Museum and, with his snappy little wife, get
 invited to pre-opening dinner parties and shake hands with a Rock-
 efeller or pass the buns to Mrs. E. Bliss Parkinson or have a
 short chat with Dr. Edgar Windt or listen to Barney Newman tell how
 it really happened in the pioneer years. Before you know it he's
 elected to a committee or becomes a Friend Of. He can then sit in
 judgment as to which art work will have the honor of being a New
 Acquisition. They squeeze him off a committee when he owns 22 Rausch-
 enbergs, 4 Klines and 7 Gorkys - along with the stuff he's really
 But the fun is only started: with his new persona he gets invited
 to art parties at which he can indulge a sneaking wish to wear a
 purple ^{BLAZER} blazer, he can do the Twist with the nicest art tarts, and -
 after the party - at the Chick Wagon, experience a brief encounter.

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Aglow with his "self-knowledge" the new collector begins to feel he's more than just another collector. He is an Eye. He will bring to the attention of certain dealers those artists whose work have passed the cold glance of this Eye. If the artist is really a good fellow, Artist. The newspapers keep switching horses; the art magazines are Mr. Eye will promise to convert his present nowhere-status to that of New Acquisition. Maybe to the Whitney Museum. The new collector no longer bothers to go to galleries. He makes his way to the artists' studios where, as an arbiter of taste, he will buy what he wants - cheaper. He also finds it useful to invest in one favorite gallery, there to push his pet "discoveries". Our Lady smiles ever more indulgently and at this point the new collector begins to receive public acclaim: his collection, his apartment, his snappy little wife appear in full color in Time, Vogue, the Ladies Home Journal. At the Venice Biennale he rents an excursion boat (Biennale Flottante!) and is photographed with the Mayor of Venice, the Contessa Volpi, and finally (at last!) Peggy Guggenheim. More material for the conversations at dinner because the new collector has, indeed, become one of the big topics: what dress his wife wore, who snubbed her, what gaffe she made at Jasper John's opening. The older collectors begin to shake heads and start worrying about how to keep him out of their clover. They don't like the purple jacket, and the real estate biz in Peapack seems vulgar. But how can they squeeze him off a committee when he owns 22 Rauschenbergs, 4 Klines and 7 Gorkys - along with the stuff he's really crazy about? I called The Thirteen Most Wanted Criminals, stories completing the beatification of Robert Moses, proud boasting stories The artists, needless to say, are in general delighted. There's always a little "ice" to be had from the shenanigans of the new

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type collector - for instance, stronger social contacts and extra dividends in publicity. Modern Art (referred to by some as the Ca D'Oro in Columbus Circle). Needless to say the collection is mostly junk. These are regarded as the two most important problems facing Today's Artist. The newspapers keep switching horses; the art magazines are too slow; the intellectuals are undependable. But publicity is a basic necessity and nothing should be overlooked - certainly not radio and, above all, TV. The artist feels he needs TV appearances, and the Telly has been going in for art more and more. We can watch, mermerized, as Al Leslie paints himself (in a canvas resembling somehow a Coca-Cola ad) while diffidently confiding to his audience that his true goal is domestic serenity and a bit of financial security. Channel 13 features regular art programs on such variegated topics as The Impact of Hard Edge, New Attitudes Toward Our Environment, ("don't change it, just accept it"), The Systematic Derangement of the Senses, Is Pop Here to Stay. Thus at the Cedar Bar one hears how splendid Mrs. Jackson Pollock looked televised, or what a lousy make-up job they did on Henry Geldzahler. Channel 2, a big national network gives us regular art talks by Alène Saarinen with guest art-stars, or the Pietá, or the latest Pop. But even TV is not enough. At this writing a new publicity shove has come with the World's Fair. Stories on the rejection of an outdoor mural called The Thirteen Most Wanted Criminals, stories completing the beatification of Robert Moses, proud boasting stories with art, through today's vast enlargement of the art audience and detailing the acres of sculpture, paintings, murals, plus the architecture of the future. (slang) a rough, vulgar fellow. Pun:(A)P/Boier

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art consumer. One hopes there will be a deep cleavage between what David Hare calls public art and private art. One had never thought of that cleavage as anything but artificial; one had surely never thought of it as a good thing. But the fact is that the considerable variety of hit-parade art like hit-parade music is here to stay. The novelty exhibitions, the kinky Happenings, the bizarrerie of the new art personalities and the total identification of commercialism with "avant-gardeism" simply cannot be waved aside. There it is, like Carol Channing's toothy grin and loudly belted "Hello, Dolly".

There are those who feel regret, there is wistful pressing of noses against the window of past hope. The dream of a New York School is fading more rapidly than had ever been reckoned. The delightful openness of New Yorkers to new experience, to fresh perception, turns out to be a passion for the latest in gooseflesh. Being cultured rather than civilized, Americans have small powers of assimilation. With them it has always been - on to the new! Brilliant talents are being given the go-by despite the fact that the best American art developed in the past twenty years is still being created by the same people. Even in a "civilized" country, it should be remembered - and not so long ago - the French Impressionists suffered a forty-year period of neglect too soon referred to as old hat by

their bourgeois contemporaries. The speed-up is many times faster in America. It is becoming the fashion to lump together such recent (and such varied) talents

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as Giorgio Cavallon, James Brooks, and De Kooning by calling them "Abstract Expressionists". And with that out of the way, they are securely comprehended. They have been definitively "understood" and set to one side. On to the next!

Perhaps it was a mistake to have taken too seriously the idea of a New York School since New York does not resemble past communities - Venice, Siena, Amsterdam or even Paris. The city lacks the kind of cohesion, even among the so-called educated classes, to support or understand a School. Would it not have been wiser in the long run for New York to have remained artistically international by closer ties with artists in other countries who were opening themselves and their work to similar tendencies? Would this not have prevented the triumph of Junkdump Fair and commercialism? Some of us should have known better than to push an "American-type art" which, despite the fact that it led the world, also made it possible for the doors to be thrown open wide to the worst excesses of American middle - and low-brow nonsense. The argument that Paris had too much of a grip on the international art market and had to be broken, is good propaganda for an American market but was never really a sufficient excuse for severing so many ties with Europe, and on a scale which now seems preposterous.

The new intelligentsia rarely discuss Rothelwell, Guston, or Gottlieb. Even now the younger critics insist that a "European" look is not to be encouraged. But what is a "European" look? Or for that matter, as a subject for argument,

what is "American-type painting"? Had the so-called Second Generation (painters who came up in the '50s and who at that time ranged from 23 to 35 in age) been less concerned with the "American" style, would

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they not have been freer to develop without the approval of "American-art" hipsters? Perhaps this fear of loss of position contributed to the breakdown of courage which led so many of them to eventual collapse. For what do we witness around us now but a series of collapses, and with heart-breaking rapidity that they don't LOOK (they drill holes through art works), but rather that their focus is too centered upon the "re-Everyone asks the same question: "What happened?" Many painters in "sistant" art work (the more it resists the more likely it is to be their forties and fifties wear a look - a grey as evening - which is good). This of course breaks down when you consider how easy it is a combination of surprise and incomprehension. "Where were you when to enjoy a Kelly, a Rothko, or a Nakian. the shit hit the fan?" - a general query. No good to say it was ever thus, that there have always been changes, this coming in and that going out. The citadel has been stormed, the ramparts have been scaled. The plastic arts (for so long the most interesting manifestation of the human spirit) have been grabbed up by the crowd of job-holders from museum and press, commercial dabblers with a ravenous hunger for prestige, status-seeking, profit-motivated collectors, and the art dealers with a flair for Big Business. think about, love and stand up for the most disparate pictures, objects, statues - in short they What will happen in the coming period? No one dare guess. Ken NoLand, are the rare, civilized individuals who know and care about what they Frank Stella, Ellsworth Kelly, Ad Reinhardt, for example, maintain positions which are almost unassailable. De Kooning, lacking a major show in several years, becomes a target for the critical avant-garde. The new intelligensia rarely discuss Motherwell, Guston, or Gottlieb, and then only with pious nods. Newman retains his perennial position as a subject for argument. a bronze, a Sultman drawing, a Hopeworth marble, a Gleasonetti, a De Kooning woman, a Helen Frankenthaler gouache, There is almost no criticism of real distinction. Hilton Kramer, a Niso ceramic, a photograph by Atget, a Stanisiewicz, a Tworlov, an Harold Rosenberg, Nico Calas are "fuori"; Sidney Tillam, Barbara Glitsky, a Di Moro, and a bunch of yellow lilies in oil by Cavallotti.

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Rose, Michael Fried and Robert Rosenblum are "indentro" (both up-town and downtown). All the new opinion makers, as well as familiar voices like Clement Greenberg and William Rubin (Manny Farber is off the scene), remain totally involved with art history. One's difficulty with them is not that they don't LOOK (they drill holes through art works), but rather that their focus is too centered upon the "resistant" art work (the more it resists the more likely it is to be good). This of course breaks down when you consider how easy it is to enjoy a Kelly, a Rothko, or a Nakian.

One small corner remains untouched. It is perhaps this little corner in which a few, a very few indeed, live like marvelous snobs (perhaps they are snobs) quite indifferent to the critics, to fashion, the market. These few have their own "bright particular faith", their own uninfluenced taste. They couldn't care less about being on committees, or passing the peppermill to Mrs. Willington Koo. They are the few who surround themselves with, think about, love and stand up for the most disparate pictures, objects, statues - in short they are the rare, civilised individuals who know and care about what they intend.

I know of one collector in whose house ^{along with art of the past} you might find a perfect Rothko, a Joseph Cornell box, a Wols etching, a David Smith, a Braque still-life, a Pollock, a Hopper, a Morris Louis, a Vicente, a Balthus child, a Spaventa bronze, a Bultman drawing, a Hepworth marble, a Giacometti, a De Kooning woman, a Helen Frankenthaler gouache, a Miro ceramic, a photograph by Atget, a Stankiewicz, a Tworokov, an Olitsky, a Di Nero, and a bunch of yellow lilies in oil by Gwendolyn

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Smith, a dear old friend who presented it as a birthday present.

John Bernard Myers