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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

Matta Coll.

THE MUSEUM OF MODERN ART

Nov. 10, 1942

Date _____

To: Mr. Barr

Re: Matta purchase

From: Mr. Soby

Alfred: Lincoln came in to see the 3 new Mattas this morning. He likes the one with fog and the rocky landscape in the background best, as do I, though the bright one is close for me. But he likes our volcano one best of all and does not think we should buy another now because

- a) there is not much S.A. money left
- b) what there is should be used to buy other pictures (Orozco's Crucifixion, a Castellanos called The Day of San Juan, if available). Also he thinks present S.A. purchases should be well framed, which will cost quite a lot.
- c) he feels there is no hurry in buying a Matta, particularly since the first was bought only a year ago and is so fine. Also, he thinks the S.A. collection needs rounding out, gaps filled, etc., before a second Matta is added.

I told Lincoln that I was crazy about both new Mattas and would buy the fog,-rock one for myself if the museum didn't want it - always providing Pierre will accept my trade which involves God knows what sleight of hand and a turn of dishwashing at the Matisse gallery on my part.

Jim

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THE MUSEUM OF MODERN ART

Date Dec. 28, 1942

M. Bar
To: ~~Mr. Wheeler~~
~~Mrs. Marshall~~

Re: Naylor Photos

From: Mr. Soby

Monroe: As you probably know, Philip Goodwin approves of showing the Naylor photographs at the same time as his Brazilian architecture material. But Lincoln says Phil is unwilling to give up space. So if the Naylor's are to go up, space must be found and soon since the Brazilian show opens Jan. 12.

Will you get in touch with Lincoln about it? The show was never discussed by the Photography Dept. or Committee since it was under consideration as a documentary adjunct of the Brazilian show rather than as a straight photo show. Hence it seems to be a matter between you and Lincoln who is willing to do the show. O.K.?

meanwhile, the plans for organizing the psychotherapy section of have changed. Our Educational Program has recently formed a Committee on Art and Education and Society, sponsored by the museum, which has a plan to train artists as instructors in psychotherapy among disabled soldiers and sailors. I have asked this Committee to take over supervision of the psychotherapy section of our show, working in collaboration with Mr. Sanders and myself. Dr. Edward Liss and Mr. Victor D'Amico as leading members of the Committee have expressed interest in so doing. Dr. Liss, as I explained the other day, was the one who first encouraged us to include a psychotherapy section in the exhibition, and Mr. D'Amico is our Educational Director here.

I think it probable that we will want to borrow a group of perhaps 20-25 of your drawings by patients, and I do hope you will be willing to lend. These drawings could have captions written by yourself and would be listed by lent by you. In this way you would retain control over the descriptive matter which was posted under the drawings.

I am to meet with the Committee early next week, and will get in touch with you shortly afterwards. I know you will understand that our decision to handle the psychotherapy section on this new basis, provided the Committee agrees, is because of their already formulated plan to relate artists to the war effort. I very much appreciate the interview you gave Mr. Sanders and me last week, and I can assure you that the museum esteems highly your research in psychiatric art.

Sincerely,

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THE MUSEUM OF MODERN ART

Ms. Barr

Date Dec. 28, 1942

To: ~~Mr. Wheeler~~
Mrs. Newhall

Re: Naylor photos

From: Mr. Soby

I find that I was wrong in saying - in my memo of this morning - that the Naylor photos were not considered by the Photo Dept. since they came under a special category. The photos were discussed and considered and Mrs. Newhall recommended to Messieurs Wheeler, Kirstein and Goodwin that they be shown with the Brazilian architecture material assembled by Mr. Goodwin. This seemed to Mrs. Newhall and myself the proper solution, since the photos relate so closely to "Brazil Builds." *[Faint, illegible text follows]*

Meanwhile, the plans for organizing the psychotherapy section of have changed. Our Educational Program has recently formed a Committee on Art and Education and Society, sponsored by the museum, which has a plan to train artists as instructors in psychotherapy among disabled soldiers and sailors. I have asked this Committee to take over supervision of the psychotherapy section of our show, working in collaboration with Mr. Sanders and myself. Dr. Edward Liss and Mr. Victor D'Amico as leading members of the Committee have expressed interest in so doing. Dr. Liss, as I explained the other day, was the one who first encouraged us to include a psychotherapy section in the exhibition, and Mr. D'Amico is our Educational Director here.

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THE MUSEUM OF MODERN ART

Date Dec. 30, 1942

Date

Mr. Wheeler
Mr. Barr ✓
To: Abbott
Miss Hawkins
From:
Mr. Soby

Re: therapy show

Re:

Belatedly, here is the status of the therapy show.

The Occupational Therapy section is all set and construction plans for a good part of the installation are in Mr. Warren's hands.

The psychotherapy section is being collected and supervised by the Committee on Art and Education in American Education and Society of which Mr. D'Amico is chairman, for the following reasons: 1) six months of fairly steady effort failed to produce group support and supervision of this section on the part of psychiatrists or the Psychiatric Association; 2) D'Amico's Committee represents the viewpoint of both psychiatrists and progressive educators as opposed to the viewpoint of the Occupational Therapists. D'Amico and Dr. Edward Liss will be in active charge, representing their respective professions; 3) this Committee has a definite plan to encourage psychotherapy in military hospitals; 4) the Committee is museum-sponsored and anxious to present its viewpoint.

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THE MUSEUM OF MODERN ART

Date Dec. 4

To: Mr. Barr

Re: Therapy show

From: Mr. Soby

Alfred: I'd very much like to have you on the jury which will judge the therapy entries, though I realize this is imposition with a vengeance. But if you have the time and can be on the jury, do come. We meet here at 10:30 A.M. on Thursday, December 17th.

Jim

Meanwhile, the plans for organizing the psychotherapy section of have changed. Our Educational Program has recently formed a Committee on Art and Education and Society, sponsored by the museum, which has a plan to train artists as instructors in psychotherapy among disabled soldiers and sailors. I have asked this Committee to take over supervision of the psychotherapy section of our show, working in collaboration with Mr. Sanders and myself. Dr. Edward Liss and Mr. Victor D'Amico as leading members of the Committee have expressed interest in so doing. Dr. Liss, as I explained the other day, was the one who first encouraged us to include a psychotherapy section in the exhibition, and Mr. D'Amico is our Educational Director here.

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THE MUSEUM OF MODERN ART

Date Dec. 7, 1942

To: Mr. Barr ✓
Miss Carson
Mrs. Misson

Re: Therapy jury

From: Mr. Soby

The date for judging the therapy competition has been changed to Friday, December 18th at 10:00 A.M. in the auditorium lobby. Do hope you can be present.

Meanwhile, the plans for organizing the psychotherapy section of have changed. Our Educational Program has recently formed a Committee on Art and Education and Society, sponsored by the museum, which has a plan to train artists as instructors in psychotherapy among disabled soldiers and sailors. I have asked this Committee to take over supervision of the psychotherapy section of our show, working in collaboration with Mr. Sanders and myself. Dr. Edward Liss and Mr. Victor D'Amico as leading members of the Committee have expressed interest in so doing. Dr. Liss, as I explained the other day, was the one who first encouraged us to include a psychotherapy section in the exhibition, and Mr. D'Amico is our Educational Director here.

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Sincerely,

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Soby

71
THE MUSEUM OF MODERN ART

URGENT

Date Dec. 4, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

58 W 54
 ST. NYC

Alfred: Dr. Nolan Lewis, head of Columbia's Psychiatric Institute, has referred me to Dr. Ernst Harms for material on psychotherapy. I saw Harms this morning and he appear to have more drawings and information than anyone else I've seen - and God knows I've seen them all. But apart from the usual conviction that all other psychiatrists are loony, he seems to feel a special persecution from this museum, especially you. He said flatly that he would do nothing unless specific authority came from you. All I want to do is to borrow a few things from him - though like all the others he wants to take over. But before I ask for these things, I want to check with you as to what you think of Harms, what happened, etc. (Probably nothing happened. He mentioned D'Amico as an enemy and Victor has never heard of him). Will be in tomorrow until 3:00, so do let me know if you can.

Meanwhile, the plans for organizing the psychotherapy section of have changed. Our Educational Program has recently formed a Committee on Art and Education and Society, sponsored by the museum, which has a plan to train artists as instructors in psychotherapy among disabled soldiers and sailors. I have asked this Committee to take over supervizion of the psychotherapy section of our show, working in collaboration with Mr. Sanders and myself. Dr. Edward Liss and Mr. Victor D'Amico as leading members of the Committee have expressed interest in so doing. Dr. Liss, as I explained the other day, was the one who first encouraged us to include a psychotherapy section in the exhibition, and Mr. D'Amico is our Educational Director here.

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THE MUSEUM OF MODERN ART

Date Dec. 7, 1942

To: Mr. Barr

Re: therapy

From: Mr. Soby

Alfred: Herewith a copy of my letter to Dr. Harms. I'm sure anything you write him re. the mirage of past relations with the museum will be O.K. Sanders thinks Dr. Harms is a schizo. In my state of advanced confusion I have come to feel that my opinion in these matters is as expert as anyone's, and I think he's a manic. We were going to show the Goudonov art test which decided between schizos and manics, but Dr. Harms says Goudonov is "crazy, my dear boy, absolutely crazy in the head." So there we are.

I am not untouched by all this. The other night, after reading Rosa Clough's fine book, I was a convinced Futurist for fully ten minutes. Today I'm an Orphist. Tomorrow the man in the white coat will come and I will be alone in a dark corridor with a new hat and the First Empire of France on my hands.

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Dec. 7, 1942

Dr. Ernst Harms,
58 West 56th Street,
New York City.

Dear Dr. Harms:

Since I talked to you last week, there have been several developments in connection with our exhibition, "The Arts in Therapy," of which I think you should be informed at once.

First of all, I have checked with Mr. Barr regarding the museum's past relations with you. Mr. Barr tells me that he is writing you a letter explaining that there must be some misunderstanding. He does not remember ever having had the pleasure of talking to you, and he is sorry that you have been offended by the museum. He has given me full authority to make whatever arrangement with you that I see fit.

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Sincerely,

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photography

THE MUSEUM OF MODERN ART

Date: Nov. 24, 1942

To: Mr. Barr

Re: Photography Dept.

From: Mr. Soby

Alfred: I will be off amid the psychopaths on Wednesday, so the new plan for the photo dept. will probably land on you. But perhaps we can meet with Nancy on Friday and talk it all over.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

medium. In his hands photography becomes, not a cold, literal, mechanical process but a living medium, utterly personal and fluent, capable of interpretations that ^{blude} baffle the other arts.

Free of the ^{limitation} frustrations of the studio, ~~unmoved by laws~~, Stieglitz from the beginning has pursued ^{his own} the direction ^{often paralleling, sometimes anticipating the movements of modern art -} underlying the revolution of modern art--- the revelation through the natural world of a new dynamic significance. His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years.

Considering the volume and intensity of his own production, the record of his long, uncompromising fight for other artists becomes doubly astonishing.

Born in Hoboken, New Jersey, in 1864, he spent some years as a student in Germany, where, in 1882, he took his first photographs. Returning to New York in 1890, he began to champion the cause of photography as art and to enlarge its horizons both

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WA98 39 NL=WASHINGTON DC 23

JAMES THRALL SOBY=

MUSEUM OF MODERN ART 11 WEST 53 ST NYK=

NANCY HERE DISCUSSING PROBLEMS OF PHOTOGRAPHY DEPARTMENT WITH DAVE AND MYSELF. HAVE WORKED OUT A PROGRAM WHICH SHE WILL PRESENT TO YOU AND ALFRED ON HER RETURN WEDNESDAY. SLIGHT POSSIBILITY I MAY HAVE LEAVE BEFORE NEW ASSIGNMENT LETTER FOLLOWS=

BEAUMONT.

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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STIEGLITZ LABEL:

Alfred Stieglitz is not only a great photographer but one of the great artists of ^{our} modern times. His passion for life is of extraordinary depth and intensity. With a strange, penetrating tenderness he watches ^{with the approach} the surge of the ^{trusting} significant moment---the moment when the human being ^{discovers} most reveals himself, the moment when some aspect of our relation to the world we live in is suddenly clear, the moment when the external world itself is resonant to human emotion.

With him, the emotion informs the image. Intuitively he solves the problems of form, spatial organization, and subject which ^{challenge} torment his contemporaries. His images, beautiful in the accepted sense, drawn from the common experience, undistorted, unexaggerated, arouse a ^{sudden recognition} response which is a startled conviction of release; subtly they change from natural to abstract, from abstract to the concentrated essence of an emotion never so ^{precisely} fully expressed before.

His images are purely photographic; they can be achieved or described by no other medium. In his hands photography becomes, not a cold, literal, mechanical process, but a living medium, utterly personal and fluent, capable of interpretations that ^{elude} baffle the other arts.

Free ^{limitation} of the frustrations of the studio, ~~unmoved by laws~~, Stieglitz from the beginning has pursued ^{his own} the direction ^{often paralleling, sometimes anticipating the movements of modern art} underlying the revolution of modern art---the revelation through the natural world of a new dynamic significance. His work, monumental in its scope and its undeviating purpose, has already stood solidly through the fluctuating tastes of sixty years.

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as technique and as expression. From 1893 to 1896 he edited the American Amateur Photographer. From 1896 to 1902, he devoted his energies to making the Camera Club of New York the photographic center of the country and to editing its quarterly, Camera Notes. In 1902 he founded the dominating and stormy Photo-Secession group and its organ, the magnificent Camera Work.

In 1905, together with Edward Steichen, he opened the Little Galleries of the Photo-Secession, later to be famous as "291". Here all kinds of individuals met daily in a stimulating atmosphere of discovery, with which the majority of the photographers eventually failed to keep pace. Here from 1906 on, were introduced to the American public what were then obscure, revolutionary painters and sculptors, among them Cézanne, Picasso, Matisse, Brancusi, Rousseau, Marin, Dove, O'Keeffe, and hitherto neglected fields such as African negro sculpture and the drawings of children. In 1917, the entry of America into the First World War brought "291" and Camera Work to an end.

For the next seven years Stieglitz was free to produce work that constituted a revelation in photography and the arts. In 1925, the needs of his friends led him to open the Intimate Gallery. In 1930, feeling that American art was being overshadowed, he opened An American Place, at 509 Madison Avenue, New York City, where exhibitions are currently held.

The first three photographs on the next wall were made in Europe during the 1890s.

They are:

- 1 Venetian gamin, Venice, 1887
- 2 November Days, Munich, 1884
- 3 Paula, Berlin, 1889.

Among his earliest work, these three different statements anticipate ~~the levels of~~ photography today. The prints were made by Stieglitz in the summer of 1934. All the photographs here exhibited are contact prints on Aso paper.

The next seven photographs, among his latest work, were selected from ~~several hundred~~

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THE MUSEUM OF MODERN ART
NEW YORK

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

BEAUMONT NEWHALL, CURATOR OF PHOTOGRAPHY

August 31, 1942

Dear Alfred,

Here is Beau's rough draft of the annual report. I'm filling in the gaps as fast as I can, with particular attention to the list of outstanding accessions and to the letters and other testimonials that have accumulated. Descriptions, press clippings, and installation photographs of each show will be forthcoming. The whole, I hope, will be ready for assembly by the time you return, unless Ansel holds us up. Please let me know how you feel about it and if you have any suggestions.

The staff have been perfectly swell, dropping in to wish me luck and being unfailingly kind when pursued for information. Dorothy Miller and Bernard Karpel, in particular, have proved themselves towers of strength. Karpel gave up his day off to put his back and his brain into helping me get settled. You will be relieved to hear that, as I become familiar with the organization and routine of an office, I learn more and more how clearly and scrupulously all vital things have been cared for---which, considering how thinly Beaumont was spread, with the library and the department and the photograph orders and even installation photos after hours, seems to me, at this stage of my inexperience, to be something of an achievement.

Sitting here and answering questions day after day, I become increasingly aware that the main criticisms of the department, as you outlined them, spring from a lack of acquaintance with the peculiar problems involved. Dave agrees with me that perhaps a blue print of these problems and the policies devised to cope with them should be supplied to you and Jim, so that you may have something on which to base discussion of the past and future of the department. The actual writing, I suppose, devolves upon me, as the sole survivor at the scene of conflict, but the comments and criticisms of the others should help make it official. If you consider this a useful project, I'll get down to it as soon as the annual report is safely in.

I'm looking forward to working with you and Jim, and I very much hope that, inspite of the fact that neither of you have much time to give, that it can some how become a close and genuine working together.

Hope you're having a real vacation. Love to Marga.

Nancy

photograph

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THE MUSEUM OF MODERN ART

Date November 30, 1942

To: Mr. Soby

Re: 19th Century American show

From: Mr. Barr

Dear Jim: Thanks for the interesting suggestion about a 19th century American show.

I should think the Committee would have to see a list with photographs. Have you discussed the matter with Monroe?

the Philadelphia painter was the first to...
The 19th century...
less ponderous. It would include...
the lower known people like...
would attempt to prove, among other things, that there was...
previously painting here in the 19th century than is generally supposed. It...
would also revive and illustrate neglected tendencies within the tradition -
for instance Walter Quirt's insistence on the American Romantic... heritage...
might be brought out more fully than it is by Ryder and Co., etc., etc.

As an old and still unconverted opponent of the Italian Masterpieces shows,
I know this kind of exhibition is theoretically out of our line. But it
seems to me contemporary American painters would be enormously reassured
by a good show of the 19th century, which was probably much better than
we yet think. Also the whole show could be pointed up to contemporary art
and might even include some of the latter. The connection might be direct
in many cases; it might become more direct as painters took courage from
what had gone before in their own country. (I'm thinking now of how excited
a few American painters I knew were when the Peale picture, After the Bath,
turned up - it was precision technique, it was Surrealism, but above all
it was home cooking.) Anyway it's something to think about...

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THE MUSEUM OF MODERN ART

Date Nov. 28

To: Mr. Barr

Re: ?

From: Mr. Soby

Landscape
Alfred: I went in to see the pigeon ~~still life~~ at James Bland's which we saw in his window. It's by Winner, the Philadelphia painter who did a portrait of Poe, and its exceptional quality set me wondering whether we might not someday have a show to be called "The 19th century background of modern American art" - or something much less ponderous. It would include mainly the lesser known people like Winner, would be chosen on the basis of quality alone and would attempt to prove, among other things, that there was far more painterly painting here in the 19th century than is generally supposed. It could also revive and elucidate neglected tendencies within the tradition - for instance Walter Quirt's insistence on the American Romantic ~~heritage~~ heritage might be brought out more fully than it is by Ryder and Co., etc., etc.

As an old and still unconverted opponent of the Italian Masterpieces shows, I know this kind of exhibition is theoretically out of our line. But it seems to me contemporary American painters would be enormously reassured by a good show of the 19th century, which was probably much better than we yet think. Also the whole show could be pointed up to contemporary art and might even include some of the latter. The connection might be direct in many cases; it might become more direct as painters took courage from what had gone before in their own country. (I'm thinking now of how excited a few American painters I knew were when the Peale picture, After the Bath, turned up - it was precision technique, it was Surrealism, but above all it was home cooking.) Anyway it's something to think about...

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THE MUSEUM OF MODERN ART

Date _____

To: Mr. Barr

Re: _____

From: Mr. Soby

Mr. J. Barr,
Director, War Relocation Authority,
200 East 47th Street,
New York City.

Dear Mr. Barr:

I was very interested to read in the New York Times this morning a notice apparently given out of your organization and printed in the New York Times. The notice mentioned that you and Mr. J. Barr had been looking for works of art by members of the Merchant Marine and suggested that such paintings be exhibited, and I thought that the exhibit will be held at the Museum of Modern Art. The Government is certainly interested in all the exhibits that are being shown.

When Mr. Seawitz asked me whether the Museum of Modern Art would put on a show of art by the Merchant Marine, I explained first of all that our schedule was full for months to come, due to the number of exhibitions requested by various agencies of the government. I added that the Museum could not in any case schedule an exhibition of works of art which had not been seen by qualified members of the staff here. I told Mr. Seawitz that if he would get the material together in one place, I would be glad to come down and have a look at it. I then explained that if I felt the material should be shown here, I would recommend it to the Exhibitions Committee which must pass on all exhibitions coming into the Museum. I gave him no assurance whatever that this Committee would approve the exhibition even if it were recommended by this, the Armed Services Department.

I feel sure Mr. Seawitz could not have misunderstood me on any of these points, since I repeated them several times. I would, as I told him, be glad to come down when the material is assembled. The Museum has always tried to recognize the Merchant Marine as one of the most important factors in our war effort, as Mr. Seawitz himself remarked. But I feel that you should do what you can to correct the impression that works of art by members of the Merchant Marine will automatically be shown here if submitted to your organization. I feel that this should be done in the interests both of the Merchant Marine and the Museum in view of the facts stated above.

Let me assure you of my continued interest in seeing the work accomplished; I will be happy to come see it when you are ready for me.

Sincerely,

James T. Soby

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Nov. 33, 1942

Mrs. Isabel Paterson,
Chairman, Entertainment and Hospitality Committee,
Andrew Furuseth Club,
30 East 57th Street,
New York City.

Dear Mrs. Paterson:

I was very disturbed to read in the New York Times this morning a release apparently given out by your organization and printed under the title, "Art of Seamen Bought." The release announces that you and Mr. Julius Seawitz will collect works of art by members of the Merchant Marine and concludes: "If enough paintings are received, Mr. Seawitz said, the exhibit will be held at the Museum of Modern Art." This statement is entirely at variance with what I told Mr. Seawitz when he came in last week, as follows:

When Mr. Seawitz asked me whether the Museum of Modern Art would put on a show of art by the Merchant Marine, I explained first of all that our schedule was full for months to come, due to the number of exhibitions requested by various agencies of the government. I added that the Museum could not in any case schedule an exhibition of works of art which had not been seen by qualified members of the staff here. I told Mr. Seawitz that if he would get the material together in one place, I would be glad to come down and have a look at it. I then explained that if I felt the material should be shown here, I would recommend it to the Exhibitions Committee which must pass on all exhibitions coming into the Museum. I gave him no assurance whatever that this Committee would approve the exhibition even if it were recommended by this, the Armed Services Department.

I feel sure Mr. Seawitz could not have misunderstood me on any of these points, since I repeated them several times. I would, as I told him, be glad to come down when the material is assembled. The Museum has always tried to recognize the Merchant Marine as one of the most important factors in our war effort, as Mr. Seawitz himself remarked. But I feel that you should do what you can to correct the impression that works of art by members of the Merchant Marine will automatically be shown here if submitted to your organization. I feel that this should be done in the interests both of the Merchant Marine and the Museum in view of the facts stated above.

Let me assure you of my continued interest in seeing the work accomplished; I will be happy to come see it when you are ready for me.

Sincerely,

James T. Soby

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

Date October 5, 1942

To Mr. Barr ✓
Miss Miller

Re: China Relief

From: Mr. Soby

Mr. Petrov of Knoedler's wants to know whether the Museum can provide a juror for a watercolor competition for China Relief, held by the Garment Worker's Union. Judging is at the Dressmaker's Union, Local 29, 218 West 46 Street, October 13, 4 to 6 P.M. Petrov says this show is coming here, hence we might want to be on the jury.

painter, though I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

I didn't mention The madhouse because I felt I had to rush through the Phenomena period in order to save space for Cache-Cache. I somehow think the Boston Madame Bonjean was bought in the early 1930's, before ours, but this may be wrong. I've listed The madhouse simply as Purchase Fund on acct. Mrs. R's to me altogether mysterious objection to having her name used on certain purchases.

I don't really think we can do much about logg captions now, since the printer has already set the plates and the pages are pretty full, but I do hope you'll be willing to do a short introductory piece fixing Pavlik's place in the art of the last 20 years.

I find that I fixed a number of the worst Russian spelling jobs on my copy before I sent it in. Will catch the others. It took me three letters to get the spelling of Ludmilla out of Pavlik, and now a blooming lady sniper has turned up from Russia who spells her name Liudmilla. I repudiate her. Also Pavlik still can't make up his mind about Tchelitchev. Says he spells it "Tchelitcheff" in his dealings with tradesmen so they won't laugh at "chew", but "Tchelitchew" when lining up with the immortals. I'll put in a phonetic spelling for the public, though after all these years I'm not sure which is right myself.

Looking forward to your return. Am back at the old stand every day now and moving the family back to New York the 15th. Best and thanks,

Jim

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THE MUSEUM OF MODERN ART

October 9, 1942

Date

To: Mr. Soby
Mr. Barr

From: Mr. Barr
Mr. Soby

Re: Tchelitchev

Dear Jim: Of course the Museum will pay for the Cache-Cache frame. I am glad you got it cleared up to Pavlik's satisfaction. Many thanks for your trouble.

Alfred: I lost the battle of the Cache-Cache frame yesterday at 3:15. 10 minutes after I had to admit to myself (though not to Pavlik) that the Sommerfeld proposed would look very well on the picture. Sommerfeld's estimate is \$100; the frame is much simpler than the ones we tried. Pavlik said he'd pay for it if it were a question of money which I assured him it wasn't primarily. As matters stand Sommerfeld will make the frame. If you approve the frame for the Permanent Collection it can stay on and be paid for by the Museum. If not, it can come off after the exhibition and be paid for by Lincoln. O.K.? Sommerfeld is afraid that his having made the sample will get him in Dutch with you and Dorothy. I assured him this wasn't the case at all.

Jim

straight drawings. I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

I didn't mention The madhouse because I felt I had to rush through the Phenomena period in order to save space for Cache-Cache. I somehow think the Boston Madame Bonjean was bought in the early 1930's, before ours, but this may be wrong. I've listed The madhouse simply as Purchase Fund on acct. Mrs. R's to me altogether mysterious objection to having her name used on certain purchases.

I don't really think we can do much about logg captions now, since the printer has already set the plates and the pages are pretty full, but I do hope you'll be willing to do a short introductory piece fixing Pavlik's place in the art of the last 20 years.

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Looking forward to your return. Am back at the old stand every day now and moving the family back to New York the 15th. Best and thanks,

Jim

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THE MUSEUM OF MODERN ART

Date Oct. 8, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: I lost the battle of the Cache-Cache frame yesterday at 3:15, 10 minutes after I had to admit to myself (though not to Pavlik) that the frame Sommerfeld proposed would look very well on the picture. Sommerfeld's estimate is \$100; the frame is much simpler than the ones we tried. Lincoln said he'd paid for it if it were a question of money which I assured him it wasn't primarily. As matters stand Sommerfeld will make the frame. If you approve the frame for the Permanent Collection it can stay on and be paid for by the Museum. If not, it can come off after the exhibition and be paid for by Lincoln. O.K.? Sommerfeld is afraid that his having made the sample will get him in Dutch with you and Dorothy. I assured him this wasn't the case at all.

Jim

straight drawings. I think I should have mentioned that I was a painter, though I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

I didn't mention The madhouse because I felt I had to rush through the Phenomena period in order to save space for Cache-Cache. I somehow think the Boston Madame Bonjean was bought in the early 1930's, before ours, but this may be wrong. I've listed The madhouse simply as Purchase Fund on acct. Mrs. R's to me altogether mysterious objection to having her name used on certain purchases.

I don't really think we can do much about logg captions now, since the printer has already set the plates and the pages are pretty full, but I do hope you'll be willing to do a short introductory piece fixing Pavlik's place in the art of the last 20 years.

I find that I fixed a number of the worst Russian spelling jobs on my copy before I sent it in. Will catch the others. It took me three letters to get the spelling of Ludmilla out of Pavlik, and now a blooming lady sniper has turned up from Russia who spells her name Liudmilla. I repudiate her. Also Pavlik still can't make up his mind about Tchelitchev. Says he spells it "Tchelitcheff" in his dealings with tradesmen so they won't laugh at "chew", but "Tchelitchew" when lining up with the immortals. I'll put in a phonetic spelling for the public, though after all these years I'm not sure which is right myself.

Looking forward to your return. Am back at the old stand every day now and moving the family back to New York the 15th. Best and thanks,

Jim

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THE MUSEUM OF MODERN ART

Date Sept. 17

To: Mr. Barr

Re: Acquisitions Com.?

From: Mr. Soby

Max Ernst told me this morning that the Roland # Penrose pictures are now in New York at a storage house. (You may have heard this, but just in case...) Didn't ask Max whether Penrose was selling or not, might try to find out since there must be magnificent pictures in the lot.

Jim

straight drawings. I think justice as done. I am a painter, though I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

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Jim

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THE MUSEUM OF MODERN ART

Date _____

To:

Mr Barr

Re: _____

From:

Mr Soby

You & Ted were right. It's American

Filed Venezuela

straight drawings. I think justice is done Pavlik as certain private painter, though I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

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I don't really think we can do much about long captions now, since the printer has already set the plates and the pages are pretty full, but I do hope you'll be willing to do a short introductory piece fixing Pavlik's place in the art of the last 20 years.

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Jim

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Sept. 5, 1942

Dear Alfred:

Now that the postman has gone with the hasty note I wanted you to get as soon as possible, I've time to go over a few points a little more carefully.

I find that there are 18 portraits in the show out of a total of around 80 paintings (oil and gouache), so I guess we're O.K. there. They range from 1925 to 1942, with key ones for every period. I had no idea there were so many until I counted them up, and I suppose in the back of my mind I keep feeling there weren't many because I turned down a good number. There are also numerous portraits in the drawing section - silverpoints, sketches such as that of Helen Resor (or is it Ann, I've forgotten) with a black lace headdress, and straight drawings. I think justice is done Pavlik as serious portrait painter, though I deliberately kept out some of the commission jobs, usually to the ill-concealed disgust of the subjects of same.

I think the drawings will now come out well, though given time I could have rounded up more and better, instead of relying so much on Pavlik's private stock. I wrote every collector on a list the Levy gallery accountant sent me, but the difficulty was that most of the drawings were sold by Pavlik himself and were hard to trace.

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Jim

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Sept. 5, 1942

Dear Alfred:

Many, many thanks for your letter and for so patiently reading through the text. I've never done a piece in that hurry and under that pressure before (and never want to again), and I was ~~and~~ am afraid that exhaustion set in several times. The real difficulty was that I had to spend hours each day trying to straighten out facts and dates, the past catalogs being a fantastic mess. God knows how Julien arrived at the dates he used, I should think by use of an obsolete slide-rule. Karpel and I got so worked up over the carelessness of commercial galleries that I finally suggested the museum might issue a plea to New York dealers in contemporary art, asking them at least to date their catalogs properly and if possible to give more detailed information. Maybe we could do something of the kind. After all we're helping them by making their wares official, and they ought to cooperate.

I'm hoping there are enough portraits included to give a fair though not complete idea of P.T. as portrait painter. There are around 6 early ones - from 1928-1932 - and of the late ones, Constance Askew, Beatrice Guinle (just finished and fine) and one or two others. I very much wanted the one of Lincoln Kirstein and asked for it again, but Monroe has a group of portraits of Lincoln in his show and wanted it included. So I reproduced it, also the late one of Edith Sitwell.

The problem of the drawings weighed more and more heavily on me after I wrote you. I finally revised the whole plate list with Hagen, putting two or three line drawings in with the text, using the studies for pictures on the same page as the paintings, and leaving a section of full or half pages plates for the end of the catalog. The number of pages of plates available for this last section hasn't yet been determined, but probably will be five or six. So in all there will be around 16 drawings reproduced. The drawings leading up to Cache-Cache will go in directly before the picture itself, in chronological order, and I've left space for a long caption explaining the sequence, to be printed under the 1934 Tree in Sussex drawing which comes first. The drawings reproduced in the last section will all be quality numbers. And there will be nearly 175 drawings in the show, including ballet numbers. I'm positive there are excellent drawings in American collections which I've left out because I haven't had time to track them down. The only thing which stills my conscience a little is that I do think we've cornered a surprising number of very early pictures, some from unexpected sources.

Would like to do long captions, but am afraid the plates are now too crowded to allow it. I agree entirely that descriptions without facing plates are dull, but here again I felt I had to mention many works not available so that somewhere there would be a record of T.'s best works not in the show. But the front, introductory piece could certainly be done, preferably by someone else who wouldn't have to tie do directly into what I say afterwards. Needless to say, I wish you'd do it.

Russian spelling hopeless and will fix. Must rush to box to catch mailman. Will write later. Forgive hurry,
Jim

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THE MUSEUM OF MODERN ART
NEW YORK

Aug. 20, 1942

Alfred:

I noticed the other day that the exhibition schedule still carries the American abstract-realist show. Hope this doesn't mean that you've given up the idea of a romantic show. I've been thinking about the two shows off and on all summer - not that it's any of my business, but it's the kind of thing I like to think about - and the abstract-realist seems to me more and more hopeless in timing, interest, etc. I remember that I objected to the romantic show on the grounds that it might be better to concentrate on establishing the American exhibition as an annual, without special subject or slant. This now seems to me a rather pointless objection, since the show will build up as an annual if it is held annually, regardless of subject or whether there is one #### (subject) each year. So I do hope you go ahead with the romantic job. I think it could inspire younger painters just beginning to feel a new tendency but not quite daring to be of it, and in itself it could be very exciting. I've written the "Quaker figures on the railroad track" man to try to pump him a bit about the inspiration for the picture. Will let you know what I hear; the picture sticks in my head, as does the Dohanos water color I told you about. Will get a photograph of the latter just in case you want it someday. Best. Love to Marga.

Jim

Camp Hill Farm
Pomona (Rockland County)
N.Y.

P.S. The enclosed is a letterhead of the artist's work. Apparently her mother has other children, but the girl has a "brother" I address separately. You know what you're getting and you know the rest of it.

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THE MUSEUM OF MODERN ART
NEW YORK

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

Aug. 31, 1942

Dear Alfred:

I don't want to hear any more sass from painters about Time and Space. I've been locked in a death struggle with both for the past month, trying to get this text done. Even though the show has been moved off to Oct. 20th, Hagen says he must have the text tomorrow, so I suppose there's little more I can do except a little polishing today. I hate to ask you to read through all this, but I'd appreciate it very much if you would, so that we can catch my usual fine display of errors in the proofs. I've tried to check dates and facts as many ways as possible - strangely enough Pavlik has proved more accurate than most other sources - but I've still a few doubts which I may be able to clear up before galleys come in.

I thought I might put a short note just ahead of the acknowledgment list to the effect that T.'s career as portrait painter hasn't been discussed at length, for various reasons. Presumably he'll be well represented in Monroe's portrait show which follows and also his portraits in general have been seen a good deal whereas his evolution as straight painter isn't so well known, is long and fairly complicated, and simply took up all the text-space available. Won't say all that, but something to that effect. I've chosen the few drawings reproduced not for intrinsic merit but as illustrations of his development, supplementing the paintings. Maybe this should be stated too.

Many thanks for reading the text. Love to Marga.

Jim

P.S. The enclosed clipping describes my favorite woman. Apparently her mother has other interests. But the girl has a character I admire enormously: You know what you've got and you make the most of it.

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THE MUSEUM OF MODERN ART

Date July 31, 1942

To: Miss Ulrich
Mr. Barr ✓
From: Mr. Soby
Mr. Soby

Re: Tchelitchew purchase

I enclose Tchelitchew has now delivered to the Museum the painting, Cache-Cache, plus the seven drawings which were included in the deal. It's therefore O.K. to pay him the agreed \$6,000 as follows: \$3,000 now and \$3,000 on Jan. 1, 1943. I should mention that Mr. Barr's letter to Mr. Askew covering the deal said that he (A.H.B.) assumed a frame for Cache-Cache was included. Mr. Askew and Tchelitchew feel that a frame had not been mentioned when the offer was made and hence should not be provided by the artist. I mentioned this to Mr. Clark who agrees with the artist, so I'm sure it's O.K. to send Tchelitchew the check and assume the Museum will provide a frame to be chosen by Mr. Barr.

Jim

chance to work depends entirely on the attitude of the individual
Morale Officer.

As a sidelight on the problem, Bart Hayes told me anything we could do to win Army recognition for art would be of crucial importance. He says secondary schools are throwing out art classes wholesale on the grounds that art doesn't amount to much in wartime. But if the Army itself admits it does...

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THE MUSEUM OF MODERN ART

Date July 14

To: Mrs. Switzer

Re: _____

From: Mr. Soby

Herewith the two letters from Eugene Berman. I've answered him and will send copy of my letter for Mr. Barr's files tomorrow. I didn't want to have these letters around on acc't. they make me mad and it's too hot for that.

JTS

chance to work depends entirely on the attitude of the individual
Morale Officer.

As a sidelight on the problem, Bart Hayes told me anything we could do to win Army recognition for art would be of crucial importance. He says secondary schools are throwing out art classes wholesale on the grounds that art doesn't amount to much in wartime. But if the Army itself admits it does...

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THE MUSEUM OF MODERN ART

Date June 25, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: Thought you might like a copy of the attached booklet for your files, since it's the first manual - I think - issued by the Army on an official Army art project.

P.S. The part dealing with suitable colors for different climates should please Liss, Bender & Co.

chance to work depends entirely on the attitude of the individual Morale Officer.

As a sidelight on the problem, Bart Hayes told me anything we could do to win Army recognition for art would be of crucial importance. He says secondary schools are throwing out art classes wholesale on the grounds that art doesn't amount to much in wartime. But if the Army itself admits it does...

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THE MUSEUM OF MODERN ART

Date Feb. 9, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: Herewith the book and photo you kindly lent me. Many thanks.

I'd like very much to talk to you about the idea of an Artists' Field Service - a separate status in the Army for painters which would allow them to document the war effort. I've written Keppel on the subject, making clear that I was not in any way speaking for the Museum but asking whether he thought there was a chance of founding such a Service on the English model. His reply starts by being gloomy and ends by being very enthusiastic. He wants me to get more information from him. But to get this information, I'll have to begin to act for the Museum, and of course I should first know whether you and the Trustees favor the idea, in what form, whether you want me to go ahead, etc. The soldier-artists I've heard from all plead for such a Service, since as things are their chance to work depends entirely on the attitude of the individual Morale Officer.

As a sidelight on the problem, Bart Hayes told me anything we could do to win Army recognition for art would be of crucial importance. He says secondary schools are throwing out art classes wholesale on the grounds that art doesn't amount to much in wartime. But if the Army itself admits it does...

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THE MUSEUM OF MODERN ART

Date _____

To: *Ms. Bann*

Re: _____

From: *Soby*

^{Painting}
Metaphysical School (pittura metafisica): A movement founded in Italy in late 1915 or early 1916 by Giorgio de Chirico and Carlo Carrà. The movement continued to attract followers until the mid-1920s. Its tenets, whether consciously or not, were in almost exact opposition to those of Futurism. The "metaphysical" painters refuted the external aspects of contemporary civilization which the Futurists had glorified. They drew their inspiration from philosophical speculation, from the enigmas of existence and from an inner life of meditation and dream.

The work of the "metaphysical" painters was prefigured by one of their own leaders, De Chirico, in his deserted squares and still lifes painted in Paris from 1911 to 1915. (See xx).



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To
Luncheon
W

THE MUSEUM OF MODERN ART

Date Feb. 13, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: The attached circular is Sanity in Art's latest outburst, the more discouraging in that they've actually got the Army itself to pay for insurance and transportation on the shows they're sending to Camps.

Thought you might be interested in this double-image via camouflage from the latest LOOK.

Jim



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Hiding a Soldier

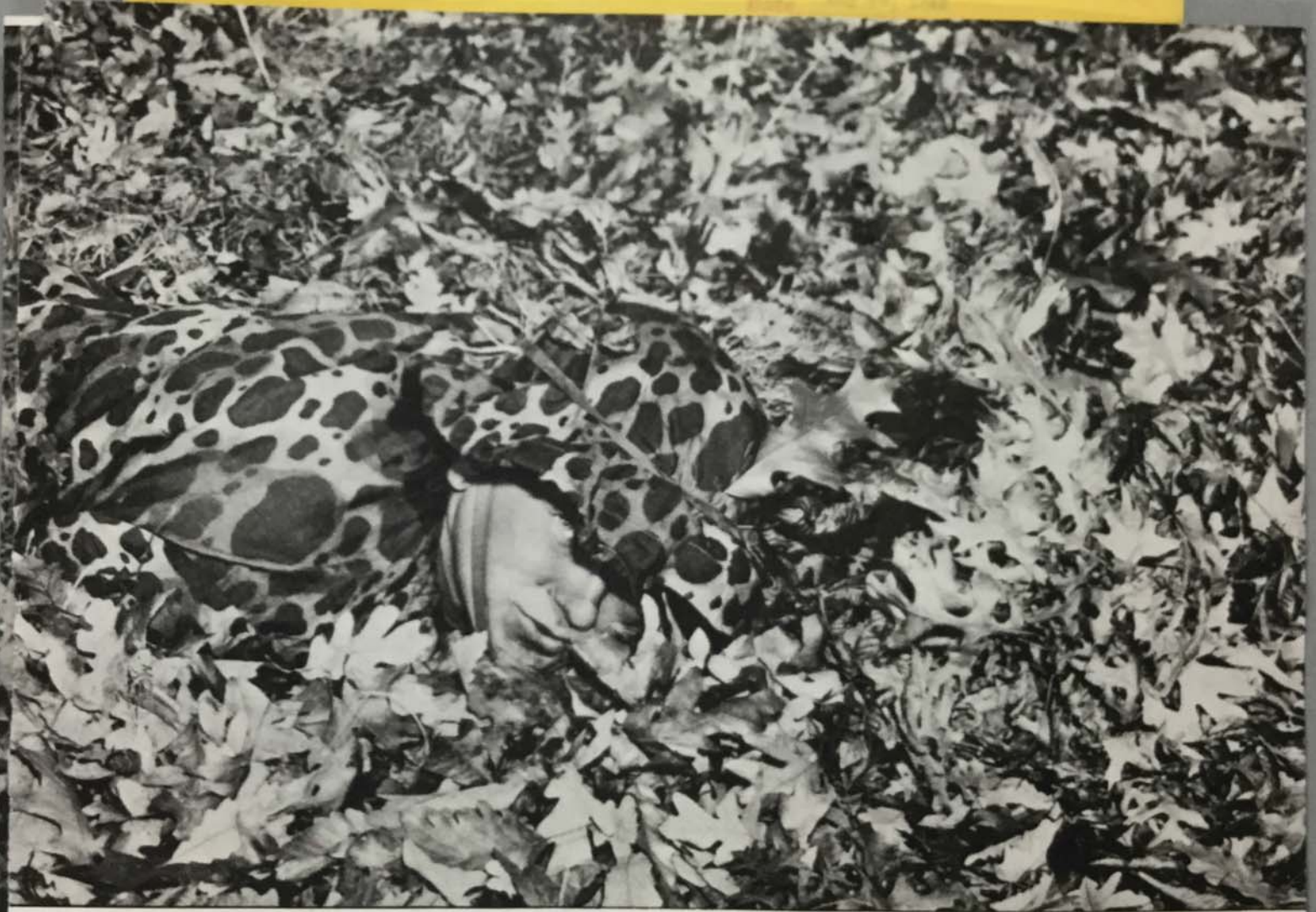


...from its unique, jagged, and jagged bit of foliage the way the Russians' white park blends them into the snow.

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MUSEUM OF MODERN ART



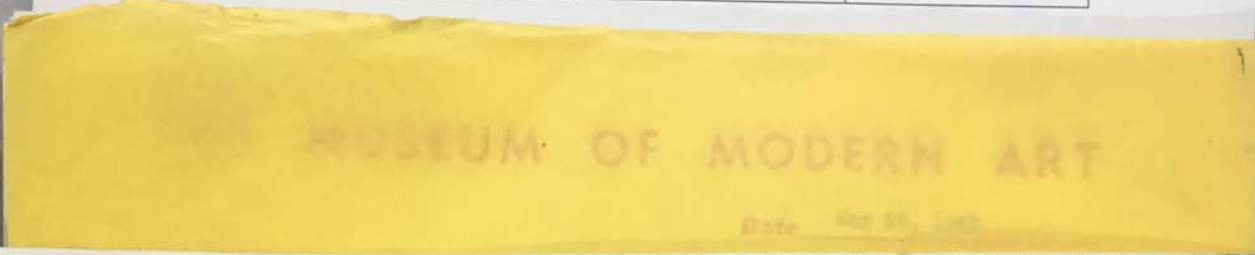
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ART

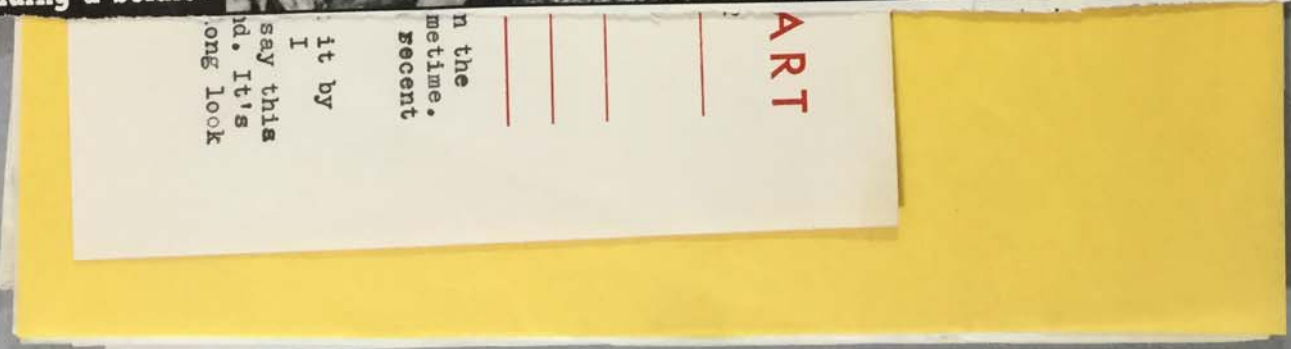
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Hiding a Soldier



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THE NEW WAR OF HIDE-AND-SEEK ... continued



Hiding a Headquarters

THE SOLDIER IS GUARDING not a worthless dump heap but a vital field headquarters post carefully hidden under a disarming pile of refuse. In this type of camou-

flage—particularly useful in the absence of woods—the idea is not to try to hide the objective but to turn it into something that looks unimportant.



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THE MUSEUM OF MODERN ART

Date June 10, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: I forgot to say that I saw a quite fine Feininger in the Bucholz summer show - an oil, 1942. We might look at it sometime. It has some Klee in it, but is one of the best I've seen in recent years; at least it struck me that way today.

I've also finally seen Tchelitchev's big picture, and think it by all odds his greatest work, far, far better than Phenomena. I really consider it an outstanding modern work, and I don't say this under the master's influence or as a conspirator of any kind. It's a considered opinion, if an opinion can be that after one long look at a picture. I hope we can go to see it soon.

graph collection. Believe me, we appreciate it very much.

their size in the show. Bartlett himself sets a more exact price.

Sincerely,

Mr. Bartlett's address is

White Hall
Beverly, Mass.

Soby

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MUSEUM OF MODERN ART

Date: May 24, 1942

Re: Bartlett letters

June 5, 1942

Dear Jim:

I think Mr. Bartlett would appreciate a note of thanks from you about the six things which he has given to the Coll.

Dear Jim: I recalled that telephone you happened to be in my office about

price
Here is the formal receipt for the two photographs which \$400,
you recently gave the Museum Collection. Beaumont tells me one and \$100
that he is particularly glad to have another Hill. You have the big ones
certainly been wonderfully generous in building up the photo- I priced somewhat
graph collection. Believe me, we appreciate it very much. things of
their size in the show. Bartlett himself sets a more modest price.

Sincerely,

Mr. Bartlett's address is:

White Hall
Beverly, Mass.

Sobey

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THE MUSEUM OF MODERN ART

Date May 26, 1942

To: Mr. Soby

Re: Bartlett pictures

From: Mr. Barr

Dear Jim:

I think Mr. Bartlett would appreciate a note of thanks from you about the six things which he has given to the Sale.

I consulted Curt Valentin who happened to be in my office about prices. He thought that the big Friezs might be priced at around \$600, which seems high to me. I would suggest \$350 for the big one and \$190 for the small one. For the Herbins he thought \$180 for the two big ones and \$130 for the two small ones. I think they might all be priced somewhat higher. The big ones are really the handsomest contemporary things of their size in the show. Bartlett himself sets a more modest price.

Mr. Bartlett's address is:

White Hall
Beverly, Mass.

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THE MUSEUM OF MODERN ART

Date: May 25, 1942

To: Mr. Soby

Re: Mrs. Adam Paff

From: Mr. Barr

Dear Jim: I am sorry to say I don't think I have ever met either Mr. or Mrs. Paff, so I don't see how I can very well recommend her. I think, however, that a recommendation from you would be very influential.

I don't see why you should go through war jitters with the male staff one by one. Nor do I think there's anything to discuss unless you think I'm ~~###~~ making a mistake from the art point of view. I can't believe I am. There isn't any assurance that I'd end up in the Soldier Art Program, and besides I look fierce in green which is what the Specialist Corps wears. Will you pop Sackas' letter back to me when you're through with it. Many thanks.

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

Date May 22

To: Mr. Barr

Re: _____

From: Mr. Seby

Alfred: As you probably know, Mrs. Adam Paff has applied for a job at the front desk. I haven't seen her for years, but I remember her as fine, competent and bright. If you think so too, perhaps a word from you to Ione would help. I do know what Mrs. Paff will never say - that she needs the job.

Jim

I don't see why you should go through war jitters with the male staff one by one. Nor do I think there's anything to discuss unless you think I'm ~~###~~ making a mistake from the art point of view. I can't believe I am. There isn't any assurance that I'd end up in the Soldier Art Program, and besides I look fierce in green which is what the Specialist Corps wears. Will you pop Sackas' letter back to me when you're through with it. Many thanks.

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THE MUSEUM OF MODERN ART

Date May 25, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: I hope you're coming to the meeting of psychiatrists here on Thursday at 4:00 because I feel the museum will have to make an important decision as a result of the meeting. The quarrel between the Occupational Therapists and the psychiatrists is so absolute and final that I despair of presenting their views as anything but a complete contradiction. The psychiatrists feel they can't exhibit their side of the story since they are only beginning research on the problems which the O.T.'s take for granted, i.e. suitability of technique, color, material, etc. to the individual patient. My own sympathies are with the psychiatrists who want us to come in on the side of research rather than basketweaving and I'd personally rather postpone the show than exhibit the latter as a final solution. So hope you can come to the meeting and if you have time before Thursday would like to discuss this with you.

Jim

I don't see why you should go through war jitters with the male staff one by one. Nor do I think there's anything to discuss unless you think I'm ~~###~~ making a mistake from the art point of view. I can't believe I am. There isn't any assurance that I'd end up in the Soldier Art Program, and besides I look fierce in green which is what the Specialist Corps wears. Will you pop Sackas' letter back to me when you're through with it. Many thanks.

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THE MUSEUM OF MODERN ART

Date May 20, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

There is a Rouault Head of Christ at Pierre Matisse which is a pretty extraordinary picture. It has a light, blobby section on the neck which bothers me, but the face is very fine, and perhaps we might look at it sometime soon. Price is \$7,000; it's medium-size.

The attached letter from Bull explains itself. Suppose he'll (phone us soon. I certainly wouldn't answer the article, since it would have to be answered ^{Jim} in kind, which I wouldn't want to do.

Jim

I don't see why you should go through war jitters with the male staff one by one. Nor do I think there's anything to discuss unless you think I'm ~~###~~ making a mistake from the art point of view. I can't believe I am. There isn't any assurance that I'd end up in the Soldier Art Program, and besides I look fierce in green which is what the Specialist Corps wears. Will you pop Sackas' letter back to me when you're through with it. Many thanks.

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Confidential

THE MUSEUM OF MODERN ART

Date May 8, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: The attached letter came pretty much as a bolt from the blue, though I do remember that Sackas asked me here whether I'd thought of going into the Army and I replied that I supposed so and that I'd probably end there anyway. Sackas expects an answer right away obviously, and unless you and Betty think there's some point in my doing otherwise, I'm going to write him this afternoon and tell him no soap. I think I should hang on here as long as I can. I don't think the issue of patriotism is involved. And somewhere in the Puritanical recesses of my head I should probably always feel that I could with some justice be accused of having used the museum's facilities and prestige (i.e. the Art Sale, etc.) to get myself a job. I feel sure that the regular Army would throw me out for anything but desk service on account of eyes and assorted injuries from my late and unlamented football career, so there's no sacrifice involved except cash which I don't need.

I don't see why you should go through war jitters with the male staff one by one. Nor do I think there's anything to discuss unless you think I'm ~~###~~ making a mistake from the art point of view. I can't believe I am. There isn't any assurance that I'd end up in the Soldier Art Program, and besides I look fierce in green which is what the Specialist Corps wears. Will you pop Sackas' letter back to me when you're through with it. Many thanks.

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THE MUSEUM OF MODERN ART

Date April 25, 1942

To: Mr. Soby

Re: Bellows painting

From: Mr. Barr

Dear Jim: meeting at the Metropolitan was called by Mr. Taylor to consider Harlow said they had a Dempsey-Firpo, priced at \$750.00, although Mrs. Bellows asked much more. (For your valuation files) the Federated art as a listening post and informational source for museum and art societies, who, throughout the country, as to what is going on in Washington.

The following matters of interest were discussed during the meeting:

1) War Department and Art: Advice of painting portraits of Generals, Mr. Taylor said that a member of his staff, Mr. Williams, in the Painting Department, WPA, had been invited by the War Department to see Colonel Wright, who asked him to write a report recommending a procedure for choosing painters to do Generals' portraits. Williams was recommending a committee, four members of which were present. My guess is that the members were Rich, Taylor, Nichols, President of the National Academy, and myself.

This information may throw some light on Williams' activities of the past two days. The above is confidential.

Dan Rich says that Colonel Wright had called on him also, and that he had written certain recommendations five weeks ago and had had no reply.

2) The Posters: Nichols reported that he had had a long letter from Flannery describing the difficulties under which he worked, but Nichols expressed the opinion that Flannery was trying to keep out artists and was diverting all the poster work through a commercial advertising agency here in New York. Nichols seemed very

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THE MUSEUM OF MODERN ART

Date April 13, 1942

much disturbed about this. I am suggesting to Miss Chamberlain that she try to

go to see him and if possible see this letter and get a copy of it.

To: Mr. Soby cc. Mr. Abbott **Re:** Meeting at Metropolitan

2) War Affairs: It is Miss Chamberlain Federation in the possible new museum

From: Mr. Barr.

list war shows available for circulation.

The luncheon meeting at the Metropolitan was called by Mr. Taylor to consider what the American Federation of Art could do during the war.

The outcome of the meeting was a suggestion that the Federation act as a listening post and information center for museums and art societies, etc., throughout the country, as to what is going on in Washington.

The following matters of interest came up during the meeting:

1) War Department and art: Apropos of painting portraits of Generals, Mr. Taylor said that a member of his staff, Mr. Williams, in the Painting Department, ROTC, had been invited by the War Department to see Colonel Wright, who asked him to write a report recommending a procedure for choosing painters to do Generals' portraits. Williams was recommending a committee, four members of which were present. My guess is that the members were Rich, Taylor, Nichols, President of the National Academy, and myself.

This information may throw some light on Williams' activities of the past two days.

The above is confidential.

Dan Rich says that Colonel Wright had called on him also, and that he had written certain recommendations five weeks ago and had had no reply.

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

much disturbed about this. I am suggesting to Betty Chamberlain that she try to go to see him and if possible see this letter and get a copy of it.

3) War Shows: It is proposed that the Federation in its possible news bulletin list war shows available for circulation.

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

Date Mar. 13, 1942

To: Mr. Barr East 57 Street (Mr. Carl Valenti) **Re: Art sale**

From: Mr. Soby East 57 Street (Mr. A. Kirk Asher, Jr.)

Alfred: When you have a chance, will you look over the attached list of dealers and note in the margin collectors who might as good clients persuade certain of them to give pictures for our sale. Would be enormously helpful, and I think the dealers will respond better if approached by collectors rather than by McIntyre (the man from Macbeth who's on our Art Sale Committee). Many thanks.

Jim

- Matisse Gallery, 41 East 57 St. (Mr. Pierre Matisse)
- Montross Gallery, 785 Fifth Ave.
- Milch Gallery, 108 West 57 St. (Mr. Albert Milch)
- Guy Mayer Gallery, 41 East 57 St. (Mr. Guy Mayer)
- Modern Art Gallery, 16 East 57 St.
- Midtown Gallery, 605 Madison Av. (Mr. Alan D. Gruskin)
- Newton Gallery, 11 East 57 Street (Mr. Arthur U. Newton)
- Nierendorf Gallery, 18 East 57 St. (Mr. Karl Nierendorf)
- Newhouse Gallery, 15 East 57 Street
- James St. L. O'Toole, 24 East 64 Street
- Old Print Shop (lithographs) 150 Lexington Av. (Mr. Harry Shaw Newman)
- Passedoit Gallery, 121 East 57 St. (Miss Georgette Passedoit)
- Perls Gallery, 32 East 58 St.
- Frank K. M. Rehn Gallery, 683 Fifth Ave. - *no shipping*
- Paul Rosenberg & Company, 16 East 57 St.
- Arnold Seligmann, 11 East 52 St.
- Jacques Seligmann, 15 East 57 St.
- E. & A. Silberman, 32 East 57 St.
- Schneider-Gabriel Galleries, 71 East 57 St. (Mr. Gilbert Gabriel)
- Schaeffer Gallery, 61 East 57 St.
- Harry Stone, 555 Madison Ave.
- Weyhe Gallery (prints) 794 Lexington Av. (Mr. E. Weyhe)
- Willard Gallery, 32 East 57 St.
- Wildenstein & Co. 19 East 64 St. (Mr. Felix Wildenstein)
- Howard Young, 1 East 57 St.

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POSSIBLE DEALER-CONTRIBUTORS TO ART SALE

A.C.A. Gallery, 26 West 8th Street (Mr. Barron)
 Associated American Artists, 711 Fifth Avenue (Mr. Reeves Lewenthal)
 H. V. Allison & Company, 32 East 57 Street (Mr. H. V. Allison)
 Babcock Gallery, 38 East 57 Street (Mr. Carmine Dalesio)
 Brummer Gallery, 110 East 58 Street (Mr. Joseph Brummer)
 Bignou Gallery, 32 East 57 Street (Mr. Etienne Bignou) *Mr*
 Buchholz Gallery, 32 East 57 Street (Mr. Curt Valentin) *Barr*
 Carroll Carstairs Gallery, 11 East 57 Street (Mr. Carroll Carstairs)
 Durlacher Brothers, 11 East 57 Street (Mr. R. Kirk Askew, Jr.) *Sely*
 Drey Gallery, 11 East 57 Street (Dr. Paul Drey)
 Durand-Ruel, Inc. 12 East 57 Street (Mr. Herbert Elfers)
 Duveen Brothers, 720 Fifth Av.
 Downtown Gallery, 43 East 51 St (Mrs. Edith G. Halpert)
 Demotte Gallery, 39 E 51 Street
 Daniel H. Farr & Company, 11 East 57 Street (Mr. Daniel Farr)
 Findlay Gallery, 69 East 57 Street (Mr. David Findlay)
 Ferargil Gallery, 63 East 57 Street (Mr. F. N. Price)
 Grand Central Galleries, 15 Vanderbilt Av (Mr. Erwin S. Barrie)
 Harlow-Keppel & Co. (prints) 670 Fifth Av. (Mr. David Keppel)
 Marie Harriman Gallery, 63 East 57 St.
 Kleemann Gallery, 38 East 57 St. (Mr. Henry Kleemann)
 Kraushaar Gallery, 730 Fifth Av. (Miss Antoinette Kraushaar)
 M. Knoedler & Co. 14 East 57 St. (Mr. C. R. Henschel)
 Kennedy & Company (prints) 785 Fifth Av. (Mr. Otto Torrington)
 John Levy Gallery, 11 East 57 St. (Mr. John Levy)
 Julien Levy Gallery, 11 East 57 St. (Mr. Julien Levy)
 Lilienfeld gallery, 21 East 57 St. (Dr. Karl Lilienfeld)
 M.A. McDonald (prints) 665 Fifth Av. (Mr. M.A. McDonald)
 Matisse Gallery, 41 East 57 St. (Mr. Pierre Matisse)
 Montross Gallery, 785 Fifth Ave.
 Milch Gallery, 108 West 57 St. (Mr. Albert Milch)
 Guy Mayer Gallery, 41 East 57 St. (Mr. Guy Mayer)
 Modern Art Gallery, 16 East 57 St.
 Midtown Gallery, 605 Madison Av. (Mr. Alan D. Gruskin)
 Newton Gallery, 11 East 57 Street (Mr. Arthur U. Newton)
 Nierendorf Gallery, 18 East 57 St. (Mr. Karl Nierendorf)
 Newhouse Gallery, 15 East 57 Street
 James St. L. O'Toole, 24 East 64 Street
 Old Print Shop (lithographs) 150 Lexington Av. (Mr. Harry Shaw Newman)
 Passedoit Gallery, 121 East 57 St. (Miss Georgette Passedoit)
 Perls Gallery, 32 East 58 St.
 Frank K. M. Rehn Gallery, 683 Fifth Ave. - *Miss Shepard*
 Paul Rosenberg & Company, 16 East 57 St.
 Arnold Seligmann, 11 East 52 St.
 Jacques Seligmann, 15 East 57 St.
 E. & A. Silberman, 32 East 57 St.
 Schneider-Gabriel Galleries, 71 East 57 St. (Mr. Gilbert Gabriel)
 Schaeffer Gallery, 61 East 57 St.
 Harry Stone, 555 Madison Ave.
 Weyhe Gallery (prints) 794 Lexington Av. (Mr. E. Weyhe)
 Willard Gallery, 32 East 57 St.
 Wildenstein & Co. 19 East 64 St. (Mr. Felix Wildenstein)
 Howard Young, 1 East 57 St.

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THE MUSEUM OF MODERN ART

Date Mar. 31, 1942

To: Mr. Barr

Re: Art books for Army

From: Mr. Soby

Alfred: I have just received a postcard saying: "As a former member of the Museum of Modern Art, I'm mailing an unused copy of Picasso-Forty Years of His Art for the Army Camps." So at last I have good company in my disgrace.

Jim

compel the Administration to spend our money for...
fritter it away for press agents, fan dancers, co-ordinators of
ping-pong and political boondoggling." The Washington Times-Herald
has settled the political controversy nicely by turning its whole
editorial page, cartoon and all, over to a "MacArthur for President"
campaign. That's the fine whinny of hysteria if I ever heard it.

Jim

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

THE MUSEUM OF MODERN ART

Date Mar. 30, 1942 *3/30*

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: Many thanks for your note about the Ernst. I sent photos of it and the one at Pierre M. to Chick, but he's gone off to Florida for a few weeks, so that's no help. But since Peggy has made her post-Valentine offer, I think I should wait and see whether we can't get it here at her price. The one at Pierre's is the one Max wants Hartford to have, but I'm less and less sure that the size helps the quality as much as it should. So it's an impasse, and I'll probably wait until there are more pictures chez Max. However, my relations with Valentine are surprisingly good considering that at 2:00 A.M. at Max Ernst's I offered to knock his block off for telling Kay Tanguy she was a terrible painter. Have felt extraordinarily vigorous ever since, though nothing came of the offer.

Suppose you've seen Kelland's Republican Party platform, i.e. "To compel the Administration to spend our money for victory, and not fritter it away for press agents, fan dancers, co-ordinators of ping-pong and political boondoggling." The Washington Times-Herald has settled the political controversy nicely by turning its whole editorial page, cartoon and all, over to a "MacArthur for President" campaign. That's the fine whinny of hysteria if I ever heard it.

Jim

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THE MUSEUM OF MODERN ART

Date Mar. 24, 1942

To: Mr. Barr

Re: Max Ernst

From: Mr. Soby

I've just had word from the Hfd. museum that the old arrangement, whereby any one member of the Acquisitions Com. can spend funds up to a certain amount without consulting the others, has been renewed. So I'd like to buy an Ernst, either during or after the present show. Of its size and in its price range I think Napoleon is the best one left (I still think our Angel is better, but this may be plain stubbornness). I won't do anything about it until I hear definitely from you that you've given up Napoleon for good, either on a trade or outright purchase basis. Even then I'll be embarrassed, though I know you'll understand this has all come about quite accidentally.

Jim

Special Services Branch." Then, begin the fourth paragraph: "The United States Army's Art Project, to which most of the funds will be given, will provide facilities, etc."

If you can further emphasize the Army's official interest in this project that, too, might be useful.

AHB:vs

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Sobry

THE MUSEUM OF MODERN ART

Date March 21, 1942

To: MR. SOBY

Re: _____

From: MR. BARR

Dear Jim:

I think the letter to the prospective donors of works for sale is all right, with the exception of the first paragraph which does not sufficiently indicate where the major part of the funds would go. One does not discover this until the fourth paragraph.

I would suggest adding to the first paragraph the sentence: "The major portion of the funds raised through the sale will be turned over to the United States Army's Art Project under the direction of the Army's Special Services Branch." Then, begin the fourth paragraph: "The United States Army's Art Project, to which most of the funds will be given, will provide facilities, etc."

If you can further emphasize the Army's official interest in this project that, too, might be useful.

AHB:vs

THE MUSEUM OF MODERN ART

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THE MUSEUM OF MODERN ART

The Museum of Modern Art announces that from May 5 to 28 it will exhibit in the Museum a large number of works of art to be sold for the benefit of the our Armed Services Program. **Date** Mar. 20, 1942
The sale will be held in the Museum, and all unsold items will be auctioned at the Museum.

We are now writing to you, as a request for your contribution to the sale of a work or works of art. **Re: Art Sale for Armed Services**
To: Mr. Barr
From: Mr. Soby
The exhibition space at our Museum is limited, and we hope to keep the level of quality as high as possible. For these reasons, the Museum has announced that only works of art which are of the highest quality will be accepted for the sale.

Alfred: Herewith a rough draft of a letter to be sent to all members of the Museum asking for works of art for the Art Sale for the Armed Services. I wish you'd correct it as you see fit and send it back, so that we'll have it ready if and when we get permission from Special Services Branch of the Army. Haughty as it seems, I think we'll have to get people to submit lists, since we won't be able to get around to see all the things offered, and lists would help us to eliminate hopeless items. But perhaps there are other ways of handling it...

The major portion of the funds raised through the sale will be turned over to the United States Army's Art Project under the direction of the Special Services Branch. The purpose of this Project is to provide facilities and materials for soldier-artists working in and for the Army Camps, as part of the general morale-building program. The Museum is making this contribution with the approval of the Chief of the Special Services Branch, but especially on the part of the Museum, our purpose in so doing is to further the function of art as part of the military war effort, a function acknowledged and exploited to the hilt by our enemies.

The remainder of the funds raised by the Art Sale will be used for the general purposes of the Armed Services Program, including an exhibition and publication of therapeutic designs for convalescent soldiers and sailors, distribution of art books and reproductions to the Army Camps, and special entertainment programs to be held in the Museum for members of the Armed Forces.

You are earnestly requested to submit a list of works of art which you would be willing to give to the Art Sale. We regret having to establish standards of quality for the Sale, but trust you will understand that these standards are mentioned in the interest of efficiency, speed and financial return in handling the Sale.

Sincerely,

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

The Museum of Modern Art announces that from May 6 to 28 it will exhibit in the Museum a large number of works of art to be sold at fixed prices for the benefit of its own Armed Services Program. On the evening of May 28, all unsold items will be auctioned at the Museum.

We are now writing to you, as a member of the Museum, to ask you to contribute to this sale a work or works of art. Included in the sale will be paintings, sculpture, water colors, gouaches, drawings, lithographs, etchings and prints. The exhibition space at our disposal is limited, and we hope to keep the level of quality as high as possible. For these reasons, the Museum has appointed a jury to pass on works offered. The sole criterion upon which the jury will base its judgment is that the work submitted be good of its kind, and that if it is an oil painting, its minimum value be roughly \$100. (Works in other media worth less than this will be gladly accepted.)

It should be emphasized that the sale and exhibition are in no way limited to modern works of art. To simplify the jury's task, contributors are asked to submit on the enclosed blank descriptions of works which they would be willing to contribute. The jury will then communicate with the contributors, and if possible arrange to see the works described.

The major portion of the funds raised through the sale will be turned over to the United States Army's Art Project under the direction of the Special Services Branch. The purpose of this Project is to provide facilities and materials for soldier-artists working in and for the Army Camps, as part of the general morale-building program. The Museum is making this contribution with the approval of the Chief of the Special Services Branch, but completely on its own initiative. Our purpose in so doing is to further the function of art as part of the military war effort, a function acknowledged and exploited to the hilt by our enemies.

The remainder of the funds raised by the Art Sale will be used for the general purposes of the Armed Services Program, including an exhibition and publication of therapeutic designs for convalescent soldiers and sailors, distribution of art books and reproductions to the Army Camps, and special entertainment programs to be held in the Museum for members of the Armed Forces.

You are earnestly requested to submit a list of works of art which you would be willing to give to the Art Sale. We regret having to establish standards of quality for the Sale, but trust you will understand that these standards are mentioned in the interest of efficiency, speed and financial return in handling the Sale.

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

THE MUSEUM OF MODERN ART *Soby*

Date: March 19, 1942

To: Mr. MR. SOBY
From: Mr. BARR

Re: Arensberg photos of
Duchamp pictures

Dear Jim:
 I am returning the Arensberg photographs. Thank you very much indeed. (name on back of prints) for a duplicate set. Seems to me we ought to have them.
 Jim

eager to get good artists to do a really distinguished job of interpretation and documentation in painting. She already has photographers, apparently.
 I said, of course, that I would be glad to act as consultant after I have received the letter outlining specifically what I am expected to do.

AHB:vs

Re: courtesy

Date: Mar. 17

THE MUSEUM OF MODERN ART *Soby*

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	AHB	I. A. 66

THE MUSEUM OF MODERN ART

Date Feb. 25, 1942

To: Mr. Barr

Re: Marcel Duchamp

From: Mr. Soby

Alfred: Herewith the Duchamp photos from Arensberg. The one on top, Portrait of Duchamp's Father, is the 1910 picture I mentioned as much finer than the Tovell (sp?) one. I'd like to have this set back, but I don't think Arensberg would mind if we wrote the photographer (name on back of prints) for a duplicate set. Seems to me we ought to have them.

Jim

eager to get good artists to do a really distinguished job of interpretation and documentation in painting. She already has photographers, apparently.

I said, of course, that I would be glad to act as consultant after I have received the letter outlining specifically what I am expected to do.

AHB:vs

Re: carriage

Date: Mar. 17

MODERN ART

Soby

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

Soby

THE MUSEUM OF MODERN ART

Date Mar. 6, 1942

To: Mr. Barr

Re: _____

From: Mr. Soby

Alfred: I went in to see the Ernst which Genia told us about, at Valentine's. It seems to me one of the very best, and I thought we might look at it together soon if you could. If you don't think there's any chance of getting it here, or if you'd rather try for another, I'd like to persuade Chick to see it before it's sold. The price is \$1,000, with 10% off for cash; that's the only hitch. Valentine has others I've never seen, including a very fine very small one.

P.S. There is also a fine new smallish Languy at Matise which I've tentatively reserved for myself. Since our most recent Languy painting is 1927, I thought you might like to see this one. It's \$500.

eager to get good artists to do a really distinguished job of interpretation and documentation in painting. She already has photographers, apparently.

I said, of course, that I would be glad to act as consultant after I have received the letter outlining specifically what I am expected to do.

AHB:vs

No. _____

Date Mar. 17

MODERN ART

Soby

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

Soley

Date March 5, 1942

To: MR. SOBY
 c.c. Miss Chamberlain
 Miss Hawkins

From: Mr. Wheeler
 Mr. Hoyer

A. BARR

Re: _____

Dear Jim:

Mrs. Resor phoned me this afternoon to ask me whether I would be willing to act as consultant for staff artists for the Naval Air Force, for which she seems to be handling public relations. She said that Artemus Gates was the Secretary within the Navy Department in special charge of the Naval Air Force.

I told her that *Griffith Bailey Coles* had already been appointed to the Navy as an official artist, with the rank of Lieutenant-Commander. She said that she thought the Naval Air Force would be a separate question and she is very eager to get good artists to do a really distinguished job of interpretation and documentation in painting. She already has photographers, apparently.

I said, of course, that I would be glad to act as consultant after I have received the letter outlining specifically what I am expected to do.

AHB:vs

Anyway let's talk about it sometime.

Re: consulting

Date: March 17

MODERN ART

Soley

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

Soby

THE MUSEUM OF MODERN ART

Date Jan. 17

To: Mr. Barr ✓
Mr. Wheeler

Re: camouflage

From: Mr. Soby

What do you think of the idea of someday having an exhibition of camouflage submitted by artists who have had no technical training in this direction. Peter Blume and Calder, for example, have extremely ingenious theories which even though they may never be used are exciting offshoots of their personalities as artists.

I can see enormous difficulties in the way, but the show might a) encourage ~~the~~ Leonardo universality in American artists, which wouldn't do any harm b) something useful might turn up and could be pre-viewed by the Army c) the morale of the artists invited would be given a boost and their imaginations stirred up.

Anyway let's talk about it sometime.

on Welfare & Recreation has appointed John
fulfilling job of energizing and keep the
try. I'm to see Dept. Sacks either the
first of next in Washington. As I know
got interested to add to the Camp Outing
ability of good material in ready form.
ed, much of the material will be developed
locate later on. If he knows a way to
tainly keep a more careful record.

shb; vs

Re: _____
Date Jan. 1

MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

THE MUSEUM OF MODERN ART

Soby

Date Jan# 17 1942

To: Mr. Barr

Re: Carroll Gagli

From: Mr. Soby

Alfred: ^{two} weeks ago, I wrote Gagli to find out what Army art he had.

Many thanks to you and Marga for arranging last night. We had a magnificent time. Am off to collect my Ernst this noon in a great state of prance, snort and tremble. Expect to go to the park and sit in a tree with it this afternoon, like a squirrel. I suppose this is the dread meaning of concupiscence.

Jim

I've seen. I should think they might make an interesting show, both as painting and as propoganda for further work of the kind by other artists.

exhibition.

shb; vs

on Welfare & Recreation has appointed [unclear] fulltime job of encouraging and helping [unclear]. I'm to see [unclear]. [unclear] first of next, in Washington. As I [unclear] get material to add to the Camp [unclear] ability of good material in ready form [unclear] next year? My feeling is that [unclear] and, much of the material will be [unclear] locate later on. If he knows a [unclear] certainly keep a more [unclear] present.

MUSEUM OF MODERN ART

Date Jan. 1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

Soby

THE MUSEUM OF MODERN ART

Date Feb. 13, 1942

To: Mr. Barr

Re: Corrado Cagli

From: Mr. Soby

A few weeks ago, I wrote Cagli to find out what Army art he had done, and he wrote me about the murals at San Luis Obispo which are described on the attached catalogue from the De Young museum. Monroe seemed interested and said he'd write for photographs, which should arrive soon. Meanwhile I'm sending this catalogue along to you since the murals seem to me to be the best Army art I've seen, judging by the reproduction# on the cover# and by recent drawings I've seen. I should think they might make an interesting show, both as painting and as propaganda for further work of the kind by other artists,

on Welfare & Recreation has appointed
 fulltime job of encouraging and keep
 first of next in Washington. As I
 got material to add to the Camp
 variety of good material in ready form
 next year? By feeling as that
 and, much of the material will be
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 certainly keep a more perfect paper.

ahb; vs

Re: _____
 Date Jan. 7

MUSEUM OF MODERN ART

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

Soby

THE MUSEUM OF MODERN ART

Date January 15, 1942

To: MR. SOBY
c.c. Mr. Wheeler

From: MR. BARR

Re: _____

Dear Jim:

Do let me know what you think.

I am answering your memorandum about the Camp Custer show rather belatedly, because events have already given an answer. I think you and Monroe are quite right in going ahead with the Camp Custer exhibition as a one camp show, particularly in the light of the Bloomingdale exhibition, which seems drawn from all over the country without much discrimination.

I think Lieut. Sachas should be encouraged to keep a careful record of material which might eventually be brought together for a comprehensive exhibition.

shb;vs

Re: _____

Date Jan. 1

MUSEUM OF MODERN ART

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	AHB	I. A. 66

THE MUSEUM OF MODERN ART

Date Jan. 7

To: Mr. Barr

Re: _____

From: Mr. Soby

The Army & Navy Com. on Welfare & Recreation has appointed Lieut. John J. Sackas to the full-time job of encouraging and keeping track of art in the army. I'm to see Lieut. Sackas either the end of this week or the first of next, in Washington. As I understand it, I won't try to get material to add to the Camp Custer show unless Sackas has plenty of good material in ready form. But should I mention the possibility of a large show later on so that he'll keep us in mind for next year? My feeling is that unless Sackas can plan far ahead, much of the material will be needlessly scattered and hard to locate later on. If he knows a show is coming later, he'll certainly keep a more careful record.

Do let me know what you think.