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	AHB	II.B.12

THE
NEW

ELODIE
DIRECT

STREET
5-8900
W-YORK

1944

Answered

Dear Alfred:

You appeared to me in a dream
last night brandishing a thunder-
bolt and scaring me half to death,
so I hasten to write to give some
account of myself - hoping not
to be struck by the lightning of
your wrath at my tardiness!!

I deluded you quite your
letters to Gamba, Anor and
the really wonderful Subu he Anor.
They have been very well
despite being vastly involved
in the Picasso show and the
Societas. Their enthusiasm is
wonderfully contagious and I
think the show will be handsome
indeed - with installation à la
HDMK - and subtle background
colors marking the different periods
of Picasso's work. Denis d'Hanmont

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Wells Fargo.
Mexico - D.F.

July 25. 44.

STREET
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W-YORK
1944

THE
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DIRECTOR

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HOMAS - and subtle background
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of Picasso's work. Denis d'Hanmont

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DIRECTOR

I'd doubtless be able to give you
 much more information about the
 Sociedad than I can - but I've
 gotten the following impressions:
 Justo is Fernandez - [who seems to
 have fallen out sharply with the
 Sociedad - nothing formal - but
 not in here pitching] feels that
 the Sociedad lacks - and I quote! -
 an Alfred Barr - that is - some
 final authority whose artistic
 integrity can be relied on. He feels
 Amor's point of view too commercial
 and that Gamboa - the A. - who
 seems to be carrying the full weight
 of the Sociedad - are not strong
 enough - especially since being
 sprung on the two last times they never-
 really count on mostly Mexican
 support. The American who's been
 quite indifferent, Gamboa says -
 and when I called on our
 Cultural Attaché - who is a highly
 negative-minded politico with
 the cultural background of a
 shoe salesman - he made it quite
 clear that he could not take Picasso,
 was indifferent to the Sociedad - and

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III

in any case but bigger fish to fry.
Mr A. says the US Embassy has
been less than helpful, though the
shipping of the pix went easily
have been expedited if they had so
wished. I became a member of the
Sociedad - to be true of \$8.00 U.S.
because if it does work it will
meet all the support and backing
it can get to keep going. Though
I have enormous respect for Srana
Gambon's executive abilities.

I spent a morning at Mrs Amor's
gallery and talked to her a bit
about her likes and dislikes. I have
lots of notes - which are yours
of course - but here are a few
things. Amor still believes in Meza
above all of the younger group -
his pix are selling before they are
dry and here is a waiting list.
His latest picture is tighter, more
classic than the others - hard to say
composed. It is already sold but
I think Mrs Amor will send you a
photo anyway. She has some fine
Véridas, and is giving Tawayo a

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~~the~~
show in August when we shall be
able to see his latest work. I was
very much impressed by Benjamin
Wolman's drawings. He is out of the
loony bin now - and Aunt hopes
great things of him. She has a
fine Crozes for sale - called "The
Attack" - I asked her to send you a
photo of that - also a new An-
tiquano of a "blau with mandolin"
which you might like - it's strong
in parts - and rather less good in
others. Aniquano's newest work is
rather different from "La Horca" -
brighter colors and closer and
architectural rather reminiscent of
Tchelitchev - but rather poor I think.
Aunt was not too enthusiastic.
Beauty is very dull - I think - still
in the period where each painting
is "in the manner of ..." Aunt's
comment was that he is too
intellectual and that his theories
get in the way of his painting.
Also are some new Spanish refugees
painters: Peláez, Rodríguez Luna; a
Flemish: Butcherin; a Mex named
Alfonso Michel, who is superficial and

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II

dull - Some very small Siqueiros
 landscapes - weighty forms, heavy
 colors - handsome as hell - rough
 heady revolutionary - ~~the~~ - He
 younger brother of Covarrubias - his
 is painting - influences: Rivera and
 Covarrubias -; his Arroz is abstract
 about Sanias - a honey of a canvas
 - sold - of the death of a child - I
 hope she will send a photo - and
 Guernica Galvan - who is still Guernica
 Galvan - if you like him.
 Toulouse Lautrec opened on Sat.
 today at the Palacio de Bellas Artes -
 a series in the evening opening -
 which is hosted by because of the
 number of middle - and lower class
 Mexicans who attended - as well as
 the usual art group. Henry C. Ford
 and Isabel Roberts have been here
 - as you know - collecting Velascos.
 I had breakfast one morning with
 Fred Davis and René d'Harnoncourt
 (charts with in wheels). Amsculo has
 been in Cuernavaca but I hope to
 see her soon.

We are having a delicious trip -
 I am passionately aficionada of
 the bullfights - we have heard

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Clarey conduct ^{III} twice - Bednarek's
 wish - with chous - a swell
 ship by William Still of a
 regarding (I am now improved
 all the time by the work done in
 all the arts - not to mention
 science - by Negroes - my hats
 off to them). Surtis furniture
 is charming and interesting is
 always - I am mad about
 Chas do Reyes - Let too with
 Xavier Guerrero who is still plugging
 for a Gropiusheim - his invention
 is focus being - I can't remember
 what it's called - a technique of
 scratching a design out of a
 dark layer of focus, exposing a
 lighter color below - kind of thing
 being done in black and white a lot,
 totally unsuited to focus, I think.
 His wife, Clara Prossett, designs
 hand some modern furniture.
 This, I think, will have to end the
 first volume, but I break the
 postman's back.
 My very best to you and Marya
 and Sachs again - Leticia.
 Swiss?
 from Mrs. A. H. Paulsen

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THE MUSEUM OF MODERN ART
 Dept. of Afterthoughts:

NEW YORK Just no seems to have earned
 a wider tongue-in-cheek attitude
 from the people here because of his
 verbosé enthusiasm for Orzco
 under blackened his eye as an
 acceptable art critic. There is
 a story that Orzco, wearying
 of his eulogies - stated him as
 a present to Siqueiros. Siqueiros
 has opened a school of "realistic
 art" - no one knows what that is
 supposed to mean - on the Reforma-
 and while continuing to preach
 revolutionary fresco is the only art,
 paints small and unrevolutionary
 canvases that sell rather better
 than a fresco might.

Did you see his article in the
 July "Hay"?

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 , 1944

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THE MUSEUM OF MODERN ART
NEW YORK 19

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

ELODIE COURTER
DIRECTOR OF CIRCULATING EXHIBITIONS

August 3, 1944

Dear Alfred:

Of course I'll gather together the information for you on the Picasso catalog. Mrs. Catlin does not think you need it before next Wednesday or Thursday and I'd appreciate it if I could have this time. Miss Woodruff would be able to find the information quickly and easily, as she handled all these exhibitions, but without her it will take a little hunting through the files; Miss Keiffer, who knows the files, is away until next Tuesday. I will start someone else on it, but if it takes until next Wednesday, I hope you will not be held up.

Bob is much better. I saw him yesterday and he really begins to look like himself again. They are going to test and X-ray him today or tomorrow to discover whether or not the ulcer has reappeared; but even if he is well, the doctor says he will have to stay another two weeks! I gave him your and Daisy's messages, which Janet relayed to me, and he was very pleased to hear from you. I hope we can all get together soon.

Please give my best to Daisy.

Love,

Elodie

Mr. Alfred H. Barr, Jr.
Greensboro
Vermont

EC:mm

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Thursday - Dear Alfred:

Here is your major pest again - I hope you don't curse every time you see an envelope from me.

MAGAZINE OF ART

Published By The American Federation of Arts
OFFICE OF THE EDITOR
9 W. 54TH ST., NEW YORK CITY 19, CIRCLE 6-7174

August 9, 1944

Dear Mr. Barr:

I was just talking to Mrs. Catlin about the speech by Sir Kenneth Clark which Mr. Morse wants to publish in our October issue, and she does not know the name of the magazine in which it appeared. And the British Information Bureau cannot help us either, nor can they give us permission to publish it until they have seen the text. So you hold the key to the puzzle. Can you help us out--and soon--the rest of the articles for the October issue have gone to the printer.

I hope you're having a pleasant vacation--and I wish you would send us a little of that Vermont chill.

Cordially,

Ann R. Harrison

Mr. Alfred Barr
Greensboro, Vermont

Monday and cleared up a
at me the set of Wee Willie
is absolutely out of this
show it to you. I want to
aking a half page of text
to reproduce a 1911 good pen
h telescopes etc. in your
Street and the rivers crazy

word and bombarding you with
which seemed to me of any
rs to her. Do you think
y texts consist only of
hink we have quoted enough
art stuff, I thought they
Feininger quotes. 4) Chronology

Mimi's very good help with
nk it is ok now. Will send
oo, of course, for final ok

Bill Lieberman. Have you

r with Feininger: your article
Germany. I asked him & he

thinks Norway and Sweden only showed paintings, did not own. This is confirmed

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Thursday - Dear Alfred:

Here is your major pest again - I hope you don't curse every time you see an envelope from me.

I had a satisfactory 2 hours with Feininger on Monday and cleared up a lot of questions in the chronology, etc. He brought me the set of Wee Willie Winkie's World and the Kin-der-Kids and the latter is absolutely out of this world. You will love it and I can hardly wait to show it to you. I want to reproduce two sections from it in your article - making a half page of text and half of plates - is that OK by you? Also want to reproduce a 1911 good pen drawing of people on the shore looking at ships with telescopes etc. in your article about where Feininger quote tells of South Street and the rivers crazy with sailing ships. OK?

✓ You see I am taking you at your generous word and bombarding you with questions re Feininger. I enclose the only quotes which seemed to me of any interest in those Mrs. F. dug out for me from letters to her. Do you think these of sufficient interest to print? (The Hartley texts consist only of quotes from him plus an essay by Monroe.) Do you think we have quoted enough from F. in your article? These being specifically art stuff, I thought they may add a bit. ~~in~~ Order: 1) Barr. 2) Schardt. 3) Feininger quotes. 4) Chronology 5) plates.

✓ I have been laboring over Schardt and with Mimi's very good help with the original German, and Eddie's ideas on it to I think it is ok now. Will send you copy in late mail today. (Sending to Schardt too, of course, for final ok although he gave me carte blanche to change.)

✓ I know Dick A. phoned you to tell you about Bill Lieberman. Have you let Bill know or do you want me to?

✓ One sticky point which I still have to clear with Feininger: your article says museums in USSR, Norway and Sweden, as well as Germany. I asked him & he thinks Norway and Sweden only showed paintings, did not own. This is confirmed

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by Mrs. F's complete list of all oils with ownership. She lists one painting
however owned by Boymans Mus. Rotterdam. I still have to check with him about
USSR but did you perhaps see something of his there that he might not know about?

✓ ~~XXXXXXX~~ Pub. Libr. has complete file of Harper's Round Table and I am
going to see those illustrations, get dates etc. It was published from Nov.
1879 to 1895 as Harper's Young People, then from 1895 to 1899 as Harper's Round
Table. He is not sure what date he did those drawings but thinks 1893, so name
would have to be changed in yr. article.

✓ Guess that's all now. Mimi is sending you Newsweek with lousy article.
I assume you have new Harper's through Katherine J. If not let me know. Will
send Art News as soon as it's out. Love to Marga, love to you.

D.

PS - M. Miller delighted with information
you sent in F. letter - Had
been unable to find date of his
1 man show in Berlin -
Autumn Salon cat. 1913 lists
5 Artley's so F's memory
on that is faulty.