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Abbott

FRIDAY

Dear Marga,

Some while back the WALL STREET JOURNAL published an article on fire engines. It stated that there was no reason for them to be painted red. The following is from a witty letter to the JOURNAL in reply to this statement. The circularity of it is so much like the reasoning which comes out of Washington, these days, that politicians should take note.

~~Love,~~

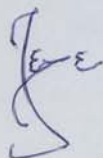
WHY FIRE ENGINES ARE PAINTED RED.

Fire engines have four wheels and eight men -
Four and eight are twelve -
There are twelve inches in a ruler -
Queen Elizabeth is a ruler -
The Queen Elizabeth is a ship that sails on the ocean -
In the ocean there are fish -
On the fish there are fins -
The Finns are neighbors of the Russians -
The Russians are called Reds -

Fire engines^e are always rushin' and therefore that is why fire engines are red!

Love,

5/25/72



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CABLE ADDRESS: NEWBAREISS

MURRAY HILL 7-3361

WALTER BAREISS

60 E. 42ND STREET
NEW YORK 17, N. Y.

BAREISS
Chryssa

October 8, 1968

Miss Chryssa
Prince Franz von Bayern
Schloss Nymphenburg
Munich, Bavaria,
Germany

Dear Prince Franz: I am writing you a short letter of introduction to Prince Franz of Bavaria. He speaks fluent English as does Dr. Wolters. This is to introduce (Miss) Chryssa who is about to come to Germany to supervise the dismantling of her magnificent sculpture at the Documenta. She is the best person to speak to about a possible arrangement with the Bavarian State Museum in Munich. I, unfortunately, perhaps we, from the Gallery Association, can be of some help to her in this respect. Dr. Wolters is also a member of the Board of the Munich Association.

Best regards.

If Prince Franz should not be available, perhaps Dr. Wolters could be of some help. Unfortunately, I do not have their telephone numbers here but both of them are in the Munich telephone book. If you need any assistance in trying to contact either or both of these gentlemen, please do not hesitate to call my secretary, Miss Paula Voelker, who also speaks English. Walter Bareiss
Schachenmayr, Mann & Cie, 7311 Salach, Weertenberg, Germany.

WB:jg

Best regards.

cc: Dr. Christian Wolters
Doerner Institute
Meiserstrasse 10
8 Munich 2, Germany

cc: (Miss) Chryssa
Walter Bareiss

WB:jg

cc: Prince Franz von Bayern
Dr. Christian Wolters
Miss Paula Voelker

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CABLE ADDRESS: NEWBAREISS

MURRAY HILL 7-3301

BAREISS

WALTER BAREISS

60 E. 42ND STREET
NEW YORK 17, N. Y.

October 8, 1968

WITEL TGM NYK

MODERNART NYK

NYC 7-10

BL NR DA

MARTHA J

32 EAST

NEW YORK

PLEASE

LOSS- TH

WALTER B

ACTING D

MUSEUM D

WITEL TGM NYK

MODERNART NYK

Miss Chryssa
37 East 83rd Street
New York, New York

Dear Miss Chryssa:

I am enclosing a copy of a short letter of introduction to Prince Franz of Bavaria. He speaks fluent English as does Dr. Wolters, to whom I also sent a copy of this letter of introduction. Prince Franz is Vice Chairman of our Munich Gallery Association and, as such, would be the best person to speak to about a possible arrangement with the Bavarian State Museum in Munich. I, unfortunately, cannot do very much from over here, even though I am Chairman of this Association. Dr. Wolters is also a member of the Board of our Munich Association.

If Prince Franz should not be available, perhaps Dr. Wolters could be of some help. Unfortunately, I do not have their telephone numbers here but both of them are in the Munich telephone book. If you need any assistance in trying to contact either or both of these gentlemen, please do not hesitate to call my secretary, Miss Paula Voelker, who also speaks English. She can be reached at 07162-7045: c/o Schachenmayr, Mann & Cie, 7335 Salach, Wuerttemberg, Germany.

Best regards.

Sincerely,

W. Bareiss

Walter Bareiss

710-69
2:15 Pa
W

WB:jg

cc: Prince Franz von Bayern
Dr. Christian Wolters
Miss Paula Voelker

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BAREISS

JACKSON

*
WJTEL TGM NYK *

MODERNART NYK

NYC 7-10-69

DL MR DAVID ANDERSON

MARTHA JACKSON GALLERY

32 EAST 69TH STREET

NEW YORK NEW YORK

PLEASE ACCEPT MY CONDOLENCES ON BEHALF OF THE MUSEUM FOR YOUR
LOSS- THE NEW YORK ART WORLD HAS ALSO LOST A LIVELY FIGURE.

WALTER BAREISS

ACTING DIRECTOR

MUSEUM OF MODERN ART

*
WJTEL TGM NYK *

MODERNART NYK

Chg 535-899

7-10-69
2:15 PM
JW

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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THE NEW YORK TIMES, SATURDAY, JULY 5, 1969

ORIE R. KELLY, 79, A BANK PRESIDENT

Ex-Head of County Trust and Lawyers Trust Dies

Special to The New York Times

WHITE PLAINS, July 4 — Orie R. Kelly, a retired banker and a leading Catholic layman, died today at his home at 768 North Street. His age was 79.

Mr. Kelly became president of the County Trust Company of New York in 1930 and was president of the Lawyers Trust Company, with which it was merged, until 1950. When Lawyers Trust was merged with the Bankers Trust Company, Mr. Kelly became a Bankers Trust vice president and director. He retired several years ago.

Mr. Kelly, whose slow, soft voice contrasted with his robust, muscular figure, once called banking "my work and my hobby," but he nevertheless found time to take an active part in charitable, social and public affairs.

A Knight of Malta, he served as a leader in several of the charity drives of the Cardinal's Committee of the Laity.

From 1937 to 1941 he was president of the New York Athletic Club.

Born in Butte, Mont.

Mr. Kelly was born in Butte, Mont., on June 5, 1890. At 18 he was a bank messenger in New York, going to New York University and the American Institute of Banking at night.

In 1937 he was one of three Westchester trustees appointed by Supreme Court Justice William F. Bleakley to rehabilitate mortgages of defunct Westchester mortgage companies.

He was appointed to the Westchester Park Commission in 1941 and later served as its chairman. He had also served on the Westchester Parkway as Authority, Commissioner of Parkway Police, and as president of the Playland Commission.

Honored by Iona College

Mr. Kelly also served as treasurer of the Army Relief Society, the National Committee on Housing and the George Junior Republic, an institution for boys at Freeville, N. Y.

He had been a member of the New York University development committee and a trustee of Iona College, from

Martha Jackson Dies on Coast; Gallery Aided Abstract Artists

Special to The New York Times

LOS ANGELES, July 4—Mrs. Martha Jackson, a leading New York art dealer and gallery owner, was found dead this afternoon in the swimming pool at her home in the Brentwood section. She was 62 years old.

The police said that the cause of death had apparently been drowning, but added that she might have suffered a heart attack.

Mrs. Jackson, who owned the gallery bearing her name at 32 East 69th Street in New York since 1953, had a home here and at 241 Central Park West in New York.

She is survived by a son, David Anderson of Ardsley-on-Hudson, N.Y.; her father, Howard Kellogg of Derby, N.Y., and a brother, Spencer Kellogg 2d of Old Brookville, N.Y.

Her first husband, John Anderson, and her second, David Jackson, from whom she was separated several years ago, also survive. Both are from Buffalo.

Funeral arrangements are incomplete, but a memorial service will probably be held here, her brother said.

Helped Artists Here

The top floor of the town house on 69th Street that houses the gallery was where Mrs. Jackson lived until about a year ago, and it was a gathering place for persons active and interested in the New York art world.

"She had a salon of artists of all generations," a friend said last night. "She was one of the most extraordinary woman dealers in America."

Mrs. Jackson was one of the leading dealers in the country and her gallery was best known for its support of artists of the abstract expressionist persuasion. Mrs. Jackson had done much to stimulate interest in that school.

In a field that sometimes

brings out a dealer's venal side, she always had the welfare of the artists at heart and was highly respected by them and by her clientele.

Mrs. Jackson helped to introduce Willem de Kooning's work in New York, helped James Dine, another American painter, get his first international showings, and introduced the work of the Spanish artist Antonio Tapes in this country.

The gallery specializes in contemporary American and European art and sculpture. It has a print gallery and sculpture court and devotes two floors to monthly shows and private showings.

With her son, Mr. Anderson, who was second in command, she handled the work of the sculptors Henry Moore, Louise Nevelson, Lynn Chadwick, Philip Pavia and Zoltan Kemeny, and a wide range of contemporary painters including Paul Jenkins.

Mr. Anderson ran a gallery she opened several years ago in Paris. It was sold two years ago.

About five years ago, Mrs. Jackson set up a film company that made films on art and artists. The name—Red Parrot Films—came from her pet macaw. One film, "Ivory Knife," on the work of the painter Mr. Jenkins, won a top prize at the Venice Biennale a few years ago.

She grew up in her native Buffalo and attended Smith College from 1925 to 1928. She was always interested in art—doing some painting herself—and set up the gallery in 1953 on 62d Street. Three years later she moved to 69th Street.

Mrs. Jackson was a member of the Museum of Modern Art, the American Federation of Arts, the Metropolitan Museum, and the Phoenix Art Museum. She was also active in Buffalo art circles, and helped to establish the Albright Gallery there.

PAUL T. HOMAN, 76, ECONOMIC ADVISER

Special to The New York Times

WASHINGTON, July 4—Paul T. Homan, who headed the staff for the first Council of Economic Advisers, died here yesterday at George Washington University Hospital. He was 76 years old.

Dr. Homan received his B.A.

JOSEPH ROSIN, AIDE OF MERCK & CO., 81

Special to The New York Times

PLAINFIELD, N. J., July 4—Joseph Rosin, who retired in 1945 as vice president and chemical director of Merck & Co. in Rahway, died yesterday at his home, 1285 Salem Road. He was 81 years old.

Mr. Rosin received the Rem-



Rev. Dr. F. Ernest Johnson

BEVERLY TUCKER, EPISCOPAL BISHOP

Leader of Diocese of Ohio Who Retired in '52 Dies

CLEVELAND, July 4 (AP)—The Right Rev. Beverly Dandridge Tucker, former Bishop of the Episcopal Diocese of Ohio, died apparently of a heart attack at his home in Cleveland Heights. He was 87 years old.

He was consecrated Bishop in 1938 at St. Paul's Church in Richmond, Va., after being elected head of the diocese, which includes 48 counties of northern Ohio. He had served as rector of St. Paul's for 15 years.

Bishop Tucker retired on his 70th birthday Feb. 4, 1952.

His father was the Right Rev. Beverly Dandridge Tucker, Episcopal Bishop of Southern Virginia. His mother, Anna Maria Washington Tucker, was related to George Washington. They had 13 children.

The son was graduated from the University of Virginia at Charlottesville in 1902 and from Virginia Theological Seminary at Alexandria in 1905. He was named a Rhodes Scholar and studied at Christ Church College, Oxford, England, from 1905 to 1903.

He was ordained a deacon by his father in 1903, and became

Deaths

BLAUNER—Sarah, devoted wife of E. Jonathan A.; loving mother of dear sister, Mrs. E. J. Neuman; dear sister of Mrs. E. J. Golub, Deborah Neuman and Michael Neuman. "Park West," 77th St. at 18th Ave., Sunday, July 6, at 10:30.

BLUMENTHAL—Jane, beloved wife of dear sister of Ruth Glick Leventhal, Services Sans Riveride, 76 St. at 18th Ave. Interment private. In lieu of flowers, contributions to Jewish Education of Girls.

BLUMENTHAL—Jane, the widow and companion of Dr. Martin Blumenthal, was the 92 Street Y, and the moved convalescence of her husband. 2 sons of her. Within the week Martin twice. We feel deeply and all other members of SAMUEL UNGERLEIDE, 92 Street YM & YWCA.

BLUMENTHAL—Jane, the widow, Officers and K of Shore Country Club recall sorrow the untimely. Blumenthal, devoted wife of Martin Blumenthal, a devoted family member, extended sympathy.

EDWARD BEENST WALTER STEIN, Secretary BROOKS—Sermour, beloved Hannah, dear brother of and Al Brooks. Services at Gutman's "Lincoln Broadway and 66th St."

BROWNDORFF—Marvin, John Church Avenue, Woodmere of Diana (nee Koller). Friends and family will be at the late residence, Broad Street, Philadelphia, Pa. at the late residence, please make contribution.

BRUST—Philip, on July 4, beloved husband of Frank and Beatrice Low, great-grandfather, Funera Riverside, N. Miami Beach.

CALDER—Dorothy, sister of Florence Bartold, Pele Proxax and the late Ethel Jones Sunday July 6, 1 Riverside, Bronx, 1970.

CAREY—Peter G. and Helen, on July 3, 1969, Rep. Hugh L. and Helen, devoted brothers of Alexei Susan, Michael, Donald, Helen, Bryan, Paul, Keating grandsons of Dr. Sarah Collins Carey, M.D. of the Alexander L. Owen, beloved nephews Dennis J., John R., & James G. Carey, Jr. of the late Mrs. A. J. Carey, 10 P.M. Funeral Mass of Resurrection, 1001 Ave. of the Americas, 10:30 A.M. Interment Our Lady Cemetery, Shelter Island, Masses at the Island Camp Fire Association.

CHAFETZ—Ethel (nee Dem of Henry; devoted mother of Chafetz and Er. Mother of Bernard, daughter of Janet and devoted sister of Mildred Bowman. Services Sans Riveride, 76 St. at 18th Ave.

CHRISTGAU—Emma K. J. J. port, formerly of 310 Ave. of the Americas, 10:30 A.M. Funeral Home of Charles Sosa Inc., 49 West Market Street, Sunday, July 6, at 10:30 A.M. Greenfield Cemetery. Heartily will receive friends 2

COOK—Mary Ruth, on July daughter of the late Mrs. J. W. Cook, 1001 Ave. of the Americas, 10:30 A.M. Funeral Home of Charles Sosa Inc., 49 West Market Street, Sunday, July 6, at 10:30 A.M. Greenfield Cemetery. Heartily will receive friends 2

COWAN—Joseph F., on July father of Mrs. Joseph F. Cowan and sister, Margaret, wife of Charles A. Wood, Fla. Receiving Home, 1233 Congress Ave. Monday, July 6, 10:30 A.M.

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Picasso: Guernica

The Museum of Modern Art

To Alfred H. Barr, Jr.
From Bates Lowry
Date March 5, 1969
Re Guernica

CC: Lowry file
MB's Picasso:Guernica
(copy sent Dorothy Miller,
20 May 1969)

Dear Alfred,

I didn't realize you expected an answer to your aide-memoire of January 31 about Guernica. As I mentioned to you on the street, I was very grateful for the information it provided, since no one else seems to have known of it, or at least no one had come forward with it. You will be glad to know that we have decided that it would be unwise to move Guernica off the third floor and will plan the rehangng with that as a given factor. Again, thank you for your wise advice.

Bates

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*Picasso:
Guernica*

The Museum of Modern Art

To Bates Lowry
From Alfred Barr
Date 25 February 1969
Re Guernica

I haven't yet had an answer to my memorandum of January 31st about your proposal to move the Guernica. I would appreciate an answer.

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The Museum of Modern Art

To Mr. Lowry
From Mr. Barr
Date January 31, 1969
Re Guernica

Dear Bates: *think we must take the best possible care of the Guernica and exhibit it as well as we can. We are responsible.*

I have heard that you plan to move the Guernica from the 3rd floor. May I fill in some of the background facts which have led to our good fortune in having the painting here off and on for twenty years followed by the last ten years in which it has been continuously in our possession.

In 1939 Picasso lent Guernica to the Museum of Modern Art for the exhibition Picasso: Forty Years of His Art. He also lent about 60 drawings and paintings related to Guernica and 35 other paintings. At his request the Museum took charge of these works during the war and afterwards for a time.

In 1958, following the Museum's second big show, Picasso: 75th Anniversary, Picasso asked to have all his paintings returned except the Guernica and the related works. These he agreed to lend to the Museum indefinitely.

During the previous two decades, 1937 to 1957, Picasso had too generously lent the Guernica about twenty times all over Europe and the U.S.A. The painting had been rolled, packed, shipped, unrolled, stretched, hung, and then unstretched and rolled, not counting the times when our Museum re-installed it after its return from elsewhere.

Because of its vulnerable size and seriously worn condition, Picasso agreed that the Guernica should not be lent or sent elsewhere for temporary exhibition.

Since 1958 the Museum has moved the Guernica only once, from the 2nd floor (at that time the only gallery space for the painting collection), to a third floor gallery where it has remained since the opening of the "New Museum" in May 1964.

With Picasso's approval we have refused to send the Guernica to a number of comprehensive exhibitions including London 1960 and Paris 1967. (I might add that both the directors, Roland Penrose and Jean Leymarie, were sympathetic even though they missed the great mural badly.)

I believe that we may keep the Guernica as long as Picasso lives and perhaps afterwards for a time.

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The Museum of Modern Art

The Museum of Modern Art

*John -
Picasso
Guernica*

To Mr. Lowry Page 2.
 From Mr. Barr
 From Jean Volkmer
 Date
 Re Guernica

Re Jean of Picasso: "Guernica" - The Ed. in the ...

I think we must take the best possible care of the Guernica and exhibit it as well as we can. We are responsible.

This painting is so huge that it can never be transported without damage. The painting I hope we may keep it in its present installation but, if this is really necessary, I think it could be moved elsewhere on the 3rd floor without having to unstretch and roll the canvas to move it to another floor.

However, the edges of the picture, where the bolts to hold it on the stretcher have been inserted and removed in times, have The 2nd and ground floors are I believe a little less than 12 feet high. Guernica is 11'5 1/2" high. The 5 inches or so available are too little and lead to difficult and hazardous installation, awkward lighting and cramped effect.

Dried paint has cracked and is still a very brittle substance. Jean Volkmer can explain the difficulties and risks of moving the Guernica. She believes it should not be rolled.

By way of a postscript to you, Bates: I have tried to avoid complicating your very difficult job as Director, but in this particular problem I feel involved. Picasso thinks in terms of people, not institutions. Sometimes he listens. I told him that after 20 years of reckless locomotion the Guernica was falling apart and that he ought to stop lending it and leave it in peace in our museum where it would be well-shown and as well cared for as possible. I was a little surprised when he agreed.

... because of the danger of separating between lining and original canvas. Lining would last by one year the painting is assigned to a permanent home by the owner.

Meanwhile, the painting appears with visible condition as it hangs in its air-conditioned gallery. It even it again would even more invite the possibility of more paint flaking, further cracks in the canvas, and the unfortunate danger of damage while in transit. Each time this picture is removed from its stretcher, rolled, packed, shipped - with all the vibration of travel - unrolled, unstretched, etc., its condition worsens. All this handling is a great deal to expect from a piece of linen and a thin paint film. I would strongly advise that the picture be left forever in its present situation so that no further deterioration in the structure and appearance is activated by another move.

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CC: MC - E.L. file
WSL (1-21-69)
BJ

The Museum of Modern Art

*File -
Picasso
Guernica*

To Bates Lowry

From Jean Volkmer

Date July 17, 1968

Re Loan of Picasso: "Guernica" *shd. cd. if he necessary*

This painting is so huge that it can never be transported without removing the painting from its stretcher and rolling it. This has been done many times since the museum has had the painting on extended loan. The picture is rather thinly painted with very little impasto, and it is on a fairly good quality canvas. However, the edges of the picture, where the tacks to hold it on the stretcher have been inserted and removed innumerable times, have torn badly, and they have been reinforced with strips of canvas adhered with a wax resin adhesive. Now this strip lining is also quite weak from the many tack holes.

Dried paint, however thin, is still a very brittle substance. When it is bent off the natural flat picture plane it tends to crack, and small chips of paint may flake away. After a world tour, the "Guernica" returned to us in 1957 in very poor condition, with much lifting and flaking of paint along the top, bottom, and sides, where the strain from restretching would concentrate. There were deep folds in the picture because it had not been rolled flat, but slack in the canvas had created creases which left their mark on the picture. These conditions were partially rectified in 1957 by infusing the painting from the back with a wax resin adhesive which penetrated through and reattached the flaking paint. The folds are still visible, and could only be corrected by a lining treatment which would then make further rolling of the picture inadvisable because of the danger of separation between lining and original canvas. Lining would best be done when the painting is assigned to a permanent home by the owner.

Meantime, the painting appears quite stable in condition as it hangs in its air-conditioned gallery. To move it again would once more invite the possibility of more paint flaking, further creases in the canvas, and the unfortunate danger of damage while in transit. Each time this picture is removed from its stretcher, rolled, packed, shipped - with all the vibration of travel - unrolled, restretched, etc., its condition worsens. All this handling is a great deal to expect from a piece of linen and a thin paint film. I would strongly advise that the picture be left dormant in its present situation so that no further deterioration in its structure and appearance is motivated by another move.

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The Museum of Modern Art

To Bates Lowry

From Jean Volkmer

Date July 17, 1968

Re Optimum conditions for the "Guernica" loan, *should it be necessary.*

Time should be allotted for certain preliminaries here, and this will mean screening off the "Guernica" gallery. We will have to have the painting laid flat on the cleaned gallery floor (with paper protection, etc.) so that the strip lining can be repaired after the stretcher is removed. This may take a day - it depends upon the condition of the strips. The stretcher has to be taken apart, and carefully marked for back and front, also the various members marked in such a way that the Mexicans can put it together easily and properly. The stretcher should be packed in a strong insulated box - separate from the painting. The present roller is in poor condition, and if possible I would like to see the diameter of the roller increased so at least 4 feet - so that less strain is put on the paint film in rolling. Pictures are always rolled face out so that the paint film is not crushed on itself. The roller should be longer than the height of the painting - at least 6" at each end - more if the box dimensions don't get too big to get in and out of our gallery and the carrier. A strong well insulated box should be made for the painting. Time of year would influence just how much insulation is needed. I assume the painting would be flown down. If it is to go by ship, then insulation is terribly important.

Our personnel would handle the removal of the painting from its stretcher, and also work with the custodians on the rolling of the picture. This is such a huge baby that it takes a number of men to just lower the painting to the floor. We might find it easier to do some of the work on overtime after the museum has closed. Manpower should be available for each move.

Andrew Olah made the stretcher, so that he is the one to take it apart and mark it so that it can be reassembled correctly. It is a job for all of his department, I would guess, for the horizontals are so big.

Danny Clark and I can confer about the making of the roller and the box for the picture. I have some ideas about lighter weight materials to use on the roller after the wood base is built. Ends have to be attached to the roller, and these have to be marked so that they can be dismantled and reassembled with ease. The box for the stretcher has to have a place for the hardware needed to put it together properly.

The Mexicans should be warned that the painting itself is slightly off-square. This is visible in our gallery now. We made the new stretcher in 1962 - and it is true, naturally - otherwise the picture would not remain flat - but we

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Conditions for "Guernica" loan - 2

did not install it as we used to on the second floor, where it was just about floor to ceiling, and a moulding was scribed along the bottom to hide the discrepancy. It sits on a pedestal on 3 - but perhaps when it is returned we can put a fake front on the pedestal, scribed to the off corner of the painting. We can give the Mexicans the exact measurements to alert them for this.

The loan installation should include proper support for the picture - with a wall or strong screen behind it so that the back of the picture is protected. I don't recall just how we fasten it to the wall - but I believe there are special strong brackets, and the same provision should be made for the loan.* It is a very heavy painting and must be held and carried with equal support, for it tends to torque when moving. The men work it in a sort of diagonal face-up manner.

Because the handling is rather tricky, and also because it is vital that the stretcher be put together properly, etc. I would like to see one of our skilled men - preferably a Spanish-speaking one - go down to supervise the task of unpacking, unrolling, assembling the stretcher, and installing the stretched picture. Donald Dean would be qualified, I should think. Danny would be excellent - but I don't think he speaks Spanish.

The supervision of the unrolling, stretching, tacking, and keying out of the painting would best be done by a conservator. There is a young man who does heavy work for us who could handle this with the knowledge and care required. Also, if any damage had happened while in transit he could handle first aid. I feel strongly that the personnel doing the work have to be top notch, with proper supervisors. That is why I recommend that our people be there both for installation and the dismantling. The expense of their trips would be well worth the safety factor. For the dismantling, each would again see that what he had put together was taken apart and all went well in the opposite direction. This is the least and the most we could do for "Guernica".

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

December 21, 1967

Sent to Stockbridge

Dear Alfred:

I was delighted to hear from Dorothy that you liked the Stella show and that the one you liked best is the one belonging to me. Frank is doing four pictures that are not finished yet, three of which he considers to be of top quality and he has promised to let us see them and have first refusal on them. Should we still prefer my picture I could probably be convinced to promise it to the Collection and put it on extended loan in the meantime. Let's see what turns up.

Robert Elkon has a Larionov of 1913 which falls in character between our 1911 oil on canvas (Domination of Red) and our 1915 Spiral, though much closer, of course, to the former. I am including a transparency of this picture and would like to know if you think its worth considering for the Collection. The price to the Museum is \$7,500 though I believe some negotiating might be possible. This picture would fill out our holding of Larionov, but I am not sure that there are not things we need more. In any event, this is an artist about whom I don't feel totally confident in my judgement and with whom I know you have had lots of contact. I am sure that the Committee would very much want to know your opinion if it were to come before them and I am just taking the initiative in doing this.

I hope you are feeling well (you looked absolutely first-rate when you were here last) and I am looking forward to our lunching together as soon as you get back to town.

Best,

W.S.R.
William S. Rubin

P.S. Nothing is absolutely definite yet about Heller's Pollock but the situation looks good.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI. 6.1

of Stella

The Museum of Modern Art

To William Rubi
 From Alfred Barr
 Date December 28,
 Re Stella

Note to AHB etc + files:
 re. The Black Prince
 by Klee (repr. cover)
 Basel cat.
 is entirely repainted.

Dear

Was bought as crumpled
 pale-colored oil to JBN
 w. Klee signature, date, etc.

JBN felt imposs. to
 repair. Gave it to

Odet's when he was
 buying other Klees.
 Now it is completely
 repainted etc.

(info. fr. Elia Schmid
 5-17-68)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

The Museum of Modern Art

To William Rubin

cc: Miss Miller
Miss Jones

From Alfred Barr

Date December 28, 1967

Re Stella

Dear Bill:

Thanks for yours of 21 Dec. Yes, indeed, I was delighted by the new Stellas. So far, I liked yours the best. Would like very much to go to his studio. I want to pick out one for N.A. R. (confidential). Anyway, I'd like to see the three you mention.

In the past Mrs. Levantritt has sometimes given things to me directly, and I would be very grateful to you or Mrs. R. for such things. I would be very glad to accept them.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Picasso
Fernande
(sculpt.)

To Mr. Rubin, Miss Miller, Miss Jones
From Alfred H. Barr, Jr.
Date December 12, 1967
Re Mrs. Victor Leventritt

This morning, in response to her phone call on December 6 (she had insisted on speaking only to me) I phoned Mrs. Victor Leventritt. She is just in the process of buying a plaster, or more likely an artificial stone cast, of Picasso's 1906 head of Fernande. Mrs. Leventritt has in mind to give it to the Museum. I said that I thought the Museum would be very pleased indeed to have it, especially since we did not have, and would not have, a cast.

I then asked who was selling it and what its history was since I had seen in the past only bronzes, and I think one terra cotta. She said that Pierre Matisse was the dealer and that he had bought it from Beyeler but that Beyeler would not tell him from whom he had bought it. It was supposed that this cast had been used in casting the second large edition of bronze casts made, I believe, in 1959. I suggested that she ask Pierre to write her a letter stating the information he already had. At the same time I suggested that she ask him to try a little harder with regard to the history of this unusual cast.

In the past Mrs. Leventritt has mentioned giving things to the Museum, and indeed we may receive one or more. Her husband Victor is, I think, very much in charge.

"Ask and it shall be given unto you" (r. m. m.). I hope Peter will agree.

Sincerely,

The Secretary
The Museum of Modern Art
110 West 53 Street (New York)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Dorothy Miller ✓
 Bill Rubin
 Betsy Jones
 AHB, Whitney file

cc: *Barr file*
 Phillip Johnson
 James Thrall Soby
 Harold Wheeler
 Dorothy Miller ✓
 William Rubin
 Elisabeth Shaw

Counselor to the Board of Trustees
 Counselor to the Board of Trustees

July 26, 1967
 September 27, 1967

Barr
(Museum article)

Dear Sir:

Dear Jock: I appreciate your very generous words in the July 31st issue.

I still can't quite believe it, but, as you know, I've retired. What troubles me most about it is all that I've left undone.

For a good many years past I've not felt quite bold enough to write you or come to see you about a delicate and now urgent matter. I want to ask you on behalf of the Museum (and my own deep desire) to give your Matisse Window at Collioure (1905) to the Museum's collection.

The Museum already has a great Matisse collection thanks to your Goldfish and other superb pictures. Recently we have been given monumental canvases each ten or twelve feet wide, The Moroccans (1916) from Florene Schoenborn (formerly Marx) and The Dance (1909) from Nelson who bought it for us since I couldn't find the money elsewhere. With these and three other major paintings listed in Florene's will we shall have the foremost Matisse collection in the world, surpassing even the Hermitage and the Barnes Foundation.

But we lack a Matisse of the fauve period. This is serious for although we have good fauve works by Derain and van Dongen we have none by the leader of fauvism. We need one badly.

Your Window at Collioure is one of the best-known fauve Matisse partly because it was published in the famous page in L'Illustration when the fauves got their name at the Salon d'Automne of 1905. Quite aside from that, it's one of the most perfect and beautiful of all fauve paintings. For a happy moment when it came on the market I thought I could buy it for the Museum but (you've guessed it) the redoubtable John Rewald was there before me -- so now, as it turned out, I'm not a buyer but a beggar.

"Ask and it shall be given unto you" (r museum?). I hope Betsy will agree.

Sincerely,

The Honorable John Hay Whitney
 110 West 51 Street (Room 4600)
 New York 10020

AHB:jsw

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dear Sir:
 Your questions were so searching and, at the same time, broad that it took me three days to answer them. I appreciate your very generous words in the July 31st issue of Newsweek, but I'm embarrassed, too. In the dozen years when I was Director of The Museum of Modern Art, and take a look at the art section in the current issue of Newsweek. I think I began to hear it in the quarter century following, I had the help of an ex-ordinary Board of Trustees and devoted colleagues. For instance, the Museum's great first exhibition, "Cézanne, Gauguin, Seurat, van Gogh" (1929), was not mine but the work of the President of the Museum, A. Conger Goodyear, who was primarily responsible for the Museum's most influential exhibition, "Modern Architecture" (1932), was not mine but Philip Johnson's and Russell Hitchcock's. The current exhibition, "The 1960's: Painting and Sculpture from the Museum Collection" was not mine but Senior Curator Dorothy Miller's. Really, I am not the most powerful taste-maker in American art today. I am simply one of the Museum's 30 Trustees and one of the 394 members of the staff.

Barr
 cc: René d'Harnoncourt
 Philip Johnson
 James Thrall Soby
 Monroe Wheeler
 Dorothy Miller ✓
 William Rubin
 Elizabeth Shaw

Barr
 (Newsweek article)

July 28, 1967

Dear Sir:
 Your questions were so searching and, at the same time, broad that it took me three days to answer them. I appreciate your very generous words in the July 31st issue of Newsweek, but I'm embarrassed, too. In the dozen years when I was Director of The Museum of Modern Art, and take a look at the art section in the current issue of Newsweek. I think I began to hear it in the quarter century following, I had the help of an ex-ordinary Board of Trustees and devoted colleagues. For instance, the Museum's great first exhibition, "Cézanne, Gauguin, Seurat, van Gogh" (1929), was not mine but the work of the President of the Museum, A. Conger Goodyear, who was primarily responsible for the Museum's most influential exhibition, "Modern Architecture" (1932), was not mine but Philip Johnson's and Russell Hitchcock's. The current exhibition, "The 1960's: Painting and Sculpture from the Museum Collection" was not mine but Senior Curator Dorothy Miller's. Really, I am not the most powerful taste-maker in American art today. I am simply one of the Museum's 30 Trustees and one of the 394 members of the staff.

Sincerely,
 Sometimes I think my rôle in the Museum has been exaggerated largely because I have survived for 39 years!

Anyway, I think you might have asked me: "What did I not plan or foresee in 1929 which developed later?" Alfred H. Barr, Jr. answered that I had no idea that we would become one of the great publishing houses in our field, or that The Editor would be the most complete library of books on modern art, or that we would have an important department of national and international circulation. I did foresee that potentially we would have a great collection of painting -- but so did the founders of the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Dorothy Miller
 Bill Rubin
 Betsy Jones
 Elizabeth Shaw
 Barr file, Biography
 René d'Harnoncourt
 Philip Johnson

Earl Andrews

*Barr Submissions
 Review file*

July 26, 1967

Dear Katherine:

Your questions were so searching and, at the same time, broad that it took me three hours to try to answer them. Consequently the answers are probably too long.

I want to ask you to be cautious in identifying and confusing me with the Museum. You can see a good example of what troubles me if you take a look at the art section in the current issue of Newsweek. I think I began to hear the phrase "Alfred Barr is The Museum of Modern Art" a couple of decades ago. I felt flattered the first time I heard this, but it has become more and more embarrassing ever since -- particularly when I see it in print. It's been used by journalists as well as friends, partly I think because people tend to identify an institution with an individual as a symbol or image -- an over-simplification which I find very embarrassing.

I used to brush aside this confusion by reminding people that there were 140, then 230, and now 400 or more Museum staff members -- but it hasn't worked.

The Newsweek history of the Museum is simplified and distorted. For instance the first, and one of the greatest exhibitions the Museum put on -- namely Cézanne, Gauguin, Seurat, van Gogh -- was not my invention. It was already underway before I took the job in the summer of 1929. Conger Goodyear rounded up a wonderful lot of paintings from Europe; with Frank Crownshield's help, I got together the American loans. My only part in deciding the contents of the show was my suggestion that we omit Renoir. I did write the catalog and install the show, but the idea and most of the difficult work was due to Conger Goodyear. In any event, I was not allowed to see the text of the Newsweek article; as you can guess, Goodyear's name was not mentioned and I was given credit for the Museum's first exhibition.

Sometimes I think my rôle in the MoMA has been exaggerated largely because I have survived for 39 years!

Anyway, I think you might have asked me: "What did I not plan or foresee in 1929 which developed later?" I would have answered that I had no idea that we would become one of the great publishing houses in our field, or that we would have the most complete library of books on modern art, or that we would have a very important department of national and international circulating exhibitions. I did foresee that potentially we would have a great collection of modern painting -- but so did the founders of the Museum.

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Mrs. Katharine Kuh

- Page 2 -

July 26, 1967

In short, I do ask you, if you are going ahead with this article, to remember that while I was Director of the Museum I had wonderful help from the trustees and the staff and that since 1947, when I took over officially once more the responsibility for the Museum Collections, it was with a brilliant staff in all curatorial departments and, more than that, I had the continual help and encouragement from René d'Harnoncourt and the most remarkable Board of Trustees of any museum I know.

So, please, try not to exaggerate the achievements and virtues of your subject.

Sincerely,

Alfred H. Barr, Jr.

Mrs. Katharine Kuh
30 East 60 Street
New York, New York

AHB:jsw

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7/27/67

ALFRED H. BARR'S ANSWERS TO KATHERINE KUH'S QUESTIONS FOR ARTICLE IN THE
SATURDAY REVIEW

- A. What do you feel are the three or four most important contributions The Museum of Modern Art has made since it was founded nearly forty years ago? May I add a few?
1. Establishment in 1929 of a new museum in New York, a very great city, which had an active art community but lacked a museum devoted enough and strong enough to take responsibility for an area avoided by the Metropolitan Museum, namely the recent past (which, of course, includes the present).
 2. The Museum's serious concern for certain highly important arts of our time generally ignored by art museums -- namely the film, photography, architecture and city planning, design in industrial design, consumer goods, typography and graphic arts.
 3. Encouragement of universities to accept the modern arts as a proper field for scholarly study and publication.
 4. The Museum's collections.
 5. The exhibition program both within the walls of the Museum and, perhaps more important, the distribution of exhibitions throughout the country and abroad on a scale not previously attempted.
 6. Seven exhibitions (and publications) from 1933 to 1954 of primitive and pre-Columbian art which in that period rarely appeared in art museums or in the history of art curricula of universities but which were, and are, almost as deeply involved in the taste and esthetics of our century as are abstract art and surrealism.

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7. The most beautiful garden on Manhattan.

B. Are there projects you envisioned for the Museum that still wait to be done?

The projects I "envisioned" in 1929, and many others I did not foresee, such as circulating exhibitions here and abroad, a great library, a publishing house, all these and others thrive or are about to:

1. The Museum chronically needs more space for exhibiting its collections in all departments, especially in prints and drawings, photography, architecture and design, and painting of the past decade. In a few years there will be more gallery space.

2. The Museum is developing its educational and scholarly facilities, particularly the library and archives; making accessible all the works of art in the collection which cannot be shown in the galleries; planing complete catalogs of the collections with the intention to keep them up to date; establishing greater rapport with schools and universities; studying the problematical methods of how best to help the public understand art.

C. Where should The Museum of Modern Art head from here?
Where does its future lie?

I think the near future of The Museum of Modern Art lies in solving the problems which it faces and in developing the programs which it already has under way, but I assure, indeed I hope, that there will be new problems and programs which none of us have foreseen.

D. Does the present existence of numerous modern museums in New York change the role of The Museum of Modern Art?

I do not think the lively presence of other New York museums concerned with modern art need change the role of The Museum of Modern Art. The four or five other institutions in Manhattan are scarcely enough to meet the public's demand and the encouragement of artists. The weekend crowds are often too big for the comfort of

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Museum of Modern Art does compete with other museums in temporary loan shows; it competes much less in showing continuously visible collections of foreign and American painting and sculpture; and scarcely at all does it compete in showing selections from its collections of prints, drawings, photography, architecture and design, and the recurrent programs from the film collection. (Other enterprises such as the very active international program are of course not visible to the New York public.)

E. Because modern art has become fashionable, is there less need to promote it as vigorously as heretofore?

Yes, there is less need to promote modern art than there was three decades ago. But even, then, I did not think of the Museum as promoting twentieth century painting any more than the Metropolitan Museum promoted quattrocento painting.

F. What part of your work at the Museum have you most enjoyed?

Seeing dreams come true...

G. What part have you least enjoyed?

Fund raising, interruptions, allocating too sparse gallery space, rejecting unwanted gifts, and worst of all, in recent years, seeing so few exhibitions outside the Museum.

H. What has been your guiding acquisition policy?

1. Securing the best works by the best artists.
2. Collecting their work in breadth and depth, and in all relevant media.
3. Collecting good work by secondary artists.
4. Taking chances with the work of young artists.
5. Searching for good work throughout the world.
6. Other things being equal, selecting paintings with vertical formats rather than horizontal - the vertical takes less wall space.

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- I. Where exhibitions and acquisitions are concerned, should a museum stress what its staff considers best or merely what is going on?

The staff should try hard to discern the best of what is going on and act without partisanship.

- J. Do you know of any modern collection that from an overall point of view can compare qualitatively and quantitatively with The Museum of Modern Art's?

No.

- K. After your many years at the Museum what do you consider the authentic role of the modern critic?

I'm not sure how to answer "authentic role." Obviously, critics have different functions such as reporting and criticizing and in different degrees. I believe that fundamentally the critic of contemporary art ought to like "what is going on" more than he dislikes it. If he does not like it, he should retire. Art thrives on enthusiasm.

- L. What are your personal plans for the future?
Will you be writing extensively and if so in what specific areas?

Finish scandalously delayed prefaces and appendices for new edition of the catalog, Painting and Sculpture in the Museum Collections; with James Thrall Soby, initiate a series of short monographs on works in the collection of special interest and importance, the series to be published in honor of Mrs. Simon Guggenheim; write confidential notes on works in the collection of painting and sculpture for the use of future curators in case they should be interested; revise for republication monographs on Picasso and Matisse.

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cc: Dorothy Miller ✓
Bill Rubin

Barr's archives
National Sculpture Garden

July 25, 1967

Dear Perry:

I have no immediate suggestion about a curator for the National Sculpture Garden. Doubtless you have already asked Mr. Lerner, Joseph Hirshhorn's curator, for suggestions. Fred Licht of Brown University has just gotten out a book on modern sculpture, Sculpture 19th and 20th Centuries, published by the New York Graphic Society, 1967. He might have some suggestions. I would also consult George Rickey who is a sculptor but also an art historian and teacher with a broad interest in sculpture generally.

Your letter does not make clear whether the National Sculpture Garden is to be limited to American sculpture, nor do you make clear as to how modern or ancient the collection would be. I think we all would be interested in your answers.

My best to you,

Sincerely,

Alfred H. Barr, Jr.

Mr. Perry B. Cott
Chief Curator
National Gallery of Art
Smithsonian Institution
Washington 25, D.C.

AHB:jsw

Philip Johnson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Dorothy Miller
Betsy Jones
Sara Mazo

dyi

Barr

1920s

andines

Dear Alfred Barr,

I am reminded of you lately very forcibly by another visit to Dessau that I made last week end. This time I went with a German friend, an interior architect, who knew people there, so I was able to see more. The Poldingers were very nice to me of course, but June 19, 1967 is so weighed down by the wife that nothing was to be got from him, and apparently they don't get along well with the rest of the colony there, but we had supper with the Kandinsky's and saw Klee for an hour, and I bought one of his pictures. I don't think you met those two when you were there. Kandinsky is a little fool who is completely dominated by his beautiful Russian Grand Dame of a wife. He has millions of his

Dear Philip:

sometimes painful abstract notions sitting around the house and thinks he is at the theater sometimes pathetic
I looked up my file and find a letter of yours which must have been written in the late 1920's. It think it's highly interesting but would be even more so if you could figure out the date -- for my archives, if not for yours.

Sincerely,

Alfred H. Barr, Jr.

his own use, he has entirely lost his fondness of romantic brick work and m gles. The house is plastered and is very plain, though costing more than a hundred thousand dollars, which for here is tremendous. When I told Kandinsky about your writing about abstract in art, he was tremendously interested, and thinks naturally he will be the hero of the book. Klee is a great man, without his bound theories, or illusions as to his greatness. Breuer the young interior man whom you may have met I saw the other day. He is like Gropius, a Utopian and like him, is more interested in propaganda and education than in anything else, but I like the things he has done, and if he had only invented that now famous

Mr. Philip Johnson
375 Park Avenue
New York, New York 10022

character would be something at his age of 26. But I have not seen you since I met Gropius or see the Russian films. Gropius was naturally most charming, a Utopian who sees things in a big way, and who has the magnetism to draw people after him, never contented with a thing accomplished, always fighting for a new idea, now business of ten story wallings to save ground space, and light. The Bauhaus suffers more and more without him, but he cannot be contented merely to run something that is already there, but must ever be striking out.

I wonder if you and Jerry know Dorschenko. I saw part of a film The Arsenal here in the phot series of which I sent you the program. I think it is the best thing I have ever seen on the screen considering that Potemkin is so frightfully cut and that I have only seen snatches from the General Line. It is naturally too long to describe, but what he had was a tempo of scene changing which fitted perfectly the theme, and was very dramatically used in the climax. I am leaving Berlin soon, and I hate to. Really the Germans have the record for being nice to people, and they certainly have spread themselves for me. I shall see you in January when I return.

Ever thankfullly

Philip Johnson

Wm

AHB:jsw

Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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19205

Dear Alfred Barr,

I am reminded of you lately very forcibly by another visit to Dessau that I made last week end. This time I went with a German friend, an interior architect, who knew people there, so I was able to see more. The Feiningers were very nice to me of course, but poor Lyonel is so weighed down by the wife that nothing was to be got from him, and apparently they don't get along well with the rest of the colony there, but we had supper with the Kandinsky's and saw Klee for an hour, and I bought one of his pictures. I don't think you met those two when you were there. Kandinsky is a little fool who is completely dominated by his swell Russian Grande Dame of a wife. He has millions of his sometimes painful abstractions sitting around the house and thinks he is still the leader of a new movement. It is sometimes pathetic sometimes amusing. They are in town now and we went to the theater together last night. Tomorrow we are going with Mendelsohn to see a new house of his. That latter man has made tremendous strides in the last year. In this final house of his, for his own use, he has entirely lost his fondness of romantic brick work and angles. The house is plaster and entirely plain, though costing more than a hundred thousand dollars, which for here is tremendous. When I told Kandinsky about your writing about abstract in art, he was tremendously interested, and thinks naturally he will be the hero of the book. Klee I found entrancing, the simplicity of a great man, without hide bound theories, or illusions as to his greatness. Breuer the young interior man whom you may have met I saw the other day. He is like Gropius, a Utopian and like him, is more interested in propaganda and education than in anything else, but I like the things he has done, and if he had only invented that now famous chair of pipes, he would be something at his age of 26. But I haven't written you since I met Gropius or see the Russian films. Gropius was naturally most charming, a Utopian who sees things in a big way, and who has the magnetism to draw people after him, never contented with a thing accomplished, always fighting for a new idea, now it is this business of ten story dwellings to save ground space, and light. The Bauhaus suffers more and more without him, but he cannot be contented merely to run something that is already there, but must ever be striking out.

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Ever thankfully,

Philip Johnson

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Parkinson

The Museum of Modern Art

To Alfred H. Barr, Jr. cc: James T. Soby
From Dorothy C. Miller Betsy Jones
Date December 22, 1966 extras (3)
Re Conversation with Mrs. Parkinson re Davies ENERGIA and Frankenthaler

Dear Alfred:

I have just had a long talk with Eliza about a number of things. First, in answer to my letter of December 20 about the Davies painting ENERGIA, she believes she owns it since she was given her choice of all the American works in the Bliss collection after the bequests. She will be glad to give it to the Museum as of 1967 to sell for purchase funds. This will have to be carefully worked out on the same basis as her gift of a Walt Kuhn to Bill Lieberman to sell for the Stella drawings.

I have already written you a memo about the Miro pastel and the Klee watercolor which she has inherited, formerly in Mr. Goodyear's collection. She does not want to keep either of these. She wants to acquire for herself another painting, possibly a small Morris Louis, and wonders if she could trade the Klee for it. I told her the Klee was probably worth a good deal more than a small Louis. She then mentioned liking Helen Frankenthaler's work, and since Louis and Frankenthaler are both handled by Emmerich I suggested that perhaps she could trade the Klee for one of each. I told her you now want to buy a Frankenthaler, whereupon she said she would love to give a Frankenthaler to the Museum if she can work out some such exchange with Emmerich.

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The Museum of Modern Art

To Alfred H. Barr, Jr. cc: James T. Soby
From Dorothy C. Miller Betsy Jones
Date December 22, 1966 extras (3) ✓
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI.6.1

cc: Betsy Jones

The Museum of Modern Art

To Alfred Barr
 From Dorothy Miller
 Date December 16, 1966
 Re Eliza Parkinson's Miro and Klee

Dear Alfred:

Eliza wants to know whether the Museum has any interest in acquiring either the Klee or the Miró from Mr. Goodyear's collection which she has inherited. (I assume she means as a gift, though unfortunately I failed to ask her.) If they are not of interest for the collection proper, she will sell or trade them for works of art she wants to acquire herself.

She mentioned wishing to return the Guston Clock to the Museum as soon as she can acquire something to replace it in her apartment. She is interested in Barnett Newman, Still, Rothko and Morris Louis. I urged her to look for a Louis -- I have spoken to Emmerich and will look at the smaller paintings he has.

and Emmerich, 10/11/66.

... to the right at the entrance
 it was a big yellow canvas. The
 was photograph. It is Bryan
 we ought to get this. His notes

is like it, too. Dorothy and I aren't so enthusiastic and Dorothy has
 worried that it suffered damage in transit and required quite a bit of
 work after it arrived. It could not go outdoors.

I believe Dorothy is sending Nelson photographs of the Moore since he was
 terrible eager to get a copy of the Atom Clock which is, however, sold out.
 If he has a copy perhaps that would get us off the hook if you don't want
 to invest more in that go down.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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eliza?
 Midrebragt - John Hogland "3-8-65" 1965 \$2,000
 " " " " " " " " " "
 " " " " " " " " "
 (Moore "Atom Piece" 1964, \$ none available
 Moore 2 versions of "3 way piece" 25,000 + 28,000
 " " Time + Life \$25,000
 MORNAR Merlyn Evans - Comp 62-63 \$2500
 Moore Looking Piece 35,000

and fibreglass, ~~11~~" high.

since it was right at the entrance
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 this photograph. It is Bryan
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 If he buys a cast perhaps that would get us off the hook if you don't want
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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John Hogland

"3-8-65" \$2,000

Merlyn Evans

"Composition 62-63" \$2,500

MODERN ART

Date ~~December 22, 1965~~

Re: _____

in the current Marlborough-Gerson the Museum should consider acquiring

. Bronze, 42 x 36. Edition: 9

s though he realizes that we have probably should not buy another. hen he had to consider the Mansus. r than any of them.

Composition. 1962-63.
Oil on canvas, 56 x 80". Price: \$2,500.

ll the Evanses in the show armly. He is evidently artist in G.B. (There were painter E
rlborough hallway.)

and fibreglass, ~~114~~" high.

since it was right at the entrance it was a big yellow canvas. The this photograph. It is Bryan k we ought to get this. Jim seems

to like it, too. Dorothy and I aren't so enthusiastic and Dorothy has learned that it suffered damages in transit and required quite a bit of work after it arrived. It could not go outdoors.

I believe Dorothy is sending Nelson photographs of the Moore since he was terribly eager to get a cast of the Atom Piece which is, however, sold out. If he buys a cast perhaps that would get us off the hook if you don't want to invest more in Moore so soon.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	YL.6.1

THE MUSEUM OF MODERN ART

cc: Dorothy Miller ✓

Date ~~December 22, 1965~~

To: Alfred

Re: _____

From: Betsy

Here are photographs of three works in the current Marlborough-Gerson English Eye show which various people think the Museum should consider acquiring -- i.e. buying.

Moore: Locking Piece. (working model). 1962. Bronze, 42 x 36. Edition: 9
Price: \$35,000.

It is Jim particularly who likes this though he realizes that we have only just bought a major Moore and probably should not buy another. I think he began to think about it when he had to consider the Mansus. He felt this Moore was so much better than any of them.

Merlyn Evans (British, born Cardiff 1910): Composition. 1962-63.
Oil on canvas, 56 x 80". Price: \$2,500.

Dorothy liked this picture best of all the Evanses in the show and Bryan Robertson recommends him warmly. He is evidently very highly thought of as a graphic artist in G.B. (There were a couple of his engravings in the Marlborough hallway.)

painter E

Phillip King: Genghis Khan. 1963. Plastic and fibreglass, 44" high.
Price: \$1,600.

You will probably recall this piece since it was right at the entrance and is very large. The wall behind it was a big yellow canvas. The piece is blacker than it appears in this photograph. It is Bryan Robertson and Frank O'Hara who think we ought to get this. Jim seems to like it, too. Dorothy and I aren't so enthusiastic and Dorothy has learned that it suffered damages in transit and required quite a bit of work after it arrived. It could not go outdoors.

I believe Dorothy is sending Nelson photographs of the Moore since he was terribly eager to get a cast of the Atom Piece which is, however, sold out. If he buys a cast perhaps that would get us off the hook if you don't want to invest more in Moore so soon.

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

THE MUSEUM OF MODERN ART

cc: Mr. Soby
Miss Dudley
Miss Jones

Date March 14, 1963

MC Still file

To: Alfred Barr

Re: Clyfford Still

From: Dorothy Miller

Dear Alfred:

Bill Rubin called me today about latest developments connected with his blue painting by Still which he has promised to bequeath to the Museum. It seems that this painting may now be traded for another Still which, like the one we already own, is a variant or second version of another painting.

These are the circumstances: At the time of the Albright Art Gallery's Still exhibition the Belgian collector Dotremont wanted to buy two Stills from the gallery of Bill Rubin's brother Lawrence in Paris. Lawrence was then in partnership with a Mme. de Neuville(?) and they bought two Stills selected from the Albright show by Bill. These were then sold to Dotremont. (This checks with what I heard via rumor that a European woman art dealer was buying two paintings from Still.) When Dotremont began to sell his American works Bill Rubin bought one of the two Stills, the blue one, while Joe Hirshhorn wanted the other. Then it became known to Hirshhorn (how?) that this painting was a second version of one which presumably Still owns, and he decided not to buy it. Bill says he would have bought it had it been the first version. Dotremont was furious and is threatening suit against Lawrence Rubin's gallery. To save the situation Bill is now offering to take the second-version painting himself and release the blue painting for Hirshhorn to buy.

I told Bill that I felt the Museum should not have two Stills both of which were second versions of other pictures. Do you and Jim agree? I also said that an elderly collector had mentioned to me last summer that his very exceptional, large Still was coming to the Museum eventually. Bill then said he would be happy to have the Museum reconsider his bequest and choose either the Kline or the Rothko. I told him I would pass this information on to you and Jim.

I must write to J. Patrick Lannan to try to get a promissory letter from him about his Still, which is a perfect beauty about the size of the two Albright-Knox Stills. However, you and Jim should obviously see it first. We have such letters from Lannan about his Noguchi and his Julius Schmidt.

Further information on Still for our records: The 10 by 13 foot black painting which Still painted for FIFTEEN AMERICANS and which was purchased by John Stefan, presumably for \$3,000, after the show was offered for sale to the Los Angeles County Museum in 1962. Mrs. Stanley Freeman, a trustee, I believe, and a great Still fan, was raising the money among the Museum's friends when Stefan yanked the painting away from them and sold it to the Art Institute of Chicago. It was appraised in the neighborhood of \$45,000 I understand. Mrs. Freeman told me about this a few weeks ago.

Still has now lent about a dozen canvases to the Albright-Knox Art Gallery (free storage, safer than his barn-studio in Maryland).

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	DCM	VI. 6.1

THE MUSEUM OF MODERN ART

cc: Mr. Soby
Miss Dudley
Miss Jones

Date March 14, 1963

To: Alfred Barr

Re: Clyfford Still 1963

From: Dorothy Miller

Dear Alfred:

193
Bill Rubin called me today about latest developments connected with his blue painting by Still which he has promised to bequeath to the Museum. It seems that this painting may now be traded for another Still which, like the one we already own, is a variant or second version of another painting.

2/12 x
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still

THE MUSEUM OF MODERN ART

November 14, 1962

rec'd 11/15/62

Dear Alfred:

1950?

9 1/2 x 8 1/2?

I have finally completed the complicated exchange through which with my small Still and the proceeds of the Matta I have come into possession of a very large (c. 9 1/2 x 18 1/2") and, I think, very beautiful picture by Still. It is not the picture that I originally anticipated having and the photograph of which I showed you last Spring, but another which I preferred. The picture is now hanging in my home and I thought that one day you and Dorothy might like to come up and have a drink upon your way home and see it.

Should you find that it is not the sort of picture you want, I would be glad to substitute as my "promised gift," a large and rare type of early (1952) Kline. You can study both pictures and make your choice after which I will inform my lawyer so that the proper changes can be made in my Will. Except for Wednesdays when I teach until very late, I am generally free in the late afternoon and with a few days' notice from you or Dorothy, could be sure to be at home.

Hoping to see you in the near future.

Sincerely,

Bill

(Prof.) William Rubin

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

cc: Miss Dorothy Miller
 Curator of Museum Collections
 Same as above

WR:bs

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI. B.1

Acheson

THE MUSEUM OF MODERN ART

Date May 9, 1961

To: Alfred Barr

Re: Mrs. George Acheson

From: Dorothy Miller

CONFIDENTIAL

Dear Alfred:

Today Mrs. Acheson and I lunched and she spoke with me about the fact that she wanted to make a new will this month, leaving the Museum anything we want among her possessions. She said also that she intends to leave some money to the Museum.

I mentioned to her the Jacques Villon painting and she said that this was already in her present will to the Museum. I then mentioned the Vlaminck, Prendergast, and Derain: Woman with Red Hair, which she made note of. I then said that these were the pictures you had picked out as being useful to the Collection, but pointed out that we could of course use anything or everything else she might wish to give us to sell, establishing a fund in her name. She said she was not at all interested in having her name used, but would be glad to give us anything we wanted. I asked if the Metropolitan or some other museum might not be in her mind as possible recipients of her pictures. She said no, that the only picture Rousseau wanted for the Met was the Villon which she had already designated for us.

She then asked about the Matisse nude, which I am ashamed to say I could not remember. She said she had had it in mind to give this to Pierre Matisse, of whom she is very fond. However, she realizes he has a great many superior Matisses and therefore she wonders if the Museum would like to have it. I told her I would stop at her apartment to see it. In the meantime, could you tell me if you want me to ask Mrs. Acheson definitely to leave everything to us or not?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI. 8.1

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I know that you have already left for Europe and we have no address for you there, but I write in the hope my letter will be forwarded to you. Please be assured (however tardily) of the Museum's enthusiastic acceptance of your very generous proposal.

Next year I hope that the pressure of work will relax a bit so that

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cc: Dorothy Dudley
Betsy Jones
Richard Koch
Dorothy Miller ✓
James T. Soby
Emily Woodruff

MC - Bequest, future
= Acheson

our museum will improve and we may have more time to see something of our
friends. I want particularly to bring Mr. Soby to see your pictures.

With best wishes for a pleasant journey,

June 7, 1960

Sincerely,

Dear Mrs. Acheson:

Alfred N. Barr, Jr.

Dorothy Miller has told me of her conversation with you and I am eager to thank you for your generous understanding of the circumstances which resulted in our discourtesy to you last year. The discourtesy was inadvertant but none the less real to you and we were deeply distressed to learn that you had been upset by it.

We visited you at your apartment on the eve of your departure for Europe and at a time when I was in the throes of preparing an official lecture tour in the U.S.S.R. I believe this was why I did not write you a letter confirming our conversation about your paintings. I find I did write an enthusiastic memorandum to James Thrall Soby, chairman of our Committee on the Museum Collections, and reported your generous intentions toward the Museum at a meeting of the Committee just before I left for the U.S.S.R. The beautiful Jacques Villon painting was described to the Committee and I reported also that I had told you we would be interested in the Prendergast, the Vlaminck flower piece and the Derain painting of a woman with red hair.

It is deplorable that following this meeting neither Mr. Soby nor I wrote assuring you of the appreciation of the Committee for your proposed bequest of these paintings. I should of course have asked Mr. Soby to write during my absence in Europe but in the last minute rush overlooked the matter. I can only say now how exceedingly sorry we are to be so tardy in acknowledging your really magnificent offer of a choice from your collection.

As you know, we have nothing whatever like the Villon in the Museum Collections and it would be of particular value and interest, filling a gap with a really first-rate example by the artist. The Vlaminck, which I believe to date from about 1910 to 1912, is a fine one and would also be extremely useful, as would the Prendergast and the Derain.

I know that you have already left for Europe and we have no address for you there, but I write in the hope my letter will be forwarded to you. Please be assured (however tardily) of the Museum's enthusiastic acceptance of your very generous proposal.

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June 7, 1960

Page 2.

our manners will improve and we may have more time to see something of our friends. I want particularly to bring Mr. Soby to see your pictures.

To: Mr. With best wishes for a pleasant summer,

Mrs. George Acheson

From: Alfred Barr

Sincerely,

200 E. 66

Dear Ma:

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

House

On April 20th Dorothy Miller and I visited Mrs. George Acheson in the Manhattan House at her invitation to see a Jacques Villon and other pictures which she thought she might bequeath to the Museum.

The Jacques Villon is one of the two or three best paintings ever seen, a vertical oval perhaps 50" high of a figure in style, apparently 1912-14. She thought that her husband bought it at the Army Show, but on inspecting her records found that it had been bought at the Quin Auction. It was exhibited in a cabinet show at Paris several years ago and reproduced. Marcel Duchamp, whom she spoke of as a friend, had suggested that she leave it to the National Gallery, since it was one of his brother's best paintings, but she felt first loyalty to our Museum. She has apparently no dependents.

DCM:ew

She had at least four other, small and some of great distinction; a really excellent Vlaminck flowerpiece of around 1910-12, I guess; two Derain heads, early '20's; and a good Prandergast.

After considerable conversation I said that the Museum would very much like to have the Villon and would also I thought like the three other pictures in the following order: Vlaminck

Prandergast
Derain, Woman with Red Hair.

She said she intended to list these as bequests to us.

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ACHESON

THE MUSEUM OF MODERN ART

cc: Miss Dudley
Miss Miller

Date Apr 29 April 1959

To: Mr. James T. Soby

Re: Mrs. George Acheson

From: Alfred Barr

12 do E. 66

TE 87483

Dear Jim:

House

On April 20th Dorothy Miller and I visited Mrs. George Acheson in the Manhattan Towers at her invitation to see a Jacques Villon and other pictures which she thought she might bequeath to the Museum.

On March 18 I sent a memorandum of conversation to you

The Jacques Villon is one of the two or three best paintings by him I have ever seen, a vertical oval perhaps 50" high of a figure of a woman, cubist in style, apparently 1912-14. She thought that her late husband had bought it at the Armory Show, but on inspecting her records found that it had been bought at the Quinn Auction. It was exhibited in a cubist show at Janis several years ago and reproduced. Marcel Duchamp, whom she spoke of as a friend, had suggested that she leave it to the National Gallery, since it was one of his brother's best paintings, but she felt first loyalty to our Museum. She has apparently no dependents.

She had at least four Miros, small and none of great distinction; a really excellent Vlaminck flowerpiece of around 1910-12, I guess; two Derain heads, early '20's; and a good Prendergast.

After considerable conversation I said that the Museum would very much like to have the Villon and would also I thought like the three other pictures in the following order:

- Vlaminck
- Prendergast
- Derain, Woman with Red Hair.

Mrs. Acheson said that she would telephone me. Since it is,

She said she intended to list these as bequests to us. of course, none of my affair I would appreciate advice from you as to what you would like me to say to her should she telephone me.

cc: Mr. d'Harnoncourt

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200 E 66

VILLON

THE MUSEUM OF MODERN ART

Date April 10, 1959

To: Mr. Barr
From: James White

Re: Mrs. George Acheson
Memorandum House
TE 87483

Dear Alfred,

On March 18 I sent a memorandum of conversation to you and to Bill Lieberman, subject as above. For your reference, a copy is attached.

Last Wednesday, April 8, Mrs. Acheson stopped me in the Museum's lobby. She said that she was leaving New York on May 14 and that she was anxious to settle the disposition of her Villon before that date and that she feels, the more she thinks about it, that she would prefer to offer it to this Museum. I explained that I had told you of her previous conversation on this subject and that I would tell you of her ^{recent} remarks .

Mrs. Acheson said that she would telephone me. Since it is, of course, none of my affair I would appreciate advice from you as to what you would like me to say to her should she telephone me.

cc: Mr. d'Harnoncourt

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COPY -- COPY

THE MUSEUM OF MODERN ART

Date March 18, 1959

To: Mr. Barr
Mr. Lieberman

From: James White

Re: Mrs. George Acheson

THE MUSEUM OF MODERN ART

At dinner at the Guest House, pre-Miro, I sat beside

Mrs. George Acheson, a lender.

To: Mrs. Acheson told me that she had a Villon of which she is

From: very fond and that she wanted to leave it to the "right" institution. She said that it came from the Quinn Collection

but did not say whether it is a painting or a drawing. message after saying that he had tried to speak with you personally about this before without success:

I told Mrs. Acheson that I would pass along her request for Richard Feigen wants to see the Matta painting first and is considering keeping it advice to Messrs. Barr and Lieberman. not to do so he would get in touch with the Museum. The picture won't arrive for at least a month, so Rubin doesn't think the Museum will have to make any decision until sometime in April.

cc: Mr. d'Harnoncourt

Room 13 East 5 Street
New York, New York 10003
AT 4-1691

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THE MUSEUM OF MODERN ART

Date January 29, 1962

To: Alfred Barr

Re: _____

From: Betsy Jones

Bill Rubin called you this morning and left the following message after saying that he had tried to speak with you personally about this before without success:

Richard Feigen wants to see the Matta painting first and is considering keeping it himself. However, should he decide not to do so he would get in touch with the Museum. The picture won't arrive for at least a month, so Rubin doesn't think the Museum will have to make any decision until sometime in April.

De Kooning
notes by A.H.B.

sculptures, however I want to
Manhattan Bank.
when you are coming next to New
e a date.

11325 Vale Road
Oakton, Virginia 22124

home: 12 East 8 Street
New York, New York 10003
AL 4-1691

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DM - write him
 o return photos.
 Sculptures have
 gone back

copy for Registrar.
 I am anxious to know
 of these works. You
 remind you so
 I am sure to get them
 at the meeting

BERNARD

extra copy ✓

[Faded typed text, likely a letter or document, partially obscured by a red strip at the top.]

De Kooning
 notes by A.H. B. Jr.

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home: 12 East 8 Street
 New York, New York 10003
 AL 4-1691

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI. B.1

DM - write him
 o return photos.
 Sculptures have
 gone back

copy for Registrar.
~~and return to know~~
 of these works. You
 should DM so

BERNARDOZ

extra copy ✓

(Mrs. Baur)

de Kooning
 Egan: ditto. more
 related to Cezanne than
 to Pic. de K. mother's
 T. de K. mother's - con-

BAYERS DORF, René
 30, Rockefeller Plaza

676-8220

down town NYC

Bo 9-3070

Notes taken by AHB at one of
 Motherwell's meetings -

Ted R

- Cezanne in constant doubt

11325 Vale Road
 Oakton, Virginia 22124

home: 12 East 8 Street
 New York, New York 10003
 AL 4-1691

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	DCM	VI. B.1

DM - write him
 o return photos.
 Sculptures have
 gone back

copy for Registrar.
~~o return to know~~
 of these works. You
 should DM 50

BERNARDEZ

extra copy ✓

Ted Brooks at 16th Street. (Mrs. Baird)

de Kooning
 Egan: de K. more
 related to Cezanne than
 to Pic. de K. nothing
 to do with public-con-
 cerned only with those
 interested in him.
 Very beautiful sculpture
 - de K. for me, the 20th century
 equiv.
 "Independent View" name
 given by Barney Newman.
 - accepts definition as
 his own response. - and
 play "inherent is someone
 who makes art too. He
 did not invent it."
 "I am dependent on the mother"
 - Cezanne in constant doubt

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 to New

11325 Vale Road
 Oakton, Virginia 22124

home: 12 East 8 Street
 New York, New York 10003
 AL 4-1691

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DM - write him
or return photos.
Sculptures have
gone back

copy for Registrar.
I am sure to know
of these works. You
remind me so
I'll be sure to get them
I'll not check meeting

BERMUDEZ
extra copy ✓

November 26, 1969

cc:

Many thanks for the very nice appointment
that you sent me and I am glad to find you
produced in it. The work by Geny looks
interesting.

Thank you also for the clipping which I shall
gladly keep.

I have been very remiss in not writing you
about your sculpture at the Museum, but I have
been frightfully busy moving into my new office in
the Village. Alas, the Museum staff did not have my
own enthusiasm for your sculptures, however I want to
try them at the Chase Manhattan Bank.

Do let me know when you are coming next to New
York so that we can make a date.

Sincerely,

Dorothy C. Miller

Mr. José Bermudez
11325 Vale Road
Oakton, Virginia 22124

home: 12 East 8 Street
New York, New York 10003
AL 4-1691

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

BERMUDEZ

Cora - Make copy for Registrars.
They are anxious to know
future of these works. You
might remind Jim so
she'll be sure to get them
to the next class meeting.

extra copy ✓

November 26, 1969

Dear José:

Many thanks for the very nice appointment calendar that you sent me and I am glad to find you both reproduced in it. The work by Geny looks fascinating.

Thank you also for the clipping which I shall carefully keep.

I have been very remiss in not writing you sooner about your sculpture at the Museum, but I have been frightfully busy moving into my new office in the Village. Alas, the Museum staff did not have my own enthusiasm for your sculptures, however I want to try them at the Chase Manhattan Bank.

Do let me know when you are coming next to New York so that we can make a date.

Sincerely,

Dorothy C. Miller

Mr. José Bermudez
11325 Vale Road
Oakton, Virginia 22124

home: 12 East 8 Street
New York, New York 10003
AL 4-1691

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PHONE DU-5-5369

CC: BJ

JOSE Y. BERMUDEZ
11325 VALE ROAD
OAKTON, VIRGINIA, U.S.A.

Aug 30-69

MODEZ

rec'd 9-2-69

Dear Dorothy:

In referring to your letter of July 18 I cannot tell you in words what a pleasant surprise was to find you in Beatrice's party. It was a happy meeting and a happy discovery.

And now to the news. Thanks to your kindness, I am now the proud recipient of a Cintas Foundation Fellowship, which is certainly going to open new horizons for all my latent ideas before unexplored.

It is very difficult to express how grateful to your efforts I am. I can only imagine perhaps to work so hard as to be worthy of the confidence you have given me.

We would love to have you here if you ever drop in Washington since we are only 23 miles from it.

As per your instructions I will send the sculptures to MOMA in September

Yours, for always gratefull Bermudez

ADVENTUROUS JOURNEY TO HAVANA (1939), THE
THER E FOR A MONTH, THEN TO PARIS, CHERBOURG. FALLS IN
LOVE WITH NORMANDIE; BACK TO HAVANA.
1939 ENROLLS IN SAN ALEJANDRO ART SCHOOL, GOES ONE DAY AND
NEVER RETURNS. DECIDES TO BECOME COMMERCIAL ARTIST.
YEARS OF STRUGGLE LEARNING TECHNIQUE THROUGH BOOKS.

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	DCM	VI. B.1

To DCM

Date 6-10-69 Time 11:45 A.M.
P.M.

WHILE YOU WERE OUT

MR. Bermudez

of OP 70 Arlington Va

Phone 703-385-5369

	AREA CODE	NUMBER	EXTENSION
<input checked="" type="checkbox"/> Telephoned			
<input checked="" type="checkbox"/> Please Call			
<input type="checkbox"/> Called to See You			
<input type="checkbox"/> Will Call Again			
<input type="checkbox"/> Wants to See You			
<input type="checkbox"/> Returned Your Call			

Message _____

Operator _____

ALPHA OFFICE SUPPLY CO., INC.

MU 2-6666

APRIL 5th-69
rec'd 4-8-69

BERMUDEZ

ROCH 26th HAS GIVEN
DEEDED TO KEEP UP THE

AUTOBIOGRAPHY I HAVE
HP.

COPIES FOR THE SCULPTURES:

500⁰⁰

=500⁰⁰

1,500⁰⁰

COPIES SAME SIZE IN

DIFFERENT METAL GAGE AS ONE IS PLANNED TO GO ON A STONE
COLUMN AND THE OTHER CAN LAY ON ITS SIDE.

I WILL BE VERY GLAD TO BRING ANY OF THEM OR
ALL TO N.Y. IF NECESSARY.

YOURS TRULY

Bermudez

P.S. LAST DECEMBER I SAW CUNDO BERMUDEZ IN SAN JUAN, PUERTO
RICO AND SEEMS TO BE VERY WELL AT HOME.

ADVENTUROUS JOURNEY TO MARSEILLE (FRANCE). THEY STAY
THER E FOR A MONTH, THEN TO PARIS, CHERBOURG. FALLS IN
LOVE WITH NORMANDIE; BACK TO HAVANA.

1939

ENROLLS IN SAN ALEJANDRO ART SCHOOL, GOES ONE DAY AND
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YEARS OF STRUGGLE LEARNING TECHNIQUE THROUGH BOOKS.

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JOSE Y. BERMUDEZ
11325 VALE ROAD
OAKTON, VIRGINIA, U.S.A.

cc: Betsy
DCM for
NAR

APRIL 5th-69

rec'd 4-8-69

BERMUDEZ

DEAR MRS. MILLER

YOUR KIND LETTER OF MARCH 26th HAS GIVEN ME GREAT ENTHUSIASM, SO MUCH NEEDED TO KEEP UP THE SPIRIT.

ATTACHED YOU WILL FIND AN AUTOBIOGRAPHY I HAVE WRITTEN FOR THE CINTAS FELLOWSHIP.

THE FOLLOWING ARE THE PRICES FOR THE SCULPTURES:

"PENDOLUM" 14 X 46 X 2 1/2 = 500"

"SAGITARIUS" 20" X 30" X 2 1/2" = 500"

"YING YANG" 34 X 34 X 24 = 1,500"

OF "YING YANG" I HAVE TWO VERSIONS SAME SIZE IN DIFFERENT METAL GAGE AS ONE IS PLANNED TO GO ON A STONE COLUMN AND THE OTHER CAN LAY ON-ITS SIDE.

I WILL BE VERY GLAD TO BRING ANY OF THEM OR ALL TO N.Y. IF NECESSARY.

YOURS TRULY

P.S. LAST DECEMBER I SAW GONDO BERMUDEZ IN SAN JUAN, PUERTO RICO AND SEEMS TO BE VERY WELL AT HOME.

ADVENTUROUS JOURNEY TO MARSEILLE (FRANCE). THEY STAY THERE FOR A MONTH, THEN TO PARIS, CHERBOURG. FALLS IN LOVE WITH NORMANDIE; BACK TO HAVANA.

1939

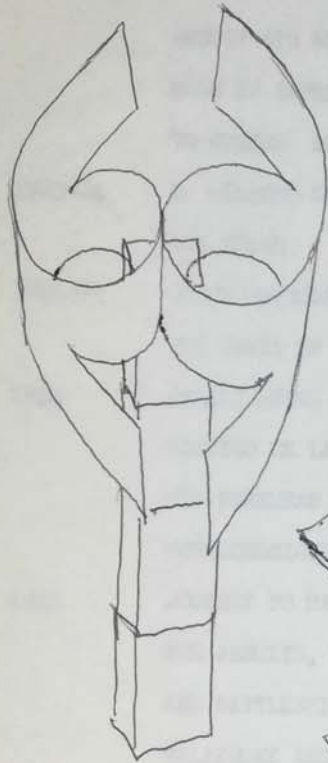
ENROLLS IN SAN ALEJANDRO ART SCHOOL, GOES ONE DAY AND NEVER RETURNS. DECIDES TO BECOME COMMERCIAL ARTIST. YEARS OF STRUGGLE LEARNING TECHNIQUE THROUGH BOOKS.

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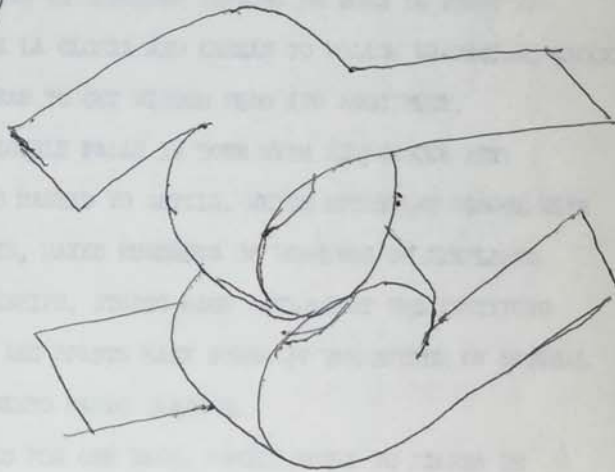
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JOSE Y. BERMUDEZ
11325 VALE ROAD
OAKTON, VIRGINIA, U.S.A.

MODE 2



YIN YANG
VERSION I
THIN STAINLESS
OVER A STONE BASE



II VERSION
BALANCES ON ITS OWN

ADVENTUROUS JOURNEY TO MARSEILLE (FRANCE). THEY STAY
THER E FOR A MONTH, THEN TO PARIS, CHERBOURG. FALLS IN
LOVE WITH NORMANDIE; BACK TO HAVANA.

1939

ENROLLS IN SAN ALEJANDRO ART SCHOOL, GOES ONE DAY AND
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JOSE FERMUDEZ

AUTOBIOGRAPHY IN A CAPSULE

- 1922 HIS MOTHER GIVES BIRTH TO AN OVERWEIGHT CHILD (ME)
AUGUST 6TH WITH SUN IN LEO, ASCENDENT IN SCORPIO AND
MOON IN CAPRICORN. (WHILE PICASSO AND BRAQUE GIVE BIRTH
TO CUBISM AND GABO? PAVSNER? MALEVITCH TO CONSTRUCTIVISM.
- 1923-24 IS MILKFED ON CANNED MILK TO PREPARE HIM FOR THE MECHANICAL
AGE AHEAD.
- 1925-33 GROWS SURROUNDED BY SPANISH PIONEER IMMIGRANTS. SEES
THE POWER OF NATURE IN A HURRICANE. LIVES IN SOLITUDE.
- 1934 FAMILY MOVES TO SANTIAGO (SPAIN) HE GOES IN FRONT OF
PORTICO DE LA GLORIA AND KNEELS TO FOLLOW TRADITION, KNOCKS
HIS FOREHEAD TO GET WISDOM FROM ITS ARCHITECT.
SUBSCONSCIOUSLY FALLS IN LOVE WITH ROMANESQUE ART.
- 1935 JOURNEY TO MADRID TO SETTLE. WHILE ATTENDING SCHOOL WITH
THE JESUITS, MAKES HUNDREDS OF DRAWINGS OF AIRPLANES
AND BATTLESHIPS. STARTS HIGH SCHOOL AT THE INSTITUTO
VELAZQUEZ AND SPENTS MANY HOURS AT THE MUSEUM OF NATURAL
HISTORY. MEETS MARIO CARRENO.
- 1936-37-38 SICK IN BED FOR ONE YEAR, FAMILY MOVES TO SIERRA DE
GUADARRAMA, NEAR THE ESCORIAL. CREATES A WEEKLY COMIC
STRIP WHILE OBSERVING THE FOLLIES OF THE ITALO-ABISINIAN
WAR. SPANISH CIVIL WAR STARTS. HEMINGWAY IS FIGHTING
IN SAME LOCATION. FAMILY MOVES AGAIN TO MADRID, AFTER,
ADVENTUROUS JOURNEY TO MARSEILLE (FRANCE). THEY STAY
THER E FOR A MONTH, THEN TO PARIS, CHERBOURG. FALLS IN
LOVE WITH NORMANDIE; BACK TO HAVANA.
- 1939 ENROLLS IN SAN ALEJANDRO ART SCHOOL, GOES ONE DAY AND
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- 1945 BECOMES WELL KNOWN IN ADVERTISING. WORKS AS HEAD ARTIST AT "FINDE SIGLO" DEPARTMENT STORE. WINS TWO PRIZES IN A POSTER CONTEST ON LIVESTOCK, WITH THAT MONEY MAKES FIRST TRIP TO U S A IN 1946, VISITING THE MUSEUMS IN WASHINGTON, PHILADELPHIA AND NEW YORK.
- 1947-48 IN HAVANA CONTINUES TO WORK IN ADVERTISING ON BIGGER SCALE SIMULTANEOUSLY STARTS PAINTING IN OILS AND EXPERIMENTING IN PHOTOGRAPHY. THROUGH HIS LOVE FOR MUSIC PLUS IGNORANCE CONCEIVES A MACHINE THAT COULD SCAN DRAWINGS TO COMPOSE SOUND. HE IS TOLD THAT HE IS CRAZY BY HIS FRIENDS AND ENDS WORK ON THE PROJECT. WINS POSTER CONTEST FOR CARNIVAL. FACES NEW JOB "ANUNCIOS MARIBONA" AD AGENCY. WINS SECOND PRIZE IN PHOTO CLUB OF HAVANA CONTEST. ASKS ROBERTO DIAGO TO TEACH HIM ART, AND THEY BECOME GOOD FRIENDS. MEETS WIFREDO LAM AND PHOTOGRAPHS HIS WORK. BECOMES FRIENDS WITH MARIANO RODRIGUEZ AND MEETS LEZAMA LIMA. READS KRISHNAMURTI.
- 1949-50-51 GETS MARRIED WHICH ENDS IN FAILURE. GETS FIRST MOVIE CAMERA AND EXPERIMENTS WITH IT. CONTRIBUTES TO ART EXHIBITS. HAS FOUR OF HIS WORKS PUBLISHED IN "MODERN PUBLICITY" OF LONDON. WINS MINOR PRIZE IN "SALON NACIONAL". JOINS THE GROUP "ELEVEN" WITH GUIDO LLINAS, FAYAD JAMIS, HUGO CONSUEGRA AND OTHERS. PRIZEWINNER OF FIRST UNITED NATIONS INTERNATIONAL POSTER CONTEST.
- 1953 HAS FIRST ONE MAN SHOW AT "LYCEUM LAWN TENNIS CLUB" IN HAVANA, ENCOURAGED BY THE PAINTER CUNDO BERMUDEZ. WELL RECEIVED BY CRITICS INCLUDING JORGE MANACH. SELLS ONLY ONE OF HIS PAINTINGS. ENCOURAGED BY MARIO CARRENO, QUILTS ADVERTISING AND COMES TO THE USA TO WORK AS PROGRAM SPECIALIST OF VISUAL ARTS, IN CULTURAL AFFAIRS, UNDER ERICCO VERISIMO. MAKES FIRST USA ONE MAN SHOW AT "FANTASY GALLERY", WASHINGTON D C. DISCOVERS THE BOREDOM

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- OF BUREAUCRACY. ONLY HAPPY MOMENTS: HE MEETS AND HANGS EXHIBITS FOR OBREGON, CUEVAS, MATTA, ABULARACH, MORALES, ZANARTU AND OTHERS. GROUP SHOW IN JAMICA. PARTICIPATES IN GROUP SHOW "MODERN CUBAN PAINTERS" WHYTE GALLERY, WASHINGTON D C.
- 1954-55 SHOWS AT 8TH AREA EXHIBITION, CORCORAN GALLERY, WASHINGTON D C. TEXAS CHRISTIAN UNIVERSITY, FORT WORTH, TEXAS. 9TH AREA EXHIBITION, CORCORAN, WASHINGTON D C. III BIENNIAL OF SAO PAULO, BRAZIL WITH A SERIES OF DRAWINGS BASED ON THE CHARADE OF THE CHINESE MANDARIN GAME.
- 1956 ONE MAN SHOW AT "FRANZ BADER" GALLERY, WASHINGTON D C.; IV BIENNIAL OF CONTEMPORARY COLOR LHI TOGRAPHY, CINCINNATI, OHIO.; GULF CARIBBEAN ART EXHIBIT, MUSEUM OF FINE ARTS, HOUSTON, TEXAS.; "RECENT PAINTINGS FROM CUBA" ROLAND DE AENLLE GALLERY, N Y.; "COLLAGES AND SCULPTURES" SHOW AT THE LYCEUM LAWN TENNIS CLUB GALLERY, HAVANA, CUBA.
- 1957 "RECENT ACQUISITIONS" MUSEUM OF MODERN ART NEW YORK.
- 1958 GOES BERSERK WITH ARGENTINIAN ARTIST GENY DIGNAC (GEMINIS) AND GETS MARRIED. GETS COUNTRY HOUSE AT THE END OF THE WORLD IN OAKTON, VIRGINIA. FIRST ONE MAN SHOW AT "GALLERY FOUR" DETROIT, MICHIGAN; HONEYMOONING TO CHICAGO. INVITED TO PARTICIPATE AT PITTSBURGH INTERNATIONAL, CARNEGIE INSTITUTE. STARTS WORKING IN WOOD RELIEFS AND HAS FIRST ONE MAN SHOW IN N Y, AT "ROLAND DE AENLLE" GALLERY, MEETS LOUISE NEVELSON AN EXCHANGES ONE WORK WITH HER. BEGINS AFRICAN ART COLLECTION. BECOMES CHIEF OF GRAPHIC ARTS, PUBLICATIONS DEPARTMENT, O A S.
- 1959 WITH THE COOPERATION OF HIS WIFE MAKES FIRST ART MASTERPIECE, NAMED "ALEXANDER", BORN SAGITARIUS. JOINS SURREALIST GROUP SHOW AT THE BALTIMORE MUSEUM OF ART, MARYLAND. SHOWS AT "SURREALISM, IMAGERY TO REALITY" IN "GREES GALLERY", WASHINGTON D C. GROUP SHOW AT SANTO TOMAS DE VILLANUEVA UNIVERSITY, HAVANA, CUBA.

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- 1960 ONE MAN SHOW AT "GRESS GALLERY" WITH COLLAGES, OILS AND WOOD SCULPTURES, WASHINGTON, D C. I AND II GROUP SHOW AT "MARTHA JACKSON" GALLERY, NY, "NEW MEDIA NEW FORM". BEGINS WORKING IN COPPER SHEET, MAKES SEVERAL BAS RELIEFS.
- 1961 IS SELECTED BY BRADFORD WASHBURN TO SHOW AT PITTSBURGH INTERNATIONAL AND SEES HIS WORK PROUDLY HANGING BETWEEN BEN NICHOLSON AND TAPIES. STUDIES WELDING AT BELL VOCATIONAL SCHOOL, WASHINGTON D C, AND WORKS PROFUSELY ON STEEL. ONE MAN SHOW OF SCULPTURES AT THE CORCORAN GALLERY OF ART, WASHINGTON D C. , EXCELLENT PRESS COVERAGE BUT NO SALES.
- 1962-63 SUBMITS WORKS AGAIN TO THE 15TH AREA CORCORAN SHOW. WINS LOCAL CONTEST FOR A MURAL FOR AN APARTMENT BUILDING IN MARYLAND. WITH THAT MONEY TOURS FOR TWO MONTHS THROUGH FRANCE, SPAIN, ITALY AND SWITZERLAND. VISITS LASCAUX, KARNAK AND ALTAMIRA. THINKS OF MOVING TO SWITZERLAND. IN 63, GIVES A SMALL ONE MAN SHOW IN VIRGINIA AT "EMERSON GALLERY", MC LEAN.
- 1964 ON DECEMBER 31ST OF 63, CREATES HIS SECOND AND LAST MASTERPIECE, A GIRL (CAPRICORN) NAMED MELANIE, WITH THE COLLABORATION OF HIS WIFE, CONTRIBUTES TO THREE GROUP SHOWS, ONE AT AMERICAN UNIVERSITY, ANOTHER IN GEORGE WASHINGTON UNIVERSITY AND THE THIRD AT THE CORCORAN GALLERY OF ART, ALL IN WASHINGTON. STARTS MAKING A LARGE SERIES OF DRAWINGS CALLED "WINTER DRAWINGS" WITH INTAGLIO AND INK, INSPIRED BY THE SNOW.
- 1965 CONTRIBUTES TO "ART IN WASHINGTON", INSTITUTE OF CONTEMPORARY ARTS, WASHINGTON D C; WITH A SELECTION OF SEVERAL PIECES OF STEEL, STAINLESS AND BRASS.

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- 1966 IS INVITED TO PARTICIPATE AT THE 72 ANNUAL EXHIBITION OF THE SOCIETY OF WASHINGTON ARTISTS. TRAVELS THROUGH FRANCE, SPAIN, SWITZERLAND; IN DENMARK WORKS ON ARRANGEMENTS FOR AN EXHIBIT OF HIS DRAWINGS IN "GALERIE MODERNE" SILKEBORG. THEN VISITS THE BIENNALE AT VENICE. LENDS PART OF HIS PRIMITIVE ART COLLECTION ALTOGETHER WITH SOME OF HIS SCULPTURES TO THE JEWISH COMMUNITY CENTER FOR EXHIBITION.
- 1967 PRODUCES AN 8MM COLOR FILM ON HIS WIFE'S (DIGNAC) LIGHT PLASTIC CONSTRUCTIONS. SHOW OF HIS DRAWINGS AT "GALERIE MODERNE" DENMARK. ONE MAN SHOW OF HIS "WINTER DRAWINGS" IN CARACAS, VENEZUELA AT THE MUSEUM OF BELLAS ARTES. CONCENTRATES ON STAINLESS STEEL AND BRASS AS A MEDIA.
- 1968 IN COLLABORATION WITH HIS WIFE AND THE ASSISTANCE OF TWO ENGINEERS JOIN "EXPERIMENTS IN ART AND TECHNOLOGY AND PRODUCE "A TOY MACHINE" NAMED " I TICK, YOU TICK, WE TICK, MAGNETICK, PLASTICK, LIGHTICK, TRYPTICK". A THREE SIDED TWO FEET WIDE BY EIGHT FEET HEIGHT, WITH LIGHTS, MAGNETS, PLASTIC, SOUND, ETC, ETC., FOR THE LARGE SHOW "SOME MORE BEGININGS" OF E.A.T. AT THE BROOKLYN MUSEUM OF ART. SIMULTANEOUSLY WITH HIS WIFE'S ASSISTANCE PRODUCE AN 8MM FILM WITH SOUND, ON HOW THE TOY MACHINE WAS BUILT. PARTICIPATES IN GROUP SHOW AT THE "FRICK MUSEUM", PITTSBURGH, PENN. THE PHILADELPHIA MUSEUM OF ART BUYS ONE OF HIS DRAWINGS.
- 1969 HE IS WORKING ON SEVERAL SCULPTURES OF SAINLESS STEEL.....

February 12 1969

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Bermudez

JOHN BERNUZZI : Miss Jones
Miss Ludley
Biographical Mrs. Karumba

FEBRUARY 9-69

except
date to

REC'D 3-12-69

JOSE Y. BERMUDEZ
11325 VALE ROAD
OAKTON, VIRGINIA, U.S.A.

MRS. DOROTHY MILLER
(MOMA)

DEAR MRS. MILLER:

March 26, 1969

I AM IN THE PROCESS OF APPLYING FOR A CINTAS FELLOWSHIP WHICH GIVES A MEMBER EXCLUSIVELY TO COBANS. I was delighted to see the photographs of your new sculpture and am of course glad to recommend you for the Cintas Fellowship.

THIS WILL BE OF EXCLUSIVE INTEREST TO YOU. I also want to ask you about three of the latest pieces, whether they are available for sale and if so what their prices are:

NATURALLY THEY ARE. PENDULUM. January 1969. Stainless steel, aluminum bronze, and steel, 14 x 46 x 1 1/2"

THOUGHT OF YOU IMMEDIATELY. SACRIFICE. January 1969. Stainless steel, steel base. 20 x 30 x 2 1/2".

BUT I REALIZE HOW PRECIOUS YOUR TIME IS. YIN-YANG. January 1969. Stainless steel. 34 x 34 x 24"

AND I WONDER IF IT IS NOT TOO MUCH TO IMPOSE ON YOUR KINDNESS. If I should succeed in interesting anyone in New York in these pieces on the basis of the photographs, I suppose we could get them here without too much trouble.

With good wishes.

I WILL BE ALWAYS INDEBTED ON WHATEVER YOU CAN DO ON THE MATTER.

Sincerely,

ENCLOSED YOU WILL FIND SOME PHOTOS OF MY LATEST WORK TO GIVE YOU AN IDEA OF MY CURRENT WORK.

Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mr. Jose Y. Bermudez
11325 Vale Road
Oakton, Virginia

SINCERELY YOURS
Bermudez

JCM:cdr

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JOSE BERMUDEZ

JOSE Y. BERMUDEZ
11325 VALE ROAD
OAKTON, VIRGINIA, U.S.A.

FEBRUARY 9-69

rec'd 3-12-69

MRS. DOROTHY MILLER
(MOMA)

DEAR MRS. MILLER:

I AM IN THE PROCESS OF APPLYING FOR A "CINTAS FELLOWSHIP" WHICH GIVES A MEAGER SUM EXCLUSIVELY TO CUBANS.

THIS WILL BE OF ASSISTANCE TO MY PRODUCTION EXCLUSIVELY ON MATERIALS.

NATURALLY THEY ASK FOR REFERENCES AND I THOUGHT OF YOU IMMEDIATELY.

BUT I REALIZE HOW PRECIOUS YOUR TIME IS, AND I WONDER IF IT IS NOT TOO MUCH TO IMPOSE ON YOUR KINDNESS, TO FILL IN THE REFERENCE FORM.

I WILL BE ALWAYS INDEBTED ON WHATEVER YOU CAN DO ON THE MATTER.

ENCLOSED YOU WILL FIND SOME PHOTOS OF MY LATEST WORK TO GIVE YOU AN UP-TO-DATE VISION

SINCERELY YOURS

Bermudez

c.

c.

ity.

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JOSE BERMUDEZ

Biographical Data.

Born of Spanish parents 6th of August, 1922 in Cuba. Self-taught except for brief study with Roberto Diago. Lived in Spain and France. Came to reside in the United States in 1953. Lives in Oakton, Virginia.

ONE MAN SHOWS

- 1953. Lyceum Gallery, Havana. Cuba.
- 1953. Fantasy Gallery. Washington D.C.
- 1956. Franz Bader Gallery. Washington D.C.
- 1958. Gallery 4. Detroit. Michigan.
- 1958. Roland de Aenlle Gallery. New York City.
- 1960. Gres Gallery. Washington D.C.
- 1961. Corcoran Gallery of Art. Washington D.C.
- 1963. Emerson Gallery, McLean, Virginia.
- 1967. Galerie Moderne. Silkeborg. Denmark.
- 1967. Museo de Bellas Artes. Caracas. Venezuela.

GROUP SHOWS.

- 1953. 6th Annual Art Exhibit. Havana. Cuba.
- 1953. "Young Cuban Painters. The Eleven". La Rampa Gallery. Havana. Cuba.
- 1953. Cuban Painting. Jamaica.
- 1953. "Modern Cuban Painters" Whyte Gallery. Washington D.C.
- 1954. 8th Annual Area Exhibition. Corcoran Gallery of Art. Washington D.C.
- 1954. Texas Christian University. Forth Worth. Texas.
- 1955. 9th Annual Area Exhibition. Corcoran Gallery of Art. Washington D.C.
- 1955. III Biennial of the Museum of Modern Art. Sao Paulo. Brazil.
- 1956. "IV Biennial of Contemporary Color Lithography" Cincinnati. Ohio.
- 1956. "Collages and Sculptures" Lyceum Gallery. Havana. Cuba.
- 1956. "Gulf Caribbean Art Exhibit" Museum of Fine Arts. Houston. Texas.
- 1956. "Recent Paintings from Cuba" Rolland de Aenlle Gallery. New York City.
- 1957. "Recent Acquisitions" Museum of Modern Art. New York.
- 1958. National Gallery of Paintings. La Paz. Bolivia.
- 1958. Pittsburgh International. Carnegie Institute. Pittsburgh. Pa.
- 1959. Baltimore Museum of Art. Baltimore, Maryland.
- 1959. "Surrealism, Imagery to Reality". Gres Gallery. Washington D.C.

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1959. Univerisidad Santo Tomás de Villanueva. Havana. Cuba.
1960. New Media-New Form I and II. Martha Jackson Gallery. New York.
1961. Pittsburgh International. Carnegie Institute. Pittsburgh, Pa.
1962. 15th Exhibition. Corcoran Gallery of Art. Washington D.C.
1963. 16th Exhibition. Corcoran Gallery of Art. Washington D.C.
1964. Washington Collects Latin American Art. American University. Wash.D.
1964. Religion and the Fine Arts. G. Washington University. Wash. D.C.
1964. Modern Paintings and Sculpture in Washington Collections.
Corcoran Gallery of Art. Washington D.C.
1965. Art in Washington. Institute of Contemporary Arts. Washington D.C.
1966. 72 Annual Exhibition of the Society of Washington Artists.
Washington D.C. (by invitation)
1966. "The Artist Collects" Jewish Community Center. Washington D.C.
1967. Latin American Exhibit of Drawings and Prints. Central University
of Venezuela. Caracas. Venezuela.
1968. Five Area Artists. Northern Virginia Fine Arts Association.
Alexandria. Virginia.
1967-68 - EAT - BROOKLYN MUSEUM OF ART. N.Y.

MUSEUM COLLECTIONS

- Museum of Modern Art, New York.
Baltimore Museum of Art, Baltimore, Maryland.
Cincinnati Art Museum, Cincinnati, Ohio.
Detroit Art Institute. Detroit, Michigan.
National Gallery of Paintings, La Paz, Bolivia.
Inter-American Museum of Modern Art. Cartagena, Colombia.
Northwood Institute of Michigan, Northwood, Michigan.
Corcoran Gallery of Art, Washington D.C.
Museo de Bellas Artes. Caracas, Venezuela.
Latin American Foundation. San Juan. Puerto Rico.

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THE CINTAS FELLOWSHIP PROGRAM
ADMINISTERED FOR CINTAS FOUNDATION, INC.
BY
THE INSTITUTE OF INTERNATIONAL EDUCATION

THE CINTAS FELLOWSHIPS	are intended to foster and encourage the arts, and are offered to persons of Cuban citizenship or lineage.
THE ARTS INCLUDE,	for the purpose of this program, the fine arts, music, and literature.
ELIGIBLE ARE	young professionals in these arts, of Cuban citizenship or lineage, who can give evidence of their creative production by records of exhibitions, performances, or (when appropriate) published books or scores. Students wishing to pursue academic programs are not eligible for awards.
SIX FELLOWSHIPS	are awarded annually, in the amount of \$3,000 each, available in quarterly stipends of \$750, payable from September 1, for 12 consecutive months.
APPLICATIONS	are received by the Institute of International Education from May 1 to July 1 and must be supported by letters of reference.
ANNOUNCEMENT	of the Fellowships is made public by the Foundation on or about August 1. Decisions of the Selection Committee are final.
FELLOWS	are, in general, free to pursue their creative arts activities as and where they desire. They are required to submit reports to the Institute at the completion of their grants, and will be asked to contribute or dedicate examples of work done during their Fellowship year to the Foundation.
CINTAS FOUNDATION INC.	supports the Fellowship program in memory of Oscar B. Cintas.

ELIGIBLE CANDIDATES WISHING APPLICATION FORMS AND LETTER OF REFERENCE FORMS SHOULD APPLY IN WRITING TO

Secretary,
The Cintas Fellowship Program
c/o Arts Division
Institute of International Education
809 United Nations Plaza
New York, New York 10017

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PRIVATE AND CONFIDENTIAL

Please return directly to the Secretary, Cintas Fellowship Program, Arts Division, Institute of International Education, 809 United Nations Plaza, New York, N.Y., 10017. Under no circumstances should the completed form be returned to the applicant.

In English, if possible.
Typewritten, if possible.

APPLICATION FOR CINTAS FELLOWSHIP

LETTER OF REFERENCE

NAME OF APPLICANT _____ COUNTRY _____

HOW LONG HAVE YOU KNOWN THE APPLICANT? _____

IN WHAT CAPACITY HAVE YOU KNOWN THE APPLICANT?

YOUR COMMENTS AND OBSERVATIONS CONCERNING THE APPLICANT?

This should be a thoughtful and realistic discrimination between the candidate's strong and weak characteristics. It should include pertinent comment on his character, personality, intellectual ability, emotional stability, adaptability, and seriousness of purpose.

Indicate below your rating of the applicant as a candidate for a Cintas Fellowship.

Name and Title (print) _____

Signature _____ Date _____

Address _____

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Signature _____ Date _____

Address _____

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cc : Miss Jones
Mr. Vance

J. Bermudez

PHOTOGRAPHS

IF NOT DELIVERED PLEASE RETURN TO

JOSE Y. BERMUDEZ

11325 VALE RD, OAKTON

VIRGINIA, 22124

DO NOT FOLD



FIRST CLASS

MRS. DOROTHY MILLER
MUSEUM OF MODERN ART

11 WEST 53rd ST. NEW YORK, N.Y.

10019

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NAME "PENDULUM"
AUTHOR JOSE BERMUDEZ
DATE JANUARY 69
SIZE 14" X 46" X 2 1/2"
MATERIAL STAINLESS STEEL
ALUMINIUM BRONZE
STEEL
\$500

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NAME "SAGITARIUS"

AUTHOR JOSE BERMUDEZ

DATE JAN 69

SIZE 20" X 30" X 2 1/2"

MATERIAL STAINLESS STEEL
AND STEEL BASE

\$ 500

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NAME YIN-YANG
AUTHOR JOSE BERMUDEZ
DATE JAN 1969
SIZE 34" X 34" X 24"
MATERIAL STAINLESS STEEL

\$ 1,500

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cc : Miss Jones
Mr. Vance

J. Bermudez



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cc : Miss Jones
Mr. Vance

J. Bermudez

NAME YIN-YANG

AUTHOR JOSE BERMUDEZ

DATE JAN-69

SIZE 34" X 34" X 24"

MATERIAL STAINLESS STEEL

\$1,500

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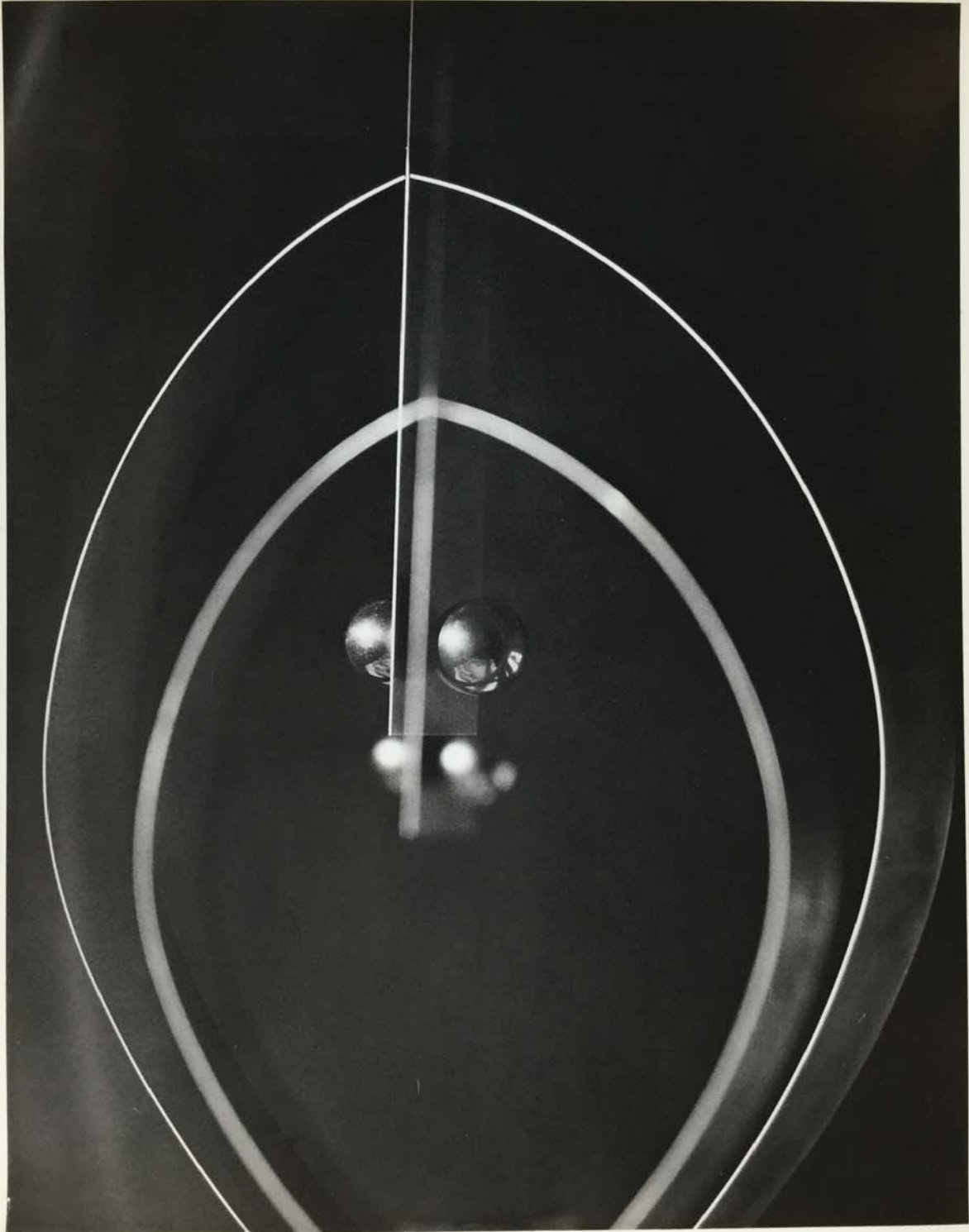
DCM ✓

NAME YIN YANG - 1969 JANUARY.
MATERIAL STAINLESS STEEL
AUTHOR JOSE BERMUDEZ

\$1,500

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	DCM	VI.B.1

NAME "PENDULUM" *detail*
AUTHOR JOSE BERMUDEZ
DATE JANUARY 69
SIZE 14" X 46" X 2 1/2"
MATERIAL STAINLESS STEEL
ALUMINIUM BRONZE
STEEL

\$ 500

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Mr. Vance

J. Bermudez

NAME YIN-YANG
AUTHOR JOSE BERMUDEZ
DATE JAN-69
SIZE 34" X 34" X 24"
MATERIAL STAINLESS STEEL

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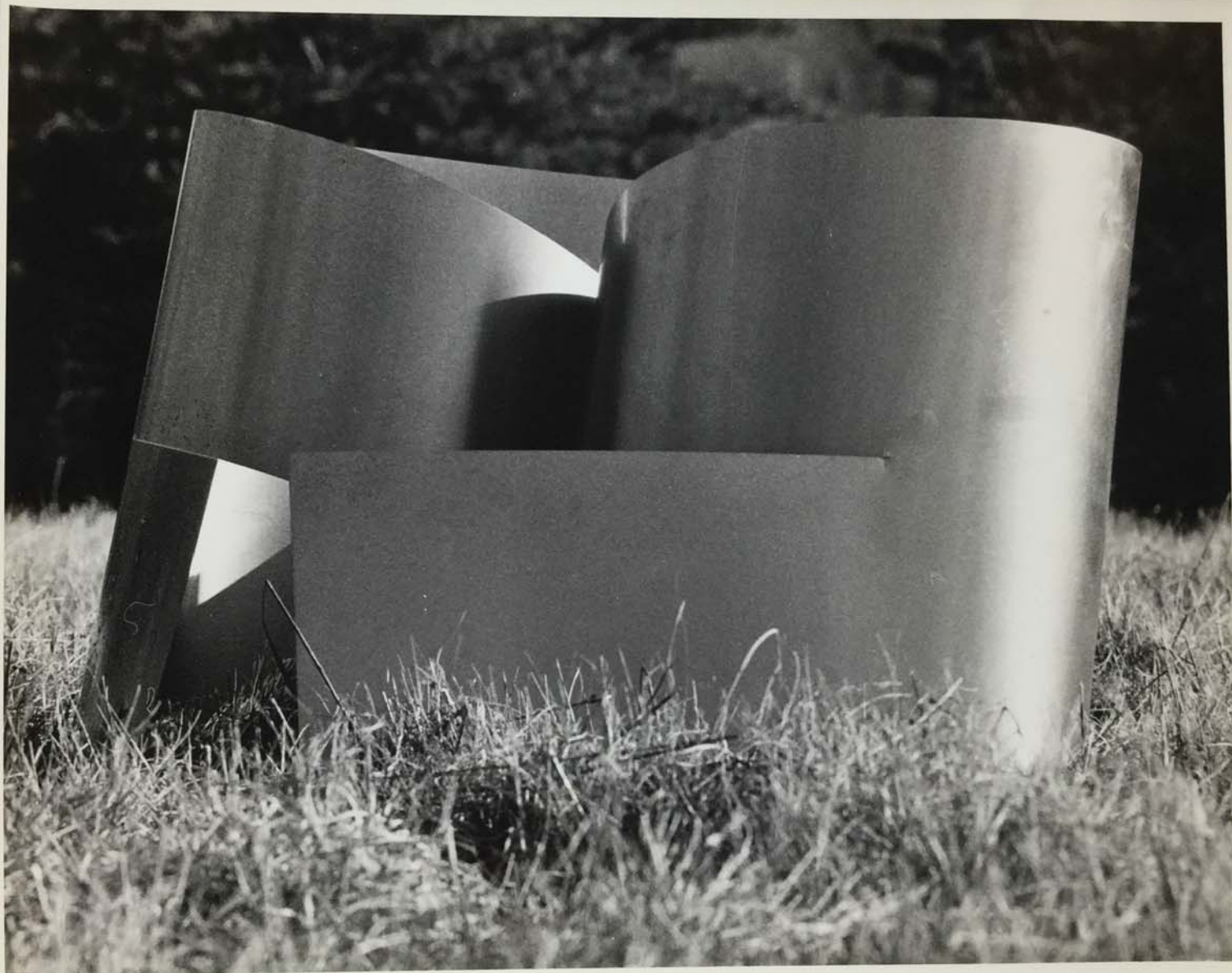
NAME YIN-YANG
AUTHOR JOSE BERMUDEZ
DATE JAN 69
SIZE 34" X 34" X 24"
MATERIAL STAINLESS STEEL

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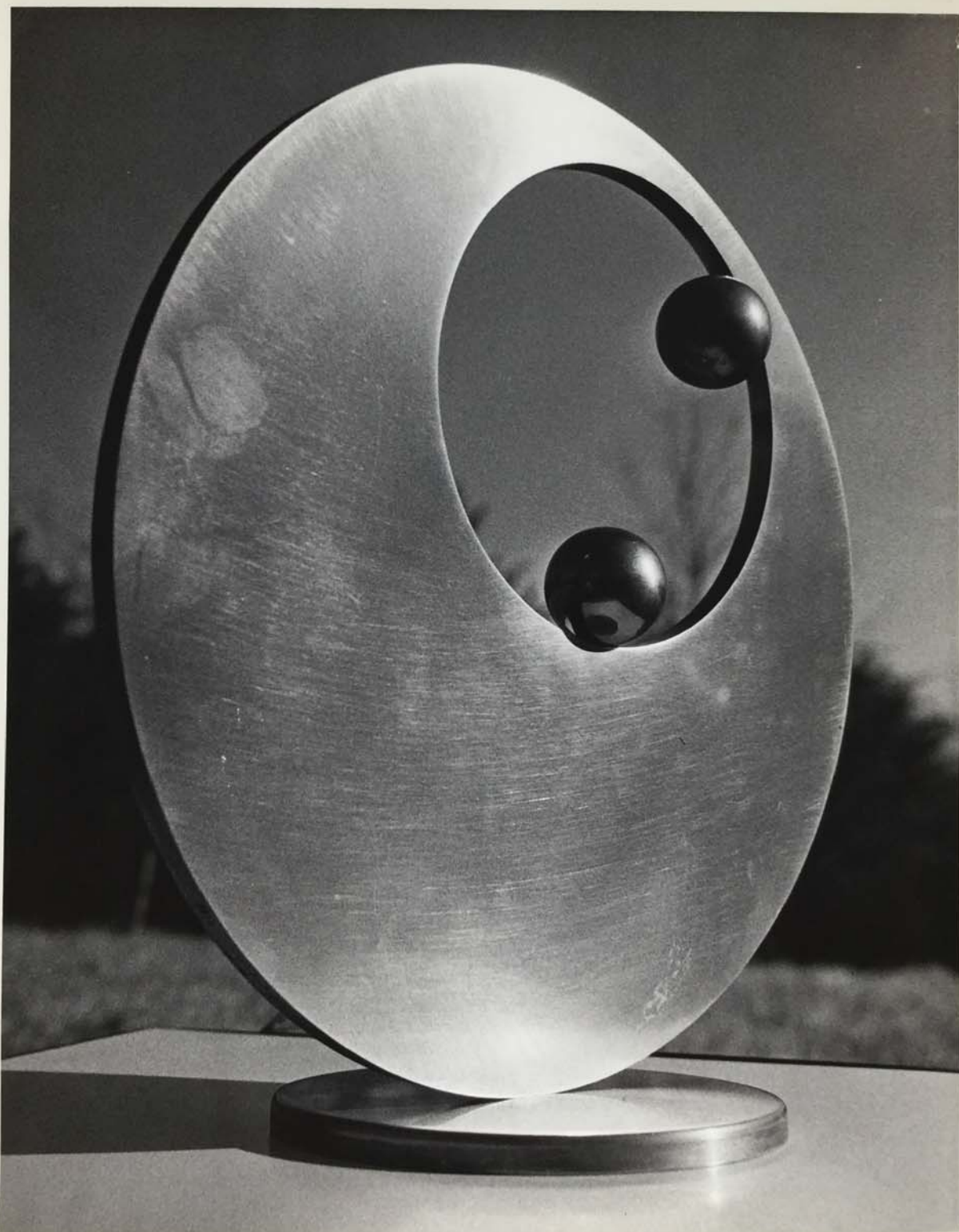
cc : Miss Jones
Mr. Vance

J. Bermudez

NAME YIN-YANG
AUTHOR JOSE BERMUDEZ
DATE 24" X 34" X 34" → JAN 69
SIDE ↓
MATERIAL STAINLESS STEEL

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NAME "JUPITER"
AUTHOR JOSE BERMUDEZ
DATE 1968
SIZE 13" X 12" X 5 3/4"
MATERIAL SOLID BRASS
COLL. MR & MRS ESPINOSA
WASHINGTON D. C.

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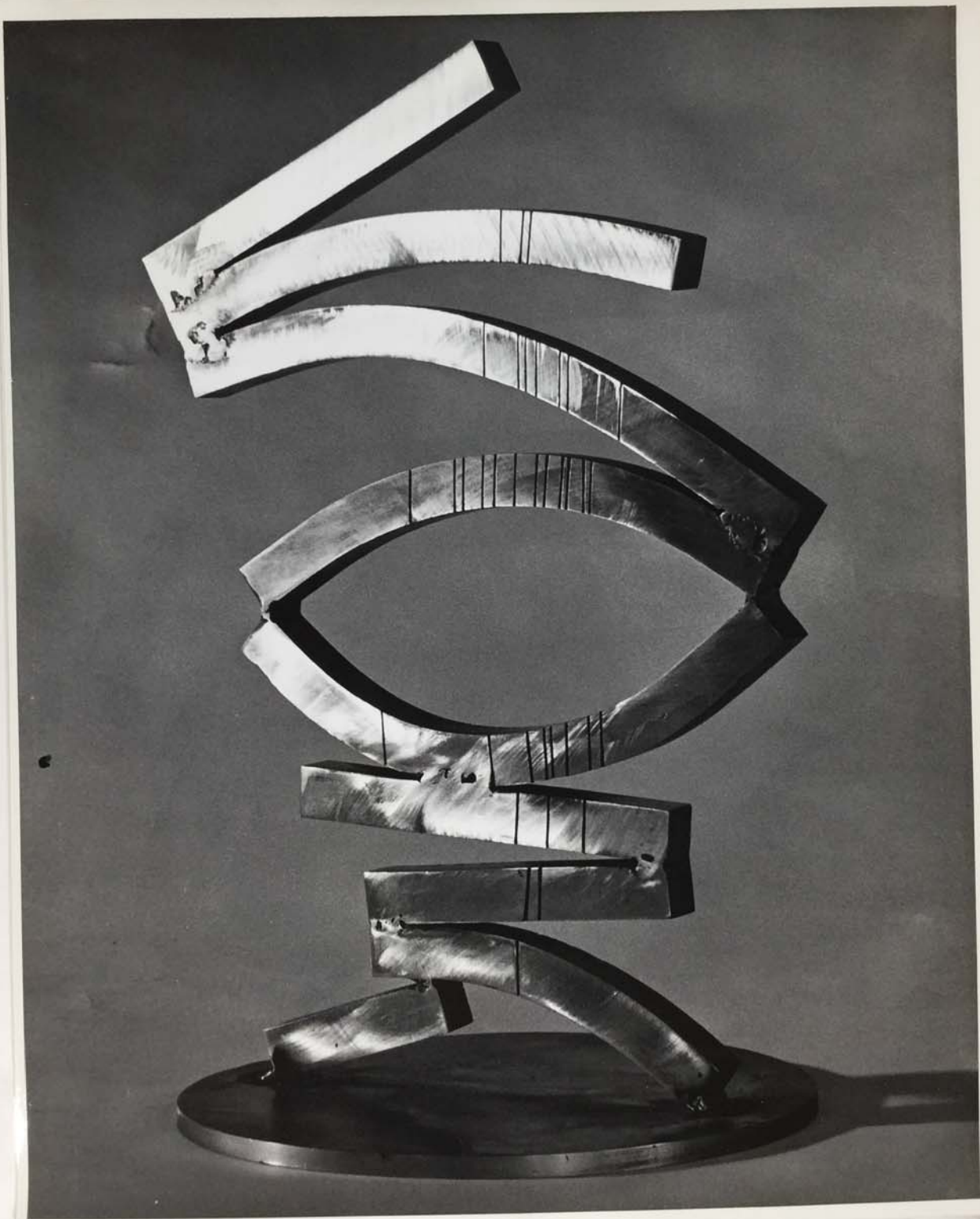
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NAME OVER-THRU-IN
AUTHOR JOSE BERMUDEZ
DATE APRIL 68
SIZE 24" X 18" X 1 1/2"
MATERIAL STAINLESS STEEL
AND ALUMINUM BRONZE

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc : Miss Jones

J. Bermudez

NAME "LE BAMBARA"

AUTHOR JOSE BERMUDEZ

DATE 1964

SIZE 15" x 12" x 20 1/2"

MATERIAL STAINLESS STEEL SOLID

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cc : Miss Jones
Mr. Vance

J. Bermudez

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cc : Miss Jones
Mr. Vance

J. Bermudez

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NAME YUNQUE
AUTHOR JOSE BERMUDEZ
DATE 1964
SIZE 8 1/2" X 13" X 7 1/2"
MATERIAL STAINLESS STEEL

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc : Miss Jones

T. R. ...

NAME

ARTIST JOSE BERMUDEL

DATE MARCH-APRIL 1966

SIZE 13 1/2" X 8" X 19"

MATERIAL BRASS & STAINLESS STEEL

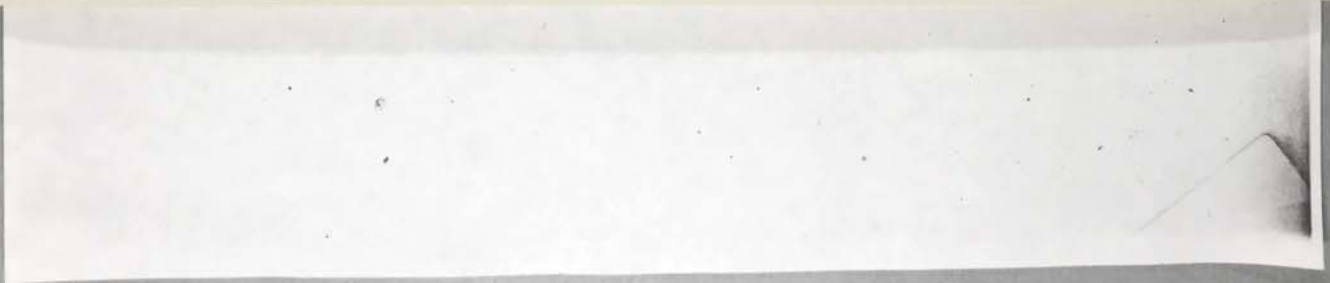
COLL. MR & MRS OSCAR SCHWARTZ
DETROIT

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cc : Miss Jones
Mr. Vance

J. Bermudez



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cc : Miss Jones
Mr. Vance

J. Bermudez

DCM ✓

NAME MIRROR UNIVERSELLE

AUTHOR JOSE BERMUDEZ

DATE 1965

SIZE

MATERIAL SOLID GRASS

COLL MR MARTIN GOODMAN
N.Y.

SEP 7 1968

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cc : Miss Jones
Mr. Vance

J. Bermudez

DCM ✓

July 18, 1969

Dear Jose:

It was so nice to see you and your wife at Beatrice Perry's party. I showed the photographs of three of your pieces of sculpture to our staff committee in June and the general opinion was that we would like to see some of your pieces some time when you are going to drive to New York.

I have really retired from the Museum this summer, but will continue to work in New York and would like to know when you might bring the sculpture to the Museum. Miss Betsy Jones, Associate Curator of Painting and Sculpture, is the person that you should write to when you know about bringing the sculpture to New York.

We will not have another committee meeting until October, but you could bring the pieces earlier whenever convenient.

With very best wishes to you both.

Sincerely,

Dorothy C. Miller

Mr. Jose Y. Bermudez
11325 Vale Road
Oakton, Virginia

DCM:cdr