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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

O MISCELLANEOUS PR & CO. 1956-1957

September 4, 1957

September 4, 1957

CONSIGNED TO:

CONSIGNED TO:

The Dayton Art Institute
 Forest and Riverview Avenues
 Dayton 5, Ohio

Five framed drawings by FRED FARR

- No. 1
 "Horses and Trees"
 Executed 1957
 Black and red ink
 40 x 21 1/2 inches \$400.00
- No. 2
 "Horses and Riders in Foreground"
 Executed 1957
 Black and red ink
 22 x 34 1/4 inches 350.00
- No. 3
 "Horses on the Right"
 Executed 1957
 Black and red ink
 24 x 38 1/4 inches 350.00
- No. 4
 "Horse, Rider and Bow"
 Executed 1957
 Black ink
 24 x 19 inches 275.00
- No. 5
 "Two Horses and Two Riders"
 Executed 1957
 Black ink
 21 x 29 inches 275.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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21 x 29 inches

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES
DAYTON 5, OHIO

July 15, 1957

Mr. Fred Farr
258 9th Avenue
New York, New York

September 4, 1957

Dear Fred:

CONSIGNED TO:

So this summer I'm working at a "new" museum. At the moment it is turned upside down and getting shook out, with frequently astonishing results and no end of dust.

The Dayton Art Institute
Forest and Riverview Avenues
Dayton 5, Ohio

It happens that for years the Institute has operated a Circulating and Sales Gallery for the primary benefit of its members, some 600 of them a year borrowing pictures to hang in their homes. Some 50 paintings a year actually get bought. Each year in September the major exhibition is of the Circulating Gallery works for the new year.

Now there are many bugs in this program including: the quality of the works selected, which are drawn largely from the region; and the schedule of fees and charges. On the other hand, the insurance fully insures and covers all proper expenses, professionally. We are agreed that within the ~~three thousand~~ ^{\$3,000.00} bugs will be corrected. At the moment we are working up against the September deadline and we can take only partial steps in the right direction.

One piece of sculpture by FRED FARR

No. S-2702

"Armored Horse, No. 2"

Three Thousand Dollars

Executed 1957

For one thing we are this year putting in the Circulating Gallery collection some 50 contemporary works owned by the Institute, and each year beginning this year we will purchase from the borrowed works to add to this working collection. In time we will occasionally withdraw from this working collection "proven" works for the permanent collection.

Bronze

26 inches high

Secondly, I have chosen seven artists who I consider to be of consequence, whose works I wish to introduce to Dayton, and I am asking to borrow six works by each of these **EXHIBITED: Sculpture by Fred Farr, Paul Rosenberg & Co.**

New York, April 8-May 4, 1957, No. 13.

Will you please lend the Institute six works for one year beginning this September? Specifically, I am asking for 1 sculpture (a horse?) and 5 drawings. We will refund to you the necessary cost of framing the works and packing them for shipment, and they should be shipped collect to arrive here before September 1st. Please send me a list of the works, with Title, Date, Medium, and Sales Price, which will also be the insurance value.

I hope you will find that you can assist in this way.

With best personal regards,

Thomas G. Calt, Jr.
Director

2702

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

THE DAYTON ART INSTITUTE

FOREST AND RIVERVIEW AVENUES
DAYTON 5 - OHIO

July 15, 1957

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258 9th Avenue
New York, New York

Dear Fred:

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I hope you will find that you can assist in this way.

With best personal regards,

Tom

Thomas C. Colt, Jr.
Director

2702

TC/bk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

May 17, 1957

CONSIDERED TO:

CONSIGNED TO: Henry Strater
Museum of Art of Ogunquit
Mr. Henry Strater
Museum of Art of Ogunquit
Ogunquit, Maine

One piece of sculpture by MALDARELLI	Sales	Insurance
No. S-2657	<u>Price</u>	<u>Valuation</u>
"Variation on Two Figures"		
Bardiglio marble		
37 3/4 inches high	\$4,000.00	\$2,700.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

MUSEUM OF ART OF OGUNQUIT
 INCORPORATED 1941

May 17, 1957

May 17, 1957

CONSIGNED TO:

CONSIGNOR TO: Mr. Henry Strater
 Museum of Art of Ogunquit
 Ogunquit, Maine

One framed painting by KNATHS

One framed painting No. 2325 KNATHS
 "Bay Ballad"
 Painted 1951
 Oil on canvas
 40 x 45 inches
 Oil on canvas
 36 x 45 inches

Sales Price	Insurance Valuation
\$1,500.00	\$1,000.00
\$1,400.00	\$1,000.00

- EXHIBITED: Whitney Museum of American Art, New York
 October, 1951 to January, 1952.
 Boston Art Festival, June, 1952
 Carnegie Institute, Pittsburgh, Pennsylvania,
 June, 1952 to March, 1953.
 Vassar College, Poughkeepsie, New York,
 May-June, 1955.
 Currier Gallery of Art, Manchester, New Hampshire,
 July, 1956.
 Milwaukee-Downer College, Milwaukee, Wisconsin,
 January-April, 1954.
 William Rockhill Nelson Gallery of Art, Kansas
 City, Missouri, February-May, 1955.
 Huxford-Williams-Proctor Institute, Utica,
 New York, October-December, 1955.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

MUSEUM OF ART OF OGUNQUIT
INCORPORATED 1951

Trustees
ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VANNEY
JOSEPH A. WARD

ALLEN WHITING, Associate Director
WILLIAM E. HOSIER, Curator
Telephone: Walls 159
OGUNQUIT, MAINE

May 4, 1957

Mr. Karl Knaths
8 Commercial Street
Provincetown, Massachusetts

May 17, 1957

Dear Mr. Knaths:

CONSIGNED TO:

Under separate cover I am sending you some catalogues of our museum here in ~~Mr. Henry Strater~~ ^{Mr. Henry Strater} you are not familiar with it. As you see, every summer ~~Museum of Art of Ogunquit~~ of feature exhibitions, also a general American exhibition titled "Americans of our Times." We show an average of two works by each artist from our collection or borrowed in this show. I have always admired your work and would like to include two good examples of it in our show this summer. Of course we pay all insurance and transportation charges, provided the work can be picked up either in New York City or in Boston. The ~~One framed painting by KNATHS~~ ^{One framed painting by KNATHS} Cambridge, Massachusetts Insurance up work for us in New York City and Boston on June Price Valuation

NO. 2210

Being a ~~Mt. Ararat~~ ^{Mt. Ararat} rather than a gallery, we are not particularly interested in ~~Painted 1949~~ ^{Painted 1949} of the work. Our interest is only in seeing that you will ~~Oil on canvas~~ ^{Oil on canvas} by two of your top works.

36 x 45 inches \$1,400.00 \$1,000.00

Would you please send this letter, along with the two enclosed loan agreement forms, to your gallery? We hope to have the pleasure of showing two of your works this summer. The opening reception and private **EXHIBITED:** The Phillips Gallery, Washington, D.C. 30.

March, 1950.

State University of Iowa, Iowa City, May-August, 1950

Des Moines Art Center, Des Moines, Iowa, October-December, 1952.

Dennis Art Center, Dennis, Massachusetts, June-July, 1953.

Milwaukee-Downer College, Milwaukee, Wisconsin, January-April, 1954.

William Rockhill Nelson Gallery of Art, Kansas City, Missouri, February-May, 1955.

Munson-Williams-Proctor Institute, Utica, New York, October-December, 1955.

ES:md
Enclosures (2)

We just got the painting, Helen has not been so well, but hope now she is home, will pick up. Am getting back into painting. Best wishes Karl K don't know what this is, use your own judgement

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

MUSEUM OF ART OF OGUNQUIT
INCORPORATED 1951

Trustees

ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WEARR

ALLEN WHITING, *Associate Director*
WILLIAM I. HOMER, *Curator*
Telephone: Wells 159
OGUNQUIT, MAINE

May 4, 1957

Mr. Karl Knaths
8 Commercial Street
Provincetown, Massachusetts

Dear Mr. Knaths:

Under separate cover I am sending you some catalogues of our museum here in the event that you are not familiar with it. As you see, every summer, we have a couple of feature exhibitions, also a general American show entitled "Americans of our Times." We show an average of two works by each artist from our collection or borrowed in this show. I have always admired your work and would like to include two good examples of it in our show this summer. Of course we pay all insurance and transportation charges, provided the work can be picked up either in New York City or in Boston. The Boston Truck Company of Cambridge, Massachusetts, picks up work for us in New York City and Boston on June 12.

Being a museum rather than a gallery, we are not particularly interested in the date of the work. Our interest is only in seeing that you will be represented by two of your top works.

Would you please send this letter, along with the two enclosed loan agreement forms, to your gallery? We hope to have the pleasure of showing two of your works this summer. The opening reception and private view is on the afternoon of Friday, June 28.

Sincerely yours,

Henry Strater

Henry Strater
Trustee

HS:md
Enclosures (2)

We just got back from Washington. Helen has not been so well, but hope now she is home, will pick up. Am getting back into painting. Best wishes Karl K dont know what this is, use your own judgement

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

FRED OLSEN
president
FLORENCE Q. OLSEN
vice president
RALPH LANBERSON
vice president
JAMES W. COOPER
secretary
DOROTHY H. TURNER
treasurer
LAMONT MOORE
director of
Yale Art Gallery
RALPH S. BROWN, JR.
professor,
Yale Law School
WILLIAM A. TOBLER
former president
Winchester Repeating
Arms Co.

the olsen foundation inc

a foundation for the stimulation of creative thinking

P.O.Box 1812
Bridgeport, Conn.
Nov. 20, 1957

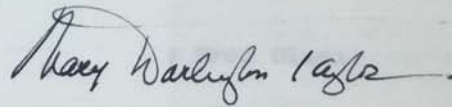
Mr. Alexandre Rosenberg
Paul Rosenberg & Co.
20 East 79th street
New York, 21, N.Y.

Dear Mr. Rosenberg,

Please excuse my not having replied earlier to your inquiry regarding Robert Keyser, but your letter was unaccountably delayed, reaching me only this week.

Mr. Keyser, whose work the Olsen Foundation thinks very highly of, can be reached at the Parma Gallery, 1111 Lexington avenue, of which he is director.

Very sincerely yours



Mrs. T.S.Taylor

director, circulating exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

The Little International Exhibition

6 leaves
photostat of
text

small collection of
our's dozen of artists
It is hoped to give
both sides of the

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a 1900. At no time
seemed to break as
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majority of people

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was time so strong

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a those on 57th Street

the wide lack of
y Fred Olsen encountered
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acceptance of abstract
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be more fashionable
rent. This note will
or.

serious paintings, the
our work of artists
guttural.

by Giovanni Corri, Marini,
elli, Giuseppe Lombardi,
the school by Barbieri

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

The Little International Exhibition

The present exhibition comprises a very small selection of current European and American paintings - a total of some 600 - from each of the two continents. Just enough it is hoped to give a flavor of the creative work now so active on both sides of the Atlantic.

THE LITTLE INTERNATIONAL EXHIBITION

At no time in the world's history has there been such a renaissance of artistic creation - in music, literature, especially poetry, sculpture and painting. At no time has there been so many painters - more in France, Italy and the United States today than wielded brushes for two thousand years prior to 1800. At no time has the performance of the avant-garde artists seemed so linked so sharply with great tradition or to be so far removed from the "undeviable", a "recognizable" art of the majority of people.

At the Salon d'Automne in October 1904 in Paris, 1,254 paintings and pieces of sculpture were exhibited. However, the preponderance of these paintings had recognizable subject matter and only about twenty per cent were completely abstract expressions such as characterizes two-thirds of the painting in the United States today. Surely, therefore, I could guess that the current interest of American painters in the field of strongly abstract art and that the emphasis in this kind of art is perhaps three times as strong (apparently and percentage-wise) as in Europe.

In the little galleries around the Rue de Seine or the Parc des Beaux Arts, the more "advanced" painters are to be seen, and many of these galleries have the same "feel" as those on 57th Street at Madison Avenue.

Among businessmen in France, there is now the same lack of interest and appreciation of the new as was encountered in America. There are notable exceptions, of course, in both countries. It is the women who are leading the way to an acceptance of abstract art - from the bold designs on dress goods, particularly the cottons, silks and muslins, and to the draperies which are coming into vogue of the new houses, to the cleaner lines of jewelry, furniture, typewriters and many household appliances. The design of the more fashionable shops and stores is becoming progressively abstract. This note will come back to the fore and the family consciousness.

By Fred Olsen

In making the selection of European and American paintings, the Glass Pavilion has endeavored to bring together works of artists of comparable achievement, expression and recognition.

The advanced Italian school is represented by Afro, Bardi, Carrà, Carrà and Sestini; the French school by Chiriac, Suzanne Duchamp, Leleux, Manray, Mattisse and Vlaminck; the British school by Ewell, the Germans by Nolde.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

The Little International Exhibition

The present exhibition comprises a very small selection of current European and American paintings - a baker's dozen of artists from each of the two continents. Just enough it is hoped to give a flavor of the creative work now so active on both sides of the Atlantic.

At no time in the world's history has there been such a resurgence of artistic creation - in music, literature, especially poetry, sculpture and painting. At no time has there been so many painters - more in France, Italy and the United States today than wielded brushes for two thousand years prior to 1900. At no time has the performance of the avant-garde artists seemed to break so sharply with past tradition or to be so far removed from the "understandable", a "recognizable" art of the majority of people.

At the Salon d'Automne in October 1956 in Paris, 1,258 paintings and pieces of sculpture were exhibited. However, the preponderance of these paintings had recognizable subject matter and only about twenty per cent were completely abstract expressionism such as characterizes two-thirds of the painting in the United States today. Roughly, therefore, I would guess that the current interest of American painters is in the field of strongly abstract art and that the emphasis on this kind of art is perhaps three times as strong (numerically and percentage-wise) as in Europe.

In the little galleries around the Rue de Seine or the Parc des Beaux Arts, the more "advanced" painters are to be seen, and many of these galleries have the same "feel" as those on 57th Street or Madison Avenue.

Among businessmen in France, there is much the same lack of interest and appreciation of the newer trends in art as is encountered in America. There are notable exceptions, of course, in both countries. It is the women who are leading the way to an acceptance of abstract art - from the bold designs on dress goods, particularly the cottons, nylons or dacrons, and on the draperies which are coming into most of the new homes, to the cleaner lines of jewelry, furniture, typewriters and many household appliances. The decor of the more fashionable shops and stores is becoming pronouncedly abstract. This note will soon reach the home and the family consciousness.

In making the selection of European and American paintings, The Olsen Foundation has endeavored to bring together works of artists of comparable achievement, expression and recognition.

The vigorous Italian school is represented by Afro, Burri, Marini, Maselli and Santamaso; the French school by Crotti, Suzanne Duchamp, Fremont, Lansky, Matthieu and Vieux; the British school by Barker; the Viennese by Borghese.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

- 2 -

Two of the Italian paintings viz., by Afro and Santamaso were exhibited in the 1952 Venice Biennale. The Fremont painting was secured from the Salon d'Automne of 1956. The others were obtained directly from the artists' studios or from their American dealers.

Brief biographical notes follow:

EUROPEAN ARTISTS:

Afro, Basaldella: Italian, born 1912 in Udine. Venice Biennale 1952. One of the leading influential painters in Italy today. Great technical competency and maturity, revealed in the current exhibit by the restraint in the color tonality employed. Wide representation in American museums and collections.

Barker, Kit: British (Irish), born 1916 in London. Exhibits in the Hanover Gallery, London, and is one of the most original of the British painters. Brother of George Barker, the poet.

Borghese, Leonardo: Italian, born in Naples, 1904. Worked mostly in Milan. Studied at the Brera Academy, Milan. Lived in Florence, Turin, Rome and Bern, Switzerland. Also studied in France and in Greece. Venice Biennale, 1934. Art critic for an Italian newspaper, "Corriere de la Sera".

Burri, Alberto: Italian, born 1915, Citta di Castello, Perugia. A surgeon who as prisoner of war in Texas for more than a year gave up medicine for painting, but the surgeon's needle still is in evidence. Exhibited at the Venice Biennale, 1952.

Crotti, Jean: French, born at Bulle. Now living at Neuilly-sur-Seine with his wife, Suzanne Duchamp. One of the veteren great painters of France, and inventor of the "Gemmaux", paintings reproduced in colored glass.

Duchamp, Suzanne: French. Sister of Marcel Duchamp and wife of Jean Crotti. A brilliant colorist, as represented here by her painting, a vase of flowers.

Fremont, Pierre: French, born in Paris. The painting represented here was shown in the 1956 Salon d'Automne in Paris.

Lanskoy, André: French, born in Moscow, 1902. Has exhibited in Paris since 1925 and in Pittsburgh International in 1952. Deeply concerned with texture and bold manipulation of very simple forms.

Marini, Marino: Italian, born 1901 in Pistoia. One of Europe's greatest living sculptors. His horse and rider theme not only stems from the Etruscan and Italian tradition but is now a very personal symbolism. Venice Biennale, 1952.

Maselli, Titina: Italian, now living in Rome. Retains natural forms but with a disciplined abstraction of form and color.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

- 3 -

Matthieu, Georges: French. Born in Boulogne-sur-mer, 1921. Exhibited in Paris and New York since 1949. Highly personal calligraphy in strong shape and restricted use of color.

Santamaso, Guiseppe: Italian, born 1907 in Venice. Six times exhibited in the Venice Biennale. One of Italy's great colorists who retains common forms and pastoral elements but with a high degree of abstraction.

Viseux, Claude: French, born in Paris in 1927. Studied architecture at Ecole des Beaux Arts, Paris. His first exhibition was held at the Galerie Vibaud, Paris in 1950. Has also exhibited at Sao Paulo, Stockholm, and at the René Drouin Gallery, Paris. Recently had a show of oils on paper at the Daniel Cordier Gallery, Paris.

AMERICAN ARTISTS:

Ewen, Paterson: Born in Canada, 1924. Has exhibited extensively in Canada, one-man show in New York, 1956.

Ferren, John: Born 1905 in Pendleton, Oregon. Studied at Sorbonne and Universities of Florence and Salamanca. Painted in Paris for about 10 years and is represented in many of the top collections and museums in America. His style has been continuously evolving and there seems no end of his inventiveness.

Grillo, John: Born in 1917 in Lawrence, Massachusetts. Served in the U. S. Navy where he found opportunity to make many representational drawings of life at sea. Did many vigorous sketches at Okinawa. Here he made his first experiments in abstraction. Studied at California School of Fine Arts, and later under Hans Hofmann. Has exhibited in California, Minnesota and also several one-man shows in New York galleries.

de Groot, Nanno: Born 1913 in Holland. Dutch Merchant Marine and Dutch Naval Reserve 1931-46. Lived and painted in Bali, Java 1938-42. Showed extensively in New York and in the state of Washington.

Harvey, James: Born in Toronto, Canada 1929. Studied at the Art Institute of Chicago. Won a Fullbright Scholarship to Egypt 1953-54. One-man shows: Two in New York, Cairo, Egypt. Several International shows: Whitney Art Museum and Metropolitan Museum of New York.

Hines, Felrath: Born 1918 in Indianapolis, Indiana. Exhibited at the John Herron Art Museum in Indiana, Art Institute of Chicago, and in Montreal, Canada; also extensively in Washington, D.C. and in New York.

Keyser, Robert: Born in Philadelphia, Pennsylvania 1924. Studied under Fernand Leger 1949-1951 in Paris. One-man shows: Paris, Philadelphia and New York. Has exhibited at International shows in Paris, Switzerland, Canada and the United States.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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The Little International Exhibition

Krassner, Lee: Born New York 1911. Wife of Jackson Pollock. Studied at Cooper Union, and National Academy of Design. 1940-42 studied with Hans Hofmann and Jackson Pollock. Has exhibited with The American Abstract Artists and had three one-man shows in New York. Exhibited in various international shows.

Metz, Franklin: Born in Philadelphia, Pennsylvania 1925. Studied at the Philadelphia Museum School, and the Art Students League, New York. Two one-man shows in New York. International shows: Metropolitan Museum of New York, Pennsylvania Academy of Fine Arts.

Moller, Hans: Born in 1905 in Wuppertal-Barmen. One of the very successful commercial artists whose easel painting and commercial work seem to cross fertilize each other to the continual refreshing and strengthening of his color and design. His wit and spirit illuminate all his artistic work.

Schapiro, Miriam: New York painter and wife of the painter, Paul Brach. One of our most brilliant colorists with a sensitive lyrical quality in her paintings. Exhibited at the Pent House Gallery at The Museum of Modern Art, New York City, 1957.

Thomas, Cornealius: Born in 1920 in Miami, Florida. Studied at Chapel Hill, North Carolina. Exhibited in North Carolina and in New York. Two one-man shows in New York.

Yektai, Manoucher: Born in Persia in 1922 of a noble family. He was originally a poet, turning later to painting. He is in his early thirties. Has had two one-man shows in New York City, 1953 & 1956.

1. *...*
 2. *...*
 3. *...*
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 11. *...*
 12. *...*
- April, 1957

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

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The Little International ExhibitionEuropean:

	<u>Artist</u>	<u>Title</u>	<u>Size</u>
1.	Afro	Paesaggi Rosso - 1952	39x26
2.	Barker	Red Nude - 1957	36x48
3.	Borghese	The Three Musicians - 1948	19x23
4.	Burri	Collage WN3 - 1953	40x33
5.	Crotti	Retour - 1955	22x18
6.	Suzanne Duchamp	Des Fleurs - 1950	22x18
7.	Fremont	Bassin d'Apollon - 1956	6x11
8.	Lanskoy	Matinée Guae - 1955	29x24
9.	Marini	Horse and Rider - 1953	24x17
10.	Maselli	Street Lights of Rome - 1954	30x23
11.	Matthieu	M 40 - 1954	18x24
12.	Santamaso	Primavera Alla Rotta - 1952	47x32
13.	Viseux	Serpentaire - 1956	51x38

American:

1.	Ewen	Spring Forest - 1955	30x30
2.	Ferren	The Desert - 1954	25x64
3.	Grillo	Metamorphosis - 1956	32x38
4.	de Groot	Woman with Flowers - 1956	30x24
5.	Harvey	Death of Osiris - 1956	39x39
6.	Hines	The Spring - 1956	16x20
7.	Keyser	Divergence - 1957	35x46
8.	Krassner	Collage - 1954	40x48
9.	Metz	The Sea's Edge - 1953	24x36
10.	Moller	Where the High Winds Blow - 1956	39x32
11.	Schapiro	Bower - 1953	36x46
12.	Thomas	White #1 - 1956	36x30
13.	Yektai	Bowl of Flowers - 1953	14x12

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	Paul Rosenberg	II.J. 37

- 6 -

THE OLSEN FOUNDATION, INCORPORATED

The Olsen Foundation, Inc., exists mainly for the purpose of sponsoring studies on the nature of creative thinking.

These studies had been under way for several years, and after the Symposium on the Nature of Creative Thinking in 1952 at Skytop, Pennsylvania (which I conducted under the auspices of the Industrial Research Institute), I was encouraged to formalize them by forming The Olsen Foundation, Inc.

One of the stated purposes of The Foundation is to encourage studies concerning the nature of creative thinking in the arts and sciences, with particular emphasis on the examination of the creative process itself; with the hope that sufficient information may eventually be unearthed to make possible an increased efficiency or productivity in all fields of creative thinking, whether in the arts or in the sciences.

A more specific purpose is to study the creative process as exemplified in the work of artists, ancient or modern.

Exhibitions now on tour are:

- (1) Moller Retrospective Exhibition of Painting
- (2) Grillo Retrospective Exhibition of Painting
- (3) Coptic Art. This exhibition of Coptic Art affords the opportunity to see examples of the creative efforts of the artist-monks of the Copts, the early Christian Egyptians. This branch of art was chosen because in few places and times in human history have there been so many competing cultures as in the Egypt of Alexandria following the dramatic days of Caesar, Anthony, and Cleopatra.

These are available for use of Colleges, Universities, Museums, and Schools of Art upon application to:

Mrs. T.S. Taylor
Director of Exhibitions for
The Olsen Foundation, Inc.
Box 1812
Bridgeport, Connecticut

Other exhibitions are in preparation on Pre-Columbian Art, Sumerian and Persian Art, Chinese and Japanese Art, Primitive Art, and several groups of contemporary painting.

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MUSEUM OF ART OF OGUNQUIT
INCORPORATED 1951

Trustees

ROBY P. LITTLEFIELD
HENRY STRATER
GEORGE D. VARNEY
JOSEPH A. WEARE

ALLEN WHITING, *Associate Director*
WILLIAM I. HOMER, *Curator*
Telephone: Wells 159
OGUNQUIT, MAINE

June 13, 1956

Miss Florence Walters, Director
Paul Rosenberg & Company
20 East 79th Street
New York 21, New York

Dear Miss Walters:

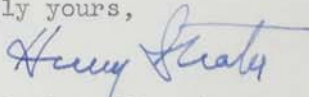
Thank you for your letter of June 12. At the time I wrote Mr. Maldarelli I thought that the Midtown Galleries was still his agent and accordingly gave instructions to our shipping agent, The Boston Truck Company of Cambridge, to get two Maldarelli drawings at the Midtown Galleries. The pick-up time was this morning, and as I only received your letter this noon, there was no chance to get in touch with the truck in New York.

I understand that the Midtown Galleries still had two of Mr. Maldarelli's drawings, and are sending them up to us. I won't know about this for certain until Friday. If they do not arrive, we will ask you to send the drawings up by express. In either case, we will let you know definitely, one way or the other by the coming Monday, June 18.

We appreciate your co-operative attitude in this matter, and in any case, whether we will need these two particular drawings or not, we will certainly call upon you in the future for loans of Mr. Maldarelli's work, which we admire very much. As you probably know, we own the very fine piece, "Janet", which we loaned to the Fort Worth Museum the whole winter, the first year that they opened.

Our private view and reception is on Saturday afternoon, June 30, and you are most cordially invited to attend.

Sincerely yours,



Henry Strater, Director
Museum of Art of Ogunquit

HS:pgh

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

June 12, 1956

CONSIGNMENT TO:

The Museum of Art
 Mr. Henry Strater
 The Museum of Art
 Narrow Cove
 Ogunquit, Maine

Dear Mr. Strater:

Your letter addressed to Mr. Maldarelli has been turned over to us, as we are very pleased to inform you that we are now Mr. Maldarelli's representatives. We have here in the gallery two very fine drawings which you may have for your exhibition, and you may arrange to have them collected at your convenience.

We do not have the forms that you mentioned in your letter. If you will send them to us we will fill them out and return them to you. In the meantime we are enclosing herewith a consignment invoice which will give you the information regarding the drawings.

With our best wishes for the success of your show, we are

Sincerely yours,
PAUL ROSENBERG & CO.

No. 2659

"Study for a Sculpture"

Florence Walters

Pen, ink and wash

fw:nb
enc.

14 1/2 x 10 1/2 inches

\$250.00

\$150.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Paul Rosenberg	II.J. 37

THE MUSEUM OF ART
NARROW COVE
OGUNQUIT, MAINE

June 1, 1956.

Dear Cronje -

June 12, 1956

We would like to have two drawings for our show this summer.

CONSIGNED TO:

If you have two available, please mail us back your forms; and

The Museum of Art
Narrow Cove
Ogunquit, Maine

leave the drawings at the author's gallery, to be picked up there on

Two unframed drawings by MALDARELLI

Sales Price

Insurance Valuation

No. 2658

"Study for Bianca, No. 2"

Charcoal and Conte crayon
touched with pastel

14 1/2 x 10 1/2 inches

\$250.00

\$150.00

No. 2659

"Study for a Sculpture"

Pen, ink and wash

14 1/2 x 10 1/2 inches

\$250.00

\$150.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF ART
 NARROW COVE
 OGUNQUIT, MAINE

ET

June 1, 1956.

1957

Dear Cronjé —

We would like to have two drawings for our show this summer. If you have two available, please mail us back these forms; and leave the drawings at the Mitterau Gallery, to be picked up there on June 13.

Hope to see you this summer.

Sincerely,

Henry Thales

Gösta Olson

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A/B SVENSK-FRANSKA KONSTGALLERIET

ARSENALSGATAN 9 • TELEFON: 11 20 05, 11 20 10

TELEGRAMADRESS: "CÉZANNE"



STOCKHOLM C den 21 mars 1957

Monsieur Paul Rosenberg
20 East 79th Street
NEW YORK 21
N. Y.

Cher Monsieur,

C'est avec grand plaisir que j'ai reçu votre lettre du 14 Mars.

Je regrette de ne pas avoir eu contact avec vous depuis votre déménagement de Paris. La dernière fois que nous avons fait une affaire été, si je me souviens bien, quand mes amis Söderlund avaient acheté 3 peintures de Bonnard chez vous à Paris.

Depuis la fondation de ma Galerie 1918 j'ai vendu une quantité d'art français en Suède. Beaucoup de ces tableaux sont revendus en France et ailleurs.

Je vous envoie un catalogue d'une exposition d'art français, qui a en lieu 1954 à Stockholm et qui prouve qu'il reste encore des tableaux assez importants en Suède, dont j'ai vendu environs 80 %.

Si l'occasion se présente d'acheter quelque chose je vous signalerai.

Un de mes clients M. Throne-Holst, qui vous connaissez de ces visites à New York, m'a dit qu'il s'intéresse pour la sculpture "Harmonie" de Maillol qui vous appartient. Si je peux vous être utile dans cette affaire je suis naturellement à votre disposition.

Je pars demain pour Paris où je descends à l'hôtel Continental, rue Castiglione et reste environ deux semaines.

Je me souviens avec reconnaissance les services que vous m'avez rendu dans le temps et il me sera un grand plaisir, si une occasion se présentera de vous être utile.

Je vous prie, cher Monsieur, de croire à mes sentiments dévoués.

Gösta Olson

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Le 14 mars 1957

February 27, 1956

Jacques D'Hane, Esq.
Monsieur Gösta Olson
Svensk-Franska Konstgalleriet
Arsenalsgatan 9
Stockholm, Suède

Cher Monsieur, I wish to thank you for sending us the photographs of the four early works by Picasso. They are indeed beautiful. Je me souviens qu'il y a quelque temps vous m'avez rendu visite à Paris et, depuis lors, j'ai eu l'occasion de voir plusieurs fois votre nom. Nous n'avons cependant jamais fait d'affaires ensemble.

I hope to see you in Europe sometime this spring. Il me vient à l'esprit de vous demander si vous n'auriez pas des tableaux français importants du 19ème ou du 20ème siècle à vendre. Vous savez que nous sommes toujours acheteurs et peut-être pourriez-vous nous envoyer des photographies.

PAUL ROSENBERG & CO.

Dans l'attente du plaisir de vous lire, je vous prie de croire, cher Monsieur, à l'assurance de mes sentiments les plus distingués

Paul Rosenberg

PAUL ROSENBERG & CO.

Paul Rosenberg

pr:ef

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JACQUES O'HANA LTD.

MODERN PAINTINGS
ART DEALERS

ALSO AT 115 SOUTH MILTON ROAD SW 5

CARLES JARDHANA 13 CARLOS PLACE
TEL GROSVENOR 1542 LONDON W.1

OHANA GALLERY

JACQUES O'HANA LTD.

MODERN PAINTINGS
ART DEALERS

ALSO AT No. Jacques O'Hana, Esq.

CARLES JARDHANA 13 CARLOS PLACE
TEL GROSVENOR 1542 LONDON W.1

February 27, 1956

Dear Mr. O'Hana:

I wish to thank you for sending us the photographs of the four early works by Picasso. They are indeed unusual examples, but the prices, as indicated on the back of the photographs, make it impossible for me to consider buying them.

Paul Rosenberg,
20 East 79th Street,
New York 21, N.Y.

I hope to see you in Europe sometime this spring or summer and, meanwhile, with best regards, I beg to remain,

the new edition
quality and
Sincerely yours,
PAUL ROSENBERG & CO.

I take pleasure in sending you, under separate cover, four photographs of very rare early Picassos, which have just come into my possession.

You will find the details as to size, year, collection, etc. Encs. 4 photographs on the back of each photograph.

the owner
bank - for which

Paul Rosenberg

of interest,

I look forward to hearing from you after you have received the photographs, and remain, with kindest regards,

Yours sincerely,

[Handwritten signatures and notes]

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OHANA GALLERY
JACQUES O'HANA LTD.

OHANA GALLERY
JACQUES O'HANA LTD.
MODERN PAINTINGS
ART DEALERS

(ALSO AT No. 9 SOUTH BOLTON GARDENS, S.W.5)

CABLES: JAKOHANA
TEL. GROSVENOR 1562

13 CARLOS PLACE
LONDON, W.1

February
Twentythird
Fiftysix.

Paul Rosenberg, Esq.,
20 East 79th Street,
New York 21, N.Y.


Dear Mr. Rosenberg,

I take pleasure in sending you, under separate cover, four photographs of very rare early Picassos, which have just come into my possession.

You will find all the details as to size, year, collection, price, etc., on the back of each photograph.

I look forward to hearing from you after you have received the photographs, and remain, with kindest regards,

Yours sincerely,



*answer
the 4 photos*

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OHANA GALLERY

JACQUES O'HANA LTD.

MODERN PAINTINGS
ART DEALERS

(ALSO AT N°9 SOUTH BOLTON GARDENS SW 5

CABLES : JAKOHANA 13 CARLOS PLACE
TEL GROSVENOR 1562 LONDON W.1

no

January
Eleventh
Fiftysix.

Paul Rosenberg, Esq.,
20 East 79th Street,
New York 21, N.Y.,
U.S.A.

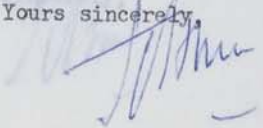
Dear Mr. Rosenberg,

I herewith enclose photograph of a Van Gogh
flower picture, painted in 1899, which I think might
be of interest to you.

The painting is certified by De Lafaille,
and although it is not illustrated in the present
edition, De Lafaille has included it in the new edition
under No. 666 Bis. It is of beautiful quality and
colour, and the price asked by the owner is £ 20,000.-

We have also been offered by the owner
No. 366 (or No. F 353) - "Boat moored to bank" - for which
the owner wants £ 25,000.-

Would you kindly let me know if of interest,

Yours sincerely,


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	Paul Rosenberg	II.J. 37

O'HANA GALLERY

JACQUES O'HANA LTD.

MODERN PAINTINGS
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(ALSO AT N°9 SOUTH BOLTON GARDENS S.W.5)

CABLES : JAKOHANA 13 CARLOS PLACE
TEL. GROSVENOR 1562 LONDON W.1

no

January
Twelfth
Fiftysix.

Paul Rosenberg, Esq.,
20, East 79th Street,
New York 21, N.Y.
U.S.A.

Dear Mr. Rosenberg,

You may remember two years ago the
Renoir "Baigneur à Guernsey" in which you were
interested, at the time when we got the
Braque belonging to the same client. He would
now be prepared to sell this Renoir for
£ 6,500.-- It is illustrated in the
"Atelier"

Would you kindly let us know by
return if you are still interested in this
picture, because we understand that there are
other people interested.

Yours sincerely,

J. M.

*sent to atelier
photo
20/12/56
80000
X*