CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK SAN FRANCISCO 94121 CALIFORNIA

Mr. Willi
Curator o
The Museu
11 West 5
New York

Dear Bill

Dear Gu

As per
DECADES
Japan l
was in
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meeting

post-hast

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Council m

Wit

Mr. E.
Calif.
Lincoln
San Fra

E. Gunter Troche

CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK SAN FRANCISCO 94121 CALIFORNIA

Mr. William S. Lieberman
Curator of Prints and Drawings
The Museum of Modern Art
11 West 53d Street

CAHEN

PARIS
682 - Un aspect de l'Eglise
Saint-Germain-des-Prés

Edit. CHANTAL, 74, rue des Archives, Paris

11/11/68.

Since I've decided to finish my studies first this year and perhaps then come back to NY (although I hate to do such a big political compromise now with Nixon ahead!) I started to travel a lot through Europe; every weekend to another place. This weekend it was the Paris, which I do like even though it's so terribly old fashioned and artistically dead!
I thank you so much for your good advice and I'll finish my MA very soon in April-May '69. I hope you had a good trip and that I'll see you again if you come again to Europe or Amsterdam! So long, Judith

Y. CAHEN, 31 OUDE WAAL, AMSTERDAM
HOLLAND.

DIPLOME DE PRESTIGE DE LA FRANCE

Collectionnez les Cartes Postales !

MEXICHROME

1958 1968
10e anniversaire du drugstore des Champs-Elysées

REPUBLIQUE FRANÇAISE
0.75 POSTES
La Baule

PARIS 69 ST GERMAIN 10 245 12-11 1968

PARIS 69 ST GERMAIN 1968

MR. W. LIEBERMAN,
MUSEUM OF MODERN ART
21 WEST 53RD STR.
NEW-YORK,
N.Y., 10019, U.S.A
PAR AVION.

Mr. E. Gunter Troche
Calif. Palace of Legion of Honor
Lincoln Park,
San Francisco, Calif. 94121

Sincerely,

Gunter

E. Gunter Troche

CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK SAN FRANCISCO 94121 CALIFORNIA

Mr. William S. Lieberman
Curator of Prints and Drawings
The Museum of Modern Art
11 West 53d Street
New York 10019

January 17, 1967

January 25, 1967

Dear Bill:

Dear Gunter:

As per your request, I am enclosing the check list of TWO DECADES OF AMERICAN PAINTING exhibition the Museum sent to Japan last Fall. The information previously sent to you was in error.

I am looking forward to seeing you at the Print Council meeting in April.

Sincerely,

William S. Lieberman

Mr. E. Gunter Troche
Calif. Palace of Legion of Honor
Lincoln Park,
San Francisco, Calif. 94121

Sincerely,

Gunter

E. Gunter Troche

CALIFORNIA PALACE OF THE LEGION OF HONOR

LINCOLN PARK SAN FRANCISCO 94121 CALIFORNIA

Mr. William S. Lieberman
Curator of Prints and Drawings
The Museum of Modern Art
11 West 53d Street
New York 10019

January 17, 1967

Dear Bill:

We are anxious to obtain a copy of the catalogue of the exhibition of contemporary American art which your Museum sent to Japan last fall. I saw it in Tokyo in October and found it excellent.

Would you do us the favor to have the catalogue sent post-haste by airmail, billing us for the cost?

Hope to see you in April as I shall come for the Print Council meeting (for the last time?).

With all the best wishes,

Sincerely,

Gunter

E. Gunter Troche

TRANSLATION

Dec. 15, 1967

from Zoran Krzisnik
Directeur du Musée dArt Moderne le Ljubljana

TRANSLATION

Jan 2, 1968

from Nelly van Doesburg to "Mary"

Dearest Mary,

I would like to know if M. Mrak, Tapestries, Inc., Madison Ave., is the same one that Bill Lieberman has indicated it is necessary to make the second copy of Guernica. The price is 10,

January 10, 1968

Dear Mrs. Callery:

Mr. Lieberman has returned the two letters to Mrs. Van Doesburg in the stamped addressed envelope you so thoughtfully provided. He included a memo saying that Mrak Tapestries, Inc. and Krzisnik are all the same group.

I am returning to you, her note of Jan 2.

Sincerely,

(Mrs) Bernice Gordon,
Secretary to the Director

Mrs. Mary Callery
168 East 68th Street
New York 21, New York

Dear Bill
Could you glance through these + return to Nelly
Million on Thanks
Mary

Mary Callery

Dear Bill

Could you
glance through
these + return
to Nelly —
Million Thanks

Mary

Mary Callery

TRANSLATION

Jan 2, 1968

from Nelly van Doesburg to "Mary"

Dearest Mary,

I would like to know if M. Mrak, Tapestries, Inc. Madison Ave, is the same one that Bill Lieberman has indicated. Further, it is necessary to make the second copy of Guernica. The price is 10,000 N.F.. . . . . .! At this moment the studio that makes the tapestry is swamped with work!

The second letter is about the magazine Mecano (prepared and edited by my husband). It seems to me that $125 is not enough for payment of royalties, despite the fact that there are only 4 issues.

I believe also that the library of the Museum of Modern Art at New York has all the issues and probalby also the Public Library at 42nd Street.

Could you please send back the letters to me.

(signed) Nelly

TRANSLATION

Dec. 15, 1967

from Zoran Kržišnik
Directeur du Musée dArt Moderne le Ljubljana

to Madame Nellie van Doesburg
41, rue Charles Infroit
MEUDON - Seine et Oise
FRANCE

Madame,

I am writing you now because, unfortunately, during my trip to Paris, I was not successful in meeting you, despite several attempts.

We need precise details and your author's rights to the reproduction of Rockefeller's tapestry, "GUERNICA," as well as all the details concerning the price, the delivery, what studio has made it and if the possibility exists of a new work.

Would you kindly send your replies to my questions to the following address:

Tapestries, Inc. 837 Madison Avenue, New York, 10021

The representative of this business is my friend, M. MRAK, to whom I have already promised to communicate this information from Paris. But, unfortunately, it could not be done because we did not get together.

I thank you in advance for your kindness and hope that you will transmit your favorable response to New York.

I send my best wishes.

(signed) Zoran Kržišnik

Mr. William Lieberman

MEMORIAL FOUNDATION FOR JEWISH CULTURE

7th Floor
3 East 54th Street, New York 22, N. Y.

Applicant: Mr. Luis Camnitzer
55 Perry Street
Address: New York, N.Y. 10014

The above-named has given your name as reference for the support of an application for a scholarship grant. The Foundation will be grateful for any pertinent material regarding the character, personality, and scholarly ability of the applicant. The basis for the opinion will also be appreciated.

All information will be treated as confidential.

Too often modern printmakers are concerned with their craft rather than the final images as printed. I know, admire and have collected Camnitzer's work, quite frankly favoring him as an artist from Latin America. In stature and in potential I think he compares unfavorably with many printmakers in the United States. However, I would recommend that he be given an opportunity to work and develop as he is a serious artist.

Signature: _____

Position: Curator of Drawings and Prints
The Museum of Modern Art
Address: 11 West 53rd Street
New York, New York 10019

Mr. William Lieberman

MEMORIAL FOUNDATION FOR JEWISH CULTURE

7th Floor
3 East 54th Street, New York 22, N.Y.

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In stature and in potential I think he compares unfavorably with many printmakers in the United States. ~~I would recommend the applications of Rayo and Castro-Cid in preference to his.~~ However, I would recommend that he be given an opportunity to work & develop as he is a serious artist.

Signature: William S. Lieberman

Position: Curator of Drawings and Prints
The Museum of Modern Art

Address: 11 West 53 Street
New York 21, New York

cc: William Lieberman

October 25, 1967

Mrs. G. Campagnolo
Librarian
Stedelijk van Abbemuseum
Eindhoven, The Netherlands

Dear Mrs. Campagnolo:

Thank you very much for forwarding the excellent photographs of the reconstructions of Picasso's costumes for Parade. Unfortunately, they did not arrive in time to use in the catalogue of our exhibition, THE SCULPTURE OF PICASSO, but we should be very grateful if we could keep them for our archives on Picasso.

Sincerely,

Alicia Legg
Associate Curator

AL:jn

Canaday

The New York Times TIMES SQUARE NEW YORK 36 NY LACKAWANNA 4-1000

April 20, 1962

Mr. William S. Lieberman
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, New York

Dear Mr. Lieberman:

Mr. Canaday is in Seattle but will see your wire of April 18 as soon as he returns (on the 25th).

Cordially,

Joyce Brinkley

Joyce Brinkley
Secretary

"ALL THE NEWS THAT'S FIT TO PRINT"

Mr. Arthur Cantor
234 West 44th Street
New York, New York 10036

Betsy Johnson

cc: Mr. Benjamin Sonnenberg
19 Gramercy Park South
New York, New York

cc: file

Billy Rose
Foundation

December 20, 1967

Dear Mr. Cantor:

Ben Sonnenberg suggested we speak. This is just a short note to say that I would like to phone again to arrange, at your convenience, an appointment after the first of the New Year.

Thank you.

Sincerely,

William S. Lieberman

Ben Sonnenberg

Mr. Arthur Cantor
234 West 44th Street
New York, New York 10036

Billy Rose
Foundation

Lawyer
financier
friend + ARTHUR CANTOR (Jack Kennedy)
LO - 3-4370 (Al Lerner)
about 48

Ben Sonnenberg
Betsey Johnson

September 7, 1966

Dear Dolly,

Thanks for your note which perked me up.

Spoleto, after Venice, was hard work. The exhibition (all 250 items) arrived three days before the opening, but somehow everthing got hung.

Returned to New York in time for the opening of the Stravinsky festival. I was so sleepy I dozed off during some of the noisiest music ever written.

Then, a small show of recent acquisitions at the beginning of this month, and another New York-London-Hollywood for mid September.

I will not be stopping in Honolulu for a few hours because I've called off my return trip to Japan, at least for now. Too much travelling last year and my offices here are under construction. Frankly, I also want to stay in New York for a few consecutive months.

Please let me know when you come east. Have you now seen Joe Hazen who I think is in Hawaii now?

Regards to O! David and Dolly,

My very, very best

Sincerely,

William S. Lieberman

Mrs. O. Richard Capen
591 Paikau Street
Honolulu, Hawaii 96815

Lile L
rasso

Dolly Bright Capen

August 23, 1966

Dear Bill:

A belated thank you for the good wishes and the lovely flowers you sent us in Venice. It was wonderful being with you again, and hope we can do these Biennales a hundred times more!

If you should be going to Japan, be sure and call me in Honolulu, and we can have a cocktail together. Here's my number -- 78437.

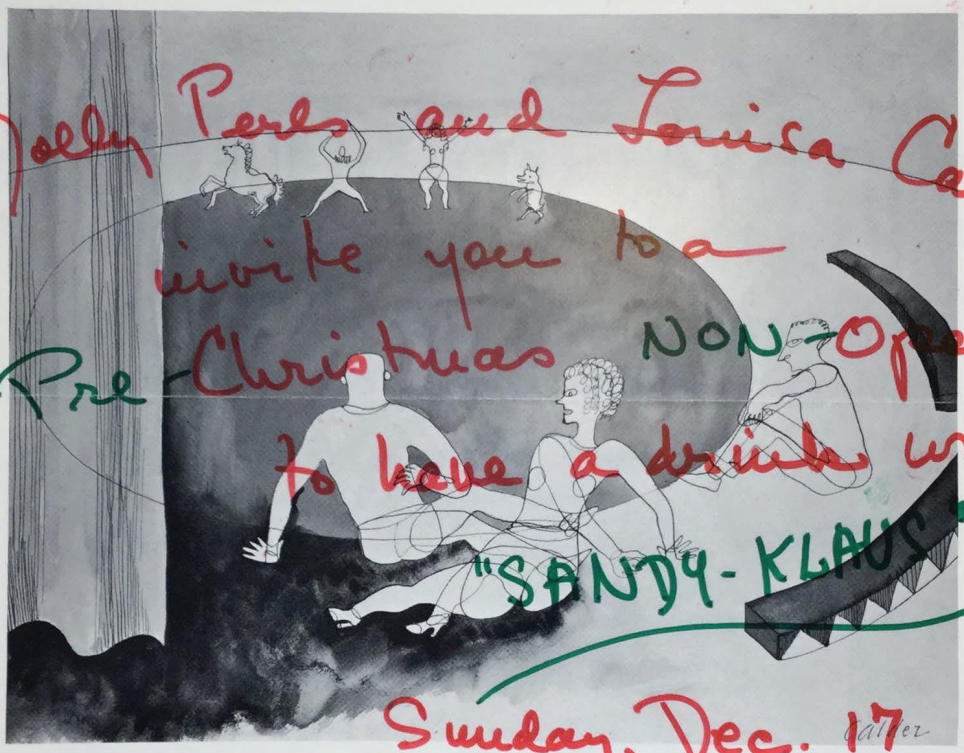
It's been a very hot summer here, and I am looking forward to going to New York, perhaps in early Fall. If so, I will call you.

Fondly,

Dolly

Mr. William S. Lieberman
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

file 4
Carasso



Dolly Perls and Louisa Calder invite you to a Pre-Christmas NON-Opening to have a drink with "SANDY-KLAUS"

Sunday. Dec. 17
4 - 7 PM at

18—Between the Acts

ALEXANDER CALDER

Early Work—Rediscovered

NOV. 14—DEC. 23, 1967

PERLS GALLERIES

1016 Madison Avenue • New York, N.Y. 10021

(212) 879-7440

RSVP
accept ✓

see file 4 Caras

I think it was in December of 1930, when I came over to Mary Louisa, that I brought some drawings with me.

The Museum of Modern Art was located in the Heckscher Bldg. and there was a very pleasant young man there, Pat Codyre.

As I was to be in New York only a short time I confided my drawings to Pat in the hopes that he might sell one or two for me.

I never ~~saw Pat~~ again, and when, in Chicago I saw a drawing or two, by me, I thought I was on his traces.

But last fall Alfred Barr unearthed these drawings, and they must be the ones I left with Pat.

Sandy Calder

file ✓
Carasso

1/8/69

To: LIBRARY

From: Drawings & Prints

Attached is a copy of letter from Mrs. Roberta Carasso along with a copy of her thesis which she wants the Library to have.

Vivian Leff

ary 8, 1969

Dear Mrs. Ca

Mr. Lieberma deal in the past few mon of your letter of November g for him.

We did recei ummer while he was away. S r. Lieberman's former secretary, I wasn't sure how you wanted it handled and kept it here in our office. I will now forward it to the Library.

I will bring your letter to Mr. Lieberman's attention when he returns.

Sincerely,

Vivian Leff
Secretary to Mr. Lieberman

Mrs. Roberta Carasso
268 East Broadway
New York, New York 10002

file ←
Carasso

January 8, 1969

Dear Mrs. Carasso:

Mr. Lieberman has been out of the country a great deal in the past few months and rather than delay the answer of your letter of November 27, I am taking the liberty of answering for him.

We did receive a copy of your thesis during the summer while he was away. Since it was addressed to Mrs. Vass, Mr. Lieberman's former secretary, I wasn't sure how you wanted it handled and kept it here in our office. I will now forward it to the Library.

I will bring your letter to Mr. Lieberman's attention when he returns.

Sincerely,

Vivian Leff
Secretary to Mr. Lieberman

Mrs. Roberta Carasso
268 East Broadway
New York, New York 10002

XRX: LIBRARY

268 East Broadway
New York, N.Y., 10002
November 27, 1968

Mr. William S. Lieberman
Curator of Prints and Drawings
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Lieberman:

You had been very helpful in the past in helping with my Master's thesis. At that time (1963) Schocken Books was considering publishing it and you wrote to me that you would write the introduction. Well, nothing ever happened because Schocken told me that it could not be published with out Picasso's permission. Although I tried, I never did get the permission. Let me remind you that the title is The Published French and Spanish Poetry of Pablo Picasso with English Translations.

I just discussed this problem with a friend who also went through a similar problem before her book was published. According to her I must get the permission from the individual publishers involved and not Picasso. Therefore, I am writing many letters inorder to obtain these permissions and might even consult a copyright lawyer.

I need to quote from Alfred Barr's book Picasso: Fifty Years of His Art, published by the Museum of Modern Art in 1946. I will be quoting from pages 50, 169, 192,196, and 252. And I am writing to Harry N. Abrams for permission to quote from your book, Pablo Picasso, page 6. I would be very grateful if these two permissions could be obtained.

Lastly, I sent an extra copy to the Museum of Modern Art Library this summer. Since the thesis was just taking up space here, I thought it might be of use to someone. However, I never did get an acknowledgement of its arrival.

Permit me to thank you ahead of time. I realize you are very busy but, it would be so wonderful if you could help me again.

Sincerely yours,

Roberta Carasso

(Mrs.) Roberta Carasso

WSL: the copy of her thesis was ~~sent~~ addressed to Joan Vass. See attached. At the time, you were away and ELJ suggested we forward it to Joan V. I wasnt sure that was the right thing to do so I just held on to it. Should I send it to Library? VL

268 East Broadway
New York, N.Y., 10002

July 31,1968

Mrs. Joan Vass
Print Department
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Joan,

A friend generously made several copies of my thesis when I realized I had only one left. Now it seems I have too many and thought perhaps the library would want it. I realize its no great work of literature but it is the only compilation of Picasso's writings and the bibliography is good. If you don't want it just throw it out.

Sincerely yours,

Roberta Cavasso

October 7, 1964

Dear Mrs. Carasso:

I am sorry indeed not to have written to you sooner concerning your manuscript on Picasso's poetry which Schocken Books Inc. is interested to publish. We have been extremely busy here at the Museum, and Mr. Lieberman who is presently abroad has asked me to reply to your recent letters.

You can clear permission to print Picasso's poetry with Daniel-Henry Kahnweiler at Galerie Louise Leiris, 47, rue de Monceau, Paris 8, France.

We will be happy to have you come in to the Museum and use the facilities of our Library and Department of Rights and Reproductions in order to secure the reproductions for your book.

Mr. Lieberman will be pleased to write a preface to your book if the deadline for his preface will not interfere with his tight schedule here. Do you know when Schocken Books Inc. plans to publish the book?

If I can be of any further assistance to you please write or telephone me.

Sincerely,

Joan Vass
Secretary to Mr. Lieberman

Mrs. Roberta Carasso
268 East Broadway
New York 2, New York

From Roberta Carasso/ 7-21-64 (rec.d)

Box 596
Pine Hill N.Y.
September 1, 1964

Dear Mrs. Vass,

Over a month ago I wrote to Mr. Lieberman requesting some information for my manuscript on Picasso's poetry. I have not heard from him so I am writing again.

The publishing company who is interested in my thesis, Schocken, has asked me to contact Mr. Lieberman and ask him the following:

1- Would he kindly write a forward to the book.

2- How can I obtain reproductions of specific works of Picasso.

3- How can I obtain permission to translate and have the poems published

Schocken Books Inc.
67 Park Avenue
Mu 5-7862

From Roberta Carasso/ 7-21-64 (rec.d)

(2)

Schocken Books and I are both interested in a reply. I will be at this address for the rest of the month. Thank you very much for helping me.

Sincerely yours,

Roberta Carasso

Schocken Books Inc.
67 Park Avenue
Mu 5-7862

From Roberta Carasso/ 7-21-64 (rec.d)

Dear Mr. Lieberman,

Schocken Books Inc. is interested in my manuscript. However there are three things which they must concern themselves with first. I am writing to you to advise me on these matters. They are:

1) How can I clear the rights with Picasso and other sources of of publication.

2) I would like, and so would they, to include Picasso's paintings and drawings done at the time of his writing. How do I go about securing reproductions and permission to use them?

3) I would be honored if you would consent to write a preface for the manuscript.

I thank you very much for all your help and wish you a pleasant summer.

Sincerely yours,

P.S. Here is Schocken's address in case you want to speak to them.

Mr. J. Herze Rome
Schocken Books Inc.
67 Park Avenue
Mu 5-7862

Birch Creek Road
Box 596
Pine Hill, N.Y.

Dear Mr. Lieberman,

Schocken Books Inc. is interested in my manuscript. However there are three things which they must concern themselves with first. I am writing to you to advise me on these matters. They are:

① How can I clear the rights with Picasso and other sources of publication?

② I would like, and so would they, to include Picasso's paintings and drawings done at the time of his writing. How do I go about securing reproductions and permission to use them?

③ I would be honored if you would consent to write a preface for the manuscript.

I thank you very much for all your help and wish you a pleasant summer.

Sincerely yours,

Roberta Carasso

(over)

Here is Schocken's address in case you-
want to speak to them

Mr. J. Hazel Rome
Schocken Books Inc.
67 Park Ave.
MU 57862

Dear Mrs Vass,

I am in the country with the children for the week. My husband called last night to say that Kahnweiler replied and said that he is willing to show my manuscript to Madame Picasso eventhough he knows Picasso does not want his writing translated.

As you can imagine I am both thrilled and skeptical. I am writing to ask if Mr. Lieberman could look at it again or phoned I send it the way it is? I know how busy you both are but as you can realize a more professional eye might discern something in the thesis that would make it as appealing as possible

I hope the lecture goes well. I regret that I have to miss it

Truly yours,

Roberta Carasso.

P.S. I will call on Monday when I return to N.Y.C.

268 East Broadway
New York 2, New York
USA

April 7, 1965

Dear Mr. Kahnweiler,

I discussed your reply with Mr. Lieberman and his staff who remain as encouraging as ever. We know the time and effort that went into the manuscript but, more important, the significance it has in giving a more complete picture of Picasso. Picasso has been so often misinterpreted and misquoted and, presented in a sensational way. My work is academic. It is honest and the translations are just. I do not interpret but utilize authoritative quotations.

Is it possible for me to send the manuscript to Madame Picasso and have her read it? If she feels the text is not honest and the translations as close to the French as possible, I will accept her decision.

I need your advice because I do not know what else to do.

Very Gratefully Yours,

Roberta Carasso

(Mrs.)Roberta Carasso

GALERIE LOUISE LEIRIS

47, RUE DE MONCEAU - PARIS VIIIe

TÉL LAB 57-35

REG.COM.SEINE 57 A 11887

ADR TÉL.GALLEIRIS-PARIS

DHK/bl

Mrs. Roberta Carasso
268 East Broadway
NEW YORK / N.Y.
USA

1 April 1965

Dear Mrs. Carasso,

I have now Picasso's answer and regret to tell you that he is unwilling to give permission to translate his poems into english. I am sorry.

Yours sincerely

Daniel-Henry Kahnweiler

DIRECTION : LOUISE LEIRIS - D.-H. KAHNWEILER - MAURICE JARDOT

268 East Broadway
New York 2, New York
December 15, 1963

Mr. William S. Lieberman
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Lieberman;

I "borrowed" my thesis a few days ago because by having that copy I would save some time and effort. I will return it soon and appreciate your reading it and wanting to show it to Mr. Barr.

Sincerely yours,

Roberta Carasso

(Mrs.)Roberta Carasso

C -

December 2, 1963

Dear Mrs. Carasso:

I have read very quickly, and I am afraid belatedly, your paper.

I think the study is fascinating and that you should try tp have it published perhaps in a somewhat different form.

I know you are anxious for its return but I would like very much to read it more carefully and then make a few suggestions.

The Museum is now closed for several months but the offices will remain open. Could you possibly let me keep the paper for a few weeks longer so that I can show it to Mr. Barr.

Thank you very much.

Sincerely,

William S. Lieberman

Mrs. Roberta Carasso
268 East Broadway
New York 2, New York

C- Carasso

EDITIONS "CAHIERS D'ART" 14, RUE DU DRAGON, PARIS VI

PARIS, le 3 Juillet 1963

Monsieur W. LIEBERMAN
Museum of Modern Art
II West, 53rd street
NEW-YORK 19

Cher Ami,

Pendant une longue absence ma secrétaire a reçu une lettre d'une personne recommandée par vous . Malheureusement elle ne se rappelle plus où elle a classé la lettre . Par contre elle se se souvient bien du contenu de cette lettre . Il s'agissait d'une demoiselle qui préparait un travail sur les poèmes de Picasso. Elle trouvait , paraît-il , que le texte paru dans les " Cahiers d'Art " était probablement erroné , car il ne correspondait ni à la syntaxe ni à la grammaire française . Dites-lui , je vous prie de ma part que les poèmes de Picasso appartiennent à ce que nous appelons " des mots en liberté " , par conséquent en dehors de toute syntaxe régulière . Quant à l'orthographe de la langue française Picasso n'en a pas la moindre idée; il écrit comme il prononce.

En même temps la lettre demandait si j'avais en ma possession d'autres poèmes de Picasso . Veuillez lui faire savoir que nous avons dans nos archives des centaines de pages et encore n'ai-je pas fait photographier la moitié de ses poèmes .

Excusez-moi auprès de la personne qui m'a écrit et croyez, Cher Monsieur, en l'expression de mes sentiments très amicaux.

Christian Zervos

a Wednesday Cavano

Letter from C. Zervos -

Dear friend;
During a long absence my secretary received a letter from someone recommended by you. Unhappily she no longer remembers where she filed the letter. On the other hand she recalls well the contents of this letter. It came from a young lady who was to have prepared a work on the poems of Picasso.

postcard

10:00 A.M.

a Wednesday Cavano

She found, it seems that the text which appeared in Cahiers d'Art was probably erroneous (or wrong) because it did not correspond either to the syntax or French grammar. Tell her, I beg you, that poems by Picasso belong to what we call ("words with liberty"), consequently, outside of all regular syntax. As for the

postcard

10:00 A.M.

a Wednesday Cavaro

spelling of the French language Picasso doesn't have the slightest idea; he writes as he pronounces.

At the same time the dealer asked if I had in my possession other poems by Picasso. Would you tell her we have in our archives (some) 100's of pages & besides — not even half of them have been photographed.

Excuse me to the person who wrote me — — — — —.

postcard

12/5/62
10:00 A.M.

a Wednesday Carasso

268 East Broadway
New York 2, New York
November 12, 1962

Mr. William S. Lieberman
Curator of the Print Collection
The Museum of Modern Art
11 West 53rd Street
New York City

Dear Mr. Lieberman;

I am writing to you for your help. I am working with Mr. Eugene Goossens at Hunter College on my master's thesis. It is on Picasso's literary work. I have gathered together more than fifty poems which Picasso wrote and have translated most of them into English. Your staff has been very kind, particularly in helping me with the portfolio, Poémes et lithographes. However, I need more help with the portfolio and with the book Poésies des mots inconnus. My questions are very specific and, frankly, I have found nothing from what has been published, that would answer them for me.

I would greatly appreciate it if I could discuss these questions with you. I feel that your knowledge of Picasso's graphic works will enrich my project and permit me to proceed further into this study.

I will gladly come to the Museum on any day that would be convenient for you. I can be reached at the above address or by telephone at LF 3-4688.

I would like to thank you for any consideration you might give me.

Very Sincerely yours,

Roberta Carasso

(Mrs.) Roberta Carasso

appt set up
12/5/62
10:00 A.M.

postcard

SYLVIA CAREWE

500 EAST 83 STREET NEW YORK, N. Y. 10028 YU 8-0004

August 12, 1967

Mr. Wm. S. Lieberman,
Curator of Drawings and Prints,
Museum of Modern Art,
11 West 53rd Street,
New York City

Dear Mr. Lieberman:

I am taking the liberty of dropping off three of my posters, thinking you might like to have them for your files.

The Pollack book is handsome, and I enjoy contemplating it repeatedly.

Sincerely,

Sylvia Carewe

Sylvia Carewe

Carey

THE MUSEUM OF MODERN ART

Date December 20, 1962

To: DOROTHY C. MILLER

Re: Drawings by Martin Carey

From: William S. Lieberman

Dear Dorothy:

I think the one drawing by Martin Carey in the Art Lending service is perhaps interesting.

When I get a minute I will try to look at more of his drawings at Cordier-Ekstrom.

Carey

THE MUSEUM OF MODERN ART

cc: Miss Jones

Date December 17, 1962

To: William Lieberman

Re: Martin Carey

From: Dorothy Miller

Dear Bill:

While you were in Japan an artist named Martin Carey, who had written me and sent slides, came by appointment from Worcester, Mass. to show me his work. He brought about 20 drawings and I found them very interesting and showed them to Alicia, Bill Seitz and Peter Selz. Not wanting to hold this material which he wanted to show to dealers I suggested he bring them back to the Museum when you had returned.

Now he has located at Cordier Ekstrom and Ekstrom phoned to ask if drawings should be sent to you or if you would see them some time when you are in the gallery? As you know, there is one in Art Lending and in the Whitney show.

They are the sort of thing that I always feel very blind about.

DM

Carletti

THE MUSEUM OF MODERN ART

Date October 14, 1960

To: Mr. Alfred H. Barr, Jr.
Miss Dorothy C. Miller
Mr. William S. Lieberman

Re: Mario Carletti

From: Monroe Wheeler

My friend Natalie Murray, the New York representative of Mondadori, says that friends of the Italian painter, draughtsman and lithographer, Mario Carletti, are willing to give the Museum an example of his work if there should be anything in his current New York exhibition at the Schab Gallery, 48 East 57th Street, that might be acceptable.

I attach a catalog and a monograph which Mrs. Murray sent.

MW:fk

cc: D. Miller
Mr. Lieberman

4 November 1960

Dear Mr. Kantor:

Carra Drawing Collection
Futurism

THE MUSEUM OF MODERN ART

cc: William Seitz
Wm. Lieberman

Date ~~November 7, 1960~~

To: Alfred Barr

Re: ~~Carrá collage~~

From: Peter Selz

~~Angle Penetrant de Joffre Sur~~
La Marne Contre 2 Cubes Allemands

I saw your letter to Paul Kantor of November 4th. Here is a photograph of the Carrá collage in question. Just before leaving for Europe the Winstons bought it from The New Gallery. We considered it for both the Futurist and Collage shows and have decided to include it in the latter. Please return the photograph to Bill Seitz.

PS:kb

cc: D. Miller
Mr. Lieberman

4 November 1960

Dear Mr. Kantor:

I have just received the catalogue of your Modern Masters Drawings exhibition. May I ask you if you can send me a photograph together with description and price for:

2. Carra
Angle penetrant de joffre sur la marne
contre 2 cubes Allemands. 1914.

Any details of its history would be helpful, or records of reproduction.

Would you be good enough to reserve this drawing for the Museum for a period of one week?

Thank you for your cooperation.

Sincerely,

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

Mr. Paul Kantor
348 North Camden Drive
Beverly Hills, California

AHB:ma

le 27 decembre, 1961

M. Louis Carré
10 Avenue de Messine
Paris 8e, France

Chèr Louis,

J'était désolé de vous voir si brevement à New York. Travaille au Musée, ainsi que la vie hectique de la ville même, sont vraiment accablant. On n'a pas le temps de voir des bons amis.

Puis-je profiter d'une occasion maintenant pour vous envoyer, tous les deux, mes meilleurs voeux pour la nouvelle année.

Amitié,

William S. Lieberman

cc: Mr. Bareiss
Mr. Rubin
Mr. Lieberman
Miss Dudley
Miss Potter
Miss Jones
Miss Mazo

Kew - please file
RC

June 9, 1969

Dear Clarence:

Many thanks for your impressive catalogue ICONIDEA. It must have been a stunning show - congratulations.

We would like very much to lend to your exhibition of black and white paintings to be held from October 12 through that month. Unfortunately our Kelly RUNNING WHITE is on loan in Paris at the American Embassy, where I am afraid it will have to remain through the coming year. We can lend the Costa, though we would not want to have this work travel because it is delicate.

Were there any other items you and Eric came across that you would like to request instead of the Kelly?

I certainly would like very much to see your kodaslides of recent work, if you want to send them in or bring them.

With my regards, as ever.

Sincerely,

Dorothy C. Miller
Senior Curator of Painting and Sculpture

Mr. Clarence H. Carter
Lafayette College
Easton, Pennsylvania 18042

DCM:esd

Carter

THE MUSEUM OF MODERN ART

November 18, 1966

Dear Mr. Carter:

Thanks for taking up the suggestion and writing a follow up note to your telephone call.

Mr. Lieberman is indeed very busily engaged in the exhibition schedule here at the Museum and at the present time has no open time on his calendar. We have, however, noted your address and telephone number and assume you will be at the Chelsea for the duration of your travel grant.

I enclose your complimentary pass, at Mr. Lieberman's suggestion; it is valid for a two month period.

Very truly yours,

Morton Smithberg
Secretary

Mr. John Carter
Hotel Chelsea
222 West 23 Street
New York, New York 10011

P.S. Please let me know the writing instrument (pen, nib) and ink used in handwriting your letter of Monday 31st October '66. Thanks.

JOHN CARTER - Scott Pass
Stuyvessant Foundation Travel Grant (America) 1966

TH

To:

From:

TEL: 243-3700.

HOTEL CHELSEA
222 WEST 23RD STREET
NEW YORK.

MONDAY 31ST OCTOBER '66

Dear Bill Lieberman,

Bryan Robertson* suggested that I get in touch with you. I tried to telephone you today at the Museum but was told that you were very busy indeed at the present time and it was suggested that I write a note.

I am a young English artist over here in the States for about two months. I took part in the 'New Generation' exhibition this year at the Whitechapel Gallery from which I was awarded one of the Stuyvesant Foundation bursaries for travel in America. I should be so pleased if I could see you at some time when you are less busy?

John Synge* of the Redfern Gallery (where I am having a show in 1968) also gave me your name & suggested that I try & see you. May I look forward to hearing from you sometime soon?

Yours sincerely

John Coulter.

P.S. Bryan also suggests that I ask you something about a 'free-pass-card'?

Cartier

THE MUSEUM OF MODERN ART

Date November 10, 1961

To: MME. RAYMOND CARTIER

Re: Antarctica

From: W. S. Lieberman

Dear Rosie:

Just in case Raymond was interested in the book Antarctica by Sculthess, the photographer can be reached at

Artemis Verlag
Zeltweg 48
Zurich 32
Switzerland

I imagine he travels a great deal. Should you not be able to reach him directly I think you might contact Miss Bettina Sutherland at Simon and Schuster.

Looking forward to seeing you on the 20th.

1706 Olive Avenue
Santa Barbara, California 93101

August 7, 1969

Mrs. Burton Tremaine
6 Opening Hill Road
Madison, Connecticut 06443

Dear Emmy:

Enclosed is the estimate.

Some facts about the equipment: The projectors are automatic, the screens are 12 feet wide and 9 feet high, the six complete units should be able to fit in the back of a station wagon.

Some aspects of the equipment: Critical Imagery has set up a module that makes all holograms interchangeable within a size limit. This is not true of anyone else that we know of since the angle at which a hologram is made determines the manner in which it can be displayed. We have standardized this process in our formula therefore making the same equipment constantly useable.

Best regards to Burton and will see you in New York next week. Hopefully everything will run smoothly.

Sincerely,

CRITICAL IMAGERY

Robert C. Carty

CRITICAL IMAGERY INC.

International Council

	Cost per Unit	Suggested Quantity	
Projectors and screens	$3,000.00 ea.	6 units	$18,000.00
Pictures	100.00 ea.	180 units	18,000.00
Copies	20.00 ea.	360 units	7,200.00
Holograms display	500.00 ea.	20 units	10,000.00
Holograms	350.00 ea.	20 units	7,000.00
Copies	50.00	40 units	2,000.00
			$62,000.00

Packing and delivery extra

Estimate made on costs as of day submitted in relation to quantity.

Robert C. Carty

August 7, 1969

CRITICAL IMAGERY INC.

Incorporated not for profit

in the State of California,

1968

ROBERT C. CARTY, DIRECTOR

1706 OLIVE AVENUE

SANTA BARBARA, CALIFORNIA 93101

Phone: (805) 963-9014

OBJECTIVES:

The basic objectives of CRITICAL IMAGERY are three-fold:

To capture images of both flat and three-dimensional objects in a "critical" manner;

To create a library of these images and to make them available to other non-profit and educational organizations.

To do research into new and additional techniques for using "critical" images in the fields of education.

MANAGEMENT

The general operation of the organization will be in the hands of a Board of Directors. These men and women, chosen from the fields of science, education and the arts, will serve without compensation and lend direction and competence to CRITICAL IMAGERY.

The day to day operation of the organization will be entrusted to a Managing Director, who will serve both as a Director and a Trustee..

BOARD OF TRUSTEES

CRITICAL IMAGERY INC.
will be operated by a Board of Trustees charged with the long-range planning and programming of the organization. It will further be the obligation of the Trustees to insure the operation of the Corporation on a continuing basis.

The Trustees will be representative of the business sector of the community and, by their presence in the organization, will lend to it a strategic sense of business stability.

CAPTURING "CRITICAL" IMAGES

A "critical" image is most easily defined as an image of an object reproduced in a most exact manner.

This would mean that images of flat objects, such as paintings, would be captured under ideal conditions of light, geometrical focal distance and exposure by the use of usual photographic techniques.

Three-dimensional objects, such as pieces of sculpture, would be captured by a new process called holography, which allows an image to be captured on a flat sensitized plate, using the Laser beam rather than usual photographic processes.

REPRODUCING "CRITICAL" IMAGES

Images of flat objects will be reproduced, via a background projection technique, on a scale of one-to-one, or life-size. This method, and only this method, will allow the viewer to see the object as the artist meant it to be seen.

Images of three-dimensional objects will be reproduced by passing an incoherent light through the hologram, thereby exciting the image and reproducing it in three-dimensional life size.

ABOUT CRITICAL IMAGERY

"I have just returned from Glasgow, Scotland, where I presented a paper at the First International Conference on the Engineering Applications of Holography. Although the engineering applications were many and varied, I also discussed your project informally with some of the participants. They were unanimous in their opinion that this was a logical and valuable use of pictorial holography, quite possibly the most wide-spread application for this unique photographic method that can be anticipated for the future..."

Matt Lehmann
Photo-Optic Research
Engineer,
Stanford Electronics
Laboratories,
Stanford, California

ABOUT CRITICAL IMAGERY

"...Like all original and perfect ideas it seems so obvious.. I envy the students who will be enabled to learn about painting and architecture in this way ..."

Robert Fitzgerald
Poetry
English Department
Harvard University
Cambridge, Massachusetts

"I think your idea of combining rear-projection on three walls and a ceiling, with appropriate taped music and commentary is a good one, useful and practicable ... I think your project ...could enhance the effective teaching in the visual arts..."

Eduard F. Sekler
Director
Carpenter Center for
the Visual Arts
Harvard University
Cambridge, Massachusetts

ABOUT CRITICAL IMAGERY

"Slides, which distort the relative scale of paintings, architecture and sculpture, have long been an unsatisfactory tool for the teacher or for the museum director who is interested in introducing his public not only to the objects in the museum collections but to the whole body of art monuments.
Your very original and basically simple apparatus gives the student a highly impressive experience of works of art, which slides cannot give him. The possibility of showing architecture in its proper landscape or urban setting is of great advantage for understanding the artist's conception."

Fred Licht
Professor of Art
Brown University
Providence, Rhode Island

ABOUT CRITICAL IMAGERY

"...It sounds to me a very workable and extremely exciting new type of audio-visual aid which could greatly assist teaching in many fields - architecture, art history, even the more conventional history and science subjects. I can foresee such a projection technique being used in museum and university extension programs, and in high school teaching, to bring buildings and paintings to people who would otherwixe have no opportunity to see them..."

Helen Chillman
Art Librarian
Art Library
Yale University
New Haven, Connecticut

CRITICAL IMAGERY INC.

Incorporated not for profit
in the State of California,
1968

ROBERT C. CARTY, DIRECTOR
1706 OLIVE AVENUE
SANTA BARBARA, CALIFORNIA 93101

Phone: (805) 963-9014

FORWORD

The development and utilization of human resources in an era of rapid technological expansion and social change has become a critical problem for educators.

The knowledge explosion has not yet been met by a parallel expansion of educational methodology.

Critical Imagery offers a solution to many of these multi faceted problems by applying its principles and techniques to specific text programs.

For the purposes of this experimental period we are specifically involving the areas of Fine Arts and Urban Relations and structures.

It will be obvious upon completion of this testing period that the same techniques and methodology can be applied to a much broader area of education methodology.

METHOD

To achieve environmental experiences by the use of multiple and related "critical" visual area combined with both audio and literary aids. This is accomplished by confronting the student with exact visual and audio reproductions of the areas under study thus creating a total environment in which the student can more quickly assimilate the text material.

Further it is the intention of a "Critical Imagery" to examine the possibility of using these new techniques to combine various mutually sympathetic disciplines to attain a broader and truer understanding of the subject matter.

"CRITICAL" IMAGES

A "critical" image is most easily defined as an image of an object reproduced in a most exact manner.

This would mean that images of flat objects, such as paintings, landscapes, seascapes, and other environments, would be captured under ideal conditions of light, geometrical focal distance and exposure by the use of usual photographic techniques.

Three-dimensional objects, such as pieces of sculpture, anthropological specimens, etc., would be captured by a new process called holography, which allows an image to be captured on a flat sensitized plate, using the Laser beam rather than usual photographic processes.

DISPLAYING "CRITICAL" IMAGES

Images of flat objects will be reproduced, via a background projection technique, on a scale of one-to-one, or life-size. This method, and only this method, will allow the viewer to see the object as the artist meant it to be seen.

Images of three-dimensional objects will be reproduced by passing an incoherent light through the hologram, thereby exciting the image and reproducing it in three-dimensional life size.

GOALS

It is the ultimate goal of "Critical Imagery" to create a library of critical images and sounds and make these available to the student via a retrieval system geared to allow the student to progress through his learning process at his own rate.

Critical imagery and the education system built around it is not designed to be a total educational program but it is felt that this system can and will be a necessary adjunct complimenting and broadening the educational programs now in use.

Casorati

THE MUS ERN ART

March 6, 1963

To: W.S.Lieberman

From: Helen Franc

tached clipping

F.Y.I. Not as it a ice -- from

Washington Post , 3/

Mr. Carty — referred to William Lieberman by Mrs. R. Tremaine (August 1969)

Felice C
Italy's lead
ers, pionee
art before
was marrie
Daphne M
Italy.

Casorati

THE MUSEUM OF MODERN ART

Date March 6, 1963

To: W.S.Lieberman

Re: Attached clipping

From: Helen Franc

F.Y.I. Not as it appears, a marriage, but a death notice -- from Washington Post, 3/4/63

Felice Casorati 76, one of Italy's leading modern painters, pioneered Italian modern art before World War II, was married to British painter Daphne Maugham; in Turin-Italy.

July 25, 1969

Dear Bonnie,

Señor de Lucas arrived without notice and I was at lunch. Unfortunately, as was explained to him yesterday, we can not give any evaluations of works of art.

See you soon and, meanwhile, my very best.

Sincerely,

William S. Lieberman

Miss Bonnie Cashin
Bonnie Cashin Designs, Inc.
866 United Nations Plaza
New York, New York 10017

JESUS de LUCAS DIAGO

71 Park Ave

MU5-0787

NY NY 10016

Jesus de Lucas Diago
71 Park Avenue
Mu 5 - 0787
New York, New York 10016

July 25, 1969

Bill:

Señor de Lucas appeared at the 21 desk
You were at lunch and I asked the rece
English). (He had no appointment, of c

Yesterday I had conversation with a Mr
each of whom was interceding for Sr. d
nor DeLano was able to supply the conv
give it or sell it; he would like you
the Museum is forbidden to do this. H
etc.

Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

July 25, 1969

Bill:

Señor de Lucas appeared at the 21 desk today expecting to see you immediately. You were at lunch and I asked the receptionist to explain to Sr. de Lucas (he speaks no English). (He had no appointment, of course.)

Yesterday I had conversation with a Mr. Morales and a Dr. DeLano (Beth Israel Hospital), each of whom was interceding for Sr. deLucas. DeLucas has a Picasso (neither Morales nor DeLano was able to supply the conventional checklist information); he does not want to give it or sell it; he would like you to assess its worth. I explained to Dr. LeLano that the Museum is forbidden to do this. However, perhaps I was rash, since it's Bonnie Cashin, etc.

Ken

Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

Dear Bill,

I would be most appreciative if you have time in your busy schedule to receive Señor Jesus de Lucas, a young architect here from Madrid for the first time.

You may recall meeting at my place his cousins - Dr. Antonio de Lucas and Juan de Lucas, who is the most respected art critic in Spain

Hope you're having a happy summer --- think the Museum' at this time is bursting with aliveness ---I find it very inspiring-----

Please come over soon -- I'll call you---

Best thoughts

Bonnie (Cashin)

once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

Bronia Cachin

Dear Bill - I would be most appreciative if you have time in your busy schedule to receive Señor Jesus de Lucas, a young architect here from Madrid for the first time. You may recall meeting at my place his cousins - Dr. Antonio de Lucas and Juan de Lucas, who is the most respected art critic in Spain.

Hope you're having

"Mutabile 1965"
mobile in aluminum
anodized black and white
cm. 50 x 50 .

Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

a happy summer —
think the museum at this
time is bursting with
alive'ness — I find it
very inspiring —
Please come over soon
— I'll call you —
Best thoughts

Bernie

mobile in aluminum
anodized black and white
cm. 50 x 50 .

Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

JESUS de LUCAS

de Lucas

Mr. Wm Lieberman
Museum of Modern Art –
53rd St. – #11 West

New York 19, N.Y. USA

Dear Mr. Lieberman,

The warm and friendly welcome which you extended to my husband and me in New York was greatly appreciated and I would like to thank you very much for it; also for the interest you showed in our work.

You may have noticed that the informations were omitted in the photos which I left with you for my mobile pieces in aluminum.
I would be very obliged if you would please add them on.

They are:

"Mutabile 1965"
mobile in aluminum
anodized black and white
cm. 50 x 50 .

Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

BONNIE CASHIN DESIGNS, INC.-866 UNITED NATIONS PLAZA-NEW YORK, N. Y. 10017

New York 19, N.Y. USA

Dear Mr. Lieberman,

The warm and friendly welcome which you extended to my husband and me in New York was greatly appreciated and I would like to thank you very much for it; also for the interest you showed in our work.

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Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

AF

GALLERIA DEL DEPOSITO
GRUPPO COOPERATIVO DI BOCCADASSE

Genova - Boccadasse
piazza Nettuno 3 rosso
telefono 31.87.28

Genoa,
19th november 1965

Mr. William Lieberman
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y. USA

Dear Mr. Lieberman,

The warm and friendly welcome which you extended to my husband and me in New York was greatly appreciated and I would like to thank you very much for it; also for the interest you showed in our work.

You may have noticed that the informations were omitted in the photos which I left with you for my mobile pieces in aluminum.
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Once again thank you, my husband and I send you our warmest wishes.

Sincerely,

Kiky Vices Vinci Carmi

Kiky Vices Vinci Carmi

file -

casino knokke

SOCIETE IMMOBILIERE KNOCKE BALNEAIRE S.A. EN LIQUIDATION. C.C.P. 171.47

8 March 1967

Knokke, March 1st, 1967.
29, Passage International.

Dear Mr. Drillich:

Telefax WESTERN UNION Telefax

SENDING BLANK

CALL LETTERS _____ CHARGE TO ~~W.S. Lieberman~~

c

MISS BONNIE CASHIN
32 EAST 64th STREET
NEW YORK

CALLED AWAY SUDDENLY SO SORRY

CAN WE MAKE IT SOME TIME NEXT TUESDAY

BILL LIEBERMAN

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269—(R 4-55)

Yours sincerely,

E. Drillich

Elly Drillich,
Secretary General.

Casino Knokke
29, Passage International
Brussels, Belgium

394

file -

casino knokke

SOCIETE IMMOBILIERE KNOCKE BALNEAIRE S.A. EN LIQUIDATION. C.C.P. 171.47

8 March 1967

Dear Mr. Drillich:

Mr. Lieberman has asked me to reply to your letter of 1 March. The addresses you requested are as follows:

Mr. Thomas Fine Howard
150 East 54th Street
New York, New York 10019

Mr. Lincoln Kirstein
128 East 19th Street
New York, New York 10003

Sincerely,

Virginia Allen
Assistant to the Director

Mr. Elly Drillich
Secretary General
Casino Knokke
29, Passage International
Brussels, Belgium

not 394

casino knokke DIGUE DE MER 24

SOCIETE IMMOBILIERE KNOCKE BALNEAIRE S.A. EN LIQUIDATION. C.C.P. 171.47

Brussels, March 1st, 1967.
29, Passage International.

Mr. William S. LIEBERMAN,
MUSEUM OF MODERN ART,
11 West 53rd Street,
NEW YORK 19,
N.Y.

Dear Sir,

We organize in our Casino, from June 24th till September 3th 1967, an exhibition of DOROTHEA TANNING's work.

The painter told us you would be so kind as to help us by sending us the addresses of the following collectors :

- Mr. Thomas HOWARD, New York
- Mr. Lincoln KIRSTEIN.

Thanking you beforehand for your early reply, we are,

Yours sincerely,

E. Drillich

Elly Drillich,
Secretary General.

ut 394

R. C. Bruges : 32.54 — Tél. Direction : (050) 614.71 — Bureaux : (050) 614.72 — Salons Privés - Caisse - Réservation Spectacles : (050) 620.71
Secrétariat Club : (050) 619.00 — Night-Club : (050) 623.00 — Renseignements : (050) 660.20 — Accueil : (050) 660.30 — Télex : 10.31
BUREAU BRUXELLES : CENTRE INTERNATIONAL ROGIER — 29, PASSAGE INTERNATIONAL — TELEPHONE (02) 17.89.44

cc: Virginia Allen

June 11, 1968

Dear Leo,

I enclose two checklists of the small show of Jasper's lithographs for Documenta. The second is for Jasper, should he want it. Everything has been photographed. This small exhibition in no way conflicts with the larger show here.

Your loans saved the day because our proofs of those prints have all been lent elsewhere. Thanks!

I still am quite worried about the California series. I would feel better if they were here in the Museum now and safely our property.

If you materialize in Venice, I arrive late afternoon on the 17th and leave late on the 21st.

My very best,

William S. Lieberman

Mr. Leo Castelli
4 East 77th Street
New York, New York 10021

cc: William S. Lieberman
Elaine L. Johnson
file

June 11, 1968

Dear Mr. Castellon:

Your very generous gift of forty-three prints -- some to be kept, others to be distributed to other institutions -- was approved by the Committee on Drawings and Prints on June 4. You will receive a formal acknowledgement in a few weeks, but in the meantime I should like you to know how grateful we are.

Thank you.

Sincerely yours,

Martha Beck
Registration Assistant

Mr. Federico Castellon
432 West 22nd Street
New York, New York 10011

THE
CARTER GALLERY

[illegible] NORTH LA CIENEGA BOULEVARD LOS ANGELES, CALIFORNIA [illegible] TELEPHONE [illegible]

INCOMPLETE — THESE MATTERS COULD HAVE BEEN SENT HERE OR ART DEALERS ASSOC.

November 23, 1964

Mr. Max Lieberman
C/O Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Lieberman

Enclosed are photographs of two Gauguin drawings which I understand are familiar to you. I should like to have an authentication written for these works and would like to know how to proceed.

Can you tell me what steps to take to further this matter.

Thanking you in advance for your kind response,

Sincerely yours,

Earl Carter
Director,
The Carter Gallery

Encls

Mr. Fred Botterman
Catalog Productions Inc.
344 West 38th Street
New York, N.Y. 10018

January 18, 1967

Dear Mr. Batterman:

I thank you for your letter of January 13, 1967.

May I suggest that you talk with Mr. Gray Williams, Director of Publications, here at the museum.

Sincerely,

William S. Lieberman

THE
CARTER GALLERY

900 NORTH LA CIENEGA BOULEVARD LOS ANGELES, CALIFORNIA 90069 - TELEPHONE OL 2-9000

INQUIRY
DROP MATTER?
COULD HAVE BEEN
SENT INFO. ON
ART DEALERS ASSOC.

November 23, 1964

Mr. Max Lieberman
C/O Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Lieberman;

Enclosed are photographs of two Gauguin drawings which I understand are familiar to you. I should like to have an authentication written for these works and would like to know how to proceed.

Can you tell me what steps to take to further this matter.

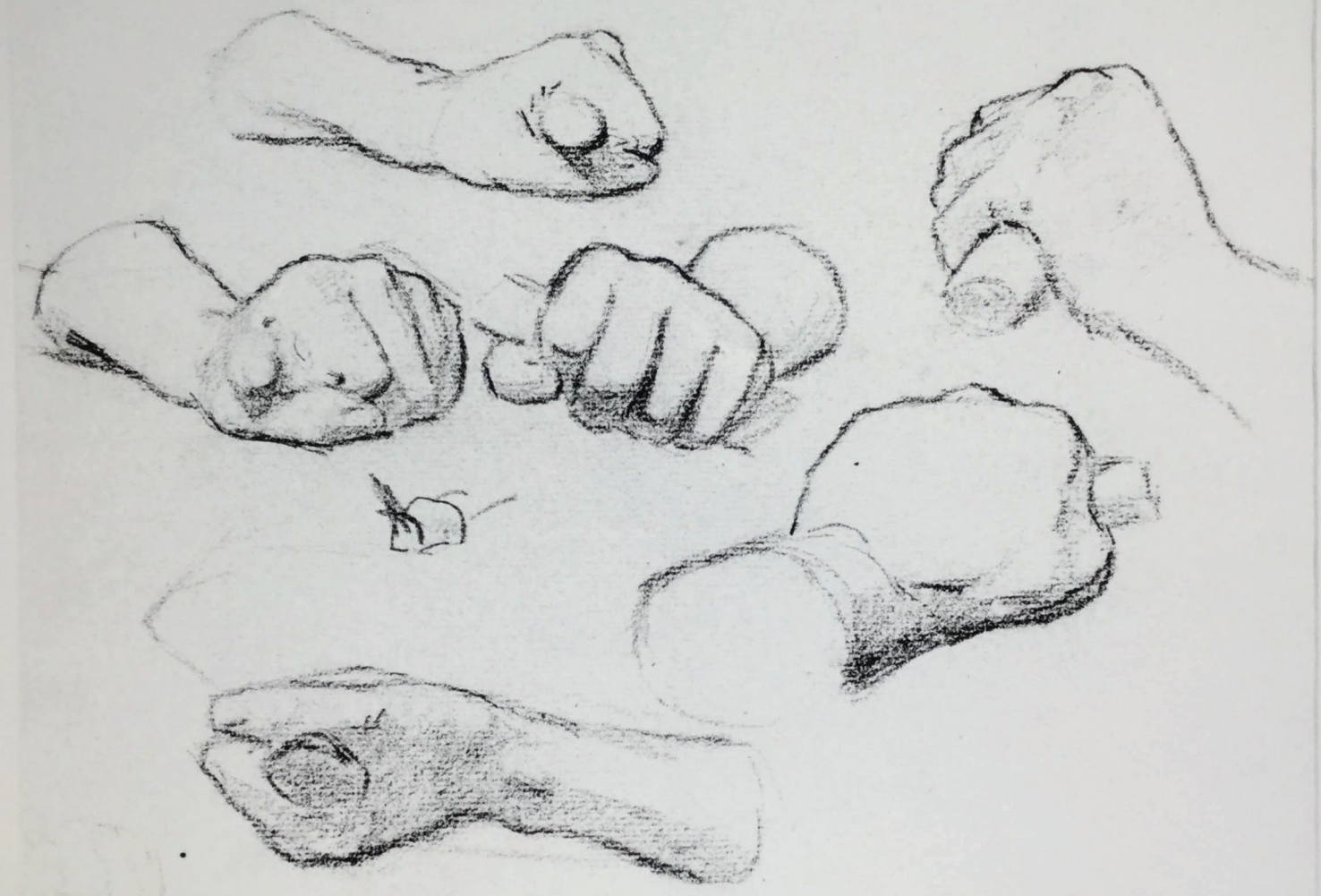
Thanking you in advance for your kind response, I am,

Sincerely yours,

Earl Carter
Director,
The Carter Gallery

EC:ls

enc: 2 photographs



Chabet

1) DS - when will he come again?

2) VA - should plan to acquaint him with dept. procedures

The Museum of Modern Art

To Bill Lieberman and Elaine Johnson

From Inez Garson IG

Date 24 January 1968

Re Roberto Chabet

Dear Bill and Elaine:

The attached resume will introduce Mr. Roberto Chabet, who is Director of the Museum of Fine Arts Gallery of the Cultural Center of the Philippines in Manila. Mr. Chabet is here on a John D. Rockefeller III grant through June, and will be visiting other museums as well as ours. Most of his time, however, will be spent at MOMA, and he is interested in acquainting himself thoroughly with procedure in the Museum's several departments, following the progress of various exhibitions, and actually working within a department when he is familiar with its procedures. Experience in your department is quite central to Mr. Chabet's plans for the Manila museum, and I do hope you will be able to help him.

Many thanks.

PRESENT POSITION

Director, Museum of Fine Arts Gallery of the Cultural Center of the Philippines

PAST POSITION

1964-1967 Painter, Architect and instructor in architecture and creative design at the University of Santo Tomas

PRIZES

1961 First Prize Award in Painting, AAP Annual Exhibition

ONE-MAN EXHIBITIONS

1961 Luz Gallery
1964-1967 Luz Gallery

GROUP EXHIBITIONS

1962 Philippine Pavilion, Seattle World's Fair
1962 Australian Tour of Philippine Art
1964 Chabet-Aguinaldo Drawing Exhibition, Luz Gallery
1966 20 Years of Philippine Art, Luz Gallery
1966 Graphic Arts Retrospective, UST
20 Young Philippine Painters, IRRI, Los Banos

INSTITUTE OF INTERNATIONAL EDUCATION
809 United Nations Plaza
New York, N.Y. 10017

PERSONAL RESUME

NAME: Roberto CHABET

FIELD: Museology

HOME ADDRESS: c/o Miss Ileana Maramag
Malacanang
Manila, the Philippines

SPONSOR: JDR 3rd Fund

MARITAL STATUS: Single

DATE OF BIRTH: March 29, 1937

PLACE OF BIRTH: Manila

EDUCATION

1954-1955 and 1955-1957	Ateneo De Manila College of Arts and Science
1961	University of Santo Tomas, College of Architecture and Fine Arts (B.S.)
1961	Passed Board Examination for Architects

PRESENT POSITION

Director, Museum of Fine Arts Gallery of the Cultural Center of the Philippines

PAST POSITION

1964-1967 Painter, Architect and instructor in architecture and creative design at the University of Santo Tomas

PRIZES

1961 First Prize Award in Painting, AAP Annual Exhibition

ONE-MAN EXHIBITIONS

1961 Luz Gallery
1964-1967 Luz Gallery

GROUP EXHIBITIONS

1962	Philippine Pavilion, Seattle World's Fair
1962	Australian Tour of Philippine Art
1964	Chabet-Aguinaldo Drawing Exhibition, Luz Gallery
1966	20 Years of Philippine Art, Luz Gallery
1966	Graphic Arts Retrospective, UST
	20 Young Philippine Painters, IRRI, Los Banos

COLLECTIONS

National Museum
Ateneo Art Gallery
Phil-Am Life Art Collection
Mrs. Enrique Zobel
Mr. Jose Ma. Soriano
Mr. Leandro Locscin
Mr. Miguel Magsaysay
Mr. Lee Aguinaldo
Mr. Juan Manuel Urquijo, Madrid
Mr. Lee Nordness, New York

TRAVELS

Europe, United States, Japan

LANGUAGES

English, Spanish

Chafetz

CHAFETZ

THE OHIO STATE UNIVERSITY
SCHOOL OF FINE AND APPLIED ARTS
108 NORTH OVAL DRIVE
COLUMBUS 10, OHIO

ADVERTISING DESIGN
ART EDUCATION
ART HISTORY
CERAMIC ART
GENERAL FINE ART
INDUSTRIAL DESIGN
INTERIOR DESIGN
MEDICAL ILLUSTRATION
PAINTING
SCULPTURE

13 March 1963

Telephoned - it was not possible to arrange an appt. Will bring work another time -

Mr. William Lieberman
Curator of Prints
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Lieberman:

I will be in New York City next Thursday and Friday, March 21st and 22nd, and hope I will be able to show you a portfolio of recent prints at a time which is convenient for you. With the exception of portraits (Freud in the current S.A.G.A. exhibition) most of my stuff is not what most galleries think they can sell. In any event, I'd like the opportunity to let you look at the stuff.

Would you please return the enclosed card indicating which time on the 21st or 22nd might be best for you.

With best wishes,

Sincerely,

Sidney Chafetz

Sidney Chafetz

SC:sp

Enclosure

MARTHA JACKSON GALLERY Inc.
• 32 east 69 street • cable jaygalry
• new york 21, n. y. • phone yu 8-1800

March 14, 1963

Mr. William Lieberman
Curator of Prints and Drawings
Museum of Modern Art
11 West 53 Street
New York, N. Y.

Dear Bill:

You liked an etching by Lester Johnson and asked me to let you know who had printed it. This is a sugar-lift etching printed by Sidney Chafitz, a professor at Ohio State University.

The size is 25 x 21½", date 1962, edition of 14 and the price unframed $60.

The small lithographs of heads which you saw here were printed in New York City by George Miller.

Would you be interested to see John Hultberg's lithographs? He has just completed a set of 19, some of which will be shown in his one-man exhibition here during April.

Sincerely yours,

Martha

Martha Jackson

The Museum of Modern Art

To Registration Custodians

From Dorothy Dudley

Date February 14, 1967

Re Dismantling Chagall Exhibition

Please dismantle the Chagall exhibition in the Auditorium Gallery on Monday, February 20, at 8 a.m. Emily Stark will check the drawings in the Mezzanine before they are collected by the Department of Circulating Exhibitions - probably the middle of next week.

Project Order 146 will cover your overtime.

cc: Mr. Dean
Miss Frost
Mr. Green
Mr. Lieberman
Mr. O'Rourke
Miss Stark

Chagall

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

May 4, 1962

May 7, 1962

Mr. William S. Lieberman, Curator
Print Department
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Lieberman:

Recently we had the pleasure of showing and recently showed the Chagall Stained Glass Windows. Also, I understand there has been a set of colored lithographs made of these windows, one signed by Marc Chagall.

Could you tell me the name and address of the publisher of these lithographs, as we have a client who would like to purchase one of the signed ones. I am wondering also whether you could let me know the retail prices on these lithographs.

I shall appreciate very much any information you can let us have concerning the above.

With best wishes for your continued success, I am,

Sincerely,

Dalzell Hatfield

dhh:ig

Dear Mr. Hatfield:

Thank you for your letter inquiring about the lithographs of the Chagall stained glass windows.

The Museum of Modern Art had nothing to do with the publication of these reproductions. I suggest you contact the Hadassah group. They commissioned one set.

Sincerely,

Eila Kokkinen
Secretary to Mr. Lieberman

Mr. Dalzell Hatfield
Dalzell Hatfield Galleries
Ambassador Hotel
Station Box K
Los Angeles 5, California

we had nothing to do w reproduction
contact Hadassah - they commissioned one -

DALZELL HATFIELD GALLERIES
FINE PAINTINGS · SCULPTURE
AMBASSADOR HOTEL
AMBASSADOR STATION BOX K
LOS ANGELES 5

May 4, 1962

Mr. William S. Lieberman, Curator
Print Department
THE MUSEUM OF MODERN ART
11 West 53rd Street
New York 19, N.Y.

Dear Mr. Lieberman:

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Could you tell me the name and address of the publisher of these lithographs, as we have a client who would like to purchase a set of the signed ones. I am wondering also whether you could let me know the retail prices on these lithographs.

I shall appreciate very much any information you can let us have concerning this.

With all good wishes for your continued success, I am,

Sincerely,

Dalzell Hatfield

dhh:ig

we have no rights to do w. reproduction
Contact Hadassah - they commissioned one -

re Memos Chagall

THE MUSEUM OF MODERN ART

cc: Miss Rubinstein

Date January 10, 1962

To: MR. MONROE WHEELER

From: W. S. Lieberman

Re: Check-- Dr. Jacob A. Englander

Dear Monroe:

Thank you for Dr. Englander's check for $75.00 for the duplicate Chagall illustration to La Fontaine's Fables.

As I told Frances Keech, if Dr. Englander could bring in the actual print we will supply him with complete catalog information.

prets des dessins pour Oiseau de Feu. Les dessins, je comprends, sont à Vence. Est-ce vrai? Quel est le meilleur méthode de les faire expédier à New York, ou est-ce que vous voulez que je discute le problème avec Lérondelle? Wildenstein à Paris et à New York sont agréables de nous representer comme expéditeurs. Je veux que les dessins arrivent aussitôt que possible pour que je puisse prendre des photos suffisamment en avance pour avoir des réproductions en couleurs.

Strawinsky, avec qui on prépare l'exposition, est, je sais, plus que content que les dessins de Chagall, les plus renommés comme oeuvres d'art pour toutes les productions de Strawinsky, seraient la pièce de résistance de l'exposition. Une chambre, une tiers de l'éspace entière, serait consacré aux dessins de Chagall.

J'espère être en France quelque fois en janvier ou fevrier, mais sur ces entrefaites, mes meilleurs égards à vous deux et en particulier pour la nouvelle année. Si par hazard vous voyez Michel, faisez mes amitiés à lui aussi. En cas que vous soyez à Paris, j'y envoi une copie de cette lettre.

Salutations à vous deux,

William S. Lieberman

PR gen Chagall

THE MUSEUM OF MODERN ART

Date January 8, 1962

To: Bill Lieberman

Re:

From: Monroe Wheeler

Enclosed is Dr. Jacob A. Englander's check for $75.00 for the Chagall "La Fontaine" print, which you let him have before Christmas.

prete des dessins pour Oiseau de Feu. Les dessins, je comprends, sont à Vence. Est-ce vrai? Quel est le meilleur méthode de les faire expédier à New York, ou est-ce que vous voulez que je discute le problème avec Lérondelle? Wildenstein à Paris et à New York sont agréables de nous representer comme expéditeurs. Je veux que les dessins arrivent aussitôt que possible pour que je puisse prendre des photos suffisamment en avance pour avoir des réproductions en couleurs.

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Salutations à vous deux,

William S. Lieberman

Chagall

Mme Marc Chagall
Les Collines
Vence, A.M., France

Chère Vava,

Les fenêtres de Jérusalem continuent avoir un succès énorme. Cértainement, nous n'avons jamais eu tant de gens venant au Musée. Les queues s'étendent du Musée, ici au centre de la rue, jusqu'au Fifth Avenue. Souvent les gens doivent attendre aussi longtemps qu'une heure pour y entrer! Mon seul regret c'est que vous ne pouvez pas les voir. Je sais que vous seriez contents, tous les deux.

Gérald Cramer et Gustav Zumsteg ont était ici à New York. Les deux sont d'accord que l'installation est peut-être plus frappant ici qu'elle était à Paris. Les fenêtres sont tellement belles qu'il serait un grand désappointement de les voir descendre en janvier.

J'ecris maintenant concernant la grande exposition Strawinsky qui est en train d'être preparée pour son 80e anniversaire. Je crois que vous avez entendu de Mme Graff comment les organisateurs sont anxieux à confirmer les prêts des dessins pour Oiseau de Feu. Les dessins, je comprends, sont à Vence. Est-ce vrai? Quel est le meilleur méthode de les faire expédier à New York, ou est-ce que vous voulez que je discute le problème avec Lérondelle? Wildenstein à Paris et à New York sont agréables de nous representer comme expéditeurs. Je veux que les dessins arrivent aussitôt que possible pour que je puisse prendre des photos suffisamment en avance pour avoir des réproductions en couleurs.

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J'espère être en France quelque fois en janvier ou fevrier, mais sur ces entrefaites, mes meilleurs égards à vous deux et en particulier pour la nouvelle année. Si par hazard vous voyez Michel, faisez mes amitiés à lui aussi. En cas que vous soyez à Paris, j'y envoi une copie de cette lettre.

Salutations à vous deux,

William S. Lieberman

Personal

Chambers

FISHERS ISLAND
NEW YORK

Dear Bill

We are up here staying with the Whitneys until the middle of next week when we go to Newport and then from there to Southampton. I am afraid that we will be going right after that back to Paris, but if we don't I will give

you a ring, because I really would love to see you

Affectionately
Virginia Chambers

July 13th

Thanks for your note. It was forwarded to me here -

Brose send his best.

V.

file CHANIN

September 2, 1969

Dear Margit,

I am returning, belatedly, the photographs of the two Léger drawings.

Should someone buy them and if they are interested in the Museum, we really need them for our Theatre Arts Collection.

Many thanks.

Sincerely,

William S. Lieberman

Mrs. Margit Chanin
241 Central Park West
New York, New York

CHANIN

April 2nd,1966

TO:
William S. Lieberman
Curator,Prints and Drawings

RE:
Kandinsky exhibition of drawings and watercolors;

Dear Bill;

Last summer,when Margit and I visited Nina Kandinsky, she asked me to convey the following to the Museum of Modern Art:

That the Museum should stage a large,selective exhibition of drawings and watercolors by Kandinsky,possibly in his centennary year; a show concentrating on drawings and watercolors would not be a repetition of the big Guggenheim show; and she offered her co-operation in every way to help make this a memorable exhibition.

Last October,immediately upon my return from Europe, I dictated a memo to Alfred. I have never recieved a reply, nor has Nina. However,last week, she wrote to Margit asking whether her offer had been transmitted.

I believe this new inquiry offers the Museum a fresh start towards organizing a rare exhibition.

A·L·C

ABRAHAM L. CHANIN • 241 Central Park West • New York, N. Y. 10024 • TR 3-0339

Chao

THE MUSEUM OF MODERN ART

NEW YORK 19

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

DEPARTMENT OF PAINTING AND SCULPTURE

March 5, 1963

Mr. C.H. Chao
288 Seventh Avenue
New York 1, New York

Dear Mr. Chao:

Thank you for your letter of March 3 with the information that you mount drawings and watercolors on canvas. I shall notify the other curators on the staff of your service in the event that we might want to see examples of your work.

Thank you for your interest.

Sincerely yours,

Alicia Legg
Assistant Curator

AL;br

PS+WS
DCM
WSL ✓
WR

March 3, 63.
C.H. Chao
288, 7th ave
N.Y.C. 1.
OR5-1290

Dear miss Alicia Legg:

If you have some drawing, Watercolors, And some painting on the rice paper are not flat. I can mount it on the Canvas became very flat and smooth with stretch

If you like Call you please I will do good work for you

thank you for your Careful

Sincerely yours

Chao

Providence

PLEASE PHONE DEWBERRY ~~TO~~ SAY
~~ARRIVAL~~ ~~IN~~ NEW YORK DELAYED
~~UNTIL~~ 1 P.M.
B.11

February 27, 1963

Dear Miss Chappell:

Thank you for your kind letter of February 16, 1963, telling us that a reservation had been made for Mr. Lieberman for the night of Sunday, March 10.

In view of the fact that Mr. Lieberman's commitments in Providence are scheduled for the afternoon of March 10, he would prefer to spend the night of Saturday, March 9, at the Guest House. Although the definite time of departure has not been arranged as yet, he will expect to arrive early Saturday evening.

Please send us a confirmation of the reservation for March 9.

Sincerely,

Eila Kokkinen
Secretary to Mr. Lieberman

Miss Maselle H. Chappell
GARDNER HOUSE OF BROWN
UNIVERSITY
Providence, Rhode Island

June 11, 1965

Dear Bobbsie:

I'm sorry that I was unavailable yesterday, but I was completely booked up with meetings. With some difficulty I've secured a second photograph of the piece by Shu Eguchi.

For the biographical information I must go back to my notes because the original of the carbon I sent you is with our editor. Shu Eguchi was born in Kyoto in 1932 and now lives in the outskirts of Tokyo. He has never traveled abroad with the exception of one week he spent in Hong Kong in February 1964. He works exclusively in wood and is professor of art at the Women's Art College in the Suginami district of Tokyo.

I hope you and Guy have a splendid vacation. The discovery of America sounds exciting.

My very best to you both.

Sincerely,

William S. Lieberman, Curator

Mrs. Gilbert W. Chapman
One Sutton Place
New York 22, New York

Enc: 1 photograph

C-

Grace

BARBARA CHASE-RIBOUD

June 17, 1964

Dear Mrs. Chapman:

As I told you on the telephone yesterday Mr. Lieberman has asked me to write to you.

He followed up your conversation with him by writing directly to Paris. The opening of the Foundation has been delayed to July 29.

Do you want Mr. Lieberman to write to M. Maeght and his assistant M. Clayeux to see if it would be possible to visit the grounds before the opening?

Mr. Lieberman asked me to send his regards to you and Mr. Chapman.

Sincerely,

Joan Vass
Secretary to Mr. Lieberman

Mrs. Gilbert W. Chapman
One Sutton Place South
New York 22, New York

Barbara

199, RUE DE VAUGIRARD, PARIS XVe

Chase-Riboud

April 21, 1969

Dear Bill: Barbara Chase asked me to call your attention to her participation in the exhibition at Air Chance -

Love,

Grace

Paris, April 16th

BARBARA CHASE-RIBOUD

Dear Grace,

I hope Springtime finds you well and happy. We are fine here. Marc is working on his North Vietnam book.

I hope that you will receive in about a week or so, an invitation to the opening of an exhibition called "Seven Americans in Paris", at the New Air France Building where they are inaugurating a new (and hopefully beautiful) art gallery. Don't throw the invitation away - it's me. I hope you will be able to reserve the 30th of April around six (it is across the street from the museum) for the opening. I may be coming if I can wrangle a ticket and if so, I will call you when I get to New York. Everyone here seems to think that I should make a special effort to come as it is the first time I show anything in New York. I don't know, but I expect it is always better to be there.

If you get a chance, could you mention the show to William Lieberman? I am sure he gets so many invitations, he doesn't even see most of them. It may be an interesting show - from Man Ray and Malina to Sheila Hicks (she is in the Wall Hanging show now on in the museum) and Joe Downing. Anyway, it is a chance to have some things in New York and I am looking forward to seeing you.

Best Love,

Barbara

199, RUE DE VAUGIRARD, PARIS XVe

48, RUE BLOMET, PARIS XVe

April 11

Vivian:

Re Clare Fisher: She won't be in Friday April 12, but she says her assistant, a Miss McKenna, is authorized to receive any comments Bill may make about this matter.

Ken

RETURNED YOUR CALL

Message Called again this afternoon about this. Would you call her, please?

Operator

ALPHA OFFICE SUPPLY CO., INC. MU2-6666

William S. Lieberman

Mr. Christopher Gerould
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York 10005

To WSL

Date April 11 Time _____ A.M. P.M.

WHILE YOU WERE OUT

M Clare Fisher

of CM

Phone 552-2158

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message Called again this afternoon about this. Would you call her, please?

Operator

ALPHA OFFICE SUPPLY CO., INC. MU2-6666

William S. Lieberman

Mr. Christopher Gerould
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York 10005

To WSL

Date Mar 18 Time _____ A.M. P.M.

WHILE YOU WERE OUT

M Mr. Gerould

of CM Bank

Phone 552-2157

TELEPHONED	X	PLEASE CALL	X
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	
	RETURNED YOUR CALL		

Message CM opening branch in Athens. Can you recommend someone in that city who might help CM select art for their Athens branch?

Called 3/22
Left word.

KT
Operator

ALPHA OFFICE SUPPLY CO., INC. MU2-6666

William S. Lieberman

Mr. Christopher Gerould
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York 10005

April 22, 1968

Dear Mr. Gerould:

Sorry, I completely forgot to send the names of the two Goulandris who might help with Chase Manhattan in Athens. Both mother and daughter are extremely knowledgeable in modern art and have excellent taste.

Sorry, again.

Sincerely,

William S. Lieberman

Mr. Christopher Gerould
The Chase Manhattan Bank
One Chase Manhattan Plaza
New York, New York 10005

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

101 PARK AVENUE

américains de Paris

Galerie **AIR FRANCE**

Received Nov. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

Richard

Best
Barbara Chase-Riboud
May 1969

7 américains de Paris

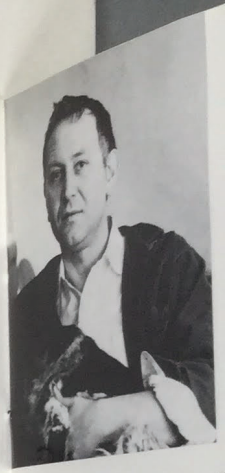
C.B.C.

Received NOV. 10

CLEVELAND B. CHASE CO.

INCORPORATED

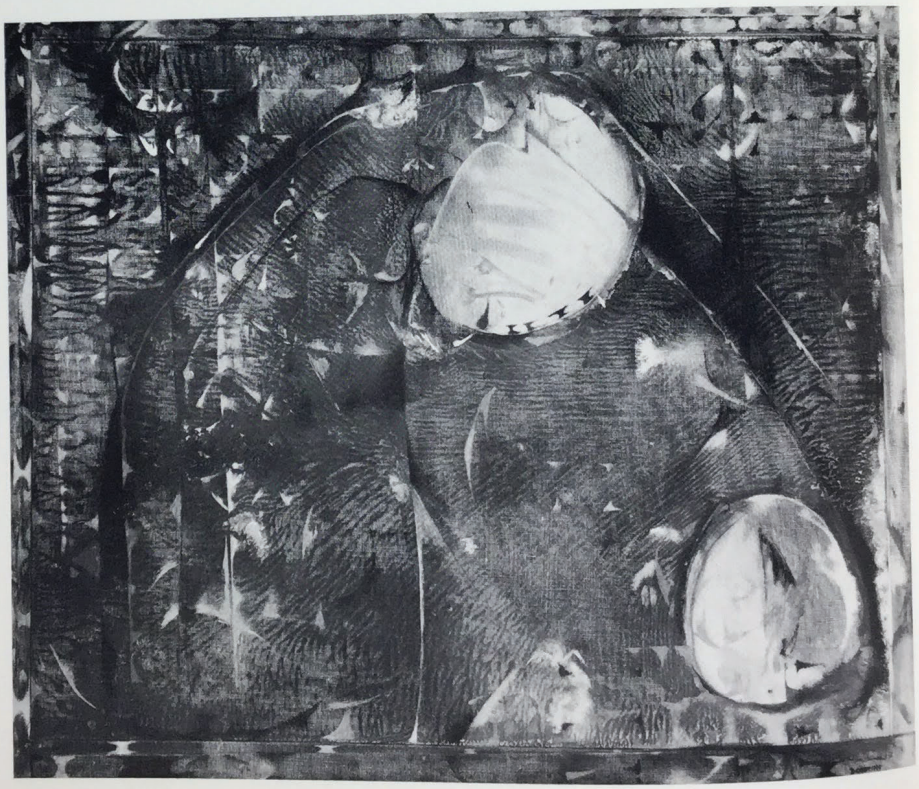
Management Consultants



JOE DOWNING

Born in
Tompkinsville
Kentucky 1925

In Paris since 1959

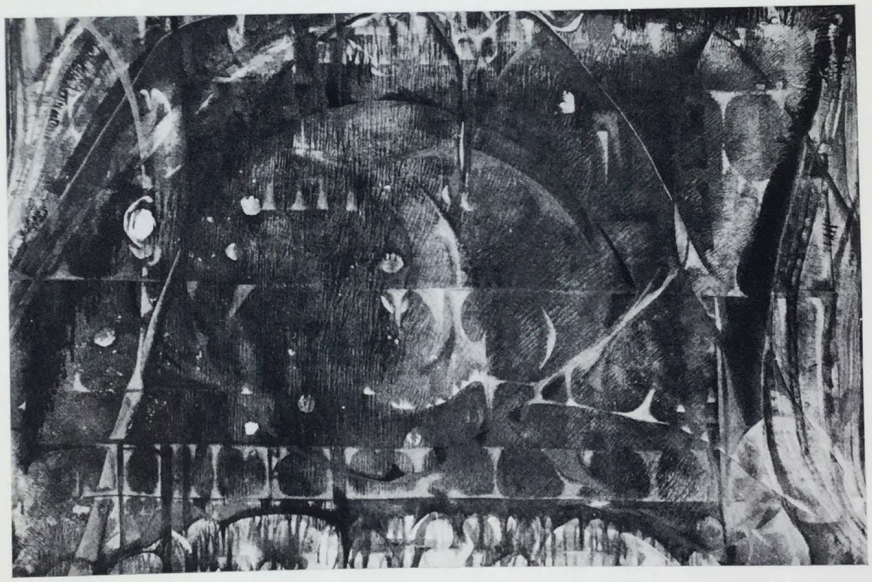


CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

DE DOWNING

Born in
Tompkinsville
Kentucky 1925

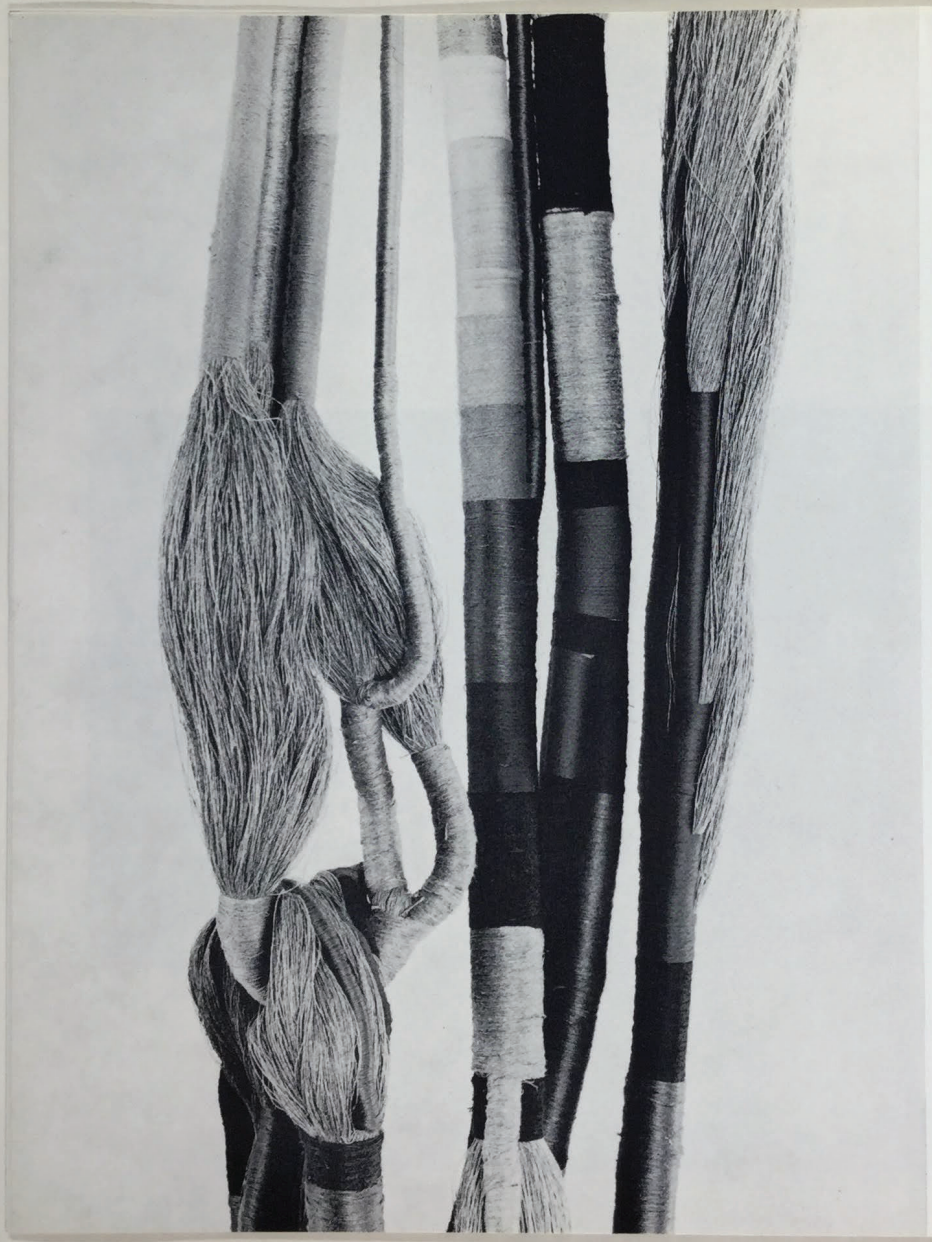
In Paris since 1959



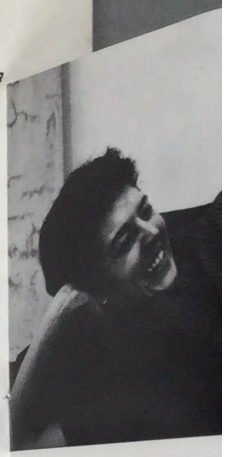
Received NOV.10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

101 PARK AVENUE
NEW YORK, N. Y. 10017



SHEILA HICKS

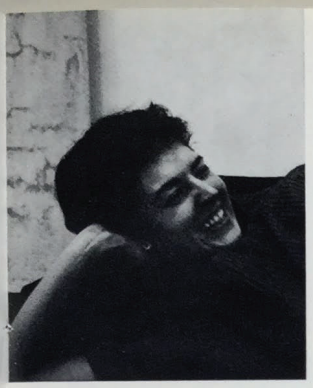


Born in Nevraska
1934

In Paris since 1965

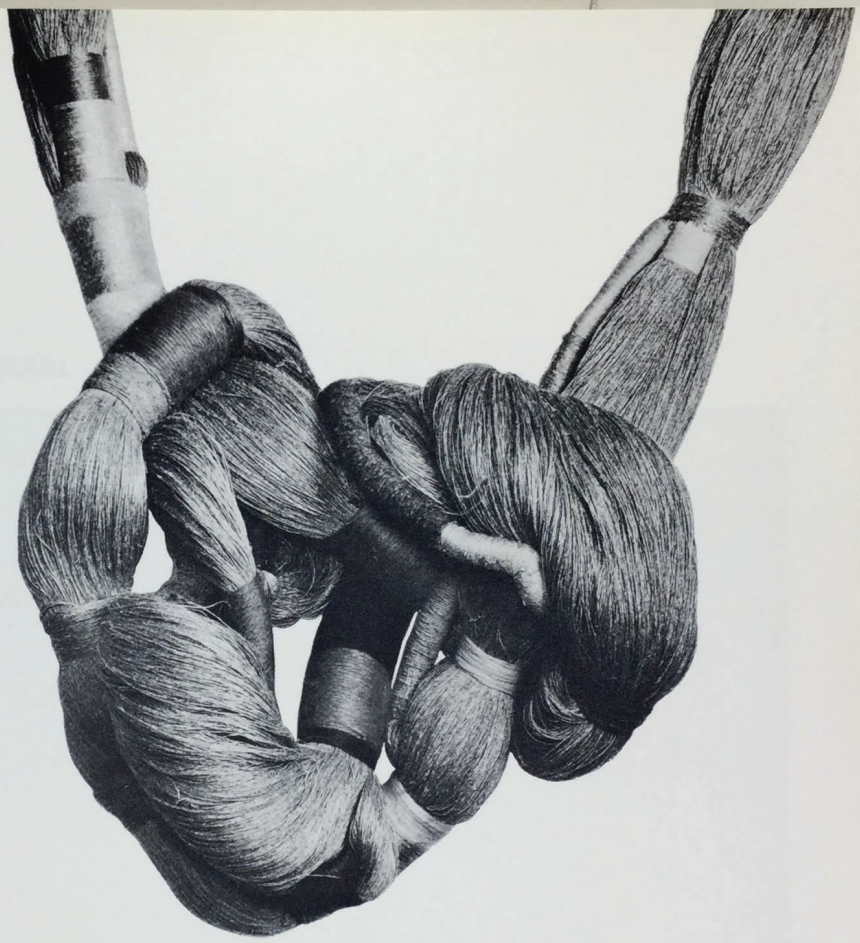
CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

EILA HICKS



Born in Nevraska
1934

In Paris since 1965

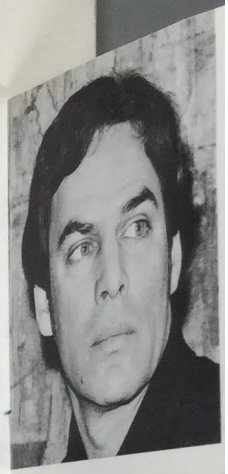


Received Nov. 10

CLEVELAND B. CHASE CO.

INCORPORATED

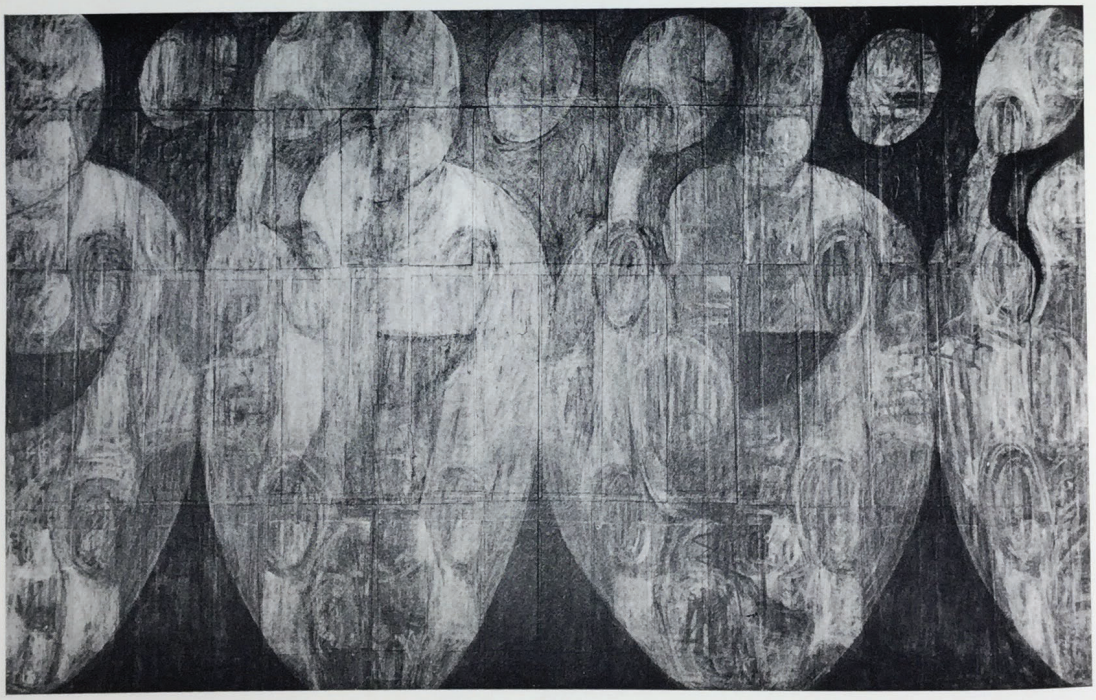
Management Consultants



JAMES KEVILLE LEGROS

Born in Boston
Massachusetts
1929

In Paris since 1959

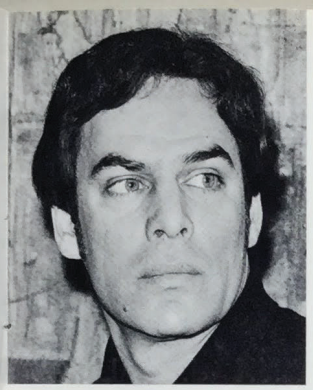


Received N00.10

CLEVELAND B. CHASE CO.

INCORPORATED

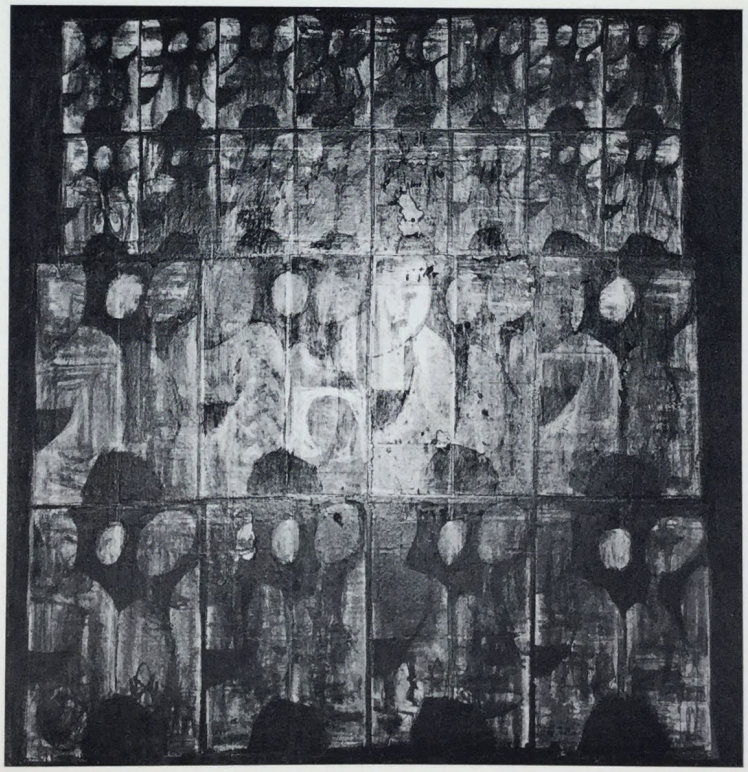
Management Consultants



LLE LEGROS

Born in Boston
Massachusetts
1929

In Paris since 1959

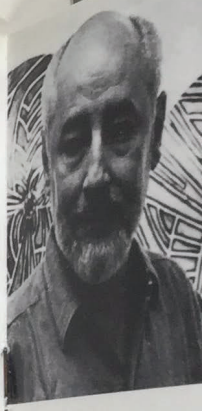


Received NOV. 10

CLEVELAND B. CHASE CO.

INCORPORATED

Management Consultants



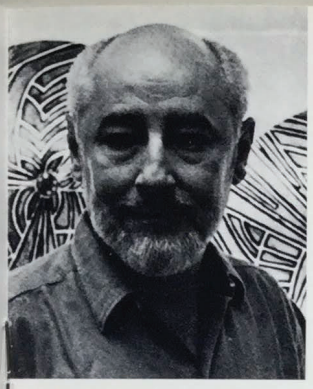
FRANK J. MALINA

Born in Brenham
Texas 1912

In Paris since 1942

Received Nov. 10

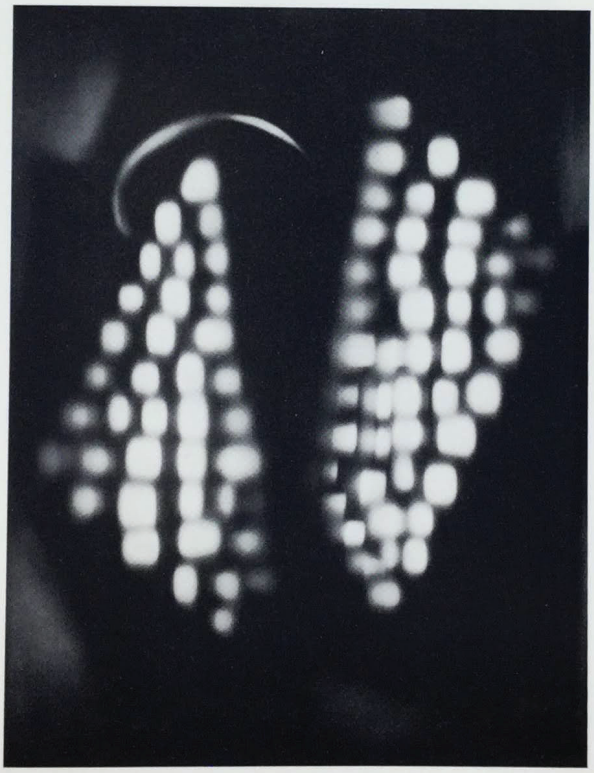
CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants



J. MALINA

Born in Brenham
Texas 1912

In Paris since 1942



Received NOV. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

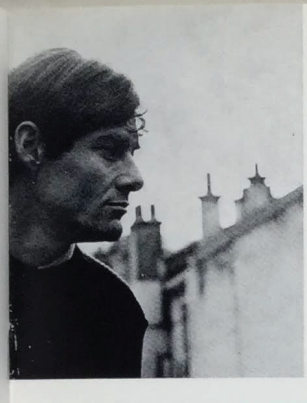
BILLY MORRIS

Born in
Oklahomacity
Oklahoma 1934

In Paris since 1962

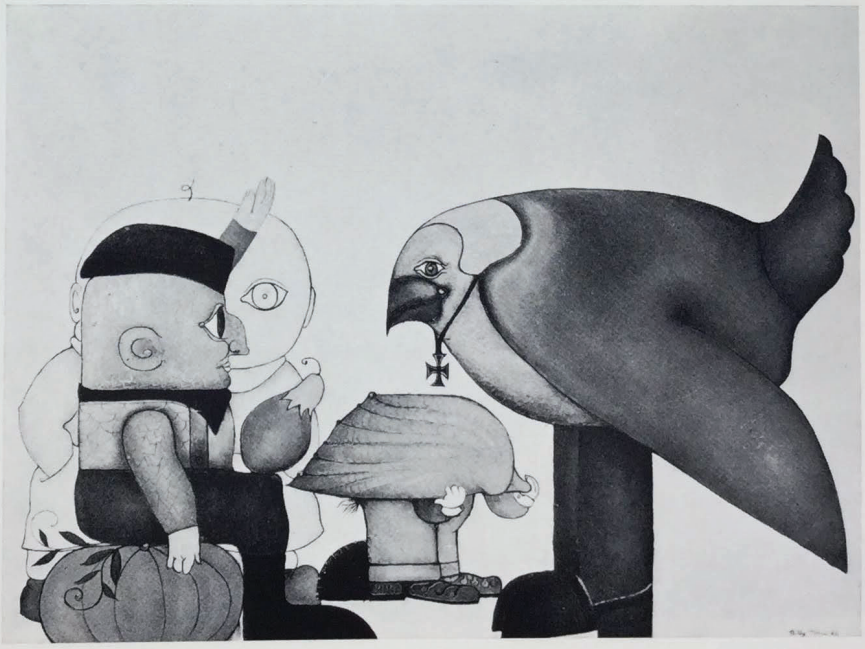
CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

LLY MORRIS



Born in
Oklahomacity
Oklahoma 1934

In Paris since 1962



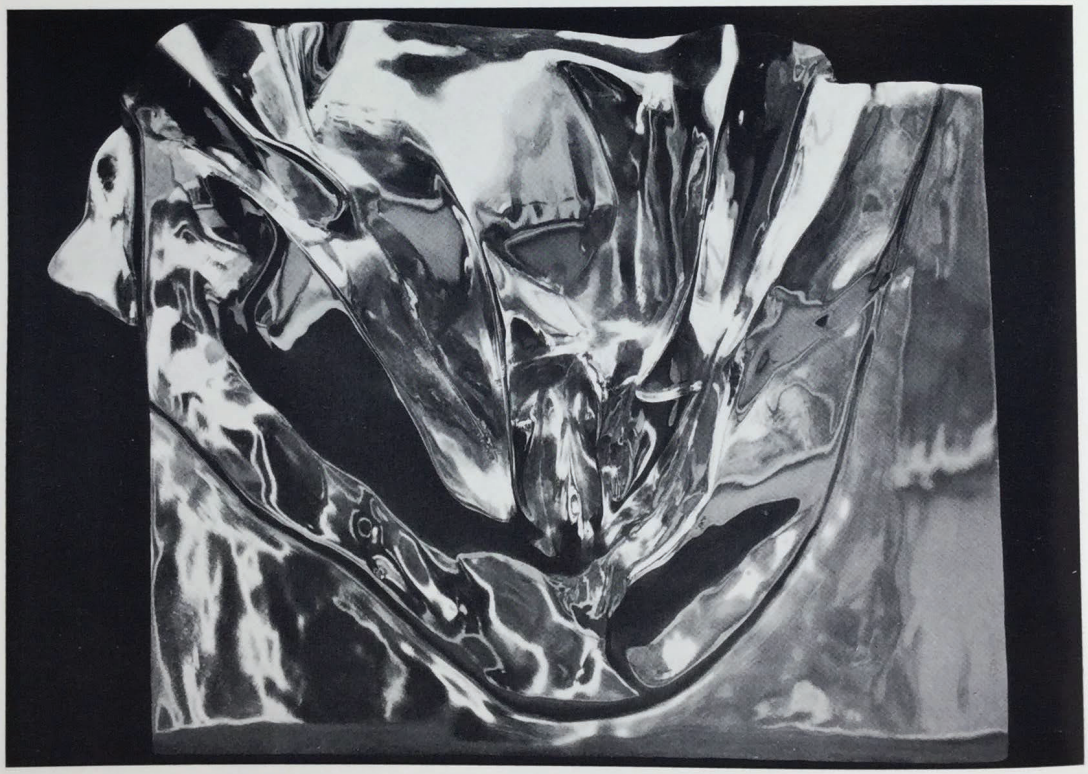
Received NOV. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

BARBARA CHASE-RIBOUD

Born in
Philadelphia
Penna 1936

In Paris since 1962



Received NOV. 10

CLEVELAND B. CHASE CO.

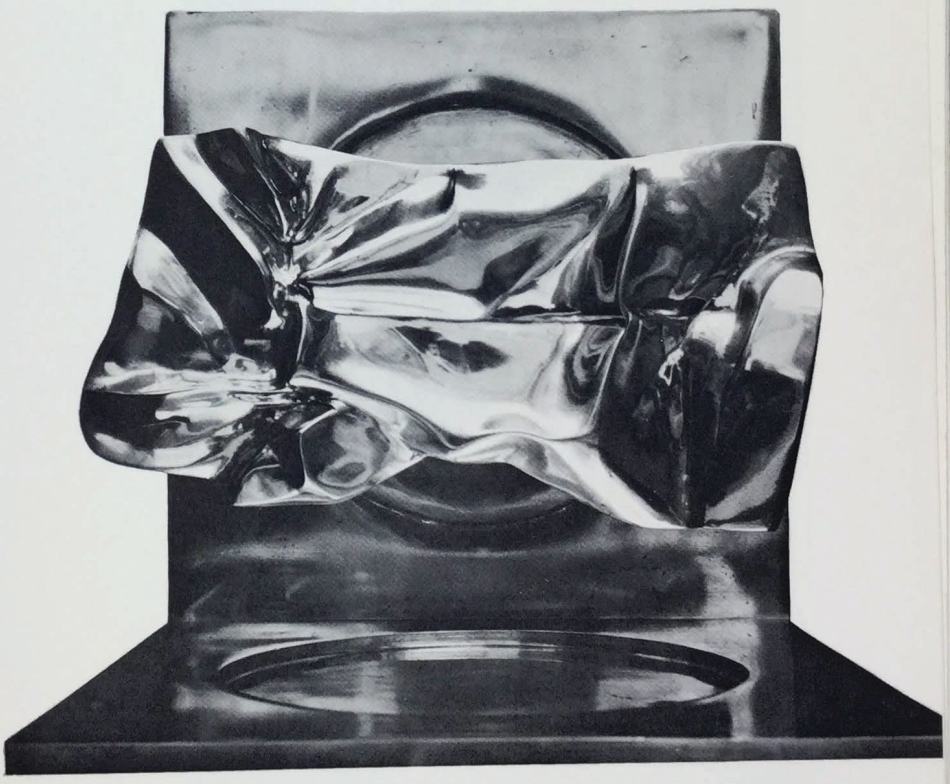
INCORPORATED

Management Consultants

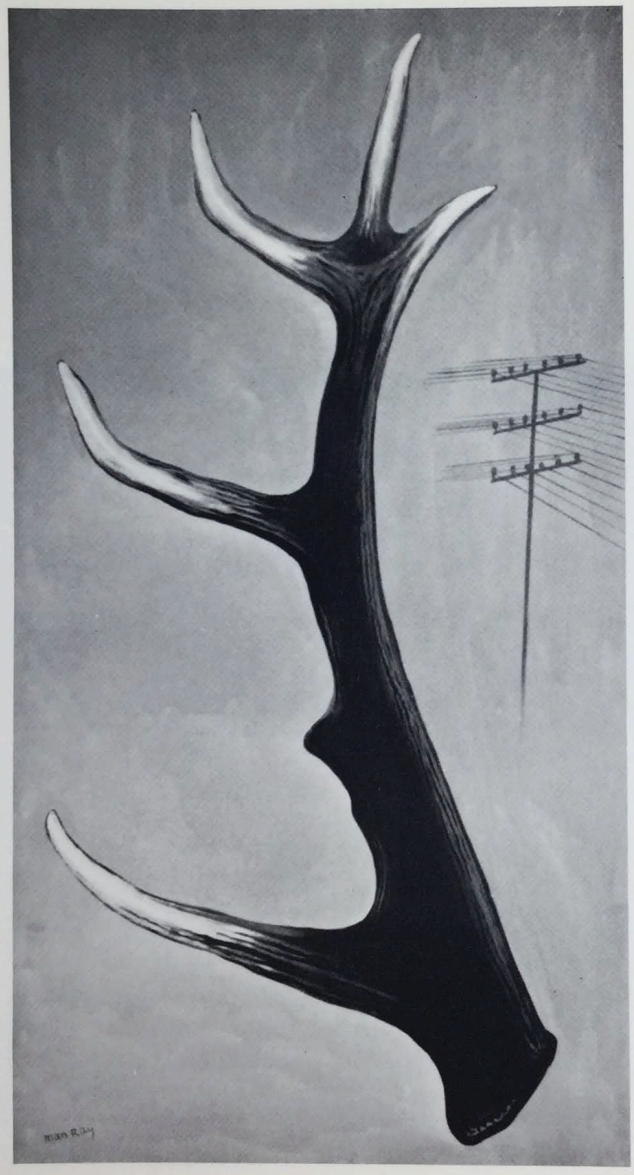
HASE-RIBOUD

Born in
Philadelphia
Penna 1936

In Paris since 1962



CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants



MAN RAY

Born in
Philadelphia 1890

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

MAN RAY

Born in
Philadelphia 1890

Received NOV. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

LIST OF THE WORK EXPOSED

JOE DOWNING

DAY THAT DAY
AS IF
THAT VERY PLACE
ALTHOUGH SPRING
A PAGE OF THEIR HISTORY
OCTOBRE ET PUIS

SHEILA HICKS

APOLLINAIRE'S RAIN
TRONQUOY'S BIRTHDAY
PISAC
MARCO POLO'S SPICE ROUTE
"BANGALORE" TAPESTRY
WHITE PRINCIPAL WIFE

JAMES KEVILLE LEGROS

SENSUS PLENIOR
BYSANCE
SEMANA SANTA
HOLY PLACES
SAPHO'S SONG

FRANK J. MALINA

MOBILE MOSAIC
GEOMETRY
SINK AND SOURCE
FLASH FLASH
POINTS AND GEOMETRY

BILLY MORRIS

PETIT ROND
JOCELYN
DWARF
PETITE FIGURE
MUSSOLINI

BARBARA CHASE-RIBOUD

MONUMENT TO MALCOLM X
THE ULTIMATE GROUND
BLACK LIGHT
SHEILA
WHITE EMPEROR CITY

MAN RAY

THE TITLES OF MAN RAY'S WORK
KINDLY LENT BY "LA GALERIE CORDIER"
ARE NOT MENTIONED
IN THIS CATALOGUE

IMP. GROU-RADENEZ, 11, RUE DE SÈVRES, PARIS

Received NOV. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

683 Fifth Avenue New York

Printed in France

Received NOV. 10

CLEVELAND B. CHASE CO.
INCORPORATED
Management Consultants

101 PARK AVENUE
NEW YORK, N. Y. 10017
679-2640

November 8, 1966

Mr. William Lieberman
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Mr. Lieberman:

Enclosed is a letter I have sent to eight Funds or Foundations which Mr. Gordon McCray and Mr. Steven Benedict thought might be possibilities for assistance with the projected Museum in Haiti. They both seemed to feel that this was something that should be done.

I will very much appreciate any suggestions you may have. If income could be received from reproductions of the Hypolite water colors, for instance, I' would be gald to have it paid to the Museum Fund.

I look forward to hearing from you.

Sincerely yours,

Cleveland B. Chase

Cleveland B. Chase

P.S. Enclosed is a copy of my confirmation as Executor of DeWitt Peters'Estate. The portfolio should be registered in the name of the "Estate of DeWitt C. Peters, Cleveland B. Chase, Executor."

C.B.C.

Received NOV. 10

Executor

The People of the State of New York

TO ALL TO WHOM THESE PRESENTS SHALL COME OR MAY CONCERN

Send Greeting:

KNOW YE, that we, having inspected the records of our Surrogate's Court, in and for the County of Rockland, do find that on the fifteenth - - - - day of September - - - - in the year one thousand nine hundred and sixty-six,

Letters Testamentary under the Last Will and Testament of

DeWITT C. PETERS,

late of Nyack - - - - - - - - - - in said County of Rockland, deceased, were duly granted and committed unto

CLEVELAND B. CHASE,

and that the same are still valid, and in full force and unrevoked.

IN TESTIMONY WHEREOF, we have caused the seal of our Surrogate's Court to be hereunto affixed.

Witness: Hon. Morton B. Silberman, Surrogate of our said County, at New City this twenty-ninth - - - day of September, in the year of our Lord one thousand nine hundred and sixty-six.

Edwin R. Pearson

CLERK OF THE SURROGATE'S COURT

years ago a temporary Museum opened in an unsuitable house near the Episcopal College St. Pierre, but it soon closed. There is an urgent need for a Museum:

Where these outstanding works of art can be displayed.

To which important paintings now outside Haiti can be donated.

To which important future works of Haitian artists can be added.

This need is made even more urgent by the recent death of DeWitt Peters, without whom there would have been no Haitian art. Such a Museum would preserve for posterity the accomplishments of the Haitian Primitive Painters, and of DeWitt Peters. It would mean more than the recognition of certain individuals. It would makr an event in the history of art and be a landmark in inter-

Surrogate's Court

County of Rockland

In the Matter of the Estate of

DeWITT C. PETERS,

Deceased

Certificate

5909-104 C

h

added.

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October 20, 1966.

Mrs. Doris Milleaux
Suite 4400
1 North LaSalle Street
Chicago, Illinois

Dear Mrs.Milleaux:

One of the most astounding cultural ferments in any country's record of self-expression was stimulated by the Centre d'Art, in Port-au-Prince, Haiti, founded in 1944 by DeWitt Peters. The Centre has channeled well over $500,000 into the pockets of Haitian artists (a tremendous sum for a country like Haiti). It has done this in such a way as to stimulate good taste and artistic integrity on the part of Haitian artists.

But from the beginning it was recognized that Haitian art should not be for export purposes alone. It is, and should remain, a treasured heritage of the Haitian people, lending dignity and pride to their lives.

To this end, examples of the finest works of Haitian artists have been preserved in Haiti in four Permanent Collections: those of the Episcopal Church and of the Centre d'Art, and those in the private Collections of Bishop Voegeli and DeWitt Peters.

However, there is no place where these paintings can be seen. It has long been hoped that a Museum of Art could be established where the outstanding works from these four collections could be housed, conserved and displayed to the public in Haiti. A few years ago a temporary Museum opened in an unsuitable house near the Episcopal College St. Pierre, but it soon closed. There is an urgent need for a Museum:

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national relations: visible evidence of what one devoted man can accomplish in encouraging and assisting those in under-developed countries.

A selection of 50 from the more than 150 paintings that would be housed in the proposed Museum is currently on loan to the Smithsonian Institution, which has arranged a traveling exhibition to be shown at leading Museums throughout this country and Canada.

A group of friends of DeWitt Peters and of Haitian art have made a substantial pledge toward the funds required for the Museum. The total amount needed has been tentatively estimated at $50,000, for the Museum itself, and an additional $20,000, the income from which would provide for the maintenance of the Museum.

It is proposed that the Museum be owned and operated by the Episcopal Church in association with the College St. Pierre, but it will also provide offices and a gallery for the Centre in which the best of current Haitian art will be on display and from which outstanding current and future works can be added to the Permanent Collection, as warranted.

The work of DeWitt Peters and the Centre has been the subject of feature articles in such magazines as Look, Life, The Saturday Evening Post, Vogue and many others. A sample from the Reader's Digest is enclosed. Copies of other articles can be forwarded.

I hope this is a project in which you might be interested in participating. I would welcome an opportunity to discuss it in more detail.

Sincerely yours,

Cleveland B. Chase
President, Conseil d'Administration
du Centre d'Art

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS

September 3, 1965

Mr. William S. Lieberman
Curator of Prints and Drawings
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Lieberman:

We are now in the initial stages of preparation for an exhibition MENZEL IN AMERICA which we hope to give at the Smith College Museum of Art sometime in 1966. We are planning to collaborate with Stanford University on this exhibition. At present we are trying to make as complete a survey as possible of the drawings of Adolf Menzel (1815-1905) in American collections, both public and private.

You could help us considerably by informing us of works by this artist in your collection. Although our thought is to concentrate on his drawings, we would like to know about any paintings and prints you are aware of.

If you do have a drawing or drawings, or know of any, would you please send us all pertinent information? Would you please also send us photographs and bill us accordingly.

Thank you for your help.

Sincerely,

Charles Chetham

Charles Chetham
Director

September 7, 1965

Dear Mr. Chetham,

I am sorry to say that we own no works by Menzel in any media.

Your exhibition sounds most interesting, and I think it will give people quite a jolt.

Sincerely,

William S. Lieberman
Curator

Mr. Charles Chetham, Director
Smith College Museum of Art
Northampton, Massachusetts

SMITH COLLEGE MUSEUM OF ART · NORTHAMPTON · MASSACHUSETTS

September 3, 1965

Mr. William S. Lieberman
Curator of Prints and Drawings
Museum of Modern Art
11 West 53rd Street
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Thank you for your help.

Sincerely,

Charles Chetham

Charles Chetham
Director

Childress

THE MUSEUM OF MODERN ART

Date ~~December 7, 1961~~

To: MRS. BLISS PARKINSON

Re: ~~Mrs. R.H. CHILDRESS~~

From: W.S. Lieberman

Dear Eliza:

I think you have had a note from Mrs. R.H. Childress (Detroit) concerning her visit to New York.

She has told me that she will be in New York with her husband the week of December 10th and that she will try to reach me on December 11th.

Do you want to ask her to your Chagall party on Wednesday, the 13th?

I unfortunately do not have time to see her at all during the day and am booked every evening. I am attaching a copy of Mrs. Childress' note.

xc. Wilde
Anne
Betsy
Bill
Liz
Emil

slie

December 3, 1961

Dear Mr. Lieberman,

You were so kind to write me a note after your visit to Detroit in October. I had felt that I handled my part of your day rather poorly, so it was especially nice to hear from you and Mrs. Parkinson.

I am going to be in New York with my husband the week of December 10, and I do hope you can spend a little time with me at the Museum one day during that week. I will try to reach you on Monday, December 11.

The Futurist show will be closing in Detroit this week. and I will be somewhat relieved! However, it has been a wonderful experience working with the Museum.

Thank you again so much for writing, and I hope to see you again soon.

Very sincerely,

Beverly Childress

Leslie check Jr.

Memorandum

To

From Susan Zimmerman

Date 10/21/68

Re

xc. Wilder Green
Anne Hanson
Betsy Jones
Bill Lieberman
Liz Shaw
Emily Stone.

CHEEK, Leslie

Leslie Cheek Jr.

Memorandum

To

From Susan Zimmerman

Date 10/21/68

Re

The S[illegible]um

[illegible]

[illegible]

Nation's first State-wide arts system

and record his appointment as

Director Emeritus and Consultant

Richmond *October 1968*

xc. Wilder Green
Anne Hanson
Betsy Jones
Bill Lieberman F.Y.I.
Liz Shaw
Emily Stone.

CHEEK, Leslie

The Trustees of the Virginia Museum
announce the retirement after
twenty years' dedicated service of
Leslie Cheek, Jr.
distinguished creator of the
Nation's first State-wide arts system
and record his appointment as
Director Emeritus and Consultant

Richmond *October 1968*

de Chirico
Wm Rubin BG

The Museum of Modern Art

To Walter Bareiss, Dorothy Miller, Bill Lieberman, Betsy Jones
cc: Dorothy Dudley

From Bill Rubin

Date October 3, 1967

Re Sale of de Chirico

The son of Mr. Tarica, the famous rug merchant from Paris, has offered firm for three days $3,200 for our de Chirico, "Horses and Temple," of the late '20s. We had established $2,500 as the minimum we would accept. I have accepted Tarica's offer because I don't think I could squeeze another cent more than $3,200 out of him and because it is, all things considered, a very fair offer. There have been sales of slightly smaller ones of the same type in London at 600 and 900L (circa). Our gift was evaluated for tax purposes by Victor Hammer at $6,500. I spoke to Hammer who tells me:

in 1961

a. At that time he might have offered $3,500 but no more.
b. The market has been flooded with these so that at the present time he will
c. not make any cash offer at all.

I have drawn Dorothy's and Betsy's attention to these matters and they are in agreement with me. Other members of the Acquisitions Staff are absent at this time. I am asking Dorothy Dudley to prepare the picture since Mr. Tarica wishes to take it back with him on Monday. He will provide us with a Banker's Cheque.

P.S. I have just received Betsy's memo regarding sales tax. Personally, I don't see why a legitimate dealer from outside New York has to pay this even if he takes the deal personally, however, I will speak to Mr. Tarica.

Mr. Tarica had some interest in the Roy but found our price too steep. On Magritte he feels as yet unable to make an offer at the present prices since Iolas has not reset his since Magritte's death (the usual formula is to take Iolas prices and divide by three). He realizes that we would not be interested in an offer of a price that prevailed prior to Magritte's death.

Xerox copy sent
to Paris 10/4/67

cc: Richard Tooke

file

August 12, 1969

Dear Miss Wirz:

I am referring your letter of August 5 regarding reproductions and transparency of Edward Hicks's "The Peaceable Kingdom" to Mr. Richard Tooke in our department of Rights and Reproductions.

Sincerely,

Deborah Santulli
Secretary to Mr. William S. Lieberman

Miss Dolores Wirz
Editorial Intern
Christian Life magazine
Gundersen Drive and Schmale Road
Wheaton, Illinois 60187

Christies

JOHN RICHARDSON
U. S. REPRESENTATIVE

THE HON. CHARLES ALLSOPP
GENERAL MANAGER

CHRISTIE'S
Fine Art Auctioneers since 1766
CHRISTIE, MANSON & WOODS (U.S.A.) LTD.
867 MADISON AVENUE, NEW YORK, N.Y. 10021
DIRECTORS: I. O. CHANCE • J. A. FLOYD • THE HON. PATRICK LINDSAY
TEL: RH 4-4017 • CABLE: CHRISWOODS, NEW YORK

September 11, 1968

Dear Mr. Lieberman:

This is to inform you that you will be receiving, as previously, our catalogues and price lists on a complimentary basis for the coming season.

Please do not hesitate to contact me, should you have any queries.

Sincerely,

Shelley Guterman
(Miss) Shelley Guterman
Catalogue Department

Mr. William S. Lieberman
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

CHRISTIE, MANSON & WOODS, LTD., 8 KING ST., ST. JAMES'S, LONDON S.W. I
CABLE: CHRISTIART, LONDON

Richard K. Larcada
Director

Mr. William S. Lieberman, Curator
Museum of Modern Art
11 West 53rd Street
New York, New York

Encl:

Christopher

telephone 249-4561

LARCADA GALLERY
23 east 67th street
new york 10021

January 24, 1968

Dear Mr. Lieberman:

Believe that you are already acquainted with the work of William Christopher. His exhibition of recent oils and drawings is being held at this gallery through February the tenth.

We are enclosing a few slides and photos of some of the paintings. The show contains very exciting series of large drawings. "Passage", is his monumental series of seven drawings.

Do hope that you will find the time to come to see this exhibition.

Thanking you, I am

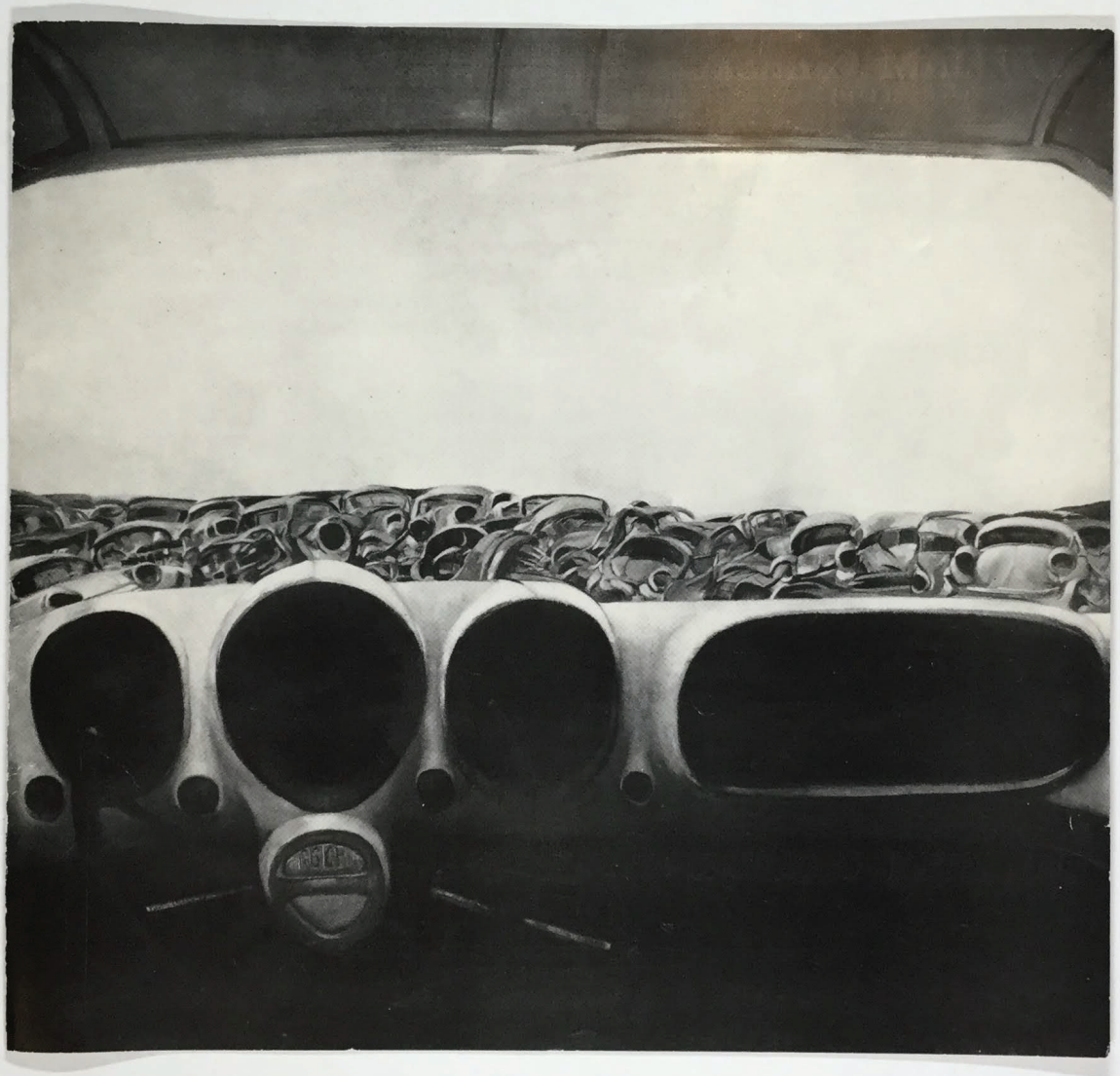
sincerely,

Richard K. Larcada

Richard K. Larcada
Director

Mr. William S. Lieberman, Curator
Museum of Modern Art
11 West 53rd Street
New York, New York

Encl:



WILLIAM CHRISTOPHER

(American – Born: 1924)

Resides: Hartland, Vermont

Studied: Academie Julian, Paris, 1946-48
Also with:
Ossip Zadkine, 1947
Amedee Ozenfant, 1948-50
Hans Hoffman, 1950

Exhibited: (Partial Listing)

One-Man Exhibitions:
- Roko Gallery, New York, 1952
- Nexus Gallery, Boston, 1957, 59, 60
- Joan Peterson Gallery, Boston, 1961, 62, 65, 66
- Amel Gallery, New York, 1961
- Boston University, 1964
- Dartmouth Gallery, 1964
- Addison Gallery of American Art, 1966 (Homage to Dr. King series)

Exhibited:
- Whitney Museum of American Art
- Brooklyn Museum
- American Federations of Arts
- De Cordova Museum
- Smithsonian Institute
- Fogg Art Museum
- Rose Art Museum
- Smith College Museum
- Wadsworth Atheneum
- Norfolk Museum of Art
- Corcoran Gallery (Biennial Exhibitions, 1961, 63, 65)

Represented in the following Collections:
- Addison Gallery of American Art
- Boston University Collection
- Chase-Manhattan Bank
- Dartmouth College
- De Cordova Museum of Art
- Museum of Fine Arts, Boston
- University of Massachusetts
- Whitney Museum of American Art
- Numerous other public and private collections.

)
1, 62, 65, 66

1966

t

)

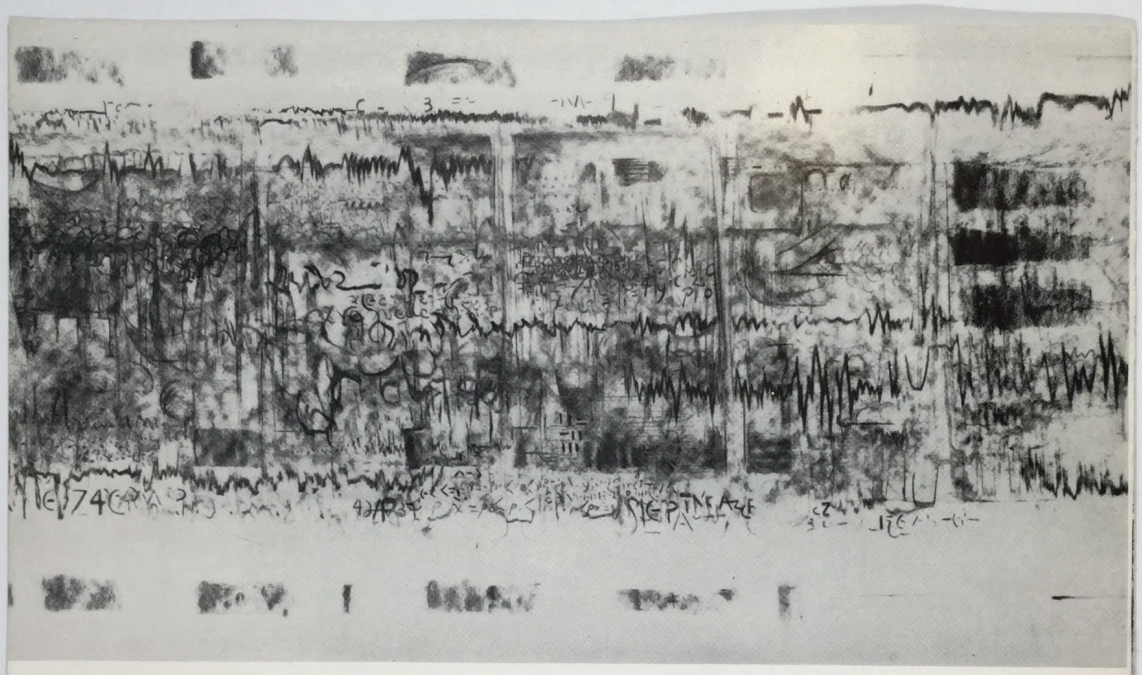
collections.

William CHRISTOPHER

recent
oils and
drawings

TUESDAY, JANUARY 23
through
FEBRUARY 10, 1968

LARCADA GALLERY
23 East 67th St.,
New York, N.Y. 10021



Above: CODE, drawing, 32 x 53½ inches
Cover: DASH, oil, 39 x 41 inches

LARCADA GALLERY
23 East 67th Street
New York, N.Y.

Tel. 249-4561

Hours: 10 to 5:30
Tues. thru Sat.

Next exhibition:
JOHN NAPPER
oils, Feb. 13-March 2

"Passage"

32 x 54

Christophe

7

Undiscovered Country

"Passage"
32" x 54"

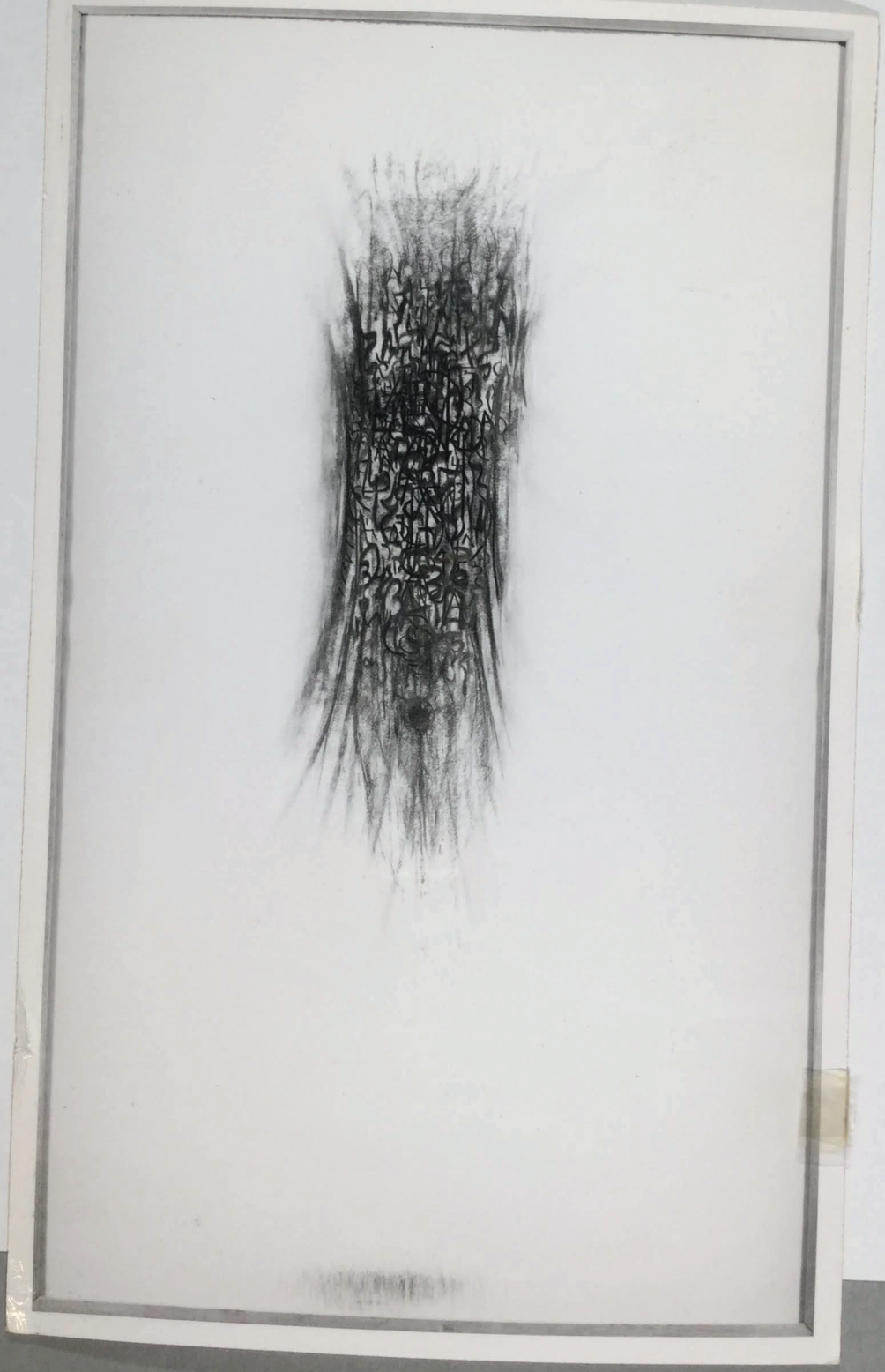
#6 WINTER SOLSTICE

"Passage" Christopher

32" x 54"

#5

FALL



"Passage"
32" x 54"
1. WORD

CHRISTOPHER

"Passage" Christopher

2. Daybreak

32 x 54"

"Passage" Christopher

3. Spring

32 x 54"

"Passage" Christopher

32 x 54

#4

Midsummers Night