



**Smithsonian Institution**

*Archives of American Art*

## **Jacques Seligmann & Co. records, General Correspondence: American Federation of Arts, 1948-1953**

Extracted on Apr-18-2024 06:33:33

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be published promptly. A number of other steps relating to Art Films are now in progress.

WE HAVE ALWAYS BEEN A CLEARING HOUSE FOR ART INFORMATION, which has included the publication of art reference books. I am happy to report that the publication of the American Art Annual is now again underway, completely revised. It is being published by a commercial firm as the American Art Directory under our sponsorship, the result of efforts particularly of our First Vice President, Richard F. Bach. The indispensability of this directory to the art institutions was attested by almost 200 replies to a questionnaire we sent out. The problem of the re-publication of Who's Who in American Art has still to be solved.

OUR COMMITTEE ON GOVERNMENT AND ART, under the direction of Trustee Lloyd Goodrich, culminated two years of work in organizing the point of view of various art groups in making a presentation in the spring this year before the Commission on Fine Arts. This Commission, under the chairmanship of our former Trustee, David Finley, has been designated by the President to inquire into and report on the problems of Government and Art. From the outset -- under our founder, Elihu Root -- we have given leadership in respect to government's part in art, in general upholding governmental support but not control.

The AFA's membership on the U.S. National Commission for UNESCO, composed of 60 outstanding national organizations, has involved my attendance at Commission meetings in cooperation with Trustee Grace Morley, Director of the San Francisco Museum of Art, the active head of our UNESCO work. At the last Commission meeting our statement of the great gaps existing in the cultural exchange of materials and a resolution more strongly supporting such exchanges was adopted. (Copies available on request.) UNESCO is of particular interest to us because of its activity for the removal of cultural barriers, the ratification of a treaty on cultural exchange, and a conference in late January, 1952, in New York on the U.N. In Washington we have been in constant touch with representatives of our government and other governments about art matters. We have also taken a part in the struggle for T.V. allocations for educational purposes.

AS A BRIDGE LINKING OUR CULTURE WITH OTHER CULTURES, open to traffic both ways, the AFA has a function that requires vastly increased activities. This year we have been circulating shows of contemporary German, French, Swiss, Japanese, Mexican and Finnish art. But our importing and exporting of cultural material is blocked by the high cost of ocean freight and insurance.

Particularly as a result of our membership in UNESCO and on the Committee of Occupied Areas, we were chosen to disburse the funds for the Oberlaender Trust for a show of American paintings for the Berlin Cultural Festival in Germany this fall. The show, assembled by Trustee Bartlett Hayes, opened in Berlin on September 15 and will be seen in Vienna and Munich before it returns.

In addition to the Berlin show, we have prepared six exhibitions for the State Department to circulate in Germany -- "U.S. Architecture",

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In addition to the Berlin show, we have prepared six exhibitions for the State Department to circulate in Germany -- "U.S. Architecture", "Advertising Art", "A Modern Kitchen", completely designed and provided with equipment, drawings from the "Index of American Design", "Japs", and "Dextiles". We also came to the aid of the French Lloyd Wright retrospective show, recently held in Florence, Italy, and planned for France and requested by other countries if funds are available. This fascinating exhibition, seen by over 90,000 people in Philadelphia and thousands in Florence, almost never got off for the lack of a few hundred dollars for insurance which the Federation helped raise; yet very few activities of our government could win such

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