

October 31, 1940
1- Lexington Avenue
N. Y. C.

Dear Laura Gilpin:

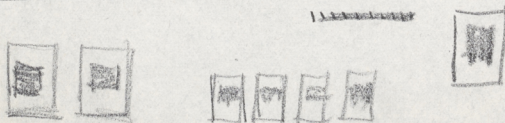
Please forgive me for this slow reply to your nice letter to Mr. Morgan and I. I was in the throes of shooting group dance in a small theatre- trying to solve some difficult flash set ups and have only now come up for air.

First, I want to tell you how much I have enjoyed your pictures of the southwest and Mexico and Yucatan, which Willard brought home to me. The Southwest is a passion with me and your pictures brought it back subtly and soundly. Mexico is only a hope- I have never yet had the great experience of it- but your pictures made me realize new sides of it -the magnificent outer image and what is under that. Someday I hope we can meet here or in your stamping grounds and talk over all these wonderful experiences that you must have in full.

About showing some of my pictures. I would be very happy to send you a show. It is very interesting and significant to watch the spread of photography into art museums where only a few years ago only painting, sculpture, and the hand made arts were thought of as Art. Altho I have never been there, I have heard from many artist friends that the Colorado Springs Art Center is very beautiful.

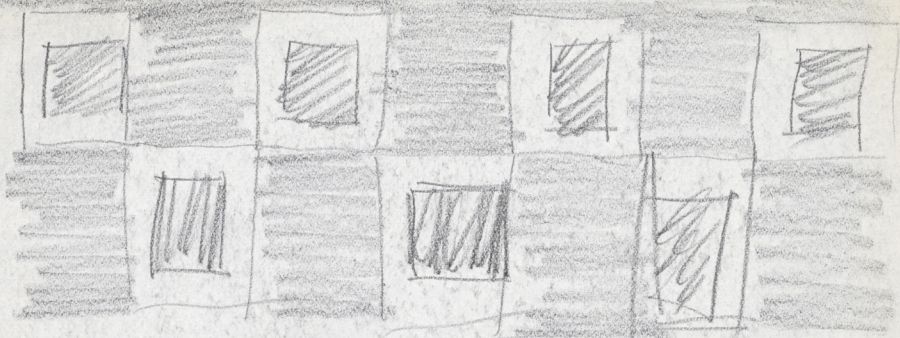
As to size fitting your display glass and frames. To give sense of movement I like large prints-16 x 20 mounted on 22 x 28 is what I usually have made. Does this upset things? I would forego the glass mounting in favor of the larger size if it is workable for you. I find that when the fine eye muscles have to move over a larger print area- that in these muscular adjustments there is already an arousing of the motor impulses. Another idea to favor movement is to avoid uniformity but to hang in two scales of sizes.

16x20 M22x28
11x14 M16x20



a stage designer hung a show for me in different

and unsymmetrically
according to the
movement of the
dance



at present I have a wall of these by size pictures in a "100 Years of American Dance" show at modern Museum - long checker board on a black wall - It is decorative and superficially effective but it really destroys the actual dance movement by its outward uniformity.

To give the dance movement its full rein I think there needs to be plenty of space and I would rather see fewer hung and given more justice.

I could even have one or two like semi murals - 30 x 40 mounted on composition board trimmed flush - to give a keystone to the show.

Now if you will see what you think about all this in terms of your space and what you want. I can of course print any size and mount any way necessary - but I would prefer fewer and larger and some size variety.

About time - I am working terribly hard on this book which I am supposed to have for the publisher at the end of November. It will humanly impossible - I know but at least I hope to complete it before Christmas. So, in January or any time thereafter I would have time to make up a show that would be thoughtfully composed with new material. The book is supposed to come out in April and I don't know if it would add any interest to link it the show with the appearance of the book - or not - or if that is too long to wait - what with the world in war and everything bettered one now.

Arranging things by letter is so much more difficult than by face to face- but if you will now tell me how and when you want it I shall be very interested to make you the best exhibit I can .

Pardon this rather scraggly letter but it is midnight and the end of a very long day.

Mr. Morgan joins me in our good wishes to you and your work.

Sincerely,

Barbara Morgan