

2008

# Marlow Moss (1889-1958)

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<http://hdl.handle.net/10026.1/2528>

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<http://dx.doi.org/10.24382/4114>

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**Marlow Moss (1889-1958)**

by

Lucy Howarth

Volume 3

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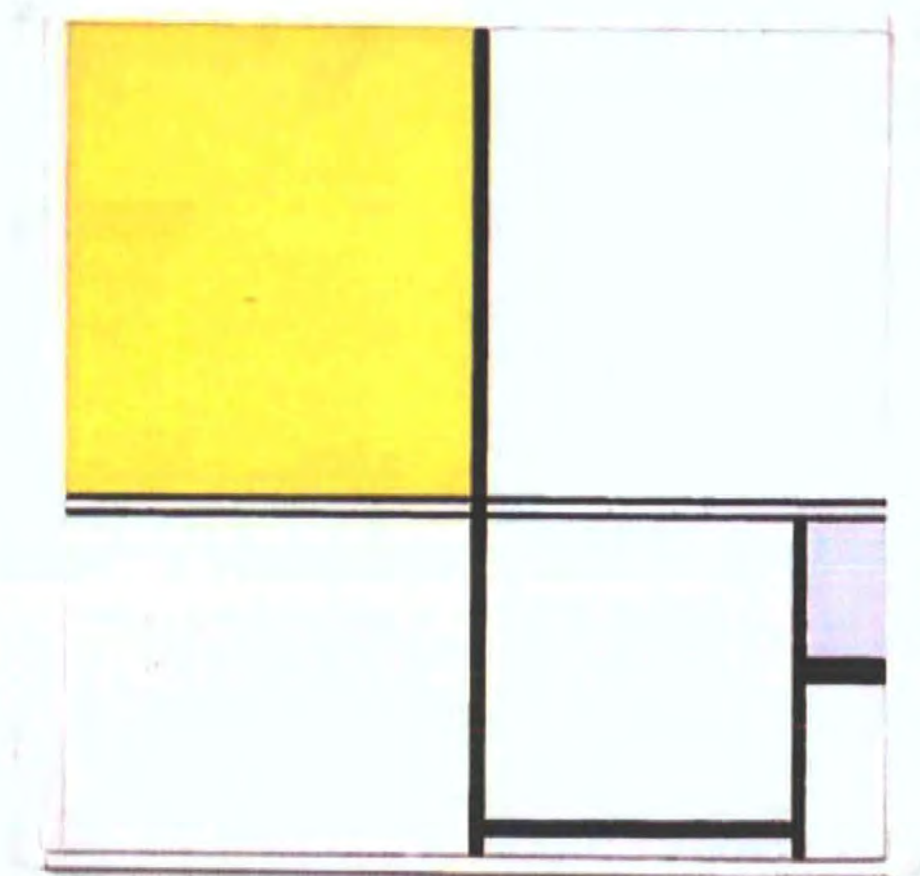
Documents.

- i) Marlow Moss's application form to join the Artists International Association.
- ii) Marlow Moss's handwritten Curriculum Vitae, held in the Vézelay Collection, Tate Archives, London.



**Fig. 1.1:**

Piet Mondrian '*Composition B, with Grey and Yellow*', 1932, oil on canvas, 50.2 x 50.4 cm. Private collection.



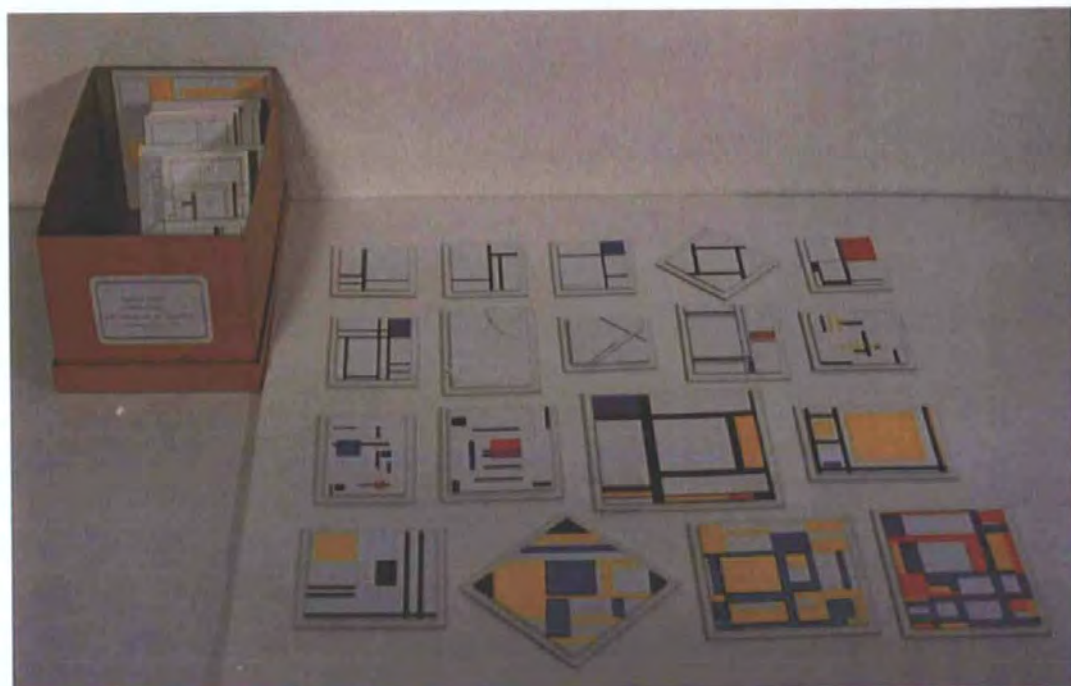
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Studio Raspail, Paris. Photograph taken by the author, 2006.



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Netty Nijhoff and Suzanne Gorin, in 'Antoinette' Biggekerke, with a Marlow Moss work (P/R 44) visible on the wall behind them, c1960. Private collection.



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Netty Nijhoff and Marlow Moss in Lamorna, c1950. Nijhoff / Oosthoek Collection, Zurich.





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[Left to right] Marika de la Salle, Netty Nijhoff, Marika de la Salle's daughter, and Marlow Moss, date uncertain. Frankrijk Vindplaats, Letterkundig Museum.



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Poema Vantongerloo and Marlow Moss in the back of a car, c1948. Nijhoff / Oosthoek Collection, Zurich.



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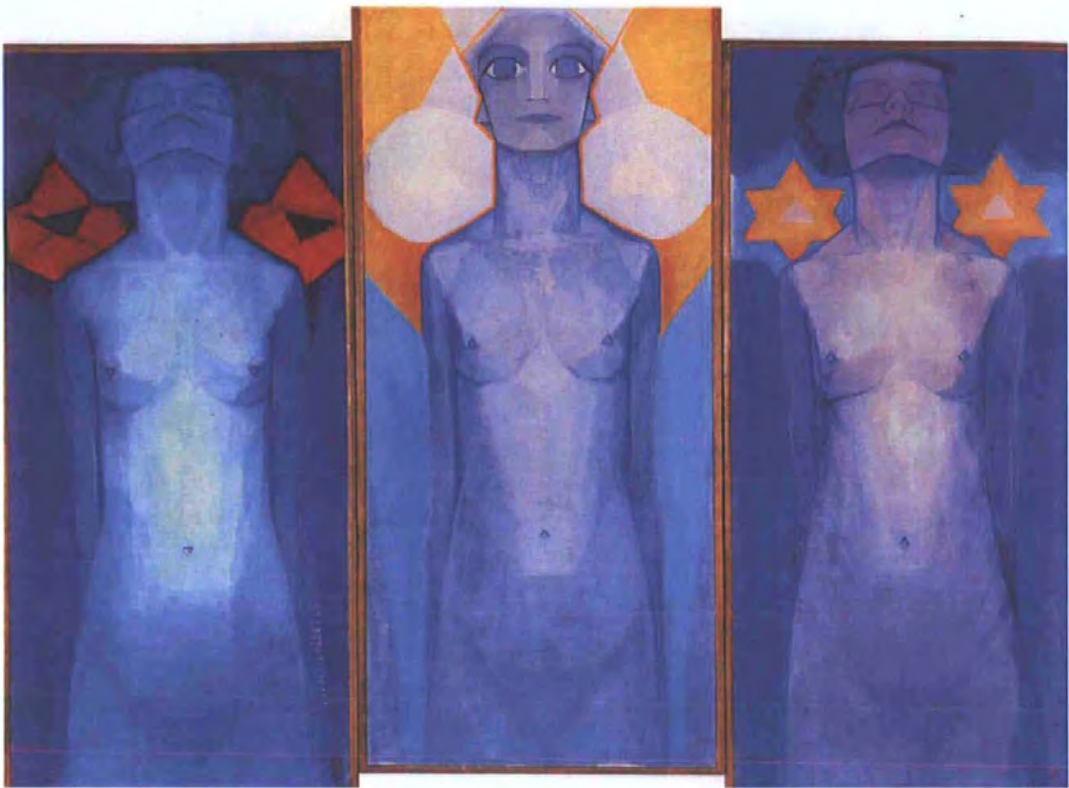
Brassaï 'Le Monocle' [detail] circa 1935-1940. The estate of the artist.





**Fig. 3.15:**

Piet Mondrian *'Evolution'*, circa 1911, oil on canvas, central panel: 183 x 87.5 cm, side panels: 178 x 85 cm. Haags Gemeentemuseum.



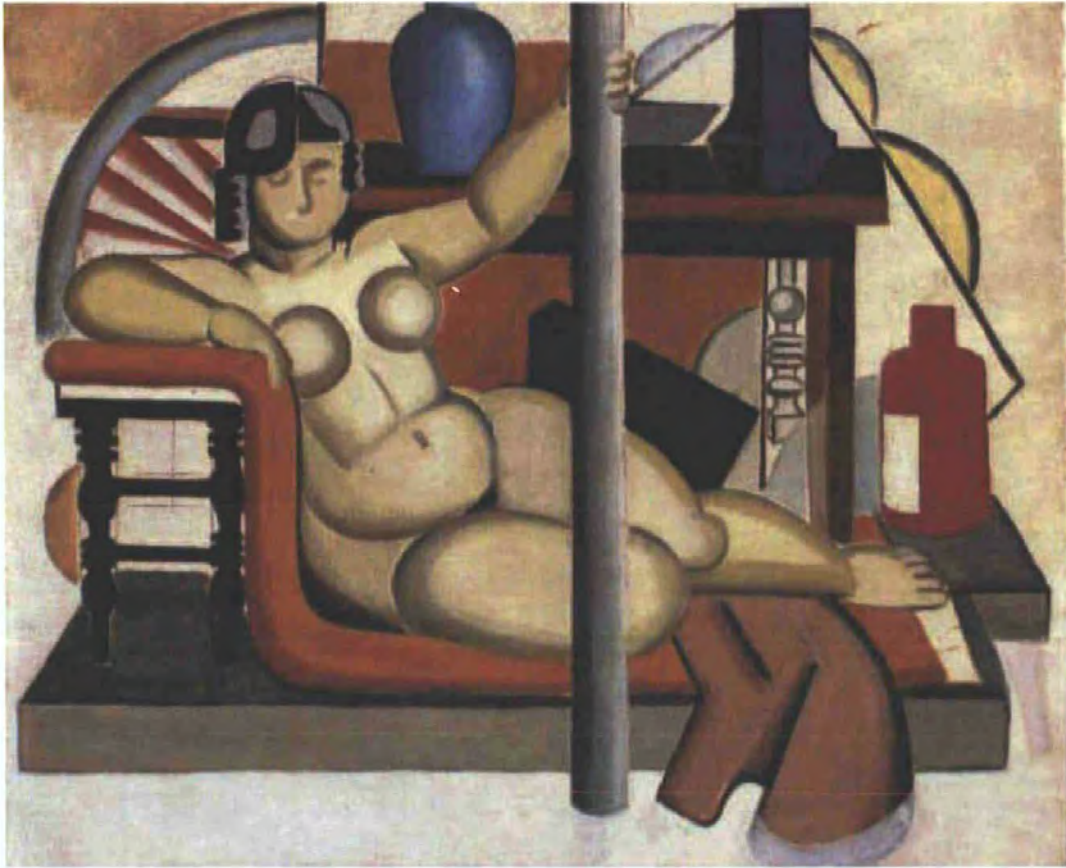
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Franciska Clausen '*Model with Vertical Pole*,' [life painting made at the Académie Moderne], oil on canvas, circa 1924. Collection of the artist.





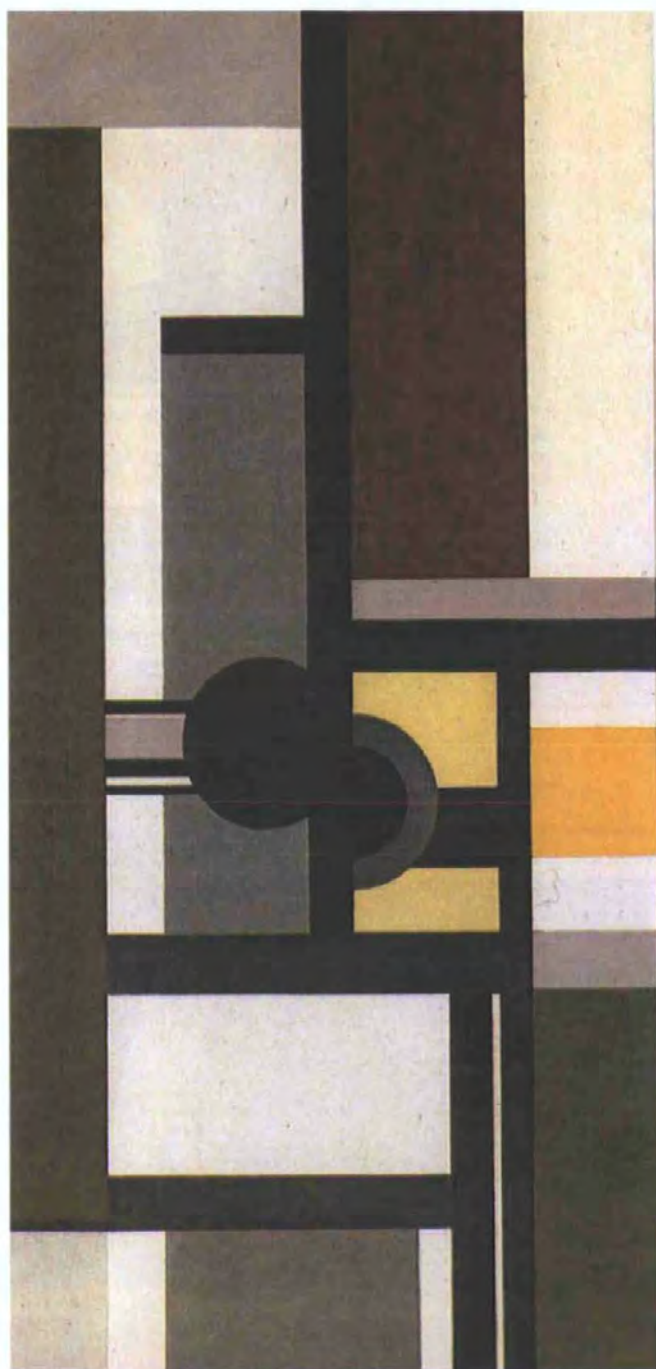
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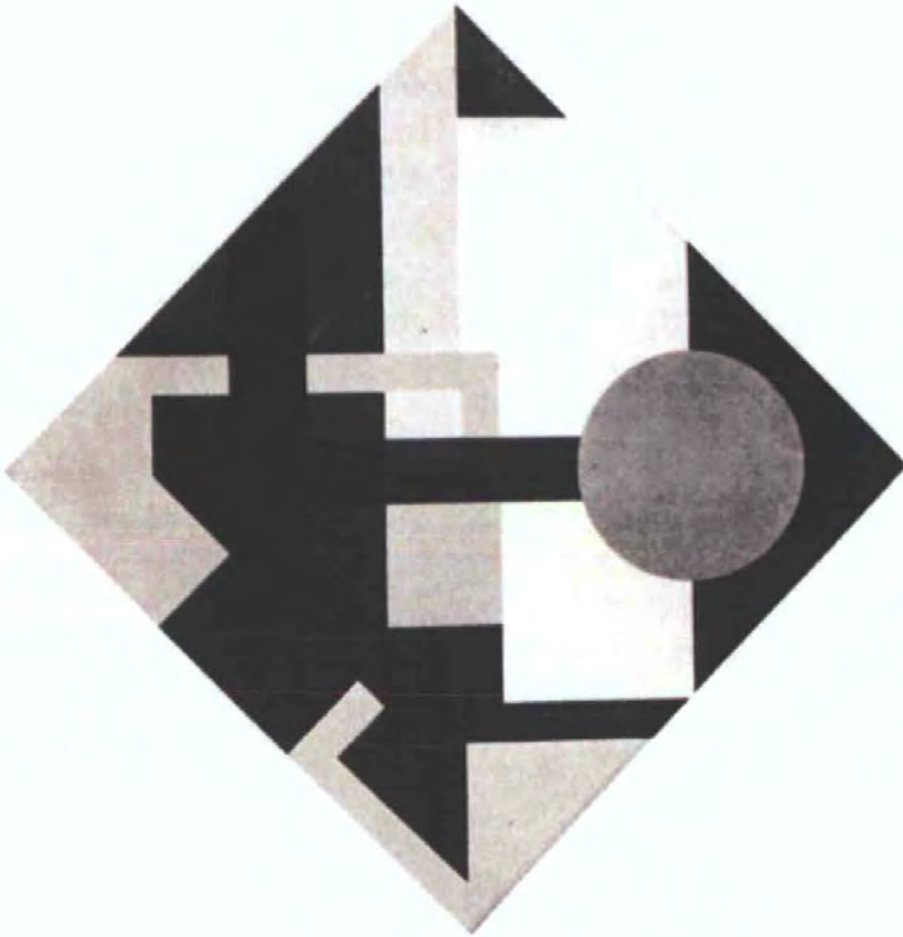
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Marcelle Cahn '*Composition Abstraite*', 1925, oil on canvas 73 x 54 cm.  
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**Fig. 4.6:**

Florence Henri '*Composition*', 1926, gouache on paper, h: 33.5 cm. Private collection.



**Fig. 4.7:**

Ragnhild Keyser '*Railway*', 1926, oil on canvas, 82 x 68 cm. Private collection, Oslo.





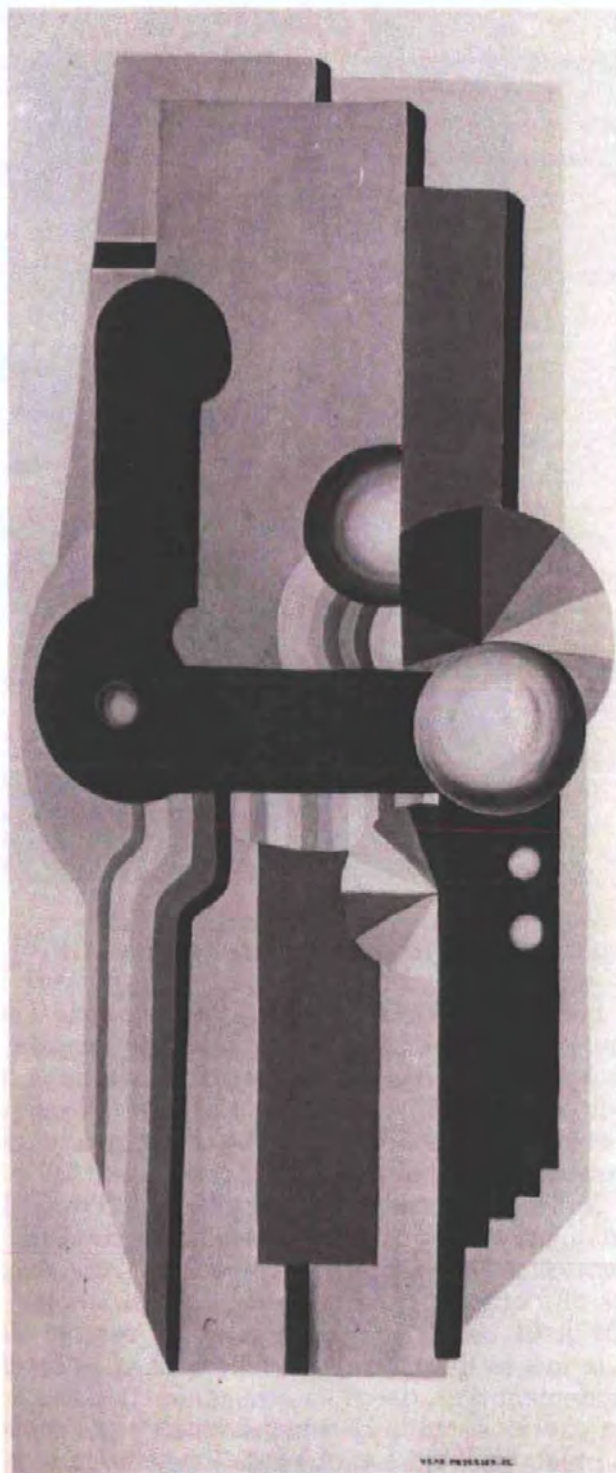
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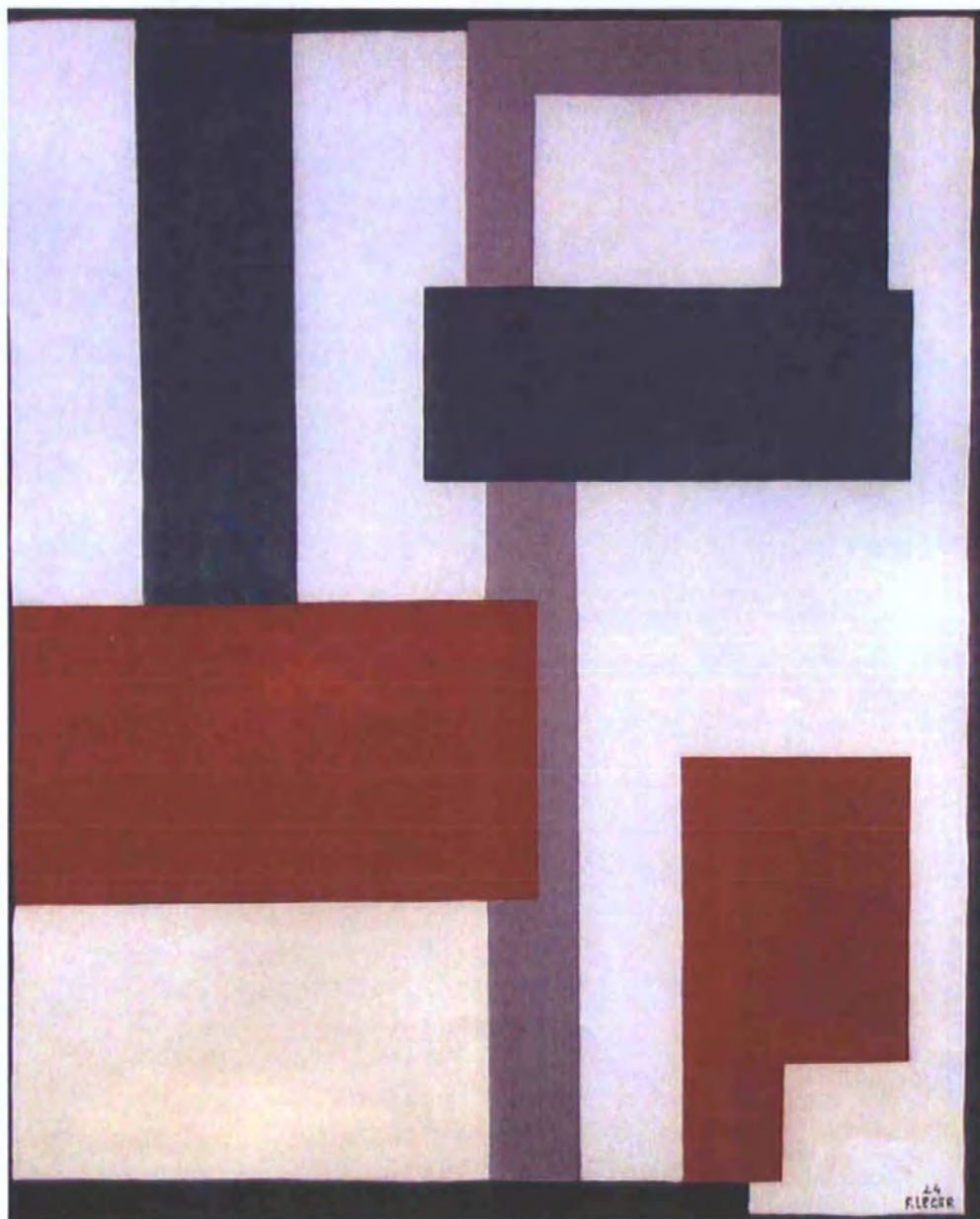
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Photograph of Fernand Léger and his students at the Académie Moderne, circa 1924. Collection of Franciska Clausen.



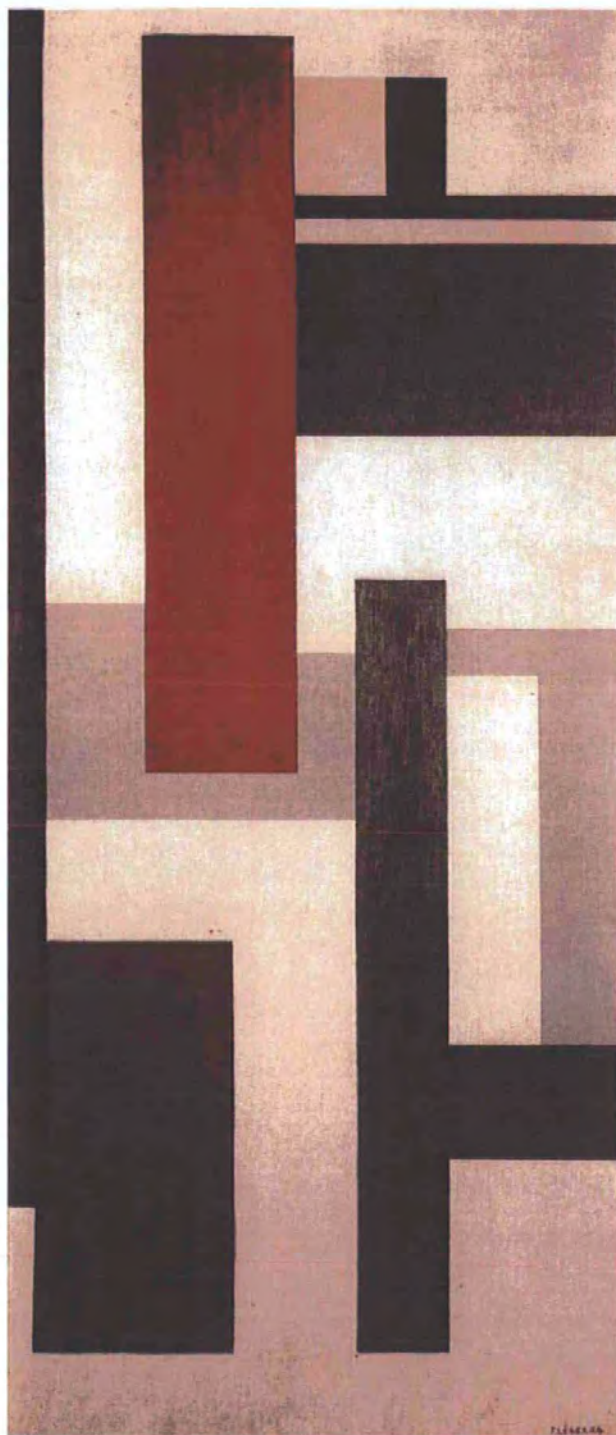
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Musée National Fernand Léger, Biot.



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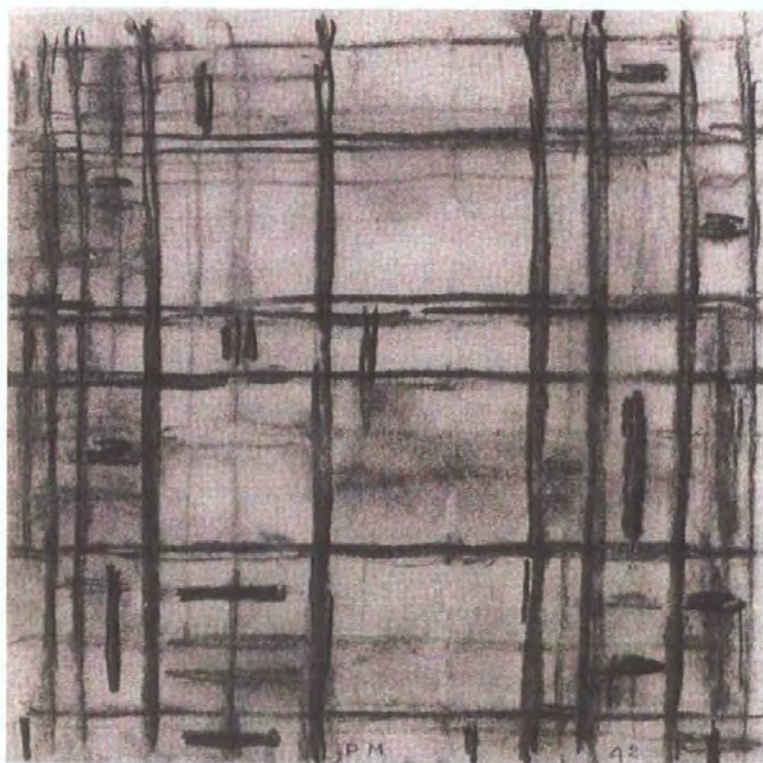
Fernand Léger *'Composition Murale'*, 1924, oil on canvas, 180 x 80 cm.  
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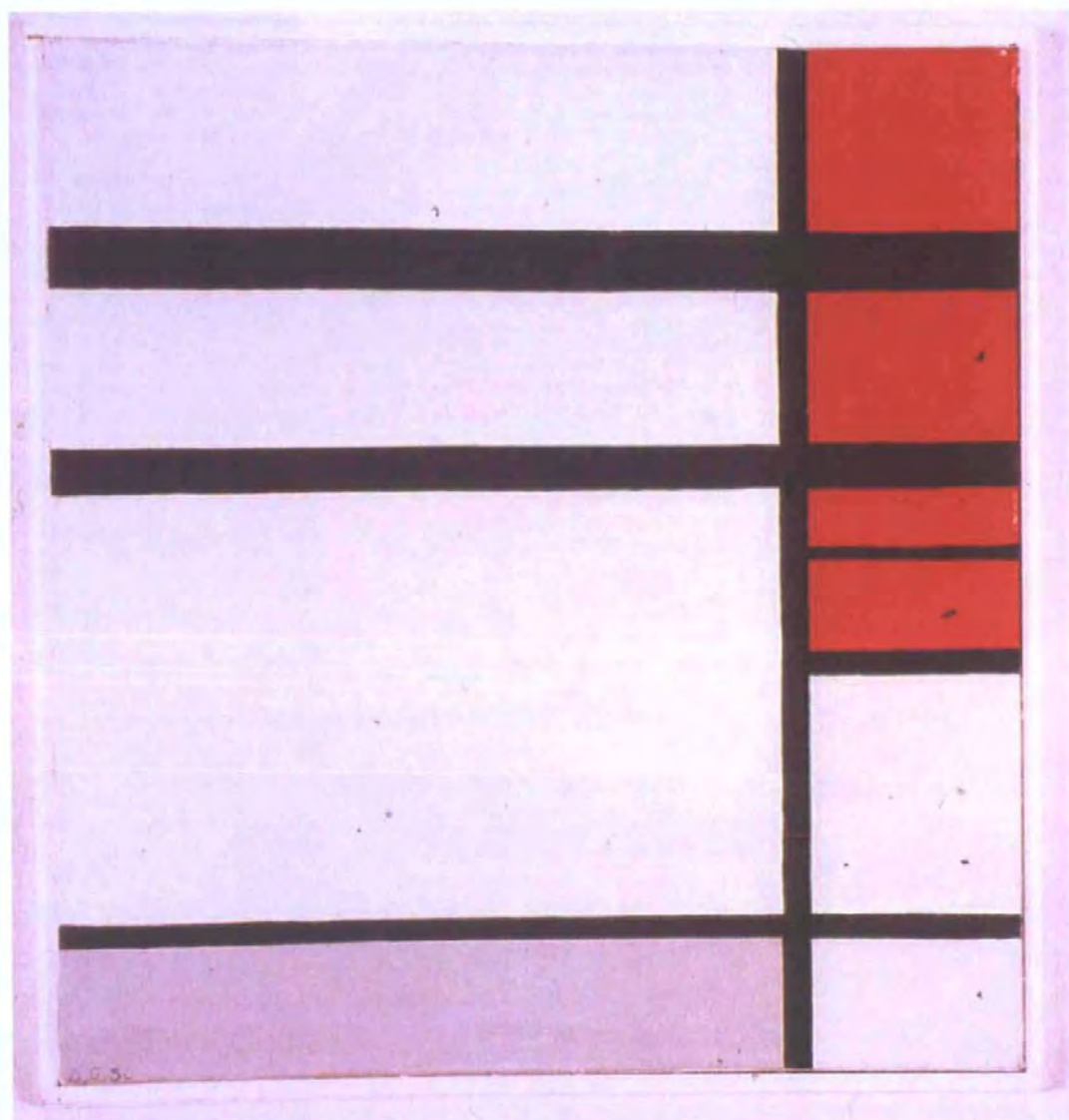
Piet Mondrian, charcoal preparatory drawing for '*Broadway Boogie Woogie*', circa 1942, 23.1 x 23.2 cm. Private collection.





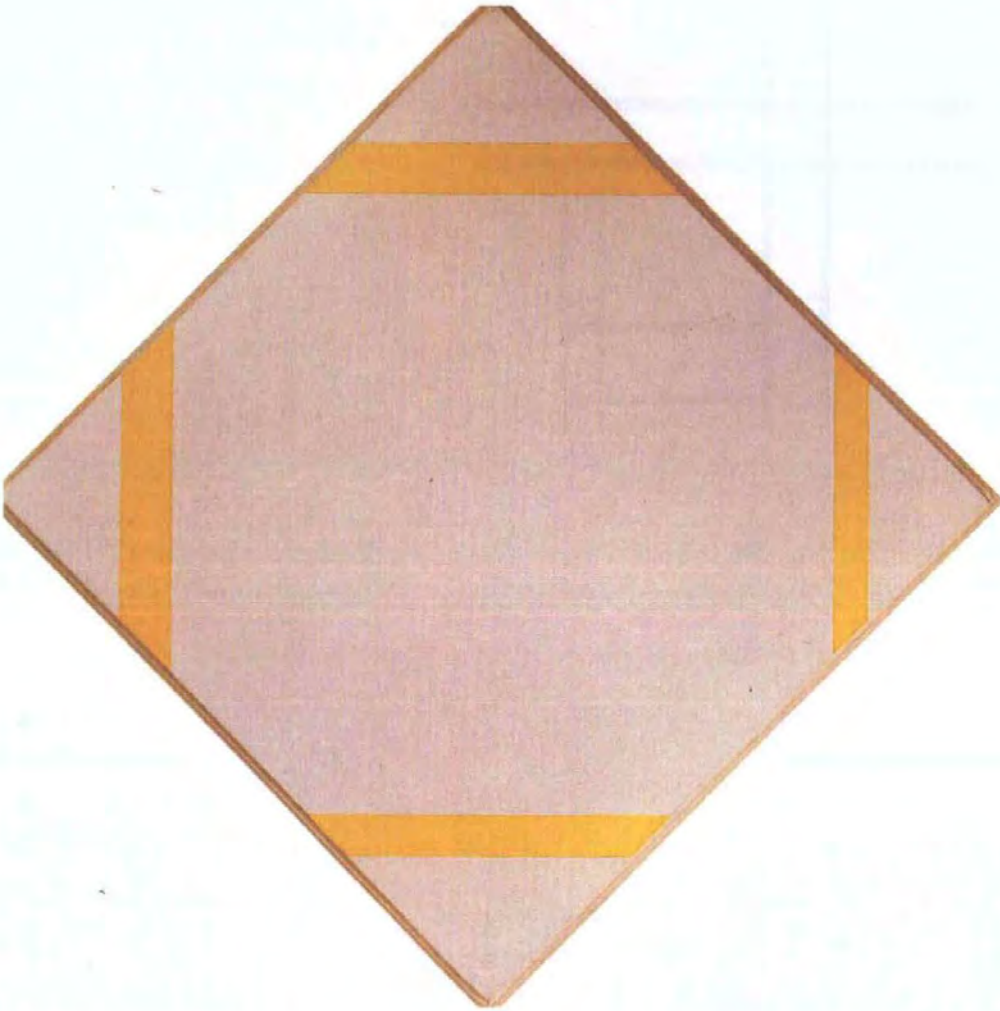
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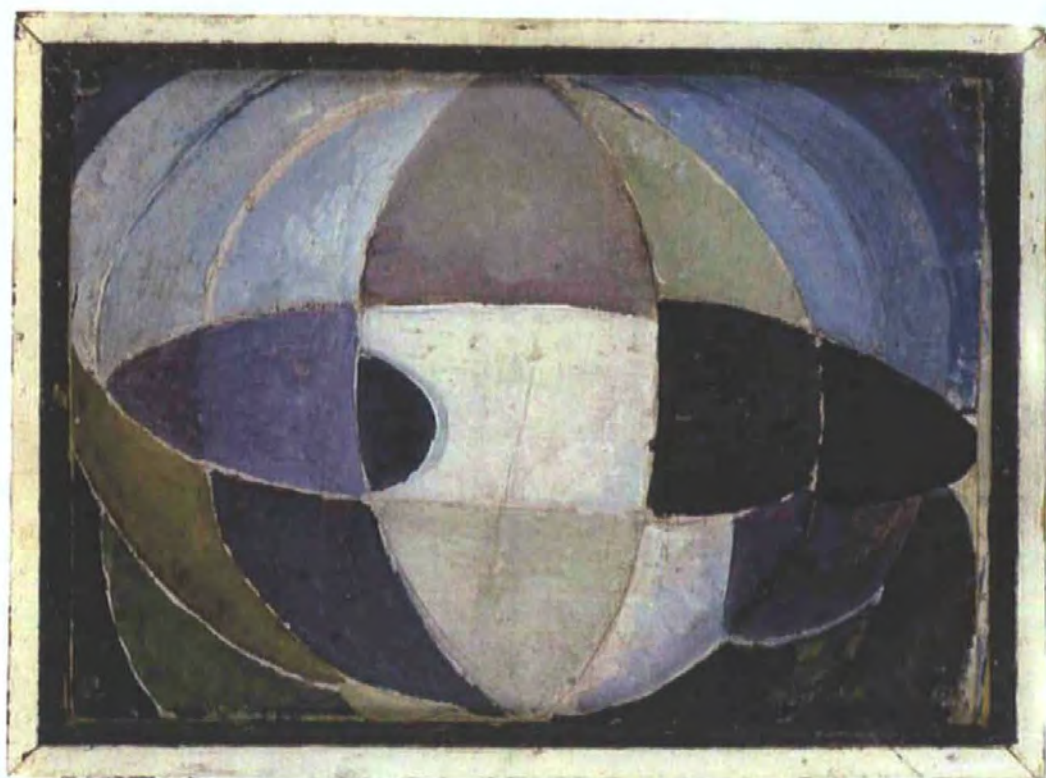
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Piet Mondrian, '*Lozenge Composition with Four Yellow Lines*' 1933, oil on canvas, sides: 80.2 x 79.9 cm. Haags Gemeentemuseum.



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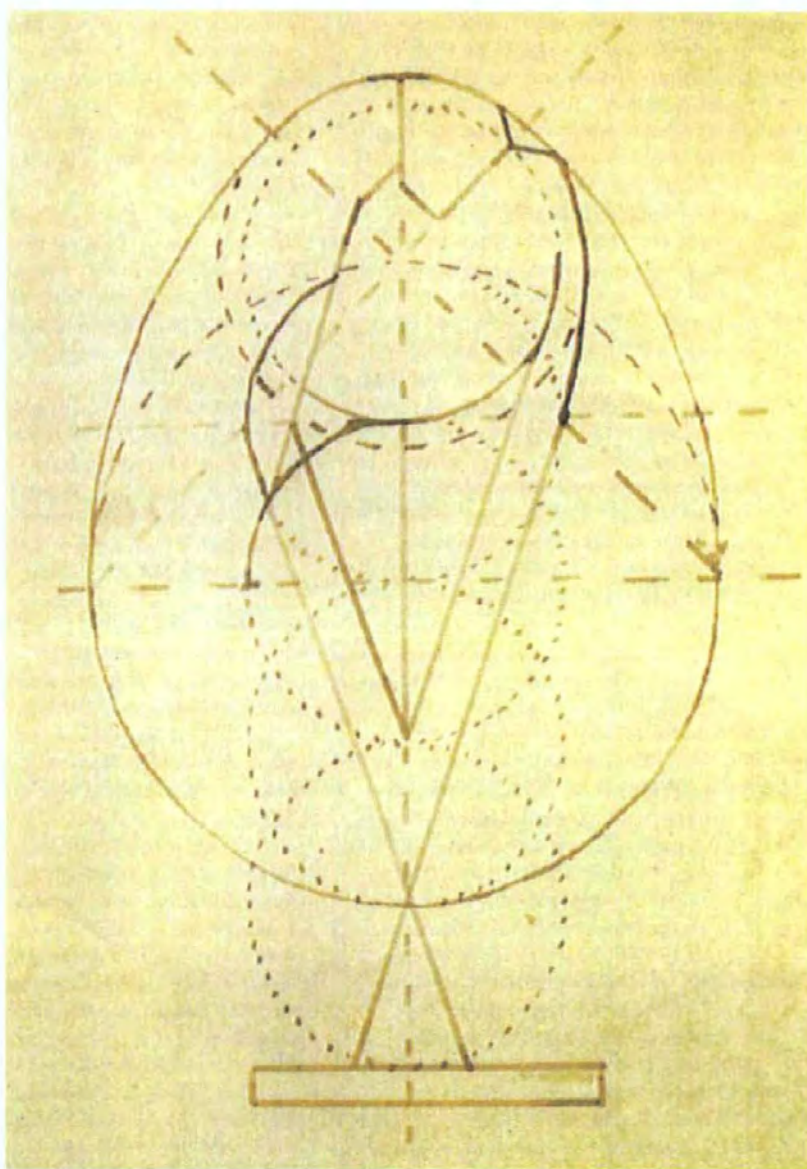
Theo Van Doesburg 'Sphere', 1916, oil on canvas, 27 x 37 cm. Stedelijk Museum de Lakenhal, Leiden.





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Georges Vantongerloo, preparatory drawing for '*Composition Departing from an Ovoid*' 1918, ink on paper, 21 x 15.5 cm. Private collection.





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Constantin Brancusi, '*Bird in Space*' circa 1927-1931, polished bronze, h: 185.5 cm. Museum of Modern Art, New York.



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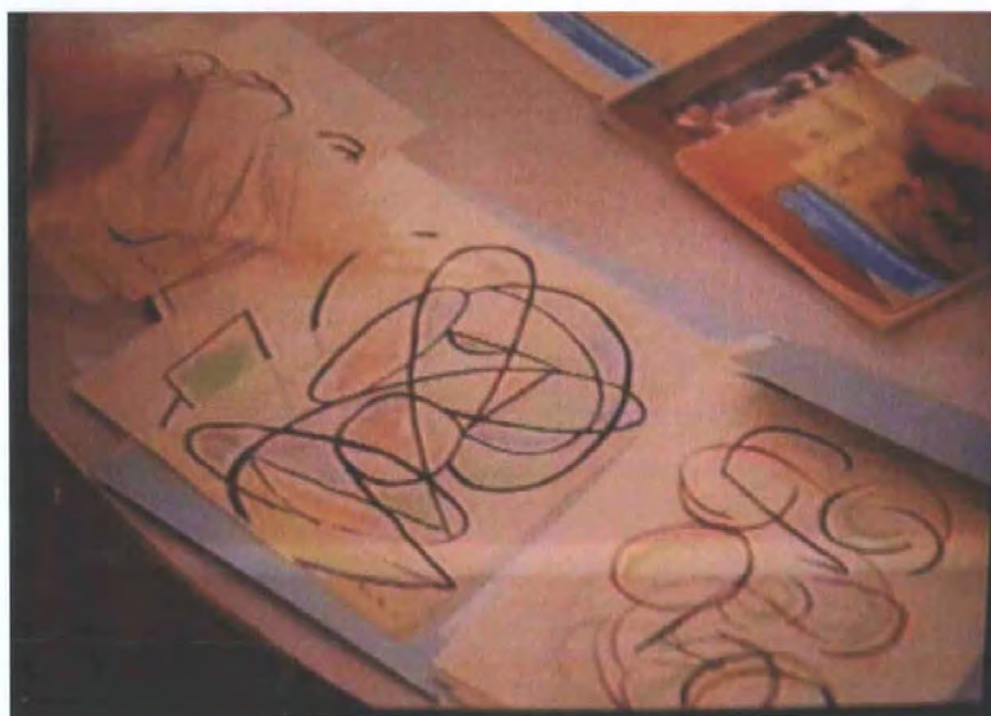
Constantin Brancusi's '*Endless Column*', 1938, cast iron and carbon steel, h:29.33m. Târgu-Jiu, Romania.

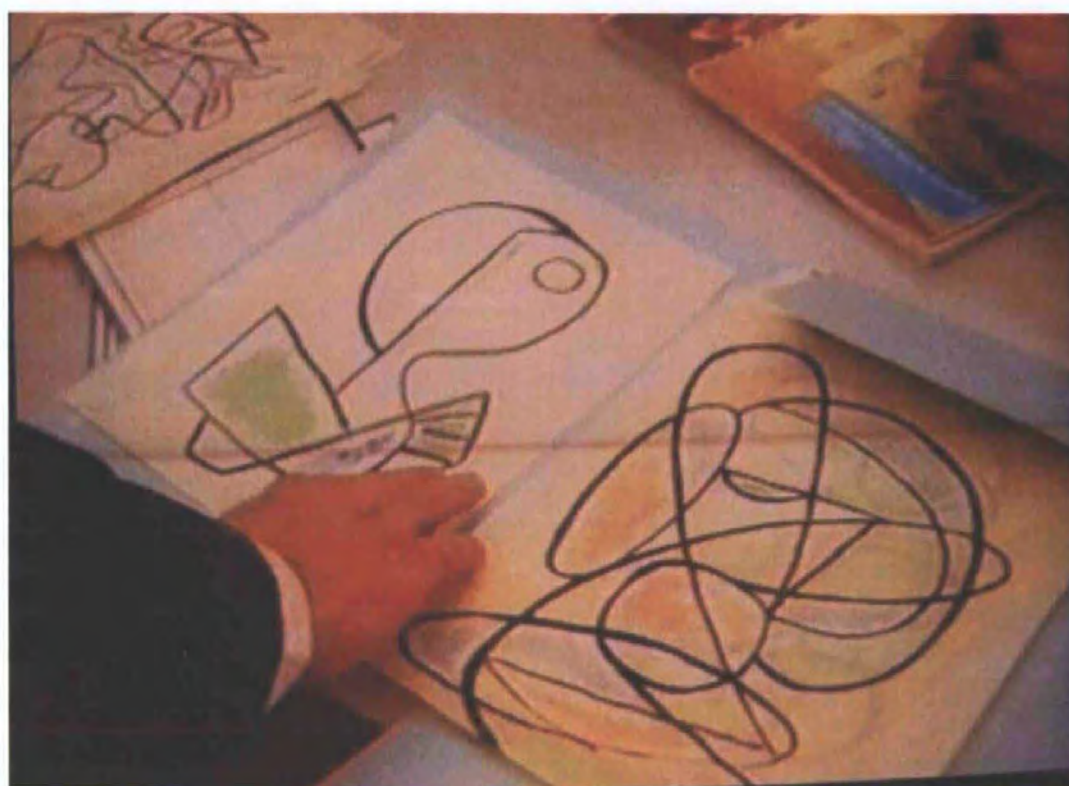




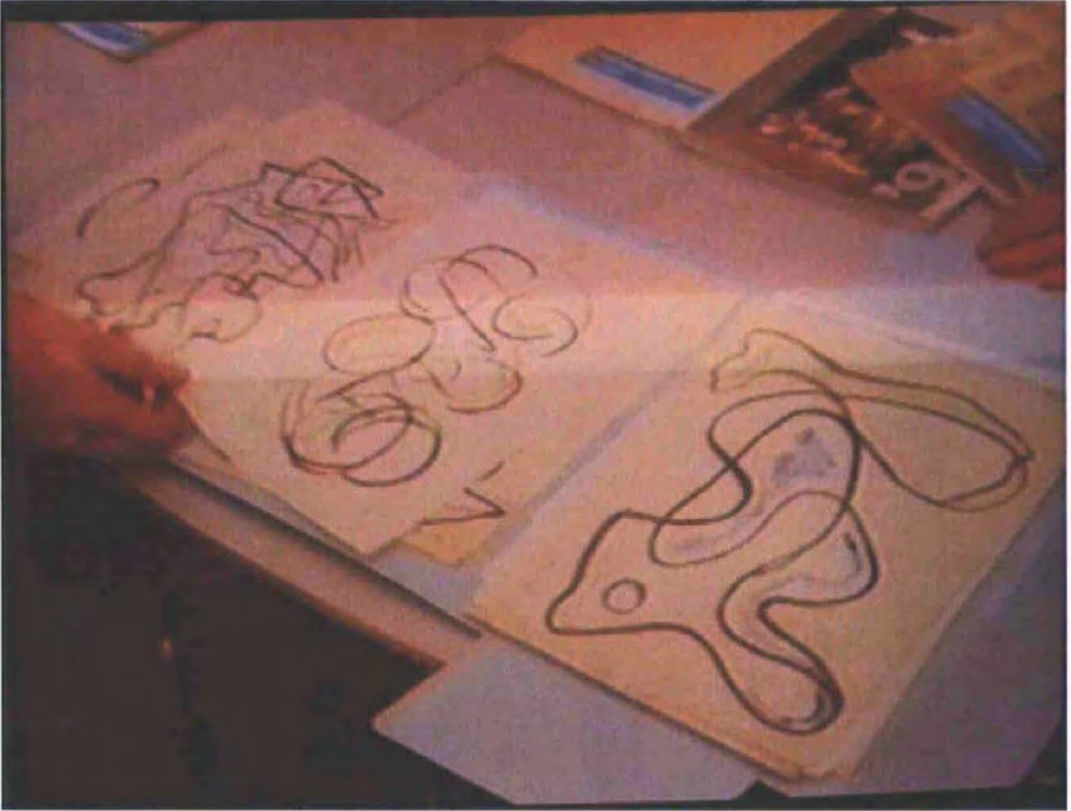
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Stills from un-broadcasted footage from the Dutch arts television programme Kunst Mest, showing 'automatic drawings' by Marlow Moss, c1950s, filmed 1994-1995. [The hands in view are those of Andreas Oosthoek and Florette Dijkstra.]









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Lygia Clark '*Bichos*' 1960-1961, metal. Private collection.



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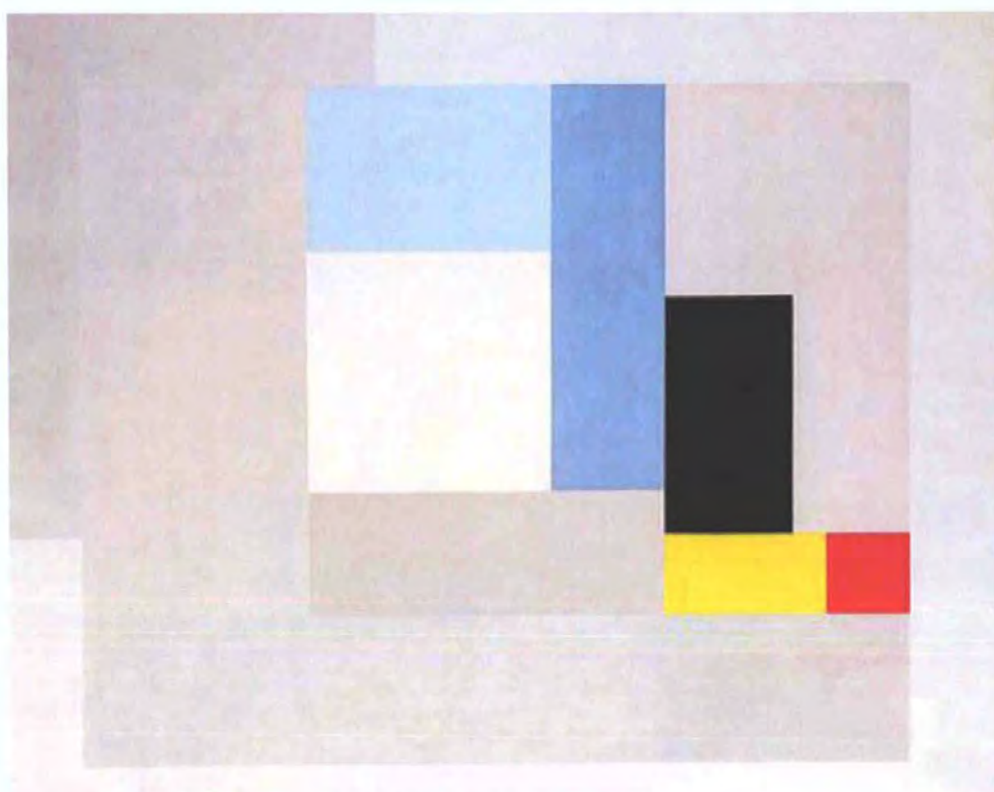
Barbara Hepworth 'Child with Mother' 1972, white marble, 90 x 68 x 63 cm.  
The Barbara Hepworth Estate.





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Ben Nicholson 'June 1937', 1937, oil on canvas, 159.4 x 201.3 cm. Tate Collection, London.





**Fig. 5.3:**

Exterior photograph of the Groupe Espace exhibition at the Royal Festival Hall in 1955. Tate Archives, London.



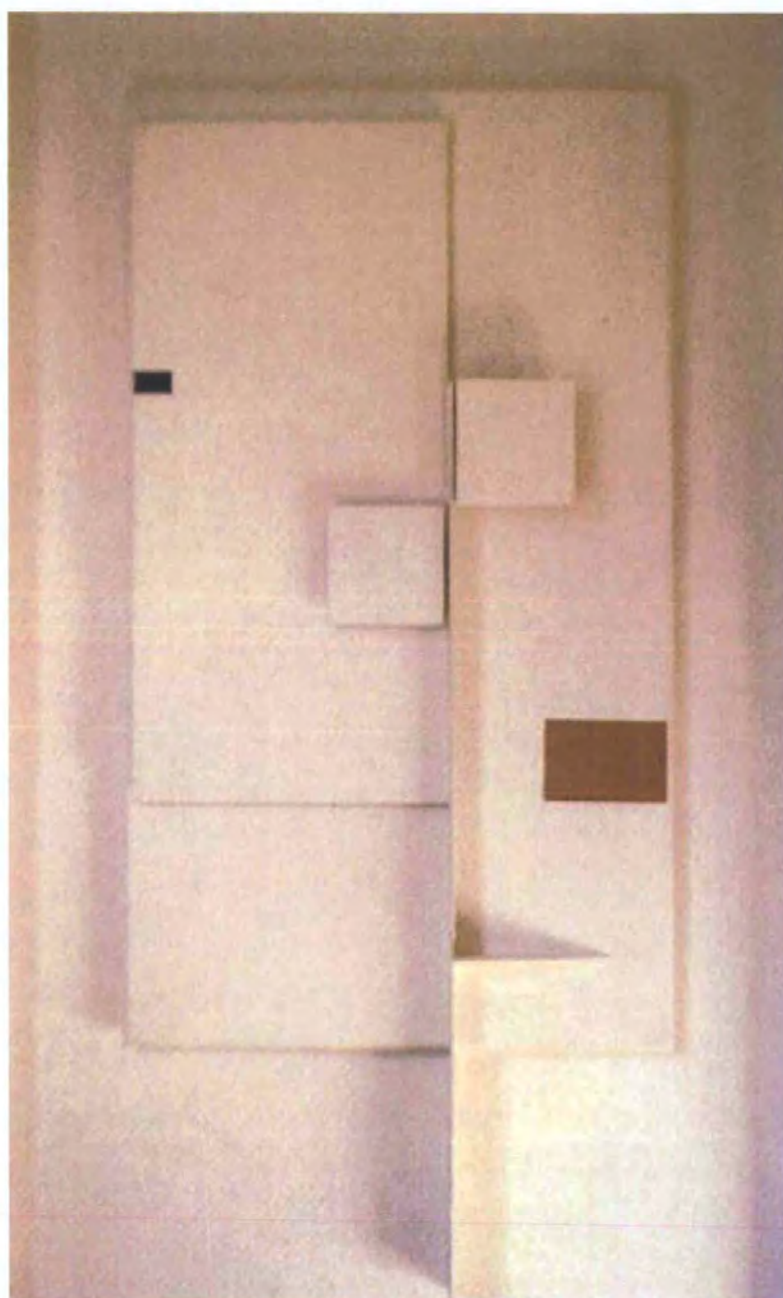
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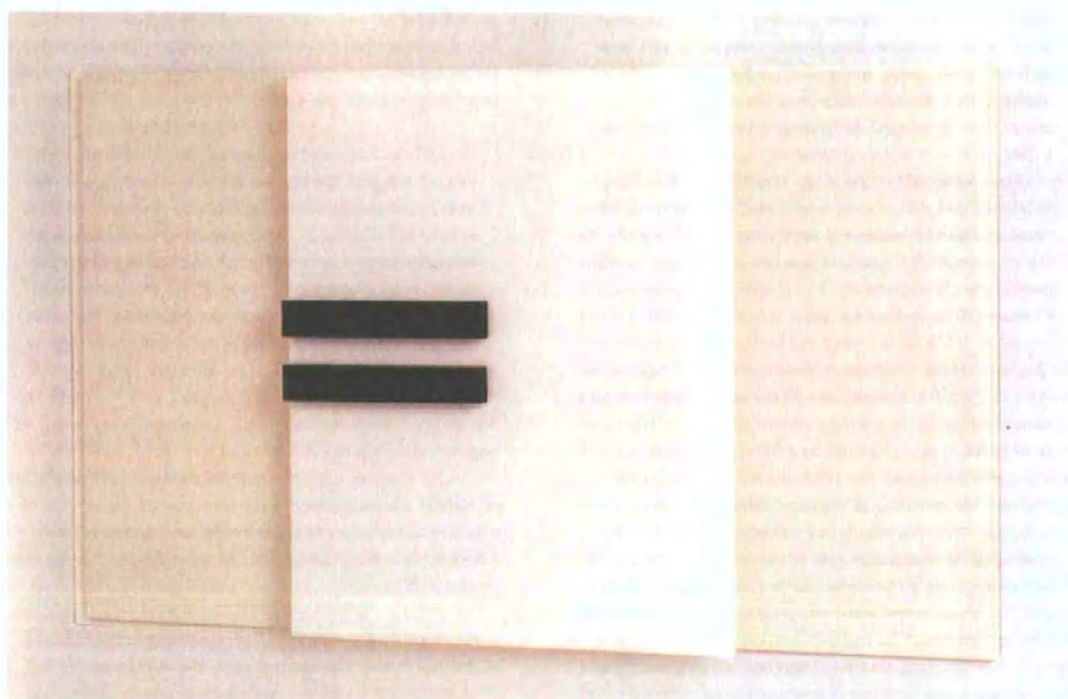
Facsimile of damaged original of Adrian Heath's '*Light Screen*' [1954] 1982, perspex and plastic, 55.5 x 55.5 cm. Collection of Kenneth Powell, Tate Archives, London.





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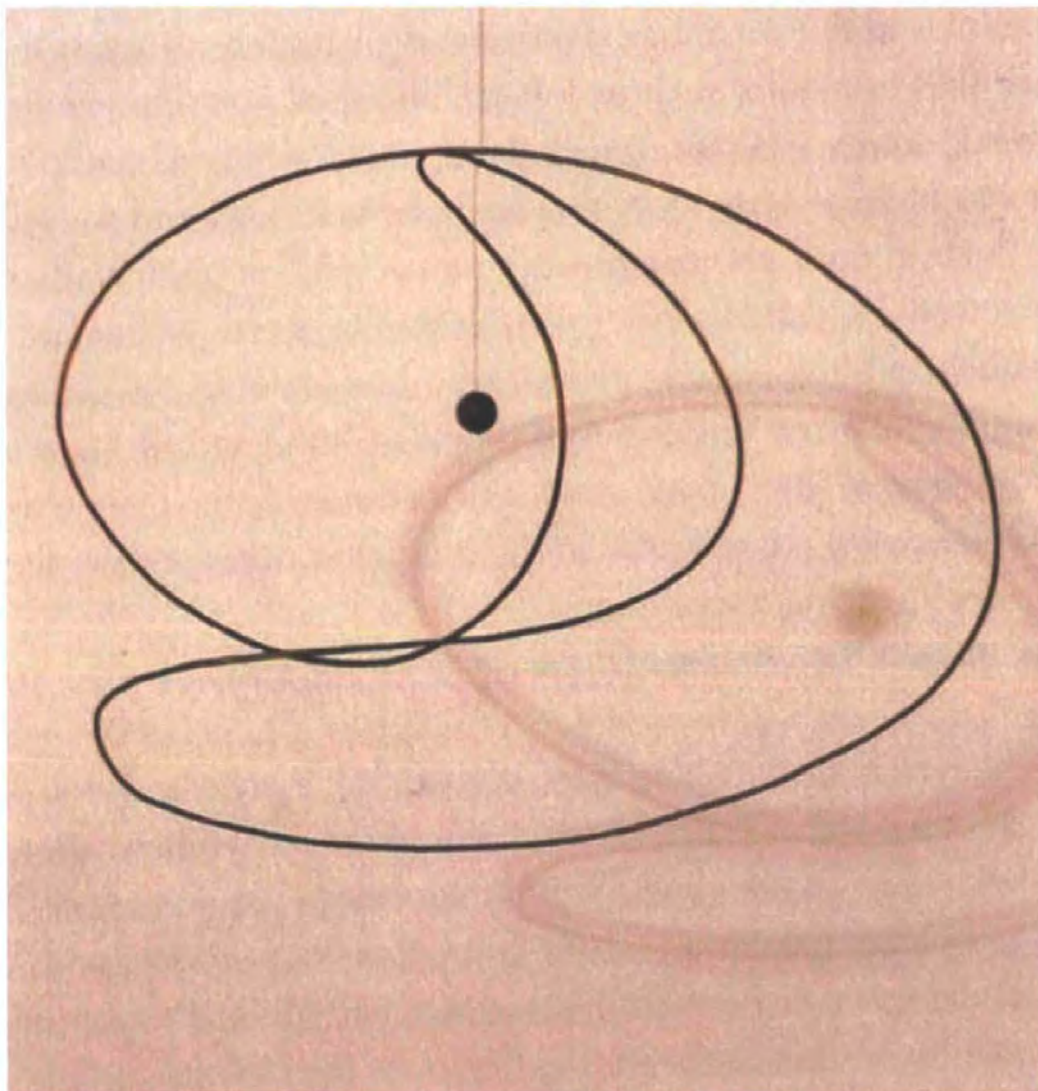
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Installation photograph taken at Huddersfield Art Gallery, showing three reliefs of the 1960s by Mary Martin. December 2004.



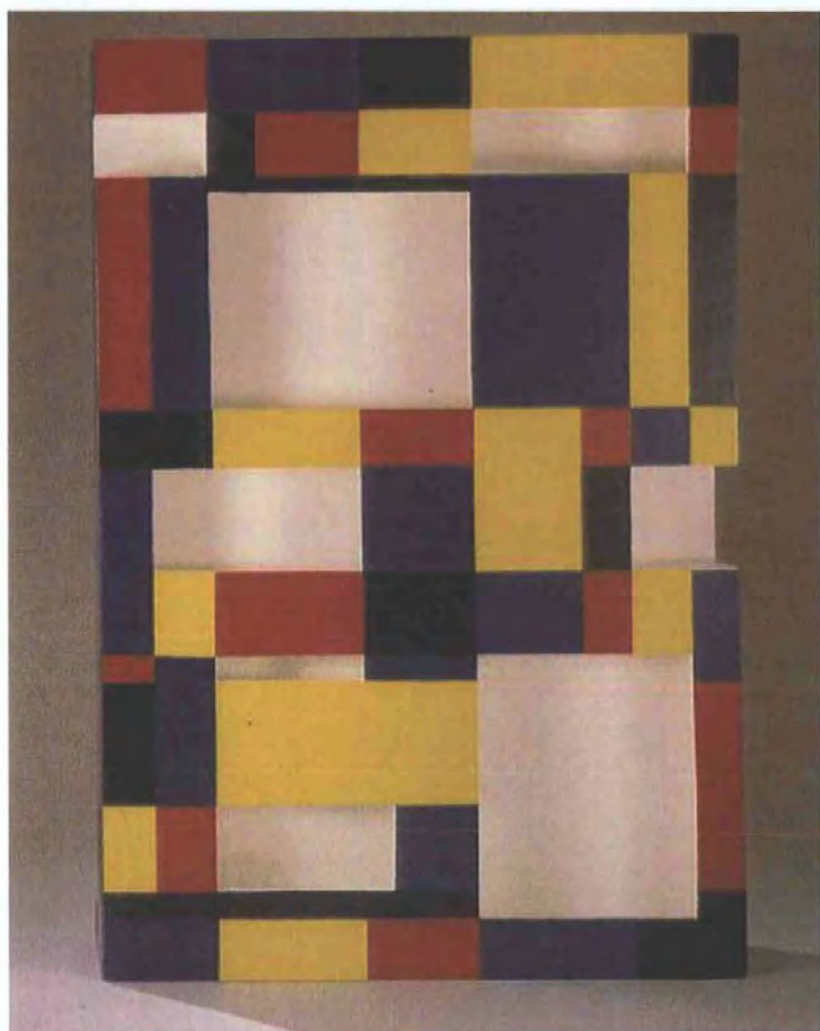
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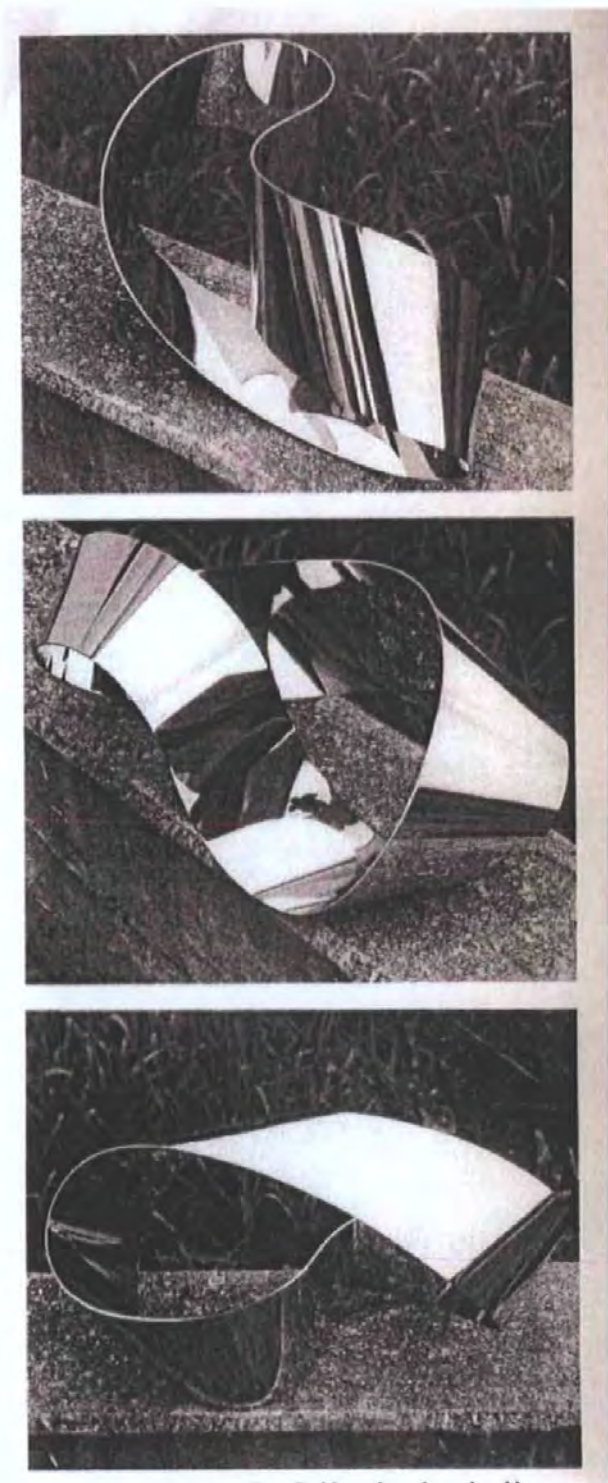
Brian Wall, '*Metamorphosis*' 1955, painted wood. Private collection.





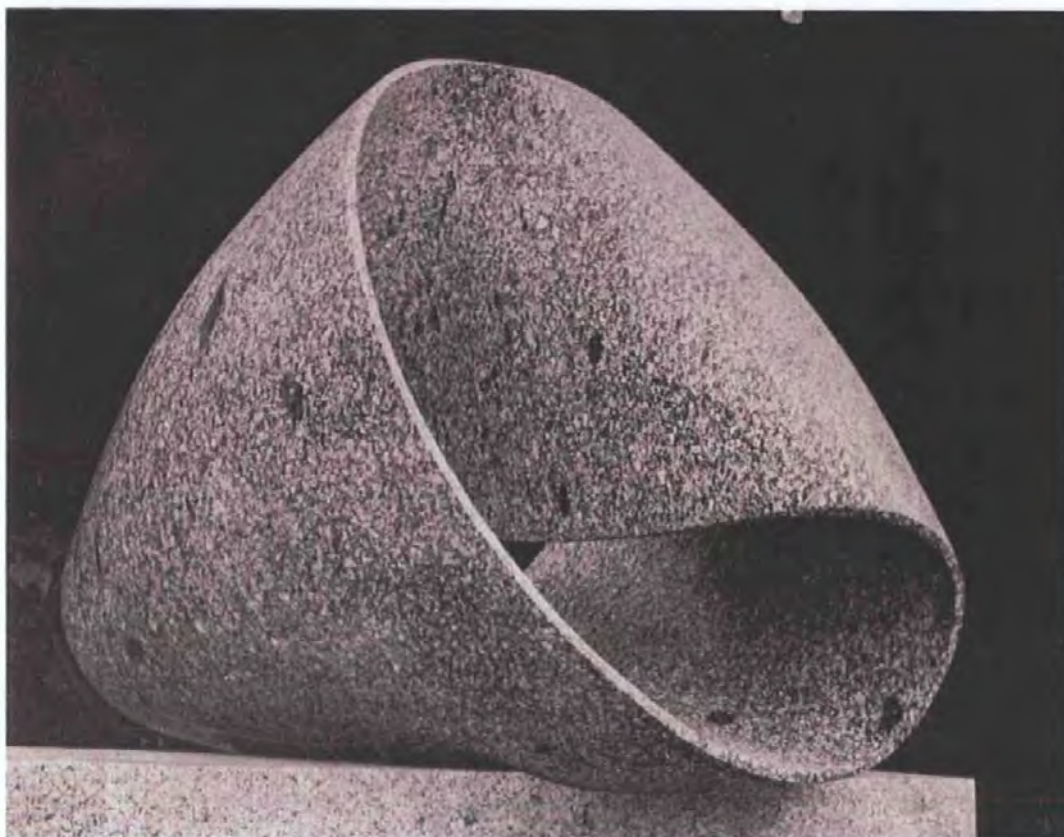
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Max Bill, '*Endless Ribbon*' 1974-1975, [in three positions], chromium plated brass, 20.5 x 15 x 41 cm. Private collection.



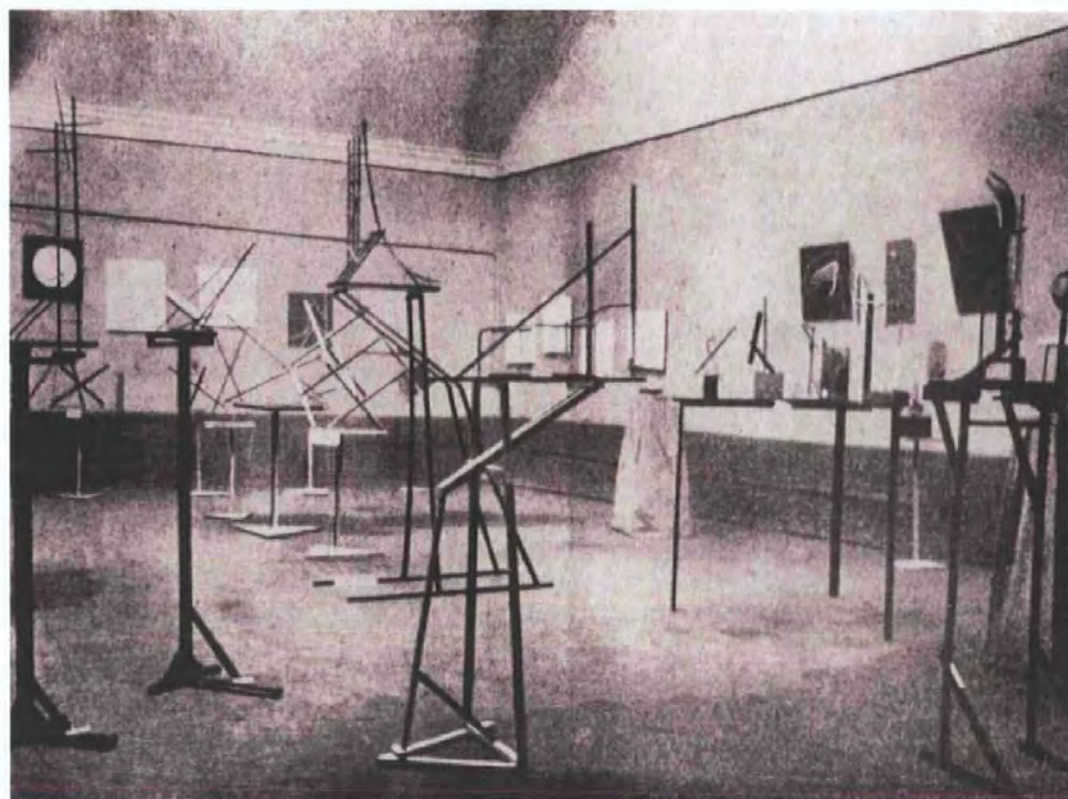
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Max Bill, '*Endless Ribbon*' 1953, granite, 120 x 100 x 150 cm. Georges Pompidou Centre, Paris.



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Installation photograph of the third OBMOKhU Exhibition, Moscow, May 1921. Reproduced in Matsa, Sovetskoe iskusstvo, 1933 (where it is erroneously dated 1920).





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Installation photograph taken by Florette Dijkstra of Marlow Moss: Ruimte, Beweging en Licht at the Gemeentemuseum, Arnhem. 10<sup>th</sup> December 1994 - 12<sup>th</sup> March 1995. Dijkstra's personal archives, Den Bosch.





## Appendix 1:

### Exhibitions of the work of Marlow Moss: during her life and posthumously.

1927	[Participates in a <u>London Group</u> exhibition in London.]
1928	Exhibits in Paris in June at the Galerie Aubier with other students from the <u>Academie Moderne</u> .  [Solo show in Paris?].
1931	Participates in the <u>Salon des Surindépendants: Association 1940</u> at the Galerie de la Renaissance, Paris.
1932 -1936	Annual participation in <u>Les Surindépendants</u> , including the Huitième Exposition, 25 <sup>th</sup> October - 24 <sup>th</sup> November 1935, and also exhibitions with <u>Abstraction-Création</u> , <u>Association 1940</u> , and <u>Salon des Réalités Nouvelles</u> , in Paris.
1936-1937	Exhibits with the <u>Groupe Anglo-Américain</u> , in Paris.
1937	Participates in the <u>Konstruktivisten</u> exhibition at the Kunsthalle, Basle. 16 <sup>th</sup> January - 14 <sup>th</sup> February 1937.
1938	Participates in the <u>Tentoonstelling Abstracte Kunst</u> exhibition at the Stedelijk Museum, Amsterdam. 2 <sup>nd</sup> - 24 <sup>th</sup> April 1938.
1939	Participates in the <u>Salon des Réalités Nouvelles</u> exhibition at the Galerie Charpentier, Paris.
1942	Participates in the <u>American-British Art</u> exhibition at the American-British Art Centre, New York.
1946	Participates in the <u>Salon des Réalités Nouvelles</u> exhibition at the Galerie Charpentier, Paris.
1950-1951	Participates in the <u>Salon des Réalités Nouvelles</u> exhibition at the Galerie Charpentier, Paris.
1953	Solo show <u>Marlow Moss</u> at the Hanover Gallery, London. 10 <sup>th</sup> November - 4 <sup>th</sup> December 1953.
1955	Participates in <u>Measurement and Proportion</u> at the London A.I.A. Gallery. 10 <sup>th</sup> – 19 <sup>th</sup> May 1955.  Participates in the <u>Groupe Espace of Great Britain</u> show at the Royal Festival Hall. 25 <sup>th</sup> October - 9 <sup>th</sup> November 1955.
1957	<u>Cinquante Ans de Peinture Abstraite</u> at Galerie Creuze, Paris. 9th March - 12th June 1957.

- 1958 Solo show Marlow Moss: Sculpture and Paintings at the Hanover Gallery, London. 4th March - 3rd April 1958.
- 1962 Solo show Marlow Moss at Stedelijk Museum, Amsterdam. 30th March - 30th April 1962.
- 1964 Included in Mondriaan, de Stijl and their Impact at the Marlborough-Gerson Gallery, New York. April 1964.
- 1972 Solo show Marlow Moss at Middelburg Town Hall. 8<sup>th</sup> - 23<sup>rd</sup> April 1972.
- 1973-1974 Solo show Marlow Moss (1890-1958) Bilder, Konstruktionen, Zeichnungen at the Gimpel & Hanover Galerie, Zurich. 1<sup>st</sup> December 1973 — 19<sup>th</sup> January 1974.
- 1974 Included in De Stijl, Cercle et Carré at Galerie Gmurzynska, Cologne. March - May 1974.
- 1975 Solo show Marlow Moss (1890-1958) Constructions, Drawings, Paintings at Gimpel Fils Gallery, London. 15<sup>th</sup> April - 17<sup>th</sup> May 1975. (This was the same exhibition as that which was shown in Zurich the year before, see above).
- 1976-1977 Included in Women Artists 1550-1950 in Los Angeles County Museum. 21<sup>st</sup> December 1976 - 13<sup>th</sup> March 1977.
- 1977 Included in Cornwall 1945-1955 at the New Art Centre, London. 9th November - 3rd December 1977.
- 1978 Included in Abstraction-Création: 1931-1936 at the Musée d'Art Moderne de la Ville de Paris and at the West-fällisches Landesmuseum für Kunst und Kulturgeschichte, Münster. 16th June - 17th September and 2nd April - 4th June 1978.
- Included in The Non-Objective World: 1914-1939 at Annely Juda Gallery, London. June - September 1978.
- 1979 Solo show Marlow Moss at the Carus Gallery, New York. 17th April - 16th May 1979).
- 1980 Included in Abstraction, 1910-1940 at Annely Juda Fine Art Ltd, London. 1st July - 27th September 1980.
- 1980 Included in L'autre moitié de l'avant-garde: 1910-1940 in Milan and Paris.
- 1984 Included in Women Artists in the Avant-Garde, 1910-1935 Rachel Adler Gallery, New York. 10th November - 15th December 1984.
- 1985 Included in Contrasts of form: Geometric Abstract Art, 1910 -1980 at The Museum of Modern Art, New York.

- Included in Cornwall: 1925-1975: A Sense of Place, A Sense of Light at Michael Parkin Fine Art Ltd . 6th February - 16th March 1985.
- 1990 Included in Paris: Arte Abstracto - Arte Concreto - Cercle Et Carré – 1930 at the Institut Valencia d'Art Moderne. 20th September - 2nd December 1990.
- 1991-1992 Included in Sammlung Marguerite Arp at the Castelgrande, Bellinzona 5th October - 17th November 1991, Westfälisches Landesmuseum für Kunst und Kulturgeschichte, Münster 19th January - 22nd March 1992, Pfalzgalerie, Kaiserslautern. 5th April - 28th May 1992.
- 1994-1995 Solo show Marlow Moss: Ruimte, Beweging en Licht at the Gemeentemuseum, Arnhem. 10<sup>th</sup> December 1994 - 12<sup>th</sup> March 1995.
- 2002 Included in Paris: Capital of the Arts at the Royal Academy, London. 26th January - 19th April 2002.
- 2003 Included in De Bomen Van Pythagoras at the Mondriaanhuis, Amersfoort. 6<sup>th</sup> September - 24<sup>th</sup> November 2003.
- 2004 Included in Modern British Art at Offer Waterman & Co, London.
- Included in Modern British at Jonathan Clark Fine Art, London. Spring 2004.
- 2005 Included in Mondriaan – Montparnasse Abstractie in Parijs, at the Mondriaanhuis, Amersfoort, 14<sup>th</sup> October 2005 – 8<sup>th</sup> January 2006.
- 2007 Included in Aspects of Modern British Art 2007 at Austin / Desmond Fine Art, London. 23<sup>rd</sup> November - 20<sup>th</sup> December 2007.
- 2008 Included in Summer Exhibition of Modern British, International and Contemporary Art at Austin / Desmond Fine Art, London. 7<sup>th</sup> July - 1<sup>st</sup> August 2008.
- Included in Aspects of Modern British Art 2008 at Austin / Desmond Fine Art, London. 21<sup>st</sup> November - 19<sup>th</sup> December 2008.



## **Appendix 2i:**

### **Texts from Abstraction Création: Art Non-Figuratif.**

#### **Issue 1, 1932:**

marjorie moss

as the goal of this almanac is to introduce the public to the domain of non-figurative art, I want to limit myself here to a brief explanation of the reasoning that pushed me towards this new plastic art.

until today, painting has employed forms already created by nature as a means of expression. however, the artist's aim has never been to simply give a representation of these forms. the artist felt himself attracted towards natural forms because, despite the evident mutability of their limited shapes, they seemed to communicate to him an unchanging and universal truth. however, without feeling the need to deepen this truth, he accepted it as a mystery.

but the modern painter is no longer content with this feeling of mystery. he follows this reasoning: if natural forms contain, in effect, an element of an unchanging and universal truth, this means that these forms are composed of two elements, that is, one changeable element, in that they are visible forms, and one unchangeable element, in that they belong to this universal truth, which is not visible. their true value is therefore not found in their visible form but in the relation that exists between this form and the universe. man's task is therefore to deepen his consciousness of the universe in order to be able to establish the equilibrium of the relationships that must exist between these visible and invisible forms. having formed a mental conception of the universe he will no longer be able to use natural forms to express this conception, because these natural and limited forms, having only a relative value, bear witness to this truth without expressing it in its totality.

the painter has therefore been obliged to create for himself a new plastic art. and this is what non-figurative art seeks to accomplish. it aims to construct pure plastic art which will be able to express in totality the artist's consciousness of the universe.

## **Issue 2, 1933:**

Moss

What is the influence of trees on my painting? I must answer with another question: what is art?

Atmosphere, earth, water, animals, minerals, plants - a chaotic universe, the movement of which determines destinies. Man is part of this universe. An accidental form whose aim remains unknown; yet he is in turn creator of a universe of names, of numbers and of Gods. Expressed in plastic forms according to the stages of his evolution: art.

Primitive man based his conception on the appearance of elementary forces. His art: idols. Further evolved, man guessed at a spiritual goal and imposed a moral system on himself: religion: mystical art. Today, after centuries of decadence, the development of science and of technology offers him a new horizon. No longer physical strength, nor moral strength, but cerebral strength has proved to be man's most powerful weapon. With the map of the world, he has an exact plan of the full extent of his domain. Through science and technology he will be capable of defeating his greatest enemy: NATURE. Once conscious of his own power, he foresees a new reality: the reconstruction of human life by man himself.

It is this rapid development that pushes the artist towards a new plastic: non-figurative art. The basis of this new plastic: the balance on which this greatest work of art will be based: human life.

## **Issue 3, 1934:**

Moss

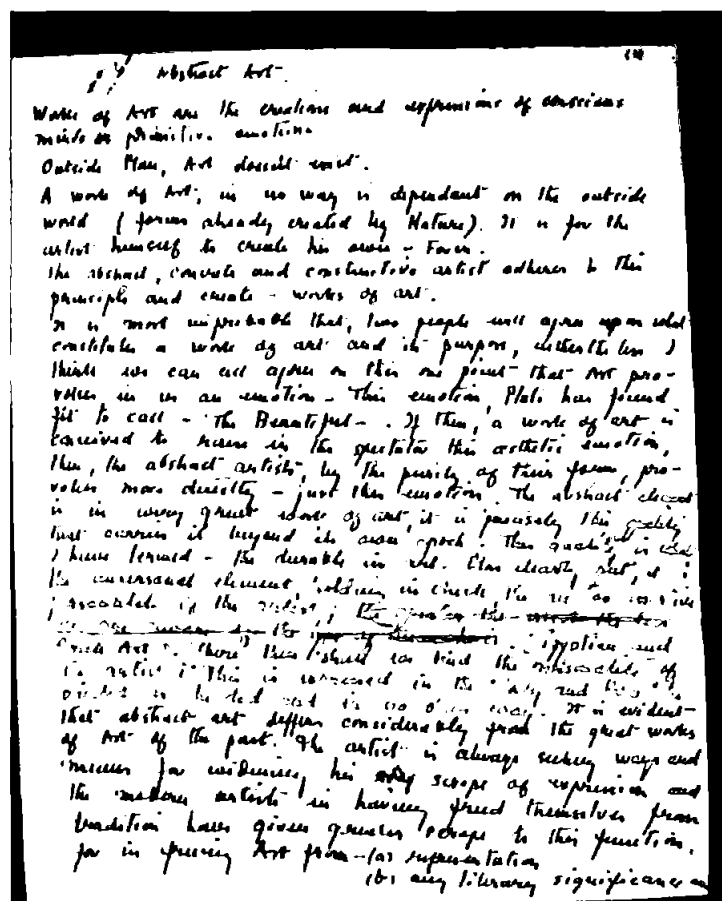
.... to give the lay spectator a little help I advise him to look at my work without prejudice....

## Appendix 2li:

### Abstract Art.

Handwritten manuscript kept in the Nijhoff / Oosthoek Collection, Zurich.

Photographs of the manuscript were provided to me by Florette Dijkstra.



### Transcript:

[p.1]

#### Abstract Art.

Works of Art are the creations and expressions of conscious minds [added in blue ink:] or primitive emotions.

Outside Man, Art doesn't exist.

A work of Art, in no way is dependant on the outside world - (forms already created by Nature). It is for the artist himself to create his own - Form.

The abstract, concrete and constructive artist adheres to this principle and creates - works of art.

It is most improbable that, two people will agree [crossing out] on what constitutes a work of art and its purpose; nevertheless I think we can all agree on this one point - that Art provokes in us an emotion - This emotion, Plato has found fit to call - The Beautiful -. If then, a work of art is conceived to raise in the spectator this aesthetic emotion, then, the abstract artists, by the purity of their form, provokes more directly - just this emotion. The abstract element is in every great work of art, it is precisely this quality that carries it beyond its own epoch. This quality is what I have termed - the durable in art. More clearly put, it is the impersonal element, holding in check the all too assertive personality of the artist; [crossed out in blue ink:] [the greater the artist the less we are aware of the type of man he is.] (Egyptian and Greek Art). Where then shall we find the personality of the artist? This is expressed in the 'Why and How' he painted as he did and in no other way. It is evident that abstract art differs considerably from the great works of Art of the past. The artist is always seeking ways and means for widening his [crossing out] scope of expression and the modern artists in having freed themselves from tradition have given greater scope to this function, for in freeing Art from -

(a) representation

(b) any literary significance and



(c) all moral values, the visual arts come up into line with architecture. They are free to be expressed in form for its own sake. Literally, we have striped painting and sculpture from those elements that are foreign to their nature thus making a revolution in these arts.

Free as the artist would like to be, still, he is consciously or unconsciously bound, for he cannot escape from the dominating influences of the period in which he lives, in fact his art is conditioned by it. It can no longer be denied that, Science and Technical perfection colour, not only our way of thinking but also our ~~sensibility~~ <sup>sensibility</sup>. Science, in revealing another aspect of the Universe has enlarged our vision; technical perfection, has tuned up all our senses.

Sensitiveness is, the artist's greatest quality ~~so~~ <sup>so</sup> unconsciously he absorbs these influences; ~~through them~~ <sup>through them</sup>, is raised in him a new emotional experience. This new artistic problem, as he has, at the same time, to hold the emotion and to create it, with the sole purpose of provoking in the spectator, the artistic emotion. Here we can look up Modern Art with every period which has given us a new expression in art and which goes up to make the History of Art.

This new movement is primarily of a revolutionary nature, knitted as it is to our time. The appeal it makes to the ~~man in the street~~ <sup>man in the street</sup> is little or zero, for its language is too new and like every new idea before it, which has not been ~~disputed before~~ <sup>disputed before</sup> it becomes part of the current language, ~~it is~~ <sup>it is</sup> ~~ignored~~ <sup>ignored</sup>. Even the critics, who have ventured to give Abstract Art some opinion on which to stand, have done so with great reservation, but they should unwittingly do some harm to the accepted tradition of what constitutes a work of Art yet, in no way does a work of art depend on the world as

[p.2]

(c) all moral values, the visual arts come up into line with architecture. They are free to be expressed in form for its own sake. Literally, we have striped painting and sculpture from those elements that are foreign to their nature thus making a revolution in these arts.

Free as the artist would like to be, still, he is consciously or unconsciously bound, for he cannot escape from the dominating influences of the period in which he lives, in fact his art is conditioned by it. It can no longer be denied that, Science and Technical perfection colour, not only our way of thinking but also our [crossed out -illegible] sensibility. Science, in revealing another aspect of the Universe has enlarged our vision; technical perfection, has tuned up all our senses. [in the margin is written: Nature].

Sensitiveness is, the artist's greatest quality [crossed out] so unconsciously he absorbs these influences; [crossed out] through them, is raised in him a

new emotional experience. This new emotional experience of the artist is what is termed his artistic problem, [question-mark in margin] as he has at one and the same time, to hold this emotion and to create its form, with the sole purpose of provoking in the spectator, the aesthetic emotion. Here we can link up Modern Art with every period which has given us a new expression in Art and which goes up to make the History of Art.

This new movement is necessarily of a revolutionary nature, knitted as it is [so: crossed out] closely to our time. The appeal it makes to the masses [added in blue ink above: man in the street] is little or zero, for its language is too new and like every new idea before it [much crossing out: which has not been....] must be digested before it becomes part of the current language, [crossed through:] or hardly looked upon at all or worse still ignored.[added in blue ink above line: provokes fear rather than beauty in the spectator]

Soon the critics, who have ventured to give Abstract Art some ground on which to stand, have done so with great reservation, lest they should unwittingly do some harm to the accepted tradition of what constitutes a work of Art, yet, in no way does a work of art depend on the world of

representation. As I have already stated in the beginning of my article - works of art are the creations and expressions of conscious minds and if the urge that provokes the emotional experience is unconscious, the artist alone, must create - the form; this is the evidence he gives us of his creative function as an artist - and which, through out the ages have given us - works of art.

Some people would have us to believe that abstract art is an affectation on the part of the artists who have been the pioneers of this new movement. They have only to look at one of Mondrians [obsured: pictures to see for] themselves the absurdity of this insinuation.

'Art for its own sake' is a thread-worn-ideal - in which we no longer believe; we have replaced it by a new reality by placing 'Art' where it rightly belongs --- not outside Life (as an illusion) but inside life --- merging it into a wider emotion where no dividing line can be drawn between that which we term - Life- and that which we term - Art. ('Il faut faire de votre propre vie un oeuvre d'Art' writes Arthur Rimbeau [sic] This is the new reality. This, in my own [crossed out] work. I seek to convey.)

To place the public in a better position to judge this new conception [crossed out: movement in Art ....] [added above and crossed out: before rejecting or

[p.3]

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To place the public in a better position to judge this new conception [crossed out: movement in Art ....] [added above and crossed out: before rejecting or

accepting] I venture to offer this advice. Look at our work, as free as possible from prejudices and preconceived ideas on Art; it would then be in a better position to reject or accept - Abstract Art - as - Art. Holst, the composer, says: 'Art like Nature is always creating and never repeating' and 'Each significant Form in Art occurs once and is unique.'

For me, 'Art is as -Life- for ever in a state of - Becoming.'



[p.4]

Every odd number over 7 can be expressed as the sum of three odd prime numbers.

Thus 29 can be written as:-  
 $23 + 3 + 3$   
 $19 + 5 + 5$   
 $11 + 11 + 7$

Practical importance is this -

Prime numbers occur with an irregular sort of rhythm.

In order to find them, take a table of numbers and first scratch out every second number over 2, then every third over 3 and so on.



## **Appendix 2iii:**

### **A.H. Nijhoff.**

Published in Singel 262: 26 Biografieën. Amsterdam: Querido, 1949.

A.H. Nijhoff was born in June 1897. As a child she had a definite interest for writing. But it was only in 1931 that, the child who wrote a novel at the age of eight years, gave to the public her first book.

A.H. Nijhoff showed very young an independent character combined with a passionate nature. At a very early age she married, expecting life and her pen to run smoothly ever after, instead of which a profound emotional and intellectual upheaval was provoked which lamed her artistic expression. A few years later she went to Italy. Here she stayed for seven years, earning her living by keeping a small guesthouse and finding her friends exclusively amongst peasants and workers. This has given her a deep understanding of the Latin character. But the artist is always restless and so in 1929 we see her in France where I had the pleasure of meeting her. From 1930 until the war broke out she lived in France, once again in a milieu of art, but this time writing herself.

It is difficult to draw a picture of the personality of this author, being as it is complex and yet simple, passionate and yet moderate, emotional and yet reasonable, idealistic and yet realistic, and it is only in reading her books the public will see a much fuller portrait of A.H. Nijhoff. In my opinion, A.H. Nijhoff will never be a prolific writer but, knowing her as well as I do, I take the liberty of saying that, when a book comes from her pen, every word of it has been lived.

Marlow Moss.

Appendix 3i:

Letters held in the Nijhoff / Oosthoek Collection, Zürich.

3i) A. Letters from Piet Mondrian to Marlow Moss:

353 East 36<sup>th</sup> St. N.Y.C.  
May 15 '41

Dear Miss Moss,

I have often thought of you  
what ever happened. Now I get a letter  
from Mr. A. F. Liber who asks  
me to write to you about two  
questions: exhibition here and  
coming to America.

I am here since October. I have a  
friend here who sponsored me; other-  
wise it would not have been possible.  
One must begin to ask papers to  
fill up at The Amer. Cons. in  
London. Then have a certifi-  
cate from The British Consulate.  
I know not better than advise  
you to go to my friends Mr. &  
Mrs. Michelson. They are also  
in Cornwall since the war. Their  
address is Dunlree  
Traydon  
St. Ives.





P. MONDRIAN - 313 East 76th St N.Y.C..

Sept. 24.

Dear Miss Moss,

I was very pleased to get  
your letter and to hear you and the friends  
are well and you received my letter.  
I am well also but had just influenza.  
I am so busy for an exhibition at  
Valentine Gallery, probably begin now.  
So I send you only a card and hope  
to do feel like a letter later. I think  
Nicholson is at the old address but I did  
not hear from him. Sometimes I see Calder  
but Hildes is, alas, still prisoner of war.  
I shall try to see your work in A. D. art Center.  
Sincerely yours P. Mondrian.

3i) B. Letter from Marlow Moss to the Times Newspaper:

Letter to the Critic of The Times, dated August 8)-1955.  
-----

Dear Sir,

I have read your criticism in The Times, dated the 8-8-55, on the Retrospective Exhibition at The Whitechapel Art Gallery, of Piet Mondrian.  
May I draw to your notice that, Mondrian is recognised both in Europe and in the U.S.A. as the greatest of all the Abstract Painters and therefore cannot be classified as, a Great Exponent of Non-Figurative Art.  
It is on his mature work, his Neo-Plasticism that Mondrian's greatness as a creative artist will survive.

I am, Sir, yours faithfully,

Marlow Moss

Lamorna, Cornwall, 28-8-55.



## **Appendix 3ii.**

### **The Vantongerloo Collection, Haus Bill, Zumikon.**

Translated from the French by Katy Ruffles for the author.

1.

#### **Moss, Marlow, to Georges Vantongerloo.**

17 rue Méchain  
Paris XIV

2-10-34

Dear Comrade,

Would you please send Abstraction Creation no 2 to this address:

Bisch  
6 Thakeray Street  
Kensington N.  
London  
England

I hope you had a pleasant summer.

With best wishes,

Marlow Moss.

2.

#### **Moss, Marlow, to Georges Vantongerloo.**

17 rue Méchain  
Paris XIV  
12-11-34

Dear Comrade,

Please find enclosed a cheque for 40F for my membership of Abstraction Creation.

Here are my answers to the questions in your letter of 7 November 1934.

- 1) In your opinion should we continue to rent the room at 44 Avenue de Wagram after the 1<sup>st</sup> April 1935 or should we give it up? No, we should give it up.

- 2) Would you like to take part in the exhibition organised by the Abstraction Creation group at its premises? No.

Kind regards,

Marlow Moss

Cheque dated 30 December 1934  
Mademoiselle M. Moss, 17 Rue Méchain Paris 14  
Amount 160F

3.

**[Georges Vantongerloo] to Marlow Moss.**

1934

Miss Moss,

I received your letter and membership subscription to abs crea.

Now that you have given your response to the question by yes or no referendum of whether or not to retain the premises, I can tell you that up to now, apart from your disappointment, the others are in favour and I have received the subscriptions for the exhibition which is going to open soon and the shipment of the works has arrived for the permanent exhibition until 1<sup>st</sup> April.

Now, if one member was not in favour of keeping the premises after 1<sup>st</sup> April, this does not prevent him or her from making use of the premises up until 1<sup>st</sup> April. One does not exclude the other.

4.

**Moss, Marlow, to Georges Vantongerloo.**

216 Blvd. Raspail  
Paris XIV

30-12-35

Dear Comrade,

Enclosed is a cheque for 200F to cover the subscription as well as the costs of Journal 5.

You will find enclosed two photos of my works.

I wish you and your wife a happy new year.

I hope to see both of you soon.

Marlow Moss

5.

**Moss, Marlow, to Georges Vantongerloo.**

216 Boulevard Raspail 1<sup>st</sup> on the left  
Paris XIV

29-4-35

Dear Comrade,

I have just received your letter. I would be very happy to show at the exhibition of Mural Art from 31 May to 30 June. I will send you 50F tomorrow to cover the costs of the exhibition.

Please note my change of address as from today. I hope to have the pleasure of seeing you both at our house soon.

Kind regards to you,

Moss

6.

**Moss, Marlow, to Georges Vantongerloo.**

Paris XIV

16-4-36

Dear Comrade,

Much to my regret I was not able to come yesterday evening. Would you be kind enough to let me know the decisions made at the meeting?

I have read the journals no 5 (6) but when I'll have the time to come to your house God only knows!

In any case I don't think it will be this week.

I hope everyone is happy with the effort of no 5. I am very curious to see it.

I hope your wife is feeling better.

My best wishes to you both,

Marlow Moss

7.

**[Two postcards sent to Chez Vantongerloo]**

**Moss, Marlow and Netty Nijhoff to Jean and Suzanne Gorin,  
Image: Roman Proscenium of the Theatre of Dionysos, Athens.**

7-5-36

Athens  
Greece

Everywhere ruins and everywhere marble, that's Greece. White, blue and grey marble, what a magnificent material.

Best wishes to you both,

Marlow Moss and Netty Nijhoff

**[Second postcard]**

**Moss, Marlow and Netty Nijhoff to Georges and Poema Vantongerloo,  
Image: The Parthenon, Athens.**

Here is a magnificent construction in white marble, it is placed on a rock against an incredible blue sky. We are staying in Greece for a few weeks. Best wishes to you both, Marlow Moss.

Here is a modern masterpiece straight lines and of a perfect whiteness. *De la plus pure joie* [?] -see you soon t.à.v. Netty Nijhoff.

8.

**[Postcard]**

**Moss, Marlow and Netty Nijhoff, to Georges and Poema Vantongerloo  
Image: Athens Acropolis Museum , 'the three-bodied monster'.**

Even though you don't like classical art, you must come to Greece to see a beauty that's quite extraordinary.

Good wishes to you both,

Marlow Moss and Netty Nijhoff



7-5-36 Athens Greece

9.

**Moss, Marlow, to Georges Vantongerloo.**

216 Blvd Raspail XIV

25-2-37

Dear Vantongerloo,

If the terrible telling-off I gave you the evening of the last meeting didn't anger you too much, I would very much like to invite you and your wife to come and see us.

Upon reflection, I realise that I wasn't absolutely fair towards you so I would be very happy if you and your wife would come to my house on Saturday (27 February) to smoke the pipe of peace. Don't worry about letting me know if that suits you.

Don't forget that our studio is now at the front – 3<sup>rd</sup> floor on the right.

Please accept my best wishes to you and your wife,

Marlow Moss

10.

**Moss, Marlow to Georges Vantongerloo.**

Gauciel  
Par Evreux Eure

17-2-38

Dear Mr Vantongerloo,

Thank you very much for your letter of 16<sup>th</sup> February 1938.

I too have received an invitation to the Amsterdam exhibition for which I am working at the moment. Are you still holding to your decision not to show anything at this Exhibition, the Exhibition will not be complete without your works.

In any case, I hope to see you at the private view.

Thank you once again for your kindness towards me.

My best wishes to you both,

Marlow Moss

11.

**Moss, Marlow, to Georges Vantongerloo.**

Châlet de Gauciel  
Par Evreux (Eure)  
France

14-6-38

Dear Vantongerloo,

As agreed I enclose five reproductions of my paintings, they are a little large in dimension but I don't have any smaller.

I deeply hope that we will have the chance to show our work together in one of the galleries in New York.

I think it should be insisted upon.

We were very happy to read that you and Mrs Vantongerloo enjoyed yourselves at our house.

See you soon.

My best wishes to you both.

Marlow Moss

12.

**Vantongerloo, Georges, to Pierre Matisse.**

Georges Vantongerloo  
7, Impasse du Rouet  
Paris XIV  
Paris,

17 June 1938

Monsieur Pierre Matisse  
51 East 57<sup>th</sup> Street  
New York

Sir,

My colleague Marlow Moss and I are anxious to hold a joint exhibition of our work. To this end, I have taken the liberty of submitting a few reproductions of our works to give you an idea and which I am sending to you by registered post in the same delivery.

Since its origins in 1917 I have participated in the 'De Styl' review and have edited the Review of the artistic Association 'Abstraction-Création'. I am sure I do not need to tell you of my contribution to abstract art.

We were therefore interested to know if you would accept our proposal; that is, to hold an exhibition of our work in your Gallery. If your response is positive, please let me know as soon as possible the dates and conditions under which you think you could reserve your Gallery for us.

I remain at your entire disposal for any information you would like to receive and, while waiting for the pleasure of hearing from you, send my best wishes.

13.

**Moss, Marlow, to Georges Vantongerloo.**

Walcheren Zeeland Holland

13-9-39

Dear Vantongerloo

What are you and the Puma doing at such a worrying time? We are here for the time being but I have written to Louise who is staying as a guard at Gauciel asking her to look after you if you decide to move into the Pavilion at Gauciel.

Please do go to Gauciel if it would suit you. I mean of course with the Puma. I can't say when we will be there.

In any case I wanted to send you this little note. I will wait for your news, write to me straight away, I beg you.

Many things from us three to you two,

Marlow Moss.

14.

**Nijhoff, Netty, to Georges and Poema Vantongerloo.**

Biggekerke, 5-2-1940

Dear friend,

Finally a response to your kind letter. I really am ashamed not to have written earlier. But I don't want to waste time with excuses. You know us well enough to know that our silence is not due to indifference, but rather to this weariness at having to express oneself in written words instead of being able to talk out loud.

So, for nearly three months we have been in Holland, far from Paris, far from Gauciel, far, all in all, from everything that made up our existence not long ago. Stefan is doing his military service.

For a month now he has worn His Majesty's uniform and is trying to make himself useful to this both vague and well-defined thing that we call social organisation.

I haven't seen him yet, but he has already sent me quite a few letters and I can visualise his existence fairly well. On 8<sup>th</sup> January during the cold of winter he was called up, and was lodged in the attic of a school with no heating. No one could sleep because of the cold. So after the first night they stopped getting undressed. In the morning they didn't wash as the water and towels were a block of ice. Many of the boys fell ill, some with congestion of the lungs. Stefan got off with a cold. But he doesn't seem too unhappy in his letters. They call him 'Papa Amerique'. I think he has managed to forge some friendships. He tells me that everyone laughs around with him and that he makes everyone laugh.

This military service has been such an obsession for him for a whole year that the reality must have seemed quite agreeable compared to the images in his head.

Fortunately amongst the boys he has found one he likes and who he spends his evenings with. Next Saturday he is coming here for his first time on leave.

None of this seems real to me still. Since we arrived in Holland I have had the strange sensation of living in a sort of dream, like the feeling you have when some one at home is very ill and you have to sleep on the floor. The whole room, seen from your mattress, seems different, as if each object had undergone an indefinable change.

Although we live in a very real way, chatting with the housekeeper, cooking, looking for coal, walking Kito, this strange sensation remains.

Yet we are both working, and with great tenacity and good results. I have written quite a number of pages and Marlow has made a very beautiful



composition with ropes, then another construction in wood and she has just perfected a new wooden construction of various levels. She has been lucky enough to find an ideal workman in a little carpenter from the village itself. Although his usual work making things like doors and windows is not very refined, he made this first wooden construction with such delicacy and exactitude that we are delighted with it. In Holland it is harder to find nice canvases for paintings. As you know, Marlow is terribly meticulous in her work. She claims that the canvases are not of the same quality as the ones she used to buy in Paris and that she has not been able to find certain types of brushes. But despite all this she has obtained quite unexpected results.

We have a big wireless here. This is fortunate as our isolation is such that without it we would forget the sound of the human voice.

Albert is working in Yvonne Georgi's ballet. He is earning a bit. Things are so-so with him.

Pom was here for Christmas. Since he became a major he has a tremendous amount of work that doesn't seem to leave him a moment to write poetry. He has become very taciturn. It is difficult to get a word out of him and most conversations finish without end and without conclusion. I have the impression that he has been swallowed up. It's not surprising. So many things have been swallowed up.

On the evening of 31<sup>st</sup> December we felt very melancholy thinking of the party in 1938 at Gauciel with you and Monsieur Chappuis. All of that has become 'a story we tell'. If the spring turns out calm enough to travel we will come back to France at the beginning of spring, to sew peas and flowers and to see what new things Paris has produced this season. I have the impression that it won't be very much.

I read Paris-Soir every day but I haven't found many exhibitions.

Write to us, please. We received a letter from Gorin. Luckily he is still at home.

I hope that you are in good health and that life is not too difficult for you.

Whatever the case, be happy to still be in Paris. And don't forget to write to us.

A big kiss for you both,

Netty  
Marlow Moss

15.

**Vantongerloo, Georges, to Marlow Moss.**

Paris, 11 June [1940]

Dear Marlow,

You are the first person whose news we have received. You will understand our joy. Not from parents or friends, from Holland or Belgium, no news. We think of Stéphane often and now we learn that you are alone with no news from Netty.

Yes, write to us at great length about everything that might interest us. We are still in Paris and there was an idea of doing an exhibition in Autumn. The intention remains but its actually happening will depend on events. I'll bring you up to date as far as I can. Bill's address is Zurich 1, Lindtstrasse 253, Switzerland. Gorin's I think is 17, rue du Maréchal Foch, Le Vésinet S.O. Gorin has been called up, as I've been told. I don't plan to leave Paris. That really would be against my will. I would rather stay like a captain of Navère\*. Danger isn't everything and my life is at home.

Dear Marlow, I wish you all the luck possible and send my most affectionate regards. In the hope that we will see each other soon,  
Pat

\* I don't know what he means here. Navère is a small hamlet in the Midi-Pyrénées. He could have got the spelling wrong meant Navarre, a self-governing region in Spain. The latter seems to make more sense. K.R.

16.

**Vantongerloo, Poema, to Marlow Moss.**

11 June [1940]

What a joy Marlow to hear your news. Unfortunately it wasn't very good news. My dear, if you knew how I try every day to get news from my family in The Hague. It's too soon, it seems. Write also to the 'International Red Cross Geneva' in Switzerland. I will of course do my best for you through a Swiss friend. You must have enormous patience. Thousands of people are leaving today. The roads are so congested. We are not leaving, to go where? I see Hélène and Charlotte quite often. They are very worried.

Marlow, be brave as we all have to be. I often look at the photos from Gauciel that Stephan gave me one day of you, of Netty, the dog and Stephan and the house. What good times I've spent with you. Marlow, have courage and please write to me.

Fondest wishes,  
Puma

17.

**Nijhoff, Stephan to Georges and Puma Vantongerloo.**

11 June 1941  
Villa Antoinette  
Biggekerke (Walcheren) Holland

My very dear friends, here I am, pen in hand, to send you a few words. We are all doing very well here, 'well', if that is the right word to express life at the moment. Netty works a lot on her book, according to her it's the only way to spend her own life in a bit of peace. As you may know I have rented a little house in the town of Breda. I have set up a little photography workshop there and am doing portraits and other things, but it's such a terribly provincial existence, I feel forced to live quite a solitary existence to preserve my memories of how I lived before the war and to force my thoughts to do the same work I was doing before the war. I've furnished my little residence as pleasantly as possible and I work in the garden a lot. The situation is quite splendid as I am surrounded by 'Mastboch' fir trees on the Anvers road. You know I've completely fallen out with Albert.

He has done things that I really can't accept since he came back to Holland. This war is really hard at the moment. Let's hope it's over soon. Netty comes often to my house and I often to her. We get on perfectly it consoles us both.

We have had good news from Miss Moss. Mondrian is in New York and also Man Ray. Jean-Luc van Rees sends me good news and tender letters from Switzerland. How can I explain how much I would like to be among you, and to go on wonderful trips or to have dinner at your 'Bar' in that lovely studio. Each time I hear 'Bonas (?) a daysy' it reminds me of Paris at night. I would so like to see you and talk together non-stop. Believe me Pat and Puma, this awful nostalgia makes me think of you both. And all the lovely times we've had together. I hope you'll write to us if you have the time, as we would love to hear your news. I hope everything is going well with you. In the meantime I send you both lots of love. My mother adds her best wishes.

Your friend always. Stephane.

P.S. I'd be very grateful in advance if you could give my regards to all who know me.

18.

**Moss, Marlow to Georges Vantongerloo.**

Lamorna Penzance  
Cornwall England

30-10-44

Dear Vantongerloo,

Send me a postcard, I beg you, and show me a sign of life. It seems impossible to me that it's five years since I've seen you. Bill wrote that you are still working despite all the difficulties. As you can see, I haven't forgotten you. I hope you are in good health. Madame Nijhoff and Stephen as you well know are in Holland from time to time. I [receive] a few words from her.

My best wishes,

Marlow Moss.

19.

**Moss, Marlow, to Georges Vantongerloo.**

England, Cornwall

Dear Vantongerloo,

I was very happy to receive your letter of 29 November 1944, and to read that you are in good health. I wish you a happy New Year, and hope that I will have the great pleasure of seeing you again before long. Needless to say I'm very curious to see what you have done between 1940-1944. Bill wrote that you have worked a lot despite all the difficulties. I am also pursuing my ideas, what I am doing at the moment is very different from what you saw the last time you came to Gauciel, i.e. the constructions in space. Unfortunately I can't send you photos, I don't have any at the moment.

I am sure you understand that I am very anxious to know how Netty is, it's been a long time since I had word from her through the Red Cross, the war has separated us dear friends, but we are still alive, that's a big thing, isn't it? I had a very kind letter from Azénov, from her letter it seems she has changed a lot in regards to her work. It seems to me that her life isn't going to badly, have you seen her often? And you, dear Vantongerloo, do you still have your joie de vivre? Your letter gave me the impression that the war as touched you greatly. Do you know that Mondrian died in New York? Also our dear friend Duff, the latter has been dead since 1941. I don't think the laws of nature are concerned with what goes on between humans. I'm convinced it's for the individual himself to create his own life despite any obstacles. I am very much alone in my ideas here. I have seen Ben Nicholson just once, things aren't



going well between the two of us, I don't even know why, so I never see him. Last year I didn't exhibit anything, have you had any exhibitions?

I hope to hear from you soon and send you my best wishes.

Marlow Moss

20.

**Moss, Marlow, to Georges and Poema Vantongerloo.**

Borah Flower Farm Lamorna  
Nr Penzance Cornwall England

3-6-46

Dear Vantongerloo and Puma,

So here I am, I came back to England straight away. Please do me the kindness of sending me your news, I am very worried for all my friends in France. If it's not too much trouble, send me the addresses for Bill and Gorin.

I have had to leave everything behind, but what is the *[word missing]* is that I have had no word from David and Stephen, so you can understand how worried I am for them. I understand too well what you suffered in 1914-18, suffering is a heavy burden.

Puma, how are things with you, I think of both of you a lot? When I hear from you I will write at greater length. If there is a chance of you sending a few words to David, here is his address:-

p/a Mevrouw G. van Woerden  
149A Louise de Colignystraat  
den Haag  
Holland

Please, do all you can to send him a few words.

Write to me.

My fondest wishes to you both,

Marlow Moss.

### Appendix 3iii.

#### Letters between Marlow Moss and Paule Vézelay 1954-1957.

##### The Vézelay Collection at the Tate Archives, London.

Nb. I have transcribed the text as accurately as possible, but mistakes may have occurred due to the difficulties of deciphering handwriting, and occasionally illegible or obscured text. Letters from Moss are transcribed in full and numbered 1 - 44. Letters from Vézelay are outlined, or reproduced in full, and interspersed in approximate chronological order. There are clearly some letters missing from the collection, mainly those of Vézelay. This may be due to items going missing over the years, or Vézelay may have edited the collection purposefully. The agendas and photographs discussed in the letters are held in the collection. Moss writes in an abbreviated note-like form, sometimes with missing or incorrect words, and awkward grammar, which I have tried to reproduce faithfully. There is one letter from Netty Nijhoff, following Moss's letter number 32.

1.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

8/3/54

c/o Madame A.H. Nijhoff-Wind  
Achter Veurse Straatweg 102  
Leidschendam  
Holland

I wrote April 4 sending outline partic: of Ex Briot and Milan. *[Note by Vézelay]*.

Dear Ms. Vézelay,

Thank you for your letter of 23<sup>rd</sup> February. I would have answered it sooner, but I have only just returned from Switzerland + found your letter waiting for me.

The few details you give me of the recently formed group in Paris "groupe espace" sounds very important + interesting. I'm very satisfied that you have been asked to be the délégué in Great Britain of the above mentioned group of abstract painters etc.

You're quite right in saying that I have been one of the first English abstract painters with you and the names you mention so there should be no difficulty in me being accepted in 'groupe espace'.

I'm willing to join it, so kindly send in my name.

For some long time I have been concerned by the lack of activity of the abstract and non-figurative painters and sculptures [sic] in Great Britain and so I'm fully sympathise [sic] with the content of your letter + will be most willing to collaborate with you.

I shall be staying at the address headed in this letter until the middle or end of April and will be pleased if you'll send me more particulars as suggested in your letter.

I wish you every success for your present show at the Leicester Gallery, hope you're selling well.

With kind regards.

Sincerely yours,

Marlow Moss.

*Fragments of carbon copies of typed letters from Paule Vézelay to Marlow Moss (April 19<sup>th</sup> 1954 and April 22<sup>nd</sup> 1954) and Victor Pasmore (April 19<sup>th</sup> 1954), where further details of 'Groupe Espace' are given, regarding subscription etc. A date to meet for dinner either at Vézelay's flat or a Soho restaurant is suggested.*

"Yes! It certainly is not very much fun to get English abstract painters to join together it would be easier to arrange the pieces of a torn letter neatly together while they are being tossed about in a stormy sea and perhaps artists are rather like such pieces in these times."

2.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

7/5/54

c/o Madame A.H. Nijhoff-Wind  
Achter Veurse Straatweg 102  
Leidschendam  
Holland

Dear Mrs. Vézelay,

Am afraid that my postcard and your letter of the 3<sup>rd</sup> must have crossed. I wrote accepting your invitation to come to your flat but instead will meet you as suggested in your letter on Wednesday May <sup>th</sup> 12 about 7 o'clock at Fava's Restaurant, Frith Street.

So, "The Group" is taking shape, you must have worked very hard to get 14 members, I hope to talk a few details over with you, when we meet on the 12<sup>th</sup>.

In great haste to catch the post.

Best wishes to you.

Yours sincerely

Marlow Moss.

3.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

Leidschendam Z. H.  
Holland

Dear Mrs. Vézelay,

I would have answered your letter of the 4<sup>th</sup> inst. sooner only I have been away and so it has reached me very late.

I'm most interested in both of the Exhibitions and particularly the one to be held at Milan and so would be very grateful if you'll send me full particulars of both.

As far as I know, I'm leaving Holland about May 10<sup>th</sup> and will let you know where we can see each other before going back to Lamorna, I hope you'll be free and that we can meet and eat somewhere together.

Am sure you're not having it easy in England to get the painters to be interested in your effort [sic] to form a groupe for "Espace", especially "The Abstracts" who have a name!

Kindest regards and hoping to be able to help you.

Sincerely yrs

Marlow Moss.

*Carbon copy of hand written letter from Vézelay to Moss. "Dear Madame" – crossed out and replaced with "Dear Marlow Moss". Detailing further suggestions for possible meetings in Paris. Asking advice on whom to ask to form the committee for the group, she suggests 2 painters, 2 architects and 2 sculptors.*



4.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 17/5/54

Dear Paule Vézelay

I want to say how much I enjoyed our meetings + also to thank you for the delightful dinner which, I so much enjoyed.

What pleased me most was that we have come to know each other + I hope that, it wont [sic] be long before we meet again.

Your talks were very enlightening, They confirmed most of my opinions on the Art and the Abstract Artists in England; I have a poor view on it and them.

Still, I hope the few artists you have, will form a group of "Espace" in England and that it will bring forward some sincere Abstract + Non-Figurative work.

I would be very glad if you would care to come to stay a week-end with me, the weather is beautiful and if you could find time it's the moment to be here, just let me know a few days before you come?

Do forgive only these few lines as, I have much to put in order.

Again thanking you.

Sincerely yours

Marlow Moss.

*Carbon copy of hand written letter from Vézelay to Moss, June 1<sup>st</sup> 1954, thanking her for card. Assuring her that photographs arrived safely. Mentioning that Wells Coates, the architect, has promised to support the group, and also two other very interesting architects. Talking of travel arrangements to Paris. Accepting invitation to Lamorna –"a real holiday, which I need rather badly now". Asking Moss to find her accommodation with part board.*

5.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 5/6/54

Dear Paule Vézelay

Very many thanks for your letter of the 1<sup>st</sup> inst.

I will do my best to come to London so as to be present on the Committee Meeting with Wells Coates, only kindly let me know as long as possible the date you fix for it, so as I can make my arrangements this end.

The Hotels are very full + so I must fix at least 10 days so as to be sure of a room. At any rate, I would like to make not only his acquaintance but also Pasmore's.

Do forgive only these few lines, any suggestions for the Group will talk over when I see you. I agree that 2 architects, and sculptures [sic] but I think we need 3 painters, yourself, your humble servant and Pasmore on the Committee, I think this number is workable.

Best wishes.

Sincerely yours

Marlow Moss.

6.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 13/6/54

Dear Paule Vézelay

I have heard from my Dutch friend that Mr. Sandberg of the State Museum, Amsterdam, knows people both of the groupe "Espace" in Paris and of the "British Council". A friend of hers and mine has recently seen and talked to Sandberg about my own difficulties and about the group of "Espace" that you are forming in Great Britain. She writes as follows: Mr. Sandberg says that 3 serious artists are enough to form a group that will be sponsored by the British Council, so if you, myself and Pasmore, agree to be together, you, as the délégué of Espace in England can ask for their support. I don't see how they can refuse to help us, as they help the artists who send their work to the "Biennale" at Venice, therefore your group of English artists of "Espace" should be recognised as the Biennale is by the British Council.

At any rate, I suggest it would be worthwhile to make an appointment with the head of the British Council, I think his name is James [?], to talk this matter over with him. If Pasmore won't join with us, perhaps you have another well-known name who would do so. If you succeed in obtaining the support of the B. Council, it should interest itself in the Exhibition Groupe Espace à la Triennale at Milan and pay expenses for us to send some work to it. This coming August. If you have any difficulties to convince [text partly obscured] to interest themselves in your groupe [let me?] know as soon as possible, I

will then write to Sandberg who will most probably put his weight in with the British Council to help us obtain its support.

Of course you understand I cannot bother Mr. Sandberg until we have done all we can this side to get the support of the British Council. Mr. Sandberg is an authority on Abstract and Non-Figurative Art.

I do hope this letter is clear.

Paule Vézelay we don't need to have many members of "Espace", but serious artists. A well-known name is of course very helpful and I hope Pasmore will give you his support in what I write. I'm well aware of the difficulties in England of an uncompromising Abstract-Concrete Artist!

Hope you're not having any further trouble with your wrist and that work is going well.

If there should be any possibilities to show some of my work in London, I hope you will let me know.

I also hope you will manage to come to Lamorna. I would so much like you to meet my Dutch friend, a writer, who hopes to come over in July.

Yours sincerely

Marlow Moss.

P.S. Let me know if you have any trouble with Bloc about my membership. Sandberg again will be so kind as to speak for me.

MM.

*Typed letter from "Madame Paule Vézelay" to Moss dated July 6<sup>th</sup> 1954. Apologies for delays in forming the group. She has heard from Bloc, and he has given her complete autonomy in choosing the committee and members of Groupe Espace England, subject to approval by the Paris Committee. She formally asks Moss to be a committee member as she considers her, alongside herself, to be a pioneer amongst British painters.*

"not excluding Ben N. but he has not even answered my letters, as you know"

*She has asked Wells Coates and Yorke, of the architects. Pasmore is also mentioned again. There will be an International meeting of Espace in Switzerland in the following year. Vézelay emphasizes the urgency with which she awaits Moss's answer, and the need to establish the group as soon as possible. She also mentions the confidentiality of the letter.*

7.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 18/8/54

Dear Paule Vézelay

Thank you for telegram and your two letters.

From your letter I received this morning, it seems very uncertain whether any of the names you mention will be present on the Committee fixed for the 31<sup>st</sup> inst. Therefore I have decided not to come up for it, am very sorry but I'm sure you'll understand that unless Pasmore, Coates, Martin and Yorke were certain to be there that it would be wiser to postpone the meeting for a later date, as it's absolutely necessary for us all to get together to talk over the future of our Espace Group Activities.

Don't worry, I know that you have done your utmost to get the above mentioned people, but August is a bad month to fix them down.

Do so hope you'll have a rest and enjoy a few weeks of pleasure + that the weather will be kind to you, here it's too bad for words.

I wonder if you would lend me the new number of "Art d'aujourd'hui". I will take great care of it and return it before you go away?

Best greetings.

Sincerely yours.

Marlow Moss.

8.

*Written at top of letter: Answered Nov 6.*

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 2/11/54

Dear Paule Vézelay,

I was very pleased to hear from you. Please excuse long delay in answering you, unfortunately due to a small accident, a rather bad torn muscle in my back, so for over ten days have been unable to do anything. It's getting better slowly so am uncertain how long it will take for me to move freely about. Something seems always to prevent me fixing a date for our meeting; Nov 15<sup>th</sup> is quite impossible, am so very disappointed, as I had decided to come



up. Let me know when you're back, from your letter you expected to return at the end of the last month.

May I suggest to arrange the Committee Meeting the date you mention, as I cannot say how long this trouble will take to clear itself up. I will answer any questions, and also give my suggestions and vote by letter.

I agree up to a certain point that Colquhoun's work isn't either abstract or constructive, but she has a few abstract or better said non-figurative small paintings, you must be well aware that the English artists don't follow strictly any one expression in painting or sculpture, this is the reason why I find it so difficult to form an English Espace Group.

I don't think it intelligent to change the name "Espace" as it would disconnect us with the main body of the group, I will strongly oppose it, should it come up. On the Committee Meeting I will look forward to hearing from you. Please write me about your stay in France. I hope it has given you the rest and enjoyment you so badly needed.

Best wishes to you.

Sincerely yours.

Marlow Moss.

9.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 20/11/54

Dear Paule Vézelay,

I very much suspect that I cannot be present on the Committee Meetings fixed for the 25<sup>th</sup> inst. I am not well enough to come up next week. I am to have an X-Ray photo taken of my back, to make sure that it's only due to the torn muscle which isn't quite healed, from which I am having some pain. Naturally I'm not able to work, am fed up.

Here are my answers to the Agenda:

- 2) Yearly subscription to be £1.0.0 except for those forming "Committee".
- 3) To be called "Space".
- 4) Appoint Hon. Secretary and treasurer.
- 5) Agree to printed type paper etc.
- 6) To be advertised in "Arts Review".

7) Suggestion offered British Council [*small word illegible*] Pevsner [?].

8) Exhibition to be in London. Suggest inviting foreign artists and architects. Suggest a preview to show inviting by invitation important people such as Director of Tate Gallery, Erica Brausen of Hanover Gallery etc.

Agree with both 1 and 2 on the Agenda proposed by you. Do please let me know how the meeting goes off and the decisions that have been taken.

Hoping you're keeping well.

Very sincerely yours.

Marlow Moss.

*Carbon copy of typed letter from Vézelay to Moss dated 26<sup>th</sup> Nov. 1954. Headed: "In confidence. Committee matters". Account of the debacle of the first London Groupe Espace Committee Meeting, chaired by Vézelay, attended by "the three architects" (Wells Coates, Yorke and Jane Drew), Martin, and Henry Moore, who was invited by special request of Bloc to sit on the committee, and had accepted.*

*Reproduced in full:*

26 Nov. 1954.

In confidence. Committee matters.

Dear Marlow Moss,

I was very sorry to know you are not well enough to do much and I am sure you will want to hear about the meeting yesterday; Pasmore and Robert Adams could not come so we were the three architects and Martin and also Henry Moore who was invited at M Bloc's special request to be on the committee and had accepted.

They all came very late and the first motion was put by myself "That a Groupe Espace is created to promote closer collaboration between architects, painters and sculptors, in association with the Groupe Espace formed in Paris in 1951 and with all affiliated Groupes in other countries".

This was seconded by Martin and then the trouble started; Jane Drew said she had been so worried that she had seen Bloc in Paris and told him she was worried because if it was for abstract and non-figurative artists why Leger? and he had said do not worry and that we can include some works of interest which are going towards abstraction", then Henry Moore said his work was going away from abstract and his works were humanising to modern buildings. I said we could change the wording and add contemporary before the word architects, but that the Groupe here must be in harmony with the other Groupes Espace. Jane Drew continued to insist that any work should be included and she carried the two other architects with her backed up by Moore and it soon became clear that Moore did not want to be on the committee and that he wanted even less to see three leading architects who liked his own work and are friends of his, from becoming interested in abstract work. After three quarters of an hour it was evident that they intended to stop the Agenda from being read Moore walked off.

He, having quite successfully spoilt the meeting and then the architects continued to argue and Jane Drew said that she would draw up conditions on which they would join us, they and reg Butler. I told her Butler had already declined saying his work was now quite figurative and that this Groupe did not now concern him; I also said that I had told them from the first what they must have known, that the Groupe Espace is composed almost entirely of Non-Figurative artists. and that they had agreed to be on my committee almost three months ago.

They all left, (after drinks) leaving the meeting still "open" Martin remained and we decided that as there are five other members of committee we should carry on and get things decided and invite certain people to join whose work we know and are agreed upon. This I have done today as I know Pasmore's ideas and so does Martin.

Subscription for all architect and artists is two guineas and others one guinea. (Bloc has said that even with 200 members, one pound is not enough for expenses)

I think it was natural for Moore not to want to join but he should

have told me so and not have come and upset the meeting as he did.

I am terribly tired and have neglected my own work for this Groupe far more than I can afford to do and so I ask you now to agree to what I may do and we can alter details later if we find it adviseable, otherwise, I shall let the whole thing drop and someone else will make a kind of London Groupe Espace like a bazaar.

The trouble is the architects are important and do not know enough about modern art; they know a few artist friends and that is about all and certainly Jane Drew thought Picasso was an abstract painter and she is very much too sure of herself to even think she has anything to learn.

This is disappointing but we have still an interesting committee of Adams, Pasmore, Martin yourself and myself and we are sure to have about ten suitable members at once and I think if we hang together we shall make a very good groupe here.

I shall not be able to keep on writing to you as I have already far too much to do and never seem to get near my studio so will you read over this and let me hear of you will for the present abide by the plans we on the committee here can make?

I am sorry about this bad typing but I have been hard at it all day and I wanted you to know how things stand as soon as possible.

I shall see Adams on Sunday and we shall have another meeting as soon as possible. I do not take any further steps about the three architects as I do not want to make enemies of them for the sake of the Groupe and shall therefore wait in silence for the present, to see what they intend to do; I can always withdraw the invitation to be on the committee since they made a point of telling me yesterday that although they had accepted they had only come to find out more about it.

I am sorry to send you this discouraging account but it is not my fault; I did not want to ask Moore and would not have done so had not M. Bloch asked me to make a special invitation to him as "we have Leger". *He asked me to include his name in the reading of the invitation.*

I hope you will soon be up and about again and I know how painful and tedious it must be for you all this time.

with kind regards,  
yours sincerely,

10.

Printed letter heading: LAMORNA NR, PENZANCE

Cornwall 1/12/54

Dear Paule Vézelay,

I'm not going to bother you with a detailed letter but just wish to thank you for yours.

As the forming of the English Groupe Espace goes with many difficulties, if you decide not to hold your present position i.e. the délégué of the group, I have decided to retire with you, so please let me know if you retire.

No need to answer this note.

I'm with you + your decisions, so long as you hold your present position.

You sound tired, what a pity after such a nice holiday.

I'm nearly my usual self, thank goodness.

Very best wishes to you.

Sincerely yours.

Marlow Moss.

11.

*Printed letter heading: W.S. NIJHOFF –crossed out in ink.*

C/o Madame A.H. Nijhoff  
Woorboot Yachtwerf Muder  
Mokulaau 43  
Vorschoten  
Holland

6/1/55

Dear Paule Vézelay,

Do forgive me for not answering your letter of Dec 7<sup>th</sup> sooner. I got it just before I was leaving Lamorna for Holland so had no moment free to give my attention to it. At last with Xmas and the New Year festivities behind me I have a quiet moment to thank you for it. I hope some of the questions of Espace are getting settled. It would be awfully kind of you to stay in touch with me. I don't expect to return to England before March, then I shall come to see you before going to Lamorna. My life is also very disturbed, 1954 has certainly been unfruitful for my work. How to arrange my living is my great problem!

Of course you'll advise me when I have to send my membership subscription. Am very satisfied Jane Drew isn't with us, from what you wrote, she would have been more of a nuisance than an asset to the groupe.

[Written top left, the following:] A very good 1955 to you. Of course we'll dine together on my return.



Sincerely yours.

Marlow Moss.

*Copy of typed letter from Vézelay to Moss. Headed: Group Espace. Addressed: Studio Flat, 60 Redcliffe Square, London, SW10. Dated: January 25<sup>th</sup> 1955. Describes more trouble in Groupe Espace:*

"I am sorry to say there seems no end to trouble forming this groupe, mainly because one or two people want everything done their way by their friends, and I do not want this Groupe to be controlled on this system. I shall look forward to seeing you and then telling you all about it, but I hope things will straighten out before then. There are some interesting members and not too many but Pasmore wants to change everything including the conditions of membership which I have printed and circulated. He is very difficult, I find, and has done nothing so far and I have had all the work and a lot of trouble so I do not intend to go on until I have got a secretary to help. I had no idea how hard it is to get people to collaborate, and the worst of it is I am the délégué and not just trying to start a small groupe of my own... I do sometimes wish you would come to London for a time, but the more I see of the "art world" the less like it."

*She mentions she met Sandberg (Director of the Stedelijk Museum, Amsterdam) during the summer, and gives Sandberg's address telling her to meet him while she is in Holland. She offers a dinner invitation.*

12.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

29/1/55

c/o Madame A.H. Nijhoff-Wind  
Woonbost Yachtwarf Mulder  
Mohnlaan 43  
Viorschoter  
Holland

Dear Paule Vézelay

I enclose formal request for you to vote by proxy for me.

Do hope you're feeling better and so less tired. Am staying at the above address until the middle of March, will keep you informed of my whereabouts.

Don't bother to write unless you have to do so in connection with the doings of the groupe.

I'm alright again.

Best greetings to you.

Marlow Moss

P.S. I herewith enclose a cheque at £2.2.0 membership subscription for a year. MM.

13.

*Further to this letter is a statement from Moss on the same printed letter heading: LAMORNA NR, PENZANCE –Cornwall 29.1.55.*

I herewith declare that I name Madame Paule Vézelay to vote by proxy for me.

Signed Marlow Moss.

Groupe Espace.

Studio Flat.  
60 Redcliffe Square, L.N.10.  
February 12. 1955.

Dear Marlow Moss,

I have much news to send you and I must ask you to forgive my delay in writing but I have been very worried and driven lately; First I must tell you that I had long suspected that Pasmore and his friends did not really want the Groupe Espace formed here as I had knowledge that several people were told not to join but to wait, and not one of the committee paid their subscription and several other things seemed strange at the time. Pasmore especially difficult and no one tried to help in any way although I should have been grateful for suggestions or even criticisms of a constructive kind. At last Pasmore came to a meeting and as he had friends on the committee he was sure he could carry any proposal by their votes but he put nothing down on agenda; anyway he wanted everything changed and the Groupe limited to 18 members with no President or Vice President or Bank etc;

Finally he said I must write to M. Varin of the Cultural Relations of French Embassy and tell him that "we did not want him". I explained that he had already been invited and had unofficially accepted but Pasmore said he would retire if I did not do that. I said I could not and anyway I did not wish to offend M. Varin who had opened one of my exhibitions etc. After the meeting I had time to consider Pasmore's "ruch tactics" and that he was doing all he could to make my task more difficult in every way, so I decided I must "call his bluff" and by refusing to write to M. Varin Pasmore would have to retire and his friends, Martin and Herbert Adams would follow him. This I did after many days of worry and a visit to the secretary of the Imperial Arts League and the result was as I had hoped, Pasmore and his friends retired. I had to start again and I now have as a Council of 5,

Bertram Eaton, sculptor.  
Bernard Carter, Painter.  
Vera Spencer, Painter.

Marlow Moss and P. Vézelay.

Hon Secretary, D. Bowen, General Relations Officer  
W. de Watteville.

I do so hope you will approve and I feel sure you would have agreed had you been here to advise me.

We met on Wednesday last and the Groupe is now inaugurated. Our great need is for one or two architects and a President. Do you think it would be a good thing to invite the Chairman of the British Council Sir Robert Adam to be our President?

Do you know any very good modern architects, if possible F.A.I.B.A. It was agreed that members of Council may vote by Proxy sent in writing against items on the Agenda or by Proxy by the written permission you sent

I hope you will let me know as much in advance as possible when you expect to be in London so that we can meet and I hope have a meeting of Council while you are here. May I send one of your photos of work to M. Bled? The other members of Council are very interesting artists.

14.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

Holland

15/2/55

C/o Madame A.H. Nijhoff  
Wornboot  
Yahchtwerf Mulder  
Moleuladu  
Voorschoteu [?]

Dear Paule Vézelay,

I'm very disgusted with the english Abstract artists in not giving you + the British Groupe of "Espace" their support; I remember writing to you a long time ago that I had no confidence in those artists who have made their name as -abstract artists as I couldn't trace in their work the idea on which Abstract Art is based or a further development of this idea to a new expression in Art. How abstract Art started in England is rather a long history, no doubt you know all about it so I don't intend to bore you with its miserable history. I don't think only Pasmore (in whom you first had confidence) but also Ben Nicholson, Barbara Hepworth and their satellites have shown a very miserable attitude in not joining you + Espace Groupe. Of course the British Council is an important institution, it's not a bad suggestion to invite Sir Robert Adam to be our President. When we are finally established as a Group we'll need financial aid and in this respect the British Council should help us. I hope you'll be successful in getting their support. Am so sorry I couldn't name any good modern architect outside the names that you have already mentioned, it's really deplorable that they have also walked out!

Please send one of my photos to Bloc, I thank you in advance for doing so.

I think it is very difficult for you to form this group without any well known names on the Committee, it would be quite another question if you were forming a group with young artists who were expressing a new approach to painting etc. Don't you agree with me?

I'll let you know later dates I'll be in London. How is your own work going, it must be difficult to get down to it with so many disagreeable questions to settle?

Best greetings to you.

Marlow Moss.

Groupe Espace.  
Studio Flat, 60 Redcliffe Square, London, SW. 10.

21 Feb. 1955.

Dear Marlow Moss,

Thank you for your letter. I hope to see you next month and I am writing now to let you know there will be a meeting here on

March 11 Tuesday at 6-30

and March 12 Saturday at 2-30

I think Bertram Moton will be coming on March 12 and it would be interesting if you can also come; he has to come from Rugby. I think he is a very interesting sculptor and more original than Robert Adams. Bernard Carter is a very good abstract painter and about twenty eight I should say, and Vera Spencer is younger but already rather well known here and also has exhibited in Paris; I like her work very much and I think that, with you, we have a Council of five which is at least as interesting as the Committee with Martin, Pasmore, Adams etc now retired.

Our only problem is getting three good architects upon the Council and of course this is all important, but time will show. I have no reason to think that any difficulties arise from any personal feelings against me, but to the general English way of forming little groups round a "big" little man and all the intrigues which go on; to the fact that some people dislike anything fresh but mainly to the fact that this is a group for abstract non-figurative artists and the older architects seem to know little and to like sur-realist works while many younger ones pretend they now have nothing to learn from artists but that colour and "decoration" should form part of the architects' plan.

Well there it is. We have this Council of five and feel we should add another sculptor and three architects before we can announce the Groupe here and get going.

Please write me as soon as you are able to let me know if you can come and when; I hope to send you an agenda before meetings if there is time to get your reply and votes.

All the members of Council are friendly and keen and we collaborate in the right spirit. What a change!

With kindest wishes, yours sincerely,





GRUPE ESPACE.

March.18.1955.

Dear Marlow Moss,

Your card came this morning and I look forward to seeing you on March 28 Monday. If you can come and dine with me I shall be glad indeed but I much regret it is impossible to arrange a meeting for that day ; in fact we have just decided that the only day on which most members can come is on Saturdays and have now meetings on alternate Saturdays , the next one being on March 30 at 2-30.

I will try to get one or two members of Council to come here and have a drink before dinner on Monday March 28 , I know they would like to meet you but so many teach in the evenings and B Baton has to come from Rugby and can only manage Saturdays. I am very sorry.

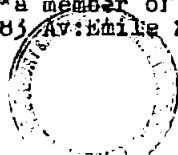
I have not yet heard from M. Bloc and I am rather worried because his correspondent here for Architecture d'Aujourd'hui' , Mr Goldfinger refused to help me with Groupe Espace, he is or was a sur-realist and now I hear Pasmore has used my name to get people to a meeting at Adrian Heath's studio telling them I would be there and they have had several meetings and formed some kind of Groupe with the same ideas and some at least of the people I had got interested; Goldfinger has joined on the understanding that this groupe they have made is not restricted to non-figurative artists and so they can get all the architects more or less because most architects here do not like or understand or even know what Abstract Non-Figurative art is.

The Groupe I have formed is however now well established with V Pilley F.R.I.B.A. on Council and I saw M. Varin O.B.E. a few days ago and he has accepted the Office of President d'honneur and even offered officially to help us a little with costs of sending work to Paris.

Now I want to ask you to write to M. Bloc and ask him if he can meet you in Paris so that you can have a talk and tell him he can really have confidence in the Groupe we have founded on Feb. 10. and that he should keep his promise not to accept members who are resident in Great Britain unless they have been elected by our Council.

Pasmore, Martin and Heath, Terry Frost etc never were elected and did not pay their subscriptions they did what they could to hinder me as they want to control abstract art here. They are not members and have no right to call any groupe they form 'The Groupe Espace'

Please try to do this . He has a car and can come in to Paris but it is not difficult to go to him if you have time ; there are trains from Montparnasse every twenty minutes for Boulogne Seine , it takes a quarter of an hour and just five minutes charming walk to his house which is worth seeing , very modern in a lovely park. It would be good if you to make this contact and tell him you were a member of Abstract- . Also try to see Michael Seuphroe . Tel; VAU.5/42.83. Av: Emile Zola Av Bloc's address 5 Rue Bartholdi. Tel MOLL.6180



15.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 14.4.55

Dear Paule Vézelay,

What a very interesting and nice letter from you. I don't know whether you're right in thinking that the period of my life in Cornwall is nearing its end, it may be so. In the near future I may combine my Cornish existence with Paris. This depends on many things, especially on whether very soon France will pay out my war damages, which I anticipate! I had the impression when I last saw you, that an unconscious fear as with me, is part of your uncertainty. I wish you would come to stay a week-end with me, then we could talk about many things. To live alone isn't either easy or making one feel intensely living. The desire to love and be loved, makes all things beautiful! Am sure you'll agree. What I think is, that to meet anyone really sincere to ones ideas is very rare. I had the good fortune to do so in Paris and they have remained my friends inspite of the six years war. Now I have met you for which I am very glad. It seems funny that we didn't notice each other when living in France. Please let me know particulars as soon as possible about Exhibition at the Parc de St. Cloud, I will try to send some work, I would like to take part in this exhibition. Regarding our show, it would be wisest to have the room where the most interesting public will visit it, the number isn't important. Erica Brausen spoke to me of a Mr. Gasser who she would try to interest in our work, that's all I know about him. Since being back I have been working very hard, I have some new ideas on which I'm working. So pleased you had a friendly answer on your letter to Bloc, it's absolutely necessary to show him that, you're not to be put in second place to Pasmore, Moore and those with him.

About Erica Brausen, I don't know what to advise you, she's very moody and not easy, although she's very friendly to me.

I also enjoyed our evening at Fava's but still more the one I spent at home with you.

I must thank you for the hospitality you always give me when in London.

Do look after your health and your hand, I wish I could hear that the latter was cured.

Best greetings to you.

Sincerely Yours

Marlow Moss.

16.

*Printed letter heading: LAMORNA NR, PENZANCE*

Cornwall 20.4.55

Dear Paule Vézelay,

Thank you for your interesting letter. Am so pleased to hear that you are feeling so well and all gone well with you and the groupe. I wish to put before the groupe that, as France and Italy give international shows of the Espace, I rather insist that our first Exhibition in London should also be International. This appears to me to be absolutely necessary so as we shall not lag behind those countries who do so and have already given "Espace" International last year France at Biot and this year Italy in Milan. I have in my previous letter suggested that we should organised an I. Show in London. I shall be pleased your opinion on this matter. In reference to a yearly Art Review, on which I spoke to you, I have these suggestions to offer:-

- (a) Articles written by 3 artists of the groupe on Abstract – Constructive + non-figuration Art in each number.
- (b) Articles written by 2 architects on Moderne Architecture and on their own work with photos of their latest architectural drawings.
- (c) Photos of the work of all the groupe, if possible 1 or 2 in colour.
- (d) You, Paule Vézelay, to write an article on the purpose of the groupe Espace in England.

You don't say whether we were invited to send work for the show in Milan, I regret that we aren't represented on this Exhibition, it will be an important event. We mustn't miss the one at St. Cloud, so let me have full particulars as soon as possible. Am working as hard as I can, but each of my paintings take a long time to work them up, I would like someone to work for me.

What do you think about trying to get at one of the London Galleries a show, in which we could combine; The Redfern Gallery might be interested, I don't know whether the idea appeals to you, but my work wouldn't hurt yours, let me know what you think. As you know I will never pay for a show.

I want to get this to the post.

The very best wishes to you.

Yours,

Marlow Moss

P.s. I would like to send photos for the book that is to be published in Italy, please let me know latest date for sending?

M.M.

17.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall 3.5.55*

Dear Paule Vézelay,

I herewith enclose a few details of my work etc which you asked for, also a few photos.

Many thanks for your p.c. I hope you'll arrange to have the works for Parc St. Cloud Exhibition sent to London. J..*[indecipherable]* [?] Bourlet can do the transport of it. But I must know the latest date it can be sent.

Am writing to my Bank for the form which we have to have sanctioned by the Bank of England to be allowed to send works of art out of England.

I think it much nicer to send with our groupe; to send individually doesn't connect us with the effort you have made to form an English part of "Espace". What do you think. Are you taking part in the Competition? Yes, I suggested a small Art Review, being so far from London makes it impossible to accept to be the Editor, so sorry.

Do forgive scrappy note, but want to get these few lines off to you.

Do hope you're keeping fit.

Very best wishes.

Marlow.

Groupe Espace (Space Group)  
of Great Britain.

Studio Flat.  
May. 8. 1955.

Dear Marlow Moss,

The meeting went well yesterday and I am writing to you without delay inspite of the list of letters which always must be written after each meeting, because I think you will want to get your work for Paris sent as soon as possible.

Bertrum Eaton is also keen to send and he wants to send two fairly large works by James Bourlet. I suggested he get in contact directly with you and that if you share a case or each your part of cost of sending it would be much cheaper. I hope this will suit you for I am unable to say if or when I shall go over and in any case I could not take large sculpture with me that was not my own work.

Let me know if I can be helpful to you about this and Mr Eaton is very nice and very able and willing always to pay his share so I am sure you can count on him.

I think it would be nice if you both send as from the British Groupe. I am only sorry there is no place for painters in this show. If you like I will ask Madame Allendy if she will show your work in her garden after the Espace show, but her gallery is shut until about the middle of October from the end of June or early July.

Agenda. Festival Hall has not yet replied but I think we shall know within the next week. We resolved to accept.

Also to invite a few important members of Paris Espace to take part. Espace rather limited for more than that. Decided to register title as Non Profit making society at Bush House cost of 5/-

Your idea for a book was welcomed but it was considered that at present we should first concentrate upon the exhibition and the urgent problem of money (we have sevenpence at present!) Such a book would need careful editing and we could not pay for publication but if the Groupe gets on then we may hope to do this and find a publisher.

I am sorry but I simply can't do more and I have to work beside I am troubled by eyes and hands to some extent although so far my work is not affected.

We are sending photos and particulars <sup>from all Commit Members</sup> to Italy and Germany as soon as we get these from Mr Filley in a short time. Mr Bowen was elected as an associate member and it was agreed that as long as he kindly acts as Hon Sec we should not take any subscrip from him.

I hear the "other group" is stating that we no longer exist and that they are at loggerheads the abstracts with the non-abstracts, however that may be we are resolved to keep together and to keep our high standard and to say nothing at present about Festival Hall.

Please forgive this letter ending now as I have much to do.

I hope your work goes well and that you will get it off as soon as possible.



18.

[Postcard.]

Lamorna. 9.5.55.

Very many thanks for sending form. As there seems to be only 2 or 3 people sending am very much hesitating to send to St Cloud show. All my work is very easily spoiled if weather conditions should be unfavourable! Hope you are keeping well. Have no [money?] for Paris.

Best Greetings. Marlow Moss.



19.

[Postcard.]

Lamorna. 16.5.55.

Dear Paule Vézelay. Many thanks for your letter. As things have gone with so much trouble, have decided definitely not to send to Show at Parc St Cloud. Have by the same post a letter from Bertram Eaton that he can't be ready so an only English Space Member [?] is serving no purpose. One must be represented on the English Groupe. As there's been such a long delay in giving you an answer for the Hall I suggest letting it drop + trying for another place otherwise we won't have time to organise a show this year.

Best wishes to you.

Marlow Moss.

20.

*Printed letter heading: LAMORNA NR, PENZANCE 25.5.55*

Dear Paule Vézelay

I very much regret that I cannot accept the kind invitation of M. Varin but, am sure you'll appreciate that, the expense of coming up makes it impossible. Still it's a pity to have missed the opportunity of meeting M. Varin, he must be a sympathetic man and very kind. Of course you're going!

I realise how difficult it is to organise for the Groupe any important activity, the English Art World appears to be based on - Social Success -, [scratched through] hopeless for serious artists.

Do write me a few words on how you enjoyed the cocktail party.

Best greetings to you.

Yours

Marlow Moss.

Groupe Espace(Space Group)  
of Great Britain.

Studio Flat.60 Redcliffe Sq.  
SW.10. June 8.1955.

Dear Marlow Moss,

I have now heard from Festival Hall General Manager and we are offered the exhibition Suite from October 25 until Nov:9. These are the only free dates for this year and as the time of year is good, I have written to accept although we can cancel this providing we do so without much delay; I wanted to secure it.

I have also seen M. Varin and he thinks we can have a show at the French Institute fairly early next year and invite a few french members work at the expense of the Institute Francais. This is not sure yet as he will ask for an allocation etc and it might be better not to have a show there too soon after the other one. I feel we should now concentrate on a good first show at Festival Hall.

There will be room for about five large pieces of sculpture and a few small ones in the cases which are excellent for small or ~~fragile~~ fragile things, we can show some apintings and must make some plans well in advance.

I was sorry not one of us could send to Paris but as it would have been impossible to get any work there in time and very costly sent by rail, it could not be helped.

We are now without any money for the Groupe and I am out of pocket for everything and I hope all members will do all they can in every way to help about the exhibition because I have done so much; now I am not well and have trouble with eyes and hands. Will you try to get one or two new members? I wrote to Ithel Colquhoun but she must be away as she has not answered and there was no reply to the telephone. We urgently need architects especially for Council and another sculptor also.

I do not know yet whether I shall go over to Paris this month it depends partly on my doctor and of course, the strike. If not there will not be much use in going after July.15 as you know.

I hope all is well with you and your own work not causing you too much worry.

I send you all my best wishes  
and will you kindly let me have a proxy vote paper so that I can vote at the next meeting for you. If in favour of the Festival Hall, please let me know or if there are anythings you wish to propose.

Yours very sincerely,

*Paul Delvaux*  
—

21.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 3.7.55*

Dear Paule Vézelay,

Thank you for your letter but there was no agenda enclosed with it.

Yes, am afraid we cannot do better than to accept Festival Hall Suite. Am so disappointed that we cannot invite any of the artists of the Paris Groupe to show with us. Our greatest drawback is that we have no financial backing and so I don't see that we'll ever be in the position to invite on any show that we may organise in London foreign artists, this would only have been possible if The British Council had given their help + recognition to our groupe. I don't agree that the French Ambassador in England should keep help the English Espace Groupe financially, to have given his patronage to the Groupe was all that we should have accepted I hope you agree with me.

Colquhoun is here in Lamorna, suppose now that the strike is settled, she'll be returning to London, I know she wants you to go and see her work. I wish I could find an architect for the groupe, down here there's no one.

So sorry to hear you're not well, why don't you come for a few days here?  
I give you authority to vote for me.

Very best greetings to you. Marlow Moss.

Groupe Espace.(Space Group) of Great Britain.  
Studio Flat.60 Redcliffe Square.London.SW.10. June.18.1975.

Dear Marlow Moss,

Many thanks for your letter.I am very sorry I could not send you the Agenda since we called a meeting in great haste as soon as the ~~strike~~ strike was over and B Eaton was able to come up from Rugby.I now send you the Agenda with notes which will tell you what was decided this afternoon.

We have now definitely accepted to have a show at Festival Hall Foyer from October 25 to Nov:9. Of course full particulars will be sent you but I may tell you now that work must be delivered unpacked at the Foyer Festival Hall C/O Miss Roberts on October 24.

Hanging must take place on Oct:25 all day until 5-30 when the whole exhibition must be ready before concert goers begin to arrive.

There is room for a total of five or six works in sculpture of medium size ,but no stands will be supplied so sculptors are asked to make their own arrangements about these.There will also be room for a few very small pieces in the cases limit about 12 inches high.

All exhibitors will be asked for a hanging fee to cover the cost of printing invitation cards for which we have interesting plans.

As there are at present only two sculptor members you may be content to show sculpture while the very limited wall space can be used by the painter members ,already six in number.However,we shall do our best to give everyone a fair share of space and hang it all as well as possible.

If you have time and inclination to write something,it would be interesting;we want to send short articles to several publications and for those published monthly,there is not a lot of time as anything should be sent in about two months before ,that is, ~~late July~~ <sup>August</sup>.

I certainly hope to get down to you some time although I feel Cornwall is too far to come for a few days only,but perhaps when I can fix a date,you may be still willing to have me or to get me a room out ?

I have to go to the doctor every week just now and also wait new glasses,but I am really better and have some energy which I entirely lacked for many months and this made everything a frightful effort.

Would you write to Holland to that friend you told me would try to influence the British Council for us?We have heard that M.Varin is asking funds for french artists to show work here with the Groupe and so I think British C might help us to show our work in Paris next year. We cant do this without official aid.If your friend knows the Controller of Arts & Science Division,Lt General,Sir Kenneth Lock K.C.I.B.,C.B., M.C., ~~that~~ <sup>he</sup> is the man to approach as he has already written me that he

answered in the absence of Sir Ronald Adams (the Chairman)  
"We are very glad to hear that M. René Varin has accepted the invitation to be the President d'Honneur and we wish you every success"

I think the Groupe is now at long last taking shape in a good way.

We feel it best not to announce the coming exhibition here just yet as we have already had one very spiteful article written against us and there is no need to give others too much time to repeat this.

I should much like to see you again and have your invigorating personality near me. I hope your own work goes well. I was sorry not one of us could send to Paris Saint Cloud but the work would not have reached its destination owing to the strike; we must hope to send as a Groupe next year.

All good wishes,

yours very sincerely,

P.S. Yes we can invite artist of Paris to show with us although space very limited so only one or two can be asked.



Groupe Espace.

Studio Flat.60 Redcliffe Sq.  
SW.10.June.28.1955.

Dear Marlow Moss,

I have asked Mr Bowen to type the enclosed for you because I do not think you would easily get the issue in which the article appeared in April, and my reply was not printed, the editor only giving it to "Astragal" who is a number of writers names unknown to me.

I am glad you wrote to the friend in Holland; he also knows my work which was in the Abstract show at Amsterdam in 1938 and I met him last year also when I was over there.

Is there any chance of your coming up here or would you like to come over to Paris during this summer? I heard from Ithel C that she has accepted membership and she kindly let me know about her studio but I can't get away so soon and I do not feel I should get a complete rest if I took her place and had to cope with the problem of just the things I have to cope with here.

I wonder if you feel inclined to make a small contribution to the Groupe as the other members of Council have done of 10/ we are low in funds at present but I hope not for long. I have another member, one of the directors of Heals, and he will be a "donation" member only.

I am not happy about M.Bloc's attitude but this is quite in confidence to you. You were right in what you said when you read his letter in the hotel at Victoria and since then Goldfinger and also one of the friends of Pasmore et Cie has gone over to Paris and visited Bloc who now writes in a most "impertinent" tone as if I was some little typist who had not done her task well!

Whatever happens I can't blame myself in any way and we shall remain loyal and solid group and help each other and we all have much to gain by this. I believe now this groupe here will grow and that we can keep it compact and have only the right kind of member, with or without M.Bloc.

However, I shall do all I can not to fall out with him and I think I can count upon Arp to help me but I do not want to make the effort and have the expense of going to Paris only to convince Bloc because I am rather tired; Paris is stimulating but very exhausting.

Please let me hear from you when you have time and inclination. This letter is really confidential. I shall say nothing to Ithel or other members about my doubts.

We have elected one more young artist as associate and he writes well on art. I wonder if you may have time to write something? I hope so.

I have trouble with my eyes so I must end. I hope all is well with you. ~~By the way, I have a letter from you~~

Best wishes yours very sincerely.

22.

Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 3.7.55

Dear Paule Vézelay,

Thank you for your letter and agenda and for sending me the cutting + your answers on it which I find excellent. It appears that we have some "enemies" floating around us. I have just listened to the radio programme entitled "The Critics" on Ben Nicholson's show at "The Tate", from them, one would conclude that no other Abstract Artist existed in the whole of great Britain, it's pitiful! Have you been to his show? At the moment I cannot even come to

London or think of going to Paris. First, I must get my new paintings forward + secondly I have no money for going abroad. Have you quite decided not to come down here? Ithell's studio is very simple but, am afraid she asks a big rent for it, its quite close to me and it would have been nice if you could have managed to have rented it for a couple of weeks. I think she is pleased to be away as Ben Nicholson, Pasmore and Co want all the honours of Abstract Art of that I'm convinced [?]. We must have one or two artists from Paris in our first show at Festival Hall. What do you think of inviting Bloc, he may be the more impressed by all you have done? You see if Bloc should let us down for Pasmore + Co, all those who walked out would more than satisfied. Either we must all retire from "Bloc's Espace" and form a new group with those who form our group or else be certain of having the integrity of Bloc. What do you think.

I'm awfully bad at writing on either my own work or on Abstract Art, but, if I have time, will see what I can get out of my slow working brain; what I find difficult is to write simply on it. Much has been written intellectually.

So sorry your health has ups and downs. I think you need a holiday a this time of the year. Paris is right for October.

Here is 10/ as requested.

Bye the way, I thought I had better let you know I am sending one or two paintings for the show, I'll explain why when I see you.

Very best greetings.

V sincerely

Marlow Moss.

23.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 5.8.55*

Dear Paule Vézelay,

Many thanks for your letter and Agenda. Am pleased to hear about new members and the contribution from Gropius. Have you heard whether any of the artists from abroad have decided to send work to our show, I hope they will do so, at any rate we'll have Arp, please send him my best wishes when you write to him. By all means ask S. Delaunay, Schnabel and Bill.

Now about our show. I think 25/ much too much for hanging fee, I suggest 15/ -17/6 would be more within the means of most of us, in fact for those who form the Committee, no fee should be asked, what do you think, let me know?

I'm sending a painting size approx. 39" x 30", I hope you won't object to these measurements (including frame).

I intend to come to London in the Autumn, the date depends on my dutch friend, but will let you know as soon as I can. Do so hope you'll keeping well. Weather has been exquisite down here. When are [*written vertically up the left-hand side of the page:*] you taking a holiday and where. Very best greetings to you. Marlow.

**24.**

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 6.8.55*

Dear Paule Vézelay,

I am enclosing a short appreciation that I have written to Piet Mondrian, which I would like to get published in any of the Publications mentioned on the 8<sup>th</sup> Agenda. Just as I had finished it, I saw in the Daily paper that The Whitechapel Art Gallery is having his retrospective exhibition, it's a most appropriate moment for the above to be published.

Would much appreciate your opinion on the few words that I have written on him if you think they are bad don't hesitate to say so.

It's the first time that I used my type writer so its badly typed, unhappily.

In [unidentifiable word] haste to catch post.

Do hope you're enjoying this delightful weather.

Very best thoughts to you.

Marlow.

**25.**

**[Postcard.]**

Lamorna 10.8.55

Many thanks for letter + for [indecipherable word] article, have sent it to the address you have given me. If they don't accept it, will ask you to send it to another publication. Of course being so far from the centre [?] isn't at all good, one doesn't meet anyone interesting. St. Ives Group isn't any help to me. Sorry you haven't been able to come down. Would so much like to have a talk with you.

Best greetings to you. Don't miss Mondrian's Exhibition only 37 pictures.  
Marlow Moss.

26.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 19.8.55*

Dear Paule Vézelay,

I was so glad with your last letter for which many thanks. Our Group is certainly growing in numbers and in thrust [?]. Am afraid I don't know the work of Frankland Dark or Charles Howard, I take your word that they are seriously concerned with our motives. I hope, you'll find a good modern printer for invitation. Yes, the show must be of on a high standard and well hung, if I decide to send more than one piece of work, it will be 2 paintings, I'll explain when I see you why I don't want any of my sculpture shown.

I know you're very busy but, you said in one of your letters that, if I failed to get published the short appreciation on Mondrian, you would be so kind as to try to get it into a publication, I have had it returned, of course with kind words from the New Statesman + Nation and from 'Typographica', needless to say, I'm depressed. You understand that, it's the moment to be put before the Public, as soon as Mondrian's show finishes, nobody will be interested in it. I enclose stamps if you have time to send it to a good publication. I do so hope you don't mind me asking you to try for me.

Expect you have seen in the newspapers Léger has just died, he [crossings out] taught me everything I know about – Construction.

Arp sounds as if he's not at all fit, am pleased he'll be in 'The Show'.

Am very [indecipherable word] + well, hope you're the same, so sorry you couldn't come to Lamorna.

What do you think of Colquhoun, for me, she has a strong streak of the East in her.

Will do my best to come up for the Show.

My very best thoughts to you.

Marlow Moss.

27.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 22.8.55*

Dear Paule Vézelay,

Many thanks for your letter of 20<sup>th</sup> inst. which I hasten to answer. In reference to the slats along the wall, these must be covered, I suggest just off white in colour, this is the very best colour for all paintings. As for the material to be used for covering all wall space, perhaps a very good white wall paper, very tightly stretched, would be cheap + efficient, what do you think. The colour brown is hopeless + will spoil the show. Canvas is much too expensive, as you say. You know Herbert Spencer, so I leave the decision to you. Am I right in thinking that the Hon. Secretary is Bernard Carter? I find it more than unloyal of him, to start a similar group on his own, it seems that you have people in the Group who cannot be trusted. He must be given his dismissal without delay in a letter written by the Group in which you can sign my name.

I am disgusted with the English artists, I have written more than once that I cannot trace a sign in any of them of sincere approach to non-figurative or abstract art. I think each one is out for his own advantage. Also, from what I read and hear on the radio, nothing convinces me that, what is happening in the Art World isn't corrupted by those who are in high positions. In the letter I had from "Typographica" Herbert Spencer writes ... "like you I had personally hoped that the Mondrian exhibition would be shown at the Tate Gallery, and many months ago, when the Mondrian exhibition was first being organised on the continent, I tried to interest the Arts Council in it, but without success"!! It shocks me profoundly. In The Times critic on Mondrian's exhibition they prefer to call him a great Exponent of Non-Figurative Art, whereas his creativeness started with his first abstract painting and his neo-plasticism. He's the greatest abstract painter. I write you fully, so as to show you what I think and why I so distrust what is happening in England with this serious new expression in the plastic arts. I hope you'll find time to go to The Whitechapel Show. The Sunday Times have of course given a criticism on M. Show so they won't accept my few words but very many thanks for sending it. As soon as the show is over, what I have written will be - dated -.

Here is the date when I started working non-figuration – 1928.

Do hope you'll get a rest.

Yours.

Marlow.

28.

**[Postcard.]**

Lamorna 26.8.55

As he has formed another group I'm still of the same opinion as in my last letter to you, we mustn't be afraid of telling him what "The Group" thinks of his behaviour. A strong attitude is necessary, a soft letter will weaken our group. I don't agree with him remaining an associate member, better to return him his subscription. This isn't being disagreeable but firm, it's not to our advantage that, he is among us. In great haste to send you my opinion on this matter.

All the best to you. A weekend here would do you good. Marlow.



Groupe Espace.

Studio Flat.60 Hedcliffe Sq.  
SW.10. August.28.1957.

Dear Marlow Moss,

Thank you for your card. I will not fail to express your views at the next meeting which will not be until August 30. Meanwhile I shall try to find out from Bowen just what he is doing; it may be that he has formed a group of his own students, he teaches at two art schools; he wanted us to have a lot of students and he suggested he should be the president of the students in the Groupe Espace. I told him we must first get the Groupe established and then admit a few students by election, otherwise we should pass as a student group.

I will let you know if I get any more information and it may be then you may not wish to expel him. My own feeling at present is that it would be a mistake to make an active enemy of him as we have quite a few already, however, we must act together as a council over this.

Frankland Dark has just written to say he must withdraw as he has just had a mass of important work and will not be able to give any time or thought to anything else but his work and partners. I am frightfully sorry he seems to me the best architect whose work I have seen in this country.

Taking your advice although not feeling well, I went to the Mondrian exhibition as I was afraid to put it off any longer. It is very lovely in every way and was quite an exciting event to me. There are enough works to give a good idea of his whole work, since there are many quite early paintings and then a number of the wonderful trees until the Composition Tableau I.c 1912 and from then onwards some twenty two paintings.

The show was very well arranged and the gallery quite ideal. All painted fresh in white with a blue grey ceiling and three black and two grey walls which are small but well placed to break up the white. I thought the whole thing perfect and in some ways more fitting than the rather drear Tate although many more would have gone to the Tate. How interesting a retrospective can be for one almost always finds the same qualities in all the works even when the early ones are not very personal. In Mondrian there is the strength and the sincerity and the sensibility and very early the search for pure colour and more simplicity, but I forget you know his work far better than I do.

Now I must tell you that we shall have our Private View at Festival Hall on Saturday, October 22 and from 2 pm until 6 pm. The Press Officer took a lot of trouble to arrange this because there will be an international congress on the Friday Oct. 21 when we had been told by Miss Roberts we could have a Private View from 4 to 5-30 I said this was not suitable anyway.

I was also told that the Press can see the exhibition at any time by appointment. I think, and so does he that Saturday afternoon will be very good. We shall still have to complete the show by Friday at 5

and it will be open to the 350,000 people coming for the Congress.

We shall have the slatts covered over with white duck canvas and this should make an excellent background for paintings, moreover they can be up to about 4 feet high, but not very wide as I have to use the space as fairly as possible.

I will send the Agenda to you quite soon so that you can vote if you wish and I will also send minutes, and hope to get some other help for this. I expect to go to Paris about Sep 12, your hotel is rather costly I find 12245 and 1,350 without bath, and 1,785 and 1,945 with bathroom, both with petit dejeuner etc.

It will be nice to see you and I wish you could come to Paris too.

Arp is out of hospital, and better, but not well and has to lay up.

All good wishes,

I expect you will be in London for a few days for the ex. and so I ask you to be on the hanging committee which must get to work early, on Friday morning Oct. 21. When you can let me know definitely as I think it a mistake to have too many people doing this; two or three at most is quite enough for a small number of works.

Groupe Espace.

August.31.1955.

Dear Marlow Moss,

I send the Agenda for the next meeting and you will see under item six I have put forward your proposal regarding Mr Bowen and I have seconded it. I wrote to him to ask him about his group; I shall put his reply before the meeting in which he sends me the name and addresses of some of his students who might be suitable for Groupe Espace, yet he tells me "The Group I have is for both students and artists who would be keen to seek an association with Groupe Espace. It has succeeded in winning several artists over to non-figurative work, and it is this aspect which holds my interest and I would welcome your interest in its development and keep you posted on all matters on which you may seek information."

For many months he talked about having a lot of students and I told him we should welcome applications from students and could have some who were suitable but we do ~~not~~ not want a large number ~~at~~ while the Groupe is still small. He wanted to have a student section, and be their President. There is no harm in all this since he has a good many students at Hammersmith and at the Central Art School and I think is a sound teacher of basic design. I do feel that it was very sly of him to be quietly organizing another non-figurative group without saying a word about it until it is formed. The trouble is he is a very bad painter and was so frightfully keen to take part and help in Groupe Espace that it seemed an idea to make him an associate while he was acting as honorary secretary, indeed it was the least we could do and he did not pay, or rather I returned his subscription. I do not want to be unfair, or feeble about this, nor do I want to be associated with him as he seems to think he has almost made the Groupe Espace. I certainly do not intend in any case, to have him present at meetings of Council again. I am afraid he has just been using the Groupe to gain some experience of how to run a Group and to make contacts etc. still, he has helped to some extent with the typing but made so many mistakes and came so late I would as soon be without ~~it~~ him in this respect.

It seems to me a little difficult to know what one should do but I am willing to second your proposal and let the question be settled by vote as regards his remaining an associate member at least until his subscription is due. I'd like to hear from you, only if you have time to write.

I have now at last definitely arranged to go to Paris on Sep:14 and hope to collect some works. E Beothy has just written to accept and I expect you know and like his work? Mr Pilkey is arranging to cover the slatts entirely with white canvas so it should be good for paintings and you can send a higher work if you wish. You will note Festival Hall has fixed the Private View for Sat. Oct:22 from 2 -6pm and we are hoping to arrange an informal dinner.

*All*

**29.**

**[Postcard.]**

Lamorna. Cornwall. 5.9.55

You forgot to enclose agenda. What I wrote about Mr. B. remains firm. Don't agree to include in our Group students, sorry, I'm difficult, but the Groupe must be kept professional.

Think we'll need for the hanging of the show more than 3, it's a big job.

Best of luck to you.

Mr. B. must go, have no confidence in him.

Marlow Moss.

Groupe Espace.

Sep; 8. 1955

Dear Marlowe Moss,

Thank you for your card; I do not know how I came to forget to put a copy of the Agenda in my last letter to you. Here it is, and I hope in time for you to vote.

Since making the Agenda I have asked an American woman friend to help me a little with the work; she is a writer and was on the staff of The New York Times and will be much more efficient than Mr Bowen. Her name is Miss Harris. She has kindly said she will be glad to help in any way.

There are students or young artists in Groupe Espace in France and here, but they are not made members but have to be elected as student members and only if serious and suitable. The same applies regarding associate members. We have no student members yet.

The members of Council will form the hanging committee and Mrs Eaton will come to help her husband with his sculpture and we may ask one or two more but we do not want a lot of people talking and arguing instead of getting things done; I think six or seven should be a good number as there can't be more than about 14 paintings to put up. We are still uncertain about the background for the paintings but this is not our mistake but Miss Robert's and she did not tell us about the fire regulations. Mr Pilley is trying everything possible and hopes to borrow some boarding which can be distempered white.

I will write to you after the meeting and tell you what happened.

I hope you will be in London for a few days for the exhibition and dinner.

The day of the Private View was changed from October 21 to Saturday, October 22 from 2 until 6 because there is an international congress of some 250,000 people; all of them can see our exhibition on the evening of the 21 since we have to finish hanging by 5.

I am sorry about Mr Bowen. I do not like or dislike him.

All my good wishes



Dear Marlow Moss,

I send the Minutes of the meeting. Unfortunately Mr Pilley rang up to say his wife very ill and as Mr Cater is still away, only Mr Eaton came. The proposal was put regarding Mr Bowen and voted upon by you and Mr Pilley by proxy; Mr Eaton thinks he should not be expelled as we shall make a number of enemies and we should try to avoid this. The fact is we had no quorum so it seemed better to decide to write to Bowen and tell him that as he has formed another group we do not wish him to continue as Hon Sec and we feel he may like to resign.

We shall bring the matter up again at the next meeting of ~~General~~ Council when there will be the necessary quorum of three and the vote taken. We are not obliged to accept Bowen's work as he is an associate member and I think there is some sense in what Mr Eaton said; we have many difficulties and are still a small group.

I hope you will be in London for a few days at the time of the exhibition. I still think it would be good to have a work of sculpture from you and perhaps helpful to your next exhibition as this show will be seen by many, in fact there will be some 50,000 people at Festival Hall and the Royer on October 21 after 5 pm

I have so much to do as I go on Wednesday to Paris for two weeks.

I do look forward to seeing you soon,

with friendly thoughts and good wishes,

I sent two photographs of your to S.I.A Journal.

30.


20.9.55

Lamorna, Penzance, Cornwall, England

Dear Paule,

I certainly think we can call each other by our Christian names, we know each other well enough to do so. I hope we shall remain friends for a long time. Am so pleased that you're enjoying Paris, its lovely at this time of the year. Am answering immediately your nice letter, to tell you I have received a letter from Mr. Bowen, which didn't at all please me, this is more or less my answer to him:- that I understand he had started a somewhat similar group of his own and that I had asked you to put before the Committee my objection to him still being connected with Group Space, also that on the last Agenda that I had received that he had been relieved of the position of Hon. Secretary and asked whether, he would like to resign, I mention this as he writes that, he had been asked to resign. I thought it was best to let you know that I had heard from him and my reply. The forming of the English section of Groupe

Espace has certainly not been easy for you. Do hope Bloc won't let you down.

Hope you won't have any trouble in getting the work for the show over, this side isn't easy. Please give my greetings to Arp, am very surprised that he would like to buy one of my double-line paintings, it would give me great pleasure for him to purchase one. The question is that the few pictures that remain of my old work are in storage with Lucien Lefebvre-Foinet, Rue Varin, Paris VI. I am going to ask you a great favour, that is if you can find time to spare to go to see in what condition is the following small picture:-  
Composition in white, black, [yellow?] and blue. Shape of canvas .

Am writing to Foinet, to put this picture out of storage without delay and if Madame Vézelay asks to see it to show it to you. I think Arp would like this painting if not damaged. It may be ages before I can go to Paris but please Paule don't worry if you cannot find time to do this for me.

Just go on enjoying yourself and this exquisite autumn weather.

So sorry to bother you with another letter, you must forgive me.

Good luck and my best thoughts to you.

Marlow.

**31.**

**[Postcard.]**

Lamorna. 11.10.55.

Many thanks for letter, cards etc.  
You didn't mention that you have received photos sent to Bank [?] last week.

So looking forward to seeing you.

In great haste.

Love

Marlow.

**32.**

**[Postcard.]**

Lamorna. Cornwall. 17.10.55.

Just to let you know I need 2 places for dinner. Will pay hanging fee when I see you on Friday 21<sup>st</sup> October at R.F. Hall. Am having difficulty to get a

room, Hotels full because of Motor Show. Don't expect me early on Friday morning as I may stay with my sister who lives at Highgate. Am leaving on Thursday. Looking forward to seeing you. Would like to dine with you the 21<sup>st</sup>, may I bring my friend?

Yrs Marlow.

**33.**

*Lined paper.*

25.10.55

Lamorna, Penzance, Cornwall.

Dear Paule,

Many thanks for your nice and most encouraging letter which I hasten to answer.

Please vote agreement on all points on my behalf at next meeting.

As I wrote my works will arrive for Miss Roberts October 20<sup>th</sup>, the 21<sup>st</sup> is too risky, as they are being delivered by Bourlet.

I will be in London on October 20<sup>th</sup>, as already written + will come as early as possible on Friday morning to be on the selection committee.

So much regret I have no recent photographs but am sending you what I have.

The invitation card is very nice but can't say I like the colour or printing, not modern enough from my point of view, it can't be helped.

Am so pleased all is well with Bloc.

Won't bother you with a long letter, you must be more than busy.

Looking forward to seeing you.

Best greetings.

Marlow.

**34.**

**[Postcard.]**

Lamorna. 1.11.55.

Just to let you know that I haven't any photos of the 2 paintings on Show, it's a pity, I feel bad about it. Do so hope you're less tired than when I was in London. Am very wondering how the show is going, hope well. No notice of it in The Sunday Times, hope you have seen some. Do write when you have a moment free. Hope you're satisfied with the members work. We much enjoyed coming to you and our evening together. Excuse only card.

Love from Marlow.

*Handwritten letter from Netty Nijhoff to Paule Vézelay dated 14<sup>th</sup> Nov 1955, on Lamorna headed notepaper. Thanking her for her hospitality and for allowing her to join Marlow at the dinner. Mention of her and Moss's difficulties in obtaining their due war damages. Explaining difficulties in accepting Vézelay's offer of dinner en route to Holland (fining hotel, planning trip in advance etc). In reference to the Groupe Espace exhibition at the Royal Festival Hall she says:*

"I enjoyed very much the exhibition.... I suppose the critics have kept silent. It is ghastly to have to struggle against ill will. I am fully aware of the difficulties you had to deal with forming this groupe. It may take a few years before any official recognition will be shown to Groupe Espace."

*She asks about Miss Brausen's cocktail party, and also says the following regarding Sandberg:*

"I read the letter Sandberg sent to Marlow. It was not at all a stiff letter as Marlow had the impression it was. It was a very nice letter. I still believe Sandberg could be of some help."

*She ends by expressing the view:*

"It is a pity Lamorna is so far away from London. I think you and Marlow should be able to see each other more often."

*...and signs herself "Antoinette Nijhoff"*

### 35.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 17.11.55*

Dear Paule,

Many thanks for your last letter. Think it's a good idea to start arranging for a second exhibition of the Groupe as all the Galleries fix their shows about a year in advance. Of course Gimpel would be a nice gallery but Woollands might be alright.

I'm going to Holland for Xmas + will go back with Madame Nijhoff.

We intend to be in London on Sunday the 4<sup>th</sup> December + as there are several points in your letter that needs to be discussed, would like to come on Monday to see you with Madame Nijhoff. Please let me know as soon as possible what time would suit you and if you can keep this date free for us? (5<sup>th</sup> Dec)

I particularly would like to hear further about the other Groupe calling themselves Groupe Espace of course we must prevent them using the name.

Do forgive disordered writing + scrappy letter. We both send our best greetings.

Yours sincerely Marlow.

36.

*Printed letter heading: LAMORNA NR, PENZANCE -crossed out in ink.*

C/o S. Nijhoff Esq. Borneostraat 89.  
The Hague. Holland.

28.2.56

Dear Paule,

You must think I've disappeared, but the fact is that I cannot find a quiet moment to write to you. Up to date, I've decided to return to England the end of March. It's very difficult to send any work for the publication to be edited by Mr. Brandt, I've no photos or work here that I can submit for the date i.e. end of March. Do you think I could send something later, let us say, about 14<sup>th</sup> April?

I hope the question with Mr. Pilley has ended satisfactorily. I'm not surprised that something disagreeable has turned up with him, he's not the type of man for whom I could have any sympathy.

I would prefer that we accepted only work of very high quality, 6 good artists are preferable to a dozen poor ones.

Madame Nijhoff and I are going to Paris on Thursday, March 1<sup>st</sup>, my address is:- Madison Hotel,  
143, Boulevard St. Germain,  
St. Germain des Prils [?]  
Paris

Please let me soon have news how you are + how things are going. Am awfully sorry but I couldn't do anything for the group with Erica Brausen, I haven't had a sign of life from her since ages and am wondering why –am very much doubting now whether she will do anything for my work, it's impossibly difficult to know her intentions.

Do you know the Chenil [?] Gallery, Chelsea High Street, perhaps they would give us a show?

Hope to see you in London before going back to Lamorna, perhaps you could find a moment free to see me.

All the best to you.

Write to Paris.

Marlow.

37.

C/o S. Nijhoff Esq  
Borneostraat 89,  
The Hague,  
Holland.

12.4.56

Dear Paule,

At last I'm writing to tell [*text missing?*].

Am sorry to tell you that after being in Paris a couple of weeks, I fell ill with a bad attack of pneumonia. Happily I had a very intelligent + clever Doctor and a wonderful good nurse in Madame Nijhoff, who tired herself out with nursing me, so that she also had to see the Dr. who has given her a treatment which she has to strictly follow. I'm well again but not strong enough to return to Lamorna for a few more weeks. Needless to say, no work can be done, am very depressed not to be able to send anything for new publication. Do let me have all your news + also further plans of the Group. Our stay in Paris was like a dream, we had a delightful room with private bath-room at Madison Hotel, of course for such a long stay, very expensive but all the staff were kind over my illness. The French people are so understanding in front of the individual which gives them a special quality. Our friends also were so helpful. There's nothing wrong with France. Sorry you were not in ~Paris the last week we were there.

All the best to you, write to above address.

Yours Marlow.



Groupe Espace.  
July.2.1956.

Dear Marlow,      Thank you for your card; I am now very well.

I send the enclosed Agenda so that you will have plenty of time to read it and send in any vote by Proxy. I think the meeting will next Saturday so please let me hear before then.

I shall suggest that we invite Alberto Magnelli to let us have a coloured work for reproduction by silk screen and if Council agree we can pay for these prints out of the £25 sent the Groupe from the French Embassy through A. Varin. Magnelli is not a member of the Paris Groupe but was invited by them in their exhibitions and I can think of no better way to use this money as we are expected to use it for French artists collaborating with us.

Please let me hear if you agree or have any other suggestions. I think it would be a mistake to invite the work of a member in the Paris Groupe as they will have their own publication.

AI attended a meeting of the Paris Groupe Committee also dinner.

There was a suggestion that members here should submit their works to the editors of the Paris publication but I said I think that too complicated as export licences must be obtained and even then works would have to be returned here if accepted and the finished work also exported, the cost for three colour screen prints will be £40 and texts sent in English would have to be translated etc moreover, I gathered that any contribution from this or other groups outside France would only have a very small representation. It seems to me we should stand on our own feet.

I do urge you to complete your own contribution as soon as possible or at least to send your idea or rough to the Editor Mr R Brandt.

4 Aberdare Gardens London N.W.6 .

as soon as possible .

I have been all day working for the Groupe and have also completed a colour plate and article. We must make a good thing of this publication. We can if all will make an effort about it.

I would like to come and see you but I can't come so far for a few nights and am not able to leave London just now.

Send me some news of yourself and I hope your work is now going well after such a long break.

All my best thoughts and good wishes,

38.

Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 5.7.56

Dear Paule,

Many thanks for letter and Agenda. Am glad to hear you're fit again.

I herewith enclose cheque at £2-20 for subscription, sorry it's so late.

It's not quite clear whether the Group has received through Monsieur Varin £25-0-0 or £125, as on the Agenda it's marked £25 and in your letter £125. In place of Magnelli, I would prefer to invite August Herbin, I think the latter is the finer artist, no doubt you'll put this to the members at the next meeting, suggested by me.

Before I decide to send anything to the publication would you let me know how much each member must pay?

I shall do my best, if not too expensive to send something.

Am sorry it's so much money to send over some work to Paris, I know the name of Gallerie [sic] Allendy I think for the English Group it would be a most important show and would add very much to our reputation here in London. Don't you think we should try to get enough money to accept this invitation. When we refused such an opportunity may not come our way again. Let me hear what is decided. Please vote by proxy on my behalf, outside these two points, I agree to the rest on agenda.

I would so like to see you, yes, it's a long way to come down here + train very expensive, I could manage a long week-end if you would care to come in august?

Do hope all is well with you.

I'm fit again but have to take special care not to get cold.

The weather is bad for me damp + not hot.

Love from Marlow.

**39.**

**[Small sheets.]**

1.8.56 *Printed letter heading: LAMORNA NR, PENZANCE* Cornwall

Dear Paule,

Just to let you know that I'm waiting for photos before deciding to send or not to Mr. Brandt's Revue. I cannot write a decent interesting article on any subject and especially on modern art. If any of the photos are really good, will send one. I also have been very busy since my return. In a great rush I sent up some work for the Hanover Gallery Summer Show. Brausen doesn't realise how long it takes to send up work from here, I cannot pack the small sculptures myself, so have to fix for someone to come over to do it. I have one very small new piece of work in the show and would so much like your opinion on it, should you find time to go to look at the show. I am also sending 3 small works to New York in September for a show, so I'm not so

unfortunate this year. How is it with you? The weather is appalling, we seem to have passed over the summer, just two or three sunny hot days. Am working very hard on some new paintings. Do so hope you're keeping well. Forgive these dull few lines.  
Let me hear from you.

Love

Marlow

Ithel isn't here. M.

40.

**[Small sheets.]**

25.8.56 *Printed letter heading: LAMORNA NR, PENZANCE Cornwall.*

Dear Paule,

Do let me hear some news from you and what is happening to the group. I'm still waiting for the result of a coloured photo which I hope will succeed for the 'Revue', as soon as I hear will send it to Mr. Brandt if good, otherwise will send another photo in black and white. Everything that one wants done quickly seems to be impossible down here. How are you, hope keeping fit, I'm well. Have you seen the Summer Show at the Hanover Gallery. Contemporary Sculpture, if you go before it finishes, let me have your critique on my latest small piece of work! What a bad summer, here we had only a small week without rain, it certainly hasn't been hot.

How goes the work, tell me of your latest possibilities and what you're working on at the moment.

The Hanover Gallery has been asked to include some of my work for a show in America, so I mustn't grumble of course, I was very surprised!

If you would be so kind as to do the cooking, I would be so pleased if you came to stay a week or ten days with me, this is a funny invitation but I'm hopeless at cooking.

Let me know as soon as you come as I expect Madame Nijhoff towards the end or middle of September but, perhaps you could come next week? Am working very hard on some paintings.

This is all about myself, very dull, there's no other news to tell you.

Love.

Marlow.

41.

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 5.9.56*

Dear Paule,

Thank you for your letter and Agenda. I will gladly second you in proposing Mr. Eaton as Chairman, please vote proxy for me, I have nothing against items on Agenda.

I herewith send you two photos of some of my latest paintings. I would prefer to have in colour for the publication the square picture in red, yellow, blue and white, am afraid you'll have to look at it through a magnifying glass or the yellow doesn't come out in the photo, and the red and blue merge together. I have marked on the back some indications which I hope you'll understand; the other photo is better but also doesn't show contrast of small and large square, small one is cobalt blue, large one is cadmium lemon yellow, small block under small blue square is black also the lines black.

I have sent them for your approval. Would you be so kind as to send the one you choose to Mr. Brandt for me, I enclose a stamp for same, do hope this isn't too much bother for you. It must be hopelessly difficult to find a suitable place for your work and comfortable enough to live in.

Let me know when you have to leave Redcliffe Square.

No, I haven't had a sign of life from "Ojuanta"[?] perhaps the editor isn't interested in my work and that is why I haven't heard from him.

Do so hope you're keeping well inspite of all your worries.

My love and let me hear soon from you.

Marlow.

Groupe Espace.

Sunday, Sep. 16, 1956.

Dear Marlow,

Many thanks for your letter and the photographs. First I should mention that although I am house hunting I am not obliged to leave here but longing to do so as soon as I can find a suitable house within my means.

Now about the photographs, I think you have not understood that each member is responsible for his or her page which means also choosing the method of reproduction and paying for it so that, once it is definitely to be included, the reproduction can be sent to the editors ready to be pinned or stapled together with the others to make the Journal with the text ready for sale.

If you will contribute a screen printed reproduction of a painting, you will remember that each colour means a separate screen and of course, extra cost. You can use a coloured paper if you wish and one colour printed on it and that would mean one screen only.

It is not difficult to make and cut and print the screens but if do not want to do this I can get one or more cut for you and also printed if you will pay in advance. The screens can be made by selectasine Products 22 Bulstrode St London, W.1., a small screen costs about ~~£1.10~~ six pounds ~~for two colours~~, one colour, another screen for two colours. If you write to get samples of colours from

Coates Bros Ltd Easton St Roseberry Avenue London, W.C.1. they will send you samples of all the colours they stock for silk screen printing and it is better to select colours from this very large range of samples so that you are sure to have the print in the exact colour of your work.

If you wish to have another form of reproduction such as wood or lino block and cut it yourself, we can get it printed here for you.

I do understand how far off you are from printers etc but it is not possible for me to write several times to each member and explain the different forms of reproduction, costs addresses etc and I feel sure you will understand how much I already have to do after each meeting with a long list of letters which must be written.

We are all contributing to this journal and in time I think it will be good and we must all contribute our own share of the cost which should help us all indirectly and cost far less than a small exhibition at which alas, few dealers ever seem to sell work.

Mr Branat is back for some weeks. I suggest you may care to get the samples of colours from Messrs Coates (send them a post card) and make a small watercolour instead of the photograph or else indicate the colours of every part of your painting with reference

to the samples of colour from Coates. Remember three colours, blue, yellow and black is costly because it means three screen must be cut and three printings are necessary, one for each colour.

I am sorry I can't be more helpful about this. You could have some other form of reproduction without colour, even a good line block but we would prefer colour if possible.

It is all a slow affair but most things are.

I am glad to say Mr Eaton is now chairman and will be able to take over very well.

You know that some of the people who were so eager to prevent the formation of the Groupe Espace have got a show at the Whitechapel art gallery, just over now. I think it very bad and am very glad we had nothing to do with it. It is called "This is Tomorrow" but as one critic said, this is Yesterday; it is a hash of sur-realism, constructivism, abstract, non-figurative, etc all nicely warmed up after twenty years and much of it very vulgar and entirely street-boy in spirit.

It was mostly got together by the architect Goldfinger member of Espace in Paris and Pasmore and some young architects. Not one architect of any standing is in it.

Well, I must end as I have as always, so much to do.

I am still tied here because of this dreadful illness of my dear brother-in-law. I am very well and doing some work but not much painting.

Of course I am sorry I see you so seldom.

My love and many good wishes,

yours sincerely,

42.

Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 5.9.56

Dear Paule,

I was so pleased with your nice letter. I would wish for no one but you to be President of Groupe Espace + suspect that [~~crossed out~~] there weren't members present on the last meeting to vote you in. It appears that the members that live either in London or not far out, are very loathed to try to be at the Meetings and I fully appreciate the struggle you have had to form this Group, my impression of the English artists is very poor; such a serious group of artists as those of L'Abstraction Création cannot be found here in England and I'm sure you'll [be] of my opinion.

I would be more than pleased to pay in advance, if you would be so kind as to get two screens cut for screen printing for me and printed. I think the painting of one of the photos which I have already sent you would be suitable, the one with the white background with large yellow square, small blue square and black lines, think the size is also suitable for dimensions of page. What do you think, if this painting is not suitable, I don't know what to send? Perhaps you would need the painting sent up to London to get the screens cut?



I do hope you'll soon find a studio flat that is to your liking, house hunting is a tiring job.

I would very much like to come up but, at the moment its not possible, not only am I working hard but expect Madame Nijhoff any day.

I want very much to see you.

So sorry your hand is again so painful, hope the trouble is [*not?*] serious.

My love.

Marlow.

**43.**

*Printed letter heading: LAMORNA NR, PENZANCE Cornwall, 7-1-7 [1957]*

Dear Paule,

You must forgive my long delay in thanking you for your Xmas letter, now. I write to thank you again for the good wishes that you have sent me for 1957. All the very best of good luck to you for this year 1957. I expect to be coming to London towards the end of the month, Madame Nijhoff will be with me and we'll have a small week in London before she returns to Holland. We would so much like to come to see you, so hope you'll fix a date. As far as I know the date we leave here will be the 21<sup>st</sup> inst. We can talk over the difficulties of Groupe Espace when we see each other. Personally I don't see any advantage for the group to invite Dr. Martin to become President, even if he accepted, I think you'll only have trouble with him later on. Am very surprised that Bertram Eaton seems so little interested in the position he holds. I agree he should be present at the monthly meetings. At any rate, I hope Mr. Brandt and Eaton have been successful in getting either Gimpel or Hanover galleries interested in the groupe. Have no idea how many members we still have! Hope to have a long talk with you about the future of Groupe Espace, am so disappointed that the English artists are so egocentric and therefore impossibly difficult to work with. I don't think they care a hang about "Art".

I understand your health goes up and down, you must look well after yourself.

Did I tell you that I'm working for another private show at "Hanover Gallery", it won't be until the beginning of next year but it has to be all new work, I'm scared that I won't be ready.

Glad your work is going well am looking forward to seeing your latest pictures. No need to return photos.

Love to you and greetings from Madame Nijhoff.

Yours

Marlow.

Groupe Espace.  
January.12.1957.

Dear Marlow,

At the meeting this afternoon I told members of Council that you would most likely be in London from about January.21 and consequently we agreed to have the Annual General Meeting on the following Saturday, in the hope that you would be able to come to it. Jan 26

This is the plan Sat. Jan 26

5 pm Meeting.

6-30 Wine and snack party for any members who wish to stay on after the meeting for it .

I am inviting Count and Comtessa Priuli-Bon as he is very interested in modern art and I feel sure would like your work; I shall also ask one or two other friends if it will not make too many. Do try to arrange to come on that day and of course I shall also invite Madame Nyhoff to the Wine and snack party after the meeting.

We have one new member, an interior decorator who has been elected as a contributing member; he is quite young but doing good interior modern architecture and design and very keen.

All the news when we meet but will you kindly let me know as soon as possible if you can come and also if we can fix another time to meet without the Groupe? There is rather a nice restaurant just near South Kensington Station and we might have a "auto feast" there if you will. I have rather a lot of worry just now and with this party and meeting am not sure if I can fix a meal here worthy of you.

I am looking forward so much to seeing you both again.

I am sorry I have not much new work to show but have started some painting at long last.

With love and best wishes to Madame Nyhoff

yours sincerely,



44.

*Printed letter heading: LAMORNA NR, PENZANCE 11.3.57*

Dear Paule,

Thanks so much for all the detailed information about the Paris Periodical in your letter of 26<sup>th</sup> Feb. I think it a costly affair and doubt whether I go in on it.

When I was last up in London I did [*illegible*] Erica Brausen but there's nothing to be hoped for from her, she's not interested in the Group.

I wish you had settled on a house, I had the idea if Colquhoun could find another studio, she would then try to sell the one she's in, but. I haven't heard recently from her and suppose she has the same difficulty as you in finding another place.

I would like us to have a simple and unpretentious publication but it appears that the group finds it difficult to make any financial contribution that would make it possible; outside a very few members I find the others show very little interest in the group. On the Annual Meeting there should have been more people.

Do you think Zwemmer Gallery would give us a show, I know old Zwemmer very slightly but his son, who has the Gallery, not at all otherwise [I] would write to him, perhaps Bertram Eaton could [*obscured*] has more weight with London Galleries, what do you think?

Don't know when I'll be going to Paris, all depends on how far the work has advanced for the show, am working very hard, it goes much too slowly.

Do let me hear from you.

Again, very many thanks for your last letter.

Do hope you're keeping fit.

Love

Marlow

45.

C/o Madame A.H. Nyhoff  
Villa Antoinette  
Groot Valkenisse  
Biggekerke  
Walcheren  
Holland

14.6.57

Dear Paule,

You must excuse me for not answering your letter of the 2<sup>nd</sup> inst. Sooner, owing to being very occupied. Am enjoying myself very much, not only being in Paris but seeing people also. You don't say how you are, so I understand all is well with you.

Now, to answer your letter.

First, I have been thinking over the 'Espace Groupe', the value as an Art movement of this groupe is very [*crossing out*] questionable, it doesn't say anything new, either in France or any other country; to bring together all the 3 plastic arts (P. S. and architecture), was years ago the purpose of Doesburg and those around him, when he launched "De Style" that was in the year 1917, then indeed it was a new approach to Art very serious and sincere.

So Paule, I have decided to retire from the Groupe Espace.

I sincerely hope you don't think I'm letting you down but I don't see thinking as I do [*crossing out*] how I can play any part in a groupe that says nothing to me as an Art expression.

I do so hope my decision won't make any difference to our friendship, I would miss very much not seeing you. Am at this address until 23<sup>rd</sup> June, the 25<sup>th</sup> I leave for London, I'll give you a ring + hope you'll be free to see me before I go back to Lamorna.

Didn't have time to look for a flat in Paris, will have to leave it until after my show at the 'Hanover Gallery'. Hope the work goes well with you.

All other news when I see you.

Love from us both.

Marlow.

Studio Flat.60 Redcliffe Square.SW.10.  
June 18.1957.

Dear Marlow,

Of course I shall look forward to seeing you when you are in London ,only do let me know in advance as I am very busy house-hunting and my flat is all in disorder. I would like to see you .

About the Groupe Espace I can only say that if you now wish to retire I can hardly stop you and the loss of your work will be great but I do think that as a member of the committee you should give me time to replace you on the commit and also tell me without delay if you will vote for Holloway as a member of Council to replace you;his work is very interesting and he seems keen about the Groupe.

The idea of bringing the three arts more together is not a new one as you say, but I do not think it is less valuable for that reason, on the contrary, now that so much building is being done ,even the idea of more collaboration seems to me to have a special value. However ,I am bound to say I did count upon you especially as you know what a difficult time I have had. Your subscription was due last February and I know you will pay this which is now only one guinea instead of two. Perhaps you may reconsider leaving the Groupe and indeed I hope so as we are going to have M leon Degand over to lecture during the exhibition and I for one would so much like to include a piece of your work.

I shall ask you to send me a line by return to let me know if you will vote by Proxy for Holloway and I do hope you will remain on committee until I get another member because we can do nothing without enough committee members to vote.

Artists seem the most difficult people to work with but at least some members are very keen and we are working together n

If I hear from you in advance I will with pleasure keep some time free to meet you on your way to Cornwall.

With my best thoughts to you and to Madame Nyhoff  
and love from



46.

*Printed letter heading: LAMORNA NR, PENZANCE 16.3.58*

Dear Paule,

I was so pleased to see you on the preview, it was more than nice of you to come such a long distance to see the show.

Mrs. Nijhoff + I were both sorry not to have seen you again before leaving on Friday, hope to have better luck next time when we're in London.

I wonder what you really thought of the new work, I hope you found some progress in the paintings!

A preview isn't suitable for a talk but I understood from the few words you said to me, you think I am indifferent to your artistic activities, in this you're mistaken. I would very much like to have a long letter from you, telling me how your own work is going and what future plans you have for Espace Group, that's to say when you can find time to write to me. Both of us were glad when we were on the Riviera Express on our way back to Cornwall, our quiet life here suits us.

Do so hope some people have been to the show, only hope my lucky stars won't desert me.

A one man's show is a dreadful responsibility, especially for purist painting.

Do write to me.

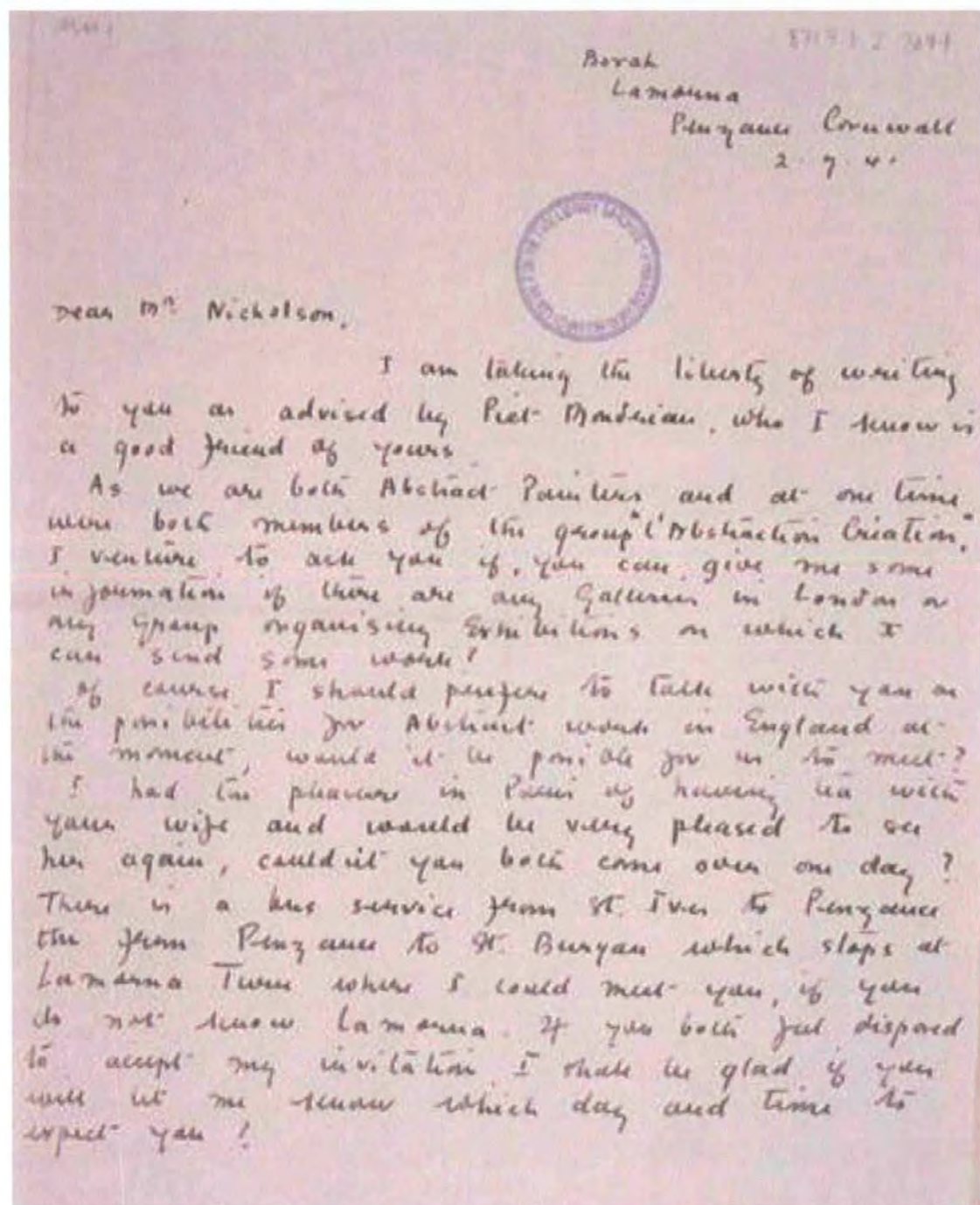
Love from me and best wishes from Mrs. Nijhoff.

Marlow.



Appendix 3iv:

Letters from Marlow Moss to Ben Nicholson, Tate Archives, London.



1212 12 3189  
Monteiron mentions in his letter that your wife had  
thought of taking the children over to America. I  
also have thought of trying to go. but there are so  
many difficulties that I do not think it possible.

I have not had the pleasure of meeting you, it  
would be very nice to talk to someone whose  
work is in the same direction as my own and  
so get away a moment from this ghastly war.

So please try and arrange for us to meet.  
With kind regards to your wife.

Sincerely Yrs



Marlow Cross.



Box 2  
Borah Flower Farm  
Lamar, N.M.

Peninsula

5-2-42 Cornwall

Dear Mr. Nicholson,

I am afraid that you will think that I am an ~~ungrateful~~ <sup>ungrateful</sup> ungrateful person, waiting to you again, but not having received a reply to my letter that I wrote you some time ago, I fear it didn't reach you.

I would be so pleased if you would let me know if there is any activity in London for our Abstract Art and if so, whether you would be kind enough, to send me some information on it. There may be also a group of English Abstract Artists but I haven't been able to come into touch with them, although I have written to several addresses. The G.S. group and Art appears to no longer exist.

I have written to you, as you may have organised a publication or a group for British Art and if so I should very much like to adhere to any activity connected with this new movement with which you are connected.

912175145  
How Bill of Zurich, Switzerland, who is a friend  
of mine, writes me that there is an Association  
"artist international association" A.I.A., do  
you know anything of its activities?

I heard from Boudriau, he is still in  
America, he wrote me some long time ago  
that he was having an exhibition in  
New York, I haven't heard whether it was  
successful, America coming into the war, was  
not a very happy moment for giving a  
show.

This letter is just of asking for information  
but I am sure that you will understand how  
anxious I am to come into touch with some  
abstract artists with whom it might be possible  
to organise something, i.e. An exhibition, or  
publication.

I would interest me also to hear what  
you are doing and how you are getting  
in this unhappy situation.

I feel very keenly that we must do  
everything possible to keep our movement  
living.

With kind regards to you and your  
wife.

Sincerely, etc.

Francis Moss



LAMORNA NR PENZANCE

24. 5. 73

Dear Mr & Mrs Nicholson,

Now the fine weather is with us, could you attempt to come over for lunch & tea, I leave you to fix the day and time, only let me know. The bus service from Penzance Station, is Portsmouth & St. Buryan, and you must get off at Larnaca Turn, a lane which leads to the cove, this being low is about  $\frac{3}{4}$  of the way down.

I will look forward to seeing you.

Would it be possible for Harvey to lend me "The Birds"? I will take great care of it?

Unfortunatly I cannot do any of the publications you listed down for me.

Sincerely Yrs

Marion Brown



Appendix 3v:

Letter from Marlow Moss to Naum Gabo, Tate Archives, London.

19. 4. 75

Mr Gabo

I am writing to you on behalf of Mr Max Bill of Zurich, Switzerland who has asked me to send you the enclosed. Mr Bill, is a young and very talented artist and is sincerely interested in abstract, concrete and constructive art, he is doing some very beautiful constructions. At the same time he's most anxious to get this new expression in art more widely understood and is working actively to do so in Switzerland.

He is also anxious to see his new publication 'that he's organizing, by sending him the photos etc that he asks you for.

Miss Adams of Olaschole has been up some weeks ago to ask you if, it would be possible for us to come over to see



As we write, I hope this will be  
a good day and that you will find  
the day with her while the  
weather is fine!

As we both belonged to the  
Group in Paris, I know as  
'L' Abstraction Cr ation', more  
probably we have met.

Sincerely, for

Marlow Moss.

Appendix 4i:

Marlow Moss's application form to join the Artists International Association.

Held in the Tate Archives, London.

7043 71 52

## APPLICATION FOR MEMBERSHIP

To the Hon. Secretary,  
Artists International Association  
(War time address)

*See overleaf.*

I desire to become a  
Professional Member  
~~Full Professional Member~~  
Associate Member  
Student Member  
(delete category not applicable)

} of the  
A.I.A.

Name Moss, Marlow (Marlow Moss)  
(Block Letters, please state whether Mr., Mrs. or Miss, and Christian name)

Address Borah Flower Farm Lamorna Penzance Corn.

Type of Work Abstract Painting, sculpture & relief

I agree to abide by the decision of the Central Committee as to my eligibility for membership, and if elected by the Constitution of the Association.

Signed M. Moss Date 9-7-42

I enclose £—10s. 6 <sup>(a)</sup>d.\* being one year's subscription, which will be refunded if I am not elected.

Please add overleaf a brief description of work practised or other particulars such as those listed under "Qualifications for Membership."

\*  
Professional Member, 10/6.  
Full Professional Member, £1 7 6.  
Associate Member, 10/6.  
Student Member, 7/6.

Are you willing to serve on any of these sub-committees?  
Exhibitions. Commercial & Industrial designers.  
Bulletin. Social.  
Lecture.  
Welfare. *Delete those not applicable.*

N/A

FOR PRIVATE RESEARCH ON  
TATE GALLERY ARCHIVE

## Description of Work and Qualifications

Work exhibited at following: -

- (1) Kunstalle Museum 'International Exhibition of  
Bâle Switzerland Modern Painting & Sculpture  
1937
- (2) Amsterdam Museum 'International Exhibition  
'Rijks' Holland 1938 of Modern Painting & Sculpture
- (3) The 1930 Group of Painters Paris 1931
- (4) The Surrealist Group Paris Exhibited 1931, 1932, 1933-36
- (5) Anglo-American Exhibition 1936-1937 Paris
- (6) Abstraction Creation Exhibition 1925-1936 Paris
- (7) American Painted Art Exhibition now on 1942 New York
- (8) The London Group U.S.A. London 1927

If application is made for Associate Membership this form must be signed by two existing members of the Association as proposer and seconder.

Signature of Proposer

Signature of Seconder

## Description of Work and Qualifications

No: 5. American-British Art Center J.N.C.

President: Mr. Ala Story

44 West 56<sup>th</sup> Street  
New York City

N.Y. U.S.A.

Abstract Painting & Sculpture & Relief →  
Exhibited in Paris, Bâle, Switzerland and  
Amsterdam, Holland. Have at  
the moment work on exhibition  
in New York U.S.A.

If application is made for *Associate Membership* this form must be signed by two existing members of the Association as proposer and seconder.

Signature of Proposer \_\_\_\_\_

Signature of Seconder \_\_\_\_\_

Appendix 4ii:

Marlow Moss's handwritten Curriculum Vitae.

Held in the un-catalogued Paule Vézelay Collection, Tate Archives, London.

LAMORNA NR. PENZANCE

Moss. Marlow born at Richmond Surrey England.  
Studied in London and Paris Academie Moderne  
at St. John's Wood School of Art & sous Fernand Léger and  
at The Slades. London. Dreyfus.  
Worked shows in Paris, Amsterdam Holland, Basel  
Switzerland &  
Private Show 1953 Hanover Gallery. London.  
London.  
Member of ~~the~~ the groupe d'Abstraction Concrète  
from its foundation until termination  
At present, Member of "des Realités Nouvelles"  
Paris and  
Member of "Space" English groupe of "Espace"  
Paris.  
At present working for another private show to  
be held in London.