

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

No. 35

FOR RELEASE:

Thursday, April 13, 1967

PRESS PREVIEW:

Wednesday, April 12, 1967

11 a.m. - 4 p.m.

MUSEUM OF MODERN ART SHOWS LATIN-AMERICAN ART 1931-1966

In recognition of Pan-American Week in New York, The Museum of Modern Art is presenting a special exhibition selected from its outstanding collection of Latin-American art. The show, consisting of 42 works by 38 artists, will be on view in Galleries 19 and 20 and in the lobby of the Museum's second floor from April 13 through 30.

The Museum's interest in Latin-American art goes back to its first years when in 1931 it gave Diego Rivera a one-man exhibition. At that time the Museum invited Rivera to New York to paint seven frescoes for his exhibition, one of which, Agrarian Leader Zapata, was later purchased by the Museum and is shown in the present exhibition.

Between 1935 and 1940 Abby Aldrich Rockefeller gave the Museum a painting by Orozco and her large collection of paintings, drawings and prints by Rivera. This was the beginning of the Latin-American collection which now numbers approximately 160 paintings and sculptures, and 1,400 drawings and prints, as well as photographs, films and design objects. Other donors gave important paintings by Orozco and Alfaro Siqueiros in the late 1930s, and in 1942 a large portion of the collection was purchased in South America, Cuba and Mexico with an Inter-American Fund established anonymously by a trustee of the Museum. This fund has been renewed regularly, enabling the Museum to continue purchasing contemporary work. Its collection is the most important one outside of Latin America.

The present Latin-American exhibition is divided into two sections, the first devoted to works done between 1930 and 1950, the second to recent paintings, sculptures and constructions by the younger generation, including a number of new acquisitions.

The first section represents Bolivia (Berdecio), Brazil (Carvalho, Maria Martins, Portinari), Chile (Herrera Guevara, Matta), Cuba (Cundo Bermúdez,

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Amelia Peláez), Guatemala (Mérida), Haiti (Bigaud, Obin), Mexico (Frida Kahlo, Orozco, Rivera, Siqueiros, Tamayo), and Uruguay (Torres García).

Eight of the recent works by the younger generation have been newly acquired and are shown in the Museum for the first time. They include five Argentine works: paintings by Eduardo MacEntyre, Rogelio Polesello and Antonio Seguí; a construction of painted glass by Victor Margarínos; and the maquette for a ceiling relief made for Jorge Romero Brest by Luis Alberto Wells. A painted collage is the work of Rodolfo Mishaan of Guatemala, who lives in New York. Emilio Rodríguez-Larraz of Peru and Carlos Cruz-Diez of Venezuela, both of whom live in Paris, are also represented with new acquisitions, the former with a large painting, the latter with a painted wood panel which contains an optical section constructed of cardboard and plastic strips.

Other recent paintings and sculptures in this exhibition, which have previously been shown at the Museum, are the work of the Argentines Marcelo Bonevardi, José Antonio Fernández-Muro, Noemí Gerstein, and Julio Le Parc; the Brazilian Frans Krajcberg; the Colombians Fernando Botero, Edgar Negret, and Eduardo Ramírez Villamizar; the Cuban Agustín Fernández; the Peruvian Jorge Eielson; the Uruguayan Jorge Damiani; and the Venezuelans Gego and Alejandro Otero.

Among the Museum's important large works by Latin-American artists which could not be included in this exhibition are Orozco's mural, Dive Bomber and Tank, 9 by 18 feet, which was commissioned by the Museum in 1940 and painted in public in its galleries; Wifredo Lam's painting, The Jungle, which has been borrowed for Montreal's EXPO 67; and Matta's canvas, Le Vertige d'Eros, which is on view in Gallery 6 on the Museum's third floor.

On Wednesday, April 12, The International Council of The Museum of Modern Art and Mayor John V. Lindsay will hold a reception at the Museum celebrating Inter-American cultural exchange during Pan-American Week. Latin-American artists, writers, and musicians, diplomats, New York City and State officials, and Museum trustees and staff will attend.

Additional information and photographs available from Elizabeth Shaw, Director, and Lynn Traiger, Assistant Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

The Museum of Modern Art

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West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

LATIN-AMERICAN ART 1931-1966 Selected from the Museum Collection

C H E C K L I S T

Notes: The exhibition is installed in Galleries 19 and 20 on the second floor and on the second floor landing. Gallery 19 dates: March 17-April 30, 1967; Gallery 20 dates: March 28-June 4, 1967.

Unless enclosed in parentheses, dates appear on the works themselves. In dimensions height precedes width; a third dimension, depth, is given for sculpture. The last two figures of the accession number indicate the year of acquisition.

Roberto BERDECIO. Bolivian, born 1913. Lives in Mexico.

The Cube and the Perspective. 1935. Duco airbrushed on steel Gallery 19
panel mounted on wood, 30 x 26". Gift of Leigh Ahearn. 315.41.

Cundo BERMÚDEZ. Cuban, born 1914. Lives in Washington, D.C.

Barber Shop. 1942. Oil on canvas, 25 1/8 x 21 1/8". Gallery 19
Inter-American Fund. 68.44.

Wilson BIGAUD. Haitian, born 1931.

Murder in the Jungle. (1950) Oil on composition board, Gallery 19
23 7/8 x 29 3/4". Inter-American Fund. 2.51.

Marcelo BONEVARDI. Argentine, born 1929. To U.S.A. 1958.

Figure I. 1964. Construction of carved wood and canvas covered Gallery 20
with synthetic polymer paint, 25 1/8 x 21 3/4 x 2 1/8". Inter-
American Fund. 650.64.

Fernando BOTERO. Colombian, born 1932. Lives in New York.

Mona Lisa, Age Twelve. 1959. Oil on canvas, 6' 11 1/8" x 2nd Floor
6' 5". Inter-American Fund. 279.61. Landing

Flavio de R. CARVALHO. Brazilian, born 1899.

The Poet Pablo Neruda. 1947. Oil on gesso on canvas, 39 3/8 Gallery 19
x 30 7/8". Inter-American Fund. 134.57.

Carlos CRUZ-DIEZ. Venezuelan, born 1923. Lives in Paris.

Physichromie, 114. 1964. Synthetic polymer paint on wood panel and on cardboard strips interleaved with projecting strips of plastic, 28 x 56 1/4". Inter-American Fund. 284.65 Gallery 20

Jorge DAMIANI. Uruguayan, born Italy 1931.

Number XIV. 1960. Plastic cement with sand on composition board, 40 x 24". Inter-American Fund. 62.61. Gallery 20

Jorge EIELSON. Peruvian, born 1924. In Rome since 1952.

White Quipu. (1964) Knotted cloth and tempera on canvas, 37 1/2 x 59 1/8". Inter-American Fund. 108.65. Gallery 20

Agustín FERNÁNDEZ. Cuban, born 1928. In Paris since 1960.

Untitled. 1964. Oil on canvas, 50 1/8 x 49 7/8". Inter-American Fund. 504.65. Gallery 20

José Antonio FERNÁNDEZ-MURO. Argentine, born Spain 1920. To U.S.A. 1962.

Silvered Circle. 1962. Oil on aluminum paper over canvas, 68 1/8 x 50". Gift of Emilio del Junco. 174.63 Gallery 20

GEGO (Gertrude Goldschmidt). Venezuelan, born Germany 1912.

Sphere. (1959) Welded brass and steel rods, painted, 22" diameter, on three points, 8 5/8 x 7 1/2 x 7 1/8" apart. Inter-American Fund. 115.60. Gallery 20

Noemí GERSTEIN. Argentine, born 1910.

Young Girl. (1959) Brass rods soldered with silver, 25 3/4" high. Inter-American Fund. 3.61. Gallery 20

Luis HERRERA GUEVARA. Chilean, 1891-1945.

Snow Storm at the University. 1941. Oil on canvas, 24 x 27 5/8". Inter-American Fund. 707.42. Gallery 19

Frida KAHLO. Mexican, 1910-1954.

Self-Portrait with Cropped Hair. 1940. Oil on canvas, 15 3/4 x 11". Gift of Edgar Kaufmann, Jr. 3.43. Gallery 19

Frans KRAJCBERG. Brazilian, born Poland 1921. Lives in Paris.

Painting I. 1957. Oil on canvas, 36 1/8 x 28 3/4". Inter-American Fund. 125.58. Gallery 20

Julio LE PARC. Argentine, born 1928. To Paris 1958.

Double Concurrence - Continuous Light, 2. (1961) Black wooden box, 21 x 19 3/4 x 5 5/8" with illuminated aperture 7 7/8 x 8" in which 54 plastic squares, 1 1/2 x 1 1/2" are suspended from 18 nylon threads; mirror backing, 11 7/8 x 16", 2 reflectors, 3 sets of interchangeable pierced metal screens, 2 glass filters. Philip C. Johnson Fund. 199.63. Gallery 20

Eduardo A. MacENTYRE. Argentine, born 1929.

Generative Painting: Black, Red, Orange. 1965. Oil on canvas, 65 x 59 1/4". Inter-American Fund. 3.67. Gallery 20

Victor MAGARIÑOS D. Argentine, born 1924.

Object: Light-Form Variations. 1965. Synthetic polymer paint on 36 glass squares projecting from painted composition board, 11 5/8 x 11 1/2 x 1 3/4". Inter-American Fund. 4.67. Gallery 20

MARIA (Maria Martins). Brazilian. In U.S.A. 1939-1948.

The Road; The Shadow; Too Long, Too Narrow. (1946) Bronze, 56 1/2 x 71 3/4 x 23 3/8". Brazil Fund. 573.64. 2nd Floor Landing

MATTA (Sebastian Antonio Matta Echaurren). Chilean, born 1912. In U.S.A. 1939-1948. Lives in Paris.

Listen to Living (Écoutez vivre). 1941. Oil on canvas, 29 1/2 x 37 3/8". Inter-American Fund. 33.42. Gallery 19

Carlos MÉRIDA. Guatemalan, born 1891. Lives in Mexico.

Tempo in Red Major. 1942. Crayon, 17 7/8 x 24". Inter-American Fund. 738.42. Gallery 19

Rodolfo MISHAAN. Guatemalan, born 1924. Lives in New York.

Maya. (1965) Synthetic polymer paint on plywood with collage of newspaper painted with casein, 40 1/4 x 60". Larry Aldrich Foundation Fund. 199.66. Gallery 20

Edgar NEGRET. Colombian, born 1920.

Sign for an Aquarium (Model). (1954) Painted iron, 4 3/8 x 13 1/2", 3 1/2" diameter at base. Inter-American Fund. 551.54. Gallery 20

Philomé OBIN. Haitian, born 1892.

Inspection of the Streets. 1948. Oil on composition board, 24 x 24". Inter-American Fund. 268.48. Gallery 19

José Clemente OROZCO. Mexican, 1883-1949.

Zapatistas. 1931. Oil on canvas, 45 x 55". Given anonymously. 470.37. Gallery 19

Self-Portrait. 1940. Tempera on cardboard, 20 1/4 x 23 3/4". Inter-American Fund. 605.42. Gallery 19

Alejandro OTERO. Venezuelan, born 1921.

Color-Rhythm I. 1955. Duco on plywood, 78 3/4 x 19". Inter-American Fund. 21.56. Gallery 20

Amelia PELÁEZ DEL CASAL. Cuban, born 1897.

Fishes. 1943. Oil on canvas, 45 1/2 x 35 1/8". Inter-American Fund. 80.44. Gallery 19

Rogelio POLESELLO. Argentine, born 1939.

Untitled. 1966. Synthetic polymer paint airbrushed on paper, 39 3/8 x 25 1/2". Gift of Emilio del Junco. 6.67. Gallery 20

Cândido PORTINARI. Brazilian, 1903-1962.

Morro. (1933) Oil on canvas, 44 7/8 x 57 3/8". Abby Aldrich Rockefeller Fund. 663.39. Gallery 19

Eduardo RAMÍREZ VILLAMIZAR. Colombian, born 1922.

Horizontal White Relief. 1961. Synthetic polymer paint on cardboard, 11 x 24 3/8 x 1 3/4". Gift of Miss Silvia Pizitz. 562.63. Gallery 20

Diego RIVERA. Mexican, 1886-1957.

Agrarian Leader Zapata. 1931. Fresco, 93 3/4 x 74". Abby Aldrich Rockefeller Fund. 1631.40. 2nd Floor Landing

Note: the Museum invited the artist to New York to paint seven frescoes for an exhibition in 1931, under a grant from Abby Aldrich Rockefeller. Agrarian Leader Zapata, the only one of the seven in the Museum Collection, is a variant of the fresco in the Palace of Cortés, Cuernavaca, 1930.

Emilio RODRIGUEZ-LARRAIN. Peruvian, born 1928.

Birth of a Personage or Earth-Htrae No. 3. (1965) Oil on composition board, 78 3/4 x 56". Given anonymously. 201.66. Gallery 20

Antonio SEGUÍ. Argentine, born 1934.

Box of Gentlemen. 1964. Oil on canvas, 76 7/8 x 51 3/8". Inter-American Fund. 293.65. Gallery 20

David ALFARO SIQUEIROS. Mexican, born 1898.

Collective Suicide. 1936. Duco on wood with applied sections, 49 x 72". Gift of Dr. Gregory Zilboorg. 208.37. Gallery 19

Echo of a Scream. 1937. Duco on wood, 48 x 36". Gift of Edward M.M. Warburg. 633.39. Gallery 19

Ethnography. (1939) Duco on composition board, 48 1/8 x 32 3/8". Abby Aldrich Rockefeller Fund. 1657.40. Gallery 19

Rufino TAMAYO. Mexican, born 1899.

Animals. 1941. Oil on canvas, 30 1/8 x 40". Inter-American Fund. 165.42. Gallery 19

Girl Attacked by a Strange Bird. 1947. Oil on canvas, 70 x 50 1/8". Gift of Mr. and Mrs. Charles Zadok. 200.55. Gallery 19

Joaquín TORRES GARCÍA. Uruguayan, 1874-1949.

Composition. 1932. Oil on canvas, 28 1/4 x 19 3/4". Gift of Dr. Román Fresnedo Siri. 611.42. Gallery 19

Luis Alberto WELLS. Argentine, born 1932?

Model for detail of ceiling relief in the donor's apartment, Buenos Aires. 1966. Enamel on paper over cardboard, 3 1/4" deep x 18 7/8" wide x 19 1/8" long. Gift of Jorge Romero Brest. 7.67. Gallery 20

EL MUSEO DE ARTE MODERNO Y LA AMERICA LATINA

En 1931, solamente dos años después de haber sido fundado el Museo de Arte Moderno, éste presentó una exhibición de un solo artista dedicada al pintor mexicano Diego Rivera. Desde entonces ha dirigido un activo programa de intercambio cultural con instituciones latinoamericanas, circulando exposiciones de arte latinoamericano en otros países de Sur y Centro América, así como en los Estados Unidos, y enviando exhibiciones de arte desde los Estados Unidos a muchos países en la América Latina.

La exhibición de Rivera fue seguida, en 1933, por Fuentes Americanas de Arte Moderno, Azteca, Maya e Inca, la primera de dos exhibiciones dedicadas al arte precolombino; la segunda fue El Arte Antiguo de los Andes, presentada en 1954. En 1940, el Museo ofreció dos exposiciones mayores dedicadas al arte latinoamericano: Veinte Siglos de Arte Mexicano, el estudio más completo del arte de un solo país nunca antes presentada por el Museo; y Portinari de Brasil. Para la exhibición mexicana, el Museo comisionó un fresco a José Clemente Orozco, el cual fue pintado por el artista en la fecha de la exhibición. La obra, titulada Bombadero en Picado y Carro de Assalto (Dive Bomber and Tank), consiste de seis paneles, cada uno de ocho pies por tres pies. La exhibiciones fueron acompañadas por festivales de música mexicana y brasilera, y por varias publicaciones de envergadura.

Al año siguiente, el Museo patrocinó el Concurso de Diseño Industrial para las Veintiuna Repúblicas Americanas, y los resultados de ese concurso fueron mostrados en la exhibición de Diseño Orgánico presentada en 1942. Ese mismo año, el Museo organizó el Concurso de Carteles del Hemisferio Unido y exhibió los cartelones del mismo. En 1943 el Museo presentó la exhibición Brasil Construye, la cual fue acompañada por una publicación definitiva por Philip L. Goodwin, con fotografías de G.E. Kidder-Smith. Otra exhibición de importancia fue presentada en 1955, La Arquitectura Latinoamericana desde 1945, la cual sigue los logros arquitectónicos en esta región a partir de la guerra. La exhibición circuló por todas partes de los Estados

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Unidos y, posteriormente, fue enviada a la América Latina.

La colección latinoamericana del Museo fue comenzada en 1935 con la donación hecha por Abby Aldrich Rockefeller de una pintura de Orozco de 1928, El Subterráneo (The Subway). Menos de una década después, en 1943, el Museo presentó al público norteamericana el primer estudio a gran escala del arte latinoamericano. La exposición incluía 195 obras adquiridas por medio del Fondo Interamericano que había sido establecido el año anterior, así como 29 obras donadas. Una gran parte de la colección fue circulada por toda la América Latina bajo los auspicios de la Unión Panamericana, después de haber sido exhibida en los Estados Unidos.

El Museo ha continuado coleccionando y exhibiendo la obra de los artistas latinoamericanos. Las adquisiciones latinoamericanas han sido incluidas en los informes anuales que el Museo da a conocer sobre las adquisiciones hechas en los campos de la pintura y la escultura, dibujo y grabados, fotografía y película. En la exhibición actual Arte Latinoamericano, 1931-1966, presentada por el Museo conjuntamente con la Semana Panamericana en Nueva York, se han incluido nueve obras de reciente adquisición junto con varias obras que fueron expuestas en el estudio de 1943.

Hoy día, el Museo posee la más completa colección de obras de artistas latinoamericanos que existe fuera de la América Latina: más de 150 pinturas y esculturas; 1,400 dibujos y grabados; 85 fotografías; 5 películas; y 75 objetos de diseño arquitectónico, gráfico e industrial.

La primera gran exhibición de arte contemporáneo norteamericano en ser presentada en la América del Sur fue La Pintura Contemporánea Norteamericana, organizada por el Museo en 1941 conjuntamente con otros cuatro museos norteamericanos. Desde entonces, más de treinta exhibiciones preparadas por el Museo han sido enviadas a países latinoamericanos, incluyendo cuatro exposiciones de grabadores contemporáneos, tres dedicadas a la arquitectura en la América Latina y en los Estados Unidos, y exhibiciones de un solo artista con las obras de Josef Albers, Hans Hofmann y Jacques Lipchitz. La Familia del Hombre, la famosa exhibición de fotografías

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creadas por Edward Steichen cuando era Director del Departamento de Fotografía del Museo, también alcanzó una amplia y popular circulación en América Central y América del Sur.

A partir de 1951, hasta 1962, un aspecto importante del programa de intercambio internacional del Museo fue la organización de la representación de los Estados Unidos a los festivales de arte más importantes, incluyendo la Bienal de São Paulo, de 1951 a 1961. Durante este período, el Museo organizó cuatro exhibiciones para representar a los Estados Unidos, y en dos ocasiones subvencionó a otros museos norteamericanos para que les fuera posible asumir esta responsabilidad. Entre los nombres representados en las exhibiciones de un solo artista organizadas por el Museo para la Bienal de São Paulo, estaban Calder, Pollock, Nakian y Motherwell. Desde que el gobierno de los Estados Unidos ha asumido la responsabilidad de la participación de esta nación en tales exhibiciones oficiales internacionales, al Museo le ha sido posible expandir su programa para alcanzar áreas menos familiarizadas con el arte norteamericano, y así se le ha brindado un énfasis especial al desarrollo de programas a largo plazo con la América Latina, Asia y África. Se ha constituido un Comité Patrocinador Interamericano, bajo la presidencia del Sr. William S. Paley, integrado por miembros de la América Latina y de este país para colaborar en el financiamiento y en la organización del programa latinoamericano.

Bajo este intercambio acelerado, a partir de 1964, ocho exhibiciones han circulado por toda la América Latina. Entre las exhibiciones que han completado su recorrido están Josef Albers: Homenaje al Cuadrado, que ha sido exhibida en Venezuela, Uruguay, Argentina, Perú, Brasil, Ecuador, Colombia, Chile y México; Hans Hofmann, la cual fue enviada a la Argentina y Venezuela; Jacques Lipchitz: Esbozos en Bronce, presentada en la Argentina, Chile, Venezuela y Perú; y La Escuela de París, la cual fue enviada a México (D.F.)

Actualmente, cuatro de estas exhibiciones se encuentran circulando en la América Latina bajo el programa de intercambio: Letras en el Arte Moderno, Caminos, Arquitectura Visionaria, y Grabados de Pintores y Escultores Contemporáneos. Dos exhibiciones mayores se encuentran actualmente en preparación para su distribución

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durante el próximo año: De Cézanne a Miró: Pinturas Modernas de Colecciones en los Estados Unidos, la cual incluirá obras maestras que representen a los mayores ^{movi-} ^{mientos} en el arte moderno europeo desde el Impresionismo hasta el surgimiento de la segunda guerra mundial; y Londres/Nueva York: Arte de los Años '60, la cual presentará las corrientes de vanguardia en el arte reciente.

Otras exhibiciones planeadas para recorrer la América Latina incluyen Diseño Industrial del Siglo Veinte, Diseño Grafico Moderno, Fotógrafos Norteamericanos, y El Grabado Reciente en los Estados Unidos. Además, se planea una exhibición de gráficos latinoamericanos para circular por los Estados Unidos y en el Canadá en un futuro próximo.

Bajo el programa Arte en las Embajadas, patrocinado por el Consejo Internacional del Museo de Arte Moderno, se han enviado colecciones especiales de arte norteamericano a más de treinta embajadas de los Estados Unidos en el extranjero, incluyendo las de Caracas, Venezuela; Bogotá, Colombia; Lima, Perú; y Ciudad de Mejico, México.

El programa de exhibiciones internacionales circulantes del Museo fue comenzado menos de una década después que el Museo fue fundado. Desde entonces, más de 140 exhibiciones organizadas por el Museo han circulado a más de 275 comunidades en más de 68 países en todos los continentes. Para ampliar los propósitos de este programa y para darle apoyo nacional, en 1953 se fundó el Consejo Internacional del Museo de Arte Moderno, una organización de miembros patrones de las artes y otros personajes distinguidos que actualmente suman 145 miembros en 18 Estados, el Distrito de Columbia, y nueve países extranjeros. En 1957, el Consejo asumió el patrocinio total del programa.

El Museo también ha publicado un ~~cantidad~~ de libros relativos al arte latinoamericano, incluyendo El Arte Antiguo de los Andes, por Wendell Bennet y René d'Harnoncourt; La Arquitectura Norteamericana desde 1945, por Henry-Russell Hitchcock; y La Colección Latinoamericana del Museo de Arte Moderno, por Lincoln Kirstein.

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Para acompañar a las exhibiciones que han circulado en la América Latina, se han preparado varios catálogos en español y portugués, entre ellos Josef Albers y Grabados de Pintores y Escultores Contemporáneos. Igualmente, algunas de las publicaciones más importantes del Museo, tales como Maestros del Arte Moderno, por Alfred H. Barr, Jr., han sido traducidos al español y al portugués.

Información adicional y fotografías pueden ser solicitadas a Elizabeth Shaw, Directora, Departamento de Información Pública, The Museum of Modern Art, 11 West 53rd Street, New York, N.Y. 10019. Circle 5-8900.

The Museum of Modern Art

To City Editors, Assignment Editors

From Elizabeth Shaw, Director, Department of Public Information, CIrcle 5-8900, ext. 201

Date Tuesday, April 11, 1967

Re Reception Celebrating Inter-American Cultural Exchange - Pan-American Week

Mayor and Mrs. John V. Lindsay and The International Council of The Museum of Modern Art will be hosts at a reception celebrating Inter-American cultural exchange during Pan-American Week on Wednesday, April 12, at The Museum of Modern Art, 11 West 53 Street. More than 300 Latin American artists, diplomats and New York civic and community leaders are expected to attend the reception which will be held in the Founders' Room on the Museum's sixth floor from 6:15 to 8 p.m.

William S. Paley, Vice Chairman of the Museum's Board and Chairman of the Sponsoring Committee of the Inter-American Cultural Program of the Museum's International Council, will speak briefly at 6:45 p.m., welcoming the guests and announcing plans for a major show to be sent to Latin America next year. (Text available Wednesday noon.)

A special exhibition of Latin American art from the Museum Collection, including recent acquisitions presented in honor of Pan-American Week, will open to the public on Thursday, April 13. (Release attached.)

The Museum of Modern Art and its International Council have organized and exchanged exhibitions in the visual arts with Latin American countries for many years. Recently the Council announced plans to intensify its activities in Latin America and to bring more shows from that part of the hemisphere for circulation in this country. (Background release available Wednesday noon.)

Photographers, film crews and reporters covering the reception can obtain passes to the Founders' Room at the Information Desk in the Main Lobby of the Museum.

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Subject to
Revision

Remarks by Mr. Paley --
Pan American Reception
at The Museum of Modern Art
(Draft: 4/11/67)

Your Excellencies, Mr. Mayor, Ladies and Gentlemen:

It is a great honor to welcome this distinguished gathering of fellow Americans to The Museum of Modern Art during Pan American week. It isn't often these days that one is privileged, in our City, to take part ^{with our vigorous Mayor} in an event that does not involve ^{him} our ~~vigorous~~ Mayor in dancing, hiking, rowing or bicycling. This evening we have asked the Mayor to share this occasion but to do nothing more strenuous than to look at ^{some superb paintings and sculptures} ~~great pictures~~, to meet attractive people and to say a few words. Welcome, Mr. Mayor, to the wonderful world of passive recreation!

To our guests from the South I would like to recall that The Museum of Modern Art, from its very beginnings, has had an intense interest in the art of all the New World. This has been reflected consistently in our program since the Museum was founded in 1929.

For over thirty-five years, we have been acquiring paintings and sculpture from Latin America for our own collection. In 1942, an anonymous gift made it possible to expand this collection considerably. A year later, we were able to present the first survey of

20th-century Latin American art in the United States. The collection, which has continued to grow, is now the largest in North America, and ranges from the modern masters to recent work by the younger generation.

The Museum of Modern Art also takes pride in the numerous loan exhibitions of Latin American art that have been shown here - exhibitions as rich and varied as the many cultures of the Western Hemisphere. We have also sent, in thirty-one separate exhibitions, examples of the art of the United States and other countries to public and private institutions in Latin America.

The satisfaction we have found in this cultural cooperation has inspired our current plans to expand our Latin American program through our International Council. The Council consists of about 150 distinguished citizens from various parts of Latin America, Canada, Europe, and the United States. It sponsors the largest privately operated cultural exchange program in the world.

The Council's spring meeting next year will be held in ^{one of the} Latin American capitals ^{soon to} be ^{announced.} We will then inaugurate, at the request of many of our Latin American colleagues, a major exhibition of European paintings from United States collections. These works will be selected by Monroe Wheeler, who directed our memorable Turner and Bonnard exhibitions. The exhibition will consist of works from a period - from Cezanne to

Miro - which produced so many modern masterpieces.

In the years to come, we can be sure that Latin America will continue to enrich our common artistic heritage. If the past is any guide at all, we can expect great things from the creative genius of all the Americas. Our International Council hopes to go on playing a major part in keeping both halves of our hemisphere informed and up to date on these exciting developments.

It now gives me great pleasure to present the distinguished gentleman who, in spite of my opening remarks, I assure you is one of the hardest working and most effective Mayors New York City has ever had. Ladies and Gentlemen, The Honorable John V. Lindsay, Mayor of the City of New York.