

## PROGRAM OF INTERNATIONAL CIRCULATING EXHIBITIONS

The Museum of Modern Art began sending exhibitions abroad in 1938 when it organized **THREE CENTURIES OF ART IN THE UNITED STATES**, shown in Paris as the first comprehensive survey of American art seen in Europe. From 1938 to the present, the Museum has organized over 100 exhibitions which have been seen on every continent.

The present intensive program of international circulating exhibitions grew out of a pressing need for greater American participation in cultural exchange in the visual arts. After the war many countries abroad expressed a desire to see American art which was still relatively unknown outside our own country. At that time the United States had no governmental agency responsible for coordinating cultural exchange with other nations. In 1952, with the aid of a grant from the Rockefeller Brothers Fund, the Museum instituted a comprehensive program of international exhibitions whose purpose was to further understanding and respect between the United States and other countries through a mutual awareness of their creative accomplishments.

To further the aims of this program and give it nation-wide support, the International Council of The Museum of Modern Art was founded in 1953. A membership organization of art patrons and community leaders, which now numbers about 125 members from 18 states and 6 foreign countries, the Council assumed full sponsorship of the program in 1957. It is financed through contributions from Council members and additional donations from other interested individuals and organizations. Walter Dowling, former United States Ambassador to Bonn, is now Chairman of the International Council; Mrs. Bliss Parkinson of New York is its President. Honorary Members include Mrs. John F. Kennedy, the Honorable Douglas C. Dillon, Senator J. William Fulbright, André Malraux, and Sir Herbert Read.

In addition to funds supplied by the Council, the Museum raised an endowment of \$2,000,000 in its recent fund-raising campaign to ensure the continuation of

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financing for the program.

From the time this intensive program began in 1952, up to the end of 1963, nearly 90 exhibitions were seen in more than 60 countries all over the world. Almost all of these exhibitions have been planned specifically for the international program, rather than being adapted from exhibitions held at the Museum, and with the exception of architectural or photographic shows they are comprised entirely of original works, rather than reproductions. They have included the work of hundreds of painters, sculptors, printmakers, architects, designers, and photographers representing a great range of styles. While most of the exhibitions have been devoted to American art of our own time, occasional exhibitions of the art of other countries or earlier periods have demonstrated the high esteem in which these achievements are held in the United States. As a corollary to the exchange program, several exhibitions of the art of other countries have been organized and circulated in the United States, and plans are being made to develop this aspect of the program still further.

The first major exhibition organized under the program was TWELVE MODERN AMERICAN PAINTERS AND SCULPTORS, which circulated in six countries in Europe during 1953-54. The first introduction to American art in most of these countries, it was followed by a larger, more comprehensive survey, MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK, which included not only painting and sculpture, but also prints, architecture, industrial and typographic design, photographs, and the film. It circulated to eight European countries in 1955-56. After seeing the more recent works of American art included in this show, several European institutions requested an exhibition entirely devoted to abstract expressionism. This show, called THE NEW AMERICAN PAINTING, was seen in Basel, Milan, Madrid, Amsterdam, Berlin, Brussels, Paris and London during 1958-59. It has been called "the Armory Show in reverse" and is credited with bringing a new understanding of this country's "vitality, vigor and energy" to the art public abroad. As appreciation of American art has grown in Europe, there have been increasing requests for one-man exhibitions of the work of leading American artists.

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Among exhibitions prepared by the Museum for European circulation are one-man shows of Jackson Pollock, Mark Rothko, Ben Shahn, Franz Kline, Lyonel Feininger, Leonard Baskin, and Edward Steichen.

The Museum has also played a major role in introducing the achievements of American architects, designers, and art educators to other countries. Europe, rebuilding after the war, was particularly interested in new architectural ideas. BUILT IN U.S.A.: POSTWAR ARCHITECTURE was sent to ten European countries between 1956 and 1960 and was one of the first American exhibitions to be sent behind the Iron Curtain. During this period it also traveled to four Latin American countries. Other architecture exhibitions include THE SKYSCRAPER: USA and VISIONARY ARCHITECTURE, which have circulated extensively in Latin America, Asia, Europe, and Australia.

In several instances, the exhibitions have introduced 20th-century design and architecture concepts to other areas of the world. In India, for example, DESIGN TODAY IN EUROPE AND AMERICA was seen by millions of Indian students, housewives, manufacturers, and government leaders and became the nucleus of the first permanent modern design collection in India. A similar exhibition, drawn entirely from the Museum's own collection, was sent to Japan in 1957. In the fall of 1963 the Children's Art Carnival, a creative teaching center for children, was presented to India by the International Council and the Asia Society. After circulating to several Indian cities in 1963-64, the center has become part of the National Children's Museum at Bal Bhavan, New Delhi.

Nearly thirty shows have been prepared under contract for the United States government or other agencies in this country or abroad, so that the program is approximately twice as large as the contributions of the International Council and the Museum could sustain. Best known of such exhibitions was THE FAMILY OF MAN, circulated by the United States Information Agency in Europe (including the U.S.S.R.), Asia, Africa, South America and Australia. Organized at the special request of other governments were such exhibitions as DE DAVID A TOULOUSE-LAUTREC,

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shown as part of the "Salute to France" in Paris in 1955, and TWENTIETH-CENTURY ITALIAN ART FROM AMERICAN COLLECTIONS shown in Milan and Rome in 1960. Such exhibitions have gained enormous respect for the connoisseurship of American collectors and were warmly welcomed as gestures of generosity and good will.

From 1953 until 1962, an important aspect of the Museum's program was the organization of American representation at such major international art festivals as Venice, São Paulo, Paris, Japan, Kassel, and India. Unlike most other countries, the United States government has seldom participated officially in such events, and for many years American participation was either inadequate or lacking altogether. In 1951 the Museum assumed full responsibility for the U. S. representation at the São Paulo Bienal, and in 1954 purchased the United States Pavilion at the Venice Biennale. The Museum itself organized seven exhibitions for these two biennials, and supplied a subsidy which made it possible for other American museums to assume the responsibility on four other occasions.

Artists selected by the Museum for representation in the Venice and São Paulo biennials with one-man shows include Calder, de Kooning, Shahn, Smith, Lipton, Tobey, Rothko, Nevelson, Motherwell, Nakian and MacIver. Tobey received the International Painting Prize at the 1958 Venice Biennale, the first American to do so since Whistler in 1895. In addition the Museum has sent two exhibitions to the Tokyo Biennale, and others to New Delhi, Kassel, Mexico City, Buenos Aires, Caracas and Paris.

As the number of international art festivals increased over the years, the cost of providing American representation consumed a major proportion of the Museum's budget for its international program. This prevented the Museum from meeting the greatly increased number of requests for exhibitions of American art from countries which the program had not hitherto reached.

In 1962 Mrs. Bliss Parkinson, President of the International Council, announced that "In taking stock of our resources for the next five years in estimating the need for cultural exchange, it seemed appropriate for the Council as a private agency to

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concentrate on the kind of long-range circulating exhibitions program which we can operate with greater flexibility than public agency rather than to concentrate on the United States participation in official biennials.

"Furthermore," Mrs. Parkinson added, "we are the only country in the world whose government does not officially sponsor its artists at the São Paulo and Venice biennials. Financing the official United States representation at these and similar international shows in which the pattern of government support has been successfully established throughout the world seems to us an appropriate function of our government."

Since this announcement, the United States Information Agency has supplied financing for exhibitions sent to the São Paulo Bienal in 1963, organized by the Walker Art Center, Minneapolis and the forthcoming exhibition for the Venice Biennale, summer 1964, organized by the Jewish Museum, New York.

Withdrawal from participation in such official international shows has made it possible for the Museum to expand its program to reach areas less familiar with American art. Special emphasis has been placed on developing long-range, coherent programs for Latin America and Asia. An Inter-American Sponsoring Committee, under the chairmanship of Mr. David Rockefeller, has been formed with members in Latin America and this country, to assist with the financing and organization of the Latin American program. Over the next five years it is planned to send a major American painting show; an exhibition of 20th-century paintings from American collections surveying developments since Cubism; and smaller exhibitions of printmaking, design, architecture, and photography which will travel to cities which seldom have the opportunity of seeing contemporary art. Exhibitions already scheduled for Latin America during the current year include JOSEF ALBERS: HOMAGE TO THE SQUARE, HANS HOFMANN, BRONZE SKETCHES BY JACQUES LIPCHITZ, and a Spanish-Portuguese version of the architectural exhibition ROADS.

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Similar efforts are being made to develop a program for Asia, and in 1965 a large-scale exhibition of contemporary American art will travel to India and Japan. Incoming exhibitions of contemporary art from both Latin America and Japan are also in the planning stage.

During 1964-65 the Museum will circulate about 20 exhibitions abroad, with an additional 3 exhibitions of contemporary art from other countries traveling in the United States and Canada. Among exhibitions entering the program during the season are: ART ISRAEL: 25 PAINTERS AND SCULPTORS; MODERN AMERICAN SCULPTURE, to open at the Musée Rodin in Paris in the Summer of 1965; MAX BECKMANN which will travel to England and Germany following its showings in Boston, Chicago and at the Museum in 1964-65; and ABSTRACT WATERCOLORS BY 14 AMERICANS which travels to Europe, Africa and Asia. Besides exhibitions, the Museum's future program includes the continuation or extension of other activities, such as the "Art in Embassies" project, under which works of art borrowed from American museums or other sources are lent for periods of a year or more to Embassy residences abroad; the presentation of books and visual materials on American art to qualified institutions overseas; and the exchange of traveling specialists, especially in connection with exhibitions.

Although several governmental and private agencies in the United States now send exhibitions abroad, The Museum of Modern Art is still the only institution that is directly concerned with the selection, preparation and continuous supervision of every show organized under its auspices. The 18 members of the staff of the Department of Circulating Exhibitions, headed by Waldo Rasmussen, Executive Director, work with the Museum's other curatorial, collection, program and administrative departments in planning all exhibitions which circulate, both in this country and abroad. In carrying out the program, the Museum's staff has acquired first-hand insight into such practical matters of shipment, installation and press relations overseas, as well as professional contacts with the staffs of foreign museums and government agencies active in international exchange. Meticulous attention to detail from initial planning to final dismantling of the show also

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reassures leaders of the precautions taken to safeguard their loans. More than 350 private collectors, 60 museums and 40 dealers' galleries in the United States have generously lent works of art for these exhibitions -- a heartening affirmation of their belief in the role that the program is playing in establishing international goodwill.

#### INTERNATIONAL EXHIBITIONS 1938-1963

More than 100 exhibitions organized by The Museum of Modern Art have been circulated to over 300 communities in 60 countries, outside the United States and Canada.

Afghanistan	El Salvador	Kenya	Roumania
Argentina	Finland	Korea	Southern Rhodesia
Australia	France	Laos	Spain
Austria	Germany	Lebanon	Sweden
Belgium	Greece	Malaysia	Switzerland
Bolivia	Guatemala	Mexico	Turkey
Brazil	Haiti	Netherlands	Union of South Africa
Ceylon	Iceland	New Zealand	United Kingdom
Chile	India	Norway	United Arab Republic
Colombia	Indonesia	Pakistan	Uruguay
Costa Rica	Ireland	Panama	U.S.S.R.
Cuba	Israel	Peru	Venezuela
Denmark	Iran	Philippines	Vietnam
Ecuador	Italy	Poland	Virgin Islands
Egypt	Japan		Yugoslavia

#### ART IN EMBASSIES PROJECT 1960-1964

Almost twenty collections have been lent to American ambassadors for display in Embassy residences all over the world.

Amb. Merchant, Ottawa, Canada	
Amb. Barrows, Yaounde, Cameroon	
Amb. Freeman, Bogotá, Colombia (transferred to Mexico City)	
Amb. Blair, Copenhagen, Denmark	
Amb. Richards, Addis Ababa, Ethiopia	Amb. Elbrick, Lisbon, Portugal
Amb. Bohlen, Paris, France	Amb. Martin, Bangkok, Thailand
Amb. McGhee, Bonn, Germany	Amb. Hare, Ankara, Turkey
Amb. Penfield, Reykjavik, Iceland	Amb. Kennan, Belgrade, Yugoslavia
Amb. Bowles, New Delhi, India	
Amb. Reischauer, Tokyo, Japan	
Amb. Palmer, Lagos, Nigeria	
Amb. Loeb, Lima, Peru	
Amb. Cabot, Warsaw, Poland	

In preparation: New Delhi and Mexico City

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 Additional information available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, N.Y.C. 19 CI 5-8900.