

BACKGROUND INFORMATION ON THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

The International Council of The Museum of Modern Art is a non-profit membership organization of 146 art patrons and community leaders from 17 of the United States and 12 countries abroad. Founded in 1953⁵³, the International Council now sponsors the Museum's international exhibitions exchange program, the largest in the United States, and has furnished United States embassies throughout the world with loan collections of 20th-century American art. In 1966 the Council began to furnish art books and study materials to libraries and universities abroad. The Council is supported by the dues and additional contributions of its members, many of whom are trustees of their local museums, and by an endowment from the Museum.

The Museum began to circulate exhibitions in 1938, less than ten years after its founding. The domestic and international program is carried out by the Department of Circulating Exhibitions under the direction of Waldo Rasmussen. Since 1952 the Council has sponsored more than ¹⁶⁰~~79~~ exhibitions in 74 countries and has circulated in the United States 11 exhibitions from other countries. Devoted to all the visual arts, the exhibition program has included such shows as Two Decades of American Painting, sent to India, Japan, and Australia; Contemporary Painters and Sculptors as Printmakers to nine countries in Latin America; Architecture Without Architects to Australia, New Zealand, and Europe; Americans Today: 25 Painters as Printmakers to eight African countries; and The Family of Man, the famous photography exhibition shown throughout the world.

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The creation of the International Council's Inter-American Cultural Program under the chairmanship of William S. Paley in 1962 gave special emphasis to Latin America. This program, drawing upon the support of art patrons in North and South America, has presented 11 touring exhibitions in Latin America, including Cézanne to Miró, a major exhibition of capital paintings, which begins

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a four-month tour to Argentina, Chile, and Venezuela this May.

34 members of the International Council will be present for the opening of Cezanne to Miro on May 15 at the Museo Nacional de Bellas Artes in Buenos Aires, where they will hold their annual spring meeting after visiting Lima and Santiago. Mrs. Donald B. Straus, President of the International Council since 1965, ~~will~~ travelled to Latin America last year to make preliminary plans. Mrs. Bliss Parkinson, past Council President and currently President of The Museum of Modern Art, Monroe Wheeler, Director of the Cezanne to Miro exhibition, Rene d'Harnoncourt, Director of the Museum, William S. Lieberman, Director of the Department of Drawings and Prints, and Waldo Rasmussen are among those who will attend with Mrs. Straus.

The Council holds two meetings each year; a fall meeting in New York and a spring meeting elsewhere in the United States or abroad. In the past, the Council has visited Toronto, Fort Worth, and Washington, D.C., where members were received ~~x~~ by President Kennedy at the White House.

Since 1960, through its Art in Embassies Program, the Council has sent 36 collections of contemporary art to 29 United States embassies in Europe, Asia, Africa, and Latin America. The Museum's program has been augmented by another private endeavor, the Woodward Foundation, and by the U.S. State Department, which began a program in 1965 under the aegis of the late Mrs. Nancy Kefauver.

A collection sent by the International Council for the residence of Ambassador and Mrs. Edward M. Korry ~~xxxxix~~ in Santiago, Chile, will be installed in time for a visit ~~xxxxixxxxxxxxxxxxMayxix~~ on May 10 by the Council, including the Chairman of the Art in Embassies Committee, Mrs. John Farr Simmons, wife of the Chief ^{of} Protocol for Presidents Truman and Eisenhower.

The Council's Library Overseas Program was started in 1966 to establish and strengthen art sections of libraries abroad. Directed by Bernard Karpol, the

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Museum's Librarian, the first stage of this program is a five-year pilot project concentrated in Asia, where 34 libraries are receiving extensive, individual selections of study materials and art books of all publishers covering all fields and periods.

When The Museum of Modern Art was founded in 1929, its charter expressed its primary purpose-- "to help people enjoy, understand, and use the visual arts of our time." The International Council's programs are designed to extend this purpose to a broad international public.

Additional information available from Elizabeth Shaw, etc.

The Museum of Modern Art

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THE MUSEUM OF MODERN ART AND LATIN AMERICA

In 1931, just two years after The Museum of Modern Art was founded, it presented a one-man show devoted to the Mexican painter Diego Rivera; since then it has conducted an active program of cultural exchange with Latin American institutions, circulating exhibitions of Latin American art to other countries in South and Central America as well as throughout the United States and Canada, and sending exhibitions of art from the United States to many countries in Latin America.

The Rivera show was followed in 1933 by AMERICAN SOURCES OF MODERN ART, AZTEC, MAYAN AND INCAN, the first of two exhibitions devoted to Pre-Colombian art; the second was ANCIENT ART OF THE ANDES in 1954. In 1940, the Museum presented two major exhibitions devoted to Latin-American art: TWENTY CENTURIES OF MEXICAN ART, the most comprehensive survey of the art of a single country ever presented by the Museum, and PORTINARI OF BRAZIL. For the Mexican exhibition, the Museum commissioned a fresco by José Clemente Orozco, which was painted by the artist at the time of the exhibition. The exhibitions were accompanied by festivals of Mexican and Brazilian music and by major publications.

The following year the Museum sponsored the Industrial Design Competition for the 21 American Republics; the results of that competition were shown in the ORGANIC DESIGN exhibition held in 1942. Also in 1942 the Museum organized the United Hemisphere Poster Competition and exhibited posters from that competition. In 1943 the Museum presented BRAZIL BUILDS, which was accompanied by a definitive publication by Philip L. Goodwin, and in 1955, LATIN AMERICAN ARCHITECTURE SINCE 1945, which traced the major architectural achievements in that area since the war. The latter exhibition

circulated throughout the United States and Latin America. A one-man exhibition of the work of the Chilean painter Matta was shown in 1957.

The Museum has the largest collection of works by Latin American artists outside of Latin America: more than 150 paintings and sculptures, 1,400 drawings and prints, 85 photographs, 5 films, and 75 architectural, graphic, and industrial design objects. The collection was begun in 1935 with Abby Aldrich Rockefeller's gift of Orozco's 1928 painting, The Subway. Less than a decade later, in 1943, the Museum presented PAINTINGS FROM LATIN AMERICA IN THE MUSEUM'S COLLECTION, the first large survey of Latin American art presented to the U. S. public. The show included 195 works acquired for the Museum Collection through the Inter-American Fund, which had been established the previous year, and 29 works acquired as gifts. A large part of the exhibition was circulated throughout Latin America under the auspices of the Pan-American Union after it had been shown in 12 cities in the United States.

Latin American acquisitions in the fields of painting and sculpture, drawings and prints, photography and the film have been included in the Museum's annual exhibitions of new acquisitions. Nine recently acquired works were on view at the Museum in conjunction with Pan-American Week in New York in 1967, along with a number of works shown in the 1943 survey show.

The first large exhibition of contemporary American art to be shown in South America was LA PINTURA CONTEMPORANEO NORTEAMERICANA organized by the Museum in collaboration with four other U. S. museums in 1941. Since then more than 30 exhibitions prepared by the Museum have been sent to Latin American countries. Early shows were four devoted to contemporary printmaking and three to architecture in Latin America and the United

Stayer. THE FAMILY OF MAN, the famous photography exhibition created by Edward Steichen when he was Director of the Museum's Department of Photography, also had a wide and popular circulation in Central and South America.

An important aspect of the Museum's program of international exchange was the organization of the U. S. representation to the major international art festivals from 1951 to 1962. During this period the Museum organized four exhibitions to represent the United States at the São Paulo Bienals, and on two occasions provided a grant to other U.S. museums for this purpose. Among artists represented by major one-man exhibitions organized by the Museum for the São Paulo Biennial have been Calder, Pollock, Nakian, and Motherwell. In 1962 the United States government assumed responsibility for this country's participation in such official international shows, making it possible for the Museum to expand its program to reach areas less familiar with art of the United States; special emphasis has been placed on developing long-range, coherent programs with Latin America, Asia and Africa. An Inter-American Sponsoring Committee, under the chairmanship of William S. Paley, has been formed with members in Latin America and the United States to finance and organize the Latin American program.

Under this accelerated exchange, 10 exhibitions have circulated throughout Latin America since 1964; exhibitions which have completed tours are JOSEF ALBERS: HOMAGE TO THE SQUARE, shown in Venezuela, Uruguay, Argentina, Peru, Brazil, Ecuador, Colombia, Chile, and Mexico; HANS HOFMANN, shown in Argentina, Chile, Venezuela, and Peru; THE SCHOOL OF PARIS, shown in Mexico City; ROADS, shown in Guatemala, El Salvador, Costa Rica, and Colombia, and LETTERING BY MODERN ARTISTS, shown in Puerto Rico, Brazil, Peru, Chile, and Venezuela.

Four of these exhibitions are currently circulating in Latin America under the exchange program: ROBERT MOTHERWELL: WORKS ON PAPER, DRAWINGS BY ARSHILE GORKY, VISIONARY ARCHITECTURE, and CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. A major exhibition, CEZANNE TO MIRO, which includes masterworks representing the major movements in modern European art from Impressionism until the outbreak of World War II is now having showings in Buenos Aires, Santiago, and Caracas from May 15 through August, 1968. A projected exhibition is LONDON/NEW YORK: ART OF THE SIXTIES, which will present avant-garde trends in recent art.

[SEE PRESS INFORMATION ON CEZANNE TO MIRO.]

Other exhibitions planned for tours in Latin America include 20TH CENTURY INDUSTRIAL DESIGN, MODERN GRAPHIC DESIGN, AMERICAN PHOTOGRAPHERS, and RECENT PRINTMAKING IN THE UNITED STATES. In addition an exhibition of Latin American graphics is planned for circulation in the United States and Canada in 1970.

Under the Art in Embassies program sponsored by the International Council of The Museum of Modern Art, special collections of ^{United States} have been sent to more than 30 American embassy residences abroad, including those in Caracas, Venezuela; Bogotá, Colombia; Lima, Peru; Santiago, Chile, and Mexico City.

The Museum's program of international circulating exhibitions was begun less than a decade after the Museum was founded. Since then more than 140 exhibitions organized by the Museum have been circulated to over 275 communities in more than 68 countries on every continent. To further the aims of this program and give it nationwide support, the International Council of The Museum of Modern Art was founded in 1953. A membership organization of 146 art patrons and community leaders from 18

states, the District of Columbia and 12 foreign countries, the Council assumed full sponsorship of the program in 1957.

The Museum has also published a number of books relating to Latin American art, including Ancient Art of the Andes by Wendell Bennett and René d'Harnoncourt, Latin American Architecture Since 1945 by Henry-Russell Hitchcock, and The Latin American Collection of The Museum of Modern Art by Lincoln Kirstein.

A number of catalogs accompanying exhibitions circulated in Latin America have been prepared in Spanish and Portuguese, among them Mosef Albers, Contemporary Painters and Sculptors as Printmakers, and most recently, in Spanish, Cézanne to Miró, by Monroe Wheeler, with informative entries on each work by Lucy Lippard. Some of the most outstanding Museum publications, such as Masters of Modern Art by Alfred H. Barr, Jr., have been translated into Spanish and Portuguese.