

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

NEW SPANISH PAINTING AND SCULPTURE

PAINTERS:

Rafael Canogar, Modest Cuixart,
Francisco Farreras, Luis Feito,
Manolo Millares, Lucio (Munoz),
Manuel Rivera, Antonio Saura,
Antonio Suarez, Antoni Tàpies,
Joan Josep Tharrats, Manuel Viola

SCULPTORS:

Eduardo Chillida, Martin Chirino,
Oteiza (Jorge de Oteiza Embil),
Pablo Serrano

Prepared and circulated by the Museum of Modern Art, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

The following works are available for sale. If anyone is interested in making a purchase, please contact Mr. Frank O'Hara, The Museum of Modern Art, New York

60.897	Chillida	THE SENTINEL	\$6000.00
60.917	Chillida	WHISPERING OF THE LIMITS #3	9500.00
60.908	Chirino	ROOT #2	750.00
60.907	Chirino	ROOT #3	900.00
60.905	Chirino	HOMAGE TO JULIO GONZALES	2000.00
60.870	Guixart	PAINTING	1325.00
60.913	Feito	PAINTING #139	1680.00
60.914	Feito	PAINTING #141	1800.00
60.915	Feito	PAINTING #147	2000.00
60.932	Lucio (Munöz)	WOOD PAINTING #5	500.00
60.921	Millares	HOMUNCULUS 1959	1450.00
60.925	Millares	HOMUNCULUS 1960	1450.00
60.920	Millares	PAINTING #97	1800.00
60.919	Millares	PAINTING #96	1450.00
60.886	Oteiza	EMPTY SUSPENSION	1650.00
60.887	Oteiza	DYNAMIC CONJUNCTION OF TWO PAIRS OF LIGHT SEGMENTS	1650.00
60.889	Oteiza	METAPHYSICAL BOX NUMBER ONE	1650.00
60.888	Oteiza	SLOW FORMS BEFORE CLOSING SPACE	1650.00
60.927	Rivera	METAMORFOSIS (Heraldry)	1200.00
60.928	Rivera	" (Homage to Bach)	1200.00
60.926	Rivera	" (The Peddler)	850.00
60.929	Rivera	" (Vicente Escudero)	750.00
60.936	Serrano	TAUROBOLIUM	4187.00
60.937	Serrano	SPACE	3000.00
60.924	Saura	CRUCIFIXION #12	1800.00
60.922	Saura	IMAGINARY PORTRAIT OF GOYA	1800.00
60.923	Saura	THE THREE GRACES	3600.00
60.940	Suarez	THE OX #3	420.00
60.942	Tharrats	MÉDAMOTHI	1005.00
60.943	Viola	HOMAGE TO ROTHKO	935.00
60.901	Canogar	TOLEDO	1600.00
60.902	Canogar	SAINT CHRISTOPHER	1700.00
60.903	Canogar	PAINTING #57	1600.00
60.904	Canogar	PAINTING #56	900.00

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1



GRACE BORGENICHT GALLERY

200 MADISON AVENUE - 70 STREET - NEW YORK 17 - TELEPHONE 6800

GRACE BORGENICHT GALLERY, INC.

January 30, 1963

Mr. Frank O'Keefe
Curatorial Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Keefe:

This is to advise you that the gallery has purchased
from Martha Charnoff, via artist, the following works:

Painting by John Cheever 1950
Paint 1950
Paint 1950

We would appreciate your help in delivering the
works to the gallery at the completion of the current exhibition.

Sincerely,

Grace Borgenicht
Grace Borgenicht, Owner

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



GRACE BORGENICHT GALLERY INC.

1018 MADISON AVENUE • 79 STREET • NEW YORK 21 • LEHIGH 5-8040

GRACE BORGENICHT BRANDT *director*

January 30, 1962

✓ C/E 59-3
Miss Dudley
Miss Berge

Mr. Frank O'Hara
Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Hara:

This is to advise you that the gallery has purchased from Martin Chirino, the artist, the following works:

Homage to Julio Gonzalez 1960
Root #2 1960
Root #3 1960

We would therefore appreciate your delivering the works to the gallery at the completion of the current exhibition.

Sincerely,

Grace Borgenicht Brandt
Grace Borgenicht Brandt

GBB/rs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Chirino
cc: C/E 59-3 L. & L.
Miss Dudley
Miss Pearson
Sales ✓
green

GRACE BORGENICHT GALLERY INC.
1018 Madison Avenue
New York 21, New York February 2, 1961

Mrs. Grace Borgenicht Brandt
Grace Borgenicht Gallery, Inc.
1018 Madison Avenue
New York 21, New York

January 19, 1961

Mr. Dear Grace:

Museum of Modern Art

11 West 51 In reference to your letter of January 19th, this is to
New York, New York

confirm that we have indicated on our records that the sales

Dear Frank:

price of Chirino's Homage to Julio Gonzales, at present on loan

Will you kindly raise the price of "Homage to Julio
to NEW SPANISH PAINTING AND SCULPTURE, is now \$2,000.00.

Gonzales" by Martin Chirino now in your travelling exhibition to

Following my telephone conversation with Dick Sisson, we
\$2000.00

are also changing the insurance coverage on all our records to

Thank you.

two-thirds of this amount, or \$1,330.00, for this work.

Sincerely yours,
Sincerely yours,

s/ Grace Borgenicht Brandt
Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Nyc 9-3
B
COPY

cc: Miss Dudley
Miss Pearson ✓
c/e 59-3 Sales
" L. & L.

GRACE BORGENICHT GALLERY INC.
1018 Madison Avenue
New York 21, New York

Mr. Frank O'Hara
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Frank:

Will you kindly raise the price of "Homage to Julio
Gonzalez" by Martin Chirino now in your travelling exhibition to
\$2000.00

Thank you.

Sincerely yours,

s/ Grace Borgenicht Brandt

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Mars 8 - 1961. C/E 59-3
Chirino

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53 Street N.Y. 19.

Dear O'Hara.

Thank you very much for your
kind letter and best wishes.
Probably I will be able to start
working soon, as my illness is
not going to be so prolonged as
expected. At present I am almost
recovered and ready to leave the hospital
in two months more, this awful time
will be over.

As soon as possible I will write to
Zalstem - Zalesky.

A week ago, the money for the
sale of EL VIEVO, came through
the Ministerio de Informacion y Turismo.
I am enclosing a receipt, and hope
it does not mind my handwriting but
there is no means of typing in this
terrible place.

Thinking again and wishing to
hear from you again. Cordially

Martin
Chirino.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

c/g 59-3
Miss Rabenstein

I have received a check from Mrs
Zastrow-Zalesky in the sum of
\$ 586.25 in payment for my sculpture
EL viento, exhibited in the New Spanish
Painting and sculpture.
Madrid 30 March 1961.

MARTIN
EMIRINO

the address is: Mrs Alexis Zastrow-Zalesky, 3 East 77th Street,
New York 3, New York.

I hope to have good news of you from Saura when he arrives for
his exhibition at Pierre Matisse Gallery. Meanwhile, please accept
my best wishes for an early recovery and warmest regards.

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosures: Letter to Mr. Espinosa
Itinerary of NEW SPANISH PAINTING AND SCULPTURE

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

CC: Miss Borgenicht
Miss Rubenstein
Miss Dudley
FOH
C/E 59-3 L. & L. artist
C/E " " Zalstern-Zallessky
✓ sales

TRANSLATED FROM THE SPANISH

AIR MAIL

January 30, 1961

green

FRANCISCO FERRERES RIGART
Pintilla del Valle, 5
Madrid (2), Spain

Madrid, March 14, 1961

Sr. Martín Chirino
Duque de Sevilla, 14
Madrid 2, Spain

Mr. Frank O'Hara
The Museum of Modern Art
New York

Dear Chirino:

I was so very sorry to hear of your illness from Dick Sisson at the Borgenicht Gallery. I do hope that things are going well for you and that you are improving rapidly. We all feel very badly that this misfortune should have occurred during such a wonderful period in your work, and hope that your inactivity will not be prolonged.

I am writing to advise you that we are forwarding to you Mrs. Zalstern-Zallessky's check in payment for your sculpture El Viento through the Spanish Embassy in Washington, D.C. as instructed, and I am enclosing a copy of this letter. Mrs. Zallessky has kindly agreed to have this sculpture remain in NEW SPANISH PAINTING AND SCULPTURE for the remainder of its tour (I am also enclosing a copy of the exhibition's itinerary for your records). However, all further sales will be negotiated through the Borgenicht Gallery. We would like to have your receipt of this sale confirmed whenever it is convenient. Should you wish to contact the new owner of El Viento in the future, the address is: Mrs. Alexis Zalstern-Zallessky, 3 East 77th Street, New York 3, New York.

I hope to have good news of you from Saura when he arrives for his exhibition at Pierre Matisse Gallery. Meanwhile, please accept my best wishes for an early recovery and warmest regards.

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosures: Letter to Mr. Espinosa
Itinerary of NEW SPANISH PAINTING AND SCULPTURE

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.1

TRANSLATED FROM THE SPANISH

FRANCISCO FARRERAS RICART
Pinilla del Valle, 5
Madrid (2), Spain

Madrid, March 14, 1961

Mr. Frank O'Hara
The Museum of Modern Art
New York

Dear Mr. O'Hara:

It gives me pleasure to inform you that I have today received, through the Ministry of Foreign Affairs, the last check for \$725, for the sale of my works No.58 and No.59 to Mr. Zacks. This now completes the collection of all payments for all four of the works sent over.

The success of the exhibition, both in New York and in the other states in which it has been shown, and the excellent organization with which it has been realized, is due largely to you.

I wish to express to you once more my personal congratulations and appreciation for all you have done for Spanish painting.

Assuring you that in me you will always have a good friend, I send you my most cordial greetings.

/s/ F. Ricart

-Tan pronto llegue dicho cheque a mi poder, como otras veces le daré rápidamente cuenta de su recibo.

-Deseo que la exposición, en su itinerario a través de los Estados Unidos, haya tenido el mismo éxito y buena acogida que cuando se inauguró en Nueva York pasado.

-Una vez más le doy las gracias por todo y mi sincera felicitación por la espléndida organización de esta muestra de arte español en América.

Hasta mi próxima carta, recibe un saludo muy afectuoso de su buen amigo y a.d.

q.e.s.m.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

FRANCISCO FARRERAS RICART

TRANSLATION ATTACHED

c/e 59-3

Farreras

Madrid 6 de Marzo de 1961

Mr. Frank O'Hara
The Museum of Modern Art
NEW - YORK

Mi querido amigo O'Hara:

Me complace comunicarle que hace muy pocos dias he recibido el cheque de 670 dólares, correspondiente a la venta de mi obra nº 24 a Mrs. Anne Wienholt Takashige.

Hoy he recibido su ultima carta con fecha 3 de Marzo, comunicandome el envio del cheque de 725 dólares correspondiente a la venta de mis dos obras restantes nºs 58 y 59, a Mr. S.J. Zacks. Esto me hace suponer que, contrariamente a la referencia que Vd. me hacia en su antigua carta de fecha 21 de Octubre del pasado, en que me daba la relación de los compradores de mis cuadros, Mr. Zacks adquirió el cuadro nº 59, que en principio constaba como presunto comprador Mr. M.P. Bloch.

-Tan pronto llegue dicho cheque a mi poder, como otras veces le daré rapidamente cuenta de su recibo.

-Deseo que la exposición, en su itinerario a traves de los Estados Unidos, haya tenido el mismo éxito y buena acogida que cuando se inauguró en Nueva York el año pasado.

- Una vez mas le doy las gracias por todo y mi sincera felicitación por la esplendida organización de esta muestra de arte español en America.

Hasta mi proxima carta, reciba un saludo muy afectuoso de su buen amigo y s.s.

q.e.s.m.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

TRANSLATED FROM THE SPANISH

C/X 59-3 Sales ✓
L. & L
green

FRANCISCO FARRERAS RICART

Madrid, March 6, 1961

Mr. Frank O'Hara
The Museum of Modern Art
New York

Mr. Francisco Ferreras
Paseo del Valle, 5
Madrid 8

My Dear Friend O'Hara:

Dear Mr. Ferreras: I am happy to inform you that a very few days ago I received a check for \$670 for the sale of my work No. 24 to Mrs. Anne Wienholt Takashige.

Today I have received your last letter, dated March 3, in which you tell me that I will receive a check for \$725 for the sale of two other of my works: Nos. 58 and 59, to Mr. S. J. Zacks. From this I infer that, contrary to indications in a previous letter from you under date of October 21, 1960, in which you listed the buyers of my paintings, Mr. Zacks acquired No. 59, which, in the original listing, showed Mr. M. P. Bloch as the prospective buyer.

I soon as I receive this check, I shall, as I have before, immediately inform you of its receipt.

I hope that the exhibition in its travels across the United States is having the same success and the same good reception that it had when it was shown in New York last year.

Once more I thank you for everything and send you my sincerest congratulations for the splendid organization of this exhibition of Spanish art in America.

Until your next letter, please accept the most cordial greeting of your good friend,

(Signature illegible)

q.e.s.m.

3/10/61/rrk

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

FRANCISCO FARRERAS

File 59-3
C/E 59-3 Sales ✓
" L. & L
green

AIR MAIL

Madrid 23 de Febrero de 1961
March 3, 1961

Sr. Francisco Farreras
Pinilla del Valle, 5
Madrid 2, Spain

Mr. Frank O'Hara
The Museum of Modern Art
NEW YORK

Dear Mr. Farreras:

We have mailed today to Mr. Espinosa a check in the amount of \$725 for your Pintura Numer 58. 1960 and Pintura Numero 59. 1960. This check will be forwarded to you as usual through the Spanish Embassy in Washington. Will you be so kind as to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is:

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

With best regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

C.O.S.B.

PINILLA DEL VALLE, 5 TELEFONO 660854

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

File 59.3
F R A N C I S C O F A R R E R A S R I C A R T

Madrid 23 de Febrero de 1961

Mr. Frank O'Hara
The Museum of Modern Art
N E W - Y O R K

Mi querido Mr. O'Hara:

He recibí sus dos cartas con fechas 4 y 14 de Febrero, incluidas las copias dirigidas al Sr. Espinosa de nuestra Embajada En Washington, comunicandome el envío de dos cheques correspondientes a la venta de mis dos obras nº 61 y nº 24 a Mr. Steadman y Mrs Takashige respectivamente.

Tengo el placer de comunicarle que con esta fecha, y después de los trámites oficiales pertinentes está ya en mi poder el cheque de Mr. Steadman de 505 dólares.- Tan pronto como reciba el de 670 dólares que corresponde a Mrs. Takashige, se lo comunicaré rápidamente.

Quiero expresar mi agradecimiento por todas las molestias que se toma y, naturalmente, por las buenas noticias que traen consigo todas sus cartas.

Sin mas de particular por el momento, lon
reciba un saludo muy afectuoso de su buen amigo

+ acknowledges receipt of Steadman check
q.e.s.m.

MADRID (2) :—: PINILLA DEL VALLE, 5 :—: TELEFONO 560854

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Sales ✓
" L. & L.
green

Farreras

February 1, 1961

February 15, 1961

Sr. Francisco Farreras
Sr. Francisco Farreras
Pinilla del Valle 5
Madrid 2, Spain

Dear Sr. Farreras:

As you can see from the enclosed copy of letter to Mr. Espinosa we are forwarding to you, through the Spanish Embassy in Washington, a check for \$670.00 for your Pintura Numero 24, 1959. Would you be kind enough to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is:

Mrs. Anne Wienholt Takashige
Rt. D. 2
Pine Bush, New York

With best regards,

I shall be in touch with you shortly about the other purchases and, meanwhile, please accept my very best wishes. Sincerely,
Most Dear, I greatly appreciate receiving your greetings with the color reproduction of your painting.

With best regards,

Frank O'Hara
Director of the Exhibition

Enclosure: Copy of letter to Mr. A. Espinosa

rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Dudley
 cc: Miss Pearson
 Miss C/E 59-3 L. & L.
 " " sales
 green
Farreras

February 4, 1961

Sr. Francisco Farreras
 Pinilla del Valle, 5
 Madrid 2, Spain

Dear Sr. Farreras:

Thank you for your confirmation of the method of payment for purchasers of your work from NEW SPANISH PAINTING AND SCULPTURE. Mr. Steadman has already sent in his check for Painting Number 61, 1960, and rather than wait for the other collectors to send theirs, I am forwarding it to you directly through Sr. Espinosa of the Spanish Embassy, as you will see from the enclosed letter to him. Would you be kind enough to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is: Mr. Richard C. Steadman
 G. M. Walker and Company
 45 Wall Street
 New York, New York

I shall be in touch with you shortly about the other purchases and, meanwhile, please accept my very best wishes for a most happy New Year. I greatly appreciated receiving your greetings with the color reproduction of your painting.

With best regards,

Sincerely,

Frank O'Hara
 Director of the Exhibition

Enclosure: Itinerary of NEW SPANISH PAINTING AND SCULPTURE

Enclosure: Letter to Mr. Espinosa

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Sole Farreras
cc: Miss Dudley
Miss Pearson
C/E 59-3 L. & L. (Steadman)
" sales green
green

February 3, 1961

Mr. Francisco Farreras
Bravo Murillo 216
Madrid, Spain

Mr. Richard C. Steadman
G. H. Walker and Company
45 Wall Street
New York, New York

Dear Mr. Steadman:

Thank you for your promptness in sending your check for the purchase of Farreras' painting Humber 61, 1960, which is now travelling in NEW SPANISH PAINTING AND SCULPTURE. I have forwarded the check to Sr. Farreras through the Spanish Embassy and asked him to confirm receipt as soon as it reaches him.

I will be in touch with you again to let you know for your records when this receipt is confirmed. Also, at that time we would customarily change the labels for the subsequent showings of this painting to read "Lent by Mr. Richard C. Steadman, New York". Does this meet with your approval? We could also list it anonymously, if you prefer.

As you requested, I am enclosing the itinerary of the exhibition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Itinerary of NEW SPANISH PAINTING AND SCULPTURE

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

AIR MAIL

October 21, 1960

Sr. Francisco Farreras
Bravo Murillo 216
Madrid, Spain

Madrid 14 de Marzo 1961

Dear Farreras:

Mr. Frank O'Hara

I am happy to inform you that we have had inquiries for the sale of some of your works now being shown in the exhibition NEW SPANISH PAINTING AND SCULPTURE. According to our original agreement, the works will remain in the exhibition for the rest of its tour in the United States, and then turned over to the new owner when the works are being dispersed.

Would you be kind enough to write confirming your agreement to the sale of the following works for the sums indicated, as quoted to us when the works were borrowed for the exhibition. We must also have your agreement that this sum will be forwarded in your name through the Spanish Embassy in Washington, D. C.

The Ministry of Foreign Affairs in Madrid has indicated that this method conforms with diplomatic regulations regarding currency exchange and with customs regulations governing the import and export of works of art. If this method of payment does not meet with your approval, please indicate a preferred one, which however will have to be cleared with representatives of your government to conform with the regulations mentioned previously.

Number 24. 1959.	\$670.00	Mr. and Mrs. Takashige
Number 58. 1960.	\$305.00	Mr. S. J. Zacks
Number 59. 1960.	\$420.00	Mrs. M. P. Bloch
Number 61. 1960.	\$505.00	Mr. Steadman

We will look forward to hearing from you at your earliest convenience.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

TRANSLATION ATTACHED

F R A N C I S C O F A R R E R A S R I C A R T

C/E 59.3 Sales

Madrid 14 de Marzo 1961

Mr. Frank O'Hara
The Museum of Modern Art
NEW - Y O R K

Mi querido Mr. O'Hara:

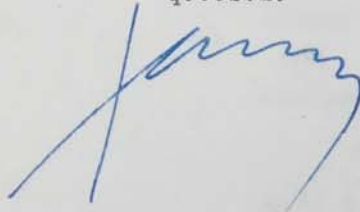
Tengo el placer de comunicarle que hoy he recibido, a traves del Ministerio de Asuntos Exteriores, el último cheque de 725 dólares correspondiente a la venta de mis dos obras nº 58 y 59, a Mr. Zacks.- Con ello queda pues liquidado el cobro completo de mis cuatro obras enviadas.

El éxito de la exposición, tanto en Nueva York, como a traves de los Estados donde ha sido exhibida, y la perfecta organización con que se ha llevado a cabo, puede atribuirsele Vd. en su mayor parte.

Quiero hacer constar una vez mas mi felicitación personal y agradecimiento por todo lo que ha realizado en favor de la pintura española.

Con la seguridad de que siempre hallará en mí a un buen amigo, solo me queda que enviarle un saludo muy afectuoso de s.s.

q.e.s.m.



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

TRANSLATED FROM THE SPANISH

FRANCISCO FARRERAS RICART
Pinilla del Vallé, 5
Madrid (2), Spain

February 29, 1961

Madrid, March 14, 1961

Mr. Frank O'Hara
The Museum of Modern Art
New York

Dear Mr. O'Hara:

It gives me pleasure to inform you that I have today received, through the Ministry of Foreign Affairs, the last check for \$725, for the sale of my works No. 58 and No. 59 to Mr. Zacks. This now completes the collection of all payments for all four of the works sent over.

The success of the exhibition, both in New York and in the other states in which it has been shown, and the excellent organization with which it has been realized, is due largely to you.

I wish to express to you once more my personal congratulations and appreciation for all you have done for Spanish painting.

Assuring you that in me you will always have a good friend, I send you my most cordial greetings.

q.e.s.m.

/s/ F. Ricart

Caracas Gallery of Art
Washington, D. C.

October 31 - November 23, 1960

Coluchas Gallery of Fine Arts
Columbus, Ohio

January 3 - January 31, 1961

Washington University
Steinberg Hall
St. Louis, Missouri

February 16 - March 16, 1961

Low Art Gallery
University of Miami
Coral Gables, Florida

April 1 - April 29, 1961

Marion Douglas Hickey Art Institute
San Antonio, Texas

May 15 - June 11, 1961

3/20/61/rrk

cc: Miss Rabinovitch
Miss Dudley
4/2 59-3 Sal
L. 6 L.
green

Farreras

File

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Rubenstein
Miss Dudley
C/E 59-3 Sales ✓
L. & L.
green *Fuchs*

Art Institute of Chicago
Chicago, Illinois

February 19, 1962

James Dolgado Museum of Art
New Orleans, Louisiana

September 18 - October 16, 1961

Mr. J. R. Arnaud
Galerie Arnaud
34, rue du Four
Paris VI, France

November 1 - November 29, 1961

Dear Mr. Arnaud:

December 15 - January 12, 1962

I am enclosing a copy of my letter to Dr. Antonio Espinosa of the Spanish Embassy in Washington, D. C., transmitting a check from The Art Gallery of Toronto directly to Mr. Feito for the purchase of his painting Number 147. (1959).

I am happy to report also that although the Canadian purchase of the Feito Number 139 did not go through, an American collector has purchased the painting and the check has been forwarded to Feito, as noted in my second letter to Dr. Espinosa which I have enclosed. The new owners of Number 139 are: Mr. and Mrs. Richard Hodgson, Pomus Ridge Road, New Canaan, Connecticut.

For our records we would appreciate receiving confirmation from either you or Mr. Feito of the receipt of these checks.

The tour of NEW SPANISH PAINTING AND SCULPTURE has now ended and we are preparing the works for return to lenders. As originally instructed, the remaining two paintings of Feito will be shipped to Calle Fernandez de los Rios, 31, Madrid. Its itinerary was as follows:

Corcoran Gallery of Art
Washington, D. C.

October 31 - November 28, 1960

Columbus Gallery of Fine Arts
Columbus, Ohio

January 3 - January 31, 1961

Washington University
Steinburg Hall
St. Louis, Missouri

February 16 - March 16, 1961

Lowe Art Gallery
University of Miami
Coral Gables, Florida

April 1 - April 29, 1961

Marion Koogler McNay Art Institute
San Antonio, Texas

May 15 - June 12, 1961

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

- 2 -

cc: Miss Rosenfeld
Miss Rodley
Miss Gorge
C/A 29-3 Sales
green

Art Institute of Chicago
Chicago, Illinois

February 22, 1962
July 19 - August 27, 1961

Isaac Delgado Museum of Art
New Orleans, Louisiana

September 18 - October 16, 1961

Art Gallery of Toronto
Toronto, Canada

November 1 - November 29, 1961

Currier Gallery of Art
Manchester, New Hampshire

December 15 - January 12, 1962

The exhibition's warm reception from the American public and critics made it an important contribution to international cultural exchange, and we are happy that you gave us this opportunity.

to thank you for your kindness in facilitating these deliveries.

Very sincerely,

I was distressed to note in your letter of February 22nd that you felt the charge of \$35.00 for the new frame on your table was unfair. I can only explain that, as a non-profit organization with limited funds available for exhibitions, our budget necessitated some reimbursement for such expenses. I am sure you will understand the expense involved in the exhibition, since the great majority of works were from Spain, and many of them required preparation.

Frank O'Hara
Director of the Exhibition

Enclosures: Letter to Mr. Espinosa of January 30, 1962

" " " " February 15, 1962

Receipt of Delivery form to be signed and returned to the Museum.

Enclosure, then the new reimbursement form is not needed. The purchaser or dealer the frame and are able to adjust it to a painting of slightly different dimensions as another occasion.

I am very sorry if this matter has caused you any inconvenience.

FOH/rsn

Best wishes for you.

Frank O'Hara
Director of the Exhibition.

Enclosure: Receipt of Delivery form to be signed and returned to the Museum.

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Rubenstein
Miss Dudley
Miss Berge
C/E 59-3 Sales
green

THE ART GALLERY OF TORONTO

February 22, 1962

Mr. A. K. Kembar
Secretary-Treasurer
The Art Gallery of Toronto
Grange Park
Toronto 2 B, Canada

Dear Mr. Kembar:

By now you will have received the Zacks' paintings and your own purchase from NEW SPANISH PAINTING AND SCULPTURE, and I wish to thank you for your kindness in facilitating these deliveries.

I was distressed to note in your letter of February 8th that you felt the charge of \$55.00 for the new frame on your Feito was unfair. I can only explain that, as a non-profit organization with limited funds available for exhibitions of this kind, our budget necessitated some reimbursement for such expenditures, and we have tried to keep this absolutely minimal. I am sure you can imagine the expense involved in the exhibition, since the great majority of works came from Spain, and many of them required preparation when they arrived. Where the work arrived adequately framed, in the case of the paintings by Ferreras for example, we have of course not asked for reimbursement. But as a necessary economy measure, when the new reinforced frame is not desired by the purchaser we retain the frame and are able to adjust it to a painting of slightly different dimensions on another occasion.

I am very sorry if this matter has caused you any inconvenience. We have from you to the contrary within the time specified on our draft for \$55 in payment.

Most sincerely yours,

Please follow your suggestion of shipping Mr. Zacks' two paintings by Seares with care, all addresses being the same. Standing them, you will ship prepaid and insure them for the shipping charges. One set of custom forms to cover the three paintings. These can be made out with the Art Gallery as the producer.

Frank O'Hara
Director of the Exhibition.

Enclosure: Receipt of Delivery form to be signed and returned to the Museum.

FOH/rsn

A. K. Kembar
Secretary-Treasurer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, D.S.O., M.C., C.D., Governor-General of Canada

Patrons:
Lieutenant-Governor of Ontario
Chairman of the Council
of Metropolitan Toronto
Mayor of Toronto
President of the University of Toronto

Honorary President:
THE RIGHT HONOURABLE
VINCENT MASSEY, C.H.

Honorary Vice-Presidents:
CHARLES S. BAND
CHARLES P. FELL, LL.D.
R. W. FINLAYSON
GERALD LARKIN, O.B.E.
A. BRUCE MATTHEWS, C.B.E., D.S.O.
R. S. McLAUGHLIN, LL.D.
E. P. TAYLOR, C.M.G.
HAROLD C. WALKER, Q.C.

Director Emeritus:
MARTIN BALDWIN, LL.D.

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 28, CANADA • EMpire 3-3485

H. R. JACKMAN, Q.C., President
HUGH L. ALLWARD, Vice-President
ALAN Y. EATON, Vice-President
W. C. LAIDLAW, Honorary Secretary

Director
W. J. WITHROW
Secretary-Treasurer
A. K. KEMBAR

February 8, 1962

AIR MAIL

Frank O'Hara, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York,
U.S.A.

Dear Mr. O'Hara;

Re: New Spanish Painting and Sculpture

Please accept my apologies for my neglect to enclose a sample of the Canadian customs invoice forms in our last letter. Five copies are enclosed with an indication on one of the manner in which the four copies should be completed. These forms should be mailed to us at the time of shipping.

It is obviously to our advantage to have the special reinforced frame on Feito's "Number 147" and at the additional cost of \$55 payable to the Montreal Museum of Modern Art in payment for this. If I may be permitted to comment, we consider this charge to be a bit unfair and not particularly good public relations. Nothing was said of this at the time of purchase when it was taken for granted that the painting would be delivered as hung. Unless we hear from you to the contrary within the next week we will mail you our draft for \$55 in payment.

Please follow your suggestion of shipping Mr. Zack's two paintings by Suarez with ours, all addressed to us with the understanding that you will ship prepaid and invoice proportionately for the shipping charges. One set of customs papers will suffice to cover the three paintings. These can be made out with the Art Gallery as the purchaser.

Yours sincerely,

A. K. Kembar
A. K. Kembar,
Secretary-Treasurer

AKK:lo
Encl.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

FOH;rsn

cc: Miss Rubenstein
Miss Dudley
Miss Berge
C/E 59-3
green

*Art Gallery of Toronto
Feito*

February 1, 1962

records to indicate that this area had suffered and my memory of the passage, which I admit may be faulty, I feel that the area has not altered. However, I am enclosing an extra photograph of the painting which you may wish to send to the artist with your own conservator's remarks and suggestions. Should you wish to contact the artist, his studio at present is 11, rue du Four, Paris VII, or you may contact him through Mr. A. K. Kembar, Secretary-Treasurer, The Art Gallery of Toronto, Orange Park, Toronto 2 B, Canada. We plan also to ship two other works to Mr. A. K. Kembar at 10 Avenue de l'Art, Toronto. Our Registrar will be very shortly be arranging delivery of these works to you.

Dear Mr. Kembar:

Thank you so much for sending on the checks for your purchase of Feito's Number 147 from the exhibition NEW SPANISH PAINTING AND SCULPTURE. I know that Feito will be enormously pleased to be represented in the distinguished collection of your museum.

Unfortunately, we did not receive the sample of the Canadian custom invoice form referred to in your letter. Could you forward a copy so that our Registrar and Customs Broker will have it for reference in preparing invoices?

In most cases the paintings arrived from Spain in narrow wooden stripping which was considered by our conservator inadequate protection for the work during the tour, and has been replaced by a special frame. You may remember that this frame has a simple molding around the face of the painting, but is reinforced in the back to provide additional support for the stretcher. We shall be happy to deliver your Feito: Number 147 to you in this special frame at cost, if you will forward a check in the amount of \$55.00 made out to The Museum of Modern Art, and mailed here to my attention. Otherwise, we shall replace the artist's original striping for delivery of the painting to you. Would you kindly let me know at your earliest convenience whether you prefer the work to be delivered in the reinforced frame, or in the original state it was received from the artist?

We have carefully examined the bare area mentioned in a previous letter, which occurs in a passage of impasto in the lower right of the canvas. There is nothing in our condition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.1

- 2 -

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 22, CANADA - TEL. 5-2483

records to indicate that this area has suffered paint loss and my memory of the passage, which I admit may be faulty, makes me feel that the area has not altered. However, I am enclosing an extra photograph of the painting which you may wish to send to the artist with your own conservator's remarks and suggestions. Should you wish to contact the artist, his studio at present is in 119, rue de Lille, Paris VII, or you may contact him through the Galerie Arnaud, 34, rue du Four, Paris VI, France.

Our Registrar will very shortly be arranging delivery of the Feito to you. We plan also to ship two other works to Mr. S. J. Zacks at 10 Benvenuto Place, Toronto. Our Registrar has suggested that it may be of mutual advantage to you and Mr. Zacks if all three works were packed together and consigned to The Art Gallery of Toronto. This method would reduce packing costs and undoubtedly facilitate customs clearance, after which Mr. Zacks could collect his two works, Suarez: The Fates and Ferreras: Number 59 from your museum. If this method of shipment were used we would ship prepaid and later bill The Art Gallery of Toronto for one-third, and Mr. Zacks for two-thirds, of the packing and shipping charges. If this proposal meets with your approval, would you be kind enough to contact Mr. Zacks to find out if he is in accord? We shall wait to hear from you before making any definite shipping arrangements, and until we receive the sample Custom Invoice form.

Congratulations on this beautiful new acquisition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Encl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES F. VANIER, D.S.O., M.C., C.D., Governor-General of Canada

Patrons:

Lieutenant-Governor of Ontario
Chairman of The Council
of Metropolitan Toronto
Mayor of Toronto
President of the University of Toronto

Honorary President:
THE RIGHT HONOURABLE
VINCENT MASSEY, C.H.

Honorary Vice-Presidents:
CHARLES S. BARD
CHARLES P. FELL, LL.D.
R. W. FINLAYSON
GERALD LARKIN, O.B.E.
A. BRUCE MATTHEWS, C.B.E., D.S.O.
R. S. McLAUGHLIN, LL.D.
E. P. TAYLOR, C.M.G.
HAROLD C. WALKER, Q.C.

Director Emeritus:
MARTIN BALDWIN, LL.D.

THE MUSEUM OF MODERN ART
THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA • EMpire 3-3485

H. R. JACKMAN, Q.C., President
HUGH L. ALLWARD, Vice-President
ALAN Y. EATON, Vice-President
W. C. LAIDLAW, Honorary Secretary

Director
W. J. WITHROW
Secretary-Treasurer
A. K. KEMBAR

January 25, 1962

JAN 26 1962
C/E 59-3
Feito

AIR MAIL

Frank O'Hara, Esq.,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, New York,
U.S.A.

Dear Mr. O'Hara:

As requested by you in your letter we are sending you enclosed two drafts drawn on a New York bank: one for \$1,837.80 payable to Luis Feito; the second for \$204.20 U.S. payable to The Museum of Modern Art.

These are in payment of our purchase for \$2,042 U.S. of Feito's "Number 147", a painting from the New Spanish Painting and Sculpture exhibition.

We understand that this will be shipped to us in mid February on dispersal of the exhibition. Will you please ensure that we receive canadian MA customs invoices in quadruplicate similar to the attached from the shipper by mail at the time shipment.

I regret to advise you that the enquiry which we had concerning Feito's "Number 139" has not developed into a sale.

Yours sincerely,

A. K. Kembar,
Secretary-Treasurer

AKK:lo
Encl.

C. Mrs. Ruben Van
" Dudley
" Berger

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Art Gallery of Toronto - Feito Sale

cc: Miss Volkmer
Miss Berge
C/E 59-3 (Arnaud)✓

Date January 9, 1961

To: Miss Dudley

Re: ~~NEW SPANISH PAINTING & SCULPTURE~~

From: Frank O'Hara

Condition of Feito painting (60.915)

Dear Miss Dudley:

We have forwarded to you copies of our correspondence with The Art Gallery of Toronto regarding their possible purchase of this painting when the exhibition is dispersed, but have had no conclusive answer from them. The exhibition is closing in Manchester, New Hampshire, on January 12th and, as you know, will be returning to Santini very shortly after that date.

I want to draw your attention to the third paragraph of Mr. Kembar's letter (Secretary-Treasurer of the Art Gallery of Toronto) of November 27, 1961, which describes the condition of this painting. As you will note in my reply, I remember the passage in question very distinctly as existing as an element in the composition, but of course cannot be sure that some paint loss has not occurred which might have enlarged the area of relatively bare canvas beyond the intentions of the artist. Unfortunately at the time of the examination of the works going into this exhibition we all agreed that the area as it then existed was deliberately done by the artist so neither the area nor the specific measurements of the bare passage were noted on the condition report. Therefore we will have to determine whether there is paint loss or not, if there is no discernible trace on the canvas, pretty much by memory. The bare spot does show on the photographs of the painting, but because of the reduction in scale it would be very difficult if not impossible to judge by a photograph.

I spoke with Mr. Kembar later on the phone, and he felt that there was a loss very definitely, but that the condition of the rest of the pigment was perfectly safe. He did bring up the question however, in case of his purchasing the painting, whether or not we would make an insurance claim to cover restoration of the area. I told him we would if (1) our restorer agreed that there was actual paint loss and (2) if the estimate for the restoration was over \$50.00. He then suggested that if his gallery actually purchased the painting the restoration could be undertaken upon its arrival in Toronto, but in that event he would like to be reimbursed by the insurance claim for the costs involved. I told him that I would discuss this with you after the painting had returned and had been examined and let him know the results. He would also be agreeable if we decided that we wanted our own restorer to undertake the restoration.

The Art Gallery of Toronto has not yet advised us of their decision about the purchase of the work, so our main problem will be in determining the condition of this work. But I would like to inform Toronto of the insurance status of the work when it is decided, in case this might be influencing the decision on the purchase.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Rubenstein
Miss Dudley
Miss Pearson
Miss Frost
C/E 59-3 Sales *Auto*
C/E 59-3 L. & L.
green

AIR MAIL

December 27, 1961

*In I told you in a previous letter, works from this section
PAINTING AND SCULPTURE will be displayed to lenders and purchasers
in mid-February.*

Mr. A. J. Kembar
Secretary-Treasurer
The Art Gallery of Toronto
Grange Park
Toronto 2 B, Canada

Sincerely,

Dear Mr. Kembar:

Frank O'Hara

We have just received confirmation from the Galerie Arnaud of the availability of the two paintings by Luis Feito mentioned in our telephone conversation. For your information, it is fortunate that our inquiry arrived when it did because M. Arnaud remarked in his reply that Feito's prices are again being re-evaluated, though he did not say to what extent. At any rate, the present prices are still in effect for your Gallery, and for the other prospective purchaser should his decision become final.

To conclude the transaction for the purchase of Feito's Number 147 by the Women's Committee for the Art Gallery of Toronto would you be kind enough to send us two checks in the following amounts of U. S. dollars, the one to be sent directly to the artist, the other representing the Museum's 10% handling charges:

One check for \$1,837.80 made out to Luis Feito

One check for 204.20 made out to The Museum of Modern Art
\$2,042.00 total price of work of art

Similarly, should the prospective purchaser of Number 139 reach a favorable decision, would you advise that two checks should be mailed to us in the following amounts:

One check for \$1,543.50 made out to Luis Feito

One check for 171.50 made out to The Museum of Modern Art
\$1,715.00 total price of work of art

In either case checks should be mailed to The Museum of Modern Art addressed to my attention for forwarding.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

NEW YORK 19

- 2 -

AIR MAIL

December 5, 1961

As I told you in a previous letter, works from NEW SPANISH PAINTING AND SCULPTURE will be dispersed to lenders and purchasers in mid-February.

Mr. J. K. Bunker

With best regards,

The Art Gallery of Toronto

Orange Park

Toronto 1 B, Canada

Sincerely,

Dear Mr. Bunker:

Frank O'Hara

Director of the Exhibition

Thank you for your letter of November 27 regarding possible purchase of Velázquez's Infante Don Juan from NEW SPANISH PAINTING AND SCULPTURE by the Gallery's Board's Committee. I must inform you however that since the value declarations for Canadian customs made out the Galerie Arnaud in Paris, as the artist's agents and lenders of the paintings to the exhibition, have revealed all the Velázquez paintings, and the actual price of the Velázquez Infante Don Juan is \$2,042.00, rather than \$1,600.00. I imagine that this adjustment has been made in view of several international records Velázquez has received in the past year.

If this price is agreeable to your Committee, please let us know and we will contact the Galerie Arnaud for their confirmation of availability. The painting would then be available for delivery to you right after its last showing, in late February 1962.

As to your question about the small circular area of relatively hard brush in the area of impasto on the lower right part of the canvas, I do remember it quite clearly, since someone else brought up the question while the painting was on view in this museum. At that time I felt that this area was not a paint loss, but a deliberate element to achieve that purpose of the painting, either suggested by the artist or created by using the paint with a palette knife, spread rather than over it. This idea was strengthened by the fact that this area does appear in the photograph used in the catalog, which was furnished us from Spain before the painting had left the artist's studio. However, we will not be able to determine whether this area has been enlarged by paint loss or not until after its return to New York for condition checking by our Registrars.

I shall look forward to hearing from you before the dispersal of the exhibition concerning your Committee's interest in this painting.

Very sincerely yours,

Frank O'Hara

Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

NEW YORK 19

Sales 59-3
Feito
 11 WEST 53rd STREET
 TELEPHONE: CIRCLE 5-8900
 CABLES: MODERNART, NEW-YORK

THE ART GALLERY OF TORONTO
 ORANGE PARK, TORONTO 28, CANADA

AIR MAIL

December 5, 1961

Mr. A. K. Kembar
 Secretary-Treasurer
 The Art Gallery of Toronto
 Orange Park
 Toronto 2 B, Canada

ALAN Y. EATCH, President
 HUGH L. KILWARD, Vice-President
 W. C. LADDLOW, Honorary Secretary

Director
 W. A. MITCHELL
 Secretary-Treasurer
 A. C. KEMAR

Dear Mr. Kembar:

Thank you for your letter of November 27th, concerning the possible purchase of Feito's Number 147 from NEW SPANISH PAINTING AND SCULPTURE by the Gallery's Women's Committee. I must inform you however that since the value declarations for Canadian customs were made out the Galerie Arnaud in Paris, as the artist's agents and lenders of the paintings to the exhibition, have revalued all the Feito paintings, and the actual price of the Feito: Number 147 is \$2,042.00, rather than \$1,600.00. I imagine that this adjustment has been made in view of several international awards Feito has received in the past year.

If this price is agreeable to your committee, please let us know and we will contact the Galerie Arnaud for their confirmation of availability. The painting would then be available for delivery to you right after its last showing, in late February 1962.

As to your question about the small circular area of relatively bare canvas in the area of impasto on the lower right part of the canvas, I do remember it quite clearly, since someone else brought up the question while the painting was on view in this museum. At that time I felt that this area was not a paint loss, but a deliberate element to enliven that passage of the painting, either scraped by the artist or created by easing the paint with a palette knife around rather than over it. This idea was strengthened by the fact that this area does appear in the photograph used in the catalog, which was furnished us from Spain before the painting had left the artist's studio. However, we will not be able to determine whether this area has been enlarged by paint loss or not until after its return to New York for condition checking by our Registrar.

I shall look forward to hearing from you before the dispersal of the exhibition concerning your Committee's interest in this painting.

Yours Sincerely yours,

A. K. Kembar
 A. K. Kembar,
 Secretary-Treasurer
 Frank O'Hara
 Director of the Exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Honorary Patron HIS EXCELLENCY MAJOR-GENERAL GEORGES P. VANIER, D.S.O., M.C., C.D., Governor-General of Canada

Patrons:
Lieutenant-Governor of Ontario
Chairman of The Council
of Metropolitan Toronto
Mayor of Toronto
President of the University of Toronto

Honorary President:
THE RIGHT HONOURABLE
VINCENT MASSEY, C.H.

Honorary Vice-Presidents:
CHARLES S. BAND
CHARLES P. FELL, LL.D.
R. W. FINLAYSON
H. R. JACKMAN, Q.C.
A. BRUCE MATTHEWS, C.B.E., D.S.O.
R. S. McLAUGHLIN, LL.D.
E. P. TAYLOR, C.M.G.
HAROLD C. WALKER, Q.C.

Director Emeritus:
MARTIN BALDWIN, LL.D.

THE ART GALLERY OF TORONTO

GRANGE PARK, TORONTO 2B, CANADA • 363-3485

ALAN Y. EATON, President

HUGH L. ALLWARD, Vice-President

W. C. LAIDLAW, Honorary Secretary

Director

W. J. WITHROW

Secretary-Treasurer

A. K. KEMBAR

November 27, 1961

AIR MAIL

Frank O'Hara, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York, New York,
U. S. A.

Dear Mr. O'Hara:

Is the painting by Fieto "No. 147" now hanging here in the exhibition of New Spanish Painting and Sculpture available for sale? You list it as Museum No. 60-915. The Canadian customs invoice covering the import of the exhibition list its value at \$1,600. *\$2,042.00*

The inquiry is from our Gallery's Women's Committee and, if purchased, the painting will become part of the Gallery's collection. Would it be available immediately or would it continue to be included in this exhibition?

As you know this painting is reproduced in the catalogue. This reproduction shows a small dark spot near the lower right hand corner. I mention this because it may recall it to your mind that this represents a bare spot on the canvas about the size of a silver dollar, approximately twenty-seven inches in from the right side and twenty-two inches up from the bottom of the painting. While much of this curcular area was obviously intended to have no paint surface, it is our opinion from examination of it that a portion of paint on the right side of the area has been broken off—a piece possibly one inch in length and varying from possibly an eighth to one half inch in width. From the black spot in the reproduction it is difficult to determine whether this was missing at the time it was photographed but I draw to your attention the thought that you may know something of it.

I shall look forward to hearing from you at your early convenience what should be done about this and also if our Women's Committee may purchase the painting.

Yours sincerely,

A. K. Kembar
A. K. Kembar,
Secretary-Treasurer

AKK:lo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Green *W. Green*
C/E 59-3 L. & L.
" Sales *Munoz*
green

May 18, 1961

Mr. Lucio Muñoz
Salud 10
Madrid, Spain

Dear Lucio:

We have mailed today to Mr. Espinosa a check in the amount of \$500.-- for your Tabla Numero 6, 1960. This check will be forwarded to you as usual through the Spanish Embassy in Washington. Will you be so kind as to inform us when you have received this sum, so that we will have the sale confirmed in our records? The purchaser is Mr. J. Wilder Green of the Department of Architecture and Design of the Museum of Modern Art.

With best regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Check for Mr. L. Muñoz

Enclosure: Copy of letter sent to Mr. Espinosa.

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Mañoz *Mañoz*
Miss Dudley
Miss Pearson
Mr. Green
C/E 59-3 L. & L. ✓
" Sales
green W. Green

May 18, 1961

Mr. Antonio Espinosa
Cultural Counselor
Spanish Embassy
1477 Girard Street, N.W.
Washington 9, D.C.

Dear Mr. Espinosa:

We are enclosing a check in the sum of \$500.00 for Lucio Mañoz: Wood Painting Number 6, 1960, which has been purchased by Mr. James Wilder Green. Will you be kind enough to forward this to the artist? His address is: Salud 10, Madrid, Spain.

With many thanks and best personal regards,

Very sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Check for Mr. L. Mañoz

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Sales

Pearson
O'Hara

C/E 59-3 L. & L. - *W. Green*

Miss Dudley

Miss Pearson

FOH

✓ Sales

green

Wilder Green

Frank O'Hara

Reservation of title by

Lucio from NEW SPANISH PAINTING

January 27, 1961

see new ed 8/2/61
169 E. 78 St
Mr. Wilder Green
~~332 East 50th Street~~
New York 20, New York

THE MUSEUM OF MODERN ART

July 20, 1960

Dear Wilder:

As you know the exhibition NEW SPANISH PAINTING AND SCULPTURE has started its tour of museums throughout the United States which will end early in January 1962. Several works were sold at the time they were exhibited in the Museum. To accomodate the artists we would like to forward to them the money from the sale of their works.

We would therefore appreciate very much your sending us a check, in the artist's name, in the amount of \$500.00 for the purchase of your Lucio Manoz Wood Painting, Number 6, 1960. *1960*

We thank you in advance for your attention and congratulate you on the purchase of this beautiful work.

Everything seems to be all set downstairs. Hope we can work on another show together in the near future. Have a good day.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

JUL 20 1960

W. J. Green

file 9/E 59-3

Sales-Lucio

THE MUSEUM OF MODERN ART

July 20, 1960

Date _____

To: Frank O'Hara

Lucio Ptg. - Spanish

From: Wilder Green

Re: _____

Ptg. and Sculp. Exhibition

Dear Frank:

Tabla no 6, 1960

Would you please put on reserve for me the Lucio painting in the exhibition that we discussed. I shall be back in four weeks, and we can make all more specific arrangements about it when I return.

Everything seems to be all set downstairs. Hope we can work on another show together in the near future. Have a good vacation.

-W.

With best regards,

Sincerely yours,

Wilder Green

Wilder Green
Gree Gallery

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

cc: C/E 59-3 Sales ✓
Pearson
O'Hara

GRES GALLERY

July 27, 1960

February 21, 1961

Wilder Green

Reservation of painting by

Frank O'Hara

Lucio from NEW SPANISH PAINTING
AND SCULPTURE.

Mr. Frank O'Hara
The Museum
11 West 53 Street
New York 19

Dear Wilder:

As you requested I have placed a reserve for you on the Lucio:
Tabla No. 6 (1960) (Mus. no. 60.931) which is priced at \$500.00. When
you get back from vacation, if I am away, please let Renee Neu know what
you decide.

I suggest you also see his Tabla No. 7 (1960) which is stored at
Santini. It is also an excellent work and was only eliminated from the
exhibition because of space problems, as you remember. It is priced
at \$400.00 and I am attaching a photograph. Since it is not in the exhi-
bition it would be available, with Lucio's permission, immediately if
you find you prefer it.

It was a pleasure to work with you on this exhibition, which I
think has been a very successful one from everyone's point of view.

With best regards,

Sincerely yours,

Storke Anderson
Gres Gallery

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

GRES GALLERY

C/E 59-3 ✓
Miss Rubenstein FEB 23 1962
Miss Dudley

February 21, 1962

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53 Street
New York 19, New York

Dear Mr. O'Hara:

Thank you so much for havinz the Oteiza sculpture sent to the collector in Texas. I am enclosing our check for \$150 as 10% handling charges due to the Museum for Oteiza's Metaphysical Box, Number 1.

It was a pleasure to work with you on this exhibition, which I think has been a very successful one from everyone's point of view.

With best regards,

Sincerely yours,

Starke Anderson
Starke Anderson
Gres Gallery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

GRES GALLERY

cc: Miss Rubenstein
Miss Dudley
C/E 59-3 sales ✓
yellow
green

January 27, 1962

January 29, 1962

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. Mrs. Starke Anderson
Gres Gallery
1729 Twentieth Street, N.W.
Washington 9, D. C.

to the letter of January 15, 1962, with regard to the sale of the sculpture by Oteiza.

Dear Mrs. Anderson:

Unfortunately, a mistake was made, and Mr. Tobin was quoted the price of \$150.00 for the sculpture. The form, for the 10% handling charge due the Museum for the sale of Oteiza's Metaphysical Box, Number One from NEW SPANISH PAINTING AND SCULPTURE. Of course we shall be happy to receive your check in the amount of \$150. We had assumed that the sales price was \$1,650.00, as listed on your loan agreement form, and had not been informed that the sculpture was sold for \$1,500.00.

Sincerely yours,

We shall shortly be arranging for the delivery of the sculpture to Mr. R. L. B. Tobin in San Antonio, and shall inform him that the sculpture will be sent C.O.D., unless otherwise instructed by you that the Gallery wishes to assume the expenses of this delivery.

Gres Gallery

Thank you again for your prompt attention.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Miss Rubenstein
Dudley

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

file C/E 59-3

GRES GALLERY

January 27, 1962

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Hara:

Thank you for your letter of January 15, 1962, with regard to the sale of METAPHYSICAL BOX #1 by Oteiza.

Unfortunately, a mistake was made, and Mr. Tobin was quoted the price of \$1500, which was the insurance evaluation on the form, for the piece. Naturally, we cannot change the price to him at this time, and are writing to ask if you will accept 10% of that figure, or \$150, for your handling charges.

With best regards,

Sincerely yours,

Starke Anderson

(Mrs.) Starke Anderson
Gres Gallery

*c: Miss Rubenstein
Dudley*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

GREEN GALLERY

cc: Miss Rubenstein
Miss Dudley
Miss Berge
C/E 59-3 Sales ✓
green

July 15, 1961

*Yves
Gallery*

January 15, 1962

Mr. Porter McGraw
Director of Circulating Exhibitions
11 West 53rd Street
New York, New York

Dear Mr. McGraw:
Mrs. Hart Perry
President
Green Gallery
1729 20th Street N.W.
Washington 9, D. C.

When you of the sale of the sculpture by Oteiza entitled "Box Number 1", I failed to give you the street address of Mr. R.L.B. Tobin. It is 114 Camp Street, San Antonio, Texas. This is the address to which the piece should be shipped at the close of the exhibition.

Your office has informed us that a collector from San Antonio bought directly from your gallery the Oteiza sculpture Metaphysical Box Number 1, from our Circulating Exhibition NEW SPANISH PAINTING AND SCULPTURE. It is my understanding that this work is to be sent directly to Mr. R.L.B. Tobin at 114 Camp Street in San Antonio when the exhibition is dispersed.

As you know it is customary for the Museum to receive a 10% commission on all sales for handling charges, as stated on our loan agreement forms.

Now that the exhibition is coming to a close and loans will be returned to lenders or forwarded to their new owners, we would greatly appreciate it if you could send us a check, to my attention, for \$165.00.

Thank you for your prompt attention,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

GRES GALLERY

*file C/E 59-3
C: Mrs. Dudley
Pearson
JUL 20 1961*

July 15, 1961

Mr. Porter McCray
Director of Circulating Exhibitions
11 West 53rd Street
New York, New York

Dear Mr. McCray:

In my letter notifying you of the sale of the sculpture by Oteiza entitled Metaphysical Box, Number 1, I failed to give you the street address of Mr. R. L. B. Tobin. It is 114 Camp Street, San Antonio, Texas. That is the address to which the piece should be shipped at the close of the exhibition.

Very truly yours,

Starke Anderson

Starke Anderson
Gres Gallery

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

GRES GALLERY

July 15, 1961

Mr. Porter A. McCray
Director of Circulating Exhibitions
11 West 53rd Street
New York, New York

Dear Mr. McCray:

I am writing to tell you that the piece of sculpture,
Metaphysical Box, Number 1 by Oteiza, which is traveling with the exhibition
NEW SPANISH PAINTING AND SCULPTURE, has been sold.

The purchaser is Mr. R. L. B. Tobin, Tobin Surveys, Incorporated,
San Antonio, Texas. Will you please arrange to have the work shipped
directly to him at that address at the close of the exhibition.

Sincerely yours,

Starke Anderson
Starke Anderson
Gres Gallery

TotH
bill 9/ES9-3
C: Miss Dardley
Pearson
Onor

JUL 17 1961

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Marion Koopler McNay Out Int. @ E 59-3
San Antonio 6, Texas Sales

June 2, 1961

Beth El Hebrew Congregation
Serving Northern Virginia Since 1939

December 8, 1960

Gentlemen:

A collector in San Antonio is interested in purchasing from the exhibition, "New Spanish Painting and Sculpture", circulated by The Museum of Modern Art, the Oteiza, Metaphysical Box, Number 1.

Would you be so kind as to instruct me immediately as to how payments should be made and when delivery can be expected.

Sincerely,

Palmer Leeper
Director

The Gres Gallery is appropriate for us to write Washington 9, D. C. make him an offer on this painting in

cc: The Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Mrs Hart Perry
Pres.
Gres Gallery
1729 20th St NW
Wash 9, DC

closes Jan 12, Currier
disposed Dec

Sincerely,

Emmet A. Frank
Rabbi Emmet A. Frank

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



file 1/6 59-3 sales
EMMET A. FRANK
RABBI
Beth El Hebrew Congregation
MAILING ADDRESS
3830 SEMINARY ROAD
ALEXANDRIA, VIRGINIA
KING 9-3626

Beth El Hebrew Congregation

Serving Northern Virginia Since 1839

December 8, 1960

Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
New York 19, New York

Dear Mr. O'Hara:

Thank you very kindly for forwarding a photograph of another painting by Mr. Suarez. I liked the one at the Corcoran very much, and of course would have to see this one as you suggested before I could make my decision. However, the price of \$420.00 is more than I had intended to pay.

Would it be appropriate for me to write Mr. Suarez and make him an offer on this painting in the event that I like it?

I shall write to you later when I plan to be in New York, and maybe have a chance to see the painting. At that time, in the event I am satisfied with the picture, I may make an offer to purchase it at the price I had in mind.

I appreciate your quick reply to my original letter. I am also enclosing the photograph which you sent.

Sincerely,

Rabbi Emmet A. Frank

EAF/sml

enc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



Beth El Hebrew Congregation

C/E 59-3 Sales ✓
O'Hara
green

November 28, 1960

Rabbi Emmet A. Frank
Beth El Hebrew Congregation
3830 Seminary Road
Alexandria, Virginia

Dear Rabbi Frank: November 23, 1960

Thank you for your letter of November 23rd concerning the availability of Suárez's painting The Fates, Number 1 for purchase from our exhibition NEW SPANISH PAINTING AND SCULPTURE. This painting has already been reserved by another collector and arrangements are being made to complete this transaction. However, should any impediment occur, I will be happy to let you know.

Gentlemen:

We also borrowed one other painting from Suárez for the exhibition, but unfortunately space problems prevented us from including it in the exhibition. It is similar in style and size to the one of your choice, and I am enclosing a photograph of the painting, Number 5, 1960. Would you be kind enough to return this photograph when you are through with it? If the latter work interests you, we would be happy to arrange to show it to you some time when you are in New York. It is priced at \$420.00. Otherwise, I suggest that you write directly to Suárez whose address is:

Antonio Suárez
Plaza dos Castillas, 3
Madrid 17, Spain

May I am sure he will be delighted to know of your interest in his work. I shall appreciate this information.

Sincerely yours,

Faithfully yours,

Frank O'Hara
Director of the Exhibition

Rabbi Emmet A. Frank

Enclosure: 1 photograph

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



C/E 59-3 Sales

EMMET A. FRANK
RABBI

MAILING ADDRESS
3830 SEMINARY ROAD
ALEXANDRIA, VIRGINIA
KING 9-3626

Beth El Hebrew Congregation

Serving Northern Virginia Since 1859

November 23, 1960

Museum of Modern Art
11 West 53rd Street
New York 19, New York

Gentlemen:

Several days ago I visited the Corcoran Gallery here in Washington, and in the Spanish exhibit saw a painting that I liked very much by Antonio Suarez called "The Fates - Number I", on loan by the artist.

Concerning all the pictures in the display, the program stated that for further information contact the Museum of Modern Art in New York. I am writing, therefore, to inquire if this picture by Mr. Suarez is for sale, and if so how much it is.

May I also have the address of the artist so that I may write directly to him.

I shall appreciate this information very much.

Faithfully yours,

Rabbi Emmet A. Frank

EAF/sml

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

RICHARD HODGSON
PONUS RIDGE ROAD
NEW CANAAN, CONNECTICUT

FEB 13 1962

February 9, 1962

Mr. F. O'Hara
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Hara:

I am enclosing two checks as you suggested, one to Feito for \$1,543.50 and one to the museum for \$226.50. I appreciate all the help you have been in arranging this acquisition for me.

I am particularly interested in acquiring a Rothko, a Pollak and a Tomlinson. If you know of any that are available and are not prohibitively priced in today's market, I would appreciate your letting me know.

Sincerely

Richard Hodgson

RH:ech
Enclosures

*C: Miss Rubenstein
Dudley
Berge*

C/E 59-3 Sales

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 sales
green
Miss Bailey
Miss Borge
C/E 59-3 Sales
green

February 22, 1962

Mr. Richard Hodgson
Pomus Ridge Road
New Canaan, Connecticut

Dear Mr. Hodgson:

Thank you so much for your checks for the purchase of Peito's
Number 139. I am very glad that this all worked out so pleasantly for
you and the artist.

In reference to the second paragraph of your letter, I am afraid
that I will prove less helpful. I do not actually know of a work on
the market by Pollock, Rothko or Tomlin. However, perhaps some sug-
gestions might be of help: Mr. Thau of the New Gallery did show me some
months ago a very beautiful early Pollock, but I do not know the price
or whether it may still be available. You might ask him about the others,
too. Other dealers who might have any of these artists, or know of an
available work by one, are Leo Castelli, Robert Elkon, and Martha Jackson,
to name three who might possibly have them in their own collections or on
consignment. Betty Parsons has a Rothko and a Tomlin in her collection,
both very beautiful, and she may have others. That would be well worth
investigating. And Sidney Janis is, of course, official representative
of Rothko and may also still have some works of Pollock. Similarly,
Betty Parsons is the best person to approach about Tomlin, so far as I
know, since she was his last dealer.

I am enclosing our Registrar's Receipt of Delivery form which we
would appreciate your signing and returning for our records.

Congratulations again on this acquisition,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Receipt of Delivery form

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

please file Spanish show

cc: Miss Rubenstein

Miss Dudley

Miss Berge

C/E 59-3 Sales

green

January 15, 1962
February 2, 1962

Mr. and Mrs. Richard Hodgson
Ponus Ridge Road
New Canaan, Connecticut

Dear Mr. and Mrs. Hodgson:

Thank you so much for your prompt decision on the purchase of the Feito painting Number 139 from the exhibition NEW SPANISH PAINTING AND SCULPTURE. This has greatly facilitated our preparation of the shipment of works which will return to Spain. Since the painting is already in your possession, we request, as I explained to you in our telephone conversation, that payment be made with two checks made out in the following amounts:

- (1) To: Luis Feito of course you \$1,543.50
(2) To: The Museum of Modern Art 226.50 (\$171.50 - \$55.00)
\$1,770.00

You will note that the second check includes the 10% handling charge to the museum, and a \$55.00 charge at cost for the reinforced frame we provided for the painting when it arrived in a narrow striping from Spain.

The artist's check will be forwarded to him through the Spanish Embassy in Washington, D. C., as soon as it arrive, as instructed by the Spanish government. Incidentally, I am sorry that in our earlier correspondence we made the error of quoting the price of your Feito as \$1,630.00 instead of \$1,715.00.

Thank you again for your consideration, and congratulations on this beautiful new acquisition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Berge
C/E 59-3 Sales
green

SEP
C/E 59-3

FRANK O'HARA
FRANK O'HARA
NEW CANAAN, CONNECTICUT

January 15, 1962

Mr. and Mrs. Richard Hodgson
Ponus Ridge Road
New Canaan, Connecticut
September 11, 1961

Dear Mr. and Mrs. Hodgson:

As I promised, I am writing to let you know that the exhibition NEW SPANISH PAINTING AND SCULPTURE will be returning from its final showing this week. If you are still interested in seeing the Feito painting, Number 139, the works will be unpacked shortly after arrival and undergo condition examination by our Registrar, after which we should be happy to show you this work before the exhibition is dispersed to lenders.

We have had a tentative inquiry about this painting from a Canadian collector, but of course you would have first call on the work if you decide to purchase it. The price is \$1,715.00.

If you are still interested in seeing the painting, please call and we shall arrange to have it shown to you.

We shall look forward to hearing from you in the near future. If I am out of the building, Mrs. Renée Neu is well acquainted with all the details of the Spanish show, and will either arrange for your visit to Santini Brothers to see the Feito, or note your release of the painting from your previous reservation.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn
\$1,715.00?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

SEP 12 1961

C/E 59-3

RICHARD HODGSON
PONUS RIDGE ROAD
NEW CANAAN, CONNECTICUT

September 11, 1961

Mr. Frank O'Hara
Director of the Exhibition
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. O'Hara:

The Feito which we would be
interested in acquiring is Painting,
Number 139, 1959.

I would appreciate knowing
when it will be available for another
look in January and also any informa-
tion you have on price.

Sincerely,

Richard Hodgson

pales - ~~\$1,680.00~~
\$1,715.00?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

RICHARD HODGSON
POMUS RIDGE ROAD
NEW CANAAN, CONNECTICUT

cc: Miss Dudley
Miss Pearson
Miss Frost
C/E 59-3
green

September 19, 1961

Mr. Richard Hodgson
Pomus Ridge Road
New Canaan, Connecticut

Dear Mr. Hodgson:

Thank you for your letter concerning the Feito: Painting
Number 139, 1959, now touring with the exhibition NEW SPANISH
PAINTING AND SCULPTURE.

The works in the exhibition will be returning to our quarters
in Santini Brothers Warehouse at the end of January, 1962. If you
would be kind enough to be in touch with us again at that time we
will arrange for you and Mrs. Hodgson to view the painting there.
In case I should be out of the museum at the time of your call,
Mrs. Renée Neu will be happy to make these arrangements. The
price of this Feito is \$1,680.00.

We shall look forward to hearing from you at the end of
January and shall place a reservation on the painting until then.
Should anyone else wish to purchase the painting in the meantime,
we shall of course be in touch with you to discuss it.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

RICHARD HODGSON
PONUS RIDGE ROAD
NEW CANAAN, CONNECTICUT

Hodgson
9/6 59, 3

May 8, 1961

Mr. Frank O'Hara
Director of the Exhibition
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Mr. O'Hara:

Thank you for sending us the
enclosed picture and letting us see
the original painting by Feito.

I am very sorry I have been
so long in returning the picture.

Sincerely,

Richard Hodgson

enc.

961

61

62

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

C/E 59-3 Sales
O'Hara
green

November 28, 1960

Painting, Number 143, 1959 and, if you and Mr. Hodgson are interested in seeing it, we would be happy to arrange this some time when you are in the city. I am enclosing a photograph of this painting so you can get an idea of it—the palette is similar to that of the painting you prefer. Would you be kind enough to return the photograph when you are through with it?

Mrs. Richard Hodgson
Ponus Ridge Road
New Canaan, Connecticut

Dear Mrs. Hodgson:

Thank you for your telephone call this morning requesting the itinerary of NEW SPANISH PAINTING AND SCULPTURE. I hope that Mr. Hodgson will be able to visit the exhibition again in one of the following cities to look at the Feito Painting, Number 139, 1959:

Columbus Gallery of Fine Arts
Columbus, Ohio

January 3 to January 31, 1961

Washington University, Steinburg Hall
St. Louis, Missouri

Frank O'Hara

Director of the Exhibition

Lowe Art Gallery
University of Miami
Coral Gables, Florida

April 1 to April 29, 1961

Marion Koogler McNay Art Institute
San Antonio, Texas

May 15 to June 12, 1961

Art Institute of Chicago
Chicago, Illinois

July 19 to August 27, 1961

Isaac Delgado Museum of Art
New Orleans, Louisiana

September 18 to October 16, 1961

Contemporary Arts Center
Cincinnati, Ohio

November 1 to November 29, 1961

Currier Gallery of Art
Manchester, New Hampshire

December 15 to January 12, 1962

At the time of organizing the exhibition we borrowed another painting of Feito, but unfortunately could not include it in the exhibition because of limitations in gallery space. The work is

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

111 NORTH STATE STREET - CHICAGO 90

Telephone State 1-1900

file 7/257-3
Marshall Field & Company Mr. Houston
- 2 -
Painting, Number 1148, 1959 and, if you and Mr. Hodgson are interested in seeing it, we would be happy to arrange this some time when you are in New York. I am enclosing a photograph of this painting so that you may have some idea of it--the palette is similar to that of the one you already prefer. Would you be kind enough to return the photograph when you are through with it?

Meanwhile, you may wish to inquire of the Grace Borgenicht Gallery, 1018 Madison Avenue, if it has other works by Feito available. This gallery gave Feito his first one-man show in New York last Spring and may be planning another in the near future.

11 W. 53rd Street

New York If I can be of further help, please let me know.

Dear Mr. O'Hara:

Sincerely yours,

Thank you for your letter of August 10 and the photograph of the "Feito" painting, which I am returning herewith.

Frank O'Hara
Director of the Exhibition

I appreciate your helpfulness and when we are next in New York we will look at the paintings again, and see whether we must have one.

FOH/rsn

Yours very truly

Robert R. Houston

REHouston:EF

650 Arlington Place
Chicago 14, Illinois

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

file 7c 59-3 H
Marshall Field & Company Mr. Houston

111 NORTH STATE STREET • CHICAGO 90

Telephone State 1-1000

August 23, 1960

Mr. Frank O'Hara
The Museum of Modern Art
11 W. 53rd Street
New York 19, New York

Dear Mr. O'Hara:

Thank you for your letter of August 10 and the photograph of the "Feito" painting, which I am returning herewith.

I appreciate your helpfulness and when we are next in New York we will look at the paintings again, and see whether we must have one.

Yours very truly

Robert R. Houston

RRHouston:EH

650 Arlington Place
Chicago 14, Illinois

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Marshall Field & Company
111 NORTH STATE STREET - CHICAGO 98
Telephone RTair 1-1800

Houston
cc: Miss Pearson
C/E 59-3 Corr. ✓
O'Hara
green

August 5, 1960

August 10, 1960

Mr. Robert S. Houston
650 Arlington Place
Chicago 14, Illinois

Dear Mr. Houston:

Thank you for your letter of August 5th, concerning the paintings of Luis Feito included in our exhibition NEW SPANISH PAINTING AND SCULPTURE.

The prices of the paintings by Feito are as follows:

Painting, Number 139. 1959:78,000 pesetas (approximately \$1,300.00)

Painting, Number 141. 1959:84,000 pesetas (approximately \$1,400.00)

Painting, Number 147. 1959:96,000 pesetas (approximately \$1,600.00)

In each case there would be a slight charge in transferring dollars into pesetas for forwarding to the artist.

According to our contract with lenders to NEW SPANISH PAINTING AND SCULPTURE works sold will not be available to collectors until after the tour of the exhibition is completed in December, 1961. We would therefore request your cooperation, in the event of a purchase, in making the work of your choice available for the other institutions in the United States who have been scheduled on the exhibition's itinerary.

A fourth work by Feito, Painting, Number 148. 1959 is also on loan to us. I selected it when I was in Spain, but unfortunately space limitations have prevented us from including it in the exhibition. It is priced at 78,000 pesetas (approximately \$1,300.00). I am enclosing a photograph which we would appreciate your returning after you have studied it. The painting itself may be viewed in our storage quarters, if you would call my office when you plan to be in New York. In this latter case the work could be made available to you immediately.

As you may know, Feito was given a one-man show this Spring at the Grace Borgenicht Gallery at 1018 Madison Avenue. You may wish to contact Miss Borgenicht in case she has other works available at present.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Photo

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

AUG 8 1960

Marshall Field & Company

111 NORTH STATE STREET • CHICAGO 90
Telephone State 1-1000

C/E 593
Houston

9 1960

3 sales

ONN.
538

August 5, 1960

60

Museum of Modern Art
11 W. 53rd Street
New York, New York

Gentlemen:

Can you send me the prices on the paintings by
Louis Feito in your current exhibition, that
are for sale?

Yours very truly

Robert S. Houston

RSHouston:EH

650 Arlington Place
Chicago 14, Illinois

en

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

JOHN M. JOHANSEN

ARCHITECT AND ASSOCIATES
JAMES J. MANN, JR.

70 ELM STREET, NEW CANAAN, CONN.
WOODWARD 6-9538

NOV 9 1960
file 4E593 sales
Johansen

November 8th, 1960

Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. O'Hara:

Please excuse my delay in answering your letter of October 6th. At the present time we are not making any decision to buy any painting from the Spanish show and perhaps should release our reservation on those paintings we expressed interest in so that others may purchase them.

We were, however, impressed with this exhibit you handled so well and thank you for your kindness in showing them to us.

Sincerely yours,

John M. Johansen
John M. Johansen

JMJ:rc

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

ABRAHAM MELAMED, M.D.

October 6, 1960

Mrs. Neu
International Dept.
Museum of Modern Art
New York, New York
Mr. and Mrs. John M. Johansen
70 Elm Street
New Canaan, Connecticut

Dear Mr. and Mrs. Johansen:

I am sorry that we missed each other during your recent visit to the Museum and that you failed to reach Mrs. Neu, who could have helped you if you had any questions concerning the availability of the paintings you mentioned to me.

Since our meeting, the Farreras Number 24, 1959, which was reserved at the time, has definitely been sold. I have, as you requested, placed a reservation for you on his Number 61, 1960, as well as on the Suárez The Fates (Number 1), 1960. Do you wish these reservations to be maintained now that you have visited the exhibition again?

As I mentioned on the telephone, the Lucio Jonas, Number 3, 1960, and Wood Painting, Number 5, 1960, were released from previous reservation, and you had asked to be notified if any of the Lucio works became available. However, another collector is most eager to purchase Jonas, Number 3 and I must request your decision on this particular painting as soon as possible, for the artist's sake, so that we do not jeopardize the possibility of sale.

Most sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

ABRAHAM MELAMED, M.D.

Mrs. New
International Dept.
Museum of Modern Art
New York, New York

Dear Mrs. New:

Mr and Mrs Melamed
and I have finally decided
against purchase of Millares'
"Homunculus, 1960".

Thank you very much
for holding same in reserve
for us until this date. Our
slight delay in writing was due
to illness in the family.

With best wishes for con-
tinued success of your program
and very best regards,

Cordially,

A. Melamed. *AM*

1107 East Lilac Lane
Milwaukee 17, Wis.
October 1, 1960

9/859.3
Sales
1-10-61
Melamed

2-3
Sales

ares

60

1

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/659-3
Sales

Mr. Frank O'Hara
Modernart.
New York.

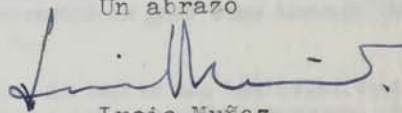
Madrid 16 de marzo de 1961

March 3, 1961

Querido amigo: He recibido un cheque de 400. dólares
importe de mi cuadro Tabla nº 7 vendido a Mr.S.J.Zacks.
Por lo cual te quedo muy agradecido. Anteriormente recibí
tu comunicación de haber vendido mis cuadros Jonás nº3.1960
y Wood Painting number 6. 1960. pero aún no he recibido el
cheque.

Muchísimas gracias por todo.

Un abrazo


Lucio Muñoz

Translation

Dear friend:

I have received a check for \$400 for my painting Wood Painting No.7
sold to Mr. S. J. Zacks, and I thank you very much for it.

Prior to this I received a letter from you informing me that my
paintings Jonàs No.3. 1960 and Wood Painting No. 6. 1960 had also
been sold but until now I have not received the check.

Again many thanks for everything,

greetings,

s/ Lucio Muñoz

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Sales ✓
" L. & L. Muñoz
green

AIR MAIL

October 21, 1960

March 3, 1961

Sr. Lucio Muñoz
Salud 10
Madrid, Spain
Sr. Lucio Muñoz
Salud 10
Madrid, Spain

Dear Lucio:

We are happy to inform you that we have had inquiries for the sale of your works now being shown in the exhibition NEW SPANISH PAINTING AND SCULPTURE. According to our original agreement, the works will remain in the exhibition. We have mailed today to Mr. Espinosa a check in the amount of \$400.00 for your Tabla Numero 7, 1960. This check will be forwarded to you through the Spanish Embassy in Washington. Will you be kind enough to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is:

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

The Ministry of Foreign Affairs in Madrid has indicated that this method conforms with diplomatic regulations regarding currency exchange and with the regulations governing the import and export of works of art. If this method of payment does not meet with your approval, please indicate a preferred one, which however will be cleared with representatives of your government to conform with the regulations mentioned previously.

With best regards,

Frank O'Hara
Director of the Exhibition

James, number 1, 1960 \$650.00
and Painting number 5, 1960 \$300.00

We look forward to hearing from you at your earliest convenience.

Sincerely,

FOH/rsn

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Mr. Frank O'Hara

Museum of Modern Art

New York 13

Madrid 29 de Octubre

C/E 59-3 Corr.

" " Sales

Miss Pearson

Miss Dudley

Mr. O'Hara

green

AIR MAIL

October 21, 1960

Sr. Lucio Muñoz

Salud 10

Madrid, Spain

Dear Lucio:

I am happy to inform you that we have had inquiries for the sale of some of your works now being shown in the exhibition NEW SPANISH PAINTING AND SCULPTURE. According to our original agreement, the works will remain in the exhibition for the rest of its tour in the United States, and then be turned over to the new owner when the works are being dispersed.

Would you be kind enough to write confirming your agreement to the sale of the following works for the sums indicated, as quoted to us when the works were borrowed for the exhibition. We must also have your agreement that this sum will be forwarded in your name through the Spanish Embassy in Washington, D. C.

The Ministry of Foreign Affairs in Madrid has indicated that this method conforms with diplomatic regulations regarding currency exchange and with customs regulations governing the import and export of works of art. If this method of payment does not meet with your approval, please indicate a preferred one, which however will have to be cleared with representatives of your government to conform with the regulations mentioned previously.

Jonas, number 3. 1960 \$650.00

Wood Painting number 6. 1960 \$500.00

Miss Charlotte Willard

Mr. Wilder Green

We look forward to hearing from you at your earliest convenience.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Mr. Frank O'Hara

Museum of Modern Art

New York 19

Madrid 29 de Octubre de 1960

c: Rubenstein
Dudley
Pearson
96 59.3 sellos
Munoz

File

Querido amigo: Recibí tu carta del día 21 de este mes en la que me comunicas que he vendido dos cuadros en la exposición NEW SPANISH PAINTING AND SCULPTURE ; muchas gracias por tan agradable noticia. En cuanto a la forma de pago, me parece muy bien, no tengo ningún inconveniente que sea por medio de la Embajada Española en Washington y del Ministerio de Asuntos Exteriores.

Muchas gracias por todo. Espero que vuelvas pronto por España y podamos pasar otra noche en Zambra.

Mi más cariñoso recuerdo

Lucio

Most affectionate greetings,

Frank O'Hara
Director of the Exhibition

s/ Lucio

FR/ren

rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

TRANSLATION

Miss Rubenstein
Miss Dudley
Miss Pearson
✓ C/E 59-3 Sales

Lucio Muñoz

October 29, 1960

Mr. Frank O'Hara
Museum of Modern Art
New York 19

Dear friend:

I have received your letter of the 21st of this month in which you inform me of having sold two of my paintings from the exhibition NEW SPANISH PAINTING AND SCULPTURE; many thanks for such pleasant news. As to the form of payment, it seems all right to me, I have no objection to having it done through the Spanish Embassy in Washington and the Ministry of Foreign Affairs. My gratitude for your generous cooperation in permitting the sale of my paintings in the exhibition for the rest of its tour. We will be in touch with you again in early January, 1961, after the exhibition has moved to New York. Many thanks for everything. I hope you will come back to Spain soon so that we might be able to spend another evening at the Zambra.

Most affectionate greetings,

Frank O'Hara
Director of the Exhibition

s/ Lucio

rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Dudley
Miss Pearson
C/E 59-3 L. & L.
" Sales ✓
green

January 27, 1961

March 29, 1961

Mrs. Edward Potoker
186 Riverside Drive
New York 24, New York

Dear Mrs. Berit Potoker
186 Riverside Drive
New York 24, New York

As you know the exhibition NEW SPANISH PAINTING AND SCULPTURE
Dear Berit: has been on display throughout the United States which
will end early in January 1962. Several works were sold at the
time. Suarez has just written acknowledging receipt of your
payment for his Painting Number 2, 1960, and I congratulate
you on this handsome new acquisition. We are changing our
records to this effect, and shall maintain insurance coverage
of \$135.00 on this work for the duration of the tour of NEW
SPANISH PAINTING AND SCULPTURE, unless instructed otherwise
by you.

As previously instructed by you the label will be changed
to read "Lent by Mrs. Berit Potoker, New York".

Now that you are a lender to the exhibition, let me express
our gratitude for your generous cooperation in permitting the
Suarez to remain in the exhibition for the rest of its tour.
We will be in touch with you again in early January, 1962, after
the works have been returned to New York for condition check and
dispersal, to confirm details of delivery to you.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Aronson
Miss Agnewstein
✓C/E 59/3 Sales
green
cc: C/E 59-3 L. & L.
Miss Dudley
Miss Pearson
FOH
✓Sales
green

February 15, 1961
January 27, 1961

Mrs. Edward Potoker
186 Riverside Drive
New York 24, New York

Dear Berit:

As you know the exhibition NEW SPANISH PAINTING AND SCULPTURE has started its tour of museums throughout the United States which will end early in January 1962. Several works were sold at the time they were exhibited in the Museum. To accommodate the artists we would like to forward to them the money from the sale of their works.

We would therefore appreciate very much your sending us a check, in the artist's name, in the amount of \$135.00 for the purchase of your Antonio Suárez: Painting Number 2, 1960.

We thank you in advance for your attention and congratulate you on the purchase of this beautiful work.

Sincerely,

I thank you for your letter of February 7; it was indeed our pleasure to show contemporary Spanish art in the United States and to be able to collaborate with you on the exhibition.

Frank O'Hara
Director of the Exhibition

With warm regards,

FOH/rsn

Enclosure: Check for Mr. Suñer, Madrid

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Arnaud
Miss Rubenstein
V/C/E 59/3 Sales
green

February 15, 1962

Washington 9, D. C.

March 7, 1961.

Mr. Antonio Espinosa
Cultural Counselor
Spanish Embassy
1477 Girard Street, N. W.
Washington 9, D. C.

Dear Mr. Espinosa:

I am enclosing a check for \$1,543.50 which will cover the purchase by Mr. Richard Hodgson of New Canaan, Connecticut of Luis Feito's painting Number 139. Will you be kind enough to forward it to the artist? His address is:

31, calle Fernandez de Los Rios, Madrid
This is the last sale from NEW SPANISH PAINTING AND SCULPTURE; as you know the remaining works have already been shipped back to Spain.

I believe that in our letter of November 29, 1960 we gave the itinerary of the exhibition. One change was made: from November 1, to November 29, 1961, the exhibition instead of going to the Contemporary Arts Center of Cincinnati, Ohio, went to The Art Gallery of Toronto, Canada.

I thank you for your letter of February 7; it was indeed our pleasure to show contemporary Spanish art in the United States and to be able to collaborate with you on the exhibition.

With warm regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Check for Mr. Feito, Madrid

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1



Embajada de España

Washington 9, D. C.

March 7, 1961.

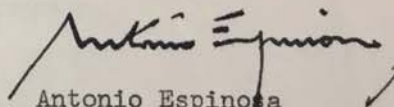
Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
New York 19, N. Y.

Dear Mr. O'Hara:

This will acknowledge receipt of your letter dated March 3 together with the three checks to the following: Francisco Farreras, \$725.00, Lucio Muñoz, \$400.00, and Antonio Suárez, \$605.00 in payment for their respective paintings purchased by Mr. S. J. Zacks of Toronto, Canada. We have sent the checks to our Main Office for their delivery to the artists.

Thanking you again for your kind cooperation,
I am,

Sincerely yours,


Antonio Espinosa
Cultural Counselor

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

cc: C/E 59-3 Sales ✓
" L. & L. Ferreras
" Muñoz
" Suarez

Miss Dudley
Miss Pearson
green

Washington 9, D. C.

February 21, 1961.
March 3, 1961

Mr. Antonio Espinosa
Cultural Counselor
Spanish Embassy
1477 Girard Street, N.W.
Washington 9, D.C.

Dear Mr. Espinosa:

We are enclosing 3 checks which will cover the purchase made by Mr. S. J. Zacks of Toronto, Canada, of the following paintings:

Francisco Ferreras Pintura Numero 58 \$305.00
Pinilla del Valle, 5 Pintura Numero 59 420.00
Madrid

Lucio Muñoz Tabla Numero 7 400.00
Salud 10
Madrid

Antonio Suarez Las Parcas (Numerol) 605.00
Plaza dos Castillas, 3
Madrid

Sincerely yours,

Would you be so kind as to forward these checks to the artists?

With many thanks and best personal regards,

Antonio Espinosa
Cultural Counselor

Frank O'Hara
Director of the Exhibition

Enclosure: 3 checks

FOH/rsn

COSTS

SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1



Embajada de España

Washington 9, D. C.

February 21, 1961.

Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

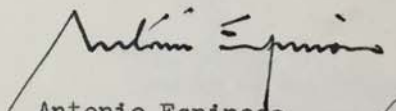
Dear Mr. O'Hara:

Thank you very much for your letter of February 14 together with the checks for Francisco Ferreras' Pintura Número 24. 1959 in the amount of \$670 and for Antonio Suárez Pintura Número 2. 1960 in the amount of \$135.

Both checks have been already sent to our Main Office so they can deliver them to the artists.

With best personal regards,

Sincerely yours,


Antonio Espinosa
Cultural Counselor

C/E59-3

COSTS

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

cc: C/E 59-3 L.&L Farreras
" " Suárez
Miss Dudley
Miss Pearson
Sales
green

Embajada de España

February 11, 1961

Mr. Frank O'Hara,
Director of the Exhibition
The Museum of Modern Art
1177 Girard Street, N.W.
Washington 9, D.C.

Dear Mr. Espinosa:

We are enclosing two checks one in the sum of \$670.00 for Francisco Farreras' Pintura Numero 24, 1959 which has been purchased by Mrs. Anne Wienholt Takashige, and the other in the sum of \$135.00 for Antonio Suárez' Pintura Numero 2, 1960, which has been purchased by Mrs. Berit M. Potoker. Would you be so kind to forward these checks to the artists? Suárez address is: Plaza dos Castillas 3, Madrid 17, Spain.

With many thanks and best personal regards,

I heard from Mr. Rasmussen that the remaining paintings are being sent back to Spain in a few days.

Very sincerely,

With our gratitude, I remain

Frank O'Hara
Director of the Exhibition

Sincerely,

Antonio Espinosa

Antonio Espinosa,
Cultural Counselor

Enclosures: Check for Mr. Farreras
Check for Mr. Suárez

FOH/rsn

CC6TS

SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



Embajada de España

February 7, 1962

Mr. Frank O'Hara,
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. O'Hara:

I acknowledge with thanks receipt of your letter of January 30, and of the enclosed check in the amount of one thousand eight hundred and thirty seven dollars and eighty cents (\$1837.80) to cover the sale of the painting by Luis Feito. I am very glad to hear of this good news, and I am forwarding it on to Spain.

As you have said, the exhibition has been a great success. We are indebted to your efficient direction and supervision.

I heard from Mr. Rasmussen that the remaining paintings are being sent back to Spain one of these days.

With our gratitude, I remain

Sincerely yours,

Antonio Espinosa

Antonio Espinosa,
Cultural Counselor

AE:llw

✓ C/e 59-3 FEB 8 1962
- Feito
c: Miss Rubenstein

COSTS

SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



Embajada de España

✓ C/E 59.3.2ales
Miss Dudley
Spanish Embassy

Washington 9, D. C.

February 3, 1961.

Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
New York 19, N. Y.

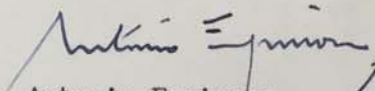
Dear Mr. O'Hara:

Thank you for your letter of February 2
together with the check in the amount of \$505.-
to the order of Francisco Farreras in payment
of his Painting Number 61, 1960 purchased by
Mr. R. C. Steadman.

I am forwarding the check to Mr. Farreras.

With best personal regards, I am,

Sincerely yours,


Antonio Espinosa
Cultural Counselor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



Embajada de España

Washington 9, D. C.

February 2, 1961.

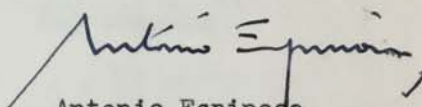
Mr. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Mr. O'Hara:

Thank you for your letter of January 30th together with your check for Mr. Martin Chirino in the amount of \$586.25 in full payment for his sculpture El Viento, 1960. I am forwarding same to Mr. Chirino.

With my best personal regards, I remain,

Sincerely yours,


Antonio Espinosa
Cultural Counselor

AE/t.

de 59-3 Cales
C. Mrs. Rubenstein

COS 13

SALTS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Farreras
Miss Dudley
Miss Pearson
FOH
C/E 59-3 L. & L.
sales
green

Spanish Embassy

January 30, 1961

February 2, 1961

Mr. Antonio Espinosa
Cultural Counselor
The Spanish Embassy
1477 Girard Street, N.W.
Washington 9, D.C.

Dear Mr. Espinosa:

We are enclosing a check in the sum of \$505.00 for Francisco Farreras: Painting Number 61, 1960, which has been purchased by Mr. Richard C. Stedman. Will you be kind enough to forward this to the artist? His address is: Pinilla del Valle 5, Madrid 2, Spain.

With many thanks and best personal regards,
Very sincerely,

For the information of your office, we shall shortly send you a list of works purchased in this country during the tour, and a list of those which will be returning to Spain.

Frank O'Hara
Director of the Exhibition

With many thanks for all your cooperation,

Sincerely,

Enclosure: Check for Mr. Farreras

Frank O'Hara
Director of the Exhibition

FOH/rsn

FOH/rsn

COSTS

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127.3.1

cc: Mr. Arnaud, Paris
Miss Rubenstein
Miss Dudley
C/E 59-3 ✓
green

January 30, 1962

Dr. Antonio Espinosa
Cultural Counselor
The Spanish Embassy
1477 Girard Street, N. W.
Washington 9, D.C.

Dear Dr. Espinosa:

It gives me great pleasure to inform you that another work from NEW SPANISH PAINTING AND SCULPTURE has been purchased, Feito's painting Number 147 (1959) by The Art Gallery of Toronto, Toronto, Canada. Its availability has already been confirmed by the Galerie Arnaud, Paris, to which I am sending a copy of this letter.

Would you be kind enough to forward the enclosed check in the amount of \$1,837.80 to:

Sr. Luis Feito
Calle Fernandez de los Rios, 31
Madrid, Spain

The exhibition has concluded a very successful tour and has returned to New York for condition examination of the works and delivery to lenders.

For the information of your office, we shall shortly send you a list of works purchased in this country during the tour, and a list of those which will be returning to lenders in Spain.

With many thanks for all your cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Check for Mr. L. Feito

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Chirino
Miss Dudley
Miss Rubenstein
Miss Pearson
C/E 59-3 L. & L.
Sales
green

February 3, 1962

January 30, 1962

Mr. Antonio Espinosa
Cultural Counselor
Spanish Embassy
1477 Girard Street, N.W.
Washington 9, D.C.

Dear Mr. Espinosa:

We are enclosing a check in the sum of \$586.25 for Martin Chirino's sculpture El Viento, 1960, which has been purchased by Mrs. Alexis Zalsten-Zalesky. Will you be so kind to forward this to the artist? His address is: Duque de Sevilla 14, Madrid 2, Spain.

With many thanks and best personal regards,

Very sincerely,

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Frank O'Hara
Director of the Exhibition

FOH/rsn

Enclosure: Check for Mr. Chirino

FOH/rsn

COSTS

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Steadman
cc: Miss Dudley
Miss Pearson
C/E 59-3 L. & L. (Steadman)
" sales ✓
green

February 3, 1961

Mr. Richard C. Steadman
G. H. Walker and Company
45 Wall Street
New York, New York

Dear Mr. Steadman:

Thank you for your promptness in sending your check for the purchase of Farreras' painting Number 61, 1960, which is now travelling in NEW SPANISH PAINTING AND SCULPTURE. I have forwarded the check to Sr. Farreras through the Spanish Embassy and asked him to confirm receipt as soon as it reaches him.

I will be in touch with you again to let you know for your records when this receipt is confirmed. Also, at that time we would customarily change the labels for the subsequent showings of this painting to read "Lent by Mr. Richard C. Steadman, New York". Does this meet with your approval? We could also list it anonymously, if you prefer.

As you requested, I am enclosing the itinerary of the exhibition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Itinerary of NEW SPANISH PAINTING AND SCULPTURE

FOH/rsn

COSTS

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

General Yague 108

Mr. Frank O'Hara
Director of the Exhibition

C/E 59-3 L. & L.
Miss Dudley
Miss Pearson
FOH
✓ Sales
green

Steadman
Vick 93

January 26, 1961

Mr. Richard C. Steadman
G. A. Walker & Co.
45 Wall Street
New York City, New York

Dear Mr. Steadman:

As you most probably know the exhibition NEW SPANISH PAINTING AND SCULPTURE has started its tour of museums throughout the United States which will end early in January 1962. Several works were sold at the time they were exhibited at the Museum. To accomodate the artists we would like to forward to them the money for the sale of their works.

We would therefore appreciate very much your sending us a check, in the artist's name, in the amount of \$505.00 for your purchase of Francisco Ferreras' Number 61, 1960.

We thank you in advance for your attention and congratulate you on the purchase of this beautiful painting.

Very sincerely yours,

Translation

Frank O'Hara
Director of the Exhibition

Dear Frank O'Hara:

I have just received the check from Mr. S. J. Locke and yesterday I received the one from Mrs. David Potok; they were transmitted to me by the Ministry of Foreign Affairs. Thank you for everything.

FOH/rsn

COSTS

SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

ANTONIO SUAREZ

General Yague n° 8
~~PLAZA DE DOS CASTILLAS~~

MADRID - 20

Mr. Frank O'Hara
Director of the Exhibition

trans: C. Miss Dudley
Drost
VCE 59-3

Querido Frank O'Hara,

Acabo de recibir el cheque del Sr. S. J. Zacks, y hace unos días, el de la Sra. Berit Potoquer, que me entregaron en el Ministerio de asuntos Exteriores. Gracias por todo.

Quiero aprovechar para enviarle un cordial saludo, con mis mejores deseos.

Antonio Suarez

Translation

Dear Frank O'Hara:

I have just received the check from Mr. S. J. Zacks and yesterday I received the one from Mrs. Berit Potoquer; they were transmitted to me by the Ministry of Foreign Affairs. Thank you for everything.

I take this opportunity to send you my cordial greetings and best wishes.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/E 59-3 Sales ✓
L.&L. Suarez
green

March 3, 1961

Sr. Antonio Suarez
Plaza dos Castillas, 3
Madrid 17, Spain

Dear Sr. Suarez:

We have mailed today to Mr. Espinosa a check in the amount of \$605.00 for your Las Parkas (Numero 1) 1960. This check will be forwarded to you through the Spanish Embassy in Washington. Will you be kind enough to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is:

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

With best regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

Enclosure: Copy of letter to Sr. A. Espinosa

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Sales ✓
" L. & L.
green

C/E L. & L. Talmadge
green

March 14, 1961

February 15, 1961

Mr. and Mrs. Ant Talmadge
111 E. 57th St.
New York 22, New York

Sr. Antonio Suárez Talmadge
Plaza dos Castillas 3
Madrid 17, Spain

Dear Sr. Suárez:

As you can see from the enclosed copy of letter to Mr. Espinosa we are forwarding to you, through the Spanish Embassy in Washington a check for \$135.00 for your Pintura Numero 2, 1960. Would you be kind enough to inform us when you have received this sum so that we will have the sale confirmed in our records? The address of the purchaser is:

Mrs. Berit M. Potoker
186 Riverside Drive
New York 24, New York

With best regards,
Sincerely,
Frank O'Hara
Director of the Exhibition

Enclosure: Copy of letter to Mr. A. Espinosa

rsn

COS 12

SALES

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Pine Bush

cc: Miss Dudley
Miss Pearson
Miss Frost
C/E L. & L. Takashige
green

January 26, 1961
March 14, 1961

Mr. and Mrs. Mat Takashige
R. D. 2
Pine Bush, New York

Dear Mr. and Mrs. Takashige:

Farreras has just written acknowledging receipt of your payment for his painting Number 24, 1959, and I congratulate you on this handsome new acquisition. We are changing our records to this effect, and shall maintain insurance coverage of \$670.00 on this work for the duration of the tour of NEW SPANISH PAINTING AND SCULPTURE, unless instructed otherwise by you.

At this time we also change our records and wall labels to read "Lent by _____" therefore we would greatly appreciate your letting us know what the correct wording of the credit line should be.

Now that you are a lender to the exhibition, let me express our gratitude for your generous cooperation in permitting the Farreras to remain in the exhibition for the rest of its tour. We will be in touch with you again in early January, 1962, after the works have been returned to New York for condition check and dispersal, to confirm details of delivery to you. A copy of the catalog is being mailed to you under separate cover.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

CCS 15

SALES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Carr.

Miss Pearson

O'Hara

green

C/E 59-3 L. & L

Miss Dudley

Miss Pearson

FOH

Sales

green

January 26, 1961

Miss Irene Takashige

R. D. 2

Pine Bush, New York

Mr. and Mrs. Mat Takashige

R. D. 2

Pine Bush, New York

your letter of August 4th concerning paintings included in
NEW SPANISH PAINTING AND SCULPTURE. I am sorry that I was absent from the
Dear Mr. and Mrs. Takashige:

As you most probably know the exhibition NEW SPANISH PAINTING and the
AND SCULPTURE has started its tour of museums throughout the United
States which will end early in January 1962. Several works were
sold at the time they were exhibited at the Museum. To accommodate
the artists we would like to forward to them the money for the sale
of their works. \$1. 1960: 30,000 pesetas (approximately \$503.00)

We would therefore appreciate very much your sending us a check,
in the artist's name, in the amount of \$670 for your purchase of
Francisco Ferreras Number 24, 1959.

The works by Ferreras and Saura are lent by the Pierre Matisse Gallery.
We thank you in advance for your attention and congratulate you
on the purchase of this beautiful painting. We by both artists if you would
let us know which paintings you are interested in.

Very sincerely yours,

According to our contract with the lenders to our Spanish Painting and
Sculpture, works sold will not be available to collectors until after the tour
of the exhibition is completed in December, 1961. We would therefore request
your cooperation, in the event of a purchase, to have the work of your choice
available by another institution in the Director of the Exhibition
on the exhibition's itinerary.

A fourth work by Ferreras, Number 25, 1960, is also on loan to us. I
collected it when I was in Spain, but unfortunately space limitations have pre-
vented us from including it in the exhibition. It is priced at 15,000 pesetas
(FOH/rsn approximately \$301.00). I am enclosing a photograph which we would appreciate
your returning after you have studied it. The painting itself may be viewed in
our storage quarters, if you would call my office when you plan to be in New York.
In this latter case the work could be made available to you immediately.

If I can be of further help, please let us know.

Sincerely yours,

Frank O'Hara

Director of the Exhibition

Enclosure: Photo

FOH/rsn

COS 12

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Corr. ✓

Miss Pearson

O'Hara

green

Takashige

R. D. 2.

Pine Bush, N.Y.

August 10, 1960

Miss Anne Takashige
R. D. 2
Pine Bush, New York

Dear Miss Takashige:

Thank you for your letter of August 4th concerning paintings included in NEW SPANISH PAINTING AND SCULPTURE. I am sorry that I was absent from the Museum when you called.

The paintings by Ferreras are being lent directly by the artist and the two you inquired about are priced as follows:

Number 24. 1959: 40,000 pesetas (approximately \$670.00)

Number 61. 1960: 30,000 pesetas (approximately \$503.00)

In each of the above cases, there would be a slight charge in transferring American dollars into pesetas for forwarding the sum to the artist.

The works by Millares and Saura are lent by the Pierre Matisse Gallery, exclusive representative of both artists in the United States. However, we would be happy to quote prices to you on works by both artists if you would let me know which paintings you are interested in.

According to our contract with the lenders to NEW SPANISH PAINTING AND SCULPTURE, works sold will not be available to collectors until after the tour of the exhibition is completed in December, 1961. We would therefore request your cooperation, in the event of a purchase, in making the work of your choice available for the other institutions in the United States who have been scheduled on the exhibition's Itinerary.

A fourth work by Ferreras, Number 58. 1960, is also on loan to us. I selected it when I was in Spain, but unfortunately space limitations have prevented us from including it in the exhibition. It is priced at 18,000 pesetas (approximately \$301.00). I am enclosing a photograph which we would appreciate your returning after you have studied it. The painting itself may be viewed in our storage quarters, if you would call my office when you plan to be in New York. In this latter case the work could be made available to you immediately.

If I can be of further help, please let me know.

Sincerely yours,

Anne Takashige

Frank O'Hara
Director of the Exhibition

FOH/rsn

Enclosure: Photo

CCS 75

SALES

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

9/659-3
R.D. 2, *Takashige*

Pine Bush, N.Y.

August 4, 1960

Museum of Modern Art,
New York.

Dear Mr. O'Hara,

I am a non-resident member of the Museum and recently had the pleasure of seeing the current show of Spanish paintings.

On enquiring at the desk I was told that you had arranged the collection and would be the one to advise me which of the works shown were available for purchase and which galleries were at present handling these painters, but unfortunately you were out to lunch right then.

I particularly liked the work of Farreras, Millares, and Saura. Would Farreras Number 24, or Number 61 be available?

Hoping to hear from you.

Yours sincerely,

Anne Takashige

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/E 59/3 Corr. *Madrid*
" " Sales *See*
Miss Dudley
Miss Pearson
O'Hara
green

AIR MAIL

October 21, 1960

Miss Anna Tschida
R. D. 2

Sr. Antonio Suárez
Plaza dos Castillas 3
Madrid 17, Spain

Dear Suárez:

I am happy to inform you that we have had inquiries for the sale of some of your works now being shown in the exhibition NEW SPANISH PAINTING AND SCULPTURE. According to our original agreement, the works will remain in the exhibition for the rest of its tour in the United States, and then be turned over to the new owner when the works are being dispersed.

Would you be kind enough to write confirming your agreement to the sale of the following works for the sums indicated, as quoted to us when the works were borrowed for the exhibition. We must also have your agreement that this sum will be forwarded in your name through the Spanish Embassy in Washington, D. C.

The Ministry of Foreign Affairs in Madrid has indicated that this method conforms with diplomatic regulations regarding currency exchange and with customs regulations governing the import and export of works of art. If this method of payment does not meet with your approval, please indicate a preferred one, which however will have to be cleared with representatives of your government to conform with the regulations mentioned previously.

Painting Number 2, 1960	\$135.00	Mrs. Berit Potoker
The Fates (Number 1) 1960	\$605.00	Mr. S. J. Zacks

We look forward to hearing from you at your earliest convenience.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Corr.
Miss Pearson ✓
O'Hara
green

Pine Bush
T

August 10, 1960

Miss Anne Takashige
R. D. 2
Pine Bush, New York

Dear Miss Takashige:

Thank you for your letter of August 4th concerning paintings included in NEW SPANISH PAINTING AND SCULPTURE. I am sorry that I was absent from the Museum when you called.

The paintings by Farreras are being lent directly by the artist and the two you inquired about are priced as follows:

Number 24. 1959: 40,000 pesetas (approximately \$670.00)

Number 61. 1960: 30,000 pesetas (approximately \$503.00)

In each of the above cases, there would be a slight charge in transferring American dollars into pesetas for forwarding the sum to the artist.

The works by Millares and Saura are lent by the Pierre Matisse Gallery, exclusive representative of both artists in the United States. However, we would be happy to quote prices to you on works by both artists if you would let me know which paintings you are interested in.

According to our contract with the lenders to NEW SPANISH PAINTING AND SCULPTURE, works sold will not be available to collectors until after the tour of the exhibition is completed in December, 1961. We would therefore request your cooperation, in the event of a purchase, in making the work of your choice available for the other institutions in the United States who have been scheduled on the exhibition's Itinerary.

A fourth work by Farreras, Number 58. 1960, is also on loan to us. I selected it when I was in Spain, but unfortunately space limitations have prevented us from including it in the exhibition. It is priced at 18,000 pesetas (approximately \$301.00). I am enclosing a photograph which we would appreciate your returning after you have studied it. The painting itself may be viewed in our storage quarters, if you would call my office when you plan to be in New York. In this latter case the work could be made available to you immediately.

If I can be of further help, please let me know.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Photo

FOH/rsn

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Charlotte Willard

65-59-3 L. & L. Miss Dudley
Pearson Sales (Willard)

cc: 65-59-3 L. & L.

Miss Dudley
Miss Pearson
FOH
Sales
green

January 30, 1961.
January 31, 1961

Mr. Frank O'Hara
Museum of Modern Art
New York 19, N.Y.

Mrs. Charlotte Willard
340 East 63rd Street
New York 21, New York

I'm afraid there is a little misunderstanding about the picture about which you wrote me on January 26.
Dear Mrs. Willard:

Thank you for your very kind and prompt reply to my letter concerning Lucio: Jonas, Number 3. I am very sorry that I bothered you about the painting at this time. It is and that you couldn't

release it until you had his permission. Some weeks later Should you and your friend reconsider acquiring this painting in the future, please feel free to contact me again. The tour of NEW SPANISH PAINTING AND SCULPTURE will end in early January, 1962, at which time the pictures will return to New York before shipment back to Spain; should you both wish to see the painting again, and should it still be unsold, you will have an opportunity then.

Let me assure you that no inconvenience to the artist, the Spanish legation or the Museum has been caused. this period.

Though we have not met, I hope you will permit me to offer my sympathy.

I cannot afford it now. If I am at fault, I do hope you will forgive me and explain to the artist or the Spanish legation the reason. Most sincerely yours, see of the confusion. I am truly sorry if this will be at all difficult or embarrassing to you, but there is nothing much I can do about it.

Frank O'Hara
Director of the Exhibition

Charlotte Willard

Charlotte Willard

FOH/ran

COSTS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Charlotte Willard

C: C/859-3 LXL ✓
badley
Pearson Sales

340 EAST 63RD STREET, NEW YORK 21, N. Y.

January 29, 1961.

Mr. Frank O'Hara
Museum of Modern Art
New York, 19, N.Y.

Dear Mr. O'Hara,

I'm afraid there is a little misunderstanding about the
Lucio Munoz picture about which you wrote me on January 26.

As far as I can remember, we had several discussions on
the painting. You reported that a collector was interested in
it when I first inquired about it and that you couldn't
release it until you had his permission. Some weeks later
you did call to tell me that the collector did not want
the painting and that I could have it. By this time, however,
the young woman with whom I was to buy the painting had
left town and couldn't be reached and I decided that I
could not buy the picture alone. I thought I told you
this but I may be mistaken. At this period I was going
through a most tragic time. My husband was very sick
and he died at the end of October. Frankly I am not very
clear about what happened any time around this period.

I do know, however that much as I would like to have the
painting, I cannot afford it now. If I am at fault, I
do hope you will forgive me and explain to the artist or
the Spanish legation the reason and the circumstances of
the confusion. I am truly sorry if this will be at all
difficult or embarrassing to you, but there is nothing much
I can do about it.

Sincerely,

Charlotte Willard

Charlotte Willard

COSTS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/E 59-3 L. & L.
Miss Dudley
Miss Pearson
FOH
Sales green *Willard*

January 26, 1961

March 20, 1962

Miss Charlotte Willard
340 East 63rd Street
New York City, New York

Dear Miss Willard:

As you most probably know the exhibition NEW SPANISH PAINTING AND SCULPTURE has started its tour of museums throughout the United States which will end early in January 1962. Several works were sold at the time they were exhibited at the Museum. To accommodate the artists we would like to forward to them the money for the sale of their works.

We would therefore appreciate very much your sending us a check, in the artist's name, in the amount of \$650.00 for your purchase of Lacio Muñoz Jonas, Number 3, 1960.

We thank you in advance for your attention and congratulate you on the purchase of this beautiful work.

We have since received confirmation of the receipt of all three works from the Gallery, and I am sending you a copy of this letter so that arrangements may be made for you to collect the paintings at your earliest convenience.

Please accept my apologies for the delay in making these arrangements.

Frank O'Hara
Director of the Exhibition

Sincerely yours,

FOH/rsn

Frank O'Hara
Director of the Exhibition

FOH/rsn

COSTS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Kembar
Miss Dudley
✓ C/E 59-3
green

S. J. Zacks
185 Bay Street
Toronto 1

c: Miss Dudley

March 14th, 1962

March 20, 1962

The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Mr. S. J. Zacks
185 Bay Street

Attention: Frank O'Hara
Toronto 1, Canada

Dear Mr. Zacks:

On February 16th I was very sorry to learn from your letter of March 14th that you have not yet received the two paintings by Suarez and Farreras which you purchased from NEW SPANISH PAINTING AND SCULPTURE. They were shipped Railway Express Prepaid on February 16th and consigned to The Art Gallery of Toronto along with a Feito which the Gallery has purchased. The Gallery had generously agreed to receive your purchases to avoid any customs delays and additional shipping charges, and we understood this method met with your approval. You and the Gallery will be billed later individually for the prorated cost.

We have since received confirmation of the receipt of all three works from the Gallery, and I am sending Mr. A. K. Kembar a copy of this letter so that arrangements may be made for you to collect the paintings at your earliest convenience.

Please accept my apologies for your not having been contacted sooner to make these arrangements.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

Shipped 2/16/62 (10)

COSTS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

S. J. Zacks
185 Bay Street
Toronto 1

✓ 06593
MAR 16 1962
c: Miss Sudley

March 14th, 1962

The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Attention: Mr. Frank O'Hara

Dear Mr. O'Hara:

On February 6th I replied to your letter of January 31st in connection with two Spanish paintings you were to return to me.

I have not heard anything since then and I have been expecting the paintings. Would you please let me know if you have sent them as I am a little concerned.

Sincerely yours,

S. J. Zacks

SJZ/de

S. J. Zacks

Shipped 2/16/62 (DD)

tein

es ✓

COSTS

, 1960

1961

1961

61

61

, 1961

9, 1961

1962

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

FOH/rsn

cc: Miss Rubenstein
Miss Dudley
C/E 59-3 Sales ✓
green

- 2 -

We are now preparing to deliver the paintings to lenders and purchasers. In most cases the paintings arrived from Spain in narrow wooden strapping which was considered by our conservator inadequate protection for the work during the tour, and has been replaced by a special frame. You may remember that this frame has a simple molding around the face of the painting, and in the back to provide additional support for the painting. While the Farreras did not have to be reframed, they were among the ones that needed extra protection. We shall be happy to deliver this painting to you in the frame at cost, if you will forward a check in the amount of \$25.00 made out to The Museum of Modern Art, and we will be glad to have it delivered in the frame.

Dear Mr. Zacks:

The exhibition NEW SPANISH PAINTING AND SCULPTURE has now completed its tour of showings, which had the following itinerary:

Corcoran Gallery of Art Washington, D. C.	October 31 - November 28, 1960
Columbus Gallery of Fine Arts Columbus, Ohio	January 3 - January 31, 1961
Washington University Steinburg Hall St. Louis, Missouri	February 16 - March 16, 1961
Lowe Art Gallery University of Miami Coral Gables, Florida	April 1 - April 29, 1961
Marion Koogler McNay Art Institute San Antonio Texas	May 15 - June 12, 1961
Art Institute of Chicago Chicago, Illinois	July 19 - August 27, 1961
Isaac Delgado Museum of Art New Orleans, Louisiana	September 18 - October 16, 1961
Art Gallery of Toronto Toronto, Canada	November 1 - November 29, 1961
Currier Gallery of Art Manchester, New Hampshire	December 15 - January 12, 1962

COS 125

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

- 2 -

We are now preparing to deliver the works in the exhibition to lenders and purchasers. In most cases the paintings arrived from Spain in narrow wooden stripping which was considered by our conservator inadequate protection for the work during the tour, and has been replaced by a special frame. You may remember that this frame has a simple molding around the face of the painting, but is reinforced in the back to provide additional support for the stretcher. While the Farreras did not have to be reframed, your Suarez: The Fates was among the ones that needed extra protection. We shall be happy to deliver this painting to you in this special frame at cost, if you will forward a check in the amount of \$55.00 made out to The Museum of Modern Art, and mailed here to my attention. Otherwise we shall replace the artist's original stripping for deliver of the painting to you. Would you kindly let me know at your earliest convenience whether you prefer this work to be delivered in the reinforced frame, or in the original state it was received from the artist?

When we have your decision on the frame, our Registrar will shortly be in touch with you to make arrangements for collect delivery at your convenience.

With many thanks for all your cooperation during the tour of the exhibition,

Sincerely,

Frank O'Hara
Director of the Exhibition

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rm

COSIS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Lou Santini
Miss Dudley
Miss Frost
Miss Pearson
C/E 59-3 Sales
green

AIR MAIL

April 17, 1961

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

Dear Mr. Zacks:

We are now able to arrange for the shipment of the two of the paintings you have recently purchased:

Farreras: Number 58, 1960.

Lucio: Wood Painting, Number 7, 1960.

If you approve, our Registrar will arrange to have these packed and shipped to you via Railway Express Collect to:

10 Benvenuto Place
Toronto, Canada.

Packing charges have been estimated at approximately \$12.00, for which sum we would ask Santini Brothers to bill you directly.

As soon as we have received your confirmation of this method of delivery we shall have the paintings packed and shipped.

With best regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Dudley
Miss Pearson
C/E 59-3 Sales
" L. & L.

GREEN

AIR MAIL

March 23, 1961

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

Dear Mr. Zacks:

Your letter of January 18th concerning the purchases you wish to make from NEW SPANISH PAINTING AND SCULPTURE, and also for your kind confirmation from Farreras, Lucio and Suarez of payment for their paintings. We are changing our records to this effect and shall maintain insurance coverage for Farreras Number 59, 1960 - \$420, and for Suarez The Fates (Number 1), 1960 - \$605, which are remaining in the exhibition for the duration of the tour, unless instructed of other values by you.

As for Farreras Number 58, 1960 and Lucio Wood Painting Number 7, 1960, our Registrar will arrange to have them shipped to you at 10 Benvenuto Place, Toronto, and insurance on these works will be maintained until they are delivered to you. At this time we would also appreciate having your permission to change the labels on the two works in NEW SPANISH PAINTING AND SCULPTURE as we suggested in our letter of March 7, or if you prefer we can list them as "Lent anonymously".

Thank you again for your cooperation.

Kindest regards,

Would you therefore kindly send us three checks in the following amounts, made out to the artists:

Sincerely,

Fernando Farreras: \$725.00
Lucio Mallon: \$600.00
Antonio Suarez: \$605.00

Frank O'Hara
Director of the Exhibition

As soon as these are received we shall forward them to the artists through the Spanish Embassy in Washington, D. C., and be in touch with you when by the artists has been confirmed so that the two paintings not included in the exhibition may be shipped to you.

FOH/rsn

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 L. & L
Miss Dudley
Miss Pearson
FOH
✓ sales
green

AIR MAIL

January 30, 1961

May we also at that time change the exhibition credits for the purchases remaining in the exhibition for the rest of the
Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

Dear Mr. Zacks:

Thank you for your letter of January 18th concerning the purchases you wish to make from NEW SPANISH PAINTING AND SCULPTURE, and also for your kindness in visiting me here at the Museum previously.

I am listing below the paintings which you indicated you wish to acquire, with their prices.

Francisco FARRERAS:	Number 58, 1960---	\$305.00
Francisco FARRERAS:	Number 59, 1960---	\$420.00
LUCIO (Maños):	Wood Painting, Number 7, 1960---	\$400.00
Antonio SUÁREZ:	The Fates (Number 1), 1960---	\$605.00

As you know, two of the paintings are at present touring in NEW SPANISH PAINTING AND SCULPTURE, and will not be available for delivery to you until early January, 1962: Farreras: Number 59, 1960, and Suárez: The Fates (Number 1), 1960. The other two paintings, which you viewed in our quarters at Santini Brothers, Farreras: Number 58, 1960, and Lucio: Wood Painting, Number 7, 1960, could not be included in the exhibition because of limitations of gallery space, and will be available for shipment to you as soon as we have confirmation from the artists that the sums in question have been received.

Would you therefore kindly send us three checks in the following amounts, made out to the artists:

Francisco Farreras:	\$725.00
Lucio Maños:	\$400.00
Antonio Suárez:	\$605.00

As soon as these are received we shall forward them to the artists through the Spanish Embassy in Washington, D. C., and be in touch with you when receipt by the artists has been confirmed so that the two paintings not included in the exhibition may be shipped to you.

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection: CE	Series.Folder: II. 2. 127. 3. 1
---------------------------------------	-------------------	------------------------------------

S. J. Zacks
113 West 43rd Street
New York 19, N.Y.
- 2 -

May we also at that time change the exhibition credits for the two purchases remaining in the exhibition for the rest of the tour to read:

"Lent by S. J. Zacks, Toronto, Canada" ?

My congratulations on the acquisition of these beautiful works.
Director of the Spanish Exhibition,
The Museum of Modern Art,
11 West 43rd Street,
New York 19, N.Y.

Very sincerely yours,

Dear Mr. O'Hara:

Frank O'Hara
Director of the Exhibition

I was very pleased to meet you the other day and as you know I went to the warehouse to look at the Ferreres and a wooden painting which I told you I would take. I was wondering if the Ferreres is still available. I also received a Christmas card from the Ferreres which had on the outside the Ferreres I saw at the warehouse and I think I would like to buy it as well.

FOH/rsn You said you would send me a letter of confirmation on the other purchases and when delivery be available and method of payment. I would be pleased to hear from you in this regard.

Thanking you for your trouble, I am,

Yours very sincerely,

SJZ:JE

S. J. Zacks

CCS TS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

S. J. Zacks
185 Bay Street
Toronto 1

c/e 59-3 ~~let~~
Sales ✓
Dudley Pearson

December 8, 1960

January 18, 1961.

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

Mr. Frank O'Hara,
Director of the Spanish Exhibition,
The Museum of Modern Art,
11 West 53rd Street,
New York 19, N.Y.

Dear Mr. O'Hara:

I was very pleased to meet you the other day and as you know I went to the warehouse to look at the Farreras and a wooden painting which I told you I would take. I was wondering if the Farreras is still available. I also received a Christmas card from the Farreras which had on the outside the Farreras I saw at the warehouse and I think I would like to buy it as well.

You said you would send me a letter of confirmation on the other purchases and when delivery would be available and method of payment. I would be pleased to hear from you in this regard.

Thanking you for your trouble, I am,

Yours very sincerely,

SJZ:JH

S. J. Zacks.

Frank O'Hara
Director of the Exhibition

YJS/ren

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

S. J. Zacks
185 Bay Street
Toronto 1

cc: Miss Rubenstein
Miss Dudley
Miss Pearson ✓
O'Hara
C/E 59-3 Corresp.
C/E 59/3 Sales
green

December 8, 1960

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

October 12, 1960.

Dear Mr. Zacks:

Two of the paintings in NEW SPANISH PAINTING AND SCULPTURE mentioned as preferred by you in your letter of October 12th have been released from the previous reservations and would now be available for sale to you. They are Farreras' Number 59, 1960, and Suárez The Fates (Number 1), 1960.

We have also received confirmation of method of payment from the artist. If you have come to a definite decision on the acquisition of these works, please forward to The Museum of Modern Art, my attention, a check made out to Francisco Farreras Ricart for \$420.00 and one to Antonio Suárez for \$605.00. We will then record the checks and they will be sent directly to each artist through the Spanish Embassy in Washington. In this way we may inform the artists when the payment is transferred to the Spanish Embassy, so that if there is any delay they can contact the proper officials in Spain to expedite matters.

I assume that the availability of the above-mentioned paintings cancels your previous reservations of alternate works by each, namely, Farreras' Number 58, 1960, and Suárez's The Ox (Number 3), 1959.

I shall look forward to hearing your decision in the near future.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/659-3 Corresp-Sales
" "

S. J. Zacks
185 Bay Street
Toronto 1

AIR MAIL

October 6, 1960

Mr. S. J. Zacks
185 Bay Street
Toronto 1, Canada

October 12, 1960.

Dear Mr. Zacks:

Forgive me for not answering your letter of September 7th more promptly. Mr. Frank O'Hara, while I was on vacation and since by return we have the Spanish show for the year, in addition to the opening at the Museum of Art, New York 19, N.Y. made this quite pressing.

Dear Sir: the exhibition will tour the United States for one year, ending in December, 1961, and we trust that my purchase from THE SPANISH PAINTING AND SCULPTURE I have received your letter of October 6th and many thanks for the same. I am very much interested in the Farreras and would be willing to purchase the number 58 for which you enclosed a photograph. I would prefer one of the ones that I have seen hanging but are reserved as indicated in your letter.

I presume the prices are all in the same range but I believe the pictures look more attractive in the larger scale. At any rate I am ready to make a definite reservation of one and you can hold 58 until you get word on one of the other ones which are reserved.

As for Suarez, I would like to reserve either number 1 or 3, preferably 1.

Thanking you, I am,

Yours very truly,

S. J. Zacks

SJZ:JH

S. J. Zacks.

P. S. Again many Thanks for your helpfulness

COSTS

SALES
MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/E 59-3 Sales ✓

O'Hara
green

Zacks

- 2 -

AIR MAIL

October 6, 1960

web, which also has other superb Tàpies paintings, or at least did when we were organizing the exhibition. Mrs. Jackson is the artist's exclusive representative in the United States.

OTERIZA: All four sculptures, lent by the Cree Gallery, Washington, D. C., are available and each is priced \$1,650.00.

Mr. S. J. Zacks

185 Bay Street

Toronto 1, Canada

Dear Mr. Zacks:

CHILLIDA: Whispering of the Limits, Number 3, 1959. Lent by Otto Gerson

Forgive me for not answering your letter of September 7th more promptly. It was received while I was on vacation and since my return we have been involved in preparing the Spanish show for its tour, in addition to routine matters, and its opening at The Corcoran Gallery of Art in Washington, D. C., made this quite pressing.

As you know, the exhibition will tour the United States for one year, ending in December, 1961, and we trust that any purchases from NEW SPANISH PAINTING AND SCULPTURE would remain in the exhibition so as not to disappoint the institutions planning the future showings.

The following works by the artists you mentioned in your letter as of particular interest to you are available:

CUIXART: Painting, 1959. Lent by Galerie René Drouin: Approximately \$1,326.00 (quoted in francs)

FARRERAS: all three paintings exhibited are reserved by collectors, but if you wish to express a preference, I would ask the collector who had reserved it to come to a decision immediately so that the artist will not risk the loss of a sale. A fourth Farreras, Number 58, 1960, of which I enclose a photograph, could not be hung in the exhibition because of space limitations, but would be available. It is priced at approximately \$300.00 (quoted in pesetas).

SUÁREZ: The Ox (Number 3), 1959. Lent by the artist: approximately \$420.00 (quoted in pesetas)

SUÁREZ: The Fates (Number 1), 1960. Lent by the artist: approximately \$603.00 (quoted in pesetas). This has also been reserved, but can be pursued as in the case of Farreras.

TÀPIES: Brown and Ochre, 1959. Was shown only in New York and has been returned to the gallery. This picture was not illustrated in the catalog. The Tàpies that is illustrated will be shown only outside New York, Reddish Painting, 1958. Inquiries should be made directly to the Martha Jackson Gallery, 32 East

CCS 15

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

- 2 -

69th Street, which also has other superb Tàpies paintings, or at least did when we were organizing the exhibition. Mrs. Jackson is the artist's exclusive representative in the United States.

OTEIZA: All four sculptures, lent by the Gres Gallery, Washington, D. C., are available and each is priced \$1,650.00.

CHILLIDA: Sentinel. 1954. Lent by Galerie Maeght: \$6,000.00.

CHILLIDA: Whispering of the Limits, Number 3. 1959. Lent by Otto Gerson Gallery: \$9,500.00. Fr. Gerson has another particularly fine Chillida in his gallery, Réverie articulée.

I hope this information will be of some help, and shall look forward to hearing from you.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Photo of Ferreras' Number 58.

FOH/rsn

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

S.J. Zacks
185 Bay Street
Toronto 1

File
C/E 58-3206

September 7, 1960.

Mr. Frank O'Hara,
Museum of Modern Art,
New York, N.Y.

Dear Mr. O'Hara,

I recently spent some time in the Museum of Modern Art looking at some very interesting paintings and sculptures in the Spanish Show. I understand some of these may be for sale, and I was wondering if you could be of any assistance to me in purchasing one or two.

The artists I am interested in are Cuixart, Ferraris, Oterza, Suarez Tapis, and Eduardo Chillid.

I would be very glad to hear from you.

With many thanks,

Very sincerely yours,

S.J. Zacks
S. J. Zacks.

SJZ:MH

COSTS

SALES
MEMOS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

COSTS

SALES
MEMOS

7/18/60
The Board of Trustees have decided to accept the offer of the artist to exhibit his work at the Museum of Modern Art. The Board has also decided to accept the offer of the artist to exhibit his work at the Museum of Modern Art. The Board has also decided to accept the offer of the artist to exhibit his work at the Museum of Modern Art.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

01/ES9-3

THE MUSEUM OF MODERN ART

Date March 6, 1962

To: Priscilla Levesque

Re: NEW SPANISH PAINTING & SCULPTURE

From: Renée Neu

C/E 59-3 The Art Gallery of Toronto

Enclosed please find check from The Art Gallery of Toronto for frame
(\$55.00) on the Feito painting Number 147.

business card

business card

Paris, the 13th of December 1961

We hope to hear from you about this matter, and also
to have news of this exhibition. We thank you for the interest
you show to Feito's work and remain

New York 19

very sincerely yours

Dear Michel O'Hara

Received your letter of December 7th, and we
were very glad that the Art Gallery of Toronto is
interested in purchasing the Feito painting number 147.

R. ARNAUD

Director

789-0

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

cc: C/E 59-3 Sales ✓

~~Date February 23, 1962~~

To: Priscilla Levesque

Re: NEW SPANISH PAINTING & SCULPTURE

From: Renée Neu

~~C/E 59-3 - Gres Gallery, Washington~~

Dear Priscilla:

Enclosed is a check in the amount of \$150.00 from the Gres Gallery, Washington, D. C. - it covers the Museum's percentage for the sale of: Oteiza: Metaphysical Box Number 1. and packing charges for the Canadian shipment are to be billed as follows:

1/3 To The Art Gallery of Toronto.

2/3 To Mr. and Mrs. Zacks.

I have asked Dorothy Berge to itemize the packing and charges on their bill to us. The shipment will go forward prepaid.

100

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/E 59-3

THE MUSEUM OF MODERN ART

cc: Miss Berge

Date February 13, 1962

To: Frank O'Hara

Re: C/E NEW SPANISH PAINTING

From: Dorothy Dudley

AND SCULPTURE - Returns.

Dear Frank:

This is to remind you that the transportation and packing charges for the Canadian shipment are to be billed as follows:

1/3 To The Art Gallery of Toronto.

2/3 To Mr. and Mrs. Zacks.

I have asked Dorothy Berge to itemize the packing and charges on their bill to us. The shipment will go forward prepaid.

DD

CCSIS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE ART GALLERY OF TORONTO

GRANGE PARK

TORONTO 2B ONTARIO

8932

DATE 27/2/62 19__

From Museum of Modern Art
New York, N.Y. U.S.A.

FOR EXHIB.

FOR EXAMINATION

NUMBER	TITLE	* ARTIST	MEDIA	FRAMED	
				YES	NO
	1 Box - 3 Paintings (Purchases)				
1.	No. 147	78 3/4 x 78 3/4"	Felto	Oil on Canvas	
2.	No. 59	58 1/4 x 29 1/2"	F. Faneras	Oil on paper, mounted	
3.	The Fates	51 1/8 x 71 5/8"	A. Suarez	Oil on Canvas	
Purchased from "New Spanish Painting Exhibition"					
via C.P.X. Prepaid					
Value \$650.00					
26/2					
#1 Property of the Art Gallery of Toronto					
#2+3 " " Mrs + Mrs. A.J. Zacks					
10 Benvenuto Place, Toronto.					
C. E. McFaddin 16/2					

IMPORTANT THE GALLERY IS NOT RESPONSIBLE FOR THE SAFEKEEPING OF PROPERTY INTRUSTED TO IT UNDER THIS RECEIPT BEYOND THE EXERCISE OF SUCH PRECAUTIONS AS ARE NOW IN FORCE, OR MAY HEREAFTER BE PUT IN FORCE, FOR THE SAFEKEEPING AND PRESERVATION OF ITS OWN PROPERTY. INSURANCE WILL BE PLACED ONLY BY ARRANGEMENT BY THE GALLERY.

* ATTRIBUTIONS GIVEN ARE THOSE SUPPLIED BY THE DEPOSITOR OR OFFEROR. THEY HAVE NOT BEEN VERIFIED BY THE GALLERY, AND ARE CONSEQUENTLY NOT TO BE TAKEN AS AN EXPRESSION OF OPINION BY THE GALLERY.

MOORE BUSINESS FORMS LTD.

RECEIPT

THE ART GALLERY OF TORONTO

PER

C. E. McFaddin
 Charles E. McFaddin, Registrar.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

cc: C/E 59-3 Memos sales
i-o

Date January 30, 1962

To: Miss Rubenstein

Re: ~~NEW SPANISH PAINTING & SCULPTURE~~

From: Renée Neu

Sale of Feito's Painting Number 147

Dear Sarah:

The enclosed check in the amount of \$204.20 covers the 10% handling charges due to the Museum after the purchase of Feito's painting Number 147 by the Art Gallery of Toronto.

other address: Katonah, NY 45 Wall Street
New York City

60.931	LUCIO (Muñoz)	<u>Wood Painting No. 6</u> (delivered)	Mr. James Wilder Green 169 East 78th Street New York City
60.889	OTEIZA:	<u>Metaphysical Box No. 1.</u>	Mr. R. L. B. Tobin 114 Camp Street San Antonio, Texas
60.939	SUAREZ, Antonio:	<u>Painting No. 2.</u>	Mrs. Berit M. Potoker 186 Riverside Drive New York 24
60.941	SUAREZ, Antonio:	<u>The Fates (No. 1)</u>	Mr. S. J. Zacks 10 Benvenuto Place Toronto, Canada
60.911	FARRERAS, Francisco:	<u>Number 59</u>	" "
60.912	FARRERAS, Francisco:	<u>Number 58</u>	(already delivered)
	LUCIO, (Muñoz):	<u>Wood Painting No. 7</u>	(already delivered)

Please keep in mind that the Art Gallery of Toronto seemed interested in purchasing Feito's Number 147, but they have not reached a decision yet.

Hodgson bought Feito 139

CCS:TS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

File C/E 59-3
Sales

THE MUSEUM OF MODERN ART

Date January 11, 1962

To: Lynn Hersey

Re: ~~NEW SPANISH PAINTING & SCULPTURE~~

From: Renée Neu

C/E 59-3 Sales

Dear Lynn:

Here is the list of works sold from NEW SPANISH PAINTING AND SCULPTURE:

60.906	CHIRINO, Martin:	<u>The Wind.</u>	Mme Zalstem-Zalessky 3 East 77th Street New York City
60.909	FARRERAS, Francisco:	<u>Number 24.</u>	Mrs. Anne W. Takashige R. D. 2 Pine Bush, New York
60.910	FARRERAS, Francisco:	<u>Number 61.</u> (check with → were to deliver other address: Katonah, NY 5 Wall Street New York City	Mr. Richard C. Steadman G. H. Walker and Co. 5 Wall Street New York City
60.931	LUCIO (Muñoz)	<u>Wood Painting No. 6</u> (delivered)	Mr. James Wilder Green 169 East 78th Street New York City
60.889	OTEIZA:	<u>Metaphysical Box No. 1.</u>	Mr. R. L. B. Tobin 114 Camp Street San Antonio, Texas
60.939	SUAREZ, Antonio:	<u>Painting No. 2.</u>	Mrs. Berit M. Potoker 186 Riverside Drive New York 24
60.941	SUAREZ, Antonio:	<u>The Fates (No. 1)</u>	Mr. S. J. Zacks 10 Benvenuto Place Toronto, Canada
60.911	FARRERAS, Francisco:	<u>Number 59</u>	" "
60.912	FARRERAS, Francisco:	<u>Number 58</u>	(already delivered)
	LUCIO, (Muñoz):	<u>Wood Painting No. 7</u>	(already delivered)

Please keep in mind that the Art Gallery of Toronto seemed interested in purchasing Feito's Number 147, but they have not reached a decision yet.

Hodgson bought Feito 139

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Miss Rubenstein
Miss Dudley
CE 59-3
I-0

THE MUSEUM OF MODERN ART

Date September 8, 1960

To: Mr. O'Hara
From: Porter McCray

Re: Memo from Miss Rubenstein

Dear Frank:

Please discuss with me the attached memorandum from Sarah Rubenstein.

We must be sure we have full authorization to retain in this country all works of art sold out of the exhibition New Spanish Painting and Sculpture. The Spanish government maintains the most rigorous restrictions on exporters and the artists themselves for sales abroad sometimes imposing fantastically ruinous fines on one or both parties. I would imagine the shipment of the exhibition by the Spanish Office of Cultural Affairs would leave us in the clear but the Museum cannot put itself in jeopardy with the artist, the government or the purchaser without complete assurance these authorizations are binding. As you may know, the Guggenheim Museum has just been threatened by the Spanish Customs with a thousand dollar fine for selling items out of its Spanish show.

Very truly yours,

As agreed, I will most probably take Monday and Wednesday off,
should you need me, I can be reached at Capital 3-6111 Monday-Friday

Ruth

COSTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

WR
Miss Pearson

September 2, 1960

Waldo Rasmussen

Renée Neu

NEW SPANISH PAINTING & SCULPTURE
SALES - RETURN SHIPMENT

Dear Waldo:

Following Mr. McCray instructions, I called Frank to find out what is our position RE sales of works from the exhibition and return shipment to Spain. Frank says that he asked Espinosa who assured him to sell. that it would be allright/ To avoid complications later, Frank suggests we write to Macarrón, the shipper, and find out from him. To make sure that we cover all details the draft of the letter should be shown or worked out with Miss Dudley. If you think this can wait Frank will take care of it upon his return.

As agreed, I will most probably take Tuesday and Wednesday off, should you need me, I can be reached at Capitol 7-2777 Westport

Renée

CCSIS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date august 24, 1960

To: C/E 59-3 ✓
The Record

From: Renée S. Neu

Re: Procedure to follow for sale
of works in NEW SPANISH PAINTING
AND SCULPTURE

This is the procedure suggested by Sarah Rubenstein in handling sales:
Have client pay to MOMA amount quoted by artist plus 10% handling charges
Give client receipt
MOMA will send money to artist through regular bank channels
Inform artist and instruct him to acknowledge payment to buyer.

R

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 ✓
Mrs. Neu

July 22, 1960

Miss Church
Frank O'Hara

New York dealers who have works
by artists in NEW SPANISH PAINTING &
SCULPTURE

Dear Sally:

Thanks for reminding me that this information will be useful for the Front Desk staff to have in case of inquiries.

All works listed as lent either by the artist or by a gallery are for sale and prices are available through Renee Neu or me. In some cases these will be quoted approximately (within a few dollars up or down) when the artist has indicated the price in pesetas and the dollar cost will depend on the rate of exchange at the time of purchase. However, the Spanish government has pretty well stabilized this rate recently and there is not much fluctuation.

The following artists have New York representatives who could show a prospective buyer works other than those shown here:

CHILLIDA: ✓	Otto Gerson Gallery (formerly Fine Arts Associates) 41 East 57th Street
FEITO: ✓	Grace Borgenicht Gallery 1018 Madison Avenue (at 79th St.)
MILLARES: ✓	Pierre Matisse Gallery 41 East 57th Street
RIVERA: ✓	Pierre Matisse Gallery 41 East 57th Street
SAURA: ✓	Pierre Matisse Gallery 41 East 57th Street
TAPIES: ✓	Martha Jackson Gallery 32 East 69th Street

You might also point out that most of these artists plus several other contemporary Spaniards are being shown at the Bertha Schaefer Gallery, 32 East 57th Street, and that several are included in shows at the Guggenheim Museum (BEFORE PICASSO AND AFTER MIRÓ) and at French & Co. (EUROPEAN ART TODAY).

Thanks again,

COSTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

COS 125

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

EARLY SCHUMMTRAG



Filed also "Correspondence Schumm"
TWX NY 4561

SCHUMM TRAFFIC AGENCY INC.

TRANSPORTATION CONSULTANTS

26 BROADWAY • NEW YORK 4, N. Y.
WHITEHALL 4-9140

December 14, 1961

Miss Virginia Pearson
The Museum of Modern Art
11 West 53rd St.
New York 19, N.Y.

RE: Invoice No. 08090
C.J. Iower & Sons, Buffalo 7, N.Y.

Dear Virginia:

Attached please find bill in the amount of \$51.00 covering customs charges at the border - Buffalo, New York when we arranged to pick up and deliver the Spanish Paintings.

We don't know just what we did but evidently what we did was correct and for this you are being billed \$51.00.

We must say we had absolutely no difficulty getting clearance at the border and sending the shipment on to Manchester, N.H. for immediate delivery.

Sincerely yours,

SCHUMM TRAFFIC AGENCY, INC.

Henrietta D. Schumm
President

EMS:cms

Att.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc Mr. Rasmussen
Mr. Rubenstein
Mrs. Shaw
File

cc: Rasmussen
Rubenstein
i-o
green

Coats
CP-59-3

The Library

October 27, 1960
June 23, 1961

Dear Mr. Lessinger:

Mr. Lou Santini Confirming our recent telephone conversations, 447 West 49th Street New York, New York 11, the two 4 x 5" color transparencies from our New Spanish Painting and Sculpture show, which you

Dear Lou: very kindly loaned us recently. The paintings are: "Portrait of a Woman" (Garcia Gullerías) and "Portrait of a Man" (Garcia Gullerías), the artist.

Thank you for the breakdown of labor charges on the Stella and Spanish exhibitions and for the \$100. reduction on the packing of the Spanish show. We have submitted the approved bills to the treasure's office and you should receive a check shortly.

To enable us to keep a closer control on our costs, I would like to request that in the future you use a similar breakdown of labor charges on the final bill submitted for each exhibition.

Thank you for your cooperation.

Sincerely,

Pearl L. Hoeller
Supervisor
Waldo Rasmussen
Assistant Director

Mr. Jack Lessinger
117 East 49th Street
Brooklyn Heights 1,
New York

WLR:dm

Note to all staff members receiving copies:

Forwarded under number 2000 a bill for the show. I will charge \$7.50 of it to the Exhibitions Department, and \$7.50 of it to the Circulating Exhibitions Department following our recent conversations.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc Mr. O'Hara ✓
Mr. Rasmussen
Mrs. Shaw
File

file c/e 59-3

The Library

October 27, 1960

Dear Mr. Lessinger:

Confirming our recent telephone conversations, I am returning to you today, under separate cover, via insured mail, the two 4 x 5" color transparencies from our New Spanish Painting and Sculpture show, which you so very kindly loaned us recently. The paintings are: Guixart, Painting 1959, (Drouin Collection) and Tharrat, Medamothi, (Collection, the artist).

These were sent to the Corcoran Gallery of Art in Washington for review, and on behalf of the Museum, I wish to thank you very much for your kindness in this recent emergency.

I do hope that the transparencies arrive safely. Our purchase order in the amount of fifteen dollars as payment will follow shortly.

Costs \$7.50

With all good wishes.

Sincerely yours,

Pearl L. Moeller
Supervisor of Rights and Reproductions

Mr. Jack Lessinger
147 Montague Street
Brooklyn Heights 1,
New York

PLM:km

Note to all staff members receiving copies:

Purchase order number 8850 will cover the above. I will charge \$7.50 of it to the Publicity Department, and \$7.50 of it to the Circulating Exhibitions Department following our recent conversations.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

file c/c/59-39/3

THE MUSEUM OF MODERN ART

October 19, 1960

Date

Mrs. Elizabeth Shaw

To:

Pearl Moeller

From:

Payment to Jack Lessinger,

Re:

photographer.

Dear Liz:

This is just a follow-up of our recent conversation about the payment of \$15.00 which I promised the Museum would pay Jack Lessinger for his wonderful cooperation in digging out those two color transparencies in connection with publicity for the Washington Post for the Spanish Painting and Sculpture show. He sent them special delivery to Washington to Henri Dorra, and before that was very helpful in locating them in that crisis of a few weeks ago.

Even though the paintings were never reproduced, you agreed that we should pay Lessinger \$15.00 in the interest of good public relations, and that you would perhaps try to get Cir. Exhibitions to pay \$7.50 of this and you would stand the other \$7.50 --.

I enclose an extra copy of this memo in case you wish to send it to Frank O'Hara.

I do hope we can pay Lessinger because I committed us, more or less, and unless we do I don't think I could ever call him again in another emergency and have him respond and he is very reasonable and quick, and I certainly think we should keep him on tap and be in his good grace, as we all know there are far too few good color photographers in this city!

1/2 payment
approved by WR
10/20/60

MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

file c/e 59/3

THE MUSEUM OF MODERN ART

cc Mr. O'Hara
Mrs. Shaw
File

Date September 26, 1960

To: Miss Kay Faigle
From: Pearl Moeller

Re: messenger service for color
transparency - New Spanish Painting
Show

Dear Kay:

Today I had a messenger go to the photographer Jack Lessinger (Borro Photos) 1147 Montague Street, Brooklyn, to pick up two transparencies (color) in connection with publicity for the New Spanish Painting Show. This trip should be charged to the Publicity Office. The transparencies were brought back to the Museum.

Note to Mrs. Shaw:

Dear Liz:

The transparencies involved in this are the Guixart: Painting 1959 (Drouin Collection) and the Tharrat: Medamothi (Collection, the artist). I told Lessinger that the Museum would pay him for the rental of one of these transparencies at least (fifteen dollars) or possibly two, and that a purchase order would be forthcoming from the Publicity Office. For the records, this will be used by Henry Dorra at the Corcoran Gallery when the show opens there, and this memo serves as an addition to my memo of September 2, 1960.

MEMOS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

JUL 8 1960

file 9/6 59-3

THE MUSEUM OF MODERN ART

cc: Frank O'Hara
Sara Mazo

Date July 8, 1960

To: Dorothy Dudley
From: Jean Volkmer

Re: Conservation Emergencies
while we are on vacation.

In the event that anything should happen between July 11th and the 19th when we return, I checked with Margaret Watherston to be sure that she would be in town and available for help. I feel she is best qualified to handle modern paintings problems now that Julian Fishburne has left the city. Her address and telephone number are 336 East 56th Street, EL 5-1298. I hope you won't find it necessary to call on her. Tosca and I will be back in the museum on Tuesday, July 19th.

Being made by the Spanish government. Attached are letter from Mr. Luis Morales, Director General of Cultural Relations, Ministry of Foreign Affairs, and our reply.

1. DEPARTMENT OF EXHIBITIONS AND PUBLICATIONS

Exhibitions

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

...

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

...

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

...

- 1. ...
- 2. ...
- 3. ...
- 4. ...
- 5. ...
- 6. ...
- 7. ...
- 8. ...
- 9. ...
- 10. ...

RECEIVED
JUL 10 1960

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Rasmussen C/E 59-3
 Mr. O'Hara green
 Miss Pearson
 Mrs. Ladage

file

THE MUSEUM OF MODERN ART

cc: Mr. Koch
 Miss Rubenstein

Date April 4, 1960

2. DEPARTMENT OF CIRCULATING EXHIBITIONS

To:

Director's travel (foreign): (Mr. O'Hara)

Re: Budget for THE YOUNG

From:

Mr. Wheeler

1. Transportation
 2. Miscellaneous expenses
 3. Other expenses

1,700.
 SPANIARDS

250.

1,950. 1,950.

Framing and Stretching:

1,000. 1,000.

Dear Monroe:

Maintenance and Repair:

200. 200.

According to our discussion, I summarize below under Item A the Museum's two general areas of budgetary responsibility for THE NEW SPANIARDS. These do not include the costs of catalog production and printing. Item B summarizes the contribution being made by the Spanish government. Attached are copies of our incoming letter from Mr. Ruiz Morales, Director General of Cultural Relations, Ministry of Foreign Affairs, and our reply.

Repacking in New York:

1,000.

1,300. 1,300.

A. COSTS

1. DEPARTMENT OF EXHIBITIONS AND PUBLICATIONS

Installation:

1. Copy negatives

125.

75.

1. Wall Changes

\$1,000.

2. Curtains

1,200.

3. Painting

1,000.

4. Lighting

400.

5. Custodians' time

200.

6. Pedestals for sculpture

300.

4,100. \$4,100.

Catalog: other delivery charges

150.

500.

1. Critical essay by guest writer

300.

2. Translation

100.

400. 400.

(Note: Total does not include costs of catalog production and printing, to be assumed by Publications Department)

Registration:

150.

150.

Photographs:

200.

200.

TOTAL:

\$4,850.

Reimbursement of lecturers' premiums

50.

Individual claims

100.

1,100. 1,100.

Contingencies:

100.

100.

TOTAL:

\$6,050.

NOTES

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

-2-

2. DEPARTMENT OF CIRCULATING EXHIBITIONS

Director's travel (foreign): (Mr. O'Hara)

1. Transportation	\$ 700.	
2. Per diem expenses	405.	
3. Other expenses	250.	
	<u>1,355.</u>	\$1,355.

<u>Framing and Stretching:</u>	1,000.	1,000.
--------------------------------	--------	--------

<u>Maintenance and Repairs:</u>	200.	200.
---------------------------------	------	------

Packing:

1. Collection, packing and shipment to and from France:	300.	
2. Box adjustments, new cases and repacking in New York:	<u>1,000.</u>	
	<u>1,300.</u>	1,300.

Publicity:

1. Photographs	125.	
2. Copy negatives	<u>75.</u>	
	<u>200.</u>	200.

U. S. Transportation:

1. Assembly at MOMA or Warehouse (including cartage from pier, for incoming shipment)	350.	
2. Dispersal to American lenders, other delivery charges	<u>150.</u>	
	<u>500.</u>	500.

U. S. customs, incoming and outgoing shipments:

150.	150.
------	------

Insurance:

(based on approximate total value of \$60,000.)

1. Assembly and dispersal charge	30.	
2. Transit insurance (both ways)	380.	
3. On location, United States (21 months)	630.	
4. Reimbursement of lenders' premiums	50.	
5. Individual claims \$50. and less	<u>100.</u>	
	<u>1,190.</u>	1,190.

<u>Contingencies:</u>	350.	<u>350.</u>
-----------------------	------	-------------

\$6,245.

TOTAL:

\$11,095.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

-3-

B. SPANISH GOVERNMENT

Packing:

Cases made in Spain \$1,500.

Foreign transportation:

- | | |
|---|--------|
| 1. Collection of works | 200. |
| 2. Ocean freight charges,
Barcelona to New York | 7,000. |
| 3. Return ocean freight charges,
New York to Barcelona | 7,000. |
| 4. Dispersal of works in Spain | 200. |

TOTAL: \$14,400.

The Program Committee has agreed that the Spanish Government will be responsible for the collection of the collection. It is to be noted that the collection will be required to visit the various studios in Madrid, Barcelona, the provinces and Paris (where several of the artists are now working, or where they are represented by dealers who have at least a considerable stock of their work). Attached to the program is a list of the artists who are to be included in the collection, in Spanish names, and I would appreciate your having a check of the list, and later than today (April 12), to enter the required signatures.

For May, March 22 - April 12,
\$7 days at \$25.00

Small transportation (including
material for the collection)

Small baggage (including)

Transportation for collection

Travel and postage

Subscriptions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

C/2-59-3

THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
Mr. KochMr. O'Hara
Mr. Rasmussen
Miss Ladage
inter-office, conf.
travel fileDate March 16, 1960

To: Miss Rubenstein

Re: THE YOUNG SPANIARDSFrom: Porter McCraytravel expenses

We have issued our purchase order number 22683 for travel in the amount of \$950.00 to cover his round-trip air economy fare from New York to Madrid and return from Paris.

Dear Sarah:

As you know, the Program Committee has now established July 11th as opening date for the Museum showing of the exhibition THE YOUNG SPANIARDS and has agreed that following its closing at the Museum on September 25th the exhibition will travel for a period of one year to eighteen months as an exhibition in the regular program of Circulating Exhibitions. It is our hope that a minimum of two-thirds of all costs incurred by the Department of Circulating Exhibitions for the exhibition will be recovered by a rental fee charged to the subscribing institutions. It is my understanding that all costs for installation, normal costs of exhibition preparation, and publication costs will be borne by the Department of Exhibitions and Publications. We are now working on an overall budget for the exhibition in collaboration with Monroe Wheeler and Dick Koch which will determine the precise apportioning of these expenses.

The Program Committee has agreed that Frank O'Hara of this department will be responsible for the selection of the exhibition. In order to do so, he will be required to visit the artists' studios in Madrid, Barcelona, San Sebastian and Paris (where several of the artists are now working, or where they are represented by dealers who have on hand a considerable stock of their work). Attached is our purchase order no. 22683 to cover his travel expenses, as itemized below, and I would appreciate your issuing a check for \$955, not later than Monday March 21st, to cover his expected expenses:

Per diem, March 22 - April 17, 27 days at \$15.00	\$405.
Local transportation (including railroad fare San Sebastian-Paris	150.
Excess baggage allowance:	100.
Photograph purchase for catalog:	150.
Cables and postage:	50.
Contingencies:	<u>100.</u>
	\$955.

MEMOS
CONTINUED

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

-2-

March 16, 1960

We have already issued our purchase order number 22682 to Tailored Travel in the amount of \$550.90 to cover his round-trip air economy fare from New York to Madrid and return from Paris.

MEMOS
GENERAL

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

SEPARATE REQUISITION
REQUIRED FOR EACH
PHOTOGRAPHER

STAFF
PHOTOGRAPH REQUISITION

DATE NEEDED

ASAP

Nov. 15, 1960

NAME Anne Hecht DEPT. C/E DATE OF REQUEST

CHARGE TO: RECEIVE SPANISH PAINTING AND SCULPTURE

PHOTOSTAT DESCRIBE BELOW REPRINTS FROM EXISTING NEGATIVES X LIST ARTIST, TITLE AND SOURCE BELOW

BLUE PRINTS DESCRIBE BELOW REG. B & W. COPY NEGATIVES LIST ARTIST, TITLE AND NEG. NUMBER BELOW

NEW PHOTOS FROM ORIGINAL WORKS OF ART

PERSON REQUESTING WORK MUST FIRST CLEAR PERMISSION
WITH REGISTRAR, MUSEUM COLLECTIONS AND/OR OWNER.

☒ COLL. APPROVAL
REGISTRAR'S APPROVAL
NAME OF PHOTOGRAPHER
ADDRESS
NO. NEGS. NO. PRINTS
SCHEDULE BELOW MUST BE ARRANGED WITH PHOTO SERVICE
TO BE TAKEN DATE TIME
LOCATION IN MUSEUM SPECIFY
OTHER SPECIFY

ARTIST AND TITLE

2 prints of each

Spanish show installations

NEGATIVE NUMBER

George Barrows

3277/2

3277/8

3277/10

3277/9

3277/3

3277/4

3277/7 3277/6

3277/5

3277/13

3277/11

FINISH

GLOSSY, MATTE, SEMI-MATTE

All 8" x 10"

glossy

TOTALS: NEGS. PRINTS PHOTOSTATS BLUEPRINTS

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

October 10, 1960

Date _____

To: Jim

Spanish Painting & Sculpture

Re: _____

From: Virginia

PAINTINGS:

New slide box:

60.870 Guixart: Painting 1959 64 x 51 1/4
 60.918 Tharrats: Homage to Frank Lloyd Wright 63 3/4 x 51 1/4
 60.935 Tapies: Three Stains on Grey Space 57 1/2 x 35

New Slide Box:

60.884 Guixart: Indulgent Fancy 39 1/2 x 31 3/4
 60.934 Tapies: Graffiti on Blackish Ochre Relief 25 3/4 x 32
 60.869 Guixart: Painting 1958 51 1/4 x 38 3/4

SCULPTURES:

New Box:

60.896 Chillida: From the Horizon - Forged iron
 60.930 Chillida: Place of Silences - Forged iron

New Box:

60.889 a-b Oteiza: Metaphysical Box #1
 60.886 a-c Oteiza: Empty Suspension
 60.887 Oteiza: Dynamic Conjunction of Two Pairs of Light Segments
 60.888 Oteiza: Slow Forms before Closing Space

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

file 9/8/59-39-3

THE MUSEUM OF MODERN ART

cc Mr. Barr
Mr. Koch
Miss Miller
Mr. O'Hara ✓
Miss Rubenstein
Mrs. Shaw
Mr. Wheeler

Date ~~August 13, 1960~~
September 8, 1960

To: Miss Dudley
From: Bernard Karpel
Pearl Moeller

Re: ~~COLOR SLIDES - NEW SPANISH PTG.~~
~~AND SCULPTURE SHOW - NEW~~
~~SANDAK CONTRACT WITH MOMA.~~

Project order no. 2251

Dear Dorothy:

We wish to thank you so much for your kind cooperation for the arrangements in getting the New Spanish painting show photographed in color, as the second project (Art Nouveau being the first) under the new contract with SANDAK, official agency for Museum color slides and color negatives. We have sent through the project order for the overtime for Mike and Tom for this morning as they helped Sandak's photographer move the works of art with your permission.

Willard Tengen, of this office, has told us the shooting went very smoothly. He reported at 7 A.M. this morning to meet Sandak's photographer and to get this started; they were joined by Mike and Tom at 9 A.M. to finish the job, and move the paintings.

It will be wonderful to have these slides and the Art Nouveau added to our collection here in the Library, and soon!

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

*Paul
Memo*

cc: Alfred Barr
Dorothy Miller

Date August 30, 1960

To: Frank O'Hara

Re: Vitrodar

From: Betsy Jones

Dear Frank:

A man named Podet from Cincinnati (3101 Clifton St.) stopped by the Museum today to recommend to the Museum the work of a Spanish artist, Vitrodar (real name Bloch), who lives and works in Barcelona (I believe he said his address was Bonanova 8). The artist was recommended to him by Dali. He seems to do a lot of work on glass with the light coming from the rear. Mr. Podet wants to know what action, if any, we take.

Did you see any of this man's work while you were there?
Do you know anything about him?

no (by tel.)

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

c: Miss Moeller
C/E 59-3 ✓

August 12, 1960

Date

To: Will Green David Vane

Installation photographs

From: Frank O'Hara

of NEW SPANISH PAINTING AND SCULPTURE

Dear Wilder:

Pearl told me that Sunami would be taking installation shots of the show in the near future, but not till I had left on vacation. Much to my relief he is not planning to do them before you get back, so would you indicate which 8 shots you think would be represent the exhibition and your installation? (I mean "best represent"-- I'm writing this at the last minute.)

Since we have sixteen artists and it would be nice to at least have something by each represented in the whole series of photographs, I couldn't figure out how to indicate the shots on a floor plan with any assurance that they would really work out, especially because of the crowded angles in several places. And you know my preferences in the artists, so I'm sure it will work out better with you there.

I hope Mexico was great.

Best,

Most of the other paintings are to get L. freddy which Andy will do and

Andy will back the paintings at the same time.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

WHILE YOU WERE OUT

Date August 8, 1960

To: Bill Farnie cc David Vance

SPANISH Paintings to be backed

From: Virginia Pearson

Re: _____

The following paintings can be backed in the mornings before the exhibition is open to the public. I have cleared with David and it is OK for you to do as your time allows.

- 60.911 Farreras: #59
- 60.909 " : #24
- 60.910 " : #61
- 60.931 Lucio (Munoz) Wood Painting #6
- 60.932 Lucio Wood Painting #5

Most of the other paintings are to get L frames which Andy will do and

Andy will back the paintings at the same time.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II. 2. 127. 3. 1

WR. please file this.

To Mr. McCray

Date 8/5 Time 3:20 PM

WHILE YOU WERE OUT

Mr. Kach

of _____

Phone _____

TELEPHONED	PLEASE CALL HIM
CALLED TO SEE YOU	WILL CALL AGAIN
WANTS TO SEE YOU	RUSH

Message The mounting room will be available for the Spanish show

Operator _____

Alpha Office Supply Co., Inc.

advance of our scheduling this work, so that we can be certain of avoiding any conflicts and also be assured that the Mounting Room will not be taken off the project once the work begins?

I am attaching a list of the 30 works in the exhibition requiring new frames, of which 24 are the "L"-type traveling frames, 5 are strip frames and 1 is a back mounting. If the Mounting Room cannot accommodate this in their August schedule, we shall need to contact Heydenryk or some other commercial framer immediately, so I would appreciate receiving your reply as soon as possible.

10.60.913	Faita	#139	44 7/8 x 57 3/8
11.60.933	Lucia	James #3	39 x 70 1/2
12.60.924	Saura	Crucifixion #12	78 1/4 x 98 1/2
13.60.923	Saura	The Three Graces	76 1/4 x 116 1/2 mount together with no strip between
14.60.922	Saura	Imaginary Portrait of Goya	90 1/2 x 79
15.60.940	Saura	The Ox #3, 1959	57 1/2 x 45 1/2
16.60.941	Saura	The Father #1	51 1/8 x 71 5/8
17.60.925	Tapies	Three Stairs on Gray Space	57 1/2 x 85
18.60.926	Tapies	Head #1 on Blackish Oxide Relief	25 1/4 x 30
19.60.944	Tapies	Wedding Feasting	50 1/2 x 54 1/2 (at Farnham - B.)

cc: miss pearson ce-59-3
mr. rasmussen 1-0

OF MODERN ART

Date August 5, 1960

Re: Mounting room time available
for framing Spanish exhibition
for circulation

discussed with you our framing problem for August to make a formal request for use of the Mounting Room - Andy Clark - make this would have to be made in the morning

When we discussed our department's needs and heads of the curatorial department could rely on these services -- and that indeed our doing so when this Museum's economy, as well as our therefore check with other departments in

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II. 2. 127. 3. 1

cc: miss pearson ce-59-3
mr. rasmussen → 1-0

THE MUSEUM OF MODERN ART

Date August 5, 1960

To: Mr. Koch

From: Porter A. McCray

Re: Mounting room time available
for framing Spanish exhibition
for circulation

If possible during August we would like to have the Mounting Room - Andy Clark - make frames for the following paintings. Measurements would have to be made in the morning as the paintings are ready on view.

Dear Dick:

Waldo tells me that he discussed with you our framing problem for the Spanish exhibition, and I am writing to make a formal request for use of the Mounting Room services during the month of August provided this does not interfere with the other museum needs. When we discussed our department's use of the shops in our meeting with René and heads of the curatorial departments, we all agreed that our department could rely on these services when they were not otherwise committed -- and that indeed our doing so when this was the case would be beneficial to the Museum's economy, as well as our separate program budget. Would you therefore check with other departments in advance of our scheduling this work, so that we can be certain of avoiding any conflicts and also be assured that the Mounting Room will not be taken off the project once the work begins?

I am attaching a list of the 30 works in the exhibition requiring new frames, of which 24 are the "L"-type traveling frames, 5 are strip frames and 1 is a back mounting. If the Mounting Room cannot accommodate this in their August schedule, we shall need to contact Heydenryk or some other commercial framer immediately, so I would appreciate receiving your reply as soon as possible.

10.60.913	Falla	#139	14 7/8 x 57 3/8
11.60.933	Lucio	Jesus 77	39 x 70 1/2
12.60.924	Guerra	Crucifixion #12	78 3/4 x 98 1/2
13.60.915	Guerra	The Three Graces	76 1/4 x 116 1/2 mount together with no strip between
14.60.922	Guerra	Imaginary Portrait of Goya	96 1/2 x 79
15.60.910	Guerra	The Ox #3, 1959	57 1/2 x 15 1/2
16.60.911	Guerra	The Father #1	51 1/8 x 71 5/8
17.60.925	Tapies	Three Studies on Gray Space	57 1/2 x 35
18.60.924	Tapies	Graffiti on Blackish Green Relief	55 3/4 x 31
19.60.914	Tapies	Reddish Painting	50 x 42 (see Photo #10)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

file 9/e 59-3
work folder.

THE MUSEUM OF MODERN ART

August 4, 1960

Date

To: Waldo Rasmussen
From: Virginia Pearson

Andy Olah
Dorothy Dudley
Frank O'Hara

Re: NEW SPANISH PAINTING AND SCULPTURE

framing for circulating in U.S.

If possible during August we would like to have the Mounting Room - Andy Olah - make frames for the following paintings. Measurements would have to be made in the mornings so the paintings can remain on view.

New 'L' frames painted black for the following:

- | | | | canvas size: |
|------------|---------|-----------------------------------|---|
| 1. 60.902 | Canogar | St. Christopher | 117 3/4 x 79 |
| 2. 60.904 | Canogar | #56 | 64 x 51 3/4 |
| 3. 60.903 | Canogar | #57 | 98 1/2 x 80 |
| 4. 60.901 | Canogar | Toledo | 98 3/4 x 78 3/4 |
| 5. 60.869 | Guixart | Painting 1958 | 51 1/2 x 38 1/2 |
| 6. 60.884 | Guixart | Indulgent Fancy | 39 1/2 x 31 3/4 mount over present gold strip |
| 7. 60.870 | Guixart | Painting 1959 | 64 x 51 1/4 |
| 8. 60.914 | Feito | #141 | 55 1/2 x 59 1/2 |
| 9. 60.915 | Feito | #147 | 78 3/4 x 78 3/4 |
| 10. 60.913 | Feito | #139 | 44 7/8 x 57 3/8 |
| 11. 60.933 | Lucio | Jonas #3 | 39 x 70 1/2 |
| 12. 60.924 | Saura | Crucifixion #12 | 78 3/4 x 98 1/2 |
| 13. 60.923 | Saura | The Three Graces | 76 3/4 x 116 1/2 mount together with no strip between |
| 14. 60.922 | Saura | Imaginary Portrait of Goya | 98 1/2 x 79 |
| 15. 60.940 | Suarez | The Ox #3, 1959 | 57 1/2 x 45 1/4 |
| 16. 60.941 | Suarez | The Fates #1 | 51 1/8 x 71 5/8 |
| 17. 60.935 | Tapiés | Three Stains on Gray Space | 57 1/2 x 35 |
| 18. 60.934 | Tapiés | Graffiti on Blackish Ochre Relief | 25 3/4 x 32 |
| 19. 60.944 | Tapiés | Reddish Painting | 51 1/2 x 51 1/2 (at French + Co.) |

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

-2-

20. 60.942 Tharrats Medamothi 45 x 76 3/4
21. 60.918 Tharrats Sign 39 1/2 x 39 1/2
22. 60.898 Tharrats Homage to F.L.Wright 63 3/4 x 51 1/2
23. 60.979 Viola The Arrow 63 1/2 x 38 1/2
24. 60.943 Viola Homage to Rothko 51 1/2 x 32

The following should have flush strips painted black:

1. 60.921 Millares Homunculus, 1959 78 3/4 x 59
2. 60.920 Millares Painting 97 78 3/4 x 102 1/2
3. 60.919 Millares Painting 96 58 1/2 x 78 3/4
4. 60.925 Millares Homunculus, 1960 78 3/4 x 59

The following should have simple strip extending above heavy paint - painted black:

1. 60.939 Suarez Painting #2 18 1/2 x 13

The following should have a back board made - painted white - with painting mounted on rods so it stands away from the board:

- 60.929 Rivera Metamorphosis 39 1/4 x 28 5/8

Confirming our conversation, I understand that you will work Friday night so that all paintings in the Spanish Exhibition can be delivered to the 1st floor galleries. Please deliver as much sculpture as possible on Friday afternoon.

Project Order #2196 has been issued to cover your overtime.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

JUL 11/4 1960

file 9/593

THE MUSEUM OF MODERN ART

cc: Mr. O'Hara
Mr. Green
Mr. Koch

Date July 13, 1960

To: Bill Farnie and Pete McIntyre

Re: Project Order #2198

From: Dorothy H. Dudley

Dear Bill and Pete:

Confirming our conversation, I understand that you will work Friday night so that all paintings in the Spanish Exhibition can be delivered to the 1st floor galleries. Please deliver as much sculpture as possible on Friday afternoon.

8 AM. Project Order #2198 has been issued to cover your overtime.

I understand that you will arrange for one of the production cartons or carpenters to come in at 8 AM and help Bill Farnie and David Vance dismantle the exhibition.

We are expecting 14 cases containing the Spanish exhibition to be delivered either July 1st or 5th and will again need help from you for unpacking and handling.

His address is: Mr. José P. Miras, Calle de la Victoria, 10, 1st floor, Madrid, Spain. He is a Spanish artist and has been in the U.S. since 1955. He is a member of the group of artists known as the "El Paso Group" and has since been one of the chief spokesmen and chief exponents of the avant-garde group in Madrid. His work is characterized by figurative elements similar to those found in the work of Picasso and de Kooning. He exhibited in 1955 in New York, and his work is now shown in the United States and the U.S.S.R. Represented by several major collections, including the Metropolitan Art Institute and the Museum of Modern Art. Accepted Purchase Price, \$1,000.00, 1955.

He was born in Madrid, Spain, in 1915. He began to paint in 1937 and lived in Paris from 1938 to 1945. He returned to Madrid for the founding of the El Paso group and has since been one of the chief spokesmen and chief exponents of the avant-garde group in Madrid. His work is characterized by figurative elements similar to those found in the work of Picasso and de Kooning. He exhibited in 1955 in New York, and his work is now shown in the United States and the U.S.S.R. Represented by several major collections, including the Metropolitan Art Institute and the Museum of Modern Art. Accepted Purchase Price, \$1,000.00, 1955.

One of these artists is a charming, intelligent and well-known person, full of intellectual and artistic and particularly artistic ideas and feelings. I think we are strongly interested in these artists and their work. I think we are strongly interested in these artists and their work.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.1

cc: Mr. McCray
6/2-59-3
Inter-office

THE MUSEUM OF MODERN ART

Date May 12, 1960
June 27, 1960

cc: Mr. Lieberman
Mr. Koch
Miss Pearson
Mr. Farnie
To: Mr. Schmidt
From: Frank O'Hara
Dorothy Dudley

Re: Prospective member (foreign)
Project Order #2173

Dear Mrs. Woodruff:

Dear Bob: When I was in Spain recently I visited the collection of Mr. Santi P. Miras, who expressed great interest in the Museum and its Museum. As you know, we have postponed the dismantling of the 1st floor section of the Portrait Exhibition to Tuesday morning, July 5th at 8 AM. Since Owen Linn leaves on vacation at the end of this week I understand that you will arrange for one of the production custodians or carpenters to come in at 8 AM and help Bill Farnie and David Vance dismantle the exhibition. We are expecting 14 cases containing the Spanish exhibition to be delivered either July 1st or 5th and will again need help from you for unpacking and handling.

A MIRAS (born in Madrid, 1909, began to paint in 1927 and lived in Madrid from 1929 to 1935. He returned to Madrid for the duration of the war and has since been one of the chief spokesmen and vital elements of the avant-garde group in Madrid. Style based on strong, expressive lines with figurative elements similar to those found in the work of Picasso and de la Hoya. He exhibited in Spain in 1936, and also in group shows in the United States and the U.S. Represented in several major collections, including the Museum of Modern Art, New York, and the Museum of Contemporary Art, Chicago. He is a member of the Spanish Academy of Fine Arts, Madrid, and the Spanish Academy of Fine Arts, Madrid.

Some of his work is a strong, expressive, and somewhat abstract, full of intellectual content and particularly strong in the use of color. I think we can strongly recommend all those interested in Spanish art and those who wish to see his work.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. McCray
C/E-59-3
Inter-office

THE MUSEUM OF MODERN ART

Date May 11, 1960

To: Mrs. Woodruff

From: Frank O'Hara

Re: Prospective member (foreign)
artists

Dear Mrs. Woodruff:

When I was in Spain recently I visited the collection of Mr. René P. Métras, who expressed great interest in the Museum and its Membership Program, and I promised that we would send him information. He is French, but has lived in Barcelona for fifteen years, where he has a textile firm. His collection is centered on recent Spanish painting; he has interesting examples of the early works of the DAU AL SET group, with which he has been connected since its founding, particularly TAPIES, GUIXART and PONG, an excellent group of works by GUIXART representing each stage of his development with prime examples, and a representative smaller works by other Spanish artists. He is also an enthusiastic supporter of many younger, lesser known artists. He has shown the group "EL PASO" and the exhibiting of contemporary works. He has shown Because of the general nature of his interests, I am at a loss to suggest what category of membership he would most likely be interested in, so perhaps the more information he receives the better. Mr. Métras is one of the motivating spirits of the Museo de Arte Contemporáneo which will open in Barcelona this month and would probably appreciate general information on the Museum as well. His address is: the Mr. René P. Métras considerable attention and led to his being exhibit Sicilia, 20000 Paulo and Venice Biennale, all over Europe, and last year Barcelona, Spain special mention at the XI PRINCE LISCONE in Milan.

3. ANTONIO SAURA: Born in Buenos, 1930. Began to paint in 1947 and lived in FON:bp from 1953 to 1955. He returned to Madrid for the founding of the El Paso group and has since been one of the chief spokesmen and vital elements of the avant-garde group in Madrid. Style based on abstract-expressionism with figurative elements similar to those found in certain periods of Picasso and de Kooning. Has exhibited in widely in Europe, and also in group shows in the Orient and the U.S.. Represented in several major collections, including the Minneapolis Art Institute and the Guggenheim Museum. Awarded Purchase Prize, XI Premio Lisccone, Milan, 1959.

Since each of these artists is a charming, intelligent and cultivated person, full of intellectual curiosity and particularly about American and American art, I think we can strongly recommend all three. Willares speaks English, Rivas and Saura both speak French.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

File C/E 59-3

THE MUSEUM OF MODERN ART

May 6, 1960

Mr. McCray

Possible visiting Spanish

Frank O'Hara

artists

Dear Porter:

The following artists would seem to be likely candidates for a subsidized visit to the U.S. during the Spanish show in which they are included, though I think preferably in the fall when galleries would be open and, more important, the artists they would most like to meet would be back from their summer locations.

1. MANOLO MILLARES: Born in Las Palmas, Canary Islands, 1926. After spending much time and effort in the propagation of modern art in the Canary Island, he moved to Madrid in 1953, where he has since taken a very active part in the intellectual life of the avant-garde, being involved with the direction of several publications as ~~well~~ well as with the group "EL PASO" and the exhibiting of contemporary works. He has shown in both the Sao Paulo and Venice Biennales, and had exhibitions all over Europe, in the Orient and in New York. He has also represented in many important collections, including our own.

2. MANUEL RIVERA: Born in Granada, 1927. Has taught painting at the Escuela Superior de Sevilla and executed a number of murals in various cities in Spain. The development of his technique utilizing wire and wire mesh to create the painting has drawn considerable attention and led to his being exhibited in the Sao Paulo and Venice Biennales, all over Europe, and last year he received special mention at the XI PREMIO LISSONE in Milan.

3. ANTONIO SAURA: Born in Huesca, 1930. Began to paint in 1947 and Lived in Paris from 1953 to 1955. He returned to Madrid for the founding of the El Paso group and has since been one of the chief spokesmen and vital elements of the avant-garde group in Madrid. Style based on abstract-expressionism with figurative elements similar to those found in certain periods of Picasso and de Kooning. Has exhibited ~~in~~ widely in Europe, and also in group shows in the Orient and the U.S.. Represented in several major collections, including the Minneapolis Art Institute and the Guggenheim Museum. Awarded Purchase Prize, XI Premio Lissone, Milan, 1959.

Since each of these artists is a charming, intelligent and cultivated person, full of intellectual curiosity and particularly about America and American art, I think we can strongly recommend all three. Millares speaks English, Rivera and Saura both speak French.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date April 13, 1960

To: Mr. Waldo Rasmussen

Re: Spanish Exhibition

From: Monroe Wheeler

With reference to your memo of April 11th on ^{the} Spanish
exhibition, I prefer the title "New Spanish Painting and
Sculpture". I shall check with Peter Selz when he comes back
but meanwhile you can use this tentatively.

MW:gb

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date: April 11, 1960

To: Mrs. Shaw
From: Waldo Rasmussen

Re: Spanish Exhibition

Dear Liz:

Enclosed is a revision of the project proposal on the exhibition and a copy of my memo to Monroe Wheeler concerning suggested titles. You will be in Rome in September and that our preparation schedules will be considerably accelerated in the Fall. Get those institutions showing Sam Hunter's show European Art Today (EAT). Try Otto Wittmann of Toledo who has requested the show. The Corcoran Gallery has booked it but must be told of our week's delay in delivering it to them. Try Virginia Museum of Fine Arts, Dallas (Packard), Florida, Columbus Ohio, Cleveland, Springfield Mass., Museum Williams-Frederick Institute, Utica, (remind Melanathan Polish show postponed until '61) Denver and Colorado Springs, Cincinnati (Allen Schissler), Walker Art Center (Arnesen), Spanglet Maine, Akron Ohio, Pasadena and San Francisco (Galler) Seattle, Portland, Ottawa, Toronto, etc., Santa Barbara, New Orleans, Atlanta, Columbia South Carolina (Craft).

Ask Grace Noyes for list of museums likely to be interested in photography, especially Scene of Abstraction. Get it on West Coast near Shirley Jordan if possible.

Minneapolis (Sam Hunter) has expressed interest in Portrait show but approximate nature and quantity of contents and cost must be quickly determined in order to make offers.

See attached check lists of total and reduced versions of Scene of Abstraction.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

ce-59-3

i-o

THE MUSEUM OF MODERN ART

cc: Miss Frost

cc: Mr. Miss Pearson

Mrs. Miss Dudley

Mr. Sells

Mrs. Shaw

Date April 4, 1960

To: Mr. Rasmussen

Re: The New Spaniards

From: Porter McCray

Dear Mr. Rasmussen:

I will not have sufficient time to review with Marie Frost the urgent problem of scheduling The New Spaniards and the several possible exhibitions from the Museum's program, such as The Sense of Abstraction and Portraits. You and Marie should sit down this week without fail and map a campaign of attack on all preferred prospects for the Spaniards. Then telephone your first choice of institutions and attempt to get a series of 4 weeks bookings at \$1,000 each lined up in as good a geographical circuit as possible. Remember that Virginia will be in Rome in September and that our preparation schedules will be considerably accelerated in the Fall. Omit those institutions showing Sam Hunter's show European Art Today (EAT). Try Otto Wittmann of Toledo who has requested the show. The Corcoran Gallery has booked it but must be told of our week's delay in delivering it to them. Try Virginia Museum of Fine Arts, Dallas (MacAgy), Florida, Columbus Ohio, Cleveland, Springfield Mass., Munson-Williams-Proctor Institute, Utica, (remind McAnathan Polish show postponed until '61) Denver and Colorado Springs, Cincinnati (Allon Schoener), Walker Art Center (Arnason), Ogunquit Maine, Akron Ohio, Pasadena and San Francisco (Culler), Seattle, Portland, Ottawa, Toronto, etc., Santa Barbara, New Orleans, Atlanta, Columbia South Carolina (Craft).

Ask Grace Mayer for list of museums likely to be interested in photography, especially Sense of Abstraction. Get it on West Coast near Shirley Burden if possible.

Minneapolis (Sam Hunter) has expressed interest in Portrait show but approximate nature and quantity of contents and cost must be quickly determined in order to make offers.

See attached check lists of total and reduced versions of Sense of Abstraction.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

ce:59:3/1-0

THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mrs. Parkinson
Mr. Selz
Mrs. Shaw

Date: 3/1/60
Date: March 31, 1960

To: Mr. McCray
Mr. Wheeler
From: Frank O'Hara
Porter A. McCray

Re: THE NEW SPANIARDS; installation
New Spanish Painters

Dear Porter:

Dear Monroe: Our questions are:

1. I have your memo of March 25 and hasten to urge you not to further confound an already diabolically complicated relationship between the International Council and the Museum. The New Spaniards is strictly a domestic circulating exhibition financed exclusively out of subsidies for this program and it is not under the sponsorship of the International Council. It is my hope we can use this exhibition as the kick-off for announcing the CBS grant and Liz Shaw and I are discussing the manner of credit with Frank Stanton, Ralph Colin and their public relations man this week.

15 Americans - 32 - 48pp:

pan:rt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date 3/1/60

To: Mr. McCray
From: Frank O'Hara

Re: THE NEW SPANIARDS; installation
info in MOMA C/E 59-3

Dear Porter:

Our questions are:

1. Can the Spanish show be postponed two weeks from June 27th, making it July 11th, 1960? *yes*
2. Can the outside wall on the ground floor be provided with walls so it can be used for hanging? *yes*
3. Will the model of the Museum's new wing continue to occupy its present space on the first floor? *until Oct -*
4. Does any decision as to the size of the catalog have to be made at this meeting? *speaking with Monroe*

15 Americans - 32 - 48 pp.

MD

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Mr. Wheeler
Mr. Barr
Mr. Selz
Miss Rubenstein
Mrs. Shaw
Mrs. Woodruff
inter-office
pink

Feb 14
Feb 15
Mar 15
Mar 15
C/E
file p/s
Spain
C/E 9-3

December 9, 1959

Mr. d'Harnoncourt
Porter A. McCray

The New Spaniards project
proposal

Attached are three letters you have received from Spain: one from El Paso, one from Mexico City, and one from Mr. de Pina, as well as copies of my

In line with your request at the last meeting of the Ad Hoc Committee and in keeping with our former practice in the Department of Circulating Exhibitions of presenting a description and documentation on proposed exhibitions, I am handing you herewith a description, fashioned after the International Program proposals, and a group of catalogs and photographs relating to the New Spaniards proposed for the first floor in the Summer of 1960.

PAW

Attached:
New Spaniards Project Proposal
Group of catalogs and photographs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date September 29, 1959

To: Porter McCray
From: Susan C. Senior

Re: Spanish Show

Attached are three letters you have received from Spain: one from El Paso, one from Manolo Millares and one from Mr. de Puga, as well as copies of my answers.

Also attached is a cable from Pierre Matisse as well as my answer. An ad in the latest issue of Art International for his gallery lists El Paso for February and Millares for April.

Susan

SCS:ph
att.

P.S. You think your memos don't get typed fast enough!!! Not done on this one!
9/18/59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

TO - MF
FROM - WR

MEMORANDUM

ON
I C. SENIOR
159

For your
pending file - to
open Spanish &
Polish show (if it
ever exists).
W.

MODERN ART

Date September 1, 1959

Re: Attached memo re Mrs.
Edward Marcus of Dallas

ing this because I wasn't sure
her. In connection with your
now there is to be a San Antonio

Susie

P.S. You think your memos don't get
typed fast enough!!! Not dark on this one!
9/8/59

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

MEMORANDUM

To: *Perdon*
From: SUSAN C. SENIOR
Date: 11/17/59
Subject:

*Are you ready
yet to move on
this one?*

MUSEUM OF MODERN ART

Date September 1, 1959

Re: Attached memo re Mrs.
Edward Marcus of Dallas

McCray

anything about answering this because I wasn't sure
that we have to offer her. In connection with your
as you undoubtedly know there is to be a San Antonio
as in October.

Susie

P.S. You think your memos don't get
typed fast enough!!! Not done on this one!
9/8/59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

MEMORANDUM

To: SCS.

From: PORTER MC CRAY

Date: who knows?

Subject:

*This does not
require an answer
until we know
if show to office
MOMA is lending to
their opening show.
Can this be filed
so that it will
pop up when Island*

McCray

anything about answering this because I wasn't sure
that we have to offer her. In connection with your
as you undoubtedly know there is to be a San Antonio
as in October.

Date: September 1, 1959

Re: Attached memo re Mrs.
Edward Marcus of Dallas

Susie

P.S. You think your memos don't get
typed fast enough!!! Not date on this one!
9/8/59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date September 1, 1959

To: Mr. Porter A. McCray

Re: Attached memo re Mrs.

From: Susan C. Senior

Edward Marcus of Dallas

I haven't done anything about answering this because I wasn't sure what to say and also what we have to offer her. In connection with your talk with Mr. Henshel, as you undoubtedly know there is to be a San Antonio Fortnight Fair in Dallas in October.

Susie

P.S. You think your memos don't get typed fast enough!!! Not date on this one!
9/8/59

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date June 11th, 1959

To: Mrs. Senior

Re: Proposed exhibition

From: Porter A. McCray

for Dallas

Mrs. Edward Marcus, whose family has recently indicated an interest in making a considerable contribution to the Museum's Fund Raising Drive, spoke with me last week and requested one of our better exhibitions for the new building of the Dallas Museum for Contemporary Art in the coming season. This will be in addition to the Museum's Collections, major loans to their inaugural exhibition. I told her of the prospect of the Spanish and Polish shows in which they are interested. I would suggest that the show which Dorothy is doing for Syracuse be offered provided its title is altered. "Made in New York State" is a little too chauvinistic for our out-of-state (and Texas) subscribers.

Correspondence to Mrs. Marcus until September 1st should be addressed to:

Mrs. Edward Marcus
Dallas Museum for Contemporary Arts
5966 West Northwest Highway
Dallas, Texas

After September 1st:

Dallas Museum for Contemporary Arts
3415 Cedar Springs Road
Dallas, Texas

Porter

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: (bottom of page)

THE MUSEUM OF MODERN ART

Date August 31, 1959

To: Mr. White
From: Porter A. McGraw

Re: THE YOUNG SPANIARDS
showing in New York.

Dear Jim:

It will be quite impossible to provide the exhibition THE YOUNG SPANIARDS for showing in the Museum by February, 1960. Following a conference here scheduled for the end of November with representatives of the Spanish Government homeward bound from the Biennial in Sao Paulo we shall know definitely whether we can meet our own proposed date in April, 1960.

Our confirmation of this show depends upon several factors: (1) the elimination of the Spanish Government as official organizer (2) the availability of first choice loans representing only the top 5 or 6 painters and sculptors (3) settlement of the alarming political overtones between the artists and the Spanish Government over ownership and the artist's ability to export certain works for sale (4) the feasibility of fitting in a New York showing, ^{specifically} after the resolution of the above.

I will keep you informed of our progress.

PAM:jc

I am enclosing a copy of George's June 3rd letter to you, figuring costs. Not knowing whether these figures reflect your thinking, I hesitated to divide by three and tell Mr. Gott it would cost the National Gallery \$7,000. George feels the catalog (\$20,000) should be subtracted (leaving \$20,000 to be provided among 12,000, not four, museums) which would make the National Gallery's share \$5,000. Whatever you might contribute toward the catalog.

Could you illuminate?

cc: Mr. d'Harnoncourt
Mr. Barr
Mr. Wheeler
Mr. Sely
✓ Mr. O'Hara
pink
green

Spanish Exhibition

The attached letter from Saura in French arrived with a footnote saying the original had been sent to Saura in Paris. I acknowledged it as per the attached.

Saura

Enclosed

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

To: Porter A. McCray

From: Susan C. Senior

cc: CE-59-2 installation

CE-59-5 costs

CE-59-3

intra-office

pink

- 8 -
June 25, 1959

Circulating Exhibitions

Syracuse

The Spanish Consulate in Mrs. Vandervort is sure that you will be happy if they just wash the walls rather than painting them, especially if she guarantees a state of wall that will please you. Not having seen the walls, I do not feel that I'm in a position to insist that the taxpayers' (my) money be spent or not be spent in painting the walls. R.S.V.P.

Among the artists included are: Palto, Palazuelo, Guixart and Saura.

Haniwa

I was unable to find any prorated cost to exhibitors, so when Mr. Cott called asking for the material, I told him I had held your letter to him hoping to ascertain cost to each. What is cost to each? Mr. Cott doesn't care -- he just wanted pictures so he could work on installation.

Attached are our letters to Cott. I have sent copies of each to George Montgomery. Liz, Mr. Overton, Ann Laughlin and Blanche got copies of your letter to Cott, as per your instructions, but not of my covering note.

I am enclosing a copy of George's June 3rd letter to you, figuring costs. Not knowing whether these figures reflect your thinking, I hesitated to divide by three and tell Mr. Cott it would cost the National Gallery \$7,000. George feels the catalog \$10,000 should be subtracted (leaving \$10,950 to be prorated among three, not four, museums) which would make the National Gallery's share \$3,700 ± "plus whatever you might contribute towards the cost of the catalog."

Could you illumine?

Spanish Exhibition

The attached letter from Saura in French arrived with a footnote saying the original had been sent Chez Sadler in Paris. I acknowledged it as per the attached.

See: Saura

SCS:seb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

June 5, 1959

Mr. McCray:

The Spanish Consulate just called to report that that exhibition of young Spanish painters opened in Paris on June 1. No closing date has been announced.

The title of the show is : LA JEUNE PEINTURE ESPAGNOLE, but the catalog is entitled: 13 PEINTRES ESPAGNOLS ACTUELS.

Among the artists included are: Feito, Palazuelo, Guixait and Saura.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

YOUNG SPANISH PAINTERS requested for
MOMA showing Feb. 15 - April 10, 1960

(Information from Mr. White, May 26, 1959)

MODERN ART

Date May 1st, 1959

Re:

Could you let me know whether your recent visits with Pat Patterson,
Mrs. Pope and Dr. Morley have resulted in any specific bits of information
that would be of benefit to the rest of us about (1) the meeting in Pitts-
burgh June 3rd-6th -- is there something we can be doing to ready you for
this -- (2) the International Congress of Art Critics, the cocktail party
for same, or the ICOM meeting in Stockholm (3) the Spanish show in particular
or C/E in general.

(3) - assemble all catalogues & photos we have on this
plus details of show in Paris.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date May 1st, 1959

To: Mr. Porter A. McCray

Re: _____

From: Susan C. Senior

Could you let me know whether your recent visits with Pat Patterson, Mrs. Pope and Dr. Morley have resulted in any specific bits of information that would be of benefit to the rest of us about (1) the meeting in Pittsburgh June 3rd-6th -- is there something we can be doing to ready you for this -- (2) the International Congress of Art Critics, the cocktail party for same, or the ICOM meeting in Stockholm (3) the Spanish show in particular or C/E in general.

(3) - assemble our catalogues & photos we have on the plan dates of show in Paris.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Copy Corr. Madrid

THE MUSEUM OF MODERN ART

cc: Mrs. Kolmetz file

Date October 2, 1958

To: Mr. McCray (Hotel Vendôme)

Re: Addresses of Spanish artists

From: Frank O'Hara

Dear Porter:

I notice your request to Robles dated September 23rd for the following addresses which are listed in the Spanish catalog of the Biennale. Since the ones listed for Millares and Rivera were correct when I visited them I assume the others are too and send them in case Robles' reply is delayed:

✓ Rafael Canogar
Calle del Marqués de Pico Velasco, 13
Madrid

✓ Manolo Millares
López de Hoyos, 178
Madrid

✓ Antonio Saura
Fernando el Católico, 34
Madrid

✓ Manuel Rivera
Plaza de las dos Castillas, 3
Madrid

Best,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Exhibition schedule as of June 15, 1970

1969

October 11 - November 22 American Gallery of Art, Washington, D.C.

1970

January 1 - 31 American Gallery of Art, Washington, D.C.

February 15 - March 15 Museum of Contemporary Art, Chicago

April 1 - 30 The Los Angeles Contemporary Exhibitions, Los Angeles

May 15 - June 22 Nelson-Atkins Museum of Art, Kansas City, Mo.

June 15 - July 15 Pasadena Art Museum, Pasadena, California

August 1 - Sept. 1 Santa Barbara - San Diego

September 15 - October 15 Santa Barbara Museum of Art, Santa Barbara, Ca.

November 1 - 30 Cincinnati Art Museum, Cincinnati, Ohio

1971

November 15 - Dec. 15 1971 Massachusetts Museum of Contemporary Art, Boston, Mass.

SCHEDULE

REQUEST
FOR SHOWING

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Scheduled showings as of June 13, 1960

1960

October 31 - November 28

Corcoran Gallery of Art, Washington, D. C.

1961

January 3 - 31

Columbus Gallery of Fine Arts, Columbus, Ohio

February 16 - March 16

Atlanta Art Association, Atlanta, Georgia

April 1 - 29

The Joe and Emily Lowe Art Gallery, Coral Gables, Fla.

May 15 - June 12

Marion Koogler McNay Art Institute, San Antonio, Texas

June 28 - July 26 PENDING

Pasadena Art Museum, Pasadena, California

August 4 - Sept. 1 PENDING

Santa Barbara - San Diego

September 18 - October 16

Isaac Delgado Museum of Art, New Orleans, La.

November 1 - 29

Cincinnati Art Museum, Cincinnati, Ohio

Dec
1962

December 15 - Jan. 12- '62 PENDING Manchester, Toronto, Richmond, Toledo, Boston, Utica

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

The Corcoran Gallery of Art File
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

no ans
necessary
W.D.
accepted
CE-59-3
Oct 31 - Nov 28

SCHEDULE

December 16, 1959

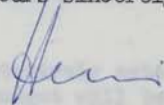
Mr. Porter A. McGray, Director
Department of Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

Many thanks for your letter of December 10. We will gladly commit ourselves for The New Spaniards exhibition on the terms outlined in the letter. The dates of October 18 - November 14 are acceptable to us.

With all good wishes, and hoping to see you soon.

Yours sincerely,



Henri Dorra
Assistant Director

HD/ng

cc: Senor Enrique Suarez de Puga
Secretary of the Embassy of Spain, Cultural Affairs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

cc: Mr. Wheeler
C/E 59-3 Spanish artists
Rasmussen
Pearson
pink/green

To: Files

From: Porter A. McGray

December 10, 1959

Mr. Henri Dorra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Henri:

I am happy to report that at the meeting of our Program Committee on Wednesday, December 9th, the exhibition tentatively titled THE NEW SPANIARDS was given approval for an opening in The Museum of Modern Art on June 27th, to continue through September 25th. Since the exhibition will have to be prepared for traveling after this closing, it would be unrealistic to say that we could deliver it to Washington in time for your requested date of October 5th. I think that the earliest we could guarantee delivery would be for arrival in time to meet an opening on October 17th. We would like to offer the exhibition for a four-week period ending November 14th.

The rental fee for the show is tentatively established between \$700. - \$900. I hope that your budget will be able to accommodate this range.

We are sincerely pleased by the Corcoran's interest in the exhibition and would appreciate your confirmation of the acceptability of the above dates.

With very best wishes to you.

Sincerely,

Porter A. McGray
Director
Department of Circulating Exhibitions

PAM:WR/rs

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

C/2. 59-3

THE MUSEUM OF MODERN ART

Date November 30, 1959

To: Files

Re: Young Spanish Painters

From: Porter A. McCray

Henri Dorra, Curator of The Corcoran Gallery in Washington, called to say that he wanted to hold an exhibition of Young Spanish artists but that since we were planning such an event he very much hoped our schedule would allow a showing in Washington opening preferably on October 5, 1960 for six weeks. He said his present budget would allow a maximum fee of \$700. I told him that as soon as the date for this exhibition was set we would advise him whether we could accommodate these dates and that as soon as we could arrive at an estimated budget this would also be furnished.

Am.

Yours sincerely,

Henri Dorra
Assistant Director

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

The Corcoran Gallery of Art
Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

SCHEDULE

November 30, 1959

Mr. Porter A. McCray
Director of International Program
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

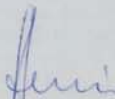
This is to confirm our telephone conversation of Friday.

We are most eager to have the exhibition of Spanish painters the Museum of Modern Art is organizing for October 5 through November 19, 1960. It can close earlier than November 19 but we would rather not open before October 5.

We will budget around \$1,000 for the show. I would appreciate your letting me know immediately if you think the expenses will be higher.

I am looking forward to seeing you soon. With all good wishes.

Yours sincerely,



Henri Dorra
Assistant Director

HD/ng

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Lowe Gallery

THE MUSEUM OF MODERN ART

Date August 24, 1960

To: Frank O'Hara

Re: Coral Gables booking

From: Virginia Pearson

NEW SPANISH PTG & SCULPT.

Mrs. Sams who is the chairman of the committee sponsoring the showing of the Spanish exhibition at the Lowe Gallery in Coral Gables was in today to see the exhibition and find out possibilities for a speaker for their GRAND OPENING. She said they were considering Mr Tom Messer and Mr. Bartlett Hayes! I suggested you!! Wouldn't you like a trip to Florida the first of April? In any case she is going to write you for suggestions.

SCHEDULE

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Wheeler
Mr. Green
Mr. O'Hara
Miss Dudley
Miss Frost
Mr. Rasmussen
CE 59-3
green

*Galeria 3
Arte Mexicana*

August 31, 1960

*Revised
Showing*

SCHEDULE

Miss Ines Amor
Galeria de Arte Mexicana
Calle Milan, 18
Mexico 6 D. F., Mexico

Dear Miss Amor:

Mr. Wilder Green has told me of your interest in our exhibition NEW SPANISH PAINTING AND SCULPTURE which he discussed with you on his recent visit to Mexico City, and I am writing to give you further details on the exhibition in the event that it might be possible to arrange a showing at the Museo Nacional de Bellas Artes.

As Mr. Green undoubtedly informed you, we are circulating the exhibition throughout the United States following its closing at our Museum, and it is committed for showings in other American museums through 1961, after which time it had been scheduled for return to the artists in Spain or lenders and galleries in the United States. However, it is possible that we might be able to request extension of the loan period to enable us to schedule the exhibition for additional showings through June 1962. The De Young Museum in San Francisco, California has requested the exhibition during this period and it is possible that another West Coast museum may participate with them to bring the exhibition to that part of the country. If this plan materializes, it might be possible to bring the exhibition from California to Mexico for four weeks' showing in the Spring of 1962, provided the Mexican sponsors could assume the costs of transportation and insurance from California to Mexico and return to New York.

To assist you in estimating these expenses, the following shipping information will be useful:

Total number of cases:	approximately 18
Total cubage:	approximately 20 cubic metres (700 cubic feet)
Total weight:	approximately 3650 kilos (8000 pounds)
Total value:	Approximately \$90,000

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Miss Amor

- 2 -

Date August 31, 1960

To: Mr. McGraw
From: Mr. McGraw
Naturally the availability of the exhibition depends upon our obtaining consent from artists and lenders for the additional loan period, but if the Museo Nacional is interested in arranging a showing under the terms outlined, I would appreciate hearing from you and we could explore this further. I understand that Mr. Green gave you a catalog of the exhibition so that you have a good indication of its contents, and I am enclosing herewith a copy of the press release issued for the New York showing which gives you some additional background information.

Dear Mr. McGraw,
Thank you so much for your interest in the exhibition. If these details can be resolved, we would be delighted to collaborate with the Museo Nacional in bringing the exhibition to Mexico. I shall look forward to hearing from you.

At any rate the prospect of sending the show to Mexico may be too complex, but so far I have investigated the following details which are pertinent:

Sincerely,

- 1) From Dorothy Dudley and Hastings I understand there should be no special problems with U. S. customs if the show were shipped to Mexico from California. I understand it would be a bit of a hassle with problems, but apparently there are no insuperable difficulties.

Porter A. McGraw
Director
International Circulating
Exhibitions

PAM:VP
Enclosure: Press release on Spanish Exhibition
The Spanish Line has monthly passenger sailings from Vera Cruz, Mexico to New York and on to Spain, hence we could ship the exhibition to Mexico and withdraw the American loans in New York as soon as the American loans were packed separately.

P.S. The exhibition, consisting of 52 loans and including 39 paintings and 13 sculptures, now occupies approximately 400 running feet of wall space in a fairly open arrangement. We would also be freed of the responsibility of transportation costs from the last exhibitor.

What do you think?

SCHEDULE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date August 30, 1960

To: Mr. McCray

Re: Mexican request for

From: Waldo Rasmussen

NEW SPANISH PAINTING & SCULPTURE

Dear Porter:

After he returned from Mexico, Wilder told me of his discussion with Miss Amor concerning the possibility of bringing the Spanish exhibition to the Museo Nacional de Bellas Artes, and I have prepared the attached draft in case you wish to consider offering it. I haven't, however, mentioned a rental fee: would we ask one in this instance, when we have supplied other shows under ICE without one?

At any rate the prospect of sending the show to Mexico may be too complex, but so far I have investigated the following details which are pertinent:

- 1) From Dorothy Dudley and Keating I understand there should be no special problems with U. S. customs if the show were shipped to Mexico from California. I had somehow thought it would bristle with problems, but apparently there are no insuperable difficulties.
- 2) The Spanish Line has monthly passenger sailings from Vera Cruz to New York and on to Spain, hence we could ~~return~~ return the Spanish loans direct from Mexico and withdraw the American loans in New York -- provided the American loans were packed separately.

If the Mexican thing worked out, and they were willing to pay for transportation from California and return to New York, I thought this might make it more likely that the De Young Museum and another institution on the West Coast might be able to afford to bring the show from the East Coast after its showing in New Hampshire ending January 12, 1962. We would also be freed of the responsibility of transportation costs from the last exhibitor.

What do you think?

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date December 22, 1960

To: Waldo Rasmussen

Re: Extended loan period of works

From: Marie Frost *M.F.*

in NEW SPANISH PAINTING & SCULPTURE

I have looked over Mr. McCray's correspondence with the two institutions in California re The Spanish exhibition. It is as follows:

August 8, telegram to Mr. Walter Heil, Director of De Young Memorial Museum, San Francisco, to which there has been no reply.

"WILLING NEGOTIATE LOAN EXTENSION PROVIDED YOU CAN ASSUME ROUND TRIP TRANSPORTATION FROM NEW YORK APPROXIMATELY \$1860 PLUS FOUR WEEKS RENTAL. IF OTHER WESTERN MUSEUM'S INTERESTED IN SHOWING WOULD REQUEST LOAN EXTENSION THROUGH JUNE 1962. COULD PRORATE TRANSPORTATION COSTS. SANTA BARBARA PASADENA PORTLAND EARLIER EXPRESSED INTEREST. IF EXTENSION GRANTED FIRST BOOKING AVAILABLE FEBRUARY 1 OPENING."

September 16, letter to Professor Schaefer, University of California, Berkeley. Reply attached.

"...exhibition is already booked through 1961 which is the full duration of the loans from American and European lenders but in six months we plan to request an extension of these loans in order to accommodate additional requests we have from several West Coast exhibitors.

I would say then that some time in March we would be able to tell you whether a later showing would be possible. Meanwhile, you might let me know if you are interested in this distant prospect."

How do you want to proceed from here?

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Morse

SEP 26 1960

UNIVERSITY OF CALIFORNIA

COMMITTEE FOR ARTS AND LECTURES
BERKELEY 4, CALIFORNIA

September 23, 1960

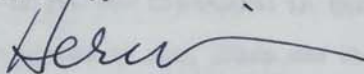
Mr. Porter A. McCray
Director, Circulating Exhibitions
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

Thank you very much for your letter of September 16 in regard to your exhibition New Spanish Painting and Sculpture. We certainly would like to remain on your list as a possible booker for this exhibition if you are able to extend the loans. We will look forward to hearing from you about this early next year.

With greetings and best wishes,

Sincerely,



Professor Herwin Schaefer, Curator
University Art Collection

HS:cb

no answer necessary - 9/26/60
have noted interest in showing
ex. if loans are extended
H.F.

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. Selz
Miss Frost
ce-59-3
g

September 16, 1960

Professor Herwin Schaefer
Curator
University Art Collection
University of California
Berkeley 4, California

Dear Herwin:

Peter Selz has handed me your letter of August 2 informing him of the establishment of permanent gallery and exhibition facilities at Berkeley and inquiring into the availability of the circulating exhibition New Spanish Painting and Sculpture assembled by Frank O'Hara.

Unfortunately this exhibition is already booked through 1961 which is the full duration of the loans from American and European lenders but in another 6 months we plan to request an extension of these loans in order to accommodate additional requests we have from several West Coast exhibitors.

I would say then that sometime in March we would be able to tell you whether a later showing would be possible. Meanwhile, you might let me know if you are interested in this distant prospect.

With very best wishes to you, Hilda and the children,

Sincerely,

Porter A. McGray
Director
Circulating Exhibitions

*still interested
notify on loan
extension plans*

*& possible California bookings
for extended showings*

SCHEDULE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	CE	II. 2. 127. 3. 1

Telex

WESTERN UNION

Telex

CDU256 08255

0 SFL116 PD AR SAN FRANCISCO CALIF 2 1147A PDT 2 4 10

WILLIAM C SEITZ, MUSEUM OF MODERN ART

11 WEST 53 ST NYK

ANSWERING YOUR LETTER JULY 29TH SEPARATELY WOULD BE INTERESTED

TO KNOW IF YOUR SPANISH EXHIBITION MIGHT BE AVAILABLE TO SS

PLEASE WIRE ME COLLECT

THOMAS C HOWE

29TH SEPARATELY.

1270 (1-51)

to Young Memorial
2/2-59-3
(Jkil)

SCHEDULE

N

Telex

ARN ART

1960

P

PRESENT SCHEDULE SPANISH SHOW FILLED THROUGH LOAN PERIOD. WILLING NEGOTIATE LOAN EXTENSION PROVIDED YOU CAN ASSUME ROUND TRIP TRANSPORTATION FROM NEW YORK APPROXIMATELY \$1860 plus FOUR WEEKS RENTAL. IF OTHER WESTERN MUSEUMS INTERESTED IN SHOWING WOULD REQUEST LOAN EXTENSION THROUGH JUNE 1962. COULD PRORATE TRANSPORTATION COSTS. SANTA BARBARA, PASADENA PORTLAND EARLIER EXPRESSED INTEREST. IF EXTENSION GRANTED FIRST BOOKING AVAILABLE FEBRUARY 1 OPENING

PORTER MCCRAY

charge circulating exhibitions ce-59-3

Send the above message, subject to the terms on back hereof, which are hereby agreed to

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

1269 (R 4-55)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

to Young Memorial
2/2-59-3
(Jkil)

SCHEDULE

Telefax	WESTERN UNION	Telefax
	SENDING BLANK	
CALL LETTERS	DLS	CHARGE TO
		MUSEUM OF MODERN ART
LT		AUGUST 8, 1960
WALTER HEIL		
M.H. DEYOUNG MEMORIAL MUSEUM		
SAN FRANCISCO, CALIFORNIA		
P		
PRESENT SCHEDULE SPANISH SHOW FILLED THROUGH LOAN PERIOD. WILLING NEGOTIATE LOAN EXTENSION PROVIDED YOU CAN ASSUME ROUND TRIP TRANSPORTATION FROM NEW YORK APPROXIMATELY \$1860 plus FOUR WEEKS RENTAL. IF OTHER WESTERN MUSEUMS INTERESTED IN SHOWING WOULD REQUEST LOAN EXTENSION THROUGH JUNE 1962. COULD PRORATE TRANSPORTATION COSTS. SANTA BARBARA, PASADENA PORTLAND EARLIER EXPRESSED INTEREST. IF EXTENSION GRANTED FIRST BOOKING AVAILABLE FEBRUARY 1 OPENING		
PORTER MCCRAY		
charge circulating exhibitions ce-59-3		
Send the above message, subject to the terms on back hereof, which are hereby agreed to		
PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD		
1269—(R 4-55)		

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

SCHEDULE

THE MUSEUM OF MODERN ART

Date August 8, 1960

To:

Re:

From:

Walter Heil
deYoung Memorial Museum
San Francisco, California

Present schedule for Spanish show filled. Willing to negotiate extension of loans to make show available in February and March 1962 if agreeable to you to pay round trip transportation from New York costing about \$1860. plus \$1000 rental for one month

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

SCHEDULE

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

SF-1201 (4-60)

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is LOCAL TIME at point of origin. Time of receipt is LOCAL TIME at point of destination.

NH057 0B705

E

O SFJ436 NL PD AR SAN FRANCISCO CALIF 1

RENEE D'HARNONCOURT, DIRECTOR MUSEUM OF MODERN ART 1960 AUG 1 PM 11 00

11 WEST 53 ST NYK

PLEASE WIRE COLLECT WHETHER ANY POSSIBILITY DEYOUNG MUSEUM

PARTICIPATING IN CIRCUIT YOUR PRESENT MODERN SPANISH EXHIBITION

REGARDS

WALTER HEILS.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

NEW SPANISH PAINTING AND SCULPTURE

1960

October 31 to November 28

Corcoran Gallery of Art
Washington, D.C.

1961

January 3 to 31

Columbus Gallery of Fine Arts
Columbus, Oh.

February 16 to March 16

Washington University
Steinberg Hall
St. Louis, Mo.

April 1 to 29

Joe & Emily Lowe Art Gallery
University of Miami
Coral Gables, Fla.

May 15 to June 12

Marion Koogler McNay Art Institute
San Antonio, Texas

July 19 to August 27

Art Institute of Chicago
Chicago, Ill.

September 18 to October 16

Isaac Delgado Museum of Art
New Orleans, La.

November 1 to 29

Contemporary Arts Center
Cincinnati, Oh.

December 15 to January 12

Currier Gallery of Art
Manchester, N.H.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

cc: Mr. Rasmussen
Mrs. Shaw ✓
C/E 59-3
intra-office

September 16, 1960

Date

To: Mr. McCray
From: Marie Frost

Circulating schedule for
Re: NEW SPANISH PAINTING AND SCULPTURE

Dear Porter:

The following schedule is a revised one for the NEW SPANISH PAINTING AND SCULPTURE exhibition. The only change is the February 16 - March 16, 1961 date. All these bookings are for four-week periods with one exception, Chicago, their's is for six weeks. Let's hope we have no more cancellations!

Corcoran Gallery of Art October 31 - November 28, 1960
Washington, D.C.

Columbus Gallery of Fine Arts January 3 - 31, 1961
Columbus, Oh.

Washington University February 16 - March 16, 1961
St. Louis, Missouri

Joe & Emily Iowa Art Gallery April 1 - 29, 1961
University of Miami
Coral Gables, Florida

Marion Koogler McNay Art Institute May 15 - June 12, 1961
San Antonio, Texas

Art Institute of Chicago July 19 - August 27, 1961
Chicago, Ill.

Isaac Delgado Museum of Art September 18 - October 16, 1961
New Orleans, La.

Contemporary Arts Center November 1 - 29, 1961
Cincinnati, Oh.

Currier Gallery of Art 1961
December 15/- January 12, 1962
Manchester, N.H.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

cc: Miss Dudley
Miss Pearson ✓
Mr. O'Hara
CE 59 3
green

THE MUSEUM OF MODERN ART

Date: September 11, 1960

To: Monroe Wheeler
From: Porter McCray

NEW SPANISH PAINTING AND
SCULPTURE

Dear Monroe:

We are pleased to extend the current showing of NEW SPANISH
PAINTING AND SCULPTURE until September 27th.

THE MUSEUM OF MODERN ART

To:
From:

Walter Reil
M.H. de Young Memorial Museum
San Francisco, California

Present schedule Spanish show filled through loan period. Will need to request
loan extension provided you can answer some very important questions. You may
approximately \$1560 plus \$1000 for four weeks rental. If other factors are
interested in showing would request loan until extension through Sept 27th.
Could provide transportation costs. Santa Barbara, California. Could provide
expressed interest. If extension granted first booking available February 1 showing.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

Date August 8, 1960

To:

Re:

From:

Walter Heil
M.H.deYoung Memorial Museum
San Francisco, California

Present schedule Spanish show filled through loan period. Willing negotiate loan extension provided you can assume round trip transportation from New York approximately \$1860 plus \$1000 ~~xxx~~ four weeks rental. If other Western museums interested in showing would request loan ~~extension~~ extension through June 1962. Could prorate transportation costs. Santa Barbara, Pasadena Portland earlier expressed interest. If extension granted first booking available February 1 opening.

Dec 15

, Manchester, New Hampshire

Unless the schedule can be extended further into 1962, it does not look possible for the deYoung Museum. It would also mean sending the show all the way from New Hampshire to West Coast - not very practical.

Virginia

PORTER MCCRAY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

MEMORANDUM

To: *Marie Frost*
From: PORTER MC CRAY
Date:
Subject:

MUSEUM OF MODERN ART

Date August 3, 1960

Re: NEW SPANISH PAINTING & SCULPTURE
schedule

*please advise me
where we stand
& let's tel - Heil*

Corcoran Gallery of Art, Washington, D.C.
Columbus Gallery Fine Arts, Columbus, Ohio
Atlanta Art Association, Atlanta, Ga.
We Art Gallery, Univ. of Miami, Coral Gables, Fla.
Leon Krogler McNay Art Institute, San Antonio, Tex.
Art Institute of Chicago, Chicago, Ill

Sept. 18 - Oct. 16 Isaac Delgado Museum of Art, New Orleans, La.
Nov. 1 - 29 Contemp. Arts Center, Cincinnati Art Mus. Cincinnati, Ohio
Dec 15 - Jan. 12, '62 Currier Gallery of Art, Manchester, New Hampshire

Unless the schedule can be extended further into 1962, it does not look possible for the deYoung Museum. It would also mean sending the show all the way from New Hampshire to West Coast - not very practical.

Virginia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date August 3, 1960

To: Porter McCray
From: Virginia Pearson

Re: NEW SPANISH PAINTING & SCULPTURE
schedule

Oct. 31 - Nov. 28 Corcoran Gallery of Art, Washington, D.C.
Jan. 3, '61 - Jan. 31 Columbus Gallery Fine Arts, Columbus, Ohio
Feb. 16 - March 16 Atlanta Art Association, Atlanta, Ga.
Apr. 1 - Apr. 29 Lowe Art Gallery, Univ. of Miami, Coral Gables, Fla.
May 15 - June 12 Marion Koogler McNay Art Institute, San Antonio, Tex.
July 19 - Aug. 27 Art Institute of Chicago, Chicago, Ill
Sept. 18 - Oct. 16 Isaac Delgado Museum of Art, New Orleans, La.
Nov. 1 - 29 Contemp. Arts Center, Cincinnati Art Mus. Cincinnati, Ohio
Dec 15 - Jan. 12, '62 Currier Gallery of Art, Manchester, New Hampshire

Unless the schedule can be extended further into 1962, it does not look possible for the deYoung Museum. It would also mean sending the show all the way from New Hampshire to West Coast - not very practical.

Virginia

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

cc: intra-office ✓ 3
C/E 59-3

Date April 30, 1960
June 2, 1960

Date

To: Porter McCray
To: Porter McCray
From: Marie Frost
From: Marie Frost

Re: Spanish show for circulation
Re: Spanish exhibition
in the United States
Isaac Delgado Museum of Art
booking

Dear Porter:
Dear Porter:

The Isaac Delgado Museum of Art in New Orleans is taking the Spanish exhibition September 18 - October 16, 1961. Mrs. Thurman said, if we had a dead period in August for booking the show, she would take it then and keep it through October 16 if we will give her a special rate. If you will agree to this will you let me know at what rate to offer it? The rental fee, if \$1,000. for 4 weeks. She would probably take it for 8 weeks.

Before doing this I shall, of course, make every effort to book it in August.

Remind me in Sept. of this info
Marie

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

59-3

Date April 30, 1959

To: Porter McCray

Re: Spanish show for circulation
in the United States

From: Marie Frost

Dear Porter:

Although I realize the Spanish show for this country is still very much in the early stages, I should like to ask that, as soon as you know what material will be in the show, and other pertinent information, we get our letters off to the various museums who will want to book the show. Even if it is a year ahead of time, I feel it is not too soon. As you so well know, the larger museums plan their schedules well in advance.

Marie

Remind me in Sept to forward this info

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

cc: Miss Frost
Miss Pearson
Miss Dudley

Date April 4, 1960

To: Mr. Rasmussen

Re: The New Spaniards

From: Porter McGray

I will not have sufficient time to review with Marie Frost the urgent problem of scheduling The New Spaniards and the several possible exhibitions from the Museum's program, such as The Sense of Abstraction and Portraits. You and Marie should sit down this week without fail and map a campaign of attack on all preferred prospects for the Spaniards. Then telephone your first choice of institutions and attempt to get a series of 4 weeks bookings at \$1,000 each lined up in as good a geographical a circuit as possible. Remember that Virginia will be in Rome in September and that our preparation schedules will be considerably accelerated in the Fall. Omit those institutions showing Sam Hunter's show European Art Today (EAT). Try Otto Wittmann of Toledo who has requested the show. The Corcoran Gallery has booked it but must be told of our week's delay in delivering it to them. Try Virginia Museum of Fine Arts, Dallas (MacAgy), Florida, Columbus Ohio, Cleveland, Springfield Mass., Munson-Williams-Proctor Institute, Utica, (remind McLanathan Polish show postponed until '61) Denver and Colorado Springs, Cincinnati (Allon Schoener), Walker Art Center (Arnason), Ogunquit Maine, Akron Ohio, Pasadena and San Francisco (Culler), Seattle, Portland, Ottawa, Toronto, etc., Santa Barbara, New Orleans, Atlanta, Columbia South Carolina (Craft).

Ask Grace Mayer for list of museums likely to be interested in photography, especially Sense of Abstraction. Get it on West Coast near Shirley Burden if possible.

Minneapolis (Sam Hunter) has expressed interest in Portrait show but approximate nature and quantity of contents and cost must be quickly determined in order to make offers.

See attached check lists of total and reduced versions of Sense of Abstraction.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<i>II.2.127.3.1</i>

CHECK &
BOX LIST

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

NEW SPANISH PAINTING AND SCULPTURE

1960-61

An exhibition circulated by The Museum of Modern Art, New York, N.Y.

CHECK LIST:

35
~~38~~ paintings
 13 sculptures
 1 Title Poster
 1 Introductory Label
 51 Title Labels

✓ = Photo available

<u>Museum Number</u>	<u>Artist</u>	<u>Title, Date, Medium</u>	<u>Size</u> <u>H x W</u>	<u>Box No.</u>
✓ 60.902	Canogar	SAINT CHRISTOPHER, 1960. Oil on canvas	117 3/4 x 79"	1
60.904	Canogar	PAINTING #56, 1959. Oil on canvas	64 x 51 3/4"	6
60.903	Canogar	PAINTING #57, 1960. Oil on canvas	98 1/2 x 80"	2
60.901	Canogar	TOLEDO, 1960. Oil on canvas	98 3/4 x 78 3/4"	2
60.897	Chillida	SENTINEL, 1954. Bronze mounted on stone base	67" high	16
60.896	Chillida	FROM THE HORIZON, 1953. Forged iron	26 1/8" high	16
✓ 60.930	Chillida	PLACE OF SILENCES, 1958. Forged iron	15 3/4" high	16
60.905	Chirino	HOMAGE TO JULIO GONZALES, 1960. Forged iron	19 3/8" high	10
60.908	Chirino	ROOT #2, 1960. Forged iron	11 1/4" high	11
✓ 60.907	Chirino	ROOT #3, 1960. Forged iron	16 3/4" high	11
60.906	Chirino	THE WIND, 1960. Forged iron	12 1/4" high	10
60.869	Cuixart	PAINTING, 1958. Oil & metallic paint on canvas	51 1/4 x 38 1/4"	5
60.884	Cuixart	INDULGENT FANCY, 1957. Oil & metallic paint on canvas	39 1/2 x 31 3/4"	8
✓ 60.870	Cuixart	PAINTING, 1959. Oil & metallic paint on canvas	64 x 51 1/4"	6
✓ 60.911	Farreras	NUMBER 59, 1960. Oil & paper on wood (collage)	59 x 29 3/8"	7
60.909	Farreras	NUMBER 24, 1959. Oil & paper on wood (collage)	39 1/4 x 78 3/4"	7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 2 -

NEW SPANISH PAINTING AND SCULPTURE, Check list, Cont.

60.910	Farreras	NUMBER 61, 1960. Oil & paper on wood (collage)	40 x 59 3/4"	7
60.914	Feito	PAINTING #141, 1959. Oil on canvas	55 1/2 x 59 1/4"	6
60.915	Feito	PAINTING #147, 1959. Oil on canvas	78 3/4 x 78 3/4"	2
60.913	Feito	PAINTING #139, 1959. Oil on canvas	44 7/8 x 57 3/8"	5
✓ 60.921	Millares	HOMUNCULUS, 1959. Oil on canvas	78 3/4 x 59"	4
60.920	Millares	PAINTING #97, 1960. Oil on canvas	78 3/4 x 102 1/4"	1
60.925	Millares	HOMUNCULUS, 1960. Oil on canvas	78 3/4 x 59	15
60.919	Millares	PAINTING #96, 1960. Oil on canvas	58 1/4 x 78 3/4"	4
60.931	Lucio (Muñoz)	WOOD PAINTING #6, 1960. Oil on composition board	58 3/4 x 39 1/8"	8
60.932	Lucio (Muñoz)	WOOD PAINTING #5, 1960. Oil on composition board	51 x 38 1/4"	8
✓ 60.933	Lucio (Muñoz)	JONAS #3, 1960. Oil on composition board	39 x 70 1/2"	7
60.889a-b	Oteiza	METAPHYSICAL BOX #1, 1958. Aluminum	15 1/4" high	19
✓ 60.888	Oteiza	SLOW FORMS BEFORE CLOSING SPACE, 1958. Iron	27 1/2" high	17
60.886a-c	Oteiza	EMPTY SUSPENSION, 1957. Iron	21 1/4" high	19
60.887	Oteiza	DYNAMIC CONJUNCTION OF TWO PAIRS OF LIGHT SEGMENTS, 1957. Iron	13 3/8" high	17
60.927	Rivera	METAMORPHOSIS (HERALDRY), 1960. Wire & wire mesh on painted wood	63 3/4 x 44 7/8"	18
60.928	Rivera	METAMORPHOSIS (HOMAGE TO BACH), 1960. Wire & wire mesh on painted wood	63 1/4 x 45 1/8"	18
60.926	Rivera	METAMORPHOSIS (PEDDLER), 1960. Wire & wire mesh on painted wood	47 1/2 x 39 3/4"	18
✓ 60.929	Rivera	METAMORPHOSIS (VICENTE ESCUDERO), 1960. Wire & wire mesh on aluminum rectangle mounted on painted board	41 1/2 x 30 3/4"	18
60.924	Saura	CRUCIFIXION #12, 1959. Oil on canvas	78 3/4 x 98 1/2"	3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 3 -

NEW SPANISH PAINTING AND SCULPTURE, Check list, Cont.

60.923.1-3	Saura	THE THREE GRACES, 1959. Oil on canvas	76 3/4 x 116 1/4"	1
✓ 60.922	Saura	IMAGINARY PORTRAIT OF GOYA, 1959-60. Oil on canvas	98 1/2 x 79"	3
60.936	Serrano	TAUROBOLIUM, 1960. Welded iron	53 1/8" high	13
60.937	Serrano	SPACE, 1960. Welded iron	71 1/2" high	12
✓ 60.940	Suárez	THE OX #3, 1959. Oil on canvas	57 1/2 x 45 1/4"	5
60.941	Suárez	THE FATES #1, 1960. Oil & aluminum paint on canvas	51 1/8 x 71 5/8"	6
60.939	Suárez	PAINTING #2, 1960. Oil on canvas	18 1/8 x 13"	8
60.935	Tàpies	THREE STAINS ON GREY SPACE, 1957. Mixed media on canvas	57 1/2 x 35"	9
60.934	Tàpies	GRAFFITI ON BLACKISH-OGRE RELIEF, 1957. Mixed media on canvas	25 3/4 x 32"	9
60.944	Tàpies	REDDISH PAINTING, 1958. Mixed media on canvas	51 1/4 x 51 1/4"	20
60.942	Tharrats	MÉDAMOTHI, 1958-60. Oil on canvas	45 x 76 3/4"	14
60.918	Tharrats	SIGN, 1959. Oil on canvas	39 1/2 x 39 1/2"	9
✓ 60.898	Tharrats	HOMAGE TO FRANK LLOYD WRIGHT, 1959. Oil on canvas	63 3/4 x 51 1/4"	6
✓ 60.979	Viola	THE ARROW, 1958. Oil on canvas	63 1/2 x 38 1/4"	8
60.943	Viola	HOMAGE TO ROTHKO, 1959. Oil on canvas	51 1/4 x 32"	5

10/13/60

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

From: The Museum of Modern Art

To: R. Léronelle
76, rue Blanche
Paris 9, France

For: Delivery to Galerie Maeght
13, rue de Téhéran
Paris 8, France

MOMA 16
PARIS 78 x 22 x 34" 75 lbs. 475 lbs. gross \$6,000.

60.902 Gargery: Saint Christopher, oil on canvas

60.897 Eduardo Chillida: Sentinel, bronze mounted on stone base

MAN 2
MADRID 66 x 34 x 12" 180 lbs. net 545 lbs. gross

60.903 Gargery: Painting Number 37, oil on canvas

60.901 Gargery: Toledo, oil on canvas

Lent by: Mr. Rafael Gargery, Marqués Pico Velasco 13

60.933 Lucio: Judo 73, oil on composition board

Lent by: Mr. Lucio Muñoz, Soler 10

MAN 3
MADRID 66 x 31 x 16" 62 lbs. net 260 lbs. gross

60.916 Peito: Painting Number 148, oil and sand on canvas

Lent by: Mr. Luis Peito, El Calle Fernanden de los Rios

60.910 Solera: No. 6, oil on canvas

60.913 Solera: 1 Stone

60.938 Solera: Painting Number 5, oil on canvas

Lent by: Mr. Antonio Solera, Plaza de Castillas 3

This painting was lent for exhibition purposes and is now being returned to the owners in Paris.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

NEW YORK 19

 11 WEST 53rd STREET
 TELEPHONE: CIRCLE 5-8900
 CABLES: MODERNART, NEW-YORK

 From: The Museum of Modern Art
 11 West 53 Street
 New York 19, New York

 To: Luis Gonzales-Robles
 57 Fernan Gonzales
 Madrid, Spain

For: Delivery to lenders in Madrid

Box Mark	Size	Weight	Value
MAM 1			
MADRID VIA BARCELONA	85 x 126 x 15"	79 lbs. net 530 lbs. gross	

60.902 Canogar: Saint Christopher, oil on canvas \$1,700.

Lent by: Mr. Rafael Canogar, Marqués Pico Velasco 13

Box Mark	Size	Weight	Value
MAM 2			
MADRID	86 x 106 x 15"	180 lbs. net 565 lbs. gross	

60.903 Canogar: Painting Number 57, oil on canvas \$1,600.

60.901 Canogar: Toledo, oil on canvas 1,600.

Lent by: Mr. Rafael Canogar, Marqués Pico Velasco 13

60.933 Lucio: Jonás #3, oil on composition board \$ 650.

Lent by: Mr. Lucio Muñoz, Salud 10

Box Mark	Size	Weight	Value
MAM 5			
MADRID	64 x 51 x 16"	62 lbs. net 260 lbs. gross	

60.916 Peito: Painting Number 148, oil and sand on canvas \$1,300.

Lent by Mr. Luis Peito, 31 calle Fernandez de Los Rios

60.940 Suárez: The Ox, oil on canvas \$ 420.

60.940 1 frame 10.

60.938 Suárez: Painting Number 5, oil on canvas 420.

Lent by: Mr. Antonio Suárez, Plaza dos Castillas 3

Lent by: Mr. Juan Jose Tharrats, Pintor Velasco 27

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

THE MUSEUM OF MODERN ART

THE NEW SPANISH PAINTING AND SCULPTURE

NEW YORK 19

1960-61

11 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

UNPACKING INSTRUCTIONS - BOX #1: - 3 paintings
Page 2

MAH 6
MADRID 62 x 80 x 18" 77 lbs. net 315 lbs. gross

3. Lift out Braces #1, 2 and 3.
60.901 Canogar: Painting Number 56, oil on canvas \$ 900.

Lent by: Mr. Rafael Canogar, Marques Pico Velasco 13

5. Lift out Braces #1, 2 and 3.
60.914 Feito: Painting Number 141, oil and sand on canvas \$1,400.

6. Lift out 60.923.1-3 Saura: THE THREE GRACES - WITH CARE.
Lent by: Mr. Luis Feito, 31 calle Fernandez de Los Rios

7. Replace - 9 braces - in box and put on lid making sure all box bolts are saved.

MAH 8
MADRID 71 x 45 x 15" 54 lbs. net 215 lbs. gross

PACKING 60.932 Lucio: Wood Painting Number 5, oil on composition board \$ 500.

1. Place 60.923.1-3 Saura: THE THREE GRACES - FACE UP in bottom of box.
Lent by Mr. Lucio Mufioz, Salud 10

2. Slide Braces #1, 2 and 3 into marked grooves.

3. Place 60.979 Viola: The Arrow, oil on canvas FACE UP on top of Braces #1. \$1,200.

4. Slide Braces #1, 2 and 3 into marked grooves.
Lent by: Mr. Manuel Viola, Rios Rosas 54

MAH 12
MADRID 57 x 71 x 32" 360 lbs. net 615 lbs. gross

5. Slide Braces #1, 2 and 3 into marked grooves.

60.936 Serrano: Teurobolium, welded iron \$ 800.

7. Bolt lid on box SECURELY.

Lent by: Mr. Pablo Serrano, Orellana 6

MAH 13
MADRID 80 x 62 x 34" 280 lbs. net 529 lbs. gross

1. Lift out 60.937 Serrano: 8 Space, welded iron \$ 800.

2. Lift out 60.937 Serrano: 8 Space, welded iron \$ 800.
Lent by: Mr. Pablo Serrano, Orellana 6

MAH 14
MADRID 50 x 83 x 7" 32 lbs. net 190 lbs. gross

4. Lift out 60.942 Tharrats: Medamothi, oil on canvas \$1,000.

5. Lift out Braces #1, 2 and 3.
Lent by: Mr. Joan Josep Tharrats, Pintor Valseca 27

6. Lift out 60.915 Feito: PAINTING 2017 - WITH CARE.

7. Replace - 9 braces - in box and put on lid making sure all box bolts are saved.
Total Value: \$4,200.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Please return to: *Portia Berge*

THE NEW SPANISH PAINTING AND SCULPTURE

1960-61

An exhibition circulated by The Museum of Modern Art, New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 3 paintings

1. Lift out Braces #7,8 and 9.
- Bin 2* 2. Lift out 60.920 Millares: PAINTING #97 - WITH CARE. *Artiste Gal.*
3. Lift out Braces #4,5 and 6.
- Bin 9* 4. Lift out 60.902 Canogar: SAINT CHRISTOPHER - WITH CARE. *A*
5. Lift out Braces #1,2 and 3.
- Bin 9* 6. Lift out 60.923.1-3 Saura: THE THREE GRACES - WITH CARE. *A*
7. Replace - 9 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 3 paintings

1. Place 60.923.1-3 Saura: THE THREE GRACES - FACE UP in bottom of box.
2. Slide Braces #1,2 and 3 into marked grooves.
3. Place 60.902 Canogar: SAINT CHRISTOPHER - FACE UP on top of Braces #1,2 and 3.
4. Slide Braces #4,5 and 6 into marked grooves.
5. Place 60.920 Millares: PAINTING #97 - FACE UP on top of Braces #4,5 and 6.
6. Slide Braces #7,8 and 9 into marked grooves.
7. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 3 paintings

1. Lift out Braces #7,8 and 9.
- Bin 2* 2. Lift out 60.901 Canogar: TOLEDO - WITH CARE. *A*
3. Lift out Braces #4,5 and 6.
- Bin 4* 4. Lift out 60.903 Canogar: PAINTING #57 - WITH CARE. *A*
5. Lift out Braces #1,2 and 3.
6. Lift out 60.915 Feito: PAINTING #147 - WITH CARE. *Art Gallery of Toronto*
7. Replace - 9 braces - in box and put on lid making sure all box bolts are saved.

HOLD OUT

FOR VIEWING +

DISCHARGE Bin 10

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Page #2

NEW SPANISH PAINTING AND SCULPTURE * Unpacking & Packing Instructions continued

PACKING INSTRUCTIONS - BOX #2: - 3 paintings

1. Place 60.915 Feito: PAINTING #147 - FACE UP in bottom of box.
2. Slide Braces #1,2 and 3 into marked grooves.
3. Place 60.903 Canogar: PAINTING #57 - FACE UP on top of Braces #1,2 and 3.
4. Slide Braces #4,5 and 6 into marked grooves.
5. Place 60.901 Canogar: TOLEDO - FACE UP on top of Braces #4,5 and 6.
6. Slide Braces #7,8 and 9 into marked grooves.
7. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #3: - 2 paintings

1. Lift out Braces #3 and 4.
2. ~~Lift out 60.924 Saura: CRUCIFIXION - WITH CARE,~~ *in the drawer* *A*
3. Lift out Braces #1 and 2.
4. Lift out 60.922 Saura: IMAGINARY PORTRAIT OF GOYA - WITH CARE. *A* *matinee*
5. Replace - 4 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #3: - 2 paintings

1. Place 60.922 Saura: IMAGINARY PORTRAIT OF GOYA - FACE UP in bottom of box.
2. Place Braces #1 and 2 in marked grooves.
3. Place 60.924 Saura: CRUCIFIXION - FACE DOWN on top of Braces #1 and 2.
4. Place Braces #3 and 4 in marked grooves.
5. Bolt lid on box SECURELY.

(continued, Page #3)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #3

NEW SPANISH PAINTING AND SCULPTURE - Unpacking & Packing Instructions continued

UNPACKING INSTRUCTIONS - BOX #4: - 2 paintings

1. Unscrew Braces #3 and 4 and lift out.
2. Lift out 60.919 Millares: PAINTING #96 - WITH CARE. *Matisse gel.*
3. Unscrew Braces #1 and 2 and lift out.
4. Lift out 60.921 Millares: HOMUNCULUS, 1959 - WITH CARE. *Matisse gel.*
5. Replace - 4 braces and screws for braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #4: - 2 paintings

1. Place 60.921 Millares: HOMUNCULUS, 1959 in bottom of box FACE UP.
2. Place Braces #1 and 2 in marked sections of box and screw in place.
3. Place 60.919 Millares: PAINTING #96 in box FACE UP on top of Braces #1 and 2.
4. Place Braces #3 and 4 in marked sections of box and screw in place.
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #5: - 4 paintings

1. Lift out Braces #7 and 8.
2. Lift out 60.913 Feito: PAINTING #139 - WITH CARE. *A*
3. Lift out Braces #5 and 6.
4. Lift out 60.940 Suarez: THE OX - WITH CARE. *A*
5. Lift out Braces #3 and 4.
6. Lift out 60.869 Cuixart: PAINTING, 1958. - WITH CARE. *Alex Goldman*
7. Lift out Braces #1 and 2.
8. Lift out 60.943 Viola: HOMAGE TO ROTHKO - WITH CARE. *Alexandra Gordon*
9. Replace - 8 braces - in box and put on lid making sure all box bolts are saved.

(continued, Page #4)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #4

NEW SPANISH PAINTING AND SCULPTURE * Unpacking & Packing Instructions continued

PACKING INSTRUCTIONS - BOX #5: - 4 paintings

1. Place 60.943 Viola: HOMAGE TO ROTHKO - FACE UP in bottom of box. *Domestic*
2. Place Braces #1 and 2 in marked grooves on top of 60.943.
3. Place 60.869 Cuixart: PAINTING, 1958 - FACE UP on top of Braces #1 and 2.
4. Place Braces #3 and 4 in marked grooves on top of 60.869.
- ✓ 5. Place 60.940 Suarez: THE OX - FACE UP on top of Braces #3 and 4.
6. Place Braces #5 and 6 in marked grooves on top of 60.940.
- ✓ 7. Place 60.913 Feito: PAINTING #139 - FACE UP on top of Braces #5 and 6.
8. Place Braces #7 and 8 on top of 60.913.

60.937 9. Bolt lid on box SECURELY.
60.916

Swartz; Painting num 5 RD to Spain
Feito; Painting num. 147. Ret to Spain

UNPACKING INSTRUCTIONS - BOX #6: - 5 paintings

- Bin 1* 1. Lift out 60.914 Feito: PAINTING #141 - WITH CARE; and Brace #9 at end of painting. *A*
2. Lift out Braces #7 and 8.
- SOLD #10* 3. Lift out 60.941 Suarez: THE FATES #1 - WITH CARE. *Zeck*
4. Lift out Braces #5 and 6.
- Bin 1* 5. Lift out 60.898 Tharrats: HOMAGE TO FRANK LLOYD WRIGHT * WITH CARE. *Princess Zelstein*
6. Lift out Braces #3 and 4.
- Bin 1* 7. Lift out 60.904 Canogar: PAINTING #56 - WITH CARE. *A*
8. Lift out Braces #1 and 2.
- Bin 1* 9. Lift out 60.870 Cuixart: PAINTING, 1959 - WITH CARE. *Alex Hillman*
10. Replace - 9 braces - in box and put on lid making sure all box bolts are saved.

(continued, Page #5)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

NEW SPANISH PAINTING AND SCULPTURE - Unpacking & Packing Instructions continued

PACKING INSTRUCTIONS - BOX #6: - 5 paintings

1. Place 60.870 Cuixart: PAINTING, 1959 - FACE UP in bottom of box.
2. Place Braces #1 and 2 in marked grooves on top of 60.870.
3. Place 60.904 Canogar: PAINTING #56 - FACE DOWN on top of Braces #1 and 2.
4. Place Braces #3 and 4 in marked grooves on top of 60.904.
5. Place 60.898 Tharrats: HOMAGE TO FRANK LLOYD WRIGHT - FACE UP on top of Braces #3 and 4.
6. Place Braces #5 and 6 in marked grooves on top of 60.898.
7. Place 60.941 Suarez: THE FATES #1 - FACE DOWN on top of Braces #5 and 6.
8. Place Braces #7 and 8 in marked grooves on top of 60.941.
9. Place 60.914 Feito: PAINTING #141 - FACE DOWN on top of Braces #7 and 8 with Brace #9 at end of painting.
10. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #7: - 4 paintings

1. Lift out Braces #5 and 6.
2. Lift out 60.909 Farreras: #24 - WITH CARE. *Takeshige*
3. Lift out 60.933 Lucio (Munoz): JONAS #3 - WITH CARE. *A*
4. Lift out Braces #3 and 4.
5. Lift out 60.910 Farreras: #61 - WITH CARE. *Steadman*
6. Lift out Braces #1 and 2.
7. Lift out 60.911 Farreras: #59 - WITH CARE. *Zachs*
8. Replace - 6 braces - in box and put on lid making sure all box bolts are saved.

(continued, Page #6)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #6

NEW SPANISH PAINTING AND SCULPTURE - Unpacking and Packing Instructions continued

PACKING INSTRUCTIONS - BOX #7: - 4 paintings

1. Place 60.911 Farreras #59 - FACE UP in bottom of box.
2. Place Braces #1 and 2 in marked grooves on top of 60.911.
3. Place 60.910 Farreras: #61 - FACE UP on top of Braces #1 and 2.
4. Place Braces #3 and 4 in marked grooves on top of 60.910.
5. Place 60.933 Lucio (Munoz): JONAS #3 FACE DOWN on top of Braces #3 and 4.
6. Place 60.909 Farreras: PAINTING #24 - FACE UP.
7. Place Braces #5 and 6 on top of 60.909.
8. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #8: - 5 paintings

1. Lift out Braces #8 and 9.
- Bin 1* 2. Lift out 60.979 Viola: THE ARROW - WITH CARE. ✓
3. Lift out Braces #6 and 7.
- Delivered* 4. Lift out 60.931 Lucio: WOOD PAINTING #6 - WITH CARE.
5. Lift out Braces #3, 4 and 5.
- Bin 1* 6. Lift out 60.932 Lucio: WOOD PAINTING #5 - WITH CARE. ✓
7. Lift out Braces #1 and 2.
- Bin 10* 8. Lift out paintings 60.939 Suarez: PAINTING #2 and 60.884 Cuixart: INDULGENT FANCY - *Bin 1* WITH CARE. *SOLD*
9. Replace - 9 braces - in box and put on lid making sure all box bolts are saved,

PACKING INSTRUCTIONS - BOX #8: - 5 paintings

1. Place 60.939 Suarez: PAINTING #2 FACE DOWN and 60.884 Cuixart: INDULGENT FANCY - FACE UP in marked sections of box
2. Place Brace #1 over 60.939 Suarez: PAINTING #2 in marked groove.
3. Place Brace #2 over 60.884 Cuixart: INDULGENT FANCY in marked groove.

(continued, Page #7)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #7

NEW SPANISH PAINTING AND SCULPTURE - Unpacking & Packing Instructions continued

Box #8 continued:

4. Place 60.932 Lucio: WOOD PAINTING #5-FACE UP in box
5. Place Braces #3, 4 and 5 in marked grooves.
6. Place 60.931 Lucio: WOOD PAINTING #6 - FACE UP
7. Place Braces #6 and 7 in marked grooves.
8. Place 60.979 Viola: THE ARROW - FACE UP.
9. Place Braces #8 and 9 in marked grooves and bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #9: - 3 paintings

1. Lift out Braces #5 and 6.
- Bin 5* 2. Lift out 60.935 Tapis: THREE STAINS ON GREY SPACE - WITH CARE.
3. Lift out Braces #3 and 4.
- Bin 5* 4. Lift out 60.918 Tharrats: SIGN - WITH CARE.
5. Lift out Braces #1 and 2.
- Not in box!* 6. Lift out 60.934 Tapis: GRAFFITI ON BLACKISH OCHRE RELIEF - WITH CARE. *out - into down brought by museum*
7. Replace - 6 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #9: - 3 paintings

1. Place 60.934 Tapis: GRAFFITI ON BLACKISH OCHRE RELIEF - FACE DOWN in marked section in the bottom of box.
2. Place Braces #1 and 2 on top of 60.934 in marked grooves.
3. Place 60.918 Tharrats: SIGN - FACE DOWN on top of Braces #1 and 2.
4. Place Braces #3 and 4 on top of 60.918 in marked grooves.
5. Place 60.935 Tapis: THREE STAINS ON GREY SPACE - FACE DOWN on top of Braces #3 and 4.
6. Place Braces #5 and 6 on top of 60.935 in marked grooves.
7. Bolt lid on box SECURELY.

(continued, Page #8)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

NEW SPANISH PAINTING & SCULPTURE - Unpacking and Packing Instructions continued

UNPACKING INSTRUCTIONS - BOX #10: - 2 sculptures

1. Lift out Braces #1 and 2.
- 5 2. Lift out 60.905 Chirino: HOMAGE TO JULIO GONZALES.
3. Lift out Brace #3.
- 6 Sold 4. Lift out 60.906 Chirino: THE WIND.
5. Replace - 3 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #10: - 2 sculptures

1. Place 60.905 Chirino: HOMAGE TO JULIO GONZALES in box as marked in bottom of box.
2. Replace Braces #1 and 2 in marked grooves.
3. Place 60.906 Chirino: THE WIND in box as marked in bottom of box.
4. Replace Brace #3 in marked groove.
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #11: - 2 sculptures

1. Lift out Brace #1.
- 10 2. Lift out 60.908 Chirino: ROOT #2.
3. Lift out Braces #2 and 3.
- 11 4. Lift out 60.907 Chirino: ROOT #3.
5. Replace - 3 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #11: - 2 sculptures

1. Place 60.908 Chirino: ROOT #2 in box as marked on bottom of box.
2. Replace Brace #1 in marked groove.
3. Place 60.907 Chirino: ROOT #3 in box as marked on bottom of box.
4. Replace Braces #2 and 3 in marked grooves.
5. Bolt lid on box SECURELY.

(continued, Page #9)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #9

NEW SPANISH PAINTING AND SCULPTURE - Unpacking & Packing Instructions continued

UNPACKING INSTRUCTIONS - BOX #12: - 1 sculpture

1. Slide Braces #1,2 and 3 from marked grooves.
- 12 2. Lift out 60.936 Serrano: TAUROBOLIUM - WITH CARE.

CAUTION: SCULPTURE IS HEAVY AND VIBRATES.

3. Replace - 3 braces in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #12: - 1 sculpture

1. Place 60.936 Serrano: TAUROBOLIUM in box as indicated by marks for base of sculpture
2. Slide Braces #1,2 and 3 into marked grooves.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #13: - 1 sculpture

- Introductory Label and Title Poster and 51 Title Labels in pocket on lid of box
- Folder of Condition Record Sheets in envelope in second pocket on lid of box.

1. Unscrew Pockets #1 and 2 on lid of box and remove package of labels and envelope of condition record sheets. Rescrew tops of pockets.

2. Slide Braces #1,2 and 3 from marked grooves.

- 13 3. Lift out 60.937 Serrano: SPACE - WITH CARE.

4. CAUTION: SCULPTURE IS HEAVY AND VIBRATES

4. Replace - 3 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #13: - 1 sculpture

- Introductory Label and Title Poster and 51 Title Labels in pocket on lid of box.
- Folder of Condition Record Sheets in envelope in second pocket on lid of box.

1. Make package of Title Poster, Introductory Label and 51 Title Labels and replace in pocket on lid of box.

2. Replace Folder of Condition Record Sheets in second pocket on lid of box.

3. Place 60.937 Serrano: SPACE in box as indicated by marks for base of sculpture

4. Slide Braces #1,2 and 3 into marked grooves.

5. Bolt lid on box SECURELY.

(continued, Page #10)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Page #10

NEW SPANISH PAINTING AND SCULPTURE - UNPACKING and Packing Instructions continued

UNPACKING INSTRUCTIONS - BOX #14: 1 painting

1. Unscrew Braces #1 and 2 and lift out.
- Bin 7 2. Lift out 60,942 Tharrats: MEDAMOTHI - WITH CARE.
3. Replace - 2 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #14: 1 painting

1. Place 60,942 Tharrats: MEDAMOTHI in box FACE UP.
2. Place Braces #1 and 2 in marked sections of box and screw into place.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #15: - 1 painting

1. Lift out Braces #1 and 2.
- Bin 4 2. Lift out 60,925 Millares: HOMUNCULUS, 1960 - WITH CARE.
3. Replace - 2 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #15: - 1 painting

1. Place 60,925 Millares: HOMUNCULUS, 1960 - FACE UP IN BOTTOM of box
2. Place Braces #1 and 2 in marked grooves.
3. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #16: - 3 sculptures

1. Slide out Braces #4, 5 and 6 from marked grooves.
- 8 2. Lift out 60,897 Chillida: SENTINEL - WITH CARE.
3. Slide out Brace #3.
- 7 4. Lift out 60,896 Chillida: FROM THE HORIZON - WITH CARE.
5. Slide out Braces #1 and 2.
- 9 6. Lift out 60,930 Chillida: PLACE OF SILENCES.
7. Replace - 6 braces - in box and put on lid making sure all box bolts are saved.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Page #11

NEW SPANISH PAINTING AND SCULPTURE - Unpacking and Packing Instructions continued

PACKING INSTRUCTIONS - BOX #16: - 3 sculptures

1. Place 60.930 Chillida: PLACE OF SILENCES in box.
2. Slide Braces #1 and 2 into marked grooves.
3. Place 60.896 Chillida: FROM THE HORIZON in box.
4. Slide Brace #3 into marked groove.
- ✓ 5. Place 60.897 Chillida: SENTINEL with large curve of stone to back of box.
6. Slide Braces #4, 5 and 6 into marked grooves.
7. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #17: * 2 sculptures

SECTION A

1. Lift out Braces #1 and 2.
2. Lift out 60.887 Oteiza: DYNAMIC CONJUNCTION OF TWO PAIRS OF LIGHT SEGMENTS - with CARE.
3. Replace - 2 braces - in box.

SECTION B

4. Lift out Brace #3.
5. Lift out 60.888 Oteiza: SLOW FORMS BEFORE CLOSING SPACE - WITH CARE.
6. Replace - 1 brace - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #17: - 2 sculptures

SECTION A

1. Replace 60.887 Oteiza: DYNAMIC CONJUNCTION OF TWO PAIRS OF LIGHT SEGMENTS in box as outlined on bottom of box.
2. Replace Braces #1 and 2 in marked grooves.

SECTION B:

3. Place 60.888 Oteiza: SLOW FORMS BEFORE CLOSING SPACE in box.
4. Replace Brace #3 in marked groove.
5. Bolt lid on box SECURELY.

(continued, Page #12)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

Page #12

NEW SPANISH PAINTING AND SCULPTURE - Unpacking & Packing Instructions continued

UNPACKING INSTRUCTIONS - BOX #18: - 4 Rivera paintings

CAUTION: SLIDE PAINTINGS FROM GROOVES WITH SPECIAL CARE!!!

1. Slide the 4 paintings from the marked grooves ONE AT A TIME - DO NOT DROP!!!
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #18: - 4 Rivera paintings

1. Slide the following paintings into the grooves marked with the SAME numbers:

CAUTION: USE SPECIAL CARE IN PLACING THE PAINTING IN THE GROOVE SO AS NOT TO TANGLE THE WIRES

FACE PAINTING TO SIDE OF BOX INDICATED INSIDE THE BOX

60,926 Rivera METAMORPHOSIS - PEDDLER
 60,928 Rivera METAMORPHOSIS - HOMAGE TO BACH
 60,927 Rivera: METAMORPHOSIS - HERALDRY
 60,929 Rivera METAMORPHOSIS - VICNETE ESCUDERO

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #19: - 2 sculptures and separate bases

1. Slide out bases from side pockets for 60,889 and 60,886.
2. Lift out Brace #1.
3. Slide out 60,889 Oteiza: METAPHYSICAL BOX.
4. Lift out Brace #2.
5. Lift out 60,886 Oteiza: EMPTY SUSPENSION.
6. Replace - 2 braces - in box and put on lid making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #19: - 2 sculptures and separate bases

1. Slide the bases for 60,889 and 60,886 into marked pockets at the sides of the box.
2. Place 60,889 Oteiza: METAPHYSICAL BOX - UPSIDE DOWN in marked section of box
3. Slide Brace #1 into marked groove.
4. Place 60,886 Oteiza: EMPTY SUSPENSION into box with arms upended.
5. Slide Brace #2 into marked groove and bolt lid on box SECURELY.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Box #20: 60.4.107 TAPES, REDDISH PAINTING
BIN#2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

NEW YORK 19

- 2 -

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

LIST OF WORKS TO BE SHIPPED FROM SPAIN TO NEW YORK FOR INCLUSION

IN NEW SPANISH PAINTING AND SCULPTURE (incomplete, as of May 2, 1960)

Metamorfosis (Vicente Escudero). 1960. Wire and wire mesh in aluminum rectangle, 100 x 73 cm.
CANOGAR, Rafael: Metamorfosis (Bachueiro). 1960. Wire and wire mesh on wood painted black, 120 x 100 cm.
Pintura # 56. 1959. Oil on canvas, 162 x 130 cm.
Pintura # 57. 1960. Oil on canvas, 250 x 200 cm.
San Cristobal. 1960. Oil on canvas, 300 x 200 cm.
Toledo. 1960. Oil on canvas, 250 x 200 cm.

CHIRINO, Martin:

El viento. 1960. Forged iron, 45 x 20 cm.
Raiz # 2. 1960. Forged iron, 60 x 35 cm.
Raiz # 3. 1960. Forged iron, 75 x 60 cm.

FARRERAS, Francisco:

Number 24. 1959. Oil and paper on wood, 100 x 200 cm.
Number 58. 1960. Oil and paper on wood, 65 x 80 cm.
Number 59. 1960. Oil and paper on wood, 150 x 75 cm.
Number 61. 1960. Oil and paper on wood, 100 x 150 cm.

FEITO, Luis:

Pintura # 139. 1959. Oil on canvas, 113 x 145 cm.
Pintura # 141. 1959. Oil on canvas, 140 x 150 cm.
Pintura # 147. 1959. Oil on canvas, 200 x 200 cm.
Pintura # 148. 1959. Oil on canvas, 113 x 145 cm.

LUCIO, (Muñoz):

Jonás (Number 3). 1960. Oil on composition board, 100 x 180 cm.
Tabla--5. 1960. Oil on composition board, 130 x 97 cm.
Tabla--6. 1960. Oil on composition board, 150 x 100 cm.
Tabla--7. 1960. Oil on composition board, 100 x 60 cm.

MILLARES, Manolo:

Homínulo. 1959. Oil on canvas, 200 x 150 cm.
Homínulo. 1960. Oil on canvas, 200 x 150 cm.
Cuadro 96. 1960. Oil on canvas and wood, 150 x 200 cm.
Cuadro 97. 1960. (diptych). Oil on canvas, approximately 200 x 300 cm.

CE-59-3

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 2 -

Works to be shipped from Spain to New York

May 2, 1960

RIVERA, Manuel:

Metamorfosis (Vicente Escudero.) 1960. Wire and wire mesh in aluminum rectangle, 100 x 73 cm.

Metamorfosis (Buhonero.) 1960. Wire and wire mesh on wood painted black, 120 x 100 cm.

Metamorfosis (Heraldica.) 1960. Wire and wire mesh on wood painted white, 162 x 114 cm.

Metamorfosis (Homenaje a Bach.) 1960. Wire and wire mesh on wood painted white, 162 x 114 cm.

SUÁREZ, Antonio:

El Buey (#3). 1959. Oil on canvas, 146 x 114 cm.

Las Parcas (#1). 1960. Oil and aluminum paint on canvas, 130 x 182 cm.

Pintura (#2). 1960. Oil on canvas, 46 x 33 cm.

Pintura (#5). 1960. Oil on canvas, 114 x 146 cm.

THARRATS, Joan Josep:

Signo. 1959. Oil on canvas, 100 x 100 cm.

Medamothi. 1958-60. Oil on canvas, 114 x 195 cm.

Sincerely,

Dorothy E. Bailey
Registrar

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

file 9/8 59-3
Keating

cc: Mr. O'Hara
Miss Pearson
Mr. Farnie
37 Fernan Gonzalez
Madrid, Spain

To:
W. R. Keating and Company, Incorporated
90 Broad Street
New York, New York

June 22, 1960

W. R. Keating & Co., Inc.
90 Broad Street
New York 4, New York

Att: Mr. Guido

Re: Our Purchase Order #19594

Bear Mr. Guido:

As you know, we are expecting fourteen cases of Spanish paintings and sculpture on the IBERICO which we now understand will not arrive in New York until June 26th. I understand that you will keep in touch with the steamship company and do everything possible to expedite the unloading of these cases and delivery to the Museum (instead of to Santini's warehouse) for customs examination.

Since we have not received any shipping papers other than the box list I am enclosing two copies of a pro forma invoice for you to use in clearing this shipment. In the meantime we have sent the following cable to the Madrid shippers:

IMPERATIVE RECEIVE SHIPPING INVOICES AND
DECLARATION OF ORIGINALITY FOR SHIPMENT OF SPANISH
WORKS IMMEDIATELY stop PLEASE AIRMAIL TO W.R.
KEATING 90 BROAD STREET NEW YORK CITY WITH COPIES
TO US stop ADVISE BY CABLE IF ALREADY SENT

Sincerely,

Enc: (2)

DHD/dr

"Escultura 1959"
"Escultura 1960"
"Cuadro num. 90"

Dorothy H. Dudley
Registrar

Manuel Millares
Manuel Millares
Manuel Millares

900.
900.

100.
100.
100.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

PRO FORMA INVOICE

From: 151 x 192 x 33 cm.

LUIS GONZALEZ-ROBLES
57 Fernan Gonzalez
Madrid, Spain

Luis Feito
Luis Feito
Antonio Suarez
Antonio Suarez

\$ 1,300.
\$ 1,300.
\$ 125.75
\$ 125.75

To:

W. R. Keating and Company, Incorporated
90 Broad Street
New York, New York

For:

The Museum of Modern Art
11 West 53 Street
New York 19, New York

Rafael Canogar
Francisco Ferreras
Luis Feito
Manuel Rivera
Antonio Suarez

\$ 900.
\$ 101.50
\$ 1,400.
\$ 570.
\$ 1,537.50
\$ 134.

EXHIBITION OF NEW SPANISH PAINTING AND SCULPTURE

CASE NUMBER 1

312 x 211 x 29 cm.

"San Cristobal"
"Cuadro num. 97"
"Las Tres Gracias"

Rafael Canogar
Manuel Millares
Antonio Saura

\$ 1,700.
\$ 120.
\$ 1,700.

CASE NUMBER 2

261 x 211 x 27 cm.

"Pintura num. 57"
"Toledo"
"Pintura num. 147"

Rafael Canogar
Rafael Canogar
Luis Feito

\$ 1,600.
\$ 1,600.
\$ 1,600.

"Retrato de Vicente Escudero"
"La noche"

Manuel Rivera
Manuel Viola

\$ 500.
\$ 600.

CASE NUMBER 3

261 x 211 x 22 cm.

"Cruzifixion num. 12"
"Retrato Imaginario de Goya"
"Homunculo a Bach"

Antonio Saura
Antonio Saura
Manuel Rivera

\$ 900.
\$ 900.
\$ 500.

CASE NUMBER 4

206 x 156 x 30 cm.

"Homunculo 1959"
"Homunculo 1960"
"Cuadro num. 96"

Manuel Millares
Manuel Millares
Manuel Millares

\$ 100.
\$ 100.
\$ 100.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

-2-

CASE NUMBER 5

154 x 192 x 33 cm.

"Pintura num. 139"	Luis Feito	\$ 1,300.
"Pintura num. 148"	Luis Feito	\$ 1,300.
"El buey" Julio Gonzalez	Antonio Suarez	\$ 418.75
"Pinutra num. 5"	Antonio Suarez	\$ 418.75

CASE NUMBER 6

195 x 148 x 36 cm.

"Pintura num. 56"	Rafael Canogar	\$ 900.
"Pintura num. 58"	Francisco Farreras	\$ 301.50
"Pintura num. 141"	Luis Feito	\$ 1,400.
"Buhonero"	Manuel Rivera	\$ 570.
"Las parcas" x 140 x 75 cm.	Antonio Suarez	\$ 1,507.50
"Pintura num. 2"	Antonio Suarez	\$ 134.

CASE NUMBER 7

208 x 109 x 36 cm.

"Pintura num. 24"	Francisco Farreras	\$ 670.
"Pintura num. 59"	Francisco Farreras	\$ 418.75
"Pintura num. 61"	Francisco Farreras	\$ 502.50
"Jonas num. 3"	Lucio Munoz	\$ 650

CASE NUMBER 8

171 x 107 x 29 cm.

"Tabla num. 5"	Lucio Munoz	\$ 500.
"Tabla num. 6"	Lucio Munoz	\$ 500.
"Tabla num. 7"	Lucio Munoz	\$ 400.
"Metamorfosis - Vicente Escudero"	Manuel Rivera	\$ 500.
"La saeta"	Manuel Viola	\$ 600.

CASE NUMBER 9

120 x 106 x 29 cm.

"Heraldica"	Manuel Rivera	\$ 800.
"Homenaje a Bach"	Manuel Rivera	\$ 800.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

-3-

CASE NUMBER 10

120 x 85 x 40 cm.

"El viento"

Martin Chirino

\$ 586.25

"Homenaje a Julio Gonzales"

Martin Chirino

\$ 1,005.

CASE NUMBER 11

110 x 85 x 40 cm.

"Raiz num. 2"

Martin Chirino

\$ 586.25

Raiz num. 3"

Martin Chirino

\$ 753.75

CASE NUMBER 12

170 x 140 x 75 cm.

"Espacio"

Pablo Serrano

\$ 3,000.

CASE NUMBER 13

195 x 150 x 80 cm.

"Taurobolo"

Pablo Serrano

\$ 4,187.

CASE NUMBER 14

201 x 121 x 14 cm.

"Medamothi"

Juan Jose Tharrats

\$ 1,005.

"Signo"

Juan Jose Tharrats

\$ 600.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

POSSIBLE SOURCES

LIBRARY
LIST

WORK SHEETS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

MEMORANDUM

To:

From: PORTER MC CRAY

Date:

Subject:

Check on
Weil Terry

De Young

POSSIBLE SOURCES

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.1

CE 59-3

THE MUSEUM OF MODERN ART

Date February 1, 1960

PAGE 2

To: Mr. O'Hara
From: Porter McCray

Re: Exhibition: THE NEW
SPANIARDS - C/E-59-3

Dear Frank:

Herewith are a number of possible sources in the United States of loans to the exhibition: THE NEW SPANIARDS. While some of these are familiar to you, I have set them all down with the hope that they will serve as the beginning of a good list in our records which can be expanded for your American research on this show.

1. Martha Jackson Gallery
32 East 69th St.
New York, N.Y.
Tel.: YU 8-1800
2. Pierre Matisse Gallery
41 East 57th Street
New York 22, N.Y.
Tel.: EL 5 - 6269
3. Bertha Schaeffer Gallery
32 East 57th Street
New York 22, N.Y.
Tel.: PL 5 - 3331
4. Grace Borgenicht Gallery
1018 Madison Ave.
New York, N.Y.
Tel.: LE 5 - 8040
5. Mrs. Hart Perry
Gres Gallery
1729 - 20th Street, N.W.
Washington, D.C.
Tel.: DU 7 - 1047
6. Andreas J. Escoruela
211 West 53rd Street
New York 19, N.Y.
Tel.: CI 5 - 1986

(Tapiés)

(Millares, Saura,
Canogar)

(Chillida)

(Rivera, Feito)

(Chillida)

(Millares: Composition 6
bought by IMA at IV Sao
Paulo Biennial, 1958) (also
Rivera: Composition 9)

(Tharrats)

(Millares: Composition 2
bought for Collection by
IMA at IV Sao Paulo Biennial,
1958)

(Chillida)

(more...)

LIBRARY
LIST

PAGE 2

To: Mr. O'Hara

Re: THE NEW SPANIARDS

From: Porter McCray

C/E-59-3

7. Mr. Alex Hillman (Guixart)
895 Park Avenue (home) (Saura, etc.)
New York, N.Y.
Tel.: TR 9 - 9211
8. Mrs. Alexis Zalstem Zalessky (Rivera, Tharrats) *Min*
3 East 77th Street
New York 21, N.Y.
Tel.: TR 9 - 3280
9. Mr. Edward Matthews (Canogar, Saura)
1 Beekman Place
New York 22, N.Y.
Tel.:
10. Mr. Philip Johnson (Millares: Composition 3)
375 Park Avenue
New York 22, N.Y.
Tel.: PL 1-7440
bought by AHB at IV Sao Paulo Bienal, 1958)
11. Mr. José Vergara (Feito, Rivera)
Industrial Attaché
Spanish Embassy
2700 - 15th St., N.W.
Washington 9, D.C.
Tel.: CO 5 - 0190
12. Mr. Arnold Maremont (Chillida)
168 N. Michigan Avenue
Chicago 1, Ill.
13. Gov. Nelson A. Rockefeller (Millares: Composition 6)
Room 5600
30 Rockefeller Plaza
New York 20, New York
Tel.: CI 7-3700
bought by AHB at IV Sao Paulo Bienal, 1958) (Also Rivera: Composition 9)
14. The Museum of Modern Art (Millares: Composition 9)
bought for Collection by
AHB at IV Sao Paulo Bienal,
1958)
15. Carnegie Institute (Chillida)
Department of Fine Arts
4400 Forbes St.
Pittsburgh, Pa.

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

Date Feb. 1, 1960

PAGE 3

To: Mr. O'Hara

Re: THE NEW SPANIARDS

From: Porter McCray

C/E-59-3

16. Minneapolis Institute of Arts (Saura, etc.)
201 E. 24th St.
Minneapolis, Minn.

I have sent the attached letter to Sam Hunter to request the whereabouts of ones in his show: European Art Today, although I am sure this show continues beyond our opening.

Enclosure: . copy. letter to Mr. Hunter

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

C/E-59-3



GRACE BORGENTICHT GALLERY INC.

1618 MADISON AVENUE, NEW YORK 21, N. Y.

1950-1951

MEMORANDUM

March 8, 1960

Mr. Porter McCray
Museum of Modern Art
17 West 53rd Street
New York, New York

Dear Porter:

I am enclosing the material on Rivera which
you so graciously lent me.

Would you please let me know which paintings by
Santomaso are being included in the Italian exhibition.
I do know about the Collin's "Ramparts, Cracow". We
have the color plates for the painting which you may
use if they would be of interest in the preparation of
the catalogue.

Cordially,

GB/re

Grace Borgenicht

BP. called on Apr. 13 and gave
Grace Borgenicht information
wanted -

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1



GRACE BORGENICHT GALLERY INC.

1018 MADISON AVENUE · 79 STREET · NEW YORK 21 · LEHIGH 5-8040

January 5, 1960

Mr. Frank O'Hara
Museum of Modern Art
11 West 53rd Street
New York 17, New York

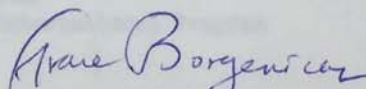
Dear Mr. O'Hara:

Porter McCray has asked me to write you about the
Feito paintings and photographs we have here.

His exhibition dates at the gallery are April 5th
through the 23rd.

I will look forward to showing you what we have at the
gallery any time at your convenience except on Mondays, when
we are closed.

Sincerely,


Grace Borgenicht

GB/rs

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

CE 59 - 3 ✓ O'Hara p

Borgenicht

December 17, 1959

Mrs. Grace Borgenicht
Grace Borgenicht Gallery
1018 Madison Avenue
New York, New York

Dear Grace:

I am greatly relieved to be able to inform you that our exhibition The New Spaniards is now scheduled to open in New York on June 27th and continue through September 25th.

I would greatly appreciate your confirming the date of your Feito opening and if possible letting Frank O'Hara see these paintings or photographs of them as soon as possible. Frank will direct the Museum show and plans to leave for Spain in late February.

With best holiday wishes,

Sincerely,

Porter A. McCray
Director
The International Program

WR:f

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: CE 59-3
p/g/e (2)

Borgenicht Gallery

December 10, 1959

April 7, 1960

*Señor del Val Cantabria, Sr.
Calle de Ruiz de Alarcón, 7
Madrid*

Dear Sr. del Val Cantabria,

Mrs. Grace Borgenicht
Grace Borgenicht Gallery
1018 Madison Avenue
New York, New York

Dear Grace:

I am happy to forward herewith 3 small catalogues and twelve photographs of the work of Manuel Rivera, the young Spaniard who works largely in wire mesh collage. He is one of the artists whom we expect to include in our exhibition The New Spaniards. Will you kindly return this material shortly after the new year.

Rivera's address is as follows:

I hope the Parque de la Quintana *or future I shall have*
the opportunity Plaza Dos Castillas, 3
Madrid

With all best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures:

3 catalogues
12 photographs

pam:dt

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

file 9859-3
Caturla

Hotel Colón
Barcelona
April 7, 1960

Julio del Val Caturla, Esq.
Calle de Ruiz de Alarcon, 7
Madrid

Dear Sr. del Val Caturla,

It was with great regret that I departed from Madrid without being able to avail myself of the kind opportunity offered by our mutual friend, Kurt Neu, to make your acquaintance. My flight from New York to Madrid was delayed eighteen hours and the resulting necessity of rearranging appointments in an already busy schedule left me scarcely any time free in your beautiful city.

I had also hoped to return to Madrid from Barcelona for one or two days, but that is now impossible and I must proceed to Paris.

I hope that some time in the near future I shall have the opportunity of meeting you.

Most sincerely yours,

Frank O'Hara

Copy: Mr. Kurt Neu

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

FURSTENBERG & CO.

52 BROADWAY NEW YORK 4, N. Y.

TELEX: NY 2230
CABLE ADDRESS: OILFURST

TELEPHONE
WHITEHALL 4-7850

March 22, 1960.

Frank O'Hara
Hotel Wellington
Calle de Velasquez 8
Madrid, Spain.

Dear Frank,

enclosed you find my today's letter to Mr. Julio del Val Caturla. I think the letter speaks for itself. The del Val Caturlas are quite important people in Spain and Mr. del Val Caturla's mother is probably the greatest authority in respect to Zurbaran. She was in the States some years ago on invitation of some of the leading universities etc. to lecture. To what extent the interest of the del Val Caturlas exceeds the older Spanish art and embraces also the modern, and most modern, works I do not know. But they know well such a multitude of the society, including the intellectual society, that there is a very good chance that they can be valuable.

I hope you have a good voyage, a good time in Spain, and much success.

With kindest regards,

Very sincerely yours,

K.M. Neu

KMN/lk

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

FURSTENBERG & CO.

52 BROADWAY NEW YORK 4, N. Y.

TELEX: NY 2230
CABLE ADDRESS: OILFURST

TELEPHONE
WHITEHALL 4-7850

March 22, 1960.

August 11, 1959

Julio del Val Caturla Esq.
Calle de Ruiz de Alarcon 7
Madrid, Spain.

Dear friend,

it is unfortunately a long time that my way did not lead to Madrid and that I am without your news. I hope that in the meanwhile you and all your family have been well. I think often of Madrid and the many happy hours which I was permitted to spend there and many of them thanks to your gracious assistance. Particularly I remember the hours in the home of your mother whom I request you to give my sincere greetings.

Mr. Frank O'Hara of the Museum of Modern Art in New York is leaving today for Madrid where he shall stay at the Hotel Wellington until about the 30.st of the month. He is director of an exhibition to take place in the United States, of modern Spanish Art and he is going to Madrid in order to select such Spanish art to be shown in the exhibition. I advised him to get in contact with you should his time permit him to do so. Of course he has already a heavy schedule but he would love to meet you, and possibly your mother, should his many duties allow him the time. I am certain that you would enjoy to make his acquaintance and that, at the same time, you might be of assistance to his task. Thus I hope nobody will find me a burdensome meddler but everybody will be served.

I hope sincerely that fortune shall favor me and make it possible that I come to Madrid and have the pleasure of seeing you. In the meanwhile please give my kindest regards to all your family and receive yourself the greetings of your old and unchanged friend

K.M. Neu

KMN/Lk

In addition the Spanish Ambassador José María de Arce is a friend of mine, and a personal friend, and we would enjoy pressing him to do everything he would to facilitate the arrival of your show in New York.

This may be quite unnecessary, but I hope you will let us know if there is any way in which we can be of assistance.

At dinner the other night Peter Gals mentioned that you will be having with a Polish and Hungarian show next year. Lady Norton, who has done so

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

G
RES
ALLERY

1729 20th St., N.W. • Washington 9, D. C. • DU 7-1047

*FOH
had room.
Big Gallery
Perry*

August 11, 1959

Mr. Porter A. McCray
Dir. International Program
Museum of Modern Art
11 W. 53rd St.
New York, N. Y.

Dear Mr. McCray:

I was sorry to miss you at Walter Goodhue and Marc Moyens' house when you were here this spring for the A. F. A. convention. They are very good friends of ours and we had looked forward to being with you at their house.

I understand that you have a School of Spain show selected and arranged that is having its delaying difficulties with Spain officialdom. Our gallery is planning to have a group show of several spanish artists whom I have since learned are among those whose work you have selected. These are Viola, Millares, Guixart, Rivera and the sculptor Oteiza. After Oteiza won the first international prize at the last Sao Paulo Biennial, the Spanish government insisted that all work, sold and unsold, be returned to Spain so we had the problem of getting it out of Spain and in addition the problem of U. S. customs officials who gave us the old "Brancusi Bird" business !

It is Oteiza about whose work I am writing as I was uncertain as to whether you had been able to get to Irun to see his new sculpture. I have four superb sculptures here, among them the prize-winning Sao Paulo work. I will send both catalogues and photographs in the hope that they may prove helpful.

In the event that you are planning to use this work and have already arranged for transportation, then do not let me interfere. However, should it prove convenient to have the sculpture of an artist of his significance to select and choose at close range, we would be happy to make his work available to you.

In addition the Spanish Ambassador José Maria de Arieza is a friend of the gallery, and a personal friend, and we would enjoy pressing him to do everything he could to facilitate the arrival of your show in New York.

This may be quite unnecessary, but I hope you will let us know if there is any way in which we can be of assistance.

At dinner the other night Peter Selz mentioned that you will be having both a Polish and Yugoslavian show next year. Lady Norton, who has done so

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

G
RES
GALLERY

1729 20th St., N.W. • Washington 9, D. C. • DU 7-1047

much in England for contemporary art went to Poland in April and came back filled with great enthusiasm. We are having a Polish show for next year. I have told Mr. Selz that I will send him our list. The concept of the explosion of the arts in countries where oppression has been relaxed a bit is one that Mrs. Gates Lloyd and I have discussed and is a very exciting one. It is gratifying, from this difficult spot down here in Washington, to be in touch with the explorations of your great museum, and especially so to find us exploring similar areas of thought and creative activity.

I hope that you will let us know your interest in Oteiza at the earliest convenient opportunity, as the Museum of Modern Art in Lima Peru would also like us to send these pieces there. As these are the first pieces by this artist to come to the United States (with the exception of work selected by Gordon Washburn for the Carnegie International) it would be preferable if they could first be exhibited in the Museum of Modern Art in New York.

Sincerely,

Beatrice Perry
Mrs. Beatrice Perry
President.

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II. 2. 127. 3. 1

cc: ce 59 3
ohara
g

32 east 87 street * new york 21 * new york
MARTHA JACKSON GALLERY
February 2, 1960

Hillman

Mr. Alex Hillman
895 Park Avenue
New York 21, New York

Dear Alex:

I remember when Guixart the Spanish painter was in town that he told me you had collected a number of his works.

I wonder if you are now in New York and if so you would allow Frank O'Hara and myself to drop by to see your Guixarts with the idea of borrowing a few of them for an exhibition which Frank will be selecting and which will open here on June 27 and afterwards travel to several other museums in the U. S.

Meanwhile, very best wishes to you,

Sincerely,

Porter A. McCray
Director
The International Program

pam:dt

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

~~204~~

file C/E 59-3
Spanish

32 east 69 street • new york 21 • new york

MARTHA JACKSON GALLERY

yukon 8-1800

cable: jaygalry

AMERICAN • EUROPEAN TWENTIETH CENTURY PAINTINGS



February 9, 1960

Mr. Porter McCray
Museum of Modern Art
11 W 53rd Street
New York City

Dear Porter:

This is a reply to your telephone call about availability of Tàpies paintings for the Museum exhibition of Young Spanish Painters.

Tàpies paintings are available here for the New York show. However the question of travelling I am most concerned about, due to their extreme fragility.

I think we should make a special choice for the Travel Show of works least likely to be damaged. For the Museum we will try to get the very best available.

New paintings will be sent soon and should arrive early in March. I hope you can wait until they arrive before deciding which ones you want for the show.

Sincerely

Martha Jackson

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

cc: Mr. d'Harnoncourt
F. O'Hara
publs. received
Proposed Exhib.: Spanish painting
pink
green

*La Galería Estilo
Aparicio*

Mr. Porter A. McCray
Director

The International Program at the Museum of Modern Art
Museum of Modern Art,
New York (N.Y.)

Via air mail
November 17, 1958

Dear Senor Aparicio:

I have just returned from Europe and am grateful for your letter of October 13th with its enclosures relating to the young artists whom you represent.

I enjoyed my visit to your gallery, and was impressed by many of the Spanish artists whose work I was able to see during my brief visit in Madrid.

With many thanks for your kindness and best wishes,
for everything that you want from us for you or for the Museum of Modern Art New York.

Sincerely,
Very truly yours,

Porter A. McCray
Director
The International Program

Senor Alfonso Aparicio
La Galería Estilo
Jovellanos 6
Madrid, Spain

PAM/EPH:seb

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Handwritten: Held for PAM

Handwritten: Galeria Estilos

Handwritten: Aparicio

Madrid, 13 de octubre de 1.958

Mr. Porter A. MacCray
Director
The International Program at the Museum of Modern Arte
Museum of Modern Art.
NEW YORK (N.Y.)

Dear Sir,

According your pleasing visit of the last 18th of july, I send you now the curriculum vitae, photographies, and collections where are including some of the few artist that you see some of his works and you seemed interesting on them.

We want to tell you that we are at your disposition for everything that you want from us for you or for the Museum of Modern Art New York.

Very truly yours,

Handwritten signature: Alfonso Aparicio
Alfonso Aparicio

Galeria
ESTILLO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Tomas Oguiza.-- Was born in Madrid (Spain) in 1932, he lives Madrid, he works alone, he is autodidactic, making praticts in the Circulo de Bellas Artes in Madrid for two years. He teach dessing in the "Ramiro Maeztu in MadridInstitut" studied journalist,worked for the "Galeria Estilo" and after that went to Paris to studied; at present lives in Madrid.

One man shows.Circulo Balmes, in Madrid,1955.

Galeria Biosca, in Madrid,1956.

Galeria Alfil, in Madrid,1958.

Group Exhibitions. Instituto de Cultura Hispanica.

Asociación de Intelectuales de Europa. in 1957.

He is not included in any private collection, not in any Museum.

He doesn't earn any private reward.

Gerardo Rueda.--Was born in 1928in Madridstudied in Madrid and lives in Madrid travel to France.

One man shows.Galeria Abril, in Madrid (1954,57,58)

galeria La R6ue in Paris (1957)

Galeria Jaddin 1958 in Barcelona.

group Exhibitions.Galeria Estilo, in Madrid 1953.

Galeria Biosca, in Madrid 1955.

Bienal de la Habana,1954.

"muestra de Arte Contemporaneo" Cartagena 1955.

Museo Pedegogico,Toulouse 1955.

"Aap Annual Art Exhibition,1956.

Ateneo,in Gijon 1957.

S'Agaro.Galeria La Paleta.

Included in: Rosenfeld, Cremieux, Haas, Masurel(Paris),Zobel(MA- nila), Sangro (Madrid,);Fluvia (Barcelona)-Collections.

Jose Paredes Jardiel.Was born in Madrid in 1928. He studied in Madrid University and in San Fernando school of Art in Madrid. in 1953 go to Paris and take part in a group exhibition, the France-Amerique-Latine show.

One man show.--Galeria Clan, in Madrid 1951,55 and 57.

Then go to Italy.

Group Exhibitions.

Instituto de Cultura Hispanica in Madrid,earn the second reward in 1956.

Bienal Hispano Americana.

Bienal del Mediterraneo de Alejandria (Egipto)

Galeria Norte Sur in Caracas (Venezuela)

Included in : Museo de Arte Contemporaneo in Madrid. Hans Aminoff in filadelfia. Portago in Paris. Carvalho e Silva in Lisboa. Julius Fleischmann (Cincinatti). J . Rose Shalaes (california).

He also work painting dessings for tissus earning de first reward " Gaston y Daniela" in Madrid 1955. First prward publicity "Ayun7 tamiento de Madrid". Make dessings for the theatre, and mural paintings in "Parador Catasús in Montilla Cuenca.

Fernando Mignoni.-- Was born in Madrid in 1929, studied in San Fernando school of Art.

One man show. Ateneo in Madrid in 1958.

Group Exhibition.

Galeria Fernando Fé in Madrid1954.

Group Exhibition "Arte REligioso Actual in Santiago de Compostela. 1955.

Exibition "Ybarra" in Bilbao, Barcelona, Sevilla, Me-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Montevideo, Sao Paulo, Rio de Janeiro and Madrid.
in 1956.

Galeria Clan in Madrid.1956.

"Asociación de Intelectuales de Europa" Instituto
de Cultura Hispanica in Madrid 1957.

" Cinco pintóres in " Ateneo " in Barcelona 1957.
Group show in Colegio Mayor Jimenez Cisneros in
Madrid 1957.

"Arte Religioso Contemporaneo" In Madrid Instituto
de Cultura Hispanica. 1958.

" Continuidad del Arte Sacro" IN Ateneo in Madrid
1958

Arte Sacro in Zaragoza. 1958.

Festivales Internacionales in Sevilla, Santander,
San Sebastian. 1958.

In the group show in the Ateneo in Madrid 1958 he
earn the reward.

Included in;

Condes de Quintanilla,(Madrid) Marques de Cesbalba
(Madrid) D. Pablo Olivera (Madrid) Huerte (Madrid)
Duarte (Madrid) Hominott (Suecia) DR. Luis Lasercia
(MADRID) Dr. Antonio Arango(Venezuela)Julio Cano
(Madrid) Lupe Sino (Madrid)(México) Wakoningg(Madrid)

J. Maria de Labra Suazo.--.

Was born in La Coruña Galicia. 1925. studied in San Fernando School
of Art in Madrid.

One man show. La Coruña in 1956,51,47.

Ateneo in Madrid1955.

Group Exhibitions

Fernando Fé,
Primera Muestra de arte Abstracto.

San Sebastian.

Barcelona.

Madrid.

Ateneo in Sevilla 1957.

Zaragoza

Bilbao.

Ateneo in Madrid "Arte Sacro".

La Coruña "Arte Sacro".

Salamanca "ARTE SACRO"-

Cultura Hispanica".

Ateneo in Zaragoza.

Santiago de Chile,

Lima

La Habana.

Viena.

Ginebra.

Palermo.

Salzburgo.

Bienal Hispano Americana in Barcelona.

"Arte Sacro" Viena 1954

xxvlll Bienal in Venecia.

l Bienal "Arte Sacro in Salzburgo.1956.

ll Bienal Arte Sacro in Salzburgo.1958.

He paint murals in " Delegación Nacional de Sindicatos in La Coruña, Horfanato de
Pescadores de la Coruña, Granja Escuela Agricultura in La Coruña, Grupo de Pedro
de Visma in Lac Coruña, Iglesia Esquivel Colonización in Sevilla. Capilla Estudios
Lasallianos in Salamanca. Iglesia Posada del Bierzo Ponferrada, Iglesia Padres Do-

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Minicos in Valladolid. Iglesia Padres Dominicos in Madrid.

Included in: Some particulars collections and Museo de Arte Contemporaneo in Madrid.

He earn several rewards " Daniel Sagrera in Montevideo. First reward Pintores Gallagos, First reward XXVIII Bienal in Venecia.

Cesar Manrique.-- Was born in Arrecife (Canarias) studied in San Fernando school of Art in Madrid.

One Man show: Arrecife 1942 Guaches and Watercoulors.
Galeria Clan in Madrid.1954,55,

Group exhibitions:

Canary Exhibition in Madrid Museo de Arte Contemporaneo 1944.

Galeria Fernando Fé Artistas de Hoy.

Arte Sacro in Santiago de Compostela in 1955.

Exposicion de Arte Sacro de Cartagena.1955.

Galeria Clan in Madrid.1956.

Bienal de Venecia 1956.

II Bienal Hispano Americana in La Habana

Asociacion Intelectuales de Europa in Cultura Hispanica in Madrid.1956.

VII Exposición Artistas in Salamancal956.

Concurso Ybarra in Madrid,Bilbao, Barcelona, Sevilla, Santa Cruz de Tenerife, Montevideo, Buenos Aires. Sao Paulo, Rio de Janeiro.1957.

Las Palmas1957.

Tenerifel957.Arreciffel957.

Continuidad del Arte Sacro in Madrid y Zaragoza. 1957.

Festivales Internacionales de Santander, San Sebastian and Sevilla.

Included in : Duques de las Torres, Juan Huarte, and Marques de Cerralbo.(Madrid(

John Stark,Bernard S. Klayf. (Cincinnati) Nestherdal in Tenerife. M. MOheb (Cairo). Frank Kearney (Irlanda) Castellana Hilton in Madrid, Hostal de los Reyes Catolicos in Santiago de Compostela.

Mural paintings in:

Parador Nacional de Tenerife, Fábrica Kinos in

Villaverde in Madrid. Oficinas Toran in Madrid.

Cine Princesa in Madrid. Hotel Fenix in Madrid.

Bancá Guipuzcoano. Oficina Juan Huartein Madrid.

Banco Guipuzcoano in San Sebastian.Areopuerto de

Guasimeta in Lanzarote.Pantano de Cijarra in Badajoz. Fabrica de Cervezas de Gran Canarias,

Alejandro Reino.--Was born in 1935 in Las Palmas de Gran Canaria.He is autodidactic , he studied and work alone, without contact with any artist of painting. travel to France in 1955, 56. then comes back to Madrid.

Included in Condes de Quintanilla, Arturo Sarmiento, Condes de Rochefort, (Madrid) Brailowwski (New York) and some others collections in Spain, France Germany and United States.

He worked for Editorial Aguilar, Revista Literaria, Moncloa, Punta Europa, Reloj de Letras, Crece o Muere.

He lives Madrid.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Alvaro Delgado.- Born in Madrid in the 9th of July of 1.922
Autodidactic.
1st. reward of National Publicity in 1.940
1st reward of schemes for theatre.
Great reward of painting in 1.955 in: La 12 Bienal de Arte de Ale
jandria.
Reward of painting in: La II Bienal de Arte Hispano Americano.
His paintings are included in the following museums:
El Cairo, Buenos Aires, La Habana, Madrid, Bilbao and Ciudad
Trujillo.
He has paintings in some private collections in Europe and America.
Books that speak about him:
La joven Escuela Madrileña. por Manuel Sanchez.
Camargo
Espectaculo de la Pintura Contemporanea. por R. Faraldo.
La pintura de Medio Siglo. por Juan A. Caya Nuño
Diez capitulos sobre Alvaro Delgado. por Caya Nuño.
La pintura actual. por Cesáreo Rodríguez Aguilera.
Color Bienal. por Fernando La Presa.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Luis Sanchez Martinez
Apartado 820

Licenciado Poza, 83

May 11th, 1959
Bilbao (Espana)

Translation

extra
Martinez
C/2-59-3

Dear Sir:

I take the liberty of bothering you again to ask another favor, which is that you send me a catalog of the exhibition of the Spanish painter, Joan Miro, which I see from our press has recently taken place in your Museum. I believe this exhibition has just closed, but I think that despite this there might be a copy of this catalog. As you know, I am also a painter and it would interest me very much to know and to be up-to-date about everything that is painted by someone of this category.

For my part, I continue working hard, and it's possible that during this year I will show some of my work in Caracas and New York, and if this should take place I will with great pleasure get in touch with you, in case you should have any interest in seeing the exhibition, as it would be of various Spanish painters of today. At the moment I have a work in the show which is taking place in Lisbon under the title of "Twenty Years of Contemporary Spanish Painting" in which figure the most significant signatures, as Zuleaga, Zubiaurre, Hermoso, Sotomayor, Tapiés, Tharrats, Zabaleta, Redondela, Cosio. It is a big exhibition, with 250 works. If it were possible I would send you a catalog, as I suppose it would be of interest to you to know it since you will understand they are the most significant signatures of the present day in Spain.

Forgive the bother that this letter may cause you, and I hope that you can now, as you did a year ago, attend to my wishes. You know that I am at your disposal for whatever you may need in Spain.

Awaiting news of you, I salute you,

Very sincerely,

SCS:seb

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3 Mr. Espinosa
 ✓ McCray Mr. Millares
 Dudley Mr. Rivera
 Pearson
 O'Hara
 green

Mr. Pierre Matisse

May 3, 1960

Since you are exclusive representative of these artists in the United States, I am enclosing loan agreement forms to facilitate for the works, the original to be signed and returned to the office to be retained for your files. As I told you in our conversation, the Spanish Cultural Relations Office in Madrid has offered to assist us in the packing of the works in Spain for shipment. In order to obtain an export license we must provide this office with the list of the works to be shipped, which should be filled out by you. It is my understanding that the Rivera will be several of the other works coming from Spain, your gallery after the exhibition is disposed, rather than the other works. We shall therefore request agreement export of the Rivera works. So that there will be no confusion about the works.

Mr. Pierre Matisse
 Pierre Matisse Gallery
 41 East 57th Street
 New York 22, New York

Dear Mr. Matisse:

Following our telephone conversation last week, I am enclosing a copy of the translation of the letter I received from Manuel Rivera for your files. You will note that in the third paragraph Rivera mentions shipping the works to you direct. Since you do not wish to have them sent separately from the general shipment of other works to be included in our Spanish exhibition, we would appreciate a copy of your letter to him concerning this for our files.

I have now received the photographs of works by both Rivera and Millares which we plan to use in our exhibition, which as you know will be shown in the Museum from July 11th until September 28th and afterwards at several other American institutions for approximately 15 months.

The works of these two artists selected while I was in Madrid are:

- RIVERA: Metamorfosis (Vicente Escudero). 1960.
 Wire and wire mesh in aluminum rectangle, cm 100 x 073
- RIVERA: Metamorfosis (Buhonero). 1960.
 Wire and wire mesh on wood painted black, cm 120 x 100
- RIVERA: Metamorfosis (Heraldica). 1960.
 Wire and mesh on wood painted white, cm 162 x 114
- RIVERA: Metamorfosis (Homenaje a Bach). 1960.
 Wire and wire mesh on wood painted white, cm 162 x 114
- MILLARES: Homunculo. 1959.
 Oil (black and white) on canvas, cm 200 x 150
- MILLARES: Homunculo. 1960.
 Oil (black, white and red) on canvas, cm 200 x 150
- MILLARES: Cuadro #96. 1960.
 Oil (black and white) on canvas and wooden stretcher, cm 150 x 200
- MILLARES: Cuadro #97. (diptych) 1960.
 Oil on canvas, approximately cm 200 x 300

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Mr. Pierre Matisse

2

May 3, 1960

Since you are exclusive representative of these artists in the United States, I am enclosing loan agreement forms in duplicate for the works, the original to be signed and returned to us, the duplicate to be retained for your files. As I told you in our conversation, the Spanish Cultural Relations Office in Madrid has offered to assist us in the assembling of the works in Spain for shipment. In order to facilitate our obtaining an export license we must provide this office with values for each of the works to be shipped, which should be filled in on the loan agreement form. It is my understanding that the Rivera and Millares works, unlike several of the other works coming from Spain, will be destined for your gallery after the exhibition is dispersed, rather than return to Spain. We shall therefore request a permanent export license for these eight works. So that there will be no confusion about the matter I am sending a copy of this letter to Mr. Antonio Espinosa, Cultural Counselor of the Spanish Embassy in Washington.

With many thanks for your cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosures: Loan agreement forms for works mentioned above.
Translation (copy) of letter from Rivera

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

To: FOH

Feb. 2, 1960

From: RRK

THE NEW SPANIARDS C/E-59-3

PIERRE MATISSE reports his "El Paso" show will open in March.

He now has works of the following Spanish artists and is expecting more very shortly:

Saura - among them a triptych consisting of a center panel 77" x 51" and two end panels 77" x 38" - to be in show.

Canogar - (5 panels 77" x 63") (one owned by Seth Baker)

Millares - (3 works, one owned by Maremont, Chicago; 2 ~~by~~ owned by Hokin, Chicago)

He is expecting to receive 15 Sauras and 15 Millareses at the end of February.

BERTHA SCHAEFFER has a Chillida - "Du Plan Obscure" - a free-standing sculpture and is expecting to receive another - "Silences" in a short time. She also has some Chillida drawings and stones incised and filled with lead, as well as a few collages. She says The Carnegie Institute in Pittsburgh, the Guggenheim Museum and Thompson (Pittsburgh) also have Chillidas.

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

P/E 59-3
FOW

pierre matisse gallery corp.

41 east 57th street, new york 22, n. y.

tel. eldorado 5-6269

December 21, 1959

Mr. Porter A. McCray
The Museum of Modern Art
11 West 53rd Street
New York 19, N.Y.

Dear Porter:

Thank you so much for giving me the dates of your exhibition The New Spaniards -- which relieves me of the anxiety I mentioned to you. I am now able to decide about the date of my El Paso exhibition and the Millares show.

The El Paso exhibition will not include Feito as originally planned, because paintings will not be available. We have, at the suggestion of Saura and Millares, replaced him by Rivera. The time is set for March. I think that by reason of being such a small exhibition, coming so far ahead of your own, it won't be in your way.

For the reason that you understood and explained in your letter, and also because Feito is having a one-man show that month, we have decided to open the Millares show in April. It goes without saying that I will let Frank O'Hara see the paintings I shall eventually receive. (I'll be in Madrid on January 3-4, choosing, together with Cordier, the pictures he has ready for us.)

I am leaving for Europe on Wednesday and will be back January 17.

With many thanks again, and my best wishes for the Holiday,

Sincerely,

Pierre Matisse

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Ce-59-3✓
O'Hara
p/g

December 14, 1959

Mr. Pierre Matisse
Pierre Matisse Gallery
41 East 57th Street
New York, New York

Dear Pierre:

I am greatly relieved to be able to inform you that our exhibition The New Spaniards is now scheduled to open in New York on June 27th and continue through September 25th.

We would of course like this to have been the first public showing of Millares in New York but understand your desire to present the work of this painter in your gallery, before the opening of the exhibition of the Minneapolis Institute of Fine Arts, European Art Today at French & Company on June 7th of this year.

I would greatly appreciate your confirming the date of your opening and if possible letting Frank O'Hara see these paintings or photographs of them as soon as possible. Frank will direct the Museum show and plans to leave for Spain in late February.

With very best holiday wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:f

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Matisse

DLS

MUSEUM OF MODERN ART

LT
PIERRE MATISSE
WELLINGTON HOTEL
MADRID, SPAIN

WUC SEPT. 29, 1959

PORTER MCCRAY VANDOMOTEL PARIS UNTIL SIXTH.

SENIOR
MODELNART

chg Porter A. McCray CE-59-3

SCS:dt

cc: CE-59-3
Mr. McCray
p g

Young Spanish Painters

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Matisse

c: ~~C/E~~ 59-3
pink

October 26, 1959

Mr. McCray

Call from Jim Soby about Pierre

Frank O'Hara

Matisse and New Spanish Art

Dear Porter:

I had a call this afternoon from Jim Soby about a call he received from Pierre Matisse. As you know Pierre Matisse hopes to have a Spanish show (is it exclusively El Paso or others?); the Spanish artists have informed him that he cannot have works unless we okay because of our forthcoming show. He does not wish to do anything we would not find appropriate but wanted to know if we really are showing them in the Museum. Jim didn't know that we definitely ~~were~~ were and I didn't know when. He suggested you call Pierre Matisse so he could make other plans, or perhaps have one concurrently as long as it didn't open first. Jim and I discussed this (it was my idea, not Pierre Matisse's) and agreed that it had worked out very well in the case of Balthus and might this time, too, but that was just between us and is a suggestion to you if you like the idea.

EXHIBITION
WELLINGTON HOTEL
PIERRE MATISSE
ART 11 53

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Matisse

PIERRE MATISSE
WELLINGTON HOTEL
MADRID
McCRAY
PORTER, VENOMOTEL
PARIS UNTIL SIXTH
SUGGEST YOU CONTACT
HIM RE SPANISH
SENIOR
MODERNART

INTERNATIONAL UNION
COMMUNICATIONS

1959 SEP 28 PM 4 44

York, N. Y. Telephone HANover 2-2920

28 2115

11 WEST 53 NEWYORK

MOST GR
EXHIBITION
MADRID TILL

WHEN YOU PLAN
UP WELLINGTON HOTEL
GREETINGS=

PIERRE MATISSE=

EL 5-6269

ART 11 53+

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Matisse

WESTERN UNION
INTERNATIONAL COMMUNICATIONS

W. P. MARSHALL, PRESIDENT

1959 SEP 28 PM 4 44

DL S 10

Received VIA WESTERN UNION CABLES New York, N. Y. Telephone HANover 2-2920

BN65 ITALCABLE WUX MADRID 31 28 2115

PORTER MCCRAY MUSEUM MODERN ART 11 WEST 53 NEWYORK=

END

=MOST GRATEFUL IF COULD CABLE ME WHEN YOU PLAN
EXHIBITION SPANISH PAINTERS STOP WELLINGTON HOTEL
MADRID TILL WEDNESDAY NOON GREETINGS=

Lincoln

=PIERRE MATISSE=

EL 5-6269

ART 11 53+

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

ax
WESTERN UNION
INTERNATIONAL COMMUNICATIONS
Matisse

DLS

MUSEUM OF MODERN ART

LT
PIERRE MATISSE
WELLINGTON HOTEL
MADRID, SPAIN

WUC SEPT. 29, 1959

PORTER MCCRAY VENDOMOTEL PARIS UNTIL SIXTH.

SENIOR
MODELNART

chg Porter A. McCray CE-59-3

cc: CE-59-3

Mr. McCray

P G

SCS:dt

TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT

See and write to you to be as generous with your time and energy, both in showing me your own extraordinary collection in most detail, and also in arranging for the visits to studios and for the assembly of works at the Musée d'Art Contemporain.

I am very sorry if another calamity occurred on my last day in Barcelona which prevented our meeting each other and by receiving the photographs of your collection, and prefer to think that you simply were unable to get away from other affairs to keep our appointment. I was at the Gaiola from six until eight time taking care of several last minute matters and had alerted the concierge that I was expecting you. I hope that an inconvenience to you occurred through some misunderstanding.

I should greatly appreciate having the photographs for reference for a month or two if you can spare them, although I believe you said you would not be able to lend any of your major works to the present exhibition for the period of fifteen or eighteen months, and I can well understand your reluctance to part with them for so long a time.

With many thanks again for your hospitality and for your most generous help and cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition
MODERN AMERICAN PAINTING AND
SCULPTURE

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Telefax

WESTERN UNION INTERNATIONAL COMMUNICATIONS

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL
LETTERS

CHARGE
TO

To

C O P

Via

PORTER MCCRAY MUSEUM OF MODERN ART 11 WEST 53 NEWYORK

MOST GRATEFUL IF COULD CABLE ME WHEN YOU PLAN EXHIBITION

SPANISH PAINTERS stop WELLINGTON HOTEL MADRID TILL

WEDNESDAY NOON GREETINGS

PIERRE MATISSE

Dear

I have Send the above message subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

many kinds few and very few of you to be so generous with your time and your energy, both, in showing me your own extraordinary collection in such detail, and also in arranging for the visits to studios and for the assembly of works at the Musée d'Art Contemporain.

I am very sorry if another malentendu occurred on my last day in Barcelona which prevented our seeing each other and my receiving the photographs of your collection, and prefer to think that you simply were unable to get away from other affairs to keep our appointment. I was at the Colón from six until train time taking care of several last minute matters and had alerted the concierge that I was expecting you. I hope that no inconvenience to you occurred through some misunderstanding.

I should greatly appreciate having the photographs for reference for a month or two if you can spare them, although I believe you said you would not be able to lend any of your major Guixarts to the present exhibition for the period of fifteen or eighteen months, and I can well understand your reluctance to part with them for so long a time.

With many thanks again for your hospitality and for your most generous help and cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition
RECENT SPANISH PAINTING AND
SCULPTURE

FOH/rsn

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E 59-3

green
extra

Métras

AIR MAIL

May 2, 1960

Sr. René P. Métras
Sicilia 200
Barcelona, Spain

Dear René Métras:

I had meant to write to you from Paris to thank you for your many kindnesses while I was in Barcelona, but my days there were very few and very full of activities which prevented me from doing so. It was wonderful of you to be so generous with your time and your energy, both in showing me your own extraordinary collection in such detail, and also in arranging for the visits to studios and for the assembly of works at the Musée d'Art Contemporain.

I am very sorry if another malentendu occurred on my last day in Barcelona which prevented our seeing each other and my receiving the photographs of your collection, and prefer to think that you simply were unable to get away from other affairs to keep our appointment. I was at the Colón from six until train time taking care of several last minute matters and had alerted the concierge that I was expecting you. I hope that no inconvenience to you occurred through some misunderstanding.

I should greatly appreciate having the photographs for reference for a month or two if you can spare them, although I believe you said you would not be able to lend any of your major Guixarts to the present exhibition for the period of fifteen or eighteen months, and I can well understand your reluctance to part with them for so long a time.

With many thanks again for your hospitality and for your most generous help and cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition
RECENT SPANISH PAINTING AND
SCULPTURE

FOH/rsn

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MINNEAPOLIS INSTITUTE OF ARTS

file C/E 59-3

Pam
Ech

Minneapolis
Inst. of Arts

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Office of the Director

15 February 1960

Mr. Porter A. McCray, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. McCray:

I am writing in regard to Mr. Hunter's letter of February 10 to you. Enclosed is a list of Spanish paintings purchased from the European Art Today exhibition.

If you have any questions concerning the paintings and their owners, please let me know.

Sincerely yours,

Janet Altic

Janet Altic
Assistant Curator

enc.

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Paintings by Spanish Artists Purchased from the
European Art Today Exhibition

Mr. and Mrs. John Cowles
2318 Park Avenue
Minneapolis

Manolo Millares
Number 22 1957
Cat. # 75

Mr. Arnold H. Maremont
168 Michigan Avenue
Chicago 1, Illinois

Antoni Tapies
Grey With Five Perforations 1958
Cat. # 108

Mr. Morton G. Neumann
5555 Everett Avenue
Chicago 37, Illinois

Antonio Saura
Rachael 1958
Cat. # 94

Raphael Canogar
Painting 9 1959
Cat. # 9

The Minneapolis Institute of Arts

Manolo Millares
Number 55 1959
Cat. # 73

Antonio Saura
Maja 1957
Cat. # 96

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MINNEAPOLIS INSTITUTE OF ARTS

file CE 59-3

201 East 24th Street, Minneapolis 4, Minnesota Telephone: FEderal 5-4256 Cable address: Minnart

Office of the Director

10 February 1960

Mr. Porter A. McCray, Director
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Porter:

I have your letter of February 1. You probably know that our show continues through the fall of 1960, which I imagine would conflict with your own exhibition of The New Spaniards. However, I am asking my assistant, Janet Altic to send you a listing of the new owners of some of the Spanish paintings in the European Art Today show, since you may wish to travel the paintings later.

With all best wishes,

Yours sincerely,

Sam

Sam Hunter, Acting Director

SH:mll

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: C/E-59-3 Lenders
Mr. O'Hara
white
green

February 1, 1960

Minneapolis

Mr. Sam Hunter
Minneapolis Institute of
Fine Arts
201 East 24th Street
Minneapolis 4, Minnesota

Dear Sam:

I had the great pleasure of seeing your
EAT show in Los Angeles, where I gathered from
several people there it had made quite an
impression.

In view of the fact that we are at last
authorized to proceed with The New Spaniards
which has been brewing these last three years
and which is now scheduled to open on June 27th,
I feel we should first enquire if any of the loans
in this show are available and, even if they are
not, to secure from you the names of persons
and institutions to which sales have been made.

When shall we see you again? Best.

Sincerely,

Porter A. McCray
Director
The International Program

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

THE MUSEUM OF MODERN ART

*C/E 59-3
possible sources*
Date April 25, 1960 *Neumann*

To: Frank O'Hara

Re: _____

From: Betsy Jones

Dear Frank:

I happened to be at Martha Jackson's Gallery on Saturday and was introduced by Eddie Cahill to Mr. Morton G. Neumann, of Chicago. In the course of the conversation he told me he had quite a collection of contemporary Spanish painting, including 4 Millares which he bought at different times in Spain and which, if I understood him correctly are part of the Pierre Matisse show now. He also mentioned a Canogar which he bought from Sam Hunter's European Art Today show, which will be shown here at French & Co., June 7-August 13.

I mentioned to him that we were going to have a Spanish show but said I did not know the dates of the exhibition, nor whether it had been selected completely yet. He said we would be welcome to the Canogar (I don't know which of the two listed as the artist's collection in Sam's catalogue this one is) which will be in New York in any case. (However, the show goes on to Baltimore in September, I see). I gathered that he would be willing to entertain requests for other Spanish things. He said he had Tapies, Saura and others, too.

I now realize that you have probably already selected the show and will not want to borrow anything from Mr. Neumann, so this is really just for your files.

also owns Dubuffet, Bogard, Asger Jorn, et al.

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Mr. O'Hara

*file 4/e 59/3
Serrano*

23 March 1960

Dear Mr. Serrano:

I have looked with pleasure and interest at Juan-Eduardo Ciriot's booklet on your sculpture and I am now passing it on to the second addressee, Mr. Frank O'Hara. Thank you very much for your courtesy in sending it.

Sincerely,

Alfred H. Barr, Jr.

Mr. Pablo Serrano
c/ Orellana 6
Madrid 4, Spain

AHB:ma

visited 4/2/60

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

*silo
gallery*

file C/E 59-3

Silo Gallery
Carlos Arniches, 3 d.
MADRID

Dear Sir: Here there are some literature (some cathalogs and pamphlets) from our Art Gallery. We would ^{be} very please if you could visit it.

Previously we sent to you to New York some of the same literature, that we do not know if you have received.

If you decide to get in touch wiht us, please, call to Mr. Méndez, 31-01-22 from 2.30 p.m. till 4 o'clock p.m. or from 9.30 a.m. till 11.30 a.m. today or tomorrow, as the Gallery has not got telephone yet. The Gallery is open from 12.30 to 2, in the morning and from 6.30 to 9, in the evenings.

Yours sincerely

Méndez

visited 4/2/60

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

DANTON 91-10

photo on right - SAURA.
please file in Spanish
Yours sincerely, *for*
folder

RODOLPHE STADLER

*Here we acknowledge
receipt*

GALERIE STADLER
51, RUE DE SEINE
PARIS, VI^e

cc: Spanish painting PP ✓
pink
green

February 24, 1966

The New Standards
C/2 59/3

Stadler
Salvador

If I have not already told you, this is to confirm April 21, 1959 Charles

Stadler at 1010 Fifth Avenue have a very choice Childe sculpture. She is a member

of the International Council of Artists. This exhibition, however, is technically a domestic
Mr. Rodolphe Stadler
Galerie Stadler
51, Rue de Seine
Paris VI^e, France
circulating out without ICE funds.

Dear Rodolphe:

I apologize for not acknowledging sooner your kindness
in sending the photographs taken at your opening of Saura's
exhibition.

PAM:jc

With best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

PAM:EPH:jc

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

cc: Spanish painting PP ✓
pink
green

February 24, 1960

Stadler
Salva

Mr. O'Hara

The New Standards
C/E 59/3

Porter McGray

If I have not already told you, this is to confirm April 21, 1959

at 1510 Fifth Avenue have a very choice Childs sculpture. She is a member
of the International This exhibition, however, is technically a domestic
circulating Paris VI^e, France

Dear Rodolphe:

I apologize for not acknowledging sooner your kindness
in sending the photographs taken at your opening of Saura's
exhibition.

PAM:jc

With best wishes,

Sincerely,

Porter A. McGray
Director
The International Program

PAM:EPH:jc

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

Zadoks

February 24, 1960

Mr. O'Hara

The New Spaniards
C/E 59/3

Porter McCray

If I have not already told you, this is to confirm the fact that the Charles Zadoks at 1010 Fifth Avenue have a very choice Chillida sculpture. She is a member of the International Council. This exhibition, however, is technically a domestic circulating exhibition being carried out without ICE funds.

PAM:jc

LIBRARY
LIST

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

RADIO



BOLETIN

Embajada de los Estados Unidos de América, Madrid

El contenido de este Boletín, que se publica todos los días, excepto sábados y domingos, puede ser reproducido total o parcialmente, sin que sea preciso indicar su procedencia.

Número 552

12 de febrero de 1959

CONCURSO LITERARIO SOBRE ABRAHAM LINCOLN

Madrid.- Con relación al concurso literario convocado por la revista Noticias de Actualidad para conmemorar el 150 aniversario del nacimiento de Abraham Lincoln, el Servicio de Informaciones de los Estados Unidos de América se complace en comunicar a todos los participantes en ese certamen que los trabajos enviados están siendo examinados por el Jurado calificador, y que se espera que para finales del mes corriente pueda hacerse público el fallo recaído sobre los mismos.

OBSEQUIO DEL MUSEO DE ARTE MODERNO NEOYORQUINO

A LAS BIBLIOTECAS ESPAÑOLAS

Madrid.- Unas ciento cincuenta bibliotecas españolas han recibido ejemplares del catálogo bilingüe ilustrado de 78 páginas de la exposición titulada "La nueva pintura norteamericana", que se presentó en esta ciudad de julio a agosto del año pasado.

El catálogo en cuestión está impecablemente impreso en español y en inglés. Se editó en una imprenta madrileña, bajo la dirección de D. Luis González Robles, jefe del Servicio de Exposiciones del Museo de Arte Contemporáneo.

Esa exposición, organizada por el programa internacional del Museo de Arte Moderno de Nueva York, se exhibió en la capital de España bajo el patronato de la Dirección General de Relaciones Culturales y del Museo Nacional

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

- 2 -

de Arte Contemporáneo. Figuraban en ella obras de diecisiete pintores vanguardistas norteamericanos.

El catálogo es un obsequio a las bibliotecas españolas del Museo de Arte Moderno de Nueva York. Este fué fundado en 1929 y es un organismo particular, con más de 25.000 socios en los Estados Unidos y otras muchas naciones. Se calcula que lo visitan anualmente más de 600.000 personas. En él se presentan exposiciones, se proyectan películas sobre arte, se pronuncian conferencias y se dan clases de pintura y escultura.

El programa internacional del Museo se inició en 1938. Está encargado de presentar exposiciones en otros países. Lo patrocina la Fundación Rockefeller y ha organizado muchas exposiciones de pintores, escultores, arquitectos, grabadores, dibujantes y fotógrafos en museos, universidades, escuelas de arte y otros centros culturales fuera de los Estados Unidos.

El catálogo se ha publicado con cargo al programa de publicaciones del Museo. Los gastos de éste se sufragan con las cuotas de los socios y con los donativos que se reciben de instituciones y de particulares. Su presupuesto anual es de unos dos millones de dólares.

MR. JOHN DAVIS LODGE RINDE HOMENAJE A ABRAHAM LINCOLN

Madrid.- El Embajador de los Estados Unidos en España, Mr. John Davis Lodge, ha dicho hoy en el Club Americano de esta ciudad que Abraham Lincoln fué uno de los principales pensadores y hombres de acción en la historia de la civilización moderna.

Hablando en el almuerzo mensual que celebra ese centro, dedicado este mes a conmemorar el 150 aniversario del nacimiento del decimosexto Presidente de los Estados Unidos, el señor Lodge dijo que el acto revestía especial importancia.

El Embajador dijo que el recuerdo de Lincoln se conserva como reliquia en los corazones de sus compatriotas, y agregó que, dado que Lincoln conservó la Unión, su vida es muy importante para todos los norteamericanos, ya que a él se debió el mantenimiento de la unidad de su país.

Rindiendo homenaje a Lincoln, a quien describió como el ejemplo quizá más notable del norteamericano que se abre paso por sí mismo en la vida, y

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 3 -

como símbolo del éxito conseguido mediante perseverantes esfuerzos personales, el señor Lodge concluyó con estas palabras: "Los norteamericanos creemos que, en tanto que Abraham Lincoln sigue siendo para nosotros un faro de esperanza y de fe en un mundo sombrío y desasosegado, simboliza las más elevadas aspiraciones humanas para todos los hombres de nuestro globo. Su vida y sus obras nos recuerdan que nuestro objetivo debe ser constantemente la hermandad de los hombres bajo la paternidad de Dios. Abraham Lincoln pertenece efectivamente a la historia, y también a toda la humanidad."

CUATRO MILLARES DE ESTUDIANTES RECORREN INSTALACIONES NUCLEARES

Washington.- La Comisión de Energía Atómica de los Estados Unidos (C.E.A.) conmemoró ayer, miércoles 11 de febrero, el 112 aniversario del nacimiento del gran inventor norteamericano, Thomas A. Edison, permitiendo la entrada en once instalaciones nucleares situadas en diversos puntos de la nación a más de 4.000 estudiantes de bachillerato.

Estos vieron funcionar complicados aparatos científicos. En la instalación de Hanford, compartieron el trabajo durante el día con los profesionales. Después de recorrer los laboratorios y observar su funcionamiento, ayudaron a hombres de ciencia en muchas tareas diferentes.

El presidente de la C.E.A., John A. McCone, ha expuesto su creencia de que el examen directo de reactores y ciclotrones en funcionamiento fomentará todavía más el entusiasmo por los trabajos de laboratorio. "Ese entusiasmo, unido a una ocasión de trabajar, producirá más hombres como Thomas Edison para nuestra nación en los años por venir", dijo.

EL MUNDO LIBRE DEBE AMPLIAR SU COMPETENCIA CON EL COMUNISMO

Nueva York.- En un almuerzo dado en honor del alcalde de Berlín, Willy Brandt, el representante norteamericano en las Naciones Unidas, Henry Cabot Lodge, hermano del Embajador de los Estados Unidos en España, ha propuesto que el mundo libre amplíe su competencia con el comunismo.

Reproducimos, a continuación, algunos pasajes de su discurso:

"Compitamos con los comunistas, no sólo en el terreno de los bienes ma-

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 4 -

teriales, sino también en el terreno de la libertad; la libertad de palabra, la libertad de cultos, la libertad de violencias y detenciones arbitrarias, la libertad de viajar, la libertad de reunión, y la libertad de los artistas y pensadores para crear a medida que se sienten inspirados.

"Amplíemos la competencia para ver si lo que el mundo quiere es la libertad del tipo comunista o la de las democracias libres.

"Berlín, la ciudad de que más se habla hoy en el mundo, pone de relieve el contraste entre el gobierno totalitario y el libre. Constituye un caso único en el globo, ya que es un lugar donde la gente puede conocer tanto el comunismo como la democracia, y tener alguna oportunidad de elegir entre ambos sistemas."

Dirigiéndose al alcalde de Berlín, el señor Lodge continuó:

"Vuestra zona de Berlín viene a ser una maqueta en funcionamiento de la democracia libre, por la libertad de vuestra administración municipal, la abundancia que muestran los escaparates de vuestras tiendas, la limpieza de vuestras calles, llenas de escombros hace pocos años, y el espíritu intrépido de vuestros gobernados."

El señor Brandt pronunció unas palabras diciendo que sus conversaciones con funcionarios y dirigentes políticos norteamericanos habían resultado muy satisfactorias y alentadoras. Añadió lo siguiente:

"El interés y la simpatía que muestran los norteamericanos por la suerte de Berlín sobrepasan todas nuestras esperanzas y nos afirman en la creencia de lo justo de nuestra causa. Tengo la sensación de que apenas hay otro problema en que estén tan unidos los norteamericanos como la cuestión de Berlín.

"Eso me da la seguridad de que puedo volver a mi ciudad sitiada por un puente de confianza. Podéis estar seguros de que el pilar del puente en el lado de Berlín está afirmado tan sólidamente como el otro pilar que descansa en suelo norteamericano. Podéis confiar en nosotros, de igual manera que nosotros sabemos que podemos depositar nuestra fe en vosotros."

LOS VEINTICINCO PRIMEROS AÑOS DEL BANCO DE EXPORTACION E IMPORTACION

Washington.- Hoy celebra el Banco de Exportación e Importación de los Estados Unidos el vigesimoquinto aniversario del comienzo de sus operaciones, destinadas a apoyar el comercio exterior norteamericano.

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

- 5 -

El Banco fué fundado el 12 de febrero de 1934 con un capital de 11 millones de dólares. Al proporcionar ayuda directa a los exportadores norteamericanos, en colaboración con la Banca privada y con instituciones financieras, se convirtió en el primer organismo público, nacional o internacional, que concediera créditos en todo el mundo para el fomento económico en gran escala.

El Banco empezó a conceder esos créditos a otras naciones poco antes de que estallara la segunda guerra mundial, y ha seguido concediéndolos durante más de veinte años, ora a Gobiernos, ora a particulares. En Africa, Asia, Europa, Iberoamérica y Oceanía, ha contribuido a la extracción de hierro, cobre, nitrato, manganeso y uranio; a la construcción de altos hornos, centrales eléctricas, fábricas de cemento, abonos y productos químicos, carreteras y puertos; y a la realización de grandes obras de riego.

Además de esos préstamos, que ascienden a millares de millones de dólares, el Banco ha concedido centenares de pequeños créditos para contribuir a la venta de productos norteamericanos en el exterior.

En resumen, desde 1934, el Banco ha concedido cerca de 1.600 créditos por valor de más de 10.000 millones, desembolsado más de 6.600 millones, cobrado 5.300 millones en reembolsos, obtenido un beneficio bruto de 997,6 millones, pagado 438 millones al fisco de los Estados Unidos en concepto de intereses y dividendos, sufragado sus gastos administrativos con sus beneficios, tenido 2,9 millones de pérdidas, retenido 536 millones de beneficios netos como reservas, y fomentado la inversión de más de 1.000 millones de capital privado en el exterior, todo ello en dólares.

LIBRARY
LIST

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.1

Biblioteca de la Facultad de Filosofía
Lima
Biblioteca de la Facultad de Filosofía
Lima

Biblioteca del Museo de Reproducciones
Artísticas
Lima XII, 38
Lima

Biblioteca del Museo de Arte Moderno
Lima de la Biblioteca, 2
Lima

Biblioteca de la UCL
Lima de la UCL, 20
Lima (Perú)

Biblioteca Popular de la UCL
Lima, 6
Lima (Perú)

Biblioteca Central
Lima, 27
Lima

Biblioteca de San Fernando
Lima A. Herrera, 30-31
Lima (Perú)

Biblioteca Popular del Distrito IV
Lima Víctor Paredes, 1
Lima

Biblioteca Pública Municipal
Lima

Biblioteca Pública de la UCL
Lima de la UCL
Lima

Biblioteca del Consulado
Lima
Lima

Biblioteca Nacional
Lima de la Biblioteca, 20
Lima

Biblioteca del Museo Nacional de
Artes Decorativas
Lima, 12
Lima

Biblioteca V. del Paredes
Pl. del Consulado Lima 2
VILLAFRANCA DE LOS RIOS (Perú)

Biblioteca V. del Paredes
Lima, 12
Lima

Biblioteca de la UCL de la UCL
Lima, 12
Lima de la UCL

Biblioteca de la Academia de Bellas
Lima
Lima, 12
Lima

Biblioteca de la UCL
Lima, 12
Lima (Perú)

Biblioteca de la Universidad de Santiago
SANTIAGO DE CHILE (Chile)

Biblioteca Pública de la UCL
Lima

Biblioteca Pública
Lima de la UCL
Lima de la UCL
Lima

Biblioteca del Consulado
Lima
Lima de la UCL
Lima

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

LIBRARY LIST

Biblioteca de la Facultad de Filosofía
y Letras
Ciudad Universitaria
MADRID

Biblioteca del Museo de Reproducciones
Artísticas
Alfonso XII, 28
MADRID

Biblioteca del Museo de Arte Moderno
Paseo de Recoletos, 2
MADRID

Biblioteca de Soller
Pl. de Calvo Sotelo, 20
SOLLER (Balears)

Biblioteca Popular de Cornella
Calvo Sotelo, 6
CORNELLA (Barcelona)

Biblioteca Central
Carmen, 47
BARCELONA

Biblioteca de Son Servera
Pedro A. Servera, 30-32
SON SERVERA (Balears)

Biblioteca Popular del Distrito IV
Salón Víctor Pradera, 1
BARCELONA

Biblioteca Pública Municipal
CADIZ

Biblioteca Pública de La Coruña
Pl. de Pontevedra
LA CORUÑA

Biblioteca del Consulado
Museo Provincial
LA CORUÑA

Biblioteca Nacional
Paseo de Recoletos, 20
MADRID

Biblioteca del Museo Nacional de
Artes Decorativas
Montalbán, 12
MADRID

Biblioteca V. del Panadés
Pl. del Generalísimo Franco 2
VILLAFRANCA DEL PANADES (Barcelona)

Biblioteca Pública
Caballeros, 14
TARRAGONA

Biblioteca de Palma de Mallorca
Previsión, 15
PALMA DE MALLORCA

Biblioteca de la Academia de Bellas
Artes
Alcalá, 13
MADRID

Biblioteca de Solsona
Castillo, 32
SOLSONA (Lérida)

Biblioteca de la Universidad de Santiago
SANTIAGO DE COMPOSTELA (La Coruña)

Biblioteca Pública de Cáceres
CACERES

Biblioteca Hispánica
Instituto de Cultura Hispánica
Avda. de los Reyes Católicos
MADRID

Biblioteca del Círculo Mercantil e
Industrial
Calle del Príncipe
VIGO

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 2 -

Biblioteca del Círculo de las Artes
LUGO

Biblioteca de la Universidad
Universidad de Granada
GRANADA

Biblioteca de la Real Academia de
Bellas Artes de Sta. Isabel de
Hungria
Pl. del Museo, 8
SEVILLA

Biblioteca Pública de la Ciudad de
Zaragoza
ZARAGOZA

Biblioteca Pública Municipal
"Jaime Sola"
Plaza de Compostela
VIGO

Biblioteca Pública Cervantes
Avda. del Generalísimo Franco
MALAGA

Biblioteca Pública de Córdoba
CORDOBA

Biblioteca Pública
Minas de
RIO TINTO (Huelva)

Biblioteca Pública Municipal
JEREZ DE LA FRONTERA (Cádiz)

Biblioteca Provincial
Goyeneta, 8
SEVILLA

Biblioteca Pública
Avda. de Montero Rios, 1
PONTEVEDRA

Biblioteca Pública Municipal "Miguel
Artigas"
ASTILLERO (SANTANDER)

Biblioteca Pública Municipal "Hurtado
de Mendoza"
CASTRO URDIALES (Santander)

Biblioteca Pública Municipal "José María
de Pereda"
TORRELAVEGA (Santander)

Biblioteca Pública Municipal "Conde
de San Diego"
CABEZON DE LA SAL (Santander)

. . . .

Academia de San Fernando
GRANADA

Biblioteca Pública Municipal de
SALAMANCA

Sr. Director del Museo Provincial de
SALAMANCA

Biblioteca Pública Municipal de
SEGOVIA

Sr. Director del
Museo Provincial de
SEGOVIA

Museo Provincial "San Pío V"
VALENCIA

Escuela de Bellas Artes de San Carlos
VALENCIA

Biblioteca Pública Municipal de
TALAVERA DE LA REINA (Toledo)

Instituto de Enseñanza Media Goya
Plaza de la Magdalena
ZARAGOZA

Museo de Bellas Artes
Plaza de José Antonio
ZARAGOZA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II. 2. 127. 3. 1

- 3 -

Biblioteca Popular "José Zorrilla"
VALLADOLID

Biblioteca Pública Municipal de
MEDINA DEL CAMPO (Valladolid)

Biblioteca Pública Municipal de
OLMEDO (Valladolid)

.

Museo de Bellas Artes de
ALMERIA

Museo de Bellas Artes de
BADAJOZ

Museo de Bellas Artes de
BILBAO

Museo de Bellas Artes de
BURGOS

Museo de Bellas Artes de
CARTAGENA

Museo de Bellas Artes de
HUESCA

Museo de Bellas Artes de
JEREZ DE LA FRONTERA (Cádiz)

Museo de Bellas Artes de
LEON

Museo de Bellas Artes de MURCIA
MURCIA

Museo de Bellas Artes de
OVIEDO

Museo de Bellas Artes de
SALAMANCA

Museo de Bellas Artes de
SANTANDER

Museo de Bellas Artes de
SEGOVIA

Museo de Bellas Artes de
TOLEDO

Museo de Bellas Artes de
PALENCIA

Museo de Bellas Artes de
VALLADOLID

Museo de Bellas Artes de
SEVILLA

Museo de Bellas Artes de
MALAGA

Museo de Bellas Artes de
BARCELONA

Museo de Bellas Artes de
GERONA

Museo de Bellas Artes de
TARRAGONA

Biblioteca "Menéndez Pelayo"
Calle del Rubio, 6
SANTANDER

Sr. Director del
Museo del Prado
MADRID