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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

NEW SPANISH PAINTING & SCULPTURE

59-3

Rental fee: \$1,000. for 4 wks.
20 boxes - 7300 lbs.

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	Washington University Steinberg Hall St. Louis, Mo.
	April 1 - 29	Lowe Art Gallery University of Miami Coral Gables, Fla.
	May 15 - June 12	Marion Koogler McNay Art Institute San Antonio, Tex.
	July 19 - August 27	Art Institute of Chicago Chicago, Ill. (6 wks)
	September 18 - October 16	Issac Delgado Museum of Art New Orleans, La. (now New Orleans Museum of Art)
	November 1 - 29	Art Gallery of Toronto (now Ontario) Toronto, Ca.
	December 15, '61-January 12, '62	Currier Gallery of Art Manchester, N.H.

Box Information

20 boxes- do not have individual weights or measurements.

CORRESPONDENCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

April 11, 1960

Title:

??? current working title THE NEW SPANIARDS (see memo attached)

An exhibition of between 50 to 60 works by about 15 leading artists of the younger generation in Spain, to be shown in the Museum and later circulated in the United States for one year.

Background:

In 1955, when MODERN ART IN THE UNITED STATES was shown in Barcelona, and later when THE NEW AMERICAN PAINTING was shown in Madrid, it became apparent from visits to studios and exhibitions that the younger Spanish artists were working at a very early age in a highly individual direction and with striking originality and intensity. Since then, exhibitions of their work at the Venice and São Paulo biennials have aroused considerable international recognition of their achievements. The artists themselves are just becoming known in this country and we have been assured of their cooperation and their dealers' assistance in the organization of the exhibition, which will be the first given in the United States devoted exclusively to the new developments in Spanish art.

The exhibition will be directed by Frank O'Hara of the International Program, who is traveling in Spain and Paris to review the material and to select the works included.

Selection:

Mr. O'Hara's selection list includes works by the following artists:

Painters: Rivera, Suárez, Feito, Millares, Canogar, Saura, Tapies, Cuixart, Lucio (Muñoz), Farreras

Sculptors: Chillida, Serrano, Chirinio

A few other artists are under consideration.

Itinerary:

To be shown in The Museum of Modern Art, New York, between June 27th and September 25th, 1960, and later circulated to other museums in the United States for one year.

CORRESPONDENCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CORRESPONDENCE

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PROJECT PROPOSAL

December 4, 1959

THE NEW SPANIARDS

An exhibition of from five to eight works each by the 10 to 12 leading painters and sculptors of the younger generation in Spain, to be shown in the Museum and later circulated in the United States for one year.

Background:

In 1955, when MODERN ART IN THE UNITED STATES was shown in Barcelona, and later when THE NEW AMERICAN PAINTING was shown in Madrid, it became apparent from visits to studios and exhibitions that the younger Spanish artists were working at a very early age in a highly individual direction and with striking originality and intensity. Since then, exhibitions of their work at the Venice and São Paulo biennials have aroused considerable international recognition of their achievements. The artists themselves are just becoming known in this country and we have been assured of their cooperation and their dealers in the organization of the exhibition, which will be the first given in the United States devoted exclusively to the new developments in Spanish art.

The exhibition of approximately ten painters and sculptors will be directed by Frank O'Hara of the International Program, who will travel to Spain and Paris to review the material and to select the works included.

Expenses outside of the United States and those necessary for circulating the work within this country will be borne by the Department of Circulating Exhibitions. Costs of installation and the Catalog will be borne by the budget of the Department of Exhibitions and Publications.

Itinerary:

To be shown in The Museum of Modern Art, New York, between June 27th and September 25th, 1960, and later circulated to other museums in the United States for one year.

Costs:

Department of Exhibitions and Publications,
Department of Circulating Exhibitions.

CORRESPONDENCE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: O'Hara
Rasmussen
McCray
Hecht

MEMBERS' CALENDAR OF EVENTS

INTERNATIONAL PROGRAM April 29, 1960
C/E 59 3

RECENT SPANISH PAINTING AND SCULPTURE. An exhibition of over 50 paintings and sculptures by artists of the Spanish avant-garde who are rapidly gaining prominence for their formal and technical innovations, and for their fresh interpretations of traditional values. Among the artists included who have already received international recognition are the painters Tapiés, Guixart, Saura and Millares, and the sculptors Chillida and Oteiza, who will be represented by recent works, as will several artists who have never before been shown in the United States. Organized by the Department of Circulating Exhibitions, the exhibition will be shown by other institutions in the United States and Canada for one year after its closing in the museum. Directed by Frank O'Hara. July 11 through September 25. 1st floor.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mrs. Marvin B. Black
1130 Washington Street
San Francisco 18, California

cc: Mr. d'Harnoncourt
Mr. Selz
C/E 59-3 ✓
green

9-30-60

AIR MAIL

November 16, 1960

on Sat. the 23 of September
Sr. Néstor Basterrechea
Avenida de Francia, 35
Irún (Guipuzcoa)
Spain

Dear Sr. Basterrechea:

I am very sorry to be so late in replying to your letter which Mr. d'Harnoncourt's office had turned over to this department during his absence because of its reference to the exhibition NEW SPANISH PAINTINGS AND SCULPTURE. The exhibition was necessarily limited in scope due to problems of available gallery space both in our museum and in other exhibiting institutions, and therefore much that we admire in contemporary Spanish art had to be foregone for the present.

However, I have taken the liberty, in the meantime, of showing the portfolio of photographs of your work to several of my colleagues in the Museum and we were all most interested to have this opportunity to be acquainted, even though not at first hand, with your recent work.

I have spoken with Dr. Peter Selz, Director of the Department of Painting and Sculpture Exhibitions, and I wonder if it might be possible for us to retain a few of the photographs for his department's files for future reference. If so, perhaps we might detach and keep the photographs in the portfolio marked with a red X which bear the following titles: Cantabrique, Méridien, En soi-même, Noyeau intérieur extérieur, and Itinéraire ouvert nord-sud.

Please let me know whether this may be done and I shall mail the remaining photographs to you immediately after hearing from you. Should you wish to have the entire portfolio returned, this will also be done as soon as we have received your instructions.

Meanwhile, please accept my apologies for this delay in answering your letter, and my regrets that I did not have the opportunity while in Spain to visit your studio in Irún.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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MRS. MELVIN B. BLACK
3370 WASHINGTON STREET
SAN FRANCISCO 18, CALIFORNIA

file 1/E 59-3
Sales

Corr.
Sales ✓
green

10-12-60

Dear Dear Mrs. Melv

I cal letter fr. Oct. 6, 1960.
Thank you so much for your
which photo since my husband upon seeing
painting it decided that he did not like this
particular Guerny.

Since we both must look at it
and enjoy it I decided that you should
now not receive it for us. It is sad,
once because I liked it a lot.

is 2
like
Thank you anyhow
Sincerely yours
Haffi J. Black

I hope that one of these suggestions will be helpful in deter-
mining the attribution of your painting, and further
help please let me know.

Renée S. Neu
Department of Circulating
Exhibitions

Sincerely yours,

Enclosure: 1 photo

Frank O'Hara
Director of the Exhibitions

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

MRS. MELVIN B. BLACK
3370 WASHINGTON STREET
SAN FRANCISCO 18, CALIFORNIA

9-30-60

Dear Mrs. Neu,

On Sat. the 23 of September
I called you once more to find out
whether the smallest of Suárez
paintings was sold definitely, but
I guess it was your "day off".

Well, I am back at home
now, and want to tell you
once more, that if the "little" one
is sold I would definitely
like you to place a "hold" on

perhaps
you were
is but our
Suárez
will be
vel with
to see it
available
As I
\$418.75
at the
exchange.

Renée S. Neu
Department of Circulating
Exhibitions

Enclosure: 1 photo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Suárez large one #3^{or 5}, which you
said was to sell for about 400\$.

If the show comes to SFrauco
I can take an other look at it too.

It was so nice talking
to you and thanking you for
your information.

I remain yours

Sincerely

Steffi 2. Black.

Black
C/E 59-3 Corr.
" Sales ✓
green

you were
but our
Suárez
ll be
el with
see it
available
As I
\$18.75
the
exchange.

I hope that one of these suggestions will be helpful in deter-
mining the attribution of your painting, and I
will please let me know.

Renée S. Neu
Department of Circulating
Exhibitions

Enclosure: 1 photo

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	CE	II.2.127.3.2

Black
C/E 59-3 Corr.
" Sales ✓
green

October 6, 1960

AIR MAIL
Mrs. Melvin B. Black
3370 Washington Street
San Francisco 18, California

Dear Mrs. Black:

Thank you for your letter of September 30th. I am sorry you were unable to reach me at the Museum before you left for California but our offices are not open Saturdays.

In the meantime I was able to ascertain that the little Suárez you liked has been definitely sold. As for Painting no. 5 I will be glad to reserve it for you, but as this painting will not travel with the rest of the exhibition, I am afraid you will not be able to see it again during its tour. For this reason the painting would be available right away, and for your convenience, I am enclosing a photo. As I quoted to you on the telephone, the artist asks approximately \$418.75 for this painting. The "approximately" is due to the fact that the price is in pesetas and there might be some fluctuation in the exchange.

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

Sincerely,

Renée S. Neu
Department of Circulating
Exhibitions

Enclosure: 1 photo

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

C/E 59-3
green

AIR MAIL

September 23, 1960

Mrs. Harry L. Bruckman
Via Archimede, 175
Rome, Italy

Dear Mrs. Bruckman:

Concerning your letter of inquiry about Antonio Suárez, perhaps this is the same artist whose work you purchased in Paris, since he did exhibit there in 1954 at the Galerie Mirador. Unfortunately there is no monograph available to send you from here for a stylistic comparison, but one was published in 1959 by Colección del Arte de Hoy, Madrid. The author is José de Castro Arines and perhaps it would be available in Rome, or could be obtained through the Spanish Consulate.

We have illustrated three of his recent works in our catalog of NEW SPANISH PAINTING AND SCULPTURE, which is available through the Publications Department of this Museum and costs \$2.50.

Suárez was also included in the Spanish Pavilion of the XXIX Venice Biennale (1958), and a special illustrated catalog of the Spanish representation was published at that time which may be available through the Biennale officials or through the Biennale Archives.

Should you wish to write to the artist directly for information, his address is: Plaza dos Castillas, 3, Madrid 17, Spain.

I hope that one of these suggestions will be helpful in determining the attribution of your painting, and if I can be of further help please let me know.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Sept. 14, 1960 ^{C/E 59-3}
Bruckman

Dear Sir:

According to the "new folder" you have an exhibition of Spanish artists at your museum, among which there is an artist by the name of Antonio Suarez.

I have bought a painting 7 years ago in Paris at a gallery "MIRADOR", Place Vendôme, by an artist Suarez, but do not know whether his first name is "Antonio", and whether this is the same artist.

Would you be able to give me any information, as to where Antonio Suarez exhibited (I believe he did live in Paris for a while) and send me a pamphlet or brochure showing the work he is doing now or has been doing, in order to establish the identity of the artist of our painting.

I would be very grateful to you for any information you could give me, and hope to hear from you in the near future.

Thanking you in advance, I am

Very sincerely yours,
Harry L. Bruckman.

MRS. HARRY L. BRUCKMAN
VIA ARCHIMEDE 175
ROME, ITALY.

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C/E 59-3
McGray
O'Hara

TRANSLATED ATTACHED

Rafael Canogar

Marques de Pico Velasco 54

Madrid 13

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

Madrid 14 de Mayo de 1960

Querido amigo O'Hara:

aquí te mando los "loan agreement forms"
que he recibido ayer mismo. espero que todo esté bien para vo-
sotros.

Mañana mismo salgo para Barcelona, estaré allí
una semana haciendo litografías con la Galeria Gaspar y el día 27
de Mayo tomo el barco para New York que tiene la llegada para el
día 6 de Junio.

Yo espero poder hacer inmediatamente una visita
al Museo para saludarte y agradecerte personalmente las amables pala-
bras de tu carta.

Dandote las gracias anticipadas te saluda sin-
ceramente tu amigo

R. Canogar

sail for New York. The boat is due to arrive there on June 6th.

I hope to visit the Museum almost immediately and to greet you
and also to personally thank you for the very many kind things
you said in your letter.

Please accept my gratitude in advance and with the sincerest
wishes, your friend,

Rafael Canogar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

translation/km

cc: O'Hara
McCray
C7E 59-3 ✓

Madrid, February 22, 1959
Marques de Pico Velasco, 54
Madrid 13

My Dear O'Hara,

I wish to thank you for your kindness in sending
me two interesting books (*John Galsworthy* and *Picasso*), and
I do hope that all goes well for you.

The "El Pico" Group had an exhibition in Barcelona in
This morning I am leaving to spend a week in Barcelona making
lithographs for the Galeria Gaspar and on the 27th of May I
sail for New York. The boat is due to arrive there on June 6th.

I hope to visit the Museum almost immediately and to greet you
and also to personally thank you for the very many kind things
you said in your letter.

Please accept my gratitude in advance and with the sincerest
wishes, your friend,

Rafael Canogar

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Received February 20 and held for PAM
cc: Frank O'Hara

Canogar

TRANSLATED FROM THE SPANISH

Madrid, February 15, 1959

Dear Mr. d'Harnencourt:

I wish to thank you for your kindness in sending me two interesting books (Juan Gris and Picasso), published by the Museum that you direct so wisely.

The "El Paso" Group had an exhibition in Barcelona in January. Miró attended the opening and spoke to us of the exhibition of his works which you are planning to organize. I congratulate you in advance on the certain success of this exhibition.

Please convey my greetings to Porter McGray and Frank O'Hara. With sincere greetings,

Your friend

/s/

R. Canogar

Address on envelope:

Rafael Canogar
Marqués de Pico Velasco, 13
Madrid, Spain

2/19/59/rrk

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	CE	II.2.127.3.2

✓c/o 59-3 p/8

Canogar

DLS

MUSEUM OF MODERN ART

LT

W.U. CABLES 12/10/59

RAFAEL CANOGAR
MARQUES DE PICO VELASCO 13
MADRID (Spain)

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR OPEN-

ING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS ARRIVE

SPAIN LATE FEBRUARY TO SELECT ARTISTS AND THEIR WORKS stop

REGARDS

MCCRAY
MODERNART

Jan 15/1962 15-4-62

file 4859-3

PAM:FOH:f

*DEAR FRANK: THANK YOU FOR YOUR
LETTER OF MARCH 13TH. I AM, TOO,
VERY GLAD TO HAVE CONTRIBUTED TO
YOUR EXHIBITIONS. I HOPE THIS WON'T
BE THE LAST TIME. HOPE TO SEE YOU
IN EUROPE OR U.S. YOUR VERY
HAPPILY*

Calvin

(GALLIDA)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

JAN KEBARTIAN 13-4-62

bill 9/E59-3

DEAR O'HARA: THANK YOU FOR YOUR
LETTER OF MARCH 13TH. I AM, TOO,
VERY GLAD TO HAVE CONTRIBUTED TO
THESE EXHIBITIONS. I HOPE THIS WON'T
BE THE LAST TIME. HOPING TO SEE YOU
IN EUROPE OR U.S. YOUR VERY
SINCERELY

Chimion
A

(CHILLIDA)

Best wishes for a good 1960.

Sincerely,

Chimion

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Chillida

DLS

The Museum of Modern Art
6/1/60

W.U. CABLES

EDUARDO CHILLIDA
VILLA PAZ
ALTO DE MIRACRUZ
SAN SEBASTIAN, (Spain)

PLEASE AIRMAIL AS SOON AS POSSIBLE PORTRAIT PHOTOGRAPH FOR
CATALOG USE LETTER FOLLOWS LISTING SELECTION OF WORKS REGARDS

OHARA
MODERNART

Chg.: Circulating Exhibitions C/E 59-3

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

FOH/rsn

Dear Mr. O'Hara:

I have received your telegram, and I want
you to know that I shall gladly help Mister Rsn
O'Hara in all he may need.

My new address now is:

VILLA PAZ

ALTO DE MIRACRUZ

SAN SEBASTIAN.

Best wishes for a good 1960.

Cordially,

Chillida

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	CE	II.2.127.3.2

C/E 59-3

San Sebastian, 27 - 12 - 1959

Chillida

Dear friend:

I have received your telegram, and I want you to know that I shall gladly help Mister Rank Ohara in all he may need.

My new address now is:

Villa Paz

Alto de Miracruz

San Sebastian.

Best wishes for a good 1960.

Cordially,

Chillida

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	CE	II.2.127.3.2

DLS
LT
ANTONI TAPIES
SAN ELIAS 28
BARCELONA

MUSEUM OF MODERN ART

WUC DECEMBER 11, 1959

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR
OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS
ARRIVE SPAIN LATE FEBRUARY TO SELECT EXHIBITION HOPE YOU
CAN ASSIST HIM LOCATE AND ARRANGE LOANS EUROPE AND AMERICA
stop REGARDS

PORTER MCCRAY
MODERNART

chg. Porter A. McCray CE 59-3

cc: CE 59-3
P/E/E/

Same telegram sent to:

Eduardo Chillida
Hernani
Guipuzcoa, Spain

PAM:FOH:DT

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	CE	II.2.127.3.2

ci Miss Volkmann
Budley Chirino
August 18th 1960.

Pearson
c/g 593 ✓
AUG 22 1960

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

Dear O'Hara:

I am very glad to hear from you and know that the Spanish exhibition is having such an enormous success.

Mrs. Alan Rosenthal will be welcomed to Spain. I shall try to do my best for being very helpful. As you know whenever you wish it, you can frankly address your friend to me. They will be mine as well.

In July the 9th I signed a contract with the Grace Borgenitch Gallery in which is stated that all the selling in America must be done through the above mentioned gallery, so I hope there will not be any difficulty in listing my work at the present exhibition as lent by the Grace Borgenitch Gallery. Today I am writing to them, suggesting the urgent necessity of being in contact with the Museum as soon as possible. I think that Mrs. Zalsten-Zalesky can purchase the sculpture through the gallery, hoping and wishing that the price will be the same one given in pesetas but in dollars.

To prevent from forming rust, it is very simple, just using some wax or any greasy substance. If there is rust, it can be taken away with some sand-paper and greased again; they can be exhibited in open air but they must be very well greased from time to time to prevent the influence of the air on the surface.

Awaiting for any further instructions, I give you my most expressive thanks for the very agreeable news you have written to me.

Sincerely,
Martin Chirino

I enjoy very much your letter, I simply admire the beautiful English language you manage.

Martin Chirino
Duque de Sevilla 14
Madrid 2

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	CE	II.2.127.3.2

Mr. Selz then
Mr. O'Hara

→

file 9E 59-3
Chirino

22 January 1960

AIR MAIL

September 17, 1960

Dear Mr. Chirino:

Thank you very much indeed for sending me the catalogue of your exhibition for Colección del Arte de Hoy. I shall pass it on to our library after showing it to my colleagues.

Sincerely,

Alfred H. Barr, Jr.

Mr. Martin Chirino
Duque de Sevilla 14
Madrid 2, Spain

AHB:ma

Sincerely,

Arthur A. Schreyer
Director
International Circulating
Exhibitions

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cc: ce-59-3
publ. recvd.
g

AIR MAIL

September 19, 1960

Sr. Juan-Eduardo Cirlot
Herzegovine 33, 60, 1a
Barcelona 6, Spain

Dear Sr. Cirlot:

Thank you very much for sending me a copy of your very illuminating monograph on Tapes. As a long-time admirer of Tapes' work, I am delighted to have it.

You have by this time doubtless had reports of the great success which the exhibition: New Spanish Painting and Sculpture is enjoying in New York. It has been well received and has stimulated great interest in your artists. The exhibition next moves to Washington in its year long tour of the United States. I trust you have received the copy of the catalog for this exhibition which was sent you a short time ago.

With very best wishes,

Sincerely,

Porter A. McGray
Director
International Circulating
Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: O'Hara
Frost
Spanish Show ✓ CE-59-3
green

cc: *Columbus Gallery*
1000 Broadway Street
C/O 92-11 St. (Manhattan)
1/16 19-1 Columbus Gallery
green

ATK 2211

January 12, 1961

February 8, 1961

Mr. Richard Sharp Young
Mrs. Elizabeth Morris
Registrar
The Columbus Gallery of Fine Arts
Columbus 15, Ohio

Dear Mr. Young:

Dear Mrs. Morris:

I regret to inform you that Mr. Richard S. Young has requested the withdrawal of the painting "The Spanish Ship" from the exhibition. Thank you for your letter of February 1st, with its extremely thorough condition report of the exhibition NEW SPANISH PAINTING AND SCULPTURE. It is most useful to have this interim check and we are grateful for your careful attention.

We were also very pleased to hear of the very favorable reception that the show got in Columbus. We have decided to replace the Title Poster and shall forward a new one to St. Louis. Compo Photo Studios will bill you for the replacement.

Many thanks and best wishes,
Sincerely yours,
Waldo Rasmussen
Assistant Director
Circulating Exhibitions

WR/KM

Sincerely yours,

Frank O'Hara
Director of the Museum

Enclosure: Packing specifications

WR/rea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Miss Schumm
Miss Dudley
Miss Pearson/Frost
C/E 59-3 L.&L (Neumann)
C/E 59-3 Columbus Gallery
green

AIR MAIL

January 12, 1961

February 6, 1961

Mr. Mahonri Sharp Young
Director
Columbus Gallery of Fine Arts
480 East Broad Street
Columbus 15, Ohio
New York 36, N.Y.
Dear Mr. Young:

I regret to inform you that Mr. Morton G. Neumann has requested the withdrawal of his Tápies painting, Graffiti on Blackish Ochre Relief, our Museum Number 60.934, from NEW SPANISH PAINTING AND SCULPTURE after the exhibition closes in Columbus on January 31st. Mr. Neumann feels that the painting should not travel further because of its fragility. NEW SPANISH PAINTING AND SCULPTURE. Please note

We would therefore like to request that you arrange to have the painting wrapped completely in Glassine paper, then wrapped in several strips of excelsior padding (more than normally used for packing a painting), and packed in a case lined with water-proof paper. I am enclosing a sheet with our suggested specifications for such a case. Kindly bill the Museum, to my attention, for all expenses involved in this preparation and please let us know when you expect that this work may be completed, so we can arrange for Schumm Traffic Agency to collect the Tápies by van and deliver it to us sometime early in February.

Since Graffiti on Blackish Ochre Relief was originally packed with two other paintings in MOHA Box #9 (Tápies: Three Stains on Grey Space and Tharrater Sign), I would also request that special care be taken in replacing the braces during repacking and making sure that they are screwed in place. If there should be any apparent difficulty resulting from the removal of one work from this case, please telephone us collect so that we may decide on an adjustment of the case to ensure the safety of the two works which will now occupy it. I believe that the removal of this painting, since it was packed in a cradle without movable braces, will not affect the other two works, but please advise us if any danger to the other two works seems possible.

Thank you very much for your help with this unforeseen withdrawal.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure: Packing specifications

FOH/ren

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: C/E 59-3 ✓
green
extra

Compo Photo

February 6, 1961

July 26, 1961

Mr. Francis Dolan
Compo Photo Service Inc.
220 West 12nd Street
New York 36, N.Y.

Dear Mr. Dolan:

I am enclosing the negative for the title poster to the exhibition NEW SPANISH PAINTING AND SCULPTURE. Please make a new one, 20 x 25 1/4 inches, have it mounted on masonite, and wrapped all around with canvas hangers on the back.

When it is completed, please send it to The Museum of Modern Art, Attention: Miss Frost. I shall appreciate it if it can be done this week.

This order should be billed to: The Columbus

Gallery of Fine Arts, Columbus 15, Ohio. Attention: Mrs. Elisabeth Morris, Registrar.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

Since we have not scheduled an immediate heading after your December 25th showing we would be quite agreeable to your keeping the exhibition a few extra days. It would have to be shipped December 26th, at the latest.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Corcoran Gallery
cc: green
Frost
C/E 59-3 ✓

July 26, 1960

Mr. Henri Dorra
Assistant Director
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mr. Dorra:

Thank you for your letter of July 22nd which Mr. Rasmussen has referred to me for reply.

On July 25th, under separate cover and by special delivery we sent you four publicity photographs to be used in connection with your showing of the NEW SPANISH PAINTING AND SCULPTURE exhibition. The photographs that were selected are:

Chillida: Place of Silences. 1958
Guixart: Indulgent Fancy. 1957
Canogar: Toledo. 1960
Millares: Homunculus. 1960

There is a charge of \$1.00 for each photograph and shortly you will receive a memorandum bill for the amount of \$4.00. This amount will be credited to your account if the photographs are returned to this department on October 31st.

We have also sent you a catalogue of the exhibition. In the section "Biographies of the Artists and Catalogue of the Exhibition" asterisks indicate the works which are being shown only in New York and those which are to be shown outside New York. When ordering catalogues for your November showing we would appreciate it if you would direct your request to the Publications Sales Department of this Museum.

Within a few days we will be able to send you a publicity release. Should you wish further information please do not hesitate to write.

Since we have not scheduled an immediate booking after your November 28th closing we would be quite agreeable to your keeping the exhibition a few extra days. It would have to be shipped December 7th, at the latest.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

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cc: Mr. Wheeler
Mr. Rasmussen ✓
Miss Pearson
green

September 26, 1960

Mr. Mr. Gudmund Vigtel
Assistant to the Director
The Corcoran Gallery of Art
Washington 6, D.C.

Dear Mr. Vigtel:

A note to follow up my telephone conversation with you today regarding the Spanish catalogs. I am sorry I neglected to answer your question regarding the selling price in my previous letter. As I mentioned Mr. Wheeler, Director of Exhibitions and Publications, informed me that the Museum has no objection to your selling the catalogs below the price at which they are being sold in New York, but that he felt you should consult Doubleday & Co. on this question. We are going to make every effort to ship the exhibition on Friday, October 14 and will keep in touch with you regarding this and the time when the van will arrive in Washington.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

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cc: Miss Pearson
green

ELS

The Museum of Modern Art
6/2/60

MUNST GUYART
TRAVESERA DE GRACIA 13
BARCELONA (Spain)

W.V. CARLES

PLEASE AIRMAIL AS SOON AS POSSIBLE PORTRAIT PHOTOGRAPH FOR

September 21, 1960

CATALOG USE LEYNE FOLLOWS LISTING SELECTION OF SPANISH REGION

Mr. Gudmund Vigtel
Assistant to the Director
The Corcoran Gallery of Art
Washington 6, D.C.

ORNL
MUSEUMIST

Dear Mr. Vigtel:

Thank you for your letter regarding catalogs for the Spanish exhibition. We are quite agreeable to having you get them through Doubleday & Co. Since my letter asking that you direct your order to the Publications Sales Department of this Museum, I learned that Doubleday would handle the sale of the catalogs and would be directly in touch with each exhibitor.

We expect to ship the exhibition to Washington by van on or about October 17. As the time draws nearer we shall be able to give you a definite date as well as the number of boxes in which the exhibition will be packed.

Sincerely,

Marie Frost
Scheduling Manager
Circulating Exhibitions

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DLS

The Museum of Modern Art
6/1/60

MODEST CUIXART
TRAVESERA DE GRACIA 13
BARCELONA (Spain)

W.U. CABLES

PLEASE AIRMAIL AS SOON AS POSSIBLE PORTRAIT PHOTOGRAPH FOR
CATALOG USE LETTER FOLLOWS LISTING SELECTION OF WORKS REGARDS

OHARA
MODERNART

SEMA FRANK O' HARA H
WELINGTON VELAZQUEZ 3-

cc: C/E 59-3 Corr. ✓
O'Hara
green

Chg: Circulating Exhibition C/E 59-3

FOH/rsn

16478 MADRID DE BARCELONA 8483 28/26 26 1529-
SU CARTA ESTARE BARCELONA PENA QUE INDICA MIS TELEFONOS SON
379440 253440 BIEN VENIDO SALUDOS CORDIALES. PLEGAR

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	CE	II.2.127.3.2

Cuixart

scibido de

1610

PORTE GRATUITO
TELEGRAMA

SENOR FRANK O' HARA HOTEL
WELLINGTON VELAZQUEZ 8-

TELEGRAMA

conden al des-
posibles para la
responsabilidad alguna
Servicio

file 9/E 59/3
26/3/60 *Cuixart*

-- 16438 MADRID DE BARCELONA 8683 28/26 26 15.29 -

RECIBIDA SU CARTA ESTARE BARCELONA FECHA QUE INDICA MIS TELEFONOS SON

395440 253446 BIEN VENIDO SALUDOS CORDIALES- PUIGSAR

(Cuixart)

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cc: Mr. McCray ✓
Mr. O'Hara
C/E 59-3
green

AIR MAIL

March 21, 1960

AIR MAIL

April 16, 1960

Sr. Modest Cuixart
Travesera de Gracia, 13
Barcelona, Spain

Dear Sr. Cuixart:

I shall be leaving next Tuesday, March 22nd, for Madrid to work on our forthcoming exhibition of recent Spanish art, which will be held in this museum and then sent to several other institutions in the United States for a period of approximately a year. As I mentioned to you when you were in New York with Sr. Gonzalez Robles, we are very anxious to include works of yours in the exhibition.

I will probably be in Madrid about a week and then go to Barcelona, and I hope very much that it will be possible for us to meet then and discuss the exhibition and your representation in it.

Should any complication arise, I shall be staying at the Hotel Wellington, Velazquez 8, while in Madrid, and would appreciate hearing from you.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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cc: C/E 59-3
green

Cumella

AIR MAIL

April 26, 1960

Sr. Antoni Cumella
Avenida Fr. Ribas, 20
Granollers
Barcelona, Spain

Dear Sr. Cumella:

Thank you so much for your great kindness in taking me to see the Gaudi crypt at the Colonia Güell. It certainly was one of the pleasantest events of my visit to Spain and I should have missed seeing this extraordinary example of his genius had you not been so generous with your time and enthusiasm. It was especially impressive to visit it on Palm Sunday morning, and I have often thought since how fortunate the community is to be able to attend services in this beautiful chapel.

The visit to the Gaudi house in town was another great treat for which I cannot thank you enough.

Please accept my compliments to Sr. Subirachs and yourself on the collaboration which resulted in the handsome relief for the University.

With many thanks again for your kindness, and in hope that we shall soon meet again,

Sincerely,

Frank O'Hara
The International Program

FOH:rsn

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cc: C/E 59-3
green

Escoruela

July 12, 1961

Mrs. Harold Tharratt
Director
Recent Foreign Shows of Art
Isabel
City
New York
Mr. Andres J. Escoruela
211 West 53rd Street
New York 19, New York

Dear Mr. Escoruela:

Enclosed please find a copy of the itinerary of the
NEW SPANISH PAINTING AND SCULPTURE exhibition. As you most
probably know the response has been very gratifying.

Please give my very best regards to Tharratt when you
see him, and I hope your trip is a very successful and
pleasant one.

We would appreciate your signing and returning the original copy
of the contract to this department. The above is for your
record.

Sincerely,

We thought you would like to have a copy of the artist's note, and
one is being sent to you today with the contract. The artist's note
"Biographical of the Artists and Catalog of the Exhibition" contains
the materials which indicate the works being shown only in New York and
those which are to be shown outside New York. It is my understanding
that the publishers, Doubleday & Co., will be in touch with you in regard
to ordering catalogs for your showing.

Frank O'Hara
Assistant Curator

FOH/rsn

Sincerely yours,

Marie Perle
Scheduling Manager
Graduate Exhibitions

Enclosures
Contract

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cc: green

Frost

C/E 59-3 ✓

Isaac Delgado Museum

July 29, 1960

Mrs. Harold Thurman
Director
Isaac Delgado Museum of Art
LeLONG Avenue
City Park
New Orleans, Louisiana

Dear Mrs. Thurman:

Thank you for your letter and for taking time out of your busy schedule to confirm the date for the Spanish exhibition. Enclosed is the contract which has been prepared for September 18 - October 16, 1961. The exhibition will close in Chicago on August 27th and will be shipped to you shortly after that. We would have no objection to your opening the exhibition before September 18, but I am afraid we will have to stick closely to the October 16 closing. The exhibition has quite a tight schedule and, in most instances, we are allowing only two weeks between exhibition dates for shipment and installation. From New Orleans the exhibition goes to Cincinnati, where it opens on November 1st.

We would appreciate your signing and returning the original copy of the contract to this department. The blue duplicate is for your record.

We thought you would like to have a copy of the catalog now, and one is being sent to you today under separate cover. In the section "Biographies of the Artists and Catalog of the Exhibition" please note the asterisks which indicate the works being shown only in New York and those which are to be shown outside New York. It is my understanding that the publishers, Doubleday & Co. will be in touch with you in regard to ordering catalogs for your showing.

Sincerely yours,

Marie Frost
Scheduling Manager
Circulating Exhibitions

Enclosure:
Contract

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Mr. Andres J. Escoruela

October 26, 1960

ANDRES J. ESCORUELA

Escoruela
C/E 59-3
green

extra

October 26, 1960

If there are any major changes in this itinerary we will let you know.

Mr. Andres J. Escoruela
211 West 53rd Street
New York 19, New York
your kind understanding of the mix-up concerning prompt attention to this, which was greatly appreciated by our Publications Department.

Dear Mr. Escoruela:

With best regards,

I was happy to talk with you and to hear news of Tharrats the other day. I hope that you have success in your negotiations with the various galleries and that everything works out smoothly. We shall be very interested to hear when Tharrats' plans to visit the United States become definite.

I'm afraid I did make a mistake concerning whether one of his maculatures had entered our collections. I had noted this in a brochure from one of his exhibitions and it was either an outright error, or one may have been shown in a loan exhibition at some time and the note appeared in reference to this, as frequently occurs.

The itinerary for NEW SPANISH PAINTING AND SCULPTURE which you requested is as follows:

Corcoran Gallery of Art Washington, D.C.	November 1 to 28, 1960
Columbus Gallery of Fine Arts Columbus, Ohio	January 3, to 31, 1961
Washington University (Steinberg Hall) St. Louis, Missouri	February 16 to March 16, 1961
University of Miami (Lowe Art Gallery) Coral Gables, Florida	April 1 to 29, 1961
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 29, 1961
Currier Gallery of Art Manchester, New Hampshire	December 15 to January 12, 1962

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

- 2 -

Mr. Andres J. Escoruela

October 26, 1960

ANDRES J. ESCORUELA

AV. J. ANTONIO 508
BARCELONA, SPAIN
TEL. 22 02 22

211 WEST 89th STREET
NEW YORK 19, N. Y.
TEL. SINGLE 8-1088

If there are any major changes in this itinerary we will let you know.

Many thanks for your kind understanding of the mix-up concerning the catalogs and your prompt attention to this, which was greatly appreciated by our Publications Department.

New York
With best regards,

Sincerely,

Dear Mr. O'Hara:

Please find enclosed our check for the amount due on the catalogs and I am sorry again for the misunderstanding and the unnecessary trouble caused to you.

Frank O'Hara
Director of the Exhibition

I would very much appreciate if you would kindly give me an idea of the scheduled exhibitions for the New Spanish Painting and Sculpture. I assume the first one is at the Corcoran Gallery in Washington, as indicated in the current Masters' Bulletin.

Tharrats gave me his best regards for you, and he is looking forward to come over here soon. I believe I mentioned in my last letter from Spain that Mr. Luis Gonzalez Sobies wanted also to be remembered to you.

Sincerely yours,

FOH/rsn

A.J. Escoruela

AJE:pm
encl.

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ANDRES J. ESCORUELA

AV. J. ANTONIO, 509
BARCELONA, SPAIN
TEL.: 23 00 29

211 WEST 53RD STREET
NEW YORK 19, N. Y.
TEL.: CIRCLE 5-1986

SEP 29 1960

4/859-3
cat

New York, September 28, 1960

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

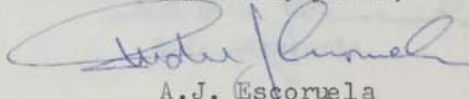
Dear Mr. O'Hara:

Please find enclosed our check for the amount due on the catalogs and I am sorry again for the misunderstanding and the unnecessary trouble caused to you.

I would very much appreciate if you would kindly give me an idea of the scheduled exhibitions for the New Spanish Painting and Sculpture. I assume the first one is at the Corcoran Gallery in Washington, as indicated in the current Members' Bulletin.

Tharrats gave me his best regards for you, and he is looking forward to come over here soon. I believe I mentioned in my last letter from Spain that Mr. Luis Gonzalez Robles wanted also to be remembered to you.

Sincerely yours,


A.J. Escoruela

AJE:pm
encl.

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SEP 19 1960



ANDRES J. ESCORUELA

AV. J. ANTONIO, 509
BARCELONA, SPAIN
TEL: 22 00 27

311 WEST 53RD STREET
NEW YORK 19, N. Y.
TEL: CIRCLE 8-1988

September 16, 1960

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

Dear Mr. O'Hara:

I have only arrived in Spain a couple of weeks ago, and received then your letter of July 25th. Kindly excuse the delay in replying. I expect to be back in New York by the 21st, and I will take care of the matter of the catalogs at that time.

My cousin Tharrats is working very hard in Cadaques, where he will remain until the end of the month. He is contemplating a visit to the States as soon as we can arrange for a gallery showing for him. Best regards from him, and also from Mr. Luis Gonzalez Robles, with whom I had a very cordial interview the other day.

Looking forward to seeing you again soon, I remain

Sincerely yours,

Andrés Escoruela
A.J. Escoruela

air mail

file C/E 59-3 ✓
C: Frances Fleming
Escoruela

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	CE	II.2.127.3.2

JUL 14 1960



ANDRES J. ESCORUELA

cc:G/E 59-3 ✓
Miss Fleming
green

AV. J. ANTONIO, 509
BARCELONA, SPAIN
TEL. 22 22 22

111 WEST 53RD STREET
NEW YORK 19, N. Y.
TEL. CIRCLE 8-1226

New York, July 13, 1960

VIA AIR MAIL

July 25, 1960

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

Mr. Andres J. Escoruela
Avenida José Antonio, 509
Dear Barcelona, Spain

I am Dear Mr. Escoruela; for your letter of July 11 and your kind invitation to attend the press preview of the exhibition on Tuesday. I am very sorry about the misunderstanding we discussed the other afternoon relating to the 24 catalogs of NEW SPANISH PAINTING AND SCULPTURE. They were issued to you at discount price, reducing the charges from \$63.50 to \$48.00. I am very sorry that we cannot offer them without charge, but as I explained, our own costs, plus the mailing list of free copies by which we are committed to artists, lenders and others concerned with the exhibition, make this prohibitive. I am back in New York by September 21st. If I can be of any help to you while I shall look forward to hearing what you and Tharrats decide about the matter, since Miss Frances Fleming of our Publications Department must hold her accounts open until it is settled.

With many thanks, again, for all your kindnesses and my very cordial greetings to Tharrats,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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JUL 14 1960



ANDRES J. ESCORUELA

AV. J. ANTONIO, 509
BARCELONA, SPAIN
TEL.: 23 00 29

211 WEST 53RD STREET
NEW YORK 19, N. Y.
TEL.: CIRCLE 5-1986

New York, July 13, 1960

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

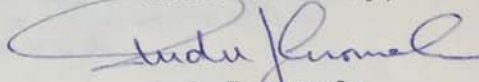
Dear Mr. O'Hara:

I wish to thank you for your letter of July 11 and your kind invitation to attend the press preview of the exhibition on Tuesday, July 19th.

The latest news from THARRATS are that he is working wholeheartedly in Cadaques (Costa Brava) and looking forward to come over to the United States some time during the next few months.

I am leaving myself for Europe on the 23rd, and expect to be back in New York by September 21st. If I can be of any help to you while in Europe, you can always reach me at the Barcelona address mentioned above.

Yours sincerely,


A.J. Escoruela

AJE:pm

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

SEP 22 1960

HOTEL ADAMS

New York

CE 59-3

cc: C/E 59-3
Miss Reed
green
extra

July 11, 1960

Dear Porter,

July 11, 1960

I'm very sorry indeed I couldn't come to the Museum tonight. But I decided this morning to leave N.Y. tomorrow for Caracas & Bogota. So, I had to go, and had to arrange my things, etc. I really didn't have time.

Dear Mr. Escoruela:

Since a private opening will not be held for NEW SPANISH PAINTING AND SCULPTURE, we plan to have a special function in mid-September for artists who may at that time be in New York, lenders and others who have been especially helpful in making the exhibition possible.

Meanwhile, a press preview will be held from 11 a.m. to 4 p.m. on Tuesday, July 19th, the day before the exhibition is open to the public, and we will be delighted if you are able to attend.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH:rsn

Mr. Porter has been

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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RHINELANDER 4-1800
CABLE ADDRESS "ADAMSOTEL"

TWO EAST EIGHTY-SIXTH STREET
AT FIFTH AVENUE

SEP 22 1960

HOTEL ADAMS
New York

CE 59-3 *Estrik*

Sept 20

Dear Porter,

I'm very sorry indeed I couldn't come to the Museum tonight. But I decided this morning to leave N.Y. tomorrow for Caracas + Bayata. So, I had a terrible day - and had to arrange my trip, pack, etc. I really didn't have time to come.

It was too bad, because I couldn't see you again and be with you and some of my Museum friends for a while as in the old good times. But I'm looking forward to see you in my next visit to N.Y. some time soon.

Forgive this hurried note. Again, do please excuse me - and my thanks.

Yours

Living

Mr. Porter MacCray



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	CE	II.2.127.3.2

✓ C/E-59-3 p/g

Feito

El Paso
Feito

DLS
LT
LUIS FEITO
FERNANDEZ DE LOS RIOS 31
MADRID (Spain)

MUSEUM OF MODERN ART
W.U. CABLES 12/10/59

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR
OPENING MUSEUM MODERN ART JUNE 27th stop FRANK O'HARA PLANS
ARRIVE SPAIN LATE FEBRUARY TO SELECT ARTISTS AND THEIR WORKS
stop REGARDS

MCCRAY
MODERNART

FOH:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Mr. Orin Riley
Guggenheim Museum
1071 Fifth Avenue
New York City, New York

Dear Mr. Riley:

Enclosed please find a photograph of Tàpies: Three Stains on Grey Space. (1957), which you requested. Unfortunately I am unable to tell you when this photo was taken; the only information I have is that it was taken in Spain prior to 1959.

I hope this will be of some help,

Sincerely,

Renée S. Neu
Circulating Exhibitions

Yvonne Hagen

May 19, '96

CE 59.3

D.B. ✓

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

y. Hagen

5 Villa de la Tour
Paris 16file 4659-3
May 19, 1960

59-3

Shaw

Karpel (review attached)
en

Hagen

Dear Frank,

Since I wasn't getting back to the States until too late, I thought I wanted add my voice to the rest about Duque for the Spanish show you will be having. It may be too late already, but if not, I think how important, and such a lot better than many of the Spanishs I saw last year here at the Musée D'Art Decoratif exhibit that it would be a pity to overlook him if it is possible not to.

Anyway, here included is a clip of my review of his show this week.

All the Best from
Yvonne Hagen

✓ I suppose you already have my other Spanish Parisian favorites in the show Aguirre and Lago?

Yvonne HAGEN

our letter
w. I am
including
to show.
Duque's
one wish

ry so it
ion, and

I will be
if you do.

ely,

O'Hara

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: C/E 59-3

Mrs. Shaw

Mr. Karpel (review attached)
green

Hagen

AIR MAIL

June 28, 1960

Mrs. Yvonne Hagen
5, Villa de la Tour
Paris XVIIe, France

Dear Yvonne:

Forgive me for being so late in acknowledging your letter about the paintings of Mamel Duque for our Spanish show. I am terribly sorry that limitations of space kept us from including several artists we would otherwise have been delighted to show. I was glad to see your review from the Paris Tribune of Duque's show, which certainly had the desired effect of making one wish to rush to the Galerie Breteau immediately!

I am forwarding your review to the Museum Library so it can be filed with the catalog he sent me of his exhibition, and be available for others to see.

Will you be coming to the States this summer? I will be around New York most of the time and hope we can meet if you do.

Best regards,

Sincerely,

Frank O'Hara

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

C/E 59-3

green

extra

Herbert Gallery

June 16, 1960

Mr. David Herbert
David Herbert Gallery
11 East 69th Street
New York 21, New York

Dear David:

It was very pleasant seeing you yesterday and I am delighted that you feel so enthusiastic about our Spanish show.

Here are the addresses you were interested in for your trip:

Rafael Canogar: Marqués de Pico Velasco, 54 (Madrid)
Studio: Jorge Juan, 127
Tel: 56.42.73

Martin Chirino: Duque de Sevilla, 14 (Madrid)
Tel: 53.07.74

Francisco Farreras: Pinilla del Valle, 5 (Madrid)
Studio: Tormés, 11 (top floor)
Tel: 56.08.54

Lucio Muñoz: Salud, 10 (Madrid)
Studio: Hilarion Esclava, 58 (roof)
Tel: 22.76.37

Joan Josep Tharrats: Pintor Valseca, 27 (Barcelona)
Tel: 35.55.37

Manuel Viola: Rios Rosas, 54 (Madrid)
Tel: 53.09.34

When you are in Barcelona, a good place to see the work of several artists without spending a great deal of time visiting studios may be the Sala Gaspar, depending on what they have on hand at the time; the address is Consejo de Ciento, 232 and it is run by Sr. Juan Gaspar. There is also the new Museo de Arte Contemporáneo, Paseo de Gracia, 11, directed by Alexandre Cirici Pellicer. I think Sr. Cirici Pellicer would be pleased by your visit, and his assistant, Mme. Auriol, is very nice. Incidentally, the Museo is above a movie theatre, so don't be dismayed if you can't find it immediately-- the entrance is to the right. There are several interesting and relatively unknown artists in Barcelona, and I hope you will have a chance to follow up what interests you by visits to a few studios. But do get a guide before you get there and make sure you see the Catalan paintings in the museum at Mont Juich and everything by Gaudí you possibly can, especially the Cathedral of the Sagrada Família (any taxi will take you there) and the Parque Güell, which is within walking distance of Tharrats' apartment.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

-2-

In Madrid, Chirino will be most accomodating, I am sure. For a variety of work you might ask if there is a group exhibition at the Club Urbis, Avenida Menéndez Pelayo, 73 which is directed by Sr. Luis Gonzalez Robles, a very important figure since he has been responsible for the selection of most of the Biennials these artists have been shown in. A new small gallery, which is devoted to the work of the younger artists, is Galleria Silo, Carlos Arniches 3, which is run by the painter, Méndez. (The building is to the right, marked 3 d.) This gallery is like the 10th Street cooperative galleries and an English speaking person can probably be on hand, if Chirino is not. Sr. Méndez's telephone number is 31.01.22. You will find it in the middle of the Rastro, the flea-market of Madrid, which is fun in itself, and it is not far from the Plaza Mayor, which is Madrid's Piazza Navona, but lacking fountains.

Apart from the above, I suggest you see the sculpture of Subirachs in Barcelona and the painting of Vicente Vela in Madrid. Tharrats and Chirino can put you in touch with them.

In Paris, John Ashbery's present address is 35, rue de Varenne (Babylone 58.46). I will write and tell him you are coming. A Spanish painter whose work might particularly interest you is Pablo Palazuelo. He has a studio in Paris each summer and winters outside Madrid, and John will have his address. If you cannot contact him, Galerie Maeght has about fifteen of his works to show you. Also in Paris is the semi-expatriate, Manuel Duque, who is interesting and a "leader" of the school called "espace vide", I think (Benrath, Lérin, et al.). Duque is sort of an Action Painter and had a very good show recently, while Palazuelo is related to the "hard edge" school, a bit in the same general direction as Ellsworth Kelly. Duque shows at the Galerie Breteau.

By the way, should you meet René Metras through Tharrats, don't fail to accept an invitation to see his collection if it is proffered. He has a marvellous collection of all the phases of Guixart, early and late Tàpies, and examples of almost all the interesting up-and-comers, whom he diligently encourages.

I hope you will have a wonderful summer, and please give my regards to Robert Fraser in London and John Myers in Venice.

Best,

Frank O'Hara

P.S. It would be a good idea to write to Tharrats and Chirino before you arrive, just to avoid delay and confusion. If they are out of town, the galleries will still provide some indication of what's going on, and you will find other galleries listed in the guide A WEEK IN BARCELONA AND MADRID, which you can pick up at the Spanish Tourist Office when you arrive in Spain.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

C/E 59-3
green

Handwritten: Hillman
(Itinerary)

November 14, 1960

September 19, 1961

Mrs. Anne N. Beere
Hillman Periodicals, Inc.
535 Fifth Avenue
New York 16, New York

Dear Mrs. Beere:

I am happy to send you the itinerary of NEW SPANISH PAINTING AND SCULPTURE for your records, and in case Mr. Hillman may be in one of the cities during the exhibition's tour.

Corcoran Gallery of Art October 31 to November 28, 1960
Washington, D.C.

Columbus Gallery of Fine Arts January 3 to January 31, 1961
Columbus, Ohio

Washington University - Steinburg Hall February 16 to March 16, 1961
St. Louis, Missouri

Lowe Art Gallery April 1 to April 29, 1961
University of Miami
Coral Gables, Florida

Marion Koogler McNay Art Inst. May 15 to June 12, 1961
San Antonio, Texas

Art Institute of Chicago July 19 to August 27, 1961
Chicago, Illinois

Isaac Delgado Museum of Art September 18 to October 16, 1961
New Orleans, Louisiana

Contemporary Arts Center November 1 to November 29, 1961
Cincinnati, Ohio

Currier Gallery of Art December 15 to January 12, 1962
Manchester, New Hampshire

Thank you again for all your cooperation during the assembling of the exhibition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

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

July 7, 1960

September 19, 1961

Mr. Carlton Lake
21 Parker Street
Cambridge 38, Massachusetts

Mr. Richard Hodgson
Ponus 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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

cc: C/E 59-3 Publicity ✓
Mr. Karpel
Miss Moeller
Miss Reed
green

July 7, 1960

Mr. Carlton Lake
21 Foster Street
Cambridge 38, Massachusetts

Dear Mr. Lake:

Thank you for your letter of June 30th concerning our exhibition NEW SPANISH PAINTING AND SCULPTURE. I am delighted to hear of the special issue of The Atlantic Monthly devoted to Spain, and shall look forward to it with great interest. Our exhibition opens on July 20th and continues through September 25th. Afterwards, as Tharrats may have told you, it will tour the United States, and possibly Canada, for a year. I trust that you will be able to visit the exhibition sometime during its New York showing, and you may be interested to know that it will be shown at The Currier Gallery in Manchester, New Hampshire, in December, 1961.

Our Librarian, Mr. Bernard Karpel, has accumulated quite extensive material relating to the Dan Al Set and El Paso groups, as well as miscellaneous documentation on individual artists which you may wish to refer to, and he has also prepared the bibliography for our catalog which I am sure will be of interest.

Unfortunately, we do not have ektachromes of the works being shown, but should you wish to photograph any of the paintings or sculptures in color for The Atlantic Monthly it can be arranged through our Publicity Department. I have asked Miss Nancy Reed of that department to let you know what the routine procedure is in arranging for color photography. She will also forward a copy of the press release on the show so that you will have an idea of the contents in advance of seeing the works.

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

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

C/E 59-3 ✓
C: Karpel *Lake*
Reed
Moller

September 9, 1960

21 Foster Street
Cambridge 38, Mass.
30 June, 1960

JUL 7 1960

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

Dear Mr. O'Hara,

I am doing an article on the young Spanish painters
for a special issue of The Atlantic Monthly devoted to Spain.

My friend Tharrats in Barcelona has told me that you are
in charge of the Museum's Spanish exhibition. Would you be good
enough to let me know when it is expected to open? I am not at
all sure of my New York dates yet but I'd like to be there while
your show is on and have something to say about it in the course
of the article, perhaps.

I ~~have~~ managed to accumulate a good bit of useful docu-
mentation before leaving Paris, but since there will be room
for rather a large number of color plates, I am wondering if
it might not be possible to arrange to use some of yours or *at*
least to have Kodachromes taken of some of the paintings you
will be showing.

Yours sincerely,

Carlton Lake
Carlton Lake

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc Mr. O'Hara
Mr. Neumann
Mrs. Shaw
File

cc: ce-59-3
pam
g
The Library

NOV 3 1960

Leonhardt L

September 9, 1960

October 27, 1960

Mrs. Robert Leonhardt
R.F.D. #3
Huntington
Long Island

Dear Mary Gay:

I have investigated the availability of Oteiza's sculpture Empty Suspension (Funeral Cortège, Homage to the Aeronautical Engineer René Cousinet, 1957)!! (my additions) and it is for sale for \$1650.00 and can be delivered at the end of the tour of the exhibition New Spanish Painting and Sculpture on or about January 1, 1962.

Would you tell Mrs. Bryan whom I met at your house on Friday last that the name and address of the agent for securing choice subrentals in Manhattan is:

Miss Alice Kline
241 East 76th St.
New York 21, New York TR 9-1080.

I am looking forward to hearing of the committee which you are forming for the benefit in Westbury.

With very best to you and Robert.

Sincerely,

Mr. Jack Leasinger
247 Montague Street
Brooklyn Heights 1,
New York

Porter A. McCray
Director
Circulating Exhibitions

Note to all staff members receiving copies:

Purchase order number 5550 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.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc Mr. O'Hara
Mr. Rasmussen ✓
Mrs. Shaw
File

NOV 3 1960

RP
Lessinger
file
c/p 59-3
(Certs also)

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.

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:kn

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.2.127.3.2

cc: Keating
Miss Dudley
✓ Miss Pearson
C/E 59-3
O'Hara
green

Invoice with corrected values

December 8, 1960

<u>AIR MAIL</u>	Pintura Nr. 56	162 x 120 cm.	1,200.-
"	Pintura Nr. 57	250 x 200 cm.	1,200.-
"	San Cristobal	300 x 200 cm.	1,200.-
"	Volado	250 x 200 cm.	1,200.-

Mr. G. Macarrón
Macarrón, S. A.
Jovellanos, 2
Madrid 14, Spain

Dear Sir:

On July 27th you kindly supplied our customs broker, W. R. Keating and Co., Inc., with a declaration of originality and customs invoice for the shipment of paintings and sculptures which you sent to New York for the exhibition NEW SPANISH PAINTING AND SCULPTURE which is now touring the United States. In the letter enclosing our copies of these documents you pointed out that many of the prices quoted for works were approximate, since the artists in question were not then in Madrid.

I am now writing to give you the correct values which we received from the artists or their representatives, so that you may send us a corrected invoice and thus avoid complications with customs when the works are returned to Spain at the end of the exhibition's tour. As on the list you have furnished us, we are quoting prices to the nearest dollar and are marking with an asterisk (*) those items whose value is different from your previous invoice.

You will note that in the case of works by Millares and Saura the space is left blank. We have not yet received values from either artist and have written to them requesting that they supply these to you directly. Would you be kind enough to get in touch with them if these are not received in good time?

The corrected invoice should be sent to W. R. Keating and Company, 90 Broad Street, New York, New York, with a carbon copy of the document for our files.

With many thanks for your cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: Invoice with corrected values

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

cc: Keating
Miss Dudley
Miss Pearson
O'Hara
C/E 59-3
green

Invoice with corrected values

Rafael Canogar	Pintura Nr. 56	162 x 130 cm.	\$ 900.- *
" "	Pintura Nr. 57	250 x 200 cm.	1,600.- *
" "	San Cristobal	300 x 200 cm.	1,700.- *
" "	Toledo	250 x 200 cm.	1,600.0 *
Martin Chirino	El Viento		586.25 *
" "	Raiz Nr. 2		586.25 *
" "	Raiz Nr. 3		700.- *
" "	Homenaje a Julio Gonz�lez		800.- *
Francisco Farreras	Pintura Nr. 24	200 x 100 cm.	670.- *
" "	Pintura Nr. 58	80 x 65 cm.	300.- *
" "	Pintura Nr. 59	150 x 75 cm.	420.- *
" "	Pintura Nr. 61	150 x 100 cm.	503.- *
Luis Feito	Pintura Nr. 139	145 x 113 cm.	1,300.- *
" "	Pintura Nr. 141	150 x 140 cm.	1,400.- *
" "	Pintura Nr. 147	200 x 200 cm.	1,600.- *
" "	Pintura Nr. 148	145 x 113 cm.	1,300.- *
Manuel Millares	Homunculo 1959	200 x 150 cm.	
" "	Hom�nculo 1960	200 x 150 cm.	
" "	Quadro Nr. 96	200 x 150 cm.	
" "	Quadro Nr. 97	260 x 162 cm.	
Lucio Mu�oz	Jona Nr. 3	180 x 100 cm.	650.- *
" "	Tabla Nr. 5	130 x 97 cm.	500.- *
" "	Tabla Nr. 6	150 x 100 cm.	500.- *
" "	Tabla Nr. 7	100 x 60 cm.	400.- *
Manuel Rivera	Metamorfosis	100 x 73 cm.	200.- *
" "	Buhonero	120 x 100 cm.	250.- *
" "	Her�ldica	162 x 114 cm.	325.- *
" "	Homenaje a Bach	162 x 114 cm.	325.- *
Antonio Saura	Crucifixion Nr. 12	250 x 200 cm.	
" "	Retrato Imaginario	250 x 200 cm.	
" "	Las Tres Gracias	292 x 195 cm.	
Pablo Serrano	Espacio		800.- *
" "	Taurebolo		800.- *
Antonio Su�rez	El Buey	147 x 114 cm.	420.- *
" "	Las Perceas	182 x 130 cm.	600.- *
" "	Pintura Nr. 2	46 x 33 cm.	100.- *
" "	Pintura Nr. 5	147 x 114 cm.	420.- *
Juan Jos� Tharrats	Medamothi	195 x 115 cm.	1,000.- *
" "	Signo	100 x 100 cm.	600.- *
Manuel Viola	La Saeta	165 x 100 cm.	1,200.- *

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Original sent to
Miss Dudley

Miss Dudley
C: C/E 59-31 *m*
S. A.
LAS ARTES
IONES
ESTILO
213661
14 29 - 7 - 60
Cie. Banco de Vizcaya
Banco Urquijo
Banco Central
CLAVE A. B. C. 5ª edición
Macarrón

Mr. Frank O'Hara
The Museum of Modern Art
11, West 53rd. Street
NEW YORK, 19.

Dear Sir,

We acknowledge receipt of the copy of your letter to Mr. Ruiz Morales of the 25th. instant, and we have airmailed the documents you request in your said letter to the firm W.R. Keating.

Please find herewith a copy of the declaration of originality and the invoice with the visa of Mr. Ruiz Morales. About the invoice, we didn't know the prices of each work and most of the artists are not in Madrid now, we have put the prices approximately. If the prices we have put were not correct, please let us know which the prices must be and we will send you immediately another invoice.

Yours faithfully

P.D.-The only artists to whom we have asked their prices, are Ferreras, Peito and Rivera.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2



MACARRÓN, S. A.

ARTICULOS PARA BELLAS ARTES
SALONES DE EXPOSICIONES
MOLDURAS Y MARCOS DE ESTILO

JOVELLANOS 2 - TELEF. 213661

MADRID-14

29 - 7 - 60

C.N. } Banco de Vitrinas
Banco Urgente
Banco Central
CLAVE-A.B.C. S.ª edición

Macarrón

Mr. Frank O'Hara
The Museum of Modern Art
11, West 53rd. Street
NEW YORK, 19.

Dear Sir,

We acknowledge receipt of the copy of your letter to Mr. Ruiz Morales of the 25th. instant, and we have airmailed the documents you request in your said letter to the firm W.R. Keating.

Please find herewith a copy of the declaration of originality and the invoice with the visa of Mr. Ruiz Morales. About the invoice, we didn't know the prices of each work and most of the artists are not in Madrid now, we have put the prices approximately. If the prices we have put were not correct, please let us know which the prices must be and we will send you immediately another invoice.

Yours faithfully

P.D.-The only artists to whom we have asked their prices, are Ferreras, Peito and Rivera.

The Museum of Modern Art Archives, NY

Collection:

CE

Series.Folder:

II.2.127.3.2



MACARRÓN, S. A.

ARTICULOS PARA BELLAS ARTES
SALONES DE EXPOSICIONES
MOLOURAS Y MARCOS DE ESTILO

Cte. Banco de Vitecopa
Banco Urquiza
Banco Central
CLAVE-A. B. C. 3.ª edición

The present Declaration of Originality is signed by the shippers instead of the artist, because most of them are not in Madrid for the moment.

JOVELLANOS, 2 - TELEF. 213861

MADRID - 14

28 IV

EL JARRO DE ROTUNDA DE

EL JARRO DE ROTUNDA DE

We, Macarrón, S.A., do hereby declare that we are the shippers of certain works of art, viz:

1 -	1 painting by Rafael Canogar	"Pintura Nr. 54"	162 x 130
2 -	1 " " " " " "	"Pintura Nr. 57"	250 x 200
3 -	1 " " " " " "	"San Cristóbal"	200 x 300
4 -	1 " " " " " "	"Toledo"	250 x 200
5 -	1 sculpture by Martín Chirino	"El viento"	
6 -	1 " " " " " "	"Baís Nr. 2"	
7 -	1 " " " " " "	"Baís Nr. 3"	
8 -	1 " " " " " "	"Homenaje a Julio González"	
9 -	1 painting by Francisco Parrales	"Pintura Nr. 24"	200 x 100
10 -	1 " " " " " "	"Pintura Nr. 58"	80 x 65
11 -	1 " " " " " "	"Pintura Nr. 59"	150 x 75
12 -	1 " " " " " "	"Pintura Nr. 61"	150 x 100
13 -	1 " " Inis Peito	"Pintura Nr. 139"	145 x 113
14 -	1 " " " " " "	"Pintura Nr. 141"	150 x 140
15 -	1 " " " " " "	"Pintura Nr. 147"	200 x 200
16 -	1 " " " " " "	"Pintura Nr. 148"	145 x 113
17 -	1 " " Manuel Millares	"Homínulo" (1950)	200 x 150
18 -	1 " " " " " "	"Homínulo" (1950)	200 x 150
19 -	1 " " " " " "	"Cuadro Nr. 96"	200 x 150
20 -	1 " " " " " "	"Cuadro Nr. 97"	250 x 182
21 -	1 " " Lucio Muñoz	"Jonás Nr. 3"	180 x 100
22 -	1 " " " " " "	"Tabla Nr. 5"	130 x 97
23 -	1 " " " " " "	"Tabla Nr. 6"	150 x 100
24 -	1 " " " " " "	"Tabla Nr. 7"	100 x 60
25 -	1 " " Manuel Rivera	"Metamorfosis V. Escudero"	100 x 73
26 -	1 " " " " " "	"Buhonero"	120 x 101
27 -	1 " " " " " "	"Heráclito"	162 x 114
28 -	1 " " " " " "	"Homenaje a Bach"	162 x 114
29 -	1 " " Antonio Saura	"Crucifixión Nr. 12"	250 x 200
30 -	1 " " " " " "	"Escrito imaginario de Goya"	250 x 200
31 -	1 " " " " " "	"Las tres Gracias"	292 x 195
32 -	1 sculpture " Pablo Serrano	"Espacio"	
33 -	1 " " " " " "	"Tauróble"	
34 -	1 painting " Antonio Saura	"El bus"	147 x 114
35 -	1 " " " " " "	"Las personas"	182 x 150
36 -	1 " " " " " "	"Pintura Nr. 2"	45 x 33
37 -	1 " " " " " "	"Pintura Nr. 5"	147 x 114
38 -	1 " " Manuel Viola	"La Sesta"	162 x 100
39 -	1 " " Juan José Tharrats	"Mademoiselle"	195 x 115
40 -	1 " " " " " "	"Signo"	100 x 100

Covered by the annexed invoice dated 24th. June 1, 1960, that the said paintings are originals.

Madrid 24th. June 1, 1960.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

FACTURA NÚM. 14 Madrid, 24 de June de 1950

New York - 19 U.S.A. Date:

		DESCRIPCION	PRECIO		IMPORTE	
			MONEDAS	FRANCOS	DOLARES	FRANCOS
1	painting by Rafael Canogar	"Pintura Nr. 56"	162	x 130.	1.000	
1	"	"Pintura Nr. 57"	250	x 200.	1.800	
1	"	"San Cristobal"	300	x 200.	2.000	
1	"	"Pintura Nr. 40"	250	x 200.	1.800	
1	sculpture Martin Chirino	"El viento"			750	
1	"	"Bols Nr. 2"			700	
1	"	"Bols Nr. 3"			700	
1	"	"Homenaje a Julio Gonsales"			800	
1	painting by Pco. Farreras	"Pintura Nr. 24"	200	x 100.	700	
1	"	"Pintura Nr. 58"	80	x 65	300	
1	"	"Pintura Nr. 59"	150	x 75	450	
1	"	"Pintura Nr. 61"	150	x 100.	800	
1	"	"Pintura Nr. 133"	145	x 113.	1.300	
1	" Luis Peite	"Pintura Nr. 141"	150	x 140.	1.400	
1	"	"Pintura Nr. 147"	200	x 200.	1.600	
1	"	"Pintura Nr. 148"	145	x 113.	1.500	
1	"	"Homenaje 1950"	200	x 150.	1.200	
1	" Manuel Millares	"Homenaje 1960"	200	x 150.	1.200	
1	"	"Cuadro Nr. 96"	200	x 150.	1.200	
1	"	"Cuadro Nr. 97"	250	x 162.	1.600	
1	"	"Jonas Nr. 3"	180	x 100.	1.000	
1	" Isacio Munoz	"Tabla Nr. 5"	150	x 97	800	
1	"	"Tabla Nr. 6"	150	x 100.	900	
1	"	"Tabla Nr. 7"	100	x 80	700	
1	"	"Metamorfosis"	100	x 75	200	
1	" Manuel Rivera	"Buzonero"	120	x 100.	250	
1	"	"Heraldica"	162	x 114.	325	
1	"	"Homenaje a Bach"	162	x 114.	325	
1	"	"Circunflexion Nr. 12"	250	x 200.	1.800	
1	" Antonio Saura	"Reo. imaginario"	250	x 200.	1.800	
1	"	"Las tres Gracias"	292	x 195.	2.000	
1	sculpture by Pablo Serrano	"Espacio"			800	
1	"	"Secreto"			800	
1	painting by Antonio Saura	"El busy"	147	x 114.	1.000	
1	"	"Las peross"	162	x 130.	1.200	
1	"	"Pintura Nr. 2"	46	x 25	100	
1	"	"Pintura Nr. 5"	147	x 114.	1.000	
Carried forward					57.300	

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PER LA RISPOSTA
TELEFONATE AL N.

31555

LT = MCCRAY GRITTI
PALACE HOTEL VZIA =

26



TELEGRAMMA via Italcable via Italo Radio

Spazio riservato agli estremi di ricevimento

PLEASE CABLE NAMES SPANISH REPRESENTATION THIRTIETH BIENNALE

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LUV7/NR255 NEWYORK NY 70 22 530P =

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31555

PORTER MCCRAY GRITTI

6



PLACE HOTEL VENICE =

TELEGRAMMA via Italcable via Italo Radio

Spazio riservato agli estremi di ricevimento

RE SPANISH ARTISTS WITH WHOM HAVE YOU DISCUSSED TRAVEL GRANTS STOP
SHALL WE APPROACH CORCORAN AND SPANISH INSTITUTE OR OTHERS RE SPEAKING
ENGAGEMENTS STOP FRANK RECOMMENDS THARRATS MILLARES RIVERA FIRST
PRIORITY CHILLIDA SAURA CHIRINO IF FUNDS OBTAINED STOP ADVISE REUR
INCOMPLETE DRAFT TO MORALES STOP SEPTEMBER 20 RESERVED FOR RECEPTION
WOODRUFF SAYS ONLY COCKTAIL BUDGETED WE BELIEVE EVENING FUNCTION
PREFERABLE ADVISE RE FUNDING = WALDO +

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file *cc: Anna Hest*
WR
his show
 Hotel Wellington, April 2, 1960
Mc Cray

Dear Porter,

I received your cable, but I have not yet been able to get in touch with Sr. Ruiz Morales and have received no copy of your letter to him. Oscar Salvador has left messages for him and had a rather inconsequential conversation with someone else in the exhibits division of the Ministry named Litago, but there has been no news. Perhaps they intend to conduct the whole thing directly through the museum and you, but I was trying to follow Sr. de Fuga's suggestion that I at least talk with Morales. I rather doubt that the hotel would have been careless about messages, because I have gotten plenty of others. Of course, I have been on the go almost continually, as you can imagine.

Robles has been in Barcelona ever since I arrived, but had left all sorts of instructions with Oscar which arranged for the visits, though I didn't need him for translation all the time as several of the artists or their friends speak English, and in a couple of cases I got by in French. Oscar has been extremely helpful however, and sends you his regards, as do too many artists to list here. With Robles not here to bear the brunt of selectivity in visits I have gone to several studios which I suspected would amount to nothing and did. But from the attitude of the artists it seemed necessary for the sake of our relations with them to profess some open-mindedness, particularly where an artist we will use urged me to see one or two others whose work he admired. And I feel much better about the selection having seen at first hand what I assume is a fairly general picture of the Madrid activity, which I should add is prodigious!

I took one day off and went by bus to Toledo, which was staggering.

For your April 10th meeting the following artists are definite from the Madrid area and I think I have managed to get excellent works by each (4) to which in certain instances one more from an American collection may be added:

Painters: Francisco Ferreras, Manuel Rivera, Antonio Suárez, Luis Feito, Manolo Millares, Lucio (Muñoz), Rafael Canogar, Antonio Saura.

Sculptors: Pablo Serrano, Martín Chirino. (I may be able to add 3 pieces by Angel Ferrant from American and French collections which look interesting in photographs, but there is nothing first rate here that is not being held for his room at the Venice Biennale.)

You will probably wish to mention from the Barcelona scene at least the painters Tapiés and Cuixart, and the sculptors Chillida and Oteiza. I am not at all sure yet about Mier, Planell, Tharrats or the sculptor Subirachs. And Oteiza is going to be a real problem because he has gone to South America to execute a monument commission. I have however, the address of the painter Bestarrecheta, who will admit me to his studio in Irún and we will have to take it from there. It is right near San Sebastian, luckily. I went to see several of his works in the collection of Juan Huarte, but didn't like them particularly, so if the studio or Paris do not yield anything Oteiza will not be included, unless there are particularly good ones in American collections (at least 3, which I doubt). However perhaps Renée or someone could further investigate this for me.

Back in Madrid for a moment, I thought Vicente Vela had real integrity and talent, but the available pictures would not stand him in good stead in this show and he is sending to Venice anyway. The Canogars and Millares are larger than I had thought. The major Canogar is 300 x 200 cm, but it is the best thing he has done and I think we must have it. The best Millares is almost as long as the Canogar is high, but thank heavens it is a diptych! I hope this will be of some help and will write further from Barcelona. Photos will be arriving soon.

Best to all,
Drank

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MILANO 00043 38 10 1946

LT

MODERNART NYK

RASMUSSEN SHAW AGREE YOUNG SPANIARDS HAVE SEPARATE RELEASE STOP
IMPORTANCE ANNOUNCEMENT CBS AS FIRST CORPORATE GIFT
FUND RAISING DRIVE AND REVIVAL CIRCULATING EXHIBITIONS
EXCESSIVE WITH AMPLE TREATMENT SPANIARDS STOP SEND LENDERS
ADDRESSES BEST ALL

PORTER

COL CBS

APR 11 1960

CE-59-3

Mc Cray

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RND247 ITALCABLE MILANO 54, 13 2225

LT MODERNART NEW YORK *MODERNART*
The Museum of Modern Art
11 West 53rd Street

ICA MOMA
annual
meeting
Oct. 1959

McCray

Spanish
Antes

Telephone

WESTERN UNION

Received VIA WESTERN UNION CABLES New York, N. Y. Telephone Hanover 2-2970

BUSO ITALCABLE WUX BARCELONA 77450 29 29 175
MODERNART NEWYORK = *MODERNART*
THE MUSEUM OF MODERN ART
11 WEST 53RD ST.

MC CRAY CANT GIVE MORE INFO CONTENTS SHOW THAN LAST
LETTER QUALITY HERE DISAPPOINTING EXCEPT TAPIES
CUIXART STOP HAS MORALES CONFIRMED UR LETTER STOP
LEAVE SUNDAY ARRIVE PARIS LATEST THIRTEENTH CARE JOAN
MITCHELL HOTEL UNCERTAIN BEST =

FRANK + 1216P

CE-59-3

1270 (1-51)

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RED247 ITALCABLE MILANO 54, 13 2225

LT MODERNART NEW YORK *MODERNART*
The Museum of Modern Art
11 West 53rd Street

SENIOR FORWARDING PROPOSALS THIS WEEK SUGGEST DISTRIBUTION AT ALFRED
LECTURE COMPLETING REPORT BEFORE RETURN NINETEENTH NO NEED MICROGRAPH
UNTIL DISTRIBUTION MINUTES OCTOBER MEETINGS STOP VENICE THURSDAY
ROME FRIDAY MADRID RITZ SATURDAY ADVISE TWO EARLY POSSIBLE OPENING
DATES FIRST FLOOR SHOWING SPANISH ARTISTS ALL IN ORDER HERE DON'T
PANIC BEST ALL PORTER

Copy - Western Union
International Communications

October 13, 1959

ICA MOMA
annual
meeting
Oct. 1959

McCray

Spanish
artists

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MS

PORTER MCGRAY
GRITTI PALACE HOTEL
VENICE, ITALY

MS-59-3

Date September 22, 1961

CE-59-3

Mc Gray
date?

1960 SUMMER SHOW SCHEDULED FIRST FLOOR IS PORTRAITS IN

ALL MEDIA-FIRST COLLECTIONS STOP PROBABLY EASY TO CHANGE

BECAUSE NO OUTSTANDING COMMITMENTS STOP 1960 FALL THEN ROTKO

OCTOBER 10 TO DECEMBER 1 FOLLOWED BY STEICHEN ON STEICHEN

DECEMBER 19 TO FEBRUARY 26, 1961 STOP ROTKO SHOW FINE

STEICHEN VERY PROBLEMATIC STOP DRAWINGS FROM THE

Also attached is a letter from Pierre Matisse
as well as my answer. In ad to the latest issue of
Art International for his gallery 1140 41 42nd St
February and March for April.

Susie

COLLECTION MARCH 13 TO MAY 21 FOLLOWED BY SUMMER

ARCHITECTURE SHOW POSSIBLY ALSO STOP HAVE ASKED NO ONE
WHETHER INTERESTED IN GIVING SPANISH PRIORITY BUT

HAVE MENELY ASCERTAINED SCHEDULE STOP ROBLES TOURING

LATINAMERICA ARRIVING HERE END NOVEMBER ENROUTE SPAIN

STOP MELANATHAN AND SUE BENTON SUNDAY NIGHTS ETC.

CAN YOU JOIN STOP CHURCH

Susie

C/E. 59-3

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Mc Cray

THE MUSEUM OF MODERN ART

Date September 29, 1959

To: Porter McCray

Re: Spanish Show

From: Susan C. Senior

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.

Susie

SCS:ph
att.

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cc: Sr. Luis Gonzalez Robles
Mr. Balada
C/B 59-31
green

I Jul 1960

Mr. Frank O'Hara

Museum of Modern Art

New York

Juin 21, 1960

Chère Mr. O'Hara,

M. Alfonso Mier

Teruel, 10

Barcelona 12, Spain

Cher M. Mier,

J'ai reçu votre lettre du premier Juin et je suis désolé du malentendu qui s'est créé entre nous. Entretemps j'ai aussi parlé avec M. Balada à propos de notre exposition et des tableaux que vous aviez eu l'amabilité de rendre disponibles.

Je regrette infiniment devoir vous informer que c'est impossible de les inclure dans l'exposition actuelle. L'espace dans les galeries de notre musée, aussi bien que dans les autres musées qui vont exposer NEW SPANISH PAINTING AND SCULPTURE, est malheureusement très limité, et je vous assure que j'en suis désolé, encore plus après avoir vu les photos de vos nouveaux magnifiques tableaux. Ce sera mon plaisir, avec l'aide de ces photos d'attirer l'attention de mes collègues sur votre travail.

Agéez, monsieur, mes remerciements les plus sincères pour votre hospitalité et mes vœux les plus enthousiastes pour le succès de votre participation à Venise. espagnole actuelle mon nom doit-il figurer.

J'ai apporté quelques choses à Très cordialement, une et ce chose sont mes éléments tridimensionaux qu'ils ne sont appliqués comme un collage. Selon dit Girlet: "La nouvelle forme de réalité et de rébellion du geste pictorial".

FOH/rsn

non seulement dans la part esthétique et psychologique, mais aussi dans l'espace réel et dans le temps." Parce que n'est pas étonnant que je parle de lui même de cette façon mais il faut le dire, mais j'avais de la confiance avec de l'ocuminité et de la justice de votre peuple. Ici en Espagne l'intrigue, l'envie et la peur entre les peintres et celles qu'ils entourent et ces qui défendent ces intérêts personnels et commerciaux, sont le cancer

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ALFONSO MIER

TERUEL, 10 - TEL. 36 57 96
BARCELONA 112Juli 9E 59-3
VIRGEN DOLORES, 12
SAN JUSTO DESVERN
BARCELONA I

Mier

I Jul 1960

Mr. Frahk O'Hara
Museum of Modern Art
New York

Chère Mr. O'Hara,

Je suis heureux d'avoir fait votre connaissance lorsque votre passage par Barcelonne. Mr. Robles m'avait informé de que vous lui avait demandé les tableaux de la Biennale de Venise mais comme le temps fut si juste par envoyer des autres tableaux à la Biennale, à instances de Mr. Robles j'ai peintait des nouveaux tableaux pour le Musée. Ils sont si beaux au plus que celles de Venise et dans quelques jours je vous pourrait envoyer les photographies ; mais le peintre Tharrats m'avait donné la notice hier, de que je n'espere pas exposer au Musée. Cela m'a frappé pourquoi j'êtes sur de pouvoir exposer et je peintait tout cette temps fièrement pour obtenir cette honneur. J'ai un grand respecte par vos preferences, mais je crois que pour fair une vrai exposition de la peinture espagnole actuelle mon nom doit-il figurer. J'ai apporté quelque chose à l'art Contemporaine et ce chose sont mes éléments tridimensionaux qu'ils ne sont appliqués comme un collage, Selon dit Ciriot: "Une nouvelle forme de réalité et de rébellion du geste pictorique comme un fait autonome non seulement dans la part esthetique et psychologique, mais aussi dans l'espace réel et dans le temps." Parce que n'est pas élégant que je parle de lui même de cette façon mais il faut le dire, mais j'avait de la confiance avec de l'ecuanimité et de la justice de votre peuple. Ici en Espagne l'intrigue, l'envie et la peur entre les peintres et celles qu'ils entourent et ces qui défendrent ces intérêts personnels et commerciaux, sont le cancer

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de notre vie espirituelle qui malheureusement il se répète jusqu-
au l'infini . J'ai Vécu isolé et je ne peints pas pour fair
aucun commerce, je ne me vends a ces commerciants sans scrupouls
pouquoi je trevaille pour y vivre mais je crois que je doive me
défendre mon droit à n'a pas été sacrifié a ces loups. Ils ont
fait une confabulation pour ne pas permettre que j'expose a New-
York . Je ne peut pas exposer au Musée d'Art Modern ni au Gugge-
heim pourquoi mon oeuvre attente a les intérêts matériels de ces
seigneurs Je ne crois pas que vous vous prêtez inconscietment a
ce jeu, puisque m'avait formé de vous le concepte d'une personne
juste et digne. Il parâit que aujourd'hui ont a voulu donner une
grande importance a ces groupes de jeunes peintres formés dans
un temps très relative et qui sont glorifiés et protégés par tous
mais ce n'est pas une étiquette ni une garantie pour l'oeuvre, partager à un groupe.
La grande maîtresse de cette peinture c'est la vie; c'est le point
opposé a tout ce qui a de superficielle et vaine cette peinti-
re c'est une mystique, et l'homme qui l'avait vécu avec toutes les
consequences peut être capable de l'exprimer d'une forme vraie
sans mépriser les jeunes qui ont ouvert ses yeux a la vie pen-
dant quatre jours et que ni ont pas de l'experience et de la pro-
fondité necessaires. C'est le grand mal de nître époque. Les
connaissseurs et les collectionneurs ne savent ou ne veulent pas
distinguer le vraie de le superficielle et gratuite. La propa-
gande et le bruit sont une grande chose.

En attendant vos nouvelles, recevoir chère monsieur
O'Hara l'expression de mes hommages et mes meilleurs désirs
pour vous.

Jefferson

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cc: Miss Fleming
C/E 59-3 Corr. ✓
10E Gen'l Corresp.
green

March 6, 1962

Col. Donald T. Kellett
Military Assistance Advisory Group
Madrid, Spain
A.P.O. 285
New York, New York

Dear Col. Kellett:

I was very interested to receive your letter concerning contemporary Spanish art, and as you requested I am asking the Publication Department to forward separately a copy of our catalog NEW SPANISH PAINTING AND SCULPTURE for which they will bill you direct.

The work of several of the artists you mentioned is not known to me at first-hand, and I have not been in Spain for over two years now, so my suggestions will have to be rather vague. However, I do find the work of both Juana Francés and Redondela very interesting, and some other artists whom we could not include in our exhibition who would be well worth investigating are: Tábara, Hernandez-Pijuan, Roman Vallés, Maria Droc, Vicente Vela, Fernando Zobel, Rueda, Palazuelo, Mampaso, Guinovart, Planell, and Norman Narotzky. Some of these live in Barcelona, but show on occasion in Madrid, so I trust you will be able to see examples of their work. I am sorry that I am not more up to date on the current Spanish scene, but trust that you will find some interesting work being done by at least some of these artists.

Someone who might be of help to you is René P. Métras, editor of Correo de los Artes in Barcelona, who has an unusually interesting collection of contemporary Spanish art and has a vast knowledge of, and enthusiasm for, the recent work being done there.

With best wishes,

Sincerely,

Frank O'Hara
Assistant Curator
Department of Painting
and Sculpture

FOH/rsn

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P/C 59-3
 Military Assistance Advisory Group
 (Madrid, Spain)

APC 285

New York, N.Y.

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

Dear Mr. O'Hara,

I am assigned for duty in Spain and have become interested in Spanish modern art. With a view toward assembling a modest collection, I inquired at the Corcoran while on a recent visit to Washington. My purpose was to determine the critical values of the various artists currently producing works in Spain.

I was unable to get much information in Washington, although both by Corcoran, National and Gros Galleries, I was referred to you. I

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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was also permitted to hastily review your monograph "New Spanish Painting and Sculpture" published by Doubleday. Unfortunately, there were no sale copies available in Washington.

I would appreciate if you would send me a copy of this work, for which I will provide reimbursement. Also any comments you may have regarding the Spanish effort will be appreciated.

I have collected Mateos, Cossío, Perdekidis, Faber (Ibiza) and Nadler (American Full light School in Madrid). Also Clavi, who, I suppose, is now considered more French. I am interested in Redondela, Juana Frances and some of the younger people.

Your help will be much valued.

Sincerely,

Donald A. Kelleet
Colonel, US Army

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Madrid, 17 de Diciembre 1960

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

Translation attached

Millares

Miss Dudley
Miss Peerson
C/E 59-3 ✓

cc: C/E 59-3

THE MUSEUM OF MODERN ART

Date December 27, 1960

To: The Record & Mrs. Kolmetz

Re: Change of address for

From: Frank O'Hara

MANOLO MILLARES

New address is: Manolo Millares
Hilarión Eslava, 61, 4, B
Madrid 15, Spain

NEW ADDRESS:

Manolo Millares
Hilarión Eslava 61, 4, B

rsn

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Translation attached

Millares

Madrid, 17 de Diciembre 1960

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

Miss Dudley
Miss Peerson
C/E 59-3✓

Mi querido amigo:

He hablado con Macarrón y, de acuerdo con él, le envío hoy la lista de precios para la Aduana. Son los siguientes:

<u>Homunculus 1959</u>	200 X 150	\$430.-
<u>Homunculus 1960</u>	200 X 150	430.-
<u>Cuadro núm. 96</u>	200 X 150	430.-
<u>Cuadro núm. 97</u>	260 X 162	502.-

Espero que todo quede ahora arreglado.

Le agradecería alguna información respecto a la exposición nuestra. Aquí nos han llegado algunas noticias, pero insuficientes. Sería tan amable de enviarme algún recorte de prensa. ¿Se han hecho fotografías? ¿Será posible obtenerlas? Mucho le agradeceré me informe sobre esto.

Hace unos meses Porter McCray me escribió sobre la posibilidad de ir a USA por medio de una Fundación norteamericana y que lo estaba intentando. Ignoro si sus gestiones han tenido, por fin, éxito. Salúdele de mi parte.

En espera de sus noticias, reciba un cordial saludo de su amigo

Manolo M.
Manolo Millares

NEW ADDRESS :

Manolo Millares
Hilarión Esclava 61, 4, B
Madrid (15)
España

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NEW ADDRESS:

M. Millares
Hilarión Eslava 61, 4, B
Madrid (15) España

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

Madrid

June 7 1960

December 17, 1960

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

My dear friend:

I spoke to Macarrón and in agreement with him, I am sending you the prices of my works for Custom's purposes. They are as follows:

<u>Homunculus 1959</u>	200 x 150	\$430.-
<u>Homunculus 1960</u>	200 x 150	430.-
<u>Cuadro núm. 96</u>	200 x 150	430.-
<u>Cuadro núm. 97</u>	260 x 162	502.-

I hope that now everything is in order.

I would appreciate receiving some informations on our exhibition. We have received a few, but not enough. Could you be so kind to send me some newspaper clippings? Are there any photos? Would it be possible to have them? I would be very grateful if you could answer my questions.

About a month ago Porter McCray wrote me about the possibility of my coming to the U.S.A. with the help of a North American Foundation, and that he was working on it. I do not know what is the result of his efforts. Please give him my greetings.

Awaiting to hear from you, please accept most cordial greetings from your friend

Sincerely,

Manolo Millares

s/ Manolo Millares

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cc: Mr. McCray
Mr. Rasmussen
Mr. O'Hara
CE 59-3
extra

Millares
02-59-3

translation/km

Madrid
June 7 1960

Mr. Porter A. McCray
The Museum of Modern Art
New York, N.Y.

Dear Sir:

I had the idea of organizing a showing in Madrid of works by the artists selected for the forthcoming Museum of Modern Art's exhibition. It opens today at the Biosca and I think that it will be the most important art event in Madrid this season. I shall send you a catalog.

I have found the idea of being invited to come to the USA in connection with our exhibition quite extraordinary. I am extremely anxious to know the United States and this would be the most appropriate time. If this project becomes a reality, please let me know as soon as possible.

I was more than happy to hear that you liked my works which were shown at the Pierre Matisse. I believe that the ones in the Museum's show will interest you even more.

With the hope of being able to greet you personally very shortly, please accept my very best wishes,

Sincerely,
Manolo Millares

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Madrid, 7 de ^{junio} ~~mayo~~ de 1960

Mr. Porter A. McGray
The Museum of Modern Art
New York 19

Mi querido amigo:

Con motivo de nuestra exposición en The Museum of Modern Art, se me ha ocurrido la idea de presentar en Madrid una muestra de los artistas seleccionados. Hoy, por fin, la inauguraremos en Biosca y creo que será la exposición colectiva más importante celebrada en Madrid esta temporada. Le envío el catálogo.

Me ha parecido una idea extraordinaria la de ser invitado para ir a USA con motivo de nuestra presentación ahí. Tengo un gran interés por conocer a Los Estados Unidos y esta sería la mejor ocasión. Si tal proyecto se hiciera realidad, ya me avisará usted lo que haya.

Me alegra mucho que le hayan gustado mis cuadros expuestos en Pierre Matisse. Creo que lo que va ahora al Museo le interesará aún más.

Con la esperanza de poderle saludar personalmente muy pronto, reciba el testimonio sincero de mi amistad,

Manolo Millares
Manolo Millares

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CE 59-3

Millares

AIR MAIL

May 30, 1960

Sr. Manolo Millares
López de Hoyos, 178, 3^a, D
Madrid
Spain

Dear Millares:

Dear Manolo Millares,

Mr. Barr has handed me your letter thanking him for the books which I forwarded to you upon my return to the States. I am glad to learn that they were of such special interest.

By now I have returned from my trip to Europe and Frank O'Hara has returned from Spain with the choice of works to be included in the exhibition opening at the Museum in July. I was particularly glad to see the handsome examples of your work which were included in the El Paso group show and the extremely elegant one-man show which followed. We are greatly looking forward to the exhibition opening here at the Museum. We are also working on a plan to bring eventually to the States two or three of your group. I am not positive that this will be resolved during the exhibition period of your work in New York but let us hope that it will be possible during the period of the showing of the exhibition in some of the cities in the States.

I don't believe I have thanked you for the charming Christmas "Bullfighter," which reached me shortly after the holidays.

With very best wishes,

Sincerely,

Porter A. McCray

PAM:fk

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cc: Mr. McCray ✓
C/E 59-3
O'Hara
green

Millares
AIR MAIL

March 18, 1960

Sr. Manolo Millares
López de Hoyos, 178
Madrid, Spain

Dear Manolo Millares,

As Porter McCray has already informed you, the Spanish exhibition for the Museum will be held in early July of this year and I am arriving in Madrid next Wednesday, March 23rd, to work on it.

I am most enthusiastic about working on the exhibition, and having the opportunity to visit Madrid again and renew our acquaintance. I have greatly admired the recent work of yours I've seen, and look forward to seeing more next week.

Please give my warm regards to Canogar, Rivera and Viola,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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file

THE MUSEUM OF MODERN ART

Date 2 March 1960

To: Frank O'Hara

Re: Millares

From: Marie Alexander

Dear Frank:

We are far behind on correspondence and I don't think I have to acknowledge Millares' letter. However, I thought you should have it both because he mentions your visit and because your department is really responsible for sending the catalogues.

Marie

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	CE	II.2.127.3.2

TRANSLATION ATTACHED

file

Madrid, 22 de Febrero 1960

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19

Mi querido amigo:

A su tiempo recibí su envío de libros que le agradezco muchísimo. Son unos libros de los que espero obtener buenas lecciones dada su calidad tanto de ilustraciones como de texto. Gracias nuevamente.

No sabemos cuando vendrá a Madrid Frank O'Hara, pues Porter McCray no nos ha escrito hasta ahora. Me refiero a lo de la exposición española en el Museo. Estoy trabajando ahora para ello y estoy contento con los resultados.

Como usted sabrá, El Paso expondrá en la Galería de Matisse de New York. Ahí podrá usted ver algunas obras más recientes de cuya impresión ya me le dira usted.

Aprovecho la oportunidad para expresarle mi más sincera consideración.

Atentamente,

Manolo Millares
Manolo Millares

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, 22 de Enero de 1960

Mr. Porter A. McCray
The Museum of Modern Art
New York

TRANSLATED FROM THE SPANISH

Madrid, February 22, 1960

My dear friend:

Mr. Alfred H. Barr, Jr.
The Museum of Modern Art
New York 19, N.Y.

My dear friend:

I received your shipment of books in good time and I thank you very much for them. Some of them I hope will furnish me with good lessons, because of the quality of their illustrations as well as their text. Thanks again!

We do not know when Frank O'Hara will come to Madrid since Porter McCray has not written us up to now. I refer to the Spanish exhibition in the Museum. I am now doing work for it and I am pleased with the results.

As you know, El Paso will have an exhibition in the Matisse Gallery in New York. There you can see several of my recent works and you will be able to give me your impression of them.

I take this opportunity to express to you my sincerest consideration.

Devotedly,

/s/ Manolo Millares

3/3/60/rrk

Lopez de Hoyos 178
Madrid.
Manolo.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, 12 de Enero de 1960

TRANSLATION ATTACHED

Mr. Porter A. McGray
The Museum of Modern Art
New York

Mi estimado amigo:

A su tiempo recibí su telegrama anunciando la visita de Frank O'Hara para el mes de Febrero. Como usted sabrá, expongo individualmente en la Pierre Matisse Gallery a primeros de Abril. Por ello, tengo el temor de que, si viene a principios de dicho mes, no me encuentre con suficiente obra para hacer una amplia selección. (Este es el mismo problema para Saura, Canogar y Rivera). ¿No sería posible que Frank O'Hara, teniendo en cuenta que la exposición del Museo se hace en Junio, aplazara hasta principios de Marzo su visita? Si así fuera, dispondríamos de otro mes para trabajar y preparar las cosas con más tiempo.

De todas formas, esta es una pura sugerencia, sin ánimos de que usted cambie por ello los planes que ya tiene trazados. Ya me dirá usted cuál es su decisión sobre este particular.

Con vistas a esta exposición española en The Museum of Modern Art, estoy preparando varios cuadros de tamaño grande (200 X 150) que espero poder mostrar a O'Hara.

Para Navidades le hemos mandado un juguete popular español-un torero-que espero haya recibido.

Sin nada más de momento y en espera de sus noticias, reciba un cordial saludo de su amigo sincero

Manolo MILLARES

Manolo Millares

López de Hoyos 178
Madrid.

España

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TRANSLATED FROM THE SPANISH

DIS
Madrid, January 12, 1960

MUSEUM OF MODERN ART
W.H. CARLES 12/10/59

MANOLO MILLARES
LOPEZ DE HOYOS 178
MADRID (Spain)

Mr. Porter A. McCray
The Museum of Modern Art
New York
OPENING MUSEUM MODERN ART JUNE 27TH STOP FRANK O'HARA PLANS

My dear friend:

I have received your cable announcing the visit of Frank O'Hara in the month of February. As you know, I am having a one-man show at the Pierre Matisse Gallery early in April. Because of this, I am afraid that if he comes the beginning of February, I will find myself with not enough works to provide a good selection. (The problem is the same for Saura, Canogar and Rivera.) Since the exhibition is to be held in the Museum in June, would it be possible for Frank O'Hara to postpone his visit until the beginning of March? If this were possible, it would give us another month in which to work and prepare things with more time.

In any case, this is merely a suggestion and in no way intended to change any plans which you may already have made. But please let me know your decision in this matter.

With a view to the Spanish exhibition in The Museum of Modern Art, I have prepared several paintings of large dimensions (200 x 150) which I hope to be able to show O'Hara.

For Christmas I sent you a popular Spanish toy - a bull-fighter - which I hope you have received.

With no more news at the moment and in the hope of hearing from you, please receive the cordial greetings of your sincere friend

/s/ Manolo Millares

Manolo Millares

Lopez de Hoyos 178
Madrid, Spain

1/18/60/rrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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/C/E 59-3 p/g

DLS

MUSEUM OF MODERN ART

LT

W.U. CABLES 12/10/59

MANOLO MILLARES
LOPEZ DE HOYOS 178
MADRID (Spain)

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR
OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS
ARRIVE SPAIN LATE FEBRUARY TO SELECT ARTISTS AND THEIR WORKS
stop REGARDS

MCCRAY
MODERNART

FOH:f

I am glad to have your list of the books published
by our Museum which would be most interesting to you. Please
do not feel any compulsion in this matter. We had wished to send
you some books and we are delighted to do what we can, since we
realize that our publications are not generally available in
Madrid.

I have reviewed the photographs of your recent
paintings. Thank you very much indeed for sending them. I look
forward with interest to your exhibition at the Pierre Matisse
Gallery.

With cordial good wishes.

Sincerely,

Alfred H. Barr, Jr.

Mr. Manolo Millares
Lopez de Hoyos, 178
Madrid, Spain

419-1000

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. McCray
Mr. Selz

*file
Held for
letter by
WR*

17 November 1959

Dear Mr. Millares:

In reply to your letter of November 5th,
may I give you the names of the two owners of your paintings
which I bought in Sao Paulo:

Composition 6 - Collection of Nelson A.
Rockefeller, New York

Composition 3 - Collection of Philip L. Johnson,
New York

I am glad to have your list of the books published
by our Museum which would be most interesting to you. Please
do not feel any compunction in this matter. We had wished to send
you some books and we are delighted to do what we can, since we
realize that our publications are not generally available in
Madrid.

I have received the photographs of your recent
paintings. Thank you very much indeed for sending them. I look
forward with interest to your exhibition at the Pierre Matisse
Gallery.

With cordial good wishes.

Sincerely,

Alfred H. Barr, Jr.

Mr. Manolo Millares
López de Hoyos, 178
Madrid, Spain

AHB:ma

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

17 November 1959

Mr. McCray
Mr. Wheeler
Mr. Karpel

Books marked by Manolo Millares, López de Hoyos, 178, Madrid as the publications of the MOMA he would like to have. He offers to buy them, should we not feel that we can give them to him.

Translation attached

GAUDI by H.-R. Hitchcock.

Julio GONZALEZ exhibition catalogue

THE HISTORY OF PHOTOGRAPHY FROM 1839 TO THE PRESENT DAY by Beaumont Newhall

JOAN MIRO by James Thrall Soby

THE MUSEUM OF MODERN ART - PAINTING AND SCULPTURE COLLECTION. Braun & Cie.

THE NEW AMERICAN PAINTING catalogue *by showing*

El que...
altd. de...
May la...
cuadros. de...
viñetas. Pienso que...
de...
a Mr. Soby...
de...
espero que...
en París. Sobre...
de...

Picasso
Gris
Miro

Jan '59

Atentamente,

Manolo Millares
Manolo Millares

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, 12 de Noviembre de 1959

Translation attached

Mr. Porter A. McGraw
The Museum of Modern Art
New York 19

Mi querido amigo:

Sentí mucho no estar en Madrid en los días que usted nos visitó. Me hubiera gustado mucho saludarle y hablar con usted largamente. Hoy le escribo para comunicarle que le envío varias fotografías de mis últimos cuadros. He hablado con Rivera quien me ha dicho que usted quería que las enviáramos. Perdón que no lo hiciera antes, pero es que yo no sabía nada y acabo de enterarme ayer.

A Mr. Barr le mandé también ~~le mandé~~ hace unos días varias de ellas. No recuerdo ahora si eran las mismas, pero ya usted las verá.

Espero que haya recibido mi cuaderno "El homínulo en el arte actual". estaba usted entonces de viaje, en París. Sobre éste y sobre mis últimos cuadros, ya me dió su valiosa opinión.

En la espera de recibir sus grates noticias, aprovecho la oportunidad para expresarle mi más sincera amistad;

Atentamente,

Manolo Millares

Manolo Millares

López de Hoyos 178
Madrid
ESPAÑA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Translation
November 16, 1959

November 12, 1959

My dear friend,

I was very sorry not to have been in Madrid when you were there. I would have liked very much to have greeted you and talked to you at length. I am writing to say I am sending various photographs of my paintings. I have talked with Rivera who tells me that you wanted us to send them to you. Forgive me for not having done so before, but I did not know anything about them until yesterday.

A few days ago I also sent some to Mr. Barr. I don't remember now if they were the same but you will see them.

I hope that you have received my note book, "El hominulo en el arte actual", since you were then in Paris when I sent it. On this and all my latest paintings, please give me your valuable opinion.

In the hope of receiving news of you, I take this opportunity to express my most sincere friendship.

Manolo Millares

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	CE	II.2.127.3.2

Mr. McCray
C/E 59-3 (Spanish Painters)
extra
P E

Enclosure - 508

Madrid, September 20, 1959

My dear friends:

Via air mail

I am sending you a pamphlet of my article on El
Rodríguez which has just been published in a number of the
journal "Vespicio de las Artes" in El Paso. You must tell
me what you think of it.

September 30, 1959

Sr. Manolo Millares
Lopez de Hoyos 178
Madrid, Spain

Dear Sr. Millares:

In Mr. McCray's absence I am writing to thank
you for your letter of September 20. Mr. McCray is in
Paris at the present time and I have forwarded a copy of
your letter to him.

In any event, I am sure you will hear from him
upon his return to New York the middle of October.

Sincerely yours,

Mrs. Cable Senior
Associate Director
The International Program

CCS/rrk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Translation - SCS

Madrid, September 20, 1959

My dear friend:

I am sending you a pamphlet of my article on El
Homúnculo which has just been published in a number of the
review "Papeles de Son Armadans" in El Paso. You must tell
me what you think of it.

During my stay this summer in the Canary Islands, I
found a few pieces of Canary ceramics. I am still keeping
what I found and I do not forget my promise.

Receive a cordial salutation.

/s/ Manolo Millares

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

DRAFT/WR

Mr. Manolo Millares

Madrid, Spain

Dear _____:

I appreciated very much your writing me so frankly in your letter of April 13th, asking whether inclusion of your work in the exhibition by the Minneapolis Institute of Arts would conflict with our plans ~~for~~ to represent you in the exhibit on at The Museum of Modern Art. I have written Luis Gonzalez Robles that ~~because of a conflict with the Smithsonian Institution~~ it is necessary for us to postpone our ~~exhibition~~ exhibition until the Spring of 1960. ~~there is no conflict between our show and that of the Minneapolis~~ ^{which had planned a similar exhibition} ~~and I am sure you will be very handsomely represented.~~

~~XXXXXXXXXXXXXXXXXXXX~~
~~XX~~

In the long run I feel that the postponement of our exhibition until the Spring of 1960 will be to the advantage of the exhibition since we shall gain in the availability of major works by you and other artists we want to include. As I have told Robles, ^{we plan to send a representative} ~~we plan to send a representative~~ from the Museum to Spain to work with him ^{and the artists} ~~and the artists~~ on the selection, and we shall ~~keep~~ ^{let you know when these plans are determined.} ~~let you know when these plans are determined.~~ The person we send will ~~be the Director~~ ^{final} ~~direct the exhibition and will be~~ ^{our Museum} ~~responsible~~ for the final choice of works included in the show. ^{Monroville I would appreciate and for you as to when the decision you expect to be} ~~In the meantime I should be very grateful if you could send me a group~~ ^{in Madrid} ~~of photographs of your most important works which we may consider for the~~ ^{again an issue.}

~~exhibition.~~ ~~It would be especially helpful if you could give us information on the location of your works in public and private collections. We are anxious~~ ~~wherever possible to include examples which are owned elsewhere in Europe and in~~ ~~the United States, as well as those from Spanish collections and from your own~~ ~~studio.~~ ^{All loans would have to be borrowed for a period of 1 year so that the exhibition can travel to several museums in the United States following the New York presentation.}

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

I was enchanted by your thoughtfulness in assembling the group of folk art objects for me and ^I am very eager to see them. It might be wise ^{and} though to hold them for me until I ^{can} pick them up or someone from the Museum can bring them to ~~XXXXX~~ New York for me, so as to avoid any danger of damage and to simplify the customs.

Enclosed a copy of the catalog of the exhibition recently held at Knoedler's gallery in New York of a small part of the Rockwell's family collection in which you will note your _____ is included.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

On the morning this letter was prepared to go off Mr. ~~del~~ appeared in my office and told me that Mrs. Pope had called on the Spanish Ambassador the day before and had cancelled the exhibition for the Smithsonian. Prior to this Mrs. Pope had called me and asked if we would postpone considerations of the exhibition until the conflict ~~b6666666~~ and I had agreed to this. I was surprised to learn that (alt). In my conversation with Mr. del I pointed out again that the Museum would be interested in scheduling the exhibition in the Spring of 1960 and that I would be in Washington on Wednesday next and inform Mrs. Pope of this plan. This of course cancels out... change of date:

1) our agreement with the Smithsonian to --- Mrs. Pope felt that ~~some~~ certain period of time necessary to avoid embarrassment with exhibitors. ~~XX~~ Perhaps this postponement is in the long run best for the exhibition. It will eliminate the conflict with Mrs. P., with the Paris exhibition, SPB and Minneapolis.

Selection: ~~xxxxxxxx~~ Because of this ~~xxxxx~~ the schedule on which a person from the Museum will come to Spain to work with him on the selection of the exhibition. This is perhaps best because by then you will have been to Paris and SP and returned.

In view of this we cannot expect to stand in the way of the materialization of the Spanish section of the exhibition. ~~xxxxxxxxxxxxxxxxxxxxxxxxxxxx~~ the Minneapolis Institute of Arts is preparing. However, we hope that the choice of the work of art....

Millares:

I appreciate very much your wiring me as you did in your letter. Terribly sorry that this conflict arose between the Smithsonian and ourselves which has caused us to postpone our plan and now schedule the show for 1960. Just as well..... Hope that by the delay we gain in availability of choice examples of yours. This is assuming of course that plans for the Venice Biennale are not creating further conflicts with the preparation of our show. This change of schedule also changes our plan for sending a representative from the Museum... be in touch shortly and hope to start preparations. Meanwhile would like to have photographs of your work and where they can be available ---

Enchanted by the idea that folk art objects have been assembled ... perhaps it would be wiser to hold on to them until I come ~~and~~ someone picks them up... Afraid of damage...

Sending copy of the Rockefeller Family collection now on view at a gallery in New York -- Knoedler's. You will be pleased to see that you are one of the few young artists included in the show.

Fondest regards to you and your wife.

Chillida: Perhaps by now you have learned from Robles that we are going ahead with plans for an exhibition of Spanish painting and sculptures. Because of conflicts with Smithsonian doing a similar exhibition we have postponed doing the exhibition until the Spring of 1960. We are not only planning on showing the exhibition in New York but are hoping to bring it to a number of institutions throughout the United States who have expressed interest in the recent work of artists in Spain. Conclusion: We are hoping to have access to 7 or 8 of your most important works for the final selection and would be enormously helpful to us if they would furnish photographs of work and tell us of their whereabouts of the pictures or sculptures. Very anxious wherever possible to include in the exhibition not only examples of works from their own studios but from private collections in America and Europe. Indication of date and size. We hope that when our exhibition is done our exhibition can represent the best work they have done and the selection will be the result of combined work of Robles and our Museum Director of the exhibition. Make clear that we are doing the exhibition. Also like to have represented things that had been bought abroad. Hope that borrowing things for a period of a year so that can reach several museums over a period of a year.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Tapiés: pleased to see him in New York and talk with him about the prospect of the show. Probably be a more important show.

Saura: great pleasure to see you in Paris and to see the show of your recent work. Made a magnificent showing ... Many people having just returned from Paris had been impressed by it.

Ribera: thank him for having sent the catalogue by Sam Hunter. Pleasure to receive this latest monograph of his work.

Chillida: Thank him for his very pleasant note which I received after the exhibition in Paris and we were all very sorry that he was not in the city at that time. Particularly anxious to obtain a generous representation of the important work that he has done. Minneapolis Institute of Arts. Will want to borrow examples of the work in Europe and the United States.

Orteiza: From the time we had seen his things in the Bienal in Sao Paulo it had been our intention to include him. don't go into the same detail.

Guixart: Simple letter. Planning the exhibition.... originally planned to collect it this summer...someone in Spain. Very interested if he would send us photographs of his work.

Offer to pay for photos -- or send books in exchange

Canoga

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TRANSLATION ATTACHED

Millares

X

Madrid, 13 de abril de 1959

Mr. Porter A. McCray
Director
The International Program

Mi querido amigo:

Recientemente hemos tenido la visita de nuestro común amigo Sam Hunter, quien ha seleccionado a cinco pintores españoles para una exposición de arte europeo que habrá de celebrarse este verano en Minnéapolis. Los cinco pintores son: Saura, Tapies, Canogar, Guixart y Millares. Ahora bien, le escribo para que tenga la amabilidad de contestarme si hay algún inconveniente por parte del The Museum of Modern Art para que expongamos en dicha exposición toda vez que, según me informa Gonzalez Robles, ese Museo se oponía a que tomásemos parte en cualquier tipo de exposición dentro de Los Estados Unidos hasta tanto no se celebrara la que ustedes tienen en proyecto.

Tanto Gonzalez Robles como yo-naturalmente-estamos más interesados en la exposición que pudiera celebrarse en el Museum of Modern Art de Nueva York que cualquier otra de América. Por eso le ruego me informe sobre el particular, ya que nosotros obraremos de acuerdo con lo que usted diga. No necesito manifestarle que, primero que nada, está la exposición española que ustedes piensan organizar ahí, en Nueva York.

Le ruego, pues, me informe si debo, o no, concurrir a lo de Minnéapolis ya que he de escribirle a Sam Hunter para concretar lo de mi envío.

Perdón por el motivo de esta carta. Estoy seguro de que es innecesaria, pero Robles se ha empeñado en lo contrario. Realmente no veo que pudiera haber de perjudicial entre una exposición en Minnéapolis de arte europeo y la nuestra de Nueva York.

Muchas gracias por los libros de Juan Gris y Picasso recientemente enviados. Son estupendos. Mr. Barr me ha prometido una fotografía de mi cuadro que se expone actualmente en el Museo. Espero que no se haya olvidado. Quisiera publicarla en una revista de aquí.

Recuerdos de todos los amigos de El Paso, de mi mujer y de Madrid entero.

Un saludo cordial de su amigo

Manolo Millares
Manolo Millares

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

TRANSLATED FROM THE SPANISH

Madrid, April 13, 1959

Mr. Porter A. McCray
Director
The International Program

My dear friend:

We recently received a visit from our mutual friend Sam Hunter, who selected five Spanish painters for an exhibition of European art which will be held this summer in Minneapolis. The five painters are: Saura, Tapies, Canogar, Cuixart and Millares. Now I am writing to ask you to be good enough to let me know if our ~~taking~~ showing in this exhibition will inconvenience The Museum of Modern Art in any way, since, as I am informed by Gonzalez Robles, your museum is opposed to our taking part in any kind of exhibition within the United States until your projected exhibition takes place.

Both Gonzalez Robles and I are naturally more interested in the exhibition which may be shown in The Museum of Modern Art than in any other in America. That is why I am asking you to send me details, so that we may act in accordance with your wishes. Needless to say, the ~~exhibition~~ Spanish exhibition which you are planning to organize for New York comes before everything else.

So will you please tell me whether or not I should agree to the request from Minneapolis, so that I may write Sam Hunter regarding shipment.

Forgive the reason for this letter. I am sure it is ^{not} unnecessary, but Robles insists that it is. Actually, I cannot see that an exhibition of European art in Minneapolis would affect adversely our exhibition in New York.

Many thanks for the books on Juan Gris and Picasso which you recently sent. They are stupendous! Mr. Barr promised me a photograph of my painting which is now in the Museum. I hope he has not forgotten it. I want to publish it in a review here.

Regards from all the friends of El Paso, from my wife and from all of Madrid.

Cordial greetings from your friend

/s/ Manolo Millares

Manolo Millares

4/16/59/rrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Mr. McCray
C/E 59-3 (Spanish Painters)
Extra
p g

(El Paso group) Millares
Via air mail
Inclusion
Spanish Painters
C/E 59-3

September 30, 1959

Sres. Millares
Feito
Canogar
Saura
Rivera

El Paso
Fernando el Catolico, 34
Madrid, Spain

Gentlemen:

In Mr. McCray's absence I am writing to acknowledge receipt of your recent letter.

I have forwarded your letter, along with a cable from Mr. Matisse, to Mr. McCray in Paris. I am sure he will be in touch with you at the earliest possible moment.

Sincerely yours,

Mrs. Cable Senior
Associate Director
The International Program

SGS/rrk

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Mr. McCray
C/E 59-3 (Spanish Painters)
extra
p g

Mr. McCray

Via air mail

September 30, 1959

Sr. Manolo Millares
Lopez de Hoyos 178
Madrid, Spain

Dear Sr. Millares:

In Mr. McCray's absence I am writing to thank you for your letter of September 20. Mr. McCray is in Paris at the present time and I have forwarded a copy of your letter to him.

In any event, I am sure you will hear from him upon his return to New York the middle of October.

Sincerely yours,

Mrs. Cable Senior
Associate Director
The International Program

ccs/rvk

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TRANSLATION ATTACHED

Madrid, 20 de Septiembre de 1959

Mr. Porter McGray
The Museum of Modern Art
New York 19

MI estimado amigo:

Adjunto le envío un cuaderno de mi artículo sobre El homínulo y que acaba de publicarse en un número que la revista "Papeles de Son Armadans" ha dedicado a El Paso. Ya me dirá usted lo que le pareció.

Durante mi estancia este verano en Las Islas Canarias, conseguí algunas piezas populares de cerámica canaria. Sigb guardándole lo que consigo y no me olvido de mi promesa.

Espero que siga usted, como siempre, haciendo una gran labor en las actividades del museo.

Reciba un cordial saludo de su amigo

Manolo Millares
Manolo Millares

López de Hoyos 178
Madrid
ESP ANA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Translation - SCS

Madrid, September 20, 1959

My dear friend:

I am sending you a pamphlet of my article on El Homúnculo which has just been published in a number of the review "Papeles de Son Armadans" in El Paso. You must tell me what you think of it.

During my stay this summer in the Canary Islands, I found a few pieces of Canary ceramics. I am still keeping what I found and I do not forget my promise.

Receive a cordial salutation.

/s/ Manolo Millares

In anticipation of news from you, receive an affectionate greeting from your friend.

/s/ Manolo Millares

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, September 1959

Dear Friend:

All of us who sign below write you with the end of knowing if it is possible to have some news about the projected Spanish exhibition in the Museum in New York. The purpose of our letter is to know something about this exhibition since all sorts of contradictory news is reaching us and we would like to know at least if this exhibition will take place since we would want to have those who were selected to take part in it well represented. It is hoped we could know the date so that we could reserve the work and select it in a rigorous manner with sufficient time to prepare it and to avoid it being disseminated. There is at the same time another motive and that is the possibility of another exhibition which Pierre Matisse is thinking of putting on in New York with various members of our group El Paso de Madrid. It would also be convenient to know the date of the exhibition in the Museum so it could be communicated to Mr. Matisse.

In anticipation of news from you, receive an affectionate greeting from your friends.

/s/ Manolo Millares

Feito

R. Canogar (Canogar)

Saura

M. Rivera

P.S. We wish to inform you that our works can be placed at your disposition without ~~the intervention of any intermediary~~ any intermediary, since we have complete freedom of action in Spain.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

TRANSLATION ATTACHED

Madrid, septiembre 1959

Sr. Porter A. Ma Gray
Museum of Modern Art, New York

Querido amigo, le escribimos todos los que abajo firmamos con el unico fin de conocer -si ello es posible- alguna noticia referente a la proyectada exposición española en el museo de Nueva York. El motivo de nuestra carta es el de saber alguna noticia concerniente esta exposición, ya que a nosotros llegan noticias muy contradictorias y deseáramos saber al menos si esta exposición tendrá lugar ya que para ella deseáramos que los que fueran seleccionados para figurar en ella fuéramos convenientemente representados. Se trata de conocer con antelación la fecha ya que de esta forma podríamos reservar la obra y seleccionarla de forma muy rigurosa, con tiempo suficiente para prepararla y para evitar que ella pueda diseminarse. Existe asimismo otro motivo y es una posible exposición que Pierre Matisse piensa realizar en nueva York con varios miembros de nuestro grupo El Paso de Madrid. Sería tambien conveniente conocer la fecha de la exposición en el museo para comunicarselo a Mr. Matisse.

En espera de sus noticias, reciba un afectuoso saludo de sus amigos

Manolo MILLARES

El Paso

Fernando el catolico, 34. madrid.

R. Canogar

-M. Rivera-

Feito

ps/ Queremos indicarles que puedes disponer de nuestras obras sin intermediario alguno, ya que disponemos de total libertad de accion en España.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	<u>II.2.127.3.2</u>

Translation - SCS

Madrid, September 1959

Dear Friend:

All of us who sign below write you with the end of knowing if it is possible to have some news about the projected Spanish exhibition in the Museum in New York. The purpose of our letter is to know something about this exhibition since all sorts of contradictory news is reaching us and we would like to know at least if this exhibition will take place since we would want to have those who were selected to take part in it well represented. It is hoped we could know the date so that we could reserve the work and select it in a rigorous manner with sufficient time to prepare it and to avoid it being disseminated. There is at the same time another motive and that is the possibility of another exhibition which Pierre Matisse is thinking of putting on in New York with various members of our group El Paso de Madrid. It would also be convenient to know the date of the exhibition in the Museum so it could be communicated to Mr. Matisse.

In anticipation of news from you, receive an affectionate greeting from your friends.

/s/ Manolo Millares

Feito

R. Canogar

Saura

M. Rivera

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

C/E 59-3

Madrid, 2 de agosto de 1960.

cc.

El Director General
de
Relaciones Culturales

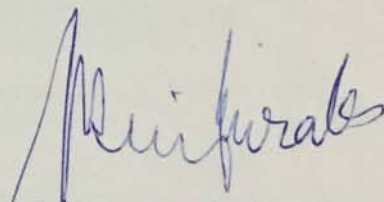
Sr. D. Frank O'Hara
Director of the Exhibition
The Museum of Modern Art
Nueva York

Muy señor mío:

Con referencia a su carta de fecha 25 del pasado mes de julio, me es grato anunciarle que por medio de la firma Macarrón S.A. se le han enviado ya los documentos que interesaba referentes a las obras de arte de pintores españoles expuestas en ese Museum of Modern Art.

Igualmente al recibo de su carta, se puso un telegrama a la Embajada de España en Washington para que fuera Vd. advertido del envío de los referidos documentos.

Con este motivo le saluda cordialmente su
yo affmo.


José Miguel Ruiz Morales,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Translation attached

Madrid, 29 de julio de 1960

Palacio de Santa Cruz

Señor Porter McCray
Museo de Arte Moderno

Nueva York

El Director General
de
Relaciones Culturales

AUG 5 1960

AUG 5 1960

Mi querido amigo:

Con motivo de la inauguración de la Exposición sobre pintura española contemporánea en ese Museo de Arte Moderno, - quiero enviarle estas líneas para agradecerle su utilísima cooperación en la preparación de esta muestra.

Sentí no ver en Madrid al señor O'Hara, pero veo que dedica un párrafo a mi intervención en este asunto y le ruego transmita a este señor mi gratitud por sus palabras.

Es posible que le vea a Vd. este otoño en la Conferencia General de la UNESCO, ya que tuve el gusto de verle también en París hace dos años. En esa ocasión, o en cualquier otra, me será muy grato volver a saludarle y entre tanto queda de Vd. cordial amigo,

Miguel Morales
José Miguel Ruiz Morales

the showings listed below:

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	Lowe Art Gallery Coral Gables, Florida
	May 15 - June 12	Marion Koogler McMay Art Institute San Antonio, Texas
	July 19 - August 27	Art Institute of Chicago Chicago, Illinois

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

cc: Mr. d'Harnoncourt
Mr. O'Hara
Mr. White
ace-59-3 / g

August 17, 1960

AIR MAIL

August 17, 1960

Señor José Miguel Ruiz Morales
Palacio de Santa Cruz
Madrid
Spain

Contemporary Arts Center
Cincinnati, Ohio

Carrier Gallery of Art
Manchester, New Hampshire

My dear friend:

I am in receipt of your kind letter of July 29 and your gracious remarks about my catalogue acknowledgements of the generous contributions made by you and your government to the success of our exhibition New Spanish Painting and Sculpture.

The exhibition which is one of our handsomest installations is enjoying a great success and the simultaneous showing at the Guggenheim Museum of some of the same artists has further enhanced the impact upon the New York public of the highly creative work now being done by your younger artists.

As you know the exhibition closes in New York on September 25 to begin its year-long tour to other museums in the United States. There are already requests for an extension of the tour which would allow several showings on the West Coast following the showings listed below:

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	Lowe Art Gallery Coral Gables, Florida
	May 15 - June 12	Marion Koogler McNay Art Institute San Antonio, Texas
	July 19 - August 27	Art Institute of Chicago Chicago, Illinois

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Señor Morales

-2-

August 17, 1960

José Manuel Ruiz Morales
Palacio de Santa Cruz
Madrid, Spain

September 18 - October 16 Isaac Delgado Museum of Art
New Orleans, Louisiana

November 1 - 29 Contemporary Arts Center
Cincinnati, Ohio

December 15 - January 12 Currier Gallery of Art
Manchester, New Hampshire

Speaker

Mr. Porter McGraw

Museum of Modern Art

New York

My dear friend:

Upon the completion of the tour we shall furnish you with

copies of the American press reaction to the exhibition and shortly

I shall be forwarding photographs of the installation of the

exhibition.

PAINTING

Thank you for your most useful cooperation in

organizing this.

Mr. d'Harnoncourt, and Mr. O'Hara join me in sending very

cordial regards.

I was sorry not to see Mr. O'Hara when he was in Madrid, but I see

that he dedicated me a paragraph for my activity.

Sincerely,

This author, please

extend to this gentleman my gratitude for his words.

It is possible that I might see you

Porter A. McGraw

Director

Circulating Exhibitions

The General Conference

of UNESCO and it will be a great pleasure,

is Paris.

On this or on any other occasion I will be most glad to see you, in the meantime

most cordial greetings,

pam:t

s/José Manuel Ruiz Morales

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

TRANSLATION

José Miguel Ruiz Morales
Palacio de Santa Cruz
Madrid, Spain

July 29, 1960

~~My dear~~

Mr. Porter McCray
Museum of Modern Art
New York, New York

My dear friend:

I take the opportunity of the opening of the exhibition NEW SPANISH PAINTING AND SCULPTURE to thank you for your most useful cooperation in organizing this show.

I was sorry not to see Mr. O'Hara when he was in Madrid, but I see that he dedicated me a paragraph for my activity in this matter, please extend to this gentleman my gratitude for his words.

It is possible that I might see you in the fall for the General Conference of UNESCO and it will be a great pleasure, as it was two years ago in Paris. On this or on any other occasion I will be most glad to see you, in the meantime most cordial greetings,

s/José Miguel Ruiz Morales

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

File - CE - 59.3 *Morales*

TRANSLATION

Morales

DRAFT

My most distinguished José Miguel Ruiz Morales
Palacio de Santa Cruz

I am most g Madrid, Spain e generous sentiments expressed in your

letter of July 29. We are delighted with the exhibition New Spanish Painting

July 29, 1960

and Sculpture which is enjoying a heartening response from the New York

public and shortly will be launched upon its cross country tour.

It is particularly gratifying to recall that our early mutual interest
Mr. René d'Harnoncourt
Director dire to present your young artists has been realized in this splendid
The Museum of Modern Art
New York, New York

My distinguished friend: tells me he has furnished you with the itinerary of

the I have just received - from our Cultural Counselor, Sr. Espinosa - are
the catalog of the exhibition NEW SPANISH PAINTING AND SCULPTURE now at

the Museum of Modern Art. exhibition in London, our distinguished exhibition of

Hiro I see that in the introduction you very kindly have dedicated a few words ad,
to me for my cooperation, I want to take this opportunity to express you my
gratitude for the cooperation you have given me, and particularly to Spanish
art in organizing this exhibition which, I am sure, will be one of the high-
lights of New York in these days.

Faithfully yours,
The Museum of Modern Art is one of the most sought after goals of every
artist, and I am proud to have been able to have this opportunity for my country,
René d'Harnoncourt
through them and thanks to your help, of showing to the North American public
our contemporary art.

Trusting to see you here on some other occasion,

Very sincerely,

s/ José Miguel Ruiz Morales

P.S. I have just been with the Minister of Foreign Affairs to London where we had
been invited by the Secretary of State of Great Britain. I went to see the
Picasso exhibition at the Tate Gallery and it is really amazing.
We are now preparing for the Tate an exhibition on the last fifty years of Spanish
painting and sculpture which will be inaugurated of 1961.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Morales

DRAFT

My most distinguished friend:

I am most grateful for the generous sentiments expressed in your letter of July 29. We are delighted with the exhibition New Spanish Painting and Sculpture which is enjoying a heartening response from the New York public and shortly will be launched upon its cross country tour.

It is particularly gratifying to recall that our early mutual interest and desire to present your young artists has been realized in this splendid manifestation.

Porter McCray tells me he has furnished you with the itinerary of the exhibition and will be sending you excerpts from the Press as they are received.

With the Picasso exhibition in London, our distinguished exhibition of Miro last winter and the frequent acknowledgement of your younger artists abroad, there is a continuing awareness of Spain's extraordinary creative genius in the arts.

With warmest personal regards,

Faithfully yours,

René d'Harnoncourt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

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

I am sure you understand that these documents are absolutely needed from the bond which we have had to post to get the works removed and install the works in the exhibition. Since all the works, including the sculptures, are insured in 1959 and 1960, perhaps your office would issue a Declaration of Originality and Inventor's Declaration, including declared values for the works, to the Spanish Government for the

Dr. José Miguel Ruiz Morales
El Director General de Relaciones Culturales
Ministerio de Asuntos Exteriores
Palacio de Santa Cruz
Madrid, Spain

Dear Dr. Ruiz Morales:

IMPERATIVE REEVE 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

Declarations of Originality may be made by each artist or one Declaration of Originality may be signed by the shipper if it is shown on the Declaration why it is impossible to obtain signatures of the artists. The Declaration should be made in the following form and attached to the invoice:

(Signature of artist, producer or shipper)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

- 2 -

Dr. José Miguel Ruiz Morales

July 25, 1960

I am sending a copy of this letter to Macarrón, S.A., in case the documents exist in their offices and have been overlooked.

I am sure you understand that these documents are absolutely necessary for us to obtain release from the bond which we have had to post with U.S. Customs in order to obtain the shipment and install the works in the NEW SPANISH PAINTING AND SCULPTURE exhibition. Since all the works coming from Spain in the shipment, including the sculptures, are original works of art executed in 1959 and 1960, perhaps your office could simply issue a Declaration of Originality and instruct Macarrón to send the shipping invoices, including declared values for the works, which must have been issued to the Compania Transatlantica for the shipment to go forward.

I am sorry to bother you over these matters after all your cooperation and your efforts on behalf of the exhibition, but know you will understand our predicament.

Most sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

*Waldo -
Please correct or amend - I think DD
should see it too before typing Frank*

DRAFT

2 copies on letterhead (DD)
cc: Mr. Espinosa
Macarrón, S.A.
Miss Dudley
Pearson
C/E 59-3
green

Dr. José Miguel Ruiz Morales
El Director General de Relaciones Culturales
Ministerio de Asuntos Exteriores
Palacio de Santa Cruz
Madrid, Spain

July 20, 1960

Dear Dr. Ruiz Morales:

On June 21st I cabled you as follows:

IMPETATIVE 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

As you know, these documents were requested in earlier correspondence
also, but as yet we have not received them, the only documents ~~having been~~
~~sent~~ to arrive having been the list of boxes and contents. The shipment ~~has~~
itself arrived safely and has now been installed in the museum. However, *See insert*
the works had to be received in bond, because of the lack of shipping invoice *cretypes*
and declaration of originality of the works. Would you be kind enough to
provide these documents directly, or instruct the shipping agents, Macarrón
S.A., to do so as soon as possible? I am sending a copy of this letter to
Macarrón, S.A., in case the documents exist in their offices but have been
overlooked.

I am sure you understand that these documents are absolutely necessary
for us to obtain release from the bond which we have had to post with U.S.
Customs in order to obtain the shipment and install the works in the NEW
SPANISH PAINTING AND SCULPTURE exhibition. Since all the works coming from
Spain in the shipment *including the sculptures* are original works of art executed in 1959 and 1960,
perhaps your office could simply issue a Declaration of Originality and
instruct Macarrón to send the shipping invoices *including declared values for the works* which must have been issued
to the Compania Transatlantica for the shipment to go forward.

I am sorry to bother you over these matters after all your cooperation

See below

*It was necessary for us to deposit a bond with U.S. customs.
Declarations of originality may be made by each artist or by a declaration of originality may be signed by the shipper if it is shown on the declaration why it is impossible to obtain signatures of the artists.
It is suggested he make in the following form and attach to the invoice:
See P.204 Museum Reports methods*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Ruis Morales 2.

and your efforts on behalf of the exhibition, but know you will understand
our predicament.

Most sincerely yours,

Frank O'Hara
Director of the Exhibition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

JUL 20 1960

F. M. S. NO. 500

P. S. ROYALS
Vice President

W. R. KEATING
PRESIDENT

W. R. KEATING & COMPANY

INCORPORATED

FREIGHT
CONTRACTORS
—
CUSTOM HOUSE
BROKERS
—
INTERNATIONAL
FORWARDING AGENTS

SHIPMENTS HANDLED TO AND FROM ALL PARTS OF THE WORLD



60 BROAD STREET
NEW YORK 4, N. Y.

TELEPHONE
WHITENALL 4-4880
—
CABLE ADDRESS
WILKEAT
—
CORRESPONDENTS
THROUGHOUT THE WORLD

*copy for Mr. Rosman
Mr. O'Hara*

July 19, 1960

Ref. #85514

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

Gentlemen: Att: Miss Dorothy H. Dudley
Registrar

Re: Your Purchase Order 19594

You cabled Madrid for an invoice and declaration of originality on the 14 cases Spanish paintings and sculptures, but up to the present time those documents have not been received by us.

If they have not been received by you, will you please write again for them, and send them to us as soon as possible, so that the bond given at the time of making the entry may be cancelled.

Thanking you, we are

Faithfully yours,

W. R. KEATING & COMPANY, INC.

Vice President

P.S.Royals/cm

*Frank or Waddo
Will you please write for invoice
and declaration of originality and send me
2 copies of letter so I can file one with
Customs to show we have tried. W.D.*

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

INSERT

However, because of the lack of shipping invoice and declaration of originality of the works, it was necessary for us to deposit a bond with U.S. Customs. Would you be kind enough to provide these documents directly, or instruct the shipping agents, Macarrón, S.A. to do so as soon as possible?

Declarations of Originality may be made by each artist or one Declaration of Originality may be signed by the shipper if it is shown on the Declaration why it is impossible to obtain signatures of the artists. The Declaration should be made in the following form and attached to the invoice:

" I, _____, do hereby declare that I am the (painter, producer, or shipper) of certain works of art, viz.: _____ covered by the annexed invoice dated _____; that the said are originals or

(Date and place of signing)

(Signature of artist, producer or shipper)

~~Wanted by the sender and the sender~~ I am sending a copy of this letter to Macarrón, S.A., in case the documents exist in their offices and have been overlooked.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Sr. Espinosa
Miss Dudley
Miss Pearson
✓C/E 59-3

cc: C/E 59-3 green
O'Hara
green

VIA AIR MAIL

May 19, 1960

Mr. José Luis Morales The Museum of Modern Art
El Director General de Relaciones Culturales
JOSE MIGUEL RUIZ MORALES W.U CABLES 6/21/60
EL DIRECTOR GENERAL
DE RELACIONES CULTURALES
PALACIO DE SANTA CRUZ
MADRID (Spain)

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
OHARA
MODERNART
Chg.: Circulating Exhibitions C/E 59-3

FOH/rsn

As you know, the original shipping invoices are to be sent to
our New York agent, W. R. Keating and Co., Inc., 90 Broad Street,
New York City, so that customs clearance here may be arranged, but
our Registrar would also appreciate a copy of the shipping invoices
for her records.

With kindest regards,

Sincerely,
The International Program

Porter A. McNay
Director
The International Program

FOH/rsn

Enclosures: as listed above

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Made
cc: C/E 59-3 ✓
O'Hara
green

VIA AIR MAIL

May 19, 1960

Dr. José Miguel Ruiz Morales
El Director General de Relaciones Culturales
Ministero de Asuntos Exteriores
Palacio de Santa Cruz
Madrid, Spain Ruiz Morales

May 10, 1960

My dear friend:
Palacio de Santa Cruz
Madrid,

I am enclosing herewith copies of the following correspondence which makes final the list of works which are to be shipped from Spain to New York for inclusion in the exhibition NEW SPANISH PAINTING AND SCULPTURE:

- I am forwarding to you herewith a list of the works which have
1. Letter to Sr. Antonio Saura from Mr. Frank O'Hara, May 16, 1960
 2. Letter to Sr. Pablo Serrano from Mr. Frank O'Hara, May 16, 1960
 3. Cable to Sr. Luis Gonzalez Robles from Mr. Frank O'Hara, May 17, 1960
 4. Letter to Sr. Martin Chirino from Mr. Frank O'Hara, May 18, 1960.
 5. Letter to Sr. Manuel Viola from Mr. Frank O'Hara, May 18, 1960

We shall be most interested to know at your earliest convenience what ship As you will note, we have cabled Sr. Gonzalez Robles so that he will receive this information right away in case the shipment is already being prepared for transport. We would greatly appreciate information on the schedule of this shipment at your earliest convenience.

Also enclosing copies of our suggested boxing specifications for overseas shipment which may be of interest as a reference for the shipping. As you know, the original shipping invoices are to be sent to our New York agent, W. R. Keating and Co., Inc., 90 Broad Street, New York City, so that customs clearance here may be arranged, but our Registrar would also appreciate a copy of the shipping invoices for her records.

With kindest regards,

Sincerely, *McCray*
The International Program

Porter A. McCray
Director
The International Program

Enclosures: Copy of letter to Mr. Espinosa,
Boxing specifications

PAN:FOH/rsn

Enclosures: as listed above

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

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

VIA AIR MAIL

May 10, 1960

Dr. José Miguel Ruiz Morales
El Director General de Relaciones Culturales
Ministero de Asuntos Exteriores
Palacio de Santa Cruz
Madrid, Spain

My dear friend:

I am forwarding to you herewith a list of the works which have been selected by Frank O'Hara for the forthcoming exhibition RECENT SPANISH PAINTING AND SCULPTURE. Another copy has been forwarded to Mr. Espinosa in Washington for mailing to you by diplomatic pouch, but perhaps this extra one will prove useful.

We shall be most interested to know at your earliest convenience what shipping agent is handling the shipment and other details of the arrangements you are so generously making for the transportation of the works.

I am also enclosing copies of our suggested boxing specifications for overseas shipment which may be of interest as a reference for the shipping agents who are handling the preparation of the works.

With kindest regards,

Sincerely,

Porter A. McGray
The International Program

Enclosures: Copy of letter to Mr. Espinosa, May 2, 1960
Boxing specifications

FOH:rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

THE MUSEUM OF MODERN ART

NEW YORK 19

CE-59-3

Spanish Embassy
Espinoza

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 green

IN NEW SPANISH PAINTING AND SCULPTURE (incomplete, as of May 2, 1960)

Mr. Antonio Espinosa

Cultural Counselor

The Spanish Embassy

1477 Girard Street, N.W.

Washington 9, D.C.

Dear Mr. Espinosa:

As I told you on the telephone, I am enclosing a list of works to be included in our exhibition NEW SPANISH PAINTING AND SCULPTURE which are to be shipped from Spain to New York with the cooperation of Dr. José Miguel Ruiz Morales, Director General of Cultural Relations in Madrid. I am enclosing an extra copy of the list herewith for forwarding to Dr. Ruiz Morales by diplomatic pouch, and shall send him another copy in the mail direct from here. As I explained to you, this list is still waiting certain information to be completed and I will inform you of the supplementary works as soon as I possibly can.

I am also enclosing a copy of the suggested specifications we have worked out for boxing for overseas shipment, which may be of interest to Dr. Ruiz Morales and whatever shipping company he will use for transporting the works to us. We would appreciate knowing what firm will be used at the earliest time, so that our Registrar will have the information for our files. As Mr. McCray has already mentioned to you, we have had excellent experience with Guggenbuhl, and Macarrón has also been highly recommended to us. Consignment should be made to W. R. Keating and Company, Inc., 90 Broad Street, New York City, for delivery to Santini Warehouse, 447 West 49th St., New York City, attention: The Museum of Modern Art. As soon as you inform us of the shipping agent in Spain our Registrar will notify W. R. Keating so that customs clearance here in New York can be arranged with a minimum of delay.

Meanwhile, I would like to remind you that the works of Millares and Rivera are being lent by the Pierre Matisse Gallery in New York as the artists' exclusive representative in the United States, and thus will require a permanent export license so that they may be released to the gallery after the exhibition has completed its tour. I am writing to Mr. Matisse confirming this arrangement and will forward a copy of the letter to you for your files.

With many thanks for your cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: List of works

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Espinoza (letterhead)
 2 Ruiz Morales "
 Miss Dudley
 Miss Pearson
 ✓ C/E 59-3
 O'Hara
 green

- 2 -

Works to be shipped from Spain to 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)

Canogar, Rafael:
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, (Mañoz):

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:

Homunculo. 1959. Oil on canvas, 200 x 150 cm.
Homunculo. 1960. Oil on canvas, 200 x 150 cm.
Quadro 96. 1960. Oil on canvas and wood, 150 x 200 cm.
Quadro 97. 1960. (diptych). Oil on canvas, approximately 200 x 300 cm.

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- 2 -

Works to be shipped from Spain to New York

May 2, 1960

RIVERA, Manuel:

Washington 9, D.C., May 16, 1960.

- 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 (Homenage a Bach.) 1960. Wire and wire mesh on wood painted white, 162, x 114 cm.

SUÁREZ, Antonio:

- El Buey (#3). 1959. Oil on canvas, 1146 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 1146 cm.

THARRATS, Joan Josep:

- Signo. 1959. Oil on canvas, 100 x 100 cm.
Pedamothe. 1958-60. Oil on canvas, 114 x 195 cm.

Sincerely yours,

Antonio Espinosa
 Cultural Counselor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Embajada de España

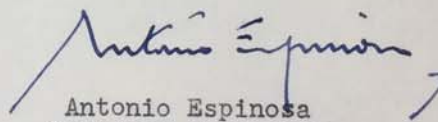
Washington 9, D.C., May 16, 1960.

Mr. Porter McCray, Director
The International Program
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. McCray:

Some time ago we received from Madrid the enclosed letter addressed to you from Mr. Ruiz Morales. I did not forward it to you before because I knew you were out of town and I hoped to deliver it personally, however, since I do not expect to go to New York until next week, I decided to mail it.

Sincerely yours,


Antonio Espinosa
Cultural Counselor

filed Morales
(Letter from Madrid)

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TRANSLATION ATTACHED

Madrid, 23 de abril de 1960.

El Director General
de
Relaciones Culturales

Señor Porter McCray.
Director de "The International Program".
Museo de Arte Moderno de
Nueva York.

Mi querido amigo:

Le agradezco mucho el envío desde Milán de su carta de 8 de los corrientes entrando en los detalles de la Exposición que ese Museo presentará próximamente en Nueva York, en colaboración con este Departamento.

Siento muchísimo no haber podido de nuevo tener ocasión de saludarle en este viaje a Europa, al igual que al señor O'Hara que ha estado varios días en Madrid seleccionando las obras que serán expuestas en ese Museo.

He dado instrucciones a fin de que todos los trabajos se encuentren en Nueva York no más tarde del 20 de mayo, lo que espero podrá llevarse a efecto si coincidimos con las fechas de barcos.

Creo que esta Exposición constituirá un éxito y contribuirá a aumentar el conocimiento que de nuestra moderna pintura de vanguardia tiene ese país.

Con este motivo le envía un atento saludo,


- José Miguel Ruiz Morales -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc : McCray ✓
 CE 59 3
 O HARA
 Date April 13, 1960

Mr. Resnais
 April 23 1960
 C/E 59-3

My dear friend:

Dear Walden
 Thank you very much for your letter mailed from Milan on the eighth outlining details of the forthcoming exhibition which your Museum will present in New York in collaboration with this Department.

I am very sorry that I did not see you during your recent visit to Europe, especially since Mr. O'Hara spent several days in Madrid selecting works to be shown.

He mentioned that all the works had to be assembled in New York not later than May 20th, I hope that this will be accomplished if there are any convenient sailing dates.

I am sure that the exhibition will be a success and that it will increase awareness of the contribution that our avant-garde is making to modern painting.

With this wish I send you cordial greetings,

José Miguel Ruiz Morales

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART

Date April 13, 1960

To: Mr. Rasmussen

Re: YOUNG SPANISH PAINTERS

From: Porter A. McCray

C/E 59-3

Dear Waldo:

Attached is the letter which has gone off to Morales. Copies should be made in New York and distributed to Espinosa and de Puga with the covering letters I enclose. Copies of the Morales should also be sent to Monroe Wheeler, Dick Koch, FOH, you, Virginia and Dudley. I have kept one copy here for reference.

There are two possible variations from our proposals which may develop:

- 1) The artists may protest this much participation by their government. Frank will know the answer to this probably, and should worse come to worse, we must pick up the whole check.
- 2) Morales's office may not accept responsibility for transatlantic insurance and transportation, in which case we must. Here again, American Export Lines may be helpful out of Barcelona. I would hesitate to route through Gibraltar without being certain there will be no customs difficulty in passing through British zone.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file
CE 59 13 (5)
Morales

Milan, 8th April 1960

Dr. Jose Miguel Ruiz Morales,
El Director General de Relaciones Culturales,
Ministero de Asuntos Exteriores,
Palacio de Santa Cruz,
MADRID, ESPAGNA.

My dear Friend,

I am most grateful for your very kind letter expressing your approval of our plans to proceed with the exhibition of your young painters and sculptors in the Museum of Modern Art.

I must apologize for the delay of my answer but I have been travelling and in the process of completing arrangements for the Venice Biennale and a very important exhibition of XXth Century Italian Art from American Collections which will open here in Milan on 30th April.

As you know Mr. Frank O'Hara has now spent some time in Madrid, Barcelona and other Spanish cities reviewing the broad range of work of your artists now progressing at an extraordinary pace.

I am writing this from Milan where I have been in touch with Mr. O'Hara in Paris and he is tremendously enthusiastic about the selections he has made and the usual generous cooperation he has received from Mr. Luis Gonzales Robles and the artists themselves.

The exhibition is now planned for an opening on July 11th which it is true is in mid-summer but with the renovation of our galleries following the fire the efficient functioning of our air conditioning has made the Museum a perfect refuge during the hot days and evenings. In addition you may know that our sculpture garden and its restaurant constitute a true oasis in mid-Manhattan and attracts not only New Yorkers but the vast number of summer visitors to the city. The exhibition is to extend until September 25th which allows a generous period after Labour Day which opens the most stimulating season of the year in New York. Following this showing we are planning to circulate the exhibition for a year or 18 months to other important cities in the United States.

I have kept Mr. Antonio Espinosa, Cultural Counselor, and Mr. Suarez de Puga, Second Secretary for Cultural Affairs, of the Spanish Embassy in Washington, D.C. informed of the progress of our plans and discussed the overall

/...

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Dr. Ruiz Morales

- 2 -

basis of your cooperation with the artists concerned. At this time I should like to set down my understanding of the terms of our agreement regarding the assembly of the exhibition. I have reviewed these points with Mr. Espinosa and Mr. de Puga to whom I am sending copies of this letter.

A. Content of the Exhibition: The Museum plans to assemble approximately fifty to sixty paintings and sculptures by the younger generation of Spanish artists, most of whose works will be obtained from the artists' studios or from private collections in Spain, with possibly a few works from collections in the United States. Mr. O'Hara of our International Program is in charge of the selection of the artists and their works.

As I have pointed out earlier to Mr. Robles this final choice must rest with our Museum. As in all cases in which we receive the cooperation of Foreign Governments we present the exhibition solely under Museum auspices. This has been true of our most recent retrospective exhibitions of German and British art. Naturally we shall acknowledge the general assistance rendered by your Ministry in the catalog for the exhibition.

B. Costs of the Exhibition: It is my understanding that your Ministry assist us in the assembly of the exhibition by contributing the following costs:

1. Costs to be assumed by the Ministry of Foreign Affairs:

- a. Collection of the works from artists and lenders and packing for shipment in Spain.
- b. Insurance of the works of art from the time of their collection from artists and lenders until their arrival in New York, including insurance for ocean transit; and insurance for return ocean transit from New York, until final dispersal of the works to artists and lenders.
- c. Ocean freight transportation from Barcelona to New York and return from New York to Barcelona.

2. Costs to be assumed by the Museum of Modern Art:

- a. Insurance of the works of art for the full period they are in the United States.
- b. Costs of registration, condition checking and preparation, including reframing where necessary.
- c. Costs of installation at The Museum of Modern Art.
- d. Preparation of text, design and illustrations for catalog.
- e. Costs for publicity within the United States.

/...

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dr. Luis Morales

- 3 -

f. Responsibility for circulating the exhibition to museums in the United States for a period of from one year to eighteen months following its Museum of Modern Art showing from July 11 through September 25th. Repacking costs, reframing and restretching where necessary.

g. All transportation costs within the United States, including delivery from the pier in New York for incoming shipment, and delivery to the pier in New York for outgoing shipment.

h. Customs agents' fees in the United States.

c. Catalog and Publicity: The Museum of Modern Art will prepare an illustrated catalog reproducing approximately fifty works in the exhibition and including a critical introduction by Mr. O'Hara, a complete catalog listing, biographical information on the artists, possibly a brief essay by a Spanish art critic, a brief bibliography and acknowledgments to artists and lenders and other sources of assistance.

Our Museum will prepare an advance announcement of the exhibition for release to the press in the United States, which will be followed by a fuller description of the exhibition in a release issued just prior to the opening. In addition, we shall prepare publicity material for use by other museums in the United States showing the exhibition. In order that we may realize the full impact of the announcement of the exhibition in the United States, it is quite important that no advance information be released in Spain which might be dispersed by American press representatives in the country.

d. Date for Shipment from Spain: In order to allow for careful condition checking and possible reframing of the works before the opening on July 11th, it is essential that shipment arrive in New York no later than May 20th.

If possible, we would hope that the exhibition might be packed for shipment by the firm of the Casa Guggenbuhl whom we utilized for transportation and handling of the exhibition THE NEW AMERICAN PAINTING when it was in Madrid. I would appreciate being notified by your office of the name of the packing and shipping firm handling these arrangements so that we may supply instructions for shipment.

/...

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dr. Luis Morales

- 4 -

I believe this covers most of the details for the exhibition and I look forward to hearing from you in New York that these arrangements meet with your approval.

Again let me thank you for your generous cooperation throughout the many stages of planning this exhibition. We are most gratified that this long-anticipated project is now being realized. We feel certain that that it will mark an important stage in the recognition due Spain's remarkable artists.

With warmest greetings to you and Senora Morales,

Sincerely,

Porter McGray
Director
The International Program

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Palacio de Santa Cruz,
Madrid, 3 de marzo de 1960

Morales

El Director General
de
Relaciones Culturales

Señor Porter McCray
Museo de Arte Moderno de

Nueva York

*Received by
Mr. McCray
from Engras*

Mi estimado amigo:

Por el Agregado Cultural de nuestra Embajada en -- Washington, señor Suárez de Puga y por el señor González Robles, conozco los detalles de la entrevista que sostuvieron con Vd. a fin de presentar una Exposición de vanguardia española en el Museo de Arte -- Moderno de Nueva York.

Vd. conoce bien, por la entrevista que tuvimos hace ya unos dos años, cómo esa idea había sido particularmente grata para nosotros y mucho me complace saber que se realizará la Exposición en el próximo mes de junio.

Aunque esta fecha nunca me había parecido la más oportuna, por ser la época estival en Nueva York, -- supongo que Vd. conoce mejor que yo la oportunidad de la misma, esperando que a pesar del fuerte calor reinante durante el verano podrá ser visitada la Exposición por gran cantidad de público.

Los pintores tienen las obras preparadas desde hace tiempo y esperan la visita del señor O'Hara, -- quién debiera hacer la selección. Creo que dicha visita no se demorará mucho y que podremos pronto dejar ultimados todos los detalles que se refieren a la presentación de nuestra pintura de vanguardia en Nueva York.

Quedándole muy reconocido por toda su labor al fin mencionado, aprovecho esta ocasión para enviarle un atento saludo, suyo buen amigo,

[Signature]

José Miguel Ruiz Morales,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Palacio de Santa Cruz
Madrid, 3 de marzo de 1960

El Director General de
Relaciones Culturales

Mr. Porter McCray
Museum of Modern Art
New York City

Dear friend:

Through our Cultural Attaché or of our Embassy in Washington, Mr. Suárez de Puga and through Mr. Gonzalez Robles, I am aware of the details of their interview with you with regard to showing a Spanish Exposition in the Museum of Modern Art in New York.

You know well, from our meeting two years ago, how this idea had been particularly interesting for us and I am very pleased to learn that the Exposition will take place next June.

Even though this date did not appeal to me because it is summer time in New York, I gather that you know which is the best time for it, hoping that the strongly warm weather will not impede visits of a great number of public to the exposition.

The artists have their works ready and are awaiting for the visit of Mr. O'Hara who will make the selections. I suppose he will be arriving soon so we can make final arrangements for the exhibition in New York.

Thanking you very much for all your cooperation,
I am

Cordially yours,

José Miguel Ruiz Morales

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Morales

cc Mrs. Sauer

July 25, 1958

My very distinguished friend:

I cannot tell you how terribly sorry I was not to see you before I left Madrid. I know Luis Robles told you that I was taken very sick the day of the Inauguration and the fact is that I spent the next two days in Barcelona in bed with fever.

I have no words to thank you enough for your wonderful hospitality, for the trip to the Palace of the Marquis de la Cruz, for the lovely evening at the Club and for everything you have done for us. I also want you to know how deeply impressed I was with the work of your advanced painters. I am terribly sorry that I did not have several more days to see more of their work but I can assure you that I am just waiting for the return of my colleagues to discuss with them the notes of an exhibition of their work here which I am sure will be very successful. I will report to you on these committed discussions as soon as they take place which I expect to be some time in August.

Please give my warmest regards to Mrs. Ruiz Morales.

In gratitude and friendship,

Mano d'Harnoncourt

Dr. Jose Miguel Ruiz Morales
Director General de Relaciones Culturales
Palacio de Santa Cruz
Madrid, Spain

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Museo de Arte Contemporáneo

cc: Mr d'Harnoncourt
Mr. Barr
✓ Mr. McCray
C/E 59-3
O'Hara
green

AIR MAIL

August 3, 1960

Sr. Alexandre Cirici Pellicer
Director
Museo de Arte Contemporáneo
Paseo de Gracia, 11
Barcelona, Spain

Dear Sr. Cirici Pellicer:

I have meant to write sooner in order to express my gratitude for your many kindnesses to me during my brief stay in Barcelona. It was of inestimable help to me to be able to see so many works of your artists, and it was extraordinarily generous of you to take the time and trouble to bring them together in such convenient and pleasant surroundings.

I was also greatly interested to see the quarter you were preparing for your new Museum. I note in Revista de las Artes that it has now opened, and wish to extend warmest congratulations and best wishes to you and your staff, both personally and on behalf of our Museum. We shall all look forward to news of your activities.

I am very sorry that I did not have the opportunity to view your inaugural exposition of sculptures by Moisés Villéla. The two pieces I did see by this artist were indeed fascinating, and I am sure the event was up to the expectations of the several people who spoke of his work with such enthusiasm.

Our own exhibition, NEW SPANISH PAINTING AND SCULPTURE, is now open and we shall be forwarding a catalog to you in the very near future. Many thanks again for all your cooperation toward its realization.

With kindest regards to you and greetings to Mme Auriol,

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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File CE-59-3

SEP 25 1960

Museo Municipal de Arte

EL DIRECTOR GENERAL
DE LOS
MUSEOS MUNICIPALES DE ARTE
DE BARCELONA

SALUDA

A Mr. Porter McCrary, Director del Programa Internacional del Museo de Arte Moderno de Nueva York, su muy distinguido amigo, y se complace en acusarle recibo de un ejemplar del catálogo de la Exposición "New Spanish Painting and Sculpture, que le ha remitido para la Biblioteca de estos Museos de Arte.

JUAN AINAUD DE LASARTE

SE COMPLACER EN REITERARLE, CON ESTE MOTIVO, EL TESTIMONIO DE SU MAYOR CONSIDERACIÓN.

BARCELONA, 21 DE septiembre DE 1960

MA
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CE 59/3



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O'Hara

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Museum of Modern Art
March 22, 1960

Via

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FRANK OHARA
MODERNART

FOH/rsn
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Chg. to: International Program C/E 59-3

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MODERNART
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11 WEST 53RD ST.

=MCCRAY WAS MORALES LETTER SENT MUST SEE HIM IN
NEXT TWO DAYS STOP SWEENEY PLANS SHOW JUNE MADRID
PAINTERS RESERVED FOR US BUT THINK BARCELONA LENDING
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109A

O'Hara

File - CE-59-3

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*not under
corresp.*

March 13, 1962

I am enclosing some photos of your works; these are extra copies we have on hand. I think you might like to have them for your files.

Sr. Jorge de Oteiza Embil
Avenida Francia, 33
Irun, Spain

Dear Sr. Oteiza:

The exhibition NEW SPANISH PAINTING AND SCULPTURE has concluded its successful tour and I am very happy to report that the exhibition received a most warm reception from both the American public and critics. The itinerary has been the following:

Sincerely,

Frank O'Hara
Director of the Exhibition
October 31 - November 28, 1960

Corcoran Gallery of Art
Washington, D. C.

January 3 - January 31, 1961

Columbus Gallery of Fine Arts
Columbus, Ohio

February 16 - March 16, 1961

Washington University
Steinburg Hall
St. Louis, Missouri

April 1 - April 29, 1961

Lowe Art Gallery
University of Miami
Coral Gables, Florida

May 15 - June 12, 1961

Marion Koogler McNay Art Institute
San Antonio, Texas

July 19 - August 27, 1961

Art Institute of Chicago
Chicago, Illinois

September 18 - October 16, 1961

Isaac Delgado Museum of Art
New Orleans, Louisiana

November 1 - November 29, 1961

Art Gallery of Toronto
Toronto, Canada

December 15 - January 12, 1962

Currier Gallery of Art
Manchester, New Hampshire

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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- 2 -

cc: 66-50-3
Mr. Murney / X

AIR MAIL

I am enclosing some photos of your works; these are extra copies we have on hand, I think you might like to have them for your files.

With best regards,

Mr. Manuel Rivera
General Yague 8
Madrid, Spain

Sincerely,

Dear Rivera:

You must forgive my belated reply to your letter of March 8th to which I hope I can give you a complete reply.

Frank O'Hara
Director of the Exhibition

Enclosures: Photos

I am sorry the Hiro book has not arrived and am therefore forwarding another along with the catalogs of the recent Rothko exhibition at the Museum. I am registering these with the hope they will be certain to reach you.

You will find enclosed herewith a set of photographs of the installation in the Museum of our Spanish show. It is continuing to travel with enormous success and has been shown at the following places:

Candace Gallery of Art, Washington D.C.
Columbus Gallery of Fine Arts, Columbus, Ohio
Washington University, St. Louis, Missouri
Joe & Emily Love Art Gallery, Coral Gables, Florida
Marion Koogler McWay Art Institute, Texas

Your work in both the El Paso and one man show at Matinee were absolutely beautiful and created an impressive reaction among critics, collectors and artists here. I do wish I had been able to acquire one of these before their current values got completely beyond me.

I referred the photographs of your friend José Vento to our Junior Council which is sponsoring the exhibition of The Figure. However, this exhibition was restricted ~~THIS TIME~~ Only to the work of American artists and therefore Vento's work was not eligible.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Sr. Manuel Rivera

-3-

July 12, 1961

cc: ce-59-3
mr. mccray / g

AIR MAIL

July 12, 1961

I may stop in Madrid for a moment in the last few days of August en route to Greece and if so, I hope to catch a glimpse of you and your colleagues for whom I have affectionate regard. Meanwhile, my
Sr. Manuel Rivera
General Yague 8
Madrid, Spain

Dear Rivera:

Sincerely,

You must forgive my belated reply to your letter of March 6th to which I hope I can now give you a complete reply.

Porter A. McCray

I am sorry the Miro book has not arrived and am therefore forwarding another along with the catalogs of the recent Rothko exhibition at the Museum. I am registering these with the hope they will be certain to reach you.

You will find enclosed herewith a set of photographs of the installation in the Museum of our Spanish show. It is continuing to travel with enormous success and has been shown at the following places:

Corcoran Gallery of Art, Washington D.C.
Columbus Gallery of Fine Arts, Columbus, Ohio
Washington University, St. Louis, Missouri
Joe & Emily Lowe Art Gallery, Coral Gables, Florida
Marion Koogler McNay Art Institute, Texas

Your work in both the El Paso and one man show at Matisse were absolutely beautiful and created an impressive reaction among critics, collectors and artists here. I do wish I had been able to acquire one of these before their current values got completely beyond me.

I referred the photographs of your friend José Vento to our Junior Council which is sponsoring the exhibition of The Figure. However, this exhibition was restricted this time only to the work of American artists and therefore Vento's work was not eligible.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Sr Manuel Rivera

-2-

July 12, 1961

I may stop in Madrid for a moment in the last few days of August en route to Greece and if so, I hope to catch a glimpse of you and your colleagues for whom I hold such an affectionate regard. Meanwhile, my best wishes.

Sincerely,

Enclosures
13 photos

Porter A. McCray

dictated by Mr. McCray but signed in his absence

3/10/61/rak

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

TRANSLATED FROM THE SPANISH

12-59-3
Rivera

MANUEL RIVERA . GENERAL YAGUE 8 . MADRID 20

Mr. Porter McCray
Museum of Modern Art
New York.

Madrid, March 6, 1961

Querido Porter:
Mr. Porter McCray
Museum of Modern Art
New York
He tenido noticias de que se ha tenido noticia sobre la recepción
al libro que sobre Miró está al
publicación que ya se anunció en su última carta que
se había enviado, pero aún no llegó a mi poder.

Dear Porter:

It is some time since I have heard from you
and I have been waiting, before writing you, to receive
the book on Miró, published by the Museum, which you told
me in your last letter I would receive, but which has not
yet arrived.

I have heard that The Museum of Modern Art is
planning to have an exhibition on the theme of "Interpreta-
tion of the Nude," and I would like to recommend to you for
it the Spanish painter JOSE VENTO, who, I believe, is the
best figurative painter in Spain today. I am attaching two
photographs of his work, although the quality of these is
so poor that they give you no idea of the pictorial rich-
ness of this artist.

I should appreciate it if you would send me in-
formation on this exhibition and tell me if it would be pos-
sible to include Jose Vente in it.

Did you see my one-man exhibition at the Pierre
Matisse Gallery?

Hoping to hear from you, and, with best greet-
ings,

/s/ M/ Rivera

3/10/61/rrk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TRANSLATION ATTACHED

Vento

MANUEL RIVERA • GENERAL YAGÜE, 8 • MADRID-20

Madrid 6 de Marzo de 1961

MAR 10 1961

Mr. Porter Mc Cray
Museum of Modern Art
New York.

Querido Porter:

Hace tiempo que no he tenido noticias tuyas y esperaba para escribirle, recibir el libro que sobre Miró editó el Museo, publicación que Vd. me anunciaba en su última carta que me sería enviado, pero aún no llegó a mi poder.

He tenido noticias de que el Museum of Modern Art, se propone hacer una exposición con el tema "Interpretación del Desnudo", me permite recomendarle al pintor español JOSE VENTO, el cual creo que es el mejor pintor figurativo actual que tiene España, le adjunto dos fotografías de sus obras, aunque la mala calidad de estas, no da idea de la riqueza pictórica de este artista.

Le agradecería mucho que me dijese que hay de esta exposición y si sería posible la incorporación de José Vento.

¿Vió Vd. mi exposición personal en la Galería Pierre Matisse?.

En espera de sus gratas noticias, reciba Vd. mi mejor saludo.

- M. Rivera -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

translation/km

Rivera

3 plaza de dos Castillas
Madrid 17
Spain
June 4 1960

Mr. Porter A. MC Gray
The Museum of Modern Art
New York, N.Y.

DEAR Porter:

Thank you very much for your cordial letter. Your kind remarks about my work pleased me considerably. I am very excited about the forthcoming exhibition of Spanish artists at the Museum and thank you for the news of Frank O'Hara's ~~installations~~ plans for the installation. I wish it were possible for me to see the show and to visit New York, especially since my work was so favorably received during the exhibition of the El Paso group at the Pierre Matisse Gallery.

I would have liked to have seen you at the Venice Biennale but I am intensively preparing for my first one-man show at Pierre Matisse next season so I do not want to leave Madrid at the moment.

If after Venice you come to Spain, please get in touch, for I shall be very happy to see you again, show you my recent work, and exchange opinions.

I am very grateful for your offer to send me several of the Museum publications. I do not have a list of your publications but I would very much like to have the catalog of the Miro exhibition and any publications on American artists and the Museum's collection.

Thank you so much for your kind attention and I hope it will be possible for me to see you soon,

With very best wishes,

Sincerely,

Manuel Rivera

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	CE	II.2.127.3.2

MANUEL RIVERA • PLAZA DE DOS CASTILLAS, 3 • MADRID - 17 • TELEF. 556869

Madrid 4 de Junio de 1960

Mr. Porter A. McCray
The Museum of Modern Art
New York.

Querido Porter:

Muchas gracias por su cordial carta y por sus opiniones sobre mi obra que me han animado considerablemente.

Estoy muy interesado en la exposicion que de los artistas españoles prepara el Museo y me son muy gratas las noticias de los preparativos de Frank O'Hara sobre la instalacion. Haré lo posible por ver la muestra personalmente y conocer New York, en donde mi obra ha tenido una grata acogida con motivo de la exposicion del Grupo El Paso en la Galeria Pierre Matisse.

Me hubiese gustado mucho poder coincidir con Vd. en la Bienal de Venecia pero trabajo con intensidad preparando la exposicion personal que de mi obra quiere inaugurar en su Galeria Pierre Matisse en la próxima temporada y por el momento no quiero moverme de Madrid. Si después de Venecia Vd. viene a España, yo seria muy feliz de poder verle de nuevo, enseñarle mis nuevas obras y oambiar impresiones.

Le estoy muy agradecido por el ofrecimiento que me hace de enviarme algunas publicaciones del Museo. Yo no conozco el indice de estas publicaciones pero me gustaria mucho tener la que se editó con motivo de la exposicion de J. Miró y alguna publicacion sobre pintores americanos y colecciones del Museo.

Muchas gracias de nuevo por sus atenciones y en espera de poder verle pronto reciba Vd. mi mas cariñoso saludo.

Sinceramente,

- M. Rivera -

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

CE-59-3

Rivera

Madrid
April 22, 1960

May 30, 1960

Sr. Manuel Rivera
Plaza des Castillas 3
Madrid 17
Spain

Dear Rivera:

I have returned from Italy to find your very cordial letter. Before my departure I had an opportunity to see your beautiful constructions that appeared in the Matisse exhibition of the El Paso group. The show was an enormous success and attracted great interest among the New York public. I was delighted to hear that on the basis of these works Pierre Matisse had invited you to become a regular exhibitor in his gallery. Now that Frank O'Hara has returned from Spain he has shown me the choice of your work to be included in the Museum's exhibition and with a rather beautiful installation that is being planned, they should be enormously impressive.

As you know, I have been sending you, Millares, Saura and Canogar several Museum publications from time to time and if you would let me know of the particular ones which you are interested in, I will attempt to obtain these for you.

I shall be leaving New York shortly to attend the Biennale in Venice and if I should not see you there, I hope my summer plans will allow me to visit briefly in Madrid at which time I shall certainly count on seeing you.

With very best wishes,

Sincerely,

Porter A. McCray

PAM:fk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: O'Hara
McCray ✓
Matisse
Dudley
Pearson
CE-59-3

TRANSLATION/km

file

Rivera

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

Madrid
April 12, 1966

Dear Mr. O'Hara,

I am sending you by airmail today photographs of the works which you selected in my studio for the Museum of Modern Art's exhibition of Spanish Art.

Recently I signed a contract with Mr. Pierre Matisse. He will be my exclusive dealer in the United States. Therefore, the works which you selected in my studio will belong to the Pierre Matisse Gallery in New York but they will be entrusted to the Museum of Modern Art when you request them.

I am shipping the works to Mr. Matisse as early as possible and hope that they will arrive in New York by the end of May.

I feel I owe a great deal to you for this step forward. I do hope that either you will return to Spain soon again or, in any event, that we shall see each other again.

Give my regards to Mr. Porter McCray and hoping to hear from you,

With best wishes,

Sincerely yours,

Manuel Rivera

Parque De la Quintana
Plaza dos Castillas,3
Madrid

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	CE	II.2.127.3.2

MANUEL RIVERA • PLAZA DE DOS CASTILLAS, 3 • MADRID - 17 • TELEF. 556869

Madrid II de Mayo de 1960

Mr. Porter Mc. Cray
Museum of Modern Art
New York

Querido Señor Mc Cray:

Tengo verdaderos deseos de poseer alguna de las publicaciones que sobre exposiciones ha editado el Museum of Modern Art de New York y le agradecería muchísimo que me indicase a quien he de dirigirme para solicitar estos catálogos y publicaciones.

Mr. O'Hara hizo en mi estudio de Madrid la seleccion de las obras para la exposicion de Arte Español y espero que estas salgan pronto de Madrid con destino al Museo.

Tengo verdaderos deseos de conocer su opinion particular sobre mis ultimas obras.

En espera de sus noticias le quedo muy agradecido y le envio mi mejor saludo.

- M. Rivera -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

translation/km

cc: McCray ✓
O'Hara
C/E 59-3

Mr. Frank O'Hara
The Museum of Modern Art
11 West 53rd Street
New York 20, N.Y.

Plaza de Dos Castillas,3
Madrid -17

Dear Mr. O'Hara,

Dear Mr. McCray:

I am extremely desirous of owning several publications and catalogues edited by the Museum of Modern Art, New York and I shall appreciate it very much if you could advise me as to whom I should write to ask for these publications.

Mr. O'Hara was recently in my Madrid studio selecting works for the exhibition of Spanish Art to be held at your Museum and I hope to ship those he chose very soon from Madrid to the Museum.

I would very much appreciate knowing your personal opinion of my more recent work.

Hoping to hear from you very soon and with my very best wishes,

Manuel Rivera

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

cc: O'Hara
McGraw
Matisse
Dudley
Pearson
CE-59-3 ✓

TRANSLATION/la

Rivera

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

Madrid
April 12, 1969

Dear Mr. O'Hara,

I am sending you by airmail today photographs of the works which you selected in my studio for the Museum of Modern Art's exhibition of Spanish Art.

Recently I signed a contract with Mr. Pierre Matisse. He will be my exclusive dealer in the United States. Therefore, the works which you selected in my studio will belong to the Pierre Matisse Gallery in New York but they will be entrusted to the Museum of Modern Art when you request them.

I am shipping the works to Mr. Matisse as early as possible and hope that they will arrive in New York by the end of May.

I feel I owe a great deal to you for this step forward. I do hope that either you will return to Spain soon again or, in any event, that we shall see each other again.

Give my regards to Mr. Postter McGraw and hoping to hear from you,

With best wishes,

Sincerely yours,

Manuel Rivera

Parque De la Quintana
Plaza dos Castillas, 3
Madrid

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	CE	II.2.127.3.2

MANUEL RIVERA
PARQUE DE LA QUINTANA
PLAZA DOS CASTILLAS. 3
TELEF. 55 68 69-MADRID

Madrid 12 de Abril de 1960

Mr. F. O'Hara
Museo de Arte Moderno
New York.

Querido Señor O'Hara:

Con esta fecha le envío por avión las fotografías de las obras que Vd. escogió en mi estudio para la exposición de Arte Español.

Hace unos días he firmado con Pierre Matisse un contrato por la exclusiva de mi obra en los Estados Unidos. De esta forma, las obras que Vd. seleccionó en mi estudio, pertenecen a la Galería Pierre Matisse de Nueva York y ella se encargará de enviarlas al Museo de Arte Moderno cuando Vds. se lo pidan.

Yo enviaré a Mr. Matisse las obras en fecha próxima y espero que a final del mes de Mayo se encuentren estas en New York.

Sentí mucho no verle a Vd. antes de su marcha, yo espero que pronto volvamos a encontrarnos.

Trasmita mis saludos a Mr. Porter Mc. Cray y en espera de sus gratas noticias reciba Vd. mi afecto.

c: C/E 59-3.
Mr. Matisse
McCray
Dudley
Pearson

- M. Rivera -

Jan. 25, 1960/rrk

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MARCELO RIVERA
PARQUE DE LA QUINTANA
PLAZA DOS CASTILLAS. 3
TELEF. 55 68 69-MADRID

TRANSLATION ATTACHED

Mr. Porter A. McCray
Museum of Modern Art
New York

Mi querido amigo:

Recibi su telegrama en el que me comunicaba la fecha de la Exposicion nuestra en el Museum of Modern Art.

Con motivo de esta exposicion trabajo ahora con gran intensidad como igualmente mis compañeros. Nos anima a todos un enorme entusiasmo.

Solo nos preocupa que si Frank O'Hara viene en febrero, como nos comunica en el telegrama, quiza'no tengamos la obra completamente acabada para que el pueda seleccionar.

Yo, por mi parte, espero tener todas las obras preparadas para el mes de Marzo.

¿Recibio'Vd. unas fotografias de mis obras que le envie'ultimamente?.

Siempre agradecido por su interés hacia nosotros le envio mi mas cariñoso saludo.

- M. Rivera -

Jan. 25, 1960/rrk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

MANUEL RIVERA
PARQUE DE LA QUINTANA
PLAZA DOS CASTILLAS, 3
TELEF. 55 68 69-MADRID

TRANSLATION ATTACHED

Mr. Porter A. McCray
Museum of Modern Art
New York

Mi querido amigo:

Recibi su telegrama en el que me comunicaba la fecha de la Exposicion
nuestra en el Museum of Modern Art.

Con motivo de esta exposicion trabajo ahora con gran intensidad como
igualmente mis compañeros. Nos anima a todos un enorme entusiasmo.

Solo nos preocupa que si Frank O'Hara viene en febrero, como nos co-
munica en el telegrama, quiza'no tengamos la obra completamente aca-
bada para que el pueda seleccionar.

Yo, por mi parte, espero tener todas las obras preparadas para el
mes de Marzo.

¿Recibio'Vd. unas fotografias de mis obras que le envie'ultimamente?.
Siempre agradecido por su interés hacia nosotros le envio mi mas
cariñoso saludo.

- M. Rivera -

Jan. 25, 1960/rrk

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	CE	II.2.127.3.2

Manuel Rivera
Plaza dos Castillas 3
Madrid, Spain

TRANSLATED FROM THE SPANISH

DIS
IN

MUSEUM OF MODERN ART

W.O. CABLES

12/10/59

Manuel Rivera
Parque de la Quintana
Plaza dos Castillas, 3
Tel.: 55-68-69
Madrid

YESTERDAY CONFIRMED SPANISH SHOW FOR

OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK O'HARA

ARRIVE SPAIN LATE FEBRUARY TO SELECT ARTISTS AND

stop REGARDS

Mr. Porter A. McCray
Museum of Modern Art
New York

My dear friend :

I have received your cable in which you informed me of the date of our exhibition in The Museum of Modern Art.

Because of this exhibition I am now working with great intensity, as are also my colleagues. We are all very enthusiastic about it. The only thing we are preoccupied about is that, if Frank O'Hara comes in February, we may not have completed all the work from which he is to make his selection.

For my part, I expect to have all my work completed by March.

FCM:f

Have you received the photographs of my work which I sent you recently?

Always grateful for your interest in us, I send you my most affectionate regards.

/s/ M. Rivera

Jan. 25, 1960/rrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

TO: Manuel Rivera
Plaza dos Castillas 3
Madrid, Spain

DIS
LT

MUSEUM OF MODERN ART

W.U. CABLES

12/10/59

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR

OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS

ARRIVE SPAIN LATE FEBRUARY TO SELECT ARTISTS AND THEIR WORKS

stop REGARDS

MCCRAY
MODERNART

FOH:f

✓C/E 59-3 p/g

Rivera
El Paso
Rivera

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

MANUEL RIVERA
PARQUE DE LA QUINTANA
PLAZA DOS CASTILLAS. 3
TELEF. 55 68 69-MADRID

Madrid 6 de Noviembre 1959.

Mr. Porter McCray

Querido Porter: Translation attached

Le he enviado por correo aparte algunas fotografías de mis obras en unión de dos monografías con objeto de que le sirvan de información con respecto a la futura exposición de arte español contemporáneo.

Cuando Vd. tenga noticias sobre la fecha aproximada en que se celebrará esta exposición, le ruego me la comuniqué para ir seleccionando obras.

Con mi afecto reciba Vd. mis mejores saludos.

- M. Rivera -

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Translation
November 6, 1959

Dear Porter:

I am sending you under separate cover some photographs of my work together with two monographs which I thought might be of possible interest to you with regard to the future exhibition of contemporary Spanish Art.

When you have word about the approximate date when the exhibition will take place, I beg you to communicate it to me so I can start selecting works.

With my affectionate greetings and best wishes.

Sincerely,

M. Rivera

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

THE MUSEUM OF MODERN ART

c: C/E/ 59-3
pink

Date October 26, 1959

To: Mr. McCray
From: Frank O'Hara

Re: Call from Jim Soby about Pierre
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 ~~we~~ 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.

Frank

Sincerely,

With my best wishes, receive a very affectionate greeting,

Mrs. Cable Senior
Associate Director
The International Program

Manuel Rivera
Parque de la Quintana
Plaza dos
Madrid, Spain
Sr. Manuel Rivera
Parque de la Quintana
Plaza dos Castillas, 3
Madrid, Spain

Handwritten by Susan G. Senior

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: McCray (Europe)

Madrid 23rd June 1959

Dear Barbara

I was very sorry not to be able to see you in Paris due to the possibility of your trip. I went from Madrid to Paris with the hope of seeing you and exchanging opinions. Sometimes things have to move on quickly to London - I hoped to see you in the house of our mutual friend, Yvonne Wagon. We both were very sorry not to be able to greet you.

June 30th, 1959

Dear Mr. Rivera: In Mr. McCray's absence, I am writing to

thank you for your letter of June 23rd. I am sending

a copy of it to him in Europe, and feel sure that you

in New York will hear from him upon his return early in August.

prior to being seen in the Museum of Modern Art, if this comes about.

With my best wishes, receive Sincerely, affectionate greetings,

Mrs. Cable Senior
Associate Director
The International Program

Manuel Rivera
Parque de la Quintana
Estate des
Madrid, Spain
Sr. Manuel Rivera
Parque de la Quintana
Plaza dos Castillas, 3
Madrid, Spain

transcribed by Susan G. Senior

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid 23rd June 1959

Dear Porter:

I was very sorry not to be able to see you in Paris due to the rapidity of your trip. I went from Madrid to Paris with the hope of seeing you and exchanging opinions. Gonzales Robles has told me how you had to move on quickly to London. I hoped to see you in the house of our mutual friend, Yvonne Hagen. We both were very sorry not to be able to greet you.

I am sending you a tearsheet of the number of "Papeles de son Armadans" which appeared recently about the group "El Paso".

Will you do the exposition of Spanish Painting at the Museum?

I have just refused to do an exhibition of my works in a gallery in New York as I do not want my work to be shown in the United States prior to being seen in the Museum of Modern Art, if this comes about.

With my best wishes, receive a very affectionate greeting,

Manuel Rivera

Manuel Rivera
Parque de la Quintana
Plaza dos Castillas, 3
Madrid, Spain

translated by Susan C. Senior

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: pubs received
pp: Spanish art ✓
pink
green

Rivera

April 3, 1959

Received 4/8/59

Mamuel Rivera
Parque de la Quintana
Plaza dos Castillas, 3
Madrid, Spain

Dear Rivera:

Thank you very much for sending me the recent monograph devoted to your work, with an introduction by our good friend Luis Gonzales Robles. This should prove of great value to us in our plans to go forward immediately with an exhibition of your and your colleagues' recent work.

With very best wishes to you,

Sincerely,

Porter A. McGray
Director
The International Program

PAM:jc

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

cc: Porter McGraw

Rockefeller

July 25, 1958

Dear Nelson:

I just returned from ten days in Spain for the opening of our avant-garde show in Madrid. This may sound like a big statement, but, we are making history.

The young artists of Europe are terribly impressed with our advanced painting. They say so. They flock to the exhibition and welcome it as an important weapon in their own struggle with the local academy. The surprising thing is that even the academicians of Europe, in contrast to our own, sense the tremendous vitality and strength of our modern painting.

When you started the International Program ten years ago no-one knew yet how important the United State's contribution could become. I think we now can say that what happened, thanks to this program in the field of painting is rapidly becoming as important as the first major American cultural contribution of the twentieth century when Eugene O'Neill, Hemingway and Faulkner hit the continent. I think our painters will be just as influential. Without your foresight and initiative this impact might have been delayed for many years, possibly beyond the point where it is most fruitful.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Nelson A. Rockefeller
Room 5600
70 Rockefeller Plaza
New York 20, New York

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



116 59-3 Corresp
Rosenthal

The Ocean-Dune Apartments

ON-THE-OCEAN

AMAGANSETT, L. I., N. Y.

EAST HAMPTON TOWNSHIP

AMAGANSETT 7-3617 & 3164
NEW YORK BO 9-7299

August 10, 1960



Dear Mr. O'Hara -



I received your letter just as I was getting ready for this big week, and didn't get a chance to call you to thank you. Alan & I were really so excited by all the wonderful information that you gave us - Of course, you must well know that you have created problems! How can we possibly do everything in five days? - But we'll try to cover as much as possible, and not slight El fresco & Jaja!



Thanks again - I'll report to you when we return in late October,

Cordially,

Lucie Rosenthal



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	CE	II. 2. 127. 3. 2

cc: C/E 59-3 Corresp.
green

Rosenthal

Several other galleries have contemporary exhibits from time to time, and I suggest that you check with the Spanish Tourist Office for a listing of current exhibitions during your stay. The article sometimes will be of special interest, sure in directing you to individuals of special interest.

August 4, 1960

Mrs. Alan H. Rosenthal
14 East 67th Street
New York 21, New York

Dear Mrs. Rosenthal: For a pleasant stay in Madrid,

I enjoyed our telephone conversation very much and am delighted that you share my enthusiasm for the work of Chirino. The addresses you requested for your Spanish trip are:

Martin Chirino
Duque de Sevilla, 14
Madrid

Frank O'Hara
Director of the Exhibition

Tel: 53 07 74

Rafael Canogar
Jorge Juan, 127
Madrid

Tel: 56 42 73

Pablo Serrano
Orellana, 6
Madrid

Tel: 31 67 59

When you visit Serrano, I hope that he will show you two smaller sculptures executed at the same time as the large ones in NEW SPANISH PAINTING AND SCULPTURE which greatly interested me: Technical Heart and Metamorphosis of a Cube into a Porcupine. They are quite different in technique, but very impressive, I think.

You may also wish to visit the studio of an older and very distinguished sculptor who has been somewhat neglected here, Angel Ferrant, whose exhibition at the current Venice Biennale has just been awarded a David E. Bright Foundation Prize. While much of his best work is in Venice, there will undoubtedly be pieces of interest still in his studio.

The two galleries I mentioned as being of special interest are:

Galerías Biosca
Génova, 11

done ~~Galería Silo~~
Carlos Arniches, 3 d.

The Biosca has recently held an exhibition of works by the artists chosen for our own exhibition and has friendly relations with most of the younger artists, so that further addresses could be obtained from them. The Silo is a new, more or less cooperative enterprise, which has works of the young, lesser-known artists on view. When I visited the Silo I was also shown a very impressive sculpture by Oteiza and a handsome early Chillida which you may wish to inquire of.

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Several other galleries have contemporary exhibits from time to time, and I suggest that you check with the Spanish Tourist Office for a listing of current exhibitions during your stay. The artists themselves will be very helpful I'm sure in directing you to exhibitions of special interest.

Meanwhile, I shall be writing to Chirino in the next few days and will tell him that you are planning to be in Madrid some time after September 8th so that he will expect your call.

With best wishes for a pleasant stay in Madrid,

Sincerely,

Frank O'Hara
Director of the Exhibition

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C/E 59-3
green

Sams

October 25, 1960

Mrs. Francis W. Sams
4101 Braganza
Miami, Florida

Dear Mrs. Sams:

Please forgive me for not answering more promptly your kind invitation to lecture in Miami on our exhibition NEW SPANISH PAINTING AND SCULPTURE.

After reviewing our schedule I am afraid it would be impossible for me to be certain that I could come to Miami early in April, and I must therefore decline the invitation.

I greatly appreciate this invitation from you and the Beaux Arts of Miami, and very much regret not being able to attend your opening and to speak to your members on recent Spanish art.

I hope that this delay in hearing from me has not inconvenienced you.

Miss Pearson joins me in wishing you every success with your opening and with the Miami showing of the exhibition.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Ann Sams
Mrs. Francis W. Sams
4101 Braganza
Miami, Florida.

FOH/rsn

October 25, 1960

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4/e 59-3

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

Dear Mr. O'Hara,

The Beaux Arts of Miami is very pleased and excited over the prospects of bringing your "New Spanish Painting and Sculpture" exhibit to Miami next April. I was at the Museum last month and saw the exhibit and am delighted. It will certainly be a new experience for Miami. I talked with Mrs. Pearson while I was there. I was very disappointed to have missed the opportunity of meeting you.

Beaux Arts wants to bring someone to Miami to lecture on the exhibit. The lecture is planned for Monday, April 3 at the Gallery; and a dinner party will be held on Saturday, April 1, the evening of the day the exhibit will open, at which the speaker will be the guest of honor. (There will be no speeches at the party)

We wonder if you might be available to come at that time as our speaker; and if so, what your fee would be. We are very interested in whom we will bring.

I would be very appreciative in hearing from you.
Thank you.

Cordially,

Anna Sams

Mrs. Francis W. Sams
4101 Braganza
Miami, Florida.

September 22, 1960

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cc: CE 59 3 ✓
O'Hara
Karpel
Hecht
McCray

Translation/KM

25 San Pedro
Cuenca
Spain
June 1960

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

My dear Friend:

Manolo Millares is visiting Cuenca at the moment and told me that he had a letter from you asking for information about the El Paso group. It is a pity that the largest part of the documentation on the group is in Madrid, because I would have been able to send you the catalogues, bulletins, and publications, since all of the documentation is in my home. At some time I shall send a complete collection of the El Paso bulletins. Let me know whether you own the first number of the review "Papeles de Son Armadans" dedicated to the group and which gives the most comprehensive picture of El Paso.

If it is of any interest I shall give you briefly some information about the founding of El Paso. During my stay in Paris I was forcibly struck with the fact that Madrid was ambiently desolate. On my return (at the end of 1956 & the beginning of 1957) I discussed with this with the most respected intellectuals who were living in Madrid at the time and my idea was favorably received by the majority of painters and writers to whom I had spoken. Unfortunately the enthusiasm was shortlived and at the height of some months of activity some of my personal as well as some "professional" ones took precedence for me over the group. This is natural and inevitably the life of most groups is very short. El Paso has lasted a little more than three years and it probably could have lasted much longer if I had had someone to assist me in giving its aims more shape, particularly in the realm of ideology and directives. I worked very hard for this group and apart from Manolo Millares have had no one to establish a criterion for activities and new directions.

Unquestionably the group has been quite stagnant within the last few months and there seems to be no possibility of realizing any progress. In the last bulletin of the group (which I shall send you) can be found, more or less, the reasons for the disintegration of the group. One cause has been the lack of enthusiasm of many of the members once they had achieved a certain "professional" status. A more important reason, and of ideological character, arose from the time ~~it was~~ a revival was tried which had as its basis for action not only the artistic realm but also the social and political. All of this was motivated by the situation created by the government which was seizing the opportunity to use our painting as a means of cultural propaganda abroad, when in reality, no support was given to us within the country. The idea of El Paso was very appealing and I ~~gave~~ devoted a great deal of my energy to it for three years. I do believe that its main objective has been accomplished and that it has overcome the distinct ambience which existed in Madrid before its founding.

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sauro/2/june 1960

Quenes, junio 1960

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

The first exhibition of the group was comprised of works by Canogar, Millares, Feito, Suarez, Pablo Serrano, and myself but actually the founders of the group who were more or less active had been Canogar, Feito, Millares, Rivera and myself. This I think Millares has told you.

If you need some more information, I am completely at your disposition. When will this exhibition finally open?

With my very best wishes,

SAURA

Por el area interesante le daré algunas noticias referentes al grupo El Paso, cuya idea se vino despues de mi estancia en Paris al encontrarme con el tremendo y desolador ambiente madrileño. Trate a fines de 1956 y comienzos de 1957- de reunir lo más válido que existía en Madrid en aquel entonces y al idea fue bien acogida por la mayor parte de pintores y de escritores con quien hablé. Desgraciadamente el entusiasmo duró poco y al cabo de varios meses de actividad hubo problemas personales por exceso de "profesionalidad". Esto es normal y la vida de los grupos dura indefectiblemente poco tiempo. El Paso ha durado poco más de tres años y hubiera durado mucho más si hubiera habido quien me ayudara de forma más efectiva en todas las tareas, pero especialmente en el terreno ideológico y directivo. He trabajado mucho en este grupo y aparte de Manuel Millares no ha habido quien impusiera un criterio de actividad y nuevas direcciones.

Lo cierto es que en los últimos meses la actividad pervenecía estancada y sin posibilidad de realizar un progreso. En el último boletín del grupo -que tambien le envío- queda mas o menos explicada la causa de la disgregación del grupo. Una de las razones es la falta de entusiasmo de muchos miembros una vez alcanzada cierta posición "profesional". Otra de ellas y la más importante, a caracter ideológico, surgió a partir del momento en que pretendí plantear el comienzo de una segunda etapa que tuviera por base una sesión de exámen dentro del terreno artístico sino tambien en el social y político. Todo ello motivado por la situación creada por el oportunismo propagandístico del gobierno actual que utiliza nuestra pintura como medio de propaganda cultural, cuando en realidad, en el interior del país, nadie nos ha ayudado nunca. La idea del Paso ha sido muy hermosa y en ella he puesto mi mayor entusiasmo durante tres años. Creo que su misión se cumplió y que realmente hemos llegado a crear un ambiente distinto del que existía en Madrid antes de su fundación.

La primera exposición del grupo exponía obras de Canogar, Millares, Feito, Suarez, Pablo Serrano y las mías, pero en realidad los fundadores del grupo que permanecieron más o menos activos han sido Canogar, Feito, Millares, Rivera y yo mismo. Así creo que Millares le ha informado.

Si necesita algun informe más, estoy a su completa disposición. Cuando se inaugura por fin la exposición.

Un afectuoso recuerdo de

SAURA, san pedro 25. estana
rd/ Nos envías a My. Feito, McGrey

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Cuenca, junio 1960

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

Querido amigo, Manolo Millares ha pasado por Cuenca en viaje y me ha dicho que en una carta suya le solicitaba algunos informes respecto al grupo El Paso. Es una lástima que la mayor parte de la documentación del grupo ha quedado en Madrid, pues de otra forma le hubiera podido enviar ahora todos los catálogos, boletines y demás publicaciones, pues toda la parte de documentación esta en mi casa. Ahora le envío en sobre aparte una colección completa de los boletines de El Paso. Dígame si posee el número de la revista "Papeles de Son Armadans" dedicado al grupo y que es lo más completo realizado.

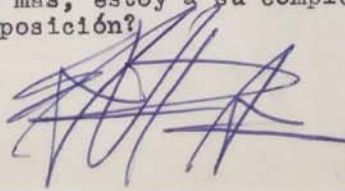
Por si cree interesantes le daré algunas noticias referentes al grupo El Paso, cuya idea me vino después de mi estancia en París al encontrarme con el tremendo y desolador ambiente madrileño. Trate -a fines de 1956 y comienzos de 1957- de reunir lo más válido que existía en Madrid en aquel entonces y mi idea fue bien acogida por la mayor parte de pintores y de escritores con quien hablé. Desgraciadamente el entusiasmo duró poco y al cabo de varios meses de actividad hubo problemas personales por exeso de "profesionalidad". Esto es normal y la vida de los grupos dura indefectiblemente poco tiempo. El Paso ha durado poco más de tres años y hubiera durado mucho más si hubiera habido quien me ayudara de forma más efectiva en todas las tareas, pero especialmente en el terreno ideológico y directivo... He trabajado mucho en este grupo y aparte de Manolo Millares no ha habido quien impusiera un criterio de actividad y nuevas direcciones.

Lo cierto es que en los últimos meses la actividad permanecía estancada y sin posibilidad de realizar un progreso. En el último boletín del grupo -que también le envío- queda más o menos explicada la causa de la disgregación del grupo. Una de las razones es la falta de entusiasmo de muchos miembros una vez alcanzada cierta posición "profesional". Otra de ellas y la más importante, de carácter ideológico, surgió a partir del momento en que pretendí plantear el comienzo de una segunda etapa que tuviera por base una acción no solamente dentro del terreno artístico sino también en el social y político. Todo ello motivado por la situación creada por el oportunismo propagandístico del gobierno actual que utiliza nuestra pintura como medio de propaganda cultural, cuando en realidad, en el interior del país, nadie nos ha ayudado nunca. La idea del Paso ha sido muy hermosa y en ella he puesto mi mayor entusiasmo durante tres años. Creo que su misión se cumplió y que realmente hemos llegado a crear un ambiente distinto del que existía en Madrid antes de su fundación.

La primera exposición del grupo comprendía obras de Canogar, Millares, Feito, Suarez, Pablo Serrano y las mías, pero en realidad los fundadores del grupo que permanecieron más o menos activos han sido Canogar, Feito, Millares, Rivera y yo mismo. Así creo que Millares le ha informado.

Si necesita algún informe más, estoy a su completa disposición. ¿Cuándo se inaugura por fin la exposición?

Un afectuoso recuerdo de



SAURA. san pedro 25. cuenca
ps/ Mes amities a Mr. Porte. McCray

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Madrid, 1 de mayo de 1960

*cf. Mr. McGray
O'Hara
4/6 59-3
Saura
1-5-60*

Mr. Franz O'Hara

Querido amigo, perdóneme mi tardanza en enviarle las fotos de mis cuadros, pero tuve que prolongar más de lo debido mi viaje y hace solamente tres días que he regresado a Madrid. Ante todo quisiera decirle que me alegró mucho de haberle conocido y poder cambiar unas palabras. Me gustaría mucho poder tener en otra ocasión una conversación más amplia.

Las fotos que le envío hoy corresponden a cuadros de formato bastante grande que tenía reservados en Madrid pensando en la exposición en el museo. No hay mucha posibilidad de elección ya que debido a las exposiciones no me ha quedado mucha obra. No obstante son cuadros que guardé para ustedes y de los cuales estoy bastante contento. Las pinturas "Retrato imaginario de Goya" (1959) y "^{MARIA} ~~Alca~~" (1960) miden 250 por 200 centímetros y están pintados en negro, blanco y tierra. El tríptico "Las tres gracias" (1959) está pintado en blanco y negro y mide en total 195 por 290 centímetros. El políptico "16 autorretratos" mide en total 95 por 440 centímetros. Es también en blanco y negro. En caso de que este cuadro resulte excesivamente largo podrían montarse sus dos partes una encima de la otra, aunque me gustaría conservar si fuera posible su forma alargada. Falta una fotografía de otro cuadro grande (250 por 200 cm) que es una "crucifixión" y que se la enviaré dentro de dos días.


Tengo también dos cuadros de 1956 más pequeños, pero quizá sería preferible mostrar cuadros recientes.

Le envío también una foto personal y una biografía, aunque no se si lo necesitan.

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	CE	II.2.127.3.2

Después de unas dos semanas parto para Cusaca en donde trabajaré varios meses. Si viene nuevamente a España me gustaría mucho poderle acompañar a este sitio y si viene durante el verano no deje de avisarme pues me alegraré mucho de poderle encontrar de nuevo.

Mis mejores recuerdos para Mr. McCray y Mr. d'Harnoncourt.

En at. de


A mi regreso he encontrado la carta que me envió desde N. York antes de su viaje. Desgraciadamente no me la reexpidieron a París.

sauro. Fernando el catolico, 34. madrid.

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	CE	II.2.127.3.2

cc:O'Hara
McCray
C/E 59-3

translation/lm

Fernando el catolico, 34
Madrid

Dear Mr. O'Hara,

Dear friend, please forgive the delay in my sending you the photographs of my works. But it is due to my trip and my having only returned to Madrid three days ago. Before anything else I want to say how very happy I was to meet and chat with you. I would like to have a much deeper conversation with you at some time.

The photographs which I mailed to you today are of very large paintings which I kept in Madrid thinking of your Museum's exhibition. There is not too much to choose from since other shows have left me with very few paintings in my studio. Nevertheless, these ought to be both good and representative enough as they were retained specifically for you.

The paintings Retrato imaginario de Goya (1959) and Maria (1960) are 250 x 200 cm. and in black, white and ochre. The triptych, Las tres gracias (1959) is in black and white and is 195 x 290 cm. The polyptych, 16 autorretratos is 95 x 440 cm. and is also in black and white. In case this work is too large to be shown at full length, one of its parts can be shown above the other but I would prefer to have it in as long as possible. I do not have a photograph of another large work (250 x 200 cm.) which is a "crucifixion", however, I hope to be able to send one within the next few days.

I also have some very small paintings done in 1956 but I would prefer to show my more recent work.

Even though you may not need it I shall also send a photograph and biography of myself.

Within the next two weeks I shall leave for Cuenca where I shall work for several weeks. If you come to Spain again I would like to show Cuenca to you, it is charming. If you come to Spain during the summer please let me know for I would like to see you again.

On my return I found the card which you had sent me from New York before your trip. Unfortunately it was never forwarded to me in Paris.

My best wishes to Mr. McCray and Mr. d'Harnoncourt and of course to you,

Very sincerely,

~~XXXXX~~ SAURA
~~XXXXX~~

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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translation/lcn

cc:CE 59 3

O Hara

McGray (hold) ✓

extra

Cuenca

June 1960

AIR MAIL

March 18, 1960

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

My dear friend:

I have neglected to write to you for some time. I was convinced that I had answered your letter and I have just discovered it again among some other unanswered correspondence. Because of moving to Cuenca I have been quite disorganized and just beginning to overcome my procrastination and the distractions.

Thank you very much for including me in the show and for taking the time to ~~xxxxxx~~ go to my home in Madrid to look at them. I have also received a letter from Pierre Matisse in which he discusses the show. I expect that he will be in touch with you about a number of things connected with my works. I have ignored the values for customs as I thought it was the responsibility of Mr. Ruiz Morales' dept. I suppose that they have already contacted you.

I think that the Crucifixion no.12 was finished in 1959, at the end of the year, but I am not at all sure..... to tell the truth I worked in Madrid during December and January and cannot recall whether it was finished in one year or the other, I don't think it matters.

I regret it very much that I cannot be in New York for the exhibition. Another time perhaps. I believe that my show at Pierre Matisse Gallery will be at the beginning of next year and it is possible that I may be able to come at that time. At the moment it is the only trip that I really want to make. Perhaps then we shall be able to discuss many things leisurely.

Gratefully and sincerely,
SAURA

Sincerely,

Frank O'Hara
Director of the Exhibition

FCH/cen

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	CE	II.2.127.3.2

cc: Mr. McCray ✓
C/E 59-3
O'Hara
green

AIR MAIL

March 18, 1960

Sr. Antonio Saura
Fernando el Católico, 34
Madrid, Spain

Dear Mr. Saura:

Thank you for the very kind letter you wrote me in January. I am very sorry not to have written you sooner, but various commitments here in the museum made it impossible for me to give you an exact date of arrival in Spain. I recently heard from our mutual friend, John Ashbery, that you had returned to Madrid so I am not using the Galerie Stadler address you gave me, and hope that this will reach you in good time.

I arrive in Madrid on Wednesday, March 23rd, and have reservations at the Hotel Wellington. Would you be kind enough to call me there so that we can make an appointment? I also look forward to seeing Millares, Canogar, Viola and Rivera, with whom I had such a pleasant meeting when I was last in Madrid in 1958.

The delay in my arrival was partially in accord with your earlier letter concerning the difficulties in seeing works if the February schedule were kept, so I am hoping that the present arrival date will be convenient for you all.

I have seen the El Paso exhibition at Pierre Matisse's gallery and think it is very beautiful.

We here in the museum are most excited about our own Spanish exhibition, and I look forward to meeting you with great anticipation.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Translation /km

file C/E - 59/3

Madrid

January 1960

Dear Mr. O'Hara,

Several days ago I received a telegram from Mr. McCray in which he informed us of your visit in February 1960 in connection with the exhibition of Spanish paintings at the Museum.

Very shortly I shall be going to Paris in order to sell some paintings. I would very much like to know the exact dates of your trip to Spain especially that of your arrival so that I can be here.

I have reserved some of the paintings that I thought you might like to have for the exhibition. Recently Mr. Matisse has asked for some and has offered a very good sum for my most recent (valuable) paintings.

Thank you for mentioning the article in the magazine It is about which I know very little.

With my very best wishes,

Sincerely,

Saura

Galerie Stadler

51 rue de Seine

Paris

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, enero 1960

Sr. Frank O'Hara,

Querido amigo, hace algunos días recibí un telegrama de Mr. McCray en el que me anunciaba su visita para el mes de febrero de 1960 con motivo de la exposición de pintura española en el Museum. Dentro de unos días voy a París en donde debo realizar varios cuadros. Me gustaría mucho por esto poder saber con mayor concreción la fecha de su viaje a España a fin de estar presente aquí durante su llegada. He reservado algunos cuadros para la exposición, aunque probablemente habrá que solicitar algunos a Mr. Matisse pues últimamente él se ha llevado buena parte de mis últimas pinturas.

Le agradezco mucho su citación en un artículo en el magazine It is que he leído hace muy poco. Reciba un afectuoso saludo de su amigo

Jaume. galería Stadler. 51 rue de Seine. París.

Madrid

Dec. 15, 1959/rrk

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Madrid, diciembre 1959

TRANSLATION ATTACHED

12-15-60

Foto
Saura

Sr. D. .Porter A. McCray
Museum of Modern Art New York

Querido amigo, he recibido su telegrama anunciandome la fecha de la exposi-
ción española en el Museo. Le agradezco mucho estas noticias y ayer mismo
estuvimos reunidos Canogar, Millares, Rivera y yo para hablar de esto. Me
figuro que Millares también le hablará de esto. Todos ellos preferirían que
la fecha para la llegada de Mr. O Hara fuera un poco más tarde, es decir,
a fines de Marzo. Creo que sería preferible por diversos motivos, si para
ustedes no es un grave inconveniente. Millares y Rivera se encuentran con
muy poca obra en estos momentos. No deberé pasar la mayor parte del mes de
febrero en París. En fin, esperamos sus noticias, y en caso de que no pudiera
retrasarse la fecha para la selección, ya procuráramos tener todo preparado.
Reciba un afectuoso recuerdo de

antonio saura. fernando el catolico, 34. madrid.

Madrid

Dec. 15, 1959/rrk

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C/E-59-3 9/6

TRANSLATED FROM THE SPANISH

MUSEUM OF MODERN ART

Madrid, December, 1959

W.U. CARLOS 12/10/59

ANTONIO SAURA

FERNANDO EL CATOLICO 34

Mr. Porter A. McCray

Museum of Modern Art New York

THURSDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR

Dear Friend:

OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK O'HARA PLANE

I have received your telegram announcing the date of the Spanish exhibition in your Museum. I thank you very much for this and I have just had a meeting with Canogar, Millares and Rivera to talk about it. I imagine Millares will also speak to you about it. All of them would prefer that the date of Mr. O'Hara's arrive be advanced a little, that is, to the end of March. I believe it would be preferable for various reasons, if it would not inconvenience you greatly. Millares and Rivera will be much less busy at that time. I will have to spend the major part of the month of February in Paris. In any case, we shall await word from you and in case you cannot delay the date for the selection we shall try to have everything ready.

With affectionate regards,

/s/ Antonio Saura
Fernando el catolico 34
Madrid

Dec. 15, 1959/rrk

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✓ C/E-59-3 p/g

DIS

MUSEUM OF MODERN ART

LT

W.U. CABLES 12/10/59

ANTONIO SAURA
FERNANDO EL CATOLICO 34
MADRID (Spain)

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR
OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS
ARRIVE SPAIN LATE FEBRUARY TO SELECT ARTISTS AND THEIR WORKS
stop REGARDS

MCCRAY
MODERNART

F041:7

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Saura
San Pedro 25, *San Pedro*
Cuenca
Spain

11 artists
Spanish
Saura
Madrid, June, 1959

Dear Mr. McCray: *Gray*

I am writing to you on my return from Italy and from Paris, where I went on the occasion of the Spanish exhibition. The purpose of this letter is, above all, to say what I sincerely think of all this affair of "the Spanish painting" of which one has greatly exaggerated the importance - all of which threatens to create confusion and bring about a mistake. So far as I am concerned, I have decided not to participate in any exhibition hereafter organized by the Spanish government (officially). I find it sad to see how a regime which has held our activity in the greatest mistrust for many years now discovers (especially since the Biennale at Venice and the success gained by the Spanish Pavilion, for which we were indirectly the advisers) a style of painting done in this country which is in reality, at least so far as some of us are concerned, a protest against a situation with which we are not in agreement. It is a question of a regrettable and shameful political policy, carried out at the expense of valid works which go against the current of official art and which are, to a certain extent, a denunciation of it. It is curious to see how the Spanish exhibitions are organized, here and there, with the unique purpose of showing to the world that Spain is a free country where painters can make a living from their work and where great painting flourishes thanks to a favorable milieu. That is exactly the opposite of my situation. If I do the kind of painting that I do, it is just because I am not in agreement with the above and because I rebel against the situation of my country. That is why I have decided never to exhibit again in a comparable organization.

If I speak to you of all this, and I ask you to pardon my confidences which will perhaps be tiresome, it is just because I know, because I am convinced, that the only important Spanish exhibition will be that which will take place in New York, so long as you are the person who will select the works included. I do not wish to say by this, obviously, that I consider my participation in this exhibition as something already certain and decided. I only want to say that the exhibition will be good if it is you who choose the painters who will participate. Thus the mistake of the recent exhibition in Paris will not be repeated, where too many were included. It is absurd to maintain that there exist illegible number painters, when it isn't true. For me, it is essential to participate in this exhibition, but I could do it only (and I think that Tapies' case is identical) if it was not officially organized and financed by ~~the~~ Spain and only when it is not an excuse for demagoguery and propaganda.

I don't know if Stadler sent you a photo which was taken of us at the opening of my exhibition in Paris, it was most successful. I'm working a great deal now and I am very happy since my exhibition there and the one I'm now having with Tapies in Munich. Many paintings have been sold and for the first time in my life I have a material tranquility.

In several days I'm going to Cuenca where I will stay for several months to paint.

illegible sign-off, probably "an affectionate greeting from"

s/ SAURA

duplicate sent to ~~Stadler~~ Paris, chez Stadler

translated by eph

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

11 Wnt 53 Std. N. Y. 19

Madrid, juin 1959

Cher Mr Mc Gray,

Je vous écris à mon retour d'Italie et de Paris où je suis allé à l'occasion de l'exposition espagnole. Le motif de cette lettre est avant tout de dire ce que je pense sincèrement de toute cette affaire de "la peinture espagnole" dont on a beaucoup exagéré l'importance, ce qui risque de créer une confusion dans les esprits et induire en erreur. En ce qui me concerne, j'ai décidé de ne plus participer à une exposition organisée par l'Espagne officielle. Je trouve triste de voir comment un régime qui a tenu notre activité dans le mépris le plus complet pendant des années, découvre à présent (surtout depuis la biennale de Venise et le succès remporté par le pavillon espagnol dont nous avons été indirectement les conseillers) une peinture faite dans le pays et qui est en réalité, chez quelques-uns d'entre nous au moins, une protestation contre une situation avec laquelle nous ne sommes pas d'accord. Il s'agit d'une politique lamentable et lâche pratiquée aux dépens d'œuvres valables qui vont à contre courant de l'art officiel qui en sont, dans une certaine mesure, une dénonciation. Il est curieux de voir comment des expositions espagnoles sont organisées ça et là dans le but unique de montrer au monde que l'Espagne est un pays libre où les peintres peuvent vivre de leur travail et qu'il existe une peinture formidable grâce à l'existence d'un milieu favorable. C'est exactement le contraire qui se passe pour moi. Si je fais la peinture que je fais c'est parce que je ne suis pas d'accord et parce que je me rebelle contre la situation de mon pays. C'est pourquoi j'ai décidé de ne jamais plus exposer dans une semblable organisation.

Si je vous parle de tout cela, et je vous demande d'excuser ces confidences qui vous seront peut-être fastidieuses, c'est justement parce que je sais, que je suis convaincu que la seule exposition espagnole importante sera celle qui sera réalisée à New York si c'est vous qui faites le choix des œuvres. Je ne veux pas dire par cela naturellement que je considère ma participation à cette exposition comme chose conclue et certaine. Je veux dire seulement que l'exposition sera bonne si c'est vous qui choisissiez les peintres qui y participeront. Ainsi l'erreur de la récente exposition à Paris ne se répètera pas où beaucoup de noms étaient de trop. Il est ridicule de prétendre qu'il existe en Espagne 3 peintres lorsqu'en n'est pas vrai. Pour moi il est fondamental de participer à cette exposition, mais je ne pourrais le faire (et je crois que le cas de Tapies est identique) que si elle n'est pas financée et organisée officiellement par l'Espagne, et qu'elle ne serve pas de prétexte

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11 Wnt 53 Phd. N. 7. 19

Madrid, juin 1959

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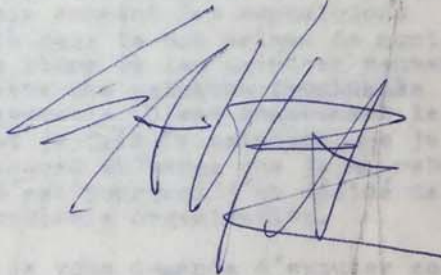
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

à la démagogie et à la propagande .

Je ne sais pas si Stadler vous a envoyé la photo qu'on nous avait faite au vernissage de mon exposition à Paris, elle était très réussie. Je travaille beaucoup en ce moment et je suis très content depuis mon exposition et celle que j'ai actuellement à Munich avec Tapies. Beaucoup de tableaux ont été vendus et pour la première fois de ma vie j'ai une tranquillité matérielle. Dans quelques jours je vais à Cuenca où je resterai plusieurs mois pour peindre.

Mon adresse d'été est:
San Pedro 25
Cuenca

UN AFECTUOSO SALUDO DE
la doctora Colina de



/duplicado enviado a Paris
Chg Stadler

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

MEMORANDUM

To: Mr. M. Gray

From: SUSAN C. SENIOR

Date: 8/24/59

Subject: Saura Letter

Does this need
to be answered?
See your inked
notes on reverse.

59

mon retour d'Italie et de Paris où je suis allé
l'exposition espagnole. Le motif de cette lettre
de dire ce que je pense sincèrement de toute
la "la peinture espagnole" dont on a beaucoup
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induire en erreur. En ce qui me concerne, j'ai
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trouve triste de voir comment un régime qui a
vité dans le mépris le plus complet pendant des
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porté par le pavillon espagnol dont nous avons été
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l s'agit d'une politique lamentable et lâche
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l est curieux de voir comment des expositions

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au monde que l'Espagne est un pays libre où les peintres peuvent
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grâce à l'existence d'un milieu favorable. C'est exactement le
contraire qui se passe pour moi. Si je fais la peinture que je fais
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Si je vous parle de tout cela, et je vous demande d'excuser ces
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par cela naturellement que je considère ma participation à cette
exposition comme chose conclue et certaine. Je veux dire seulement
que l'exposition sera bonne si c'est vous qui choisirez les pein-
tres qui y participeront. Ainsi l'erreur de la récente exposition
à Paris ne se répètera pas où beaucoup de noms étaient de trop.
Il est ridicule de prétendre qu'il existe en Espagne 13 peintres lors-
que ce n'est pas vrai. Pour moi il est fondamental de participer à
cette exposition, mais je ne pourrais le faire (et je crois que le cas
de Tapies est identique) que si elle n'est pas financée et organisée
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SAURA

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Madrid, juin 1959

Cher Mr Mc Gray,

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Mon adresse d'été est:
San Pedro 25
Cuenca

I am enclosing a list of addresses of Spanish artists I came in contact with on my recent trip which may be of use to you while you are in Madrid and Barcelona. As I told you, I have included some artists J'envoie cette lettre en duplicata, l'une à New York, l'autre à Paris. have considerable interesting work to show.

In Madrid, the sculptor Martin Chirino speaks excellent English and is a most charming and intelligent person. He is a good friend of Millares, Casagor and Rivera. In Barcelona, you may wish to look up Norman Karotak, a young American painter who has been living there for two years. He is a talented man and you may find him interesting. I have also put you in touch with the sculptor B. Costa, whose work I have seen.

With best wishes for a good trip,

[Handwritten signature: A. T. A.]

P.S. Mr. Karotak's address is: Chicago 100, North Dearborn St.

[Faint handwritten notes at the bottom of the page, possibly "100 North Dearborn St" and "Chicago 100"]

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BY HAND

cc: C/E 59-3
green

Schaefer Gallery

May 20, 1960

Mrs. Bertha Schaefer
Bertha Schaefer Gallery
32 East 57th Street
New York, New York

Dear Bertha:

I am enclosing a list of addresses of Spanish artists I came in contact with on my recent trip which may be of use to you while you are in Madrid and Barcelona. As I told you, I have included some artists who will not be in our exhibition because of space limitations, but who have considerable interesting work to show.

In Madrid, the sculptor Martin Chirino speaks excellent English and is a most charming and intelligent person. He is a good friend of Millares, Canogar and Rivera. In Barcelona, you may wish to look up Norman Narotzky, a young American painter who has been living there for two years, is very talented, and can give you useful information about the local art scene. He can also put you in touch with the sculptor Subirachs, whose work I found very interesting.

With best wishes for a good trip,

Sincerely,

Frank O'Hara
The International Program

P.S. Mr. Narotzky's address is: Córcega 198, Barcelona 11.
Enclosure

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Mrs. Schumm
Miss Pearson
Mrs. Mecht
✓ CE-59-3
9/12/60

November 22, 1960

Miss Henrietta Schumm
Schumm Traffic Agency, Inc.
26 Broadway
New York 4, New York

Dear Miss Schumm:

Following your letter and telephone call generously offering to present the Museum's Spanish Show in your advertisement in the next issue of the "Museum News", I am attaching a map of the United States showing the distribution of our circulating exhibitions and a page of copy fashioned somewhat after your earlier add for the Flemish exhibition in Bruges and Detroit.

If you have any questions on this would you ring me on Friday.

Our thanks again,

Sincerely,

Porter A. McCray

Enclosure: 1

SCHUMM TRAFFIC AGENCY, INC.

Transportation Consultants

26 Broadway

New York 4, N.Y.

TEL. NY-6600

Telephone WHitchell 5-9240

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Pearson
green

THE MUSEUM OF
MODERN ART
NEW YORK CITY

NEW SPANISH PAINTING

AND SCULPTURE
10 Showings
across the

United States

1960 - 61

Due to a change in the schedule of the Spanish exhibition, the exhibition going to Atlanta, Georgia following the showing at the Museum of Modern Art, New York, will be shipped from Columbus, Ohio to Washington University, Steinberg Hall, 1001 S. University, St. Louis, Missouri for the February 15 through March 15, 1961 date, and then on to Coral Gables, Florida.

Modern techniques and professional skills combine in the safe transportation of another exhibition in the expanding Circulating Exhibitions program of The Museum of Modern Art.

After a successful showing in New York, NEW SPANISH PAINTING AND SCULPTURE begins its tour of museums in nine other American cities.

Frost
Scheduling Manager
Circulating Exhibitions

SCHUMM TRAFFIC AGENCY, INC.

Transportation Consultants

26 Broadway

New York 4, N.Y.

TWX NY1-4661

Telephone WHitehall 4-9140

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Cc: Miss Pearson
green

SCHUMM TRAFFIC AGENCY INC.
TRANSPORTATION CONSULTANTS

26 Broadway

NEW YORK 4, N. Y.
212 WHITNEY AVENUE

August 10, 1960

September 26, 1960

Miss Henrietta M. Schumm
Schumm Traffic Agency
26 Broadway
New York 4, New York

Dear Henrietta:

Please note a change in the schedule of the Spanish exhibition. Instead of the exhibition going to Atlanta, Georgia following the Columbus, Ohio showing as per Virginia's letter of August 5, the exhibition will be shipped from Columbus, Ohio to Washington University, Steinberg Hall Skinker & Forsyth, St. Louis, Missouri for the February 16 through March 16, 1961 date, and then on to Coral Gables, Florida.

We hope to be able to complete the packing of this show so that it can be shipped to Washington on October 14. As soon as Virginia returns I am sure she will be in touch with you in regard to securing a van.

Since this Show does not have an opening until October 31st I am placing it in the Bring Up File for
With best wishes, October 1st.

I would appreciate it if you would advise what
billing arrangements will be
Sincerely,

Many thanks.

Marie Frost
Scheduling Manager
Circulating Exhibitions

SCHUMM TRAFFIC AGENCY, INC.

Henrietta M. Schumm,
President

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SCHUMM TRAFFIC AGENCY INC.
TRANSPORTATION CONSULTANTS

26 Broadway

XXXXXXXXXXXXXXXXXXXXX - NEW YORK 4, N. Y.
TEL. WHITEHALL 4-9140

August 10, 1960

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

Dear Virginia:

Thank you for your letter of August 5th in which you outline the itinerary for the NEW SPANISH PAINTING AND SCULPTURE Show.

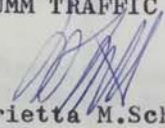
Since this Show does not have an opening until October 31st I am placing it in the Bring Up File for attention on October 1st.

I would appreciate it if you would advise what billing arrangements will be made for this Show.

Many thanks.

Sincerely yours,

SCHUMM TRAFFIC AGENCY, INC.


Henrietta M. Schumm,
President

HMS:cms

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

August 5, 1960

Miss Henrietta M. Schumm
Schumm Traffic Agency
26 Broadway
New York 4, New York

Dear Henrietta:

As of this time, the schedule for NEW SPANISH PAINTING AND SCULPTURE is as follows:

October 31 - November 28 1961	Corcoran Gallery of Art, Washington, D.C.
January 3 - 31	Columbus Gallery of Fine Arts, Columbus, Ohio
February 16 - March 16	Atlanta Art Association, Atlanta, Georgia
April -1 - 29	Lowe Art Gallery, Coral Gables, Florida
May 15 - June 12	Marion Koogler McNay Art Institute, San Antonio, Tex.
July 19 - August 27	Art Institute of Chicago, Chicago, Illinois
September 18 - October 16	Isaac Delgado Museum of Art, New Orleans, Louisiana
November 1 - 29	Contemporary Art Center, Cincinnati, Ohio
December 15 - January 12, '62	Currier Gallery of Art, Manchester, New Hampshire

The exhibition has 51 paintings and sculptures, 12 of which have one measurement 75 inches or more and two of these measure 118 x 79 and 117 x 77 inches. This will mean exclusive use of the van. I only hope that the rates we have been asking you to give us based on 5000 pounds will be all right and that we should not have been asking for the rates based on greater weights.

The first move to Washington should leave New York not later than October 17th.

Sincerely,

Virginia Pearson
Circulation Manager

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translation/km

cc: McCray hold ✓

O'Hara
CE 59 3

extra

Madrid

July 1 1960

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

My dear friend:

I hope that all goes well with the exhibition that you are directing and that I shall receive several copies of the catalogue. Indirectly I have heard of my participation in an

exhibition. I am writing to express my astonishment at on hearing of the exhibition of Spanish Art announced by the Bertha Schaeffer Gallery and in which I am included, without my having been asked and without my having sent any works.

I am enclosing a copy of my letter to that gallery for your information as it shows my attitude towards that showing. It is particularly strange since I have only sent to New York the two large sculptures selected by you for the Museum's exhibition.

With my very best wishes to Mr. d'Harnoncourt, and of course to you,

Sincerely

PABLO SERRANO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: C/E 59-3 Corr. -
green

August 15, 1960

Via airmail

January 6, 1979

Mrs. Edward Shavitz
179 East 70th St.
New York 21, N.Y.

Dear Mrs. Shavitz:

In response to your request for information on galleries to visit when you are in Madrid, I suggest that the following will be of interest:

Galerías Biosca -- Génova, 11 ✓ (C. O'Hara)

Galerías Silo -- Carlos Arniches, 3 d. ✓ (C. O'Hara)

The Galerías Biosca has just held an exhibition entitled LOS ARTISTAS SELECCIONADOS POR EL MUSEUM OF MODERN ART EN NEW YORK, which included all the artists we are showing here at present. Through this gallery, which has friendly ties with these and many other artists in the vicinity of Madrid, you will be able to obtain the addresses and in many cases telephone numbers of those artists whose works particularly interest you. The Galería Silo opened more recently and usually has on view a selection of works by these artists, and by others who are not yet as well known but are, I think you will find, of considerable interest. As you know, the younger Spanish artists seldom have formal affiliations with galleries in Spain, and it is entirely dependent on when you are there whether their works, or any contemporary works, will be available for viewing at a given gallery. I therefore suggest that you obtain a guide to art activities such as the Spanish Tourist Office's A WEEK IN MADRID AND BARCELONA so that you can check on what is being shown in other galleries, particularly the Galería Urbis. For really extensive seeing of any individual artist's work you will probably wish, and it is customary, to make an appointment to visit the artist's studio.

Should you get to Barcelona, the same situation obtains, and a good start for your seeing will most likely be the Sala Gaspar, Consejo de Ciento, 323, and the Museo de Arte Contemporáneo, Paseo de Gracia, 11. Either of these can give you the necessary information to pursue your special interests and will be delighted to do so.

Should you wish for any specific addresses of artists before you leave, please call me, and best wishes for the success of your trip.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/bp

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cc:pubs. rec'd

Project proposal: Spanish painting
pink
green

Spanish Embassy
Duce

Via airmail

December 13, 1958

January 6, 1959

EMBAJADA DE ESPAÑA
WASHINGTON
RELACIONES CULTURALES

Mr. Alberto Duce
Spanish Embassy
Washington, D.C.

Dear Mr. Alberto Duce:

International Program Director
Museum of Modern Art
11 West 53rd Street

I want to thank you for your great kindness in transmitting to me the copy of Juan-Eduardo Cirlot's "Arte Contemporaneo", forwarded for Mr. Ruiz Morales. It is a great pleasure to have this handsome and authoritative publication. I met Mr. Cirlot during my visit to Spain this past summer, and find him a most enlightened critic.

Yours sincerely,

all Sincerely, *Duce*

Alberto Duce

Porter A. McCray
Director
The International Program

PAM/EPH:seb

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	CE	II.2.127.3.2



EMBAJADA DE ESPAÑA
WASHINGTON
RELACIONES CULTURALES

December 18, 1958

Mr. Peter MacCray
International Program Director
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. MacCray:

Be separate cover you will receive the book Arte Contemporáneo by Juan Eduardo Cirlot, book that through this Office is sent to you by Mr. José Miguel Ruiz Morales, Director General of Cultural Relations, with his compliments.

Yours sincerely,

Alberto Duce

Alberto Duce

AD

Duce

Spanish Embassy
Duce

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc/ C/E 59-3 ✓
Miss Frost
green

*Spanish Embassy
(Espinosa)*

- 2 -

Dr. Antonio Espinosa

November 29, 1960

Should the demand be sufficient, we are considering a request for extension of loans for two or three months to accommodate other Dr. Antonio Espinosa expressed interest in showing the exhibition, Cultural Counselor in touch with these developments if they occur. The Spanish Embassy Washington, D. C.

Dear Dr. Espinosa:

I am terribly embarrassed that I did not provide you with the present itinerary of NEW SPANISH PAINTING AND SCULPTURE before now. As I told you on the telephone, response has been very gratifying, and we have had requests for the exhibition in excess of 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
Contemporary Arts Center Cincinnati, Ohio	November 1 - November 29, 1961
Currier Gallery of Art Manchester, New Hampshire	December 15 - January 12, 1962

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

- 2 -

Dr. Antonio Espinosa

Washington 9, D. C.

November 29, 1960

September 19, 1960.

Should the demand be sufficient, we are considering a request for extension of loans for two or three months to accommodate other institutions which have expressed interest in showing the exhibition, and I will keep you in touch with these developments if they occur.

With best regards,
New York 17, N. Y.

Dear Mr. O'Hara:

Sincerely,

With reference to our telephone conversation of today, I am pleased to inform you that there is no objection on the Spanish authorities' side for the selling of the paintings exhibited in your Museum.

Frank O'Hara
Director of the Exhibition

FOH/rsn The Dirección General de Relaciones Culturales indicates as the most convenient way the remittance to this Office of a check to the order of the artist's name after deduction of commission, if any, corresponding to the Museum.

Sincerely yours,

Antonio Espinosa
Cultural Counselor

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Embajada de España

Spanish Embassy
(Espinosa)
C: Dudley Pearson O'Hara
SEP 20 1960
4659-3 ✓

Washington 9, D. C.

September 19, 1960.

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

Dear Mr. O'Hara:

With reference to our telephone conversation of today, I am pleased to inform you that there is no objection on the Spanish authorities' side for the selling of the paintings presently exhibiting in your Museum.

The Dirección General de Relaciones Culturales indicates as the most convenient way the remittance to this Office of a check to the order of the artist's name after deduction of commission, if any, corresponding to the Museum.

Sincerely yours,

Antonio Espinosa
Antonio Espinosa
Cultural Counselor

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	CE	II.2.127.3.2



Embajada de España

JUL 14 1960

*file C/E 59-3-
C: Miss Reed 7/14/60
Spanish Embassy
Espindosa*

July 13, 1960.

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 July 11 about the press preview to be held at your Museum on July 19th. I will certainly be there around 11 a.m.

May I suggest the names of the following Spanish correspondents in New York who would be interested in attending this event:

Sr. Francisco Lucientes
200 W 54th St., Apt. 8D Circle 5-0756

Sr. Manuel Blanco
3563 83rd St.
Jackson Heights Newton 9-2741

Sr. Angel Zuñiga
Spanish Desk
United Press International
220 E 42nd St. MU 2-0400

Sincerely yours,

Antonio Espindosa
Antonio Espindosa
Cultural Counselor

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	CE	II.2.127.3.2



Embajada de España

July 22, 1960.

July 11, 1960

Mr. Frank O'Hara
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. O'Hara:
Mr. Antonio Espinosa

Cultural Counselor
Spanish Embassy
1477 Girard Street, N.W.
Washington 9, D.C.
In Washington I had the opportunity
of reading your interesting forewords of
the present Spanish exhibit
at your Museum. I found your statements of
great interest.

Dear Mr. Espinosa:

Since a private opening will not be held for
NEW SPANISH PAINTING AND SCULPTURE, we plan to have a event.
special function in mid-September for artists who may
at that time be in New York, lenders and others who
have been especially helpful in making the exhibition
possible.

Meanwhile, a press preview will be held from
11 a.m. to 4 p.m. on Tuesday, July 19th, the day before
the exhibition is open to the public, and we will be
delighted if you are able to attend. Cultural Counselor

Sincerely yours,

Frank O'Hara
Director of the Exhibition

FOH:rsn

cc: C/E 59-3
Miss Reed
green
extra ✓

Cover

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2



Embajada de España

July 22, 1960.

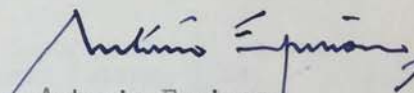
Mr. Frank O'Hara
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. O'Hara:

Back in Washington I had the opportunity of re-reading your interesting forewords of the catalogue of the present Spanish exhibit in your Museum. I found your statements of great interest.

My congratulations again for the wonderful set-up and organization of this great event.

Sincerely yours,


Antonio Espinosa
Cultural Counselor

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

JUL 25 1960



Embajada de España

Spanish Embassy
file 9/e 59.3

July 22, 1960.

Mr. Porter McCray, Director
The International Program
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. McCray:

It certainly was a great pleasure to attend the preview of your interesting exhibit on Spanish painting and sculpture.

I sincerely congratulate you and Mr. O'Hara for the great success of this event, the echo of which in the press is actually promising.

Many thanks for your kind words of acknowledgement.

Hoping to have the opportunity of seeing you in New York in the near future, I am

Sincerely yours,

Antonio Espinosa
Cultural Counselor

P. S. Would it be too much asking you for two more catalogues. Thank you in advance.

AE.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

*Spanish Embassy
(Espinosa)*

cc: C/E 59-3
O'Hara
green

May 19, 1960

Dr. Antonio Espinosa
Cultural Counselor
The Spanish Embassy
Washington, D. C.

Dear Dr. Espinosa:

I am enclosing herewith copies of the following correspondence which makes final the list of works which are to be shipped from Spain to New York for inclusion in the exhibition NEW SPANISH PAINTING AND SCULPTURE:

1. Letter to Sr. Antonio Saura from Mr. Frank O'Hara, May 16, 1960
2. Letter to Sr. Pablo Serrano from Mr. Frank O'Hara, May 16, 1960
3. Cable to Sr. Luis Gonzalez Robles from Mr. Frank O'Hara, May 17, 1960
4. Letter to Sr. Martin Chirino from Mr. Frank O'Hara, May 18, 1960
5. Letter to Sr. Manuel Viola from Mr. Frank O'Hara, May 18, 1960

As you will note, we have cabled Sr. Gonzalez Robles so that he will receive this information right away in case the shipment is already being prepared for transport. We would greatly appreciate the information on the schedule of this shipment at your earliest convenience.

As you know, the original shipping invoices are to be sent to our New York agent, W. R. Keating and Co., Inc., 90 Broad Street, New York City, so that customs clearance here may be arranged, but our Registrar would also appreciate a copy of the shipping invoice for her records.

I am also enclosing two copies of the preliminary press release which our Publicity Department has prepared in advance of the more extensive one which will go out just before the exhibition opens.

With kindest regards, remind you that the works of Billares and Rivas are being lent by the Pierre Matisse Gallery in New York as the artists' exclusive representative in the United States, and require a permanent export license so that they may be released to the gallery after the exhibition has completed its tour. I am writing to Mr. Matisse confirming this arrangement and will forward a copy of the letter to you for your files.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures: as listed above

PAM:FOH/rsn

Frank O'Hara
Director of the Exhibition

Enclosures: list of works

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Mr. R. Morales (2 copies)
Mr. McCray
Miss Dudley
✓ Miss Pearson *Washington*
Mr. Rasmussen *E*
C/E 59-3
green

May 2, 1960

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

Dear Mr. Espinosa:

As I told you on the telephone, I am enclosing a list of works to be included in our exhibition NEW SPANISH PAINTING AND SCULPTURE which are to be shipped from Spain to New York with the cooperation of Dr. José Miguel Ruiz Morales, Director General of Cultural Relations in Madrid. I am enclosing an extra copy of the list herewith for forwarding to Dr. Ruiz Morales by diplomatic pouch, and shall send him another copy in the mail direct from here. As I explained to you, this list is still waiting certain information to be completed and I will inform you of the supplementary works as soon as I possibly can.

I am also enclosing a copy of the suggested specifications we have worked out for boxing for overseas shipment, which may be of interest to Dr. Ruiz Morales and whatever shipping company he will use for transporting the works to us. We would appreciate knowing what firm will be used at the earliest time, so that our Registrar will have the information for our files. As Mr. McCray has already mentioned to you, we have had excellent experience with Guggenbuhl, and Macarrón has also been highly recommended to us. Consignment should be made to W. R. Keating and Company, Inc., 90 Broad Street, New York City, for delivery to Santini Warehouse, 447 West 49th St., New York City, attention: The Museum of Modern Art. As soon as you inform us of the shipping agent in Spain our Registrar will notify W. R. Keating so that customs clearance here in New York can be arranged with a minimum of delay.

Meanwhile, I would like to remind you that the works of Millares and Rivera are being lent by the Pierre Matisse Gallery in New York as the artists' exclusive representative in the United States, and thus will require a permanent export license so that they may be released to the gallery after the exhibition has completed its tour. I am writing to Mr. Matisse confirming this arrangement and will forward a copy of the letter to you for your files.

With many thanks for your cooperation,

Sincerely,

Frank O'Hara
Director of the Exhibition

Enclosure: List of works

FOH/RSN

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: Espinoza (letterhead)
2 Ruiz Morales "
Miss Dudley
✓ Miss Pearson
C/E 59-3

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)

CANOGAR, Rafael:

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, Martín:

El viento. 1960. Forged iron, 45 x 20 cm.
Reis # 2. 1960. Forged iron, 60 x 35 cm.
Reis # 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:

Homúnculo. 1959. Oil on canvas, 200 x 150 cm.
Homúnculo. 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.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

- 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 (Homenage a Bach). 1960. Wire and wire mesh on wood painted white, 162, x 114 cm.

SUÁREZ, Antonio:

- El Buey (#3). 1959. Oil on canvas, 114 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 114 cm.

THARRATS, Joan Josep:

- Signo. 1959. Oil on canvas, 100 x 100 cm.
- Pedamothei. 1958-60. Oil on canvas, 114 x 195 cm.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Embajada de España

(Espinosa)
File
Spanish Embassy
CE-59-3
April 21, 1960.

Mr. Porter McCray
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. McCray:

I wish to thank you for your kindness
in sending me a copy of the letter to Mr.
Ruiz Morales concerning the next exhibit
of Spanish painters at your Museum.

With my best wishes for a great success,
I remain,

Sincerely yours,

Antonio Espinosa
Antonio Espinosa
Cultural Counselor

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

THE MUSEUM OF MODERN ART

cc: Mrs. Shaw
Mrs. Hecht

*✓ c/c 593
Publicity Mamm*
Date April 28, 1960

To: Mr. McCray

Re: Publicity release on

From: Frank O'Hara

NEW SPANISH PAINTING AND SCULPTURE

Dear Porter:

As I mentioned to you in my cable, I met with Mr. Antonio Espinosa, Cultural Counselor of the Spanish Embassy in Washington on Tuesday morning, April 26th. Among other things we discussed, he mentioned the section of your letter to Sr. Ruiz Morales in Madrid requesting that no publicity releases go out from there before ours here. Mr. Espinosa said that his government's cultural agencies here and at home would be happy to comply with this request, but asked that he be sent a copy of the release immediately upon our sending it out so that he could inform Sr. Ruiz Morales of our action. He said he would then forward a copy of our release to Madrid so that any announcement the Spanish cultural office makes would be in concurrence with it.

out

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	CE	II.2.127.3.2

cc: ✓C/E 59-3
Rasmussen
O'Hara
de Puga
extra
green

*Spanish Embassy
Espinosa*

April 18, 1960

Dr. Antonio Espinosa
Cultural Counselor
The Spanish Embassy
Washington, D. C.

Dear Dr. Espinosa:

I enclose a copy of the letter to Mr. Ruiz Morales as it went off to him, finally, from Europe. I hope this is according to our agreement. If not, Mr. Rasmussen in my office in New York will discuss any points which you wish to raise.

Let me thank you again for your and Mr. de Puga's splendid co-operation. I am sure our venture will be a successful one.

May I thank you again for the pleasant lunch.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:jc

Enclosure:
copy of letter to Mr. Ruiz Morales

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: C/E 59-3

Rasmussen

O'Hara

Espinosa

extra

green

*Spanish Embassy
de Puga*

September 30, 1960

April 18, 1960

Mr. Suárez de Puga
Second Secretary for Cultural Affairs
The Spanish Embassy
Washington, D. C.

Dear Mr. de Puga:

*Mr. McCray's absence I am writing to thank you for the
copy of the letter you were good enough to send him.*

I finally forward herewith our long and detailed letter to Ruiz
Morales, hoping that it properly covers the details of our agreement
as discussed with you and Luis Robles. *Letter will be brought to
his immediate attention.*

Frank O'Hara is tremendously excited about his findings in
Spain and by the time you receive this will have returned to New York
to press completion of the exhibition and the catalog.

I shall return to the States on May 3rd and will be in Washington
at our International Council meeting on May 9th and 10th, when I shall
telephone you.

*Associate Director
The International Program*

We are going ahead with a preliminary release on our exhibition
to avoid too much confusion from Jim Sweeney's plans to open a small
Spanish show at the Guggenheim in the near future.

With very best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

PAM:jc

Enclosure:

copy of letter to Ruiz Morales

copy of letter to Dr. Espinosa

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cc Mr. McCray (Paris)✓
p/g/e

*Spanish Embassy
de Puga*

September 30, 1959

Mr. Enrique Suarez de Puga
Cultural Counselor a.i.
Embajada de Espana
Washington 9, D.C.

Dear Mr. de Puga:

In Mr. McCray's absence I am writing to thank you for the copy of Goya which you were good enough to send him.

Mr. McCray is in Europe in connection with the I Biennale de Paris and we do not expect him back until the middle of October. However, at that time your letter will be brought to his immediate attention.

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

SCS:rf

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2



Embajada de España

Washington 9, D.C., September 23, 1959.

No. 539

Mr. Porter McCray, Director
The International Program
Museum of Modern Art
11 W 53 St.
New York 19, N. Y.

Dear Mr. McCray:

Enclosed please find a copy of the art magazine
"GOYA" published by the private Spanish foundation
Lazaro Galdiano. Does the Museum of Modern Art re-
ceive it? I consider it one of the finest Spanish
publications on Art.

Is there anything new about our last conversation?

With my best regards, I am

Sincerely yours,

A handwritten signature in dark ink, appearing to read "Enrique Suarez de Puga".

Enrique Suarez de Puga
Cultural Counselor a.i.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

August 25, 1959

Mr. McCray:

Mr. de Puga will be in tomorrow at 10 AM. The Consulate called his office in Washington and made this appointment with Mr. de Puga's secretary.

Done

*August 9:30 am 10
so must attend meeting
at 10:30 for rest of morning*

August 21, 1959.

Spanish Embassy

Mr. Porter A. McCray, Director
The International Program
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Mr. McCray:

I will be in New York on Wednesday, August 26.

I heard that you have seen the Spanish Abstracts Exhibit in Paris and that you had several visits with Mr. Gonzalez Robles.

If you have anything decided with regard to the exhibition of Spanish abstracts in the Museum of Art, I will be available during the morning of Wednesday to see you. Please give the appointment to the General Consulate of Spain, (EL 5-4080), with whom I will be in contact.

I am quite curious to hear your opinion about the Exhibit in Paris.

Sincerely yours,

Enrique Suarez de Puga
Enrique Suarez de Puga
Cultural Counselor a.i.

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	CE	II.2.127.3.2



EMBAJADA DE ESPAÑA
WASHINGTON
RELACIONES CULTURALES

No. 468

*Suggest 9:30 or 10
as must attend meeting
at 10:30 for rest of morning*

August 21, 1959.

Spanish Embassy

Mr. Porter A. McCray, Director
The International Program
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Mr. McCray:

I will be in New York on Wednesday, August 26.

I heard that you have seen the Spanish Abstracts Exhibit in Paris and that you had several visits with Mr. Gonzalez Robles.

If you have anything decided with regard to the exhibition of Spanish abstracts in the Museum of Art, I will be available during the morning of Wednesday to see you. Please give the appointment to the General Consulate of Spain, (EL 5-4080), with whom I will be in contact.

I am quite curious to hear your opinion about the Exhibit in Paris.

Sincerely yours,

Enrique Suarez de Puga
Enrique Suarez de Puga
Cultural Counselor a.i.

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	CE	II.2.127.3.2

cc: Spanish Painting
Schuyler
pink
green

Spanish Emb

June 15, 1959

Mr. Enrique Suarez de Puga
Cultural Counselor a.i.
Embajada de Espana
1477 Girard Street NW
Washington 9, D. C.

Dear Mr. de Puga:

Thank you very much for your telephone call and for your letter confirming a showing of the exhibition of Modern Spanish Painting and Sculpture at the Museum of Modern Art in New York.

I am leaving today for Europe and tomorrow hope to see the exhibition of Modern Spanish Art at the Musée des Arts Décoratifs in Paris. I also plan to see Mr. Ruiz Morales and Mr. Luis Gonzales regarding the scheduling on the exhibition in New York.

I shall hope to see you shortly after my return in mid-August with specific details as to our plans.

Meanwhile a very pleasant summer to you.

Sincerely,

Porter A. McGray
Director
The International Program

PAM:jc

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	CE	II.2.127.3.2



Embajada de España

No. 170

Spanish Embassy

Washington 9, D. C.

June 5, 1959.

Mr. Porter McCray, Director of
Circulating Exhibitions
Museum of Modern Art
New York, N. Y.

Dear Mr. McCray:

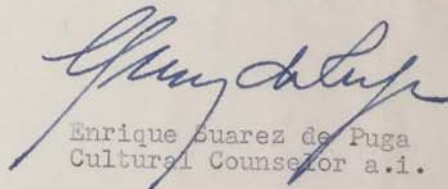
I wish to confirm my telephone conversation with
your Mrs. Kolmetz on June 2.

965! On May 30, we received a wire from Madrid saying
that the Museum of Modern Art would have priority over
any other U.S. institution, in the exhibit of Spanish
Abstract Painters sponsored by the General Direction
of our Ministry of Foreign Affairs. They said also
that they accepted your proposed date in the Fall of
1960 for such an exhibition.

Sr. Gonzalez Robles, who is at present in Paris,
in charge of the Spanish Abstract Painting Exhibition
in the Museum of Decorative Arts, would be able to
talk to you on the details of that project.

I am pleased to pass on this information to you
and I hope that everything will materialize success-
fully.

Sincerely yours,


Enrique Suarez de Puga
Cultural Counselor a.i.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Mr. de Puga - HO 2 - 8736

June 1, 1959

file
Spanish Embassy
De Puga

Mr. McCray:

Mr. de Puga of the Spanish Embassy in Washington, phoned this morning to say he had received a wire from Sr. José Miguel Morales, Director of Cultural Relations of the Ministry of Foreign Affairs in Madrid, saying the Ministry would be glad to sponsor the exhibition of Young Spanish Painters and could have it ready by Fall, 1960. Sr. Morales will be in Paris about June 15; if you will be there at the same time, he would like to discuss the exhibition with you at that time.

Mr. de Puga said he was coming to New York on Wednesday of this week and wanted to see you then about plans for the exhibition. When I told him you would be out of town that day, he suggested you phone him.

Room

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

LUIS GONZALEZ - ROBLES

Translation Attached

CE-59-3

LUIS GONZALEZ-ROBLES
Fernan Gonzalez 57
Madrid 9 agosto 1960

M. Porter McCray August 9, 1960
Director
International Program
Museum Of Modern Art
NEW YORK

Mr. Porter McCray
Director
International Program
Museum Of Modern Art
New York
Dear Porter,

muchísimas gracias por esas frases que tienes para mi en el prólogo del Catálogo de Pintura Española. Un amigo mio me transcribe tus palabras y me apresuro a enviarte mi sincero agradecimiento. Este gesto tuyo me da animos para el porvenir de nuestra amistad y colaboración. Yo sigo siempre a tu entera disposición y encontrarás en mí un amigo y un sincero consejero en todo aquello que me pidas. Te ofrecí mi amistad en la Bienal de Venecia y en todo aquello que necesitaras de mí. Ya te decía en una carta mia anterior que no estábamos libres de posibles maniobras en torno nuestro, para una posible separación... Pero la amistad se impone, y mi sincera amistad es, y será, la misma siempre. Esas frases cariñosas tuyas en el Catálogo me llenan de satisfacción y así deseo expresartelo de todo corazón.

En espera de que nos podamos reunir en cualquier momento, o recibir alguna noticia tuya, te envia un cordial abrazo tu buen amigo

En abrazo
Fernan Gonzalez

In the hope that we might meet again somewhere, or that I might receive news from you except a most cordial hug from your good friend

Fernan Gonzalez 57

of Gonzalez-Robles

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Spanish Painters
Publications distr.
green Translation

Via airmail

Robles
C/2-59-3

LUIS GONZALEZ-ROBLES
Fernan Gonzalez 57

August 9, 1960

June 10, 1960

Mr. Porter McCfay
Director
International Program Robles
Museum of Modern Art
New York
id III, Spain

Dear Porter, Robles:

Many thanks for the kind words you have for me in the Preface to the
tions which we sent you on January 4, addressed to the
catalog on Spanish Painting. A friend of mine has translated it to me
you today, under separate cover, duplicate copies of the
and I want to express to you my appreciation. Your gesture encourages
me as to the future of our friendship and cooperation. I am always at
your disposal and you will always find in me a friend and a sincere
adviser in whatever is in my power. I offered you my friendship at the
Venice Biennale and in all what you might have needed from me. In one
on our part
of my previous letters I told you that we were not free of possible
maneuvering, on account of a possible separation...But friendship is
important, and my sincere friendship is and will always be the same.
Your affectionate words in the catalog fill me with satisfaction and
I want to express this to you with all my heart.

In the hope that we might meet again somewhere, or that I might
receive news from you accept a most cordial hug from your good friend

s/ Gonzalez-Robles

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Spanish Painters C/E-59-3
Publications distr.
green

Via air mail

*Appreciate Embassy
(Robles)*

June 10, 1960

Mr. Luis Gonzalez Robles
57 Fernan Gonzalez
Madrid IX, Spain

Dear Mr. Robles:

Since you have not received the four publications which we sent you on January 4, addressed to the Museo de Arte Contemporaneo in Madrid, we are sending you today, under separate cover, duplicate copies of the same publications, addressed to your home.

We should appreciate it if you would notify us as soon as they arrive.

Sincerely yours,

Waldo Rasmussen
Executive Assistant
Department of Circulating
Exhibitions

WR/trk

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CE-59-3

May 30, 1960

Sr. Luis Gonzales Robles
Fernan Gonzales, 57
Madrid
Spain

Dear Luis:

I have been somewhat confused by rumors that you are no longer with either the Museum in Madrid nor the Office of the Director General of Cultural Relations, but, on the other hand, I hear that you have been lending assistance, officially or otherwise, to the preparation of the exhibition of your young artists coming to New York. For this, and for your many kindnesses in the past for having brought us into contact with the interesting artists of your country, I am extremely grateful.

As you know, I have been out of New York for some weeks, but have heard upon my return from Frank O'Hara that you had been extremely cooperative in arranging for him to see many of the other artists in your country less well known to us during his visit. I feel that Frank's broader choice of artists in his exhibition reflects the benefit of your advice in this matter. Naturally, the number of artists which we have included is perhaps less extensive than both your artists and yourself might have desired, but let's hope that this is only the first report that can be expanded in the future that we are making to the American public on the extraordinary accomplishments of your young people.

With very warmest regards,

Sincerely,

Porter A. McCray

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LUIS GONZALEZ-ROBLES

Madrid 24 Mayo 1960

Translation

Sr. Franz O'Hara
LUIS GONZALEZ-ROBLES
57 Fernan Gonzalez
Madrid

cc: C/E 59-3 ✓
Miss Dudley
Miss Pearson
Mr. Rasmussen
Mr. O'Hara

Querido amigo:

Sr. Franz O'Hara
The Museum of Modern Art
New York

May 24, 1960

Dear friend:

I am sending the list of the contents of the 14 boxes which are in Barcelona ready to be shipped with destination New York. (They include) the works collected from the artists as indicated in your letter of May 2nd ~~xxx~~ as well as the additions as per your telegram of May 17.

Until today I have not received the letter announced in your cable of the 17th.

We are sending to W. R. Keating the shipping documents so that he may proceed with the Customs.

57 Fernan Gonzalez

Cordially,

CAJA NUM. 1

s/ Gonzalez-Robles

rsn

CAJA NUM. 2

124 x 122 x 31 cm.

"Pintura" num. 139" Luis Vito 147x113

"Pintura" num. 140" Luis Vito 147x113

"Si" num. 141" Antonio Gades 147x114

"Pintura" num. 142" Antonio Gades 147x114

CAJA NUM. 3

124 x 122 x 31 cm.

"Pintura" num. 143" Rafael Canogar 147x113

"Pintura" num. 144" Francisco Ferreras 147x113

"Pintura" num. 145" Luis Vito 150x113

"Pintura" num. 146" Manuel Rivera 120x111

"Pintura" num. 147" Antonio Gades 147x113

"Pintura" num. 148" Antonio Gades 147x113

CAJA NUM. 4

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

LUIS GONZALEZ - ROBLES

Madrid 24 Mayo 1960

Sr. Franz O'Hara
The Museum of Modern Art
NUEVA YORK

Querido amigo:

te envío la relacion del contenido de las 14 cajas, que ya están dispuestas a embarcar en Barcelona con destino a Nueva Yor, con las obras recogidas a los artistas que indicaste en tu relacion del 2 de mayo y posteriormente con la ampliacion dada en tu telegrama del 17.

Hasta este dia de hoy no he recibido la carta anunciada en tu telegrama del 17.

A W.R. Keating remitimos los Conocimientos de Embarque, para que vaya procediendo a los trámites de Aduanas.

Cordialmente

L. Fernandez

CAJA NUM. 1

261 x 211 x 27 cms.

57 Fernan Gonzalez

CAJA NUM. 4

206 x 156 x 30 cms.

"Homúnculo 1950" Manuel Millares 200x150

"Homúnculo 1960" Manuel Millares 200x150

"Cuadro num. 96" Manuel Millares 200x150

CAJA NUM. 5

154 x 122 x 33 cms. 148?

"Pintura num. 139" Luis Feito 145x113

"Pintura num. 146" Luis Feito 145x113

"El buey" Antonio Suarez 147x114

"Pintura num. 5" Antonio Suarez 147x114

CAJA NUM. 6

195 x 148 x 36 cms.

"Pintura num. 56" Rafael Canogar 162x130

"Pintura num. 58" Francisco Farreras 80x65

"Pintura num. 141" Luis Feito 150x140

"Buhonero" Manuel Rivera 120x101

"Las parcas" Antonio Suarez 182x130

"Pintura num. 2" Antonio Suarez 46x33

CAJA NUM. 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Don't list

OBRAS DE ARTISTAS ESPAÑOLES ACTUALES, QUE SE ENVIAN AL MUSEUM OF MODERN ART DE NUEVA YORK, POR LA DIRECCION GENERAL DE RELACIONES CULTURALES (MINISTERIO DE ASUNTOS EXTERIORES) DE MADRID, consignadas a W.R. Keating and Co. Inc.-90 Broad Street New York City N.Y.

-0-0-0-0-0-0-0-0-0-0-

cc: C/E 59-3 ✓

Miss Dudley

Miss Pearson

Mr. Rasmussen

Mr. O'Hara

CAJA NUM. 1

312 x 211 x 29 cms.

"San Cristobal" Rafael Canogar 300x200

"Cuadro num. 97" Manuel Millares 260x162

"Las tres gracias" Antonio Saura 292x195

CAJA NUM. 2

261 x 211 x 27 cms.

"Pintura num. 57" Rafael Canogar 250x200

"Toledo" Rafael Canogar 250x200

"Pintura num. 147" Luis Feito 200x200

CAJA NUM. 3

261 x 211 x 22 cms.

"Cruzifixion num. 12" Antonio Saura 250x200

"Retrato imaginario de Goya" Antonio Saura 250x200

CAJA NUM. 4

206 x 156 x 30 cms.

"Homúnculo 1950" Manuel Millares 200x150

"Homúnculo 1960" Manuel Millares 200x150

"Cuadro num. 96" Manuel Millares 200x150

CAJA NUM. 5

154 x 122 x 33 cms.

"Pintura num. 139" Luis Feito 145x113

"Pintura num. 146" Luis Feito 145x113

"El buey" Antonio Suarez 147x114

"Pintura num. 5" Antonio Suarez 147x114

CAJA NUM. 6

195 x 148 x 36 cms.

"Pintura num. 56" Rafael Canogar 162x130

"Pintura num. 58" ~~Rafael~~ Francisco Farreras 80x65

"Pintura num. 141" Luis Feito 150x140

"Buhonero" Manuel Rivera 120x101

"Las parcas" Antonio Suarez 182x130

"Pintura num. 2" Antonio Suarez 46x33

CAJA NUM. 7

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

CAJA NUM. 8

171 x 107 x 29 cms.

"Tabla num. 5" Lucio Muñoz 130x97

"Tabla num. 6" Lucio Muñoz 150x100

"Tabla num. 7" Lucio Muñoz 100x60

"Metamórfosis-Vicente Escudero" Manuel Rivera 100x73

"La saeta" Manuel Viola 165 x100

CAJA NUM. 9

120x106x29 cms.

"Heráldica" Manuel Rivera 162x1114

"Homenaje a Bach" Manuel Rivera 162x114

CAJA NUM. 10

120x85x40 cms.

"El viento" Martin Chirino (escultura en hierro)

"Homenaje a Julio Gonzalez" Martin Chirino (escultura en hierro)

CAJA NUM. 11

110 x 85 x 40 cms.

"Raíz num.2" Martin Chirino (escultura en hierro)

"Raíz num. 3" Martin Chirino (Escultura en hierro)

CAJA NUM. 12

170 x 140 x 75 cms.

"Espacio" Pablo Serrano (escultura en hierro)

CAJA NUM. 13

195 x 150 x 80 cms.

"Taurobolo" Pablo Serrano (escultura en hierro)

CAJA NUM. 14

201 x 121 x 14 cms.

"Medamothi" Juan José Tharrats 195x115

"Signo" Juan José Tharrats 100x100

-o-o-o-o-o-o-o-o-o-o-o-o-

Madrid Mayo 1960

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ONEDA Y TIMBRE



CONGRESO INTERNACIONAL

DE FILATELIA

Barcelona 4th April, 1960.

Mr. Porter Mc Gray,
Director,
International Program,
Museum of Modern Art,

NEW - YORK .

Dear Porter,

When Franz O'Hara came to Madrid I had to leave for Barcelona, but I left him in care of Oscar, who took him round to all the studios, and I also left him a list of all non-figurative artist, with their address and telephone numbers.

Franz arrived yesterday evening in Barcelona, and this very morning I went to the Hotel Colón and have given him a list of the Catalan Artists as well as their telephone numbers, so that he might start visiting those which he is interested in.

For the time being I am staying in Barcelona staging the First International Exhibition of Philately, which is finishing to-morrow Tuesday, and I shall remain in Barcelona all the time Franz will be staying here in order to help him in the case he needs me.

Cordially yours,

LUIS GONZALEZ ROBLES.

Hotel CONTINENTAL

file 4/e 59-3

Spanish Embassy
Robles

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ONEDA Y TIMBR

cc: Mr. McCray
C/E 59-3
O'Hara
green

Robles

March 18, 1960

Sr. Luis Gonzalez Robles
Fernan Gonzalez, 57
Madrid, Spain

My dear Robles,

As you see, my departure for your country has been greatly postponed from the dates we agreed upon at our luncheon earlier this year, but it seemed that the circumstances here, and those of your own artists, made this later date more convenient for all concerned. I am therefore arriving next Wednesday, March 23rd, as Porter has informed you by cable, and have reservations at the Hotel Wellington.

The composition of the exhibition is not yet absolutely set, of course, and will wait on review of the actual works available. I do feel that the choice must be quite selective in view of the gallery space which will be available both in New York and in subsequent cities, and in order to have the exhibition make its mark in the United States most efficaciously the loan period for works included will probably be in the neighborhood of fifteen months to eighteen months.

As I promised, I am providing a list of probable artists for the exhibition: CANOGAR, CHIRINO, FEITO, MILLARES, RIVERA, SAURA, and VIOLA seem obvious choices in the Madrid area. If it is possible to arrange without any commitment for the exhibition, I would also be very interested to see the work of some of the artists you included in the Sao Paulo V BIENAL and those selected for Venice this summer, but that will depend upon the time available. In the Barcelona area, CHILLIDA, CUIXART and TAPIES have already been informed of my plans without giving any particular dates until I know how long my visit to Madrid will take. I would also be interested in seeing the work of Oteiza, Ferrant, Subirach and Serrano without any commitment to the exhibition. As you already know, the addition of artists would necessarily limit the number of works to be shown by each artist and is to be avoided I think so that each of the artists exhibited will have a strong individual representation.

I was delighted to hear from Sr. de Puga, with whom I lunched today, that you had returned to Madrid, and am looking forward to seeing you.

With warm regards,

Sincerely,

Frank O'Hara
Director of the Exhibition

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ONEDA Y TIMBRE

C/E 59-3 ✓
publications dist.
green

Museo de Arte Contemporaneo

Robles

AIR MAIL

January 4, 1960

Mr. Luis Gonzáles Robles
Museo de Arte Contemporaneo
Paseo de Recoletos 20
Madrid, Spain

Dear Mr. Robles:

Before he left New York to travel throughout the United States in connection with one of our exhibitions, Mr. McCray asked me to send you four of our Museum publications which were of special interest to you. Under separate cover I am forwarding the following books, with Mr. McCray's best wishes:

JOAN MIRO by James Thrall Soby
JUAN GRIS by James Thrall Soby
GERMAN ART OF THE TWENTIETH CENTURY
MASTERS OF BRITISH PAINTING 1800-1950

I do hope your stay in New York was pleasant, and I was especially glad that you were able to see the beautiful Metropolitan performance of "Manon". I am sure you will be hearing from Mr. McCray and Mr. O'Hara soon regarding the exhibition of Spanish painting and sculpture.

Very best wishes for the New Year.

Sincerely,

Waldo Rasmussen
The International Program

WR:f

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ONEDA Y TIMBRE
E COLÓN 4

cc: CE-59-3 (installation)
Mr. McCray
p/g

Rio de Janeiro, September 30th 1959

Robles

Mr. Porter A. McCray
Director
The International Program
The Museum of Modern Art
11 West 53rd Street
New York

October 15, 1959

Mr. Luis Gonzalez Robles
Spanish Embassy
Rua Duvidier
43, Rio de Janeiro
Brazil

Dear Mr. Robles:

In Porter's absence, I am writing to thank you for your letter of September 30th which only arrived yesterday. Porter is expected back from Europe next week, at which time your letter will be brought to his immediate attention.

Sincerely,

Mrs. Cable Senior
Associate Director
The International Program

SCS:PH:dt

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

ONEDA Y TIMBR

LUIS GONZALEZ ROBLES

Rio de Janeiro, September 30th 1959

Robles

Mr. Porter A. McCray
Director
The International Program
The Museum of Modern Art
11 West 53rd street
NEW YORK

Dear Porter:

I have received your nice letter of September 2nd which I could not reply until now because of my many occupations in preparing everything for the V Bienal of São Paulo. I suppose that you know the Great Prizes of the Bienal and how has Spain received the Great Prize of Paining for Modesto Guixart's work. I have disposed two special rooms in the Bienal, one for Guixart's painting and another for Tharrats' engravings. The rest of my pavilion was a group of not figuratives expressionists as Lucio Muñoz (who is improving every day), Viola, Suarez, Vela, Canogar, Rafols, Planell, etc., etc. This group forms a perfect unit. There was only an sculptor: Martin Chirino, with his recent works on forged iron.

Referring to other things I wish to tell you that next october 3 I am going on a quick journey for a month to Bogota, Quito, Lima, Santiago de Chile, Buenos Aires, and Montevideo and come back to Rio at the beginning of November because I have to open an exhibition which I have titled "Space and colour in present spanish painting". It is a complete view of our artistic activity in the dominion of not figuratives and it is composed by about one hundred of works of some thirty artists. Later I will send to you a complete information about.

At the end of November or the beginning of December I will be in New York in my way back to Madrid. Since I am doing this journey upon myself, that means it is not paid officially, I wrote to an old friend of mine, Mr. Robert Barton, and asked him to inform me about the possibility of holding a conference so that I could get some dollars which allowed me to spend some days in New York and talk with you. Barton, as a very good friend, has solved my problem and told me I will be paid one hundred dollars. So I believe that with that money I will be allowed to stay in New York for some five or seven days. That depends on the hotel I will find.

You cannot imagine how your words make me glad for telling the interest you have in holding the spanish exhibition in the Museum of Modern Art. I will devote all my strength and enthusiasm to work in order to satisfy all of you. I am just looking forward your instructions. I think that your ideas and

//...

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ONEDA Y TIMBRE

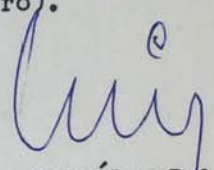
LUIS GONZALEZ ROBLES

- 2 -

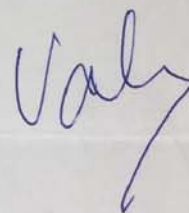
mine are very alike and so we will always agree in everything. Besides, I have to tell you that I admire your equanimity and that I have a very high conceit of you, and I like to work with a person like you. I think too that you and I in perfect agreement will be able to bring a good contribution to the international dominion of Art. We should talk over the next Bienal of Venice. I have largely spoken to Dell'Acqua. The Venice's jury is going to be changed completely. Maybe you are aware of it. We have to cooperate in many points. I am including to this a note from my talking with Dell'Acqua about this matter.

If you want to tell me something, please write to me addressing the letter to the Spanish Embassy just as you did (Rua Duvivier, 43, Rio de Janeiro).

Sincerely yours,


Luis González Robles

P.S. I should appreciate it very much if you ^{got} informed from somebody in Sao Paulo who may be trusted about the quality of a painter who has greatly been noticed and who is called Lucio Muñoz. And at the same time you would get informed too about the quality of the rest of the pavilion of Spain in the Bienal of Sao Paulo where are artists really interesting.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Salvator Mundi International Hospital
Viale Mura Gianicolense, 67-77,
Rome, Italy.

ONEDA Y TIMBRE
E COLONIA 13
ORID
6 Octobre

er. 1928.

EXPOSICIÓN IBEROAMERICANA
DE
NUMISMÁTICA Y MEDALLÍSTICA
COMISIÓN EJECUTIVA

MR. PORTER MCCRAY
Hotel Vendôme
1 Place Vendôme
Paris

118/3-9
Robles

Dear Mr. Porter:

I am in receipt of your letter of 23th september and much regret you have not had any reply from me till now, but I went to Barcelona in order to organize many details of the Exposición Iberoamericana de Numismática y Medallística which we intend to inaugurate on next 24th of November, and I have to prepare everything concerning its organization.

The Dirección General de Relaciones Culturales have just appointed me Commissioner of Spain in the Biennial of the Modern Art Museum of São Paulo, and I shall give you the full details of the selection I am thinking of in my next letters. Before you come back definitively to America it would be wonderful you could spend some moment in Madrid, to finish a series of things it would be convenient we both speak about personally; the matter is the present spanish exhibition of painting in the Modern Art Museum of New York. After my conversations with D'Harnoncourt I nothing has known about it.

I am preparing all photographic equipment required and I will send it us very soon. But it is very important to me to know the precise date of that exhibition in New York because the projects I have for next year. I will leave Spain on August with the spanish participation in the Biennial of São Paulo and should like to know what I have to do after. They are, at present, asking us from Rome, Bonn, Zurich, London, Lisbonne, etc. some exhibition about the actual spanish art. I confess I am very satisfied because our artistic success of Venice is having a great resonance in the world of art. I tell you all this things because I know you will be very glad knowing them.

Awaiting your favour I remain with kindest regards

Your sincerely

Curry

P.D.
I enclose with this letter a list of the addresses you inquired. I have included Vicente Vels because you promised him would be included and now you have forgotten it involuntary. We thank you very much.

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EXPOSICIÓN IBEROAMERICANA
DE
NUMISMÁTICA Y MEDALLÍSTICA
COMISIÓN EJECUTIVA

MR. PORTER MCCRAY
Hotel Vendôme
1 Place Vendôme
Paris

ONEDA Y TIMBRE
E COLON. 2
TRID
Octobe

18/3/59

Robley

Dear Mr. Porter:

I am in receipt of your letter of 23th september and much regret you have not had any reply from me till now, but I went to Barcelone in order to organize many details of the Exposición Iberoamericana de Numismática y Medallística which we intend to inaugurate on next 24th of November, and I have to prepare everything concerning its organization.

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Awaiting your favour I remain with kindest regards

Your sincerely

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Salvator Mundi International Hospital,
Viale Mura Gianicolense, 67-77,
Rome, Italy.

23rd September, 1958.

Mr. Luis Gonzales Robles,
Museo Nacional de Arte Moderno,
Paseo de Recoletos, 20,
M A D R I D.

Dear Luis,

When I was in Madrid I promised several of your young painters that I would send them a number of the Museum of Modern Art publications. During the period since I was last in Madrid, I have been kept busy working on exhibitions, and have also spent some five weeks in hospital here in Rome, and unfortunately, appear to have mislaid their addresses. Would you be kind enough to send me the addresses of the following people, to me at:- Hotel Vendôme, 1, Place Vendôme, Paris:-
Millares, Canogra, Saura, Rivera.

As always, with very best wishes to you.

Sincerely,

Porter McGray
Director, *The International Program*.
Museum of Modern Art, New York.

PM/amc

cc to: New York file

c/2-59-3
Spanish
Panthers
Robles

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Mr. Luis Gonzales Robles

-2-

September 2, 1959

This brings with it my best wishes and the hope that your representation will receive its due September 2, 1959

Sincerely,

Mr. Luis Gonzales Robles
Spanish Embassy
43 Rua du Vivir
Copacabana
Rio de Janeiro, Brazil

Porter A. McGraw
Director
The International Program

Dear Luis:

I have just returned from the trip to Europe that began with my seeing you in Paris and am delighted to find your letter of July 17th and the photographs of recent work by your young artists. I look forward to receiving a catalogue of your recent exhibition in Fribourg, Switzerland.

Mr. O'Hara
Young Spanish Painters

I also have word from Robert Barton, now of the Institute of International Education, saying that you will be in New York on November 29th and 30th, one of which days you plan to lecture at the Spanish Institute. Alas, what a short time you are planning for your first visit to New York which in that season offers so much of special interest to you! Please plan to lunch with me one day of your visit and let me know in advance which you prefer.

We are still anxious to proceed with an exhibition here of your young painters and perhaps a few of your sculptors and will hope that upon your visit we can secure the best exhibition so far done of The Young Spaniards.

I shall miss not seeing you in Sao Paulo this year but Richard Davis, former director of the Minneapolis Institute of Art which selected the U.S. representation, is arriving about ten days after the inauguration and you will find him a very intelligent and discerning person. He has one of the greatest private collections of drawings in America and has proven one of the foremost connoisseurs among our American museum profession.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Mr. Luis Gonzales Robles

-2-

September 2, 1959

This brings with it my best wishes and the hope that your representation will receive its due September 2, 1959

Sincerely,

Mr. Luis Gonzales Robles
Spanish Embassy
43 Rua du Vivir
Copacabana
Rio de Janeiro, Brazil

Forster A. McGray
Director
The International Program

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I also have word from Robert Barton, now of the Institute of International Education, saying that you will be in New York on November 29th and 30th, one of which days you plan to lecture at the Spanish Institute. Alas, what a short time you are planning for your first visit to New York which in that season offers so much of special interest to you! Please plan to lunch with me one day of your visit and let me know in advance which you prefer.

We are still anxious to proceed with an exhibition here of your young painters and perhaps a few of your sculptors and will hope that upon your visit we can secure the best exhibition so far done of The Young Spaniards.

I shall miss not seeing you in Sao Paulo this year but Richard Davis, former director of the Minneapolis Institute of Art which selected the U.S. representation, is arriving about ten days after the inauguration and you will find him a very intelligent and discerning person. He has one of the greatest private collections of drawings in America and has proven one of the foremost connoisseurs among our American museum profession.

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Mr. Luis Gonzales Robles

-2-

September 2, 1959

This brings with it my best wishes and the hope that your representation will receive its due rewards.

Sincerely,

Porter A. McCray
Director
The International Program

Dear Friends:
I have just spoken to Mr. Juan Briceno, and he knows nothing about the article you mentioned. I am not working any longer in the Museum, so please, send any further letter to the address at Avenida Gonzales IV, where I live.

I have just spoken to Mr. Juan Briceno, and he knows nothing about the article you mentioned. It is a very good one of his writing in Revista Mundial.
cc: Mr. Selz
Mr. O'Hara
Young Spanish Painters
p g

In the third segment I will start for Rio Janeiro and I shall be there until November, so if you need anything, please write to me at the British Embassy, 41 rue d'Alger, Rio de Janeiro (Brazil).

PAM:dt

Sincerely,

Porter A. McCray

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LUIS GONZALEZ ROBLES

Madrid 21-VIII-1959

Mrs. Susan Cable Senior
Museum of Modern Art
NEW YORK

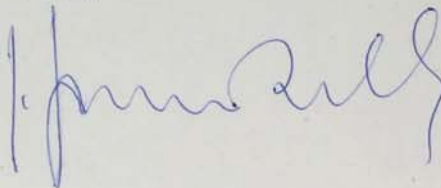
Dear Friend:

I have just received your letter from 17th July in a great delay as you can notices, as my adresses since same months aso has changed. I am not workins any longer in the Museum, so please, send any further letter to my adresses at Fernan Gonzalez 57, where I live.

I have just spoken to Mr. Juan Eduardo Cirilot and he knows nothing about the article you ask for, perhaps it is a copy from one of his writins in Revista Goya" from Madrid.

On the 23rd august I will start for Rio Janeiro and I shall be there until november, so if you need anything more you can write to me at the Spanish Embassy, 43 rua Duvivier, in Rio Janeiro (Brasil).

Sincerely



57 Fernan Gonzalez

file 8-21-59
(Robles)

c/E 17-3

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	CE	II.2.127.3.2

Robles
Spanish language
introduction
pink color
August 20, 1959

Salon

Latin American Salon

Porter A. McCray

Mr. Porter A. McCray

Mr. McCray, Chief of Latin American Division of IFA, planned to say that
I believe from his letter to the IFA Division that he will be in New York
on November 22nd and 23rd. He is to give a lecture on the Spanish artists
Gonzales Robles and his work. He is also to give a lecture on "Exposiciones
de Arte Español" from the 19th to the present.

August 21, 1959

Attached letter from
Gonzales Robles,
Madrid, July 17th.

In regard to the letter from Mr. McCray, I will be happy to
send address for the next one.

In the confusion of our
moving, this did not get an-
swered. Do you want to answer
it now?

Robles

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Spanish painters ✓
intraoffice
pink extra

August 20, 1959

Files

Luis Gonzales Robles

Porter A. McCray

Robert Barton, Chief of Latin American Division of IIE, phoned to say that a letter from Luis Robles in Rio de Janeiro says he will be in New York in November 29th and 30th to visit Museum of Modern Art to discuss modern Spanish artists show and hopes to speak at the Spanish Institute on "Expressionism in Spanish Painting" from the Altamira Cave paintings to the present.

In Paris in June Robles gave me these dates for his visit as October.

His address for the next two months is:

Luis Gonzales Robles
Spanish Embassy
43 Rua du Vivir
Copacabana
Rio de Janeiro

PAM:rf

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cc: Mrs. Seaton ✓

Robles

July 25, 1958

Dear Luis:

I cannot tell you how terribly I felt about fading out at the day of the Inauguration. Everyone and you in particular have been so wonderful and so generous that I wish I had had enough strength to give you a real good-bye speech when you and Rivera came to see me off to the airport.

I am deeply indebted to you, not only for your wonderful hospitality to our exhibition but also for letting me have a glimpse of the contemporary work of your painters which proved very exciting indeed. As I promised you, I will start discussing an exhibition of modern Spanish painting here as soon as my various colleagues come back to New York and will, of course, keep you informed immediately when plans are developing.

With many, many thanks and very warmest regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Luis Gonzalez Robles
Jefe del Servicio de Exposiciones
Museo de Arte Contemporaneo
Paseo de Recoletos, 20
Madrid, Spain

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LUIS GONZALEZ ROBLES

Madrid, 17 de julio de 1959

Mr. Porter McCray
Director
The International Program
The Museum of Modern Art
NEW YORK

Translation attached
7-17-59

Robles

Querido amigo Porter,

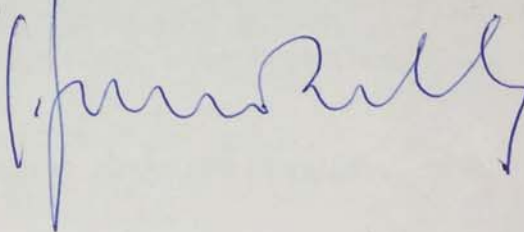
te envío una serie de fotografías de las obras recientes de CANOGAR, CUIXART, FARRERAS, FEITO, MIER, MILLARES, MUÑOZ, RIVERA, SUAREZ, THARRATS, VELA y VIOLA. Que algunos de estos artistas tu no conoces bien, porque los reservo para sucesivas exposiciones. Te adjunto una relacion con las direcciones de cada uno.

El día 16 de agosto quiero salir para Rio de Janeiro y ya estaré en Brasil hasta el fin de noviembre, porque el 26 de ese mes voy a presentar en el Museo de Arte Moderno de Rio de Janeiro una exposicion que titularé "ESPACIO Y COLOR" Ya te informaré de esta exposicion en la que tengo muchas ilusiones.

En Fribourg (Suiza) he montado en aquel Museo de Historia y Arte, una exposicion con los artistas de Paris pero que he aumentado a 18. Te enviaré el Catálogo a Nueva York.

Si quieres alguna cosa de mi puedes dirigirme la correspondencia a Spanish Embassy, 43 rua Duvivier, Rio Janeiro.

En espera de tus noticias te envia un cordial saludo tu buen amigo



57 Fernán González

ANEXO RELACION ARTISTAS
ANEXO 16 FOTOGRAFIAS

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LUIS GONZALEZ ROBLES

ANEXO -I-

Artistas plásticos españoles:

X Rafael CANOGAR

Nació en Toledo en 1934

Reside: Marqués Pico Velasco, 13 -MADRID-

X Modesto CUIXART

Nació en Barcelona en 1925

Reside: Travesera de Gracia, 13 -BARCELONA-

Francisco FARRERAS

Nació en Barcelona en 1927

Reside: Bravo Murillo, 216 -MADRID-

X Luis FEITO

Nació en Madrid en 1929

Reside: Fernández de los Rios, 31 -MADRID-

?X Alfonso MIER

Nació en Barcelona en 1912

Reside: Teruel, 10 -BARCELONA-

X Manuel MILLARES

Nació en Las Palmas en 1926

Reside: López de Hoyos, 178 -MADRID-

Lucio MUÑOZ

Nació en Madrid en 1929

Reside: Salud, 10 -MADRID-

X Manuel RIVERA

Nació en Granada en 1927

Reside: Plaza Dos Castillas, 3 -MADRID-

?X Antonio SUAREZ

Nació en Gijón en 1923

Reside: Plaza Dos Castillas, 3 -MADRID-

X Juan-José THARRATS

Nació en Gerona en 1918

Reside: Valseca, 27 -BARCELONA-

Vicente VELA

Nació en Jerez de la Frontera en 1931

Reside: Clemente Fernández, 27 -MADRID-

X Manuel VIOLA

Nació en Zaragoza en 1919

Reside: Rios Rosas, 54 -MADRID-

=====

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Madrid, 17 July, 1959

Dear Porter:

I am sending you a series of photographs of the most recent works of: CANOGAR, CUIXART, FARRERAS, FEITO, MIER, MILLARES, MUÑOZ, RIVERA, SUAREZ, THARRATS, VELA and VIOLA. Some are artists which you do not know because I am reserving them for future exhibitions. I am attaching a list of their addresses.

The 16th of August I am leaving for Rio de Janeiro and I will be in Brazil until the end of November because the 20th of November I am putting on, at the Museum of Modern Art of Rio de Janeiro, an exhibition which I will title "Space and Color". I will tell you later about this exhibition, about which I am very excited.

In Fribourg (Switzerland) I put on at a Museum of History and Art an exhibition of the artists of Paris, but which I increased to 18. I will send you the catalog to New York.

If you want anything you can address me care of the Spanish Embassy, 43 rua Duvivier, Rio Janeiro.

Hoping to receive word from you,

Cordially,

(signed)

57 Fernán González

Luis Gonzalez Robles

RF

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To: Mr. Porter McGray
From: Susan C. Senior

cc: CE-59-3 ✓
intra-office
pink
extra

Hotel Reiss
Kassel, Germany

July 8, 1959

LUIS GONZALEZ ROJAS

Spanish show

Attached is a copy of a June 23rd letter from Rivera, as well as my reply of June 30th.

Dear Porter,

je serai de 11 à 13 h. à

l'Ambassade d'Espagne (PAS-7551). De 15'30 à 16'30 h. à l'Hôtel Saint Roche (OPE-9523). Après j'irai autre fois à l'Hôtel Vendôme pour servir de vous.

Cordialement

[Signature]

SCS:rf

Paris 16/v/59

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LUIS GONZALEZ ROBLES

6/16/59
See
Spanish Paintings
Robles
Mr. Porter McCray

Dear Porter,

je serai de 11 à 13 h. à
 l'Ambassade d'Espagne (PAS-7551). De
 15'30 à 16'30 h. à l'Hotel Saint Roche
 (OPE-9523). Apres j'irai autre fois à l'Hotel
 Vendôme pour servir de vous.

Cordialement

L. Gonzalez Robles

Paris 16/v/59

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TELEGRAM RECEIVED BY TELEPHONE

CONFIRMATION OF MESSAGE FILED BY PHONE

Robles

LUIS GONZALEZ

ROBLES EXPOSITION PEINTURE DESPAGNE MUSEE
DART DECORATIVE

ARRIVING PARIS MORNING 16TH VENDOMOTEL PLEASE LEAVE
WORD WHERE YOU CAN BE REACHED

165 JUN 14 1140P

24 INTL FR

JUD2 5258

PARIS (FRANCE)
(VIA WUCABLES)

PORTER

BD MUSEUM OF MODERN ART
11 WEST 53RD ST NYC
6.00-60Q

MAIL COPY TO PORTER MCCRAY (SDR) CARE MUSEUM OF MODERN ART
11 WEST 53RD ST NYC

WU 550 (1-52)

partly in bullfighting terminology. However.) It has been bad work on the part of the "señorito" (does this word exist in English?) (Porter: no, it doesn't, but it means less than "whippersnapper" and more than "little lordling") on the part of the señorito Stadler. Think of it, we had left it agreed to in December that he would have the exhibition long before May. Do you know what he did? Postponed it until the end of April, with the result that many of the works I needed I had no other recourse than to do without, because I was not going to do "reprises". Don't you agree? Sometimes we have to be serious. You must have had to adopt this attitude more than once, but said "marchands" are a real calamity. They are only concerned with their business. And I am also concerned with mine. For this reason I eliminated Tapiés with a tranquility of conscience that I have nothing to be sorry about. I don't like exclusives, and here there are a good many painters. The thing is that you don't know them, because we have only the exho of São Paulo and Venice. But pay attention to the new Bienal of São Paulo! and attention also to the next one in Venice, the selection of which I have already very far advanced.

And no more for today. To all those good friends my most sincere and affectionate regards: d'Harnancourt, Barr, Hara, Cable, Hunter, etc., etc.

Un abrazo,

Luis Gonzalez Robles

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MEMORANDUM

To: Mr. Porter A. McCray

May 31st, 1959

From: SUSAN C. SENIOR

Date: June 3rd, 1959

Subject: Attached letter to Madrid after having installed in the Musée des Arts
from Robles, May 31st the exhibition which we have entitled "Thirteen Present-

This seems to have been typed by Robles; it is sent from his home, 57 Fernan Gonzales; and it is written in the familiar "tu" as opposed to the more formal "usted". In Spanish it is very funny and very conversational.

and my house from Paris and they read me your telegram. I answered by the Minister of Foreign Affairs. Today I am they told you: that the 14th of June I will again be in of the works. The exhibition will then go to Fribourg s, Oslo and Gothenburg.

s of the 6th and 22nd of April together, which I have not and I beg you affectionately to forgive me for this) be- work I have had these past weeks preparing the exhibition nerary, in addition to my already known activities in ry Club Urbis -- what am I! -- because if I went on explain- ive to do you would hold your head in your hands.

I am not sure I can meet in Paris. You can't imagine how happy this news to explain many things to you personally.. Things say by letter. I refer to the content of your letters of the 6th and 22nd of April. We will talk about it. I beg you to tell me the date and the hotel at which you will be in Paris. The exhibition closes the 18th of June.

I'm very satisfied with the result obtained in Paris. I had to do without Tapiés at the last minute (Porter: The following is very hard to translate because it is partly in bullfighting terminology. However.) It has been bad work on the part of the "señorito" (does this word exist in English?) (Porter: no, it doesn't, but it means less than "whippersnapper" and more than "little lordling") on the part of the señorito Stadler. Think of it, we had left it agreed to in December that he would have the exhibition long before May. Do you know what he did? Postponed it until the end of April, with the result that many of the works I needed I had no other recourse than to do without, because I was not going to do "reprises". Don't you agree? Sometimes we have to be serious. You must have had to adopt this attitude more than once, but said "marchands" are a real calamity. They are only concerned with their business. And I am also concerned with mine. For this reason I eliminated Tapiés with a tranquility of conscience that I have nothing to be sorry about. I don't like exclusives, and here there are a good many painters. The thing is that you don't know them, because we have only the exho of São Paulo and Venice. But pay attention to the new Bienal of São Paulo! and attention also to the next one in Venice, the selection of which I have already very far advanced.

And no more for today. To all those good friends my most sincere and affectionate regards: d'Harnancourt, Barr, Hara, Cable, Hunter, etc., etc.

Un abrazo,

Luis Bouza Robles

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May 31st, 1959

GONZALES ROBLES

Dear Friend Porter:

I have just come back to Madrid after having installed in the Musée des Arts Decoratifs de Paris the exhibition which we have entitled "Thirteen Present-Day Spanish Painters".

A few days ago I called my house from Paris and they read me your telegram. I indicated that it be answered by the Minister of Foreign Affairs. Today I am confirming to you what they told you: that the 14th of June I will again be in Paris for the packing of the works. The exhibition will then go to Fribourg Basle, Munich, Brussels, Oslo and Gothenburg.

I received your letters of the 6th and 22nd of April together, which I have not been able to answer (and I beg you affectionately to forgive me for this) because of the enormous work I have had these past weeks preparing the exhibition in Paris, and the itinerary, in addition to my already known activities in Cultura Hispanica, in my Club Urbis -- what am I! -- because if I went on explaining all the things I have to do you would hold your head in your hands.

I am delighted that we can meet in Paris. You can't imagine how happy this news makes me because I want to explain many things to you personally.. Things which are difficult to say by letter. I refer to the content of your letters of the 6th and 22nd of April. We will talk about it. I beg you to tell me the date and the hotel at which you will be in Paris. The exhibition closes the 18th of June.

I'm very satisfied with the result obtained in Paris. I had to do without Tapiés at the last minute (Porter: The following is very hard to translate because it is partly in bullfighting terminology. However.) It has been bad work on the part of the "señorito" (does this word exist in English?) (Porter: no, it doesn't, but it means less than "whippersnapper" and more than "little lordling") on the part of the señorito Stadler. Think of it, we had left it agreed to in December that he would have the exhibition long before May. Do you know what he did? Postponed it until the end of April, with the result that many of the works I needed I had no other recourse than to do without, because I was not going to do "reprises". Don't you agree? Sometimes we have to be serious. You must have had to adopt this attitude more than once, but said "marchands" are a real calamity. They are only concerned with their business. And I am also concerned with mine. For this reason I eliminated Tapiés with a tranquility of conscience that I have nothing to be sorry about. I don't like exclusives, and here there are a good many painters. The thing is that you don't know them, because we have only the exho of São Paulo and Venice. But pay attention to the new Bienal of São Paulo! and attention also to the next one in Venice, the selection of which I have already very far advanced.

And no more for today. To all those good friends my most sincere and affectionate regards: d'Harnancourt, Barr, Hara, Cable, Hunter, etc., etc.

Un abrazo,

Luis Gonzales Robles

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LUIS GONZALEZ ROBLES

Madrid, 31 Mayo 1959

Robles

Mr. Porter McCray
Director
The International Program
The Museum of Modern Art
NEW YORK

Querido amigo Porter:

regreso en estos momentos a Madrid, despues de haber montado en el Musée des Arts Décoratifs de Paris, la Exposicion que hemos titulado "~~13~~ "13 peintres espagnols actuels".

Precisamente hace unos dias hablé con mi casa desde París y me leyeron el telegrama tuyo. Indiqué que fuera contestado por el Ministerio de Asuntos Exteriores. Hoy te confirmo cuanto te habrán dicho: que el dia 14 de junio estaré otra vez en Paris para proceder al embalaje de las obras. Esta exposicion irá despues a Friburgo, Basilea, Munich, Bruxelles, Oslo y Gotemburgo.

Recibí tus cartas del 6 y 22 de Abril, juntas, que no he podido contestar -y te ruego encarecidamente que me perdones por esto- por el enorme trabajo que he tenido en estas ultimas semanas, preparando la exposicion de Paris, el itinerario, ademas de mis consabidas actividades en Cultura Hispánica, en mi Club Urbis, !qué se yo! porque si te fuera a explicar las infinitas cosas que he tenido que hacer te llevarías las manos a la cabeza.

Me alegro muchísimo que nos podamos ver en Paris. No puedes darte una idea de la alegría que me das con esa noticia. Porque quiero explicarte muchas cosas personalmente. Cosas que son difíciles de decir por carta. Me refiero al contenido de tus cartas del 6 y 22 de abril último. Ya hablaremos. Te ruego, pues, me confirmes dia y hotel de Paris en que estarás. La Exposicion se clausurará el dia 18 de junio.

Estoy muy satisfecho del resultado obtenido en Paris. Tuve que prescindir de Tapies a última hora. Ha sido una mala faena del "señorito" (¿existe esta palabra en inglés?) del señorito Stadler. Imagínate que habíamos quedado ya concretado en !diciembre!, que él realizara la exposición mucho antes de mayo. ¿sabes lo que hizo? "etrasartaba yo. No tuve mas remedio que prescindir porque no iba yo a hacer

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"reprises" ¿no te parece? Algunas veces tenemos que ponernos serios. Tu habrás tenido que adoptar esta actitud mas de una vez. Pero es que los dichosos "marchands" son una verdad ra calamidad. Van solamente a su negocio. Y yo voy tambien al mio. Por eso eliminé a Tapies con una tranquilidad de conciencia que en nada me tengo que arrepentir. No me gustan las exclusividades. Y aqui hay muy buenos pintores. Lo que pasa es que todavía no les conoces. Porque solamente tenemos el eco de Sao Paulo y Venecia. Pero !atención a la nueva Bienal de Sao Paulo!. Y atención tambien a la próxima de Venecia, cuya seleccion llevo muy adelantada ya.

Y nada mas por hoy. A todos esos buenos amigos mis mas sinceros y cariñosos recuerdos: a d'Harnancourt, Barr, Hara, Cable, Hunter, etc.etc.

Un abrazo

Wifursho Robles

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cc: Spanish Art (proposed exhibition)
O'Hara
Rasmussen
pink, green

THE MUSEUM OF MODERN ART

Date: May 13, 1959

Young Spanish Painters

To: Susan C. Senior

Re: May 13, 1959

From: Gladys Gough

Mr. Luis Gonzales Robles
57, Fernan Gonzales
Madrid, Spain

Dear Luis:

Although I have not had a reply to my letter of April 22nd, I have just had a conversation with Mrs. Pope in which she tells me that the Spanish Embassy in Washington is planning upon working out with your government an arrangement whereby your representation in Sao Paulo would be routed to the States and become available to the Smithsonian for showing in the winter of 1960.

I must make clear that if this is done and there is the possibility of a second exhibition in conflict with our New York showing or our circuit of other museums which we would arrange afterward, we would have to withdraw our offer to present the exhibition.

I am sure you understand the necessity of this being properly resolved.

Very best regards,

Sincerely,

Porter A. McCray
Director
The International Program

Charge: International Program Project - Young Spanish Painters
PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD
PAM:em

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WESTERN UNION
SENDING BLANK

CALL LETTERS **DLS** CHARGE TO **MUSEUM OF MODERN ART**

LT May 26, 1959

GONZALES ROBLES
FERNAN GONZALES 57
MADRID (SPAIN)

WILL BE PARIS MID JUNE ADVISE DATES PLACE SPANISH EXHIBITION
PARIS stop ANXIOUS FOR REPLY MY LETTER APRIL TWENTYSECOND stop
MAY WANT SPANISH SHOW NEW YORK BY FEBRUARY FIFTEENTH REGARDS

McCRAY
MODERNART

Charge: International Program: Project - YOUNG SPANISH PAINTERS

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)

P.S. these folders are all that I find in our office,

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THE MUSEUM OF MODERN ART

Date May 11 1959

Young Spanish Painters

To: Susan C. Senior

Re: _____

From: Gladys Gough

excerpt from letter/ Luis Gonzales Robles - March 18 1959

"The later half of May has been set for the opening of the exhibition of Contemporary Spanish painting at the Museum of Decorative Arts in Paris."

P.S. these folders are all that I find in our office,

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cc: Spanish Art (proposed exhibition) ✓
 O'Hara
 Rasmussen
 pink
 green

Robles

In view of this later schedule of preparation, we do not of course wish to stand in the way of the materialization of the Spanish section of the Minneapolis Institute of Arts, and know that you will offer every cooperation to San Francisco in assembling important works. We are of course anxious that key works still will be available for our show later on, particularly Mr. Luis Gonzales Robles. The Minneapolis exhibition will still be 57, Fernan Gonzales Madrid, Spain. Our exhibition can be available for ours.

April 22, 1959

Dear Luis:

I am sorry that you have not heard from me regarding the proposed exhibition of Spanish art. As you will see from the enclosed letter, I did write you on April 6th explaining the Museum's position on the conflict between the exhibitions for us and the Smithsonian Institution, but the day this letter was to go off I received a visit from Mr. de Puga, Secretary of Embassy at the Spanish Embassy in Washington, who informed me that there had been a further change of plans. Mr. de Puga told me that Mrs. Pope had called on the Spanish Ambassador the day before and formally cancelled the exhibition for the Smithsonian Institution, but added the reservation of being able to renegotiate an exhibition at a later time. Thus we no longer have the problem of simultaneous exhibitions of Spanish art being organized for the United States. However, in order to avoid embarrassment with the exhibitors in this country to whom she had promised the exhibition, Mrs. Pope has requested that we postpone showing our exhibition at The Museum of Modern Art until the Spring of 1960. I feel it is only fair that we comply with this request.

The Museum of Modern Art can definitely commit itself to showing the exhibition in the Spring of 1960, and will plan to send a member of our staff to Spain to work with you on the selection sometime late in 1959 or in 1960. In the long run I feel that this postponement will be to the advantage of the exhibition, since it will eliminate possible conflicts with the exhibitions you are preparing for Paris and the Sao Paulo Bienal, as well as the section of Spanish art included in the exhibition at the Minneapolis Institute of Arts. We should therefore be able to assemble major examples by all of the artists we wish to represent, and will be able to include works which have been purchased by individuals or institutions elsewhere in Europe and in the United States, as well as those in Spanish collections. I do hope, however, that we can be guaranteed that there will be no conflict with your plans for the Venice Biennale in the summer of 1960. I am writing Tapies, Saura, Canogar, Millares, Rivera, Chillida and Ortesa to inform them that we are proceeding with plans to organize the exhibition and to request information on the availability of important examples of their work. We are of course open to suggestions for additions to the list of artists.

WR
 SES:seb

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	CE	II.2.127.3.2

-2-

In view of this later schedule of preparation, we do not of course wish to stand in the way of the materialization of the Spanish section of the Minneapolis Institute of Arts exhibition, and know that you will offer every cooperation to Sam Hunter in assembling important works. We are of course anxious that key works still will be available for our show later on, particularly in view of the fact that the Minneapolis exhibition will still be on tour in the United States when our show opens, so that no works included in their exhibition can be available for ours.

I am delighted that the problem has been resolved, and look forward with great pleasure to our collaboration on the exhibition.

With warmest regards,

Sincerely,

Porter A. McCray
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Mr. Gonzalez Robles

-3-

April 6, 1959

cc: Spanish art(proposed exhibit)✓
O'Hara
Rasmussen
pink/green

Robles

April 6, 1959

would collaborate very closely with you and Mr. O'Hara in making the selection, but as we have stated in our letter with you and Mr. Luis Morales, the final choice will rest with our Museum. We should be delighted at the prospect of your being in New York at the time of the opening, and would hope that your government might also consider the possibility of sending one or three of the artists for this occasion.

However, as I pointed out in my cable, our confirmation of this plan is dependent upon the availability of sufficient

Mr. Luis Gonzalez Robles
57, Fernan Gonzalez
Madrid, Spain

Dear Luis:

I cabled you on March 23rd as follows:

THIS WILL CONFIRM OUR DESIRE TO SELECT THIS JUNE ABOUT FIFTY PAINTINGS AND SCULPTURES REPRESENTING EIGHT OR NINE ARTISTS FOR SHOWINGS IN NEW YORK AND SIX OTHER CITIES. THIS CONFIRMATION AND ULTIMATE SUCCESS OF EXHIBITION DEPENDENT UPON AVAILABILITY OF FIRST QUALITY WORK. SIMULTANEOUS EXHIBITIONS HERE AND BY SMITHSONIAN MUSEUM DECORATIVE ARTS AND BIENAL WOULD JEOPARDIZE QUALITY ESSENTIAL FOR NEW YORK AUDIENCE. ANXIOUS SCHEDULE EARLY AUTUMN BUT MUST BE ASSURED NOT IN CONFLICT WITH COMMITMENTS TO OTHER INSTITUTIONS. LETTER FOLLOWS.

My cable was in response to your letter of March 18th which I received on the 23rd, outlining your plans to provide an exhibition of Spanish painting for the Smithsonian Institution, as well as other exhibitions for the Musée des Arts Decoratifs and the V Sao Paulo Bienal. Before sending the cable I had talked with Mrs. Annemarie Pope of the Smithsonian who informed me she has made preliminary arrangements for the circulation of the exhibition you have selected for her institution.

Since your letter expressed concern about our plans for the exhibition of modern Spanish painting and sculpture, I felt it necessary to confirm our continued desire to select this exhibition for showing at The Museum of Modern Art and circulation to six other cities in the United States. I realize there has been a considerable delay by our Museum in fixing a specific date for the opening of the exhibition, but I am sure that you have understood from conversations with Rene d'Harnoncourt and me that the Museum was fully committed to doing the exhibition. You may also know that I have seen Saura recently in Paris and Tapies on his recent visit to New York and have assured them both that we were going ahead with our plans. Since you leave for Brazil in late July, we would send some one to Spain in June or early July to work on the selection. Naturally we

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

Mr. Gonzalez Robles

-2-

April 6, 1959

would collaborate very closely with you and the artists in determining the selection, but as we have stated in our conversations with you and Mr. Ruiz Morales, the final choice would have to rest with our Museum. We should be delighted at the prospect of your being in New York at the time of the opening, and would hope that your government might also consider the possibility of sending two or three of the artists for this occasion.

However, as I pointed out in my cable, our confirmation of these plans is dependent upon the availability of sufficient first-quality work by the eight or nine artists we wish to represent. We have counted on including no less than five of the most important works from the last few years, probably from among the following artists: Tapies, Saura, Canogar, Millares, Rivera, Chillida, Orteza, and perhaps one or two others. I am very concerned that the heavy demand on choice examples by these artists for two exhibitions in the United States, plus Sam Hunter's exhibition and those for the Musée des Arts Decoratifs and the Sao Paulo Bienal, would make it impossible to represent them in our exhibition to their greatest advantage. In fairness to the artists, it would be best not to prepare the exhibition unless it can win for Spanish art the position of prestige it so deeply deserves. The circulating of two exhibitions at the same time in the United States would not only be detrimental to the cause of Spanish painting, but would be completely unacceptable either to us or the Smithsonian.

I know you will realize that my concern is entirely prompted by my respect for the work of your countrymen, and for the sake of our relations with the Smithsonian, I should greatly appreciate receiving an early and frank reply.

Very best personal wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WRPss

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Original
cc: Project Proposal - Spanish Art ✓
O'Hara
pink/green

Apr. 6

Robles

LT LUIS GONZALEZ

POBLES

ST FERNAN GONZALEZ

LUIS GONZALEZ ROBLES
57, FERNAN GONZALEZ
MADRID

THIS DESIRE TO SELECT THIS

JUNE ABOUT FIFTY PAINTINGS AND SCULPTURES REPRESENTING

EIGHT OR NINE ARTISTS FOR SHOWINGS IN NEW YORK AND

SIX OTHER CITIES STOP THIS CONFIRMATION AND ULTIMATE

SUCCESS OF EXHIBITION DEPENDENT UPON AVAILABILITY OF FIRST QUALITY

WORKS STOP SIMULTANEOUS EXHIBITIONS HERE AND BY SMITHSONIAN,

MUSEE D'ART DECORATIF AND BIENAL WOULD JEOPARDIZE QUALITY ESSENTIAL

FOR NEW YORK AUDIENCE STOP ANXIOUS SCHEDULE EARLY AUTUMN BUT MUST

BE ASSURED NOT IN CONFLICT WITH COMMITMENTS TO OTHER INSTITUTIONS.

LETTER FOLLOWS.

Immediately after Mr. Robles I shall go to the States to work in the mounting of our exhibit in various places. This would unburden you of countless rules and stages. On the other hand this American experience would be of great value to me. I shall make contacts in the art world, and connections by which both our countries might benefit.

Porter McCray

Besides my helping (under your guidance-) to the mounting and dismounting of the exhibit I could give lectures. Tell me what you think of the whole thing and of how this project of mine could be carried out-if at all possible-

I have asked Sam Hunter to explain to you through Mrs. Pope's project. As you know Mrs. Pope of the Smithsonian Institution has asked us for an exhibit of modern painting to take it to some American cities. However the USA being so large a country why not organize 2 exhibits that would tour the Union one going clockwise the other counter-clockwise covering both in New York the first exhibition?

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TELEGRAM RECEIVED BY

WESTERN UNION TELEGRAPH CO.
CONFIRMATION OF MESSAGE FILED BY PHONE

LT LUIS GONZALEZ POPLES

57 FERNAN GONZALEZ

THIS WILL CONFIRM OUR DESIRE TO SELECT THIS
JUNE ABOUT FIFTY PAINTINGS AND SCULPTURES REPRESENTING
EIGHT OR NINE ARTISTS FOR SHOWINGS IN NEWYORK AND
SIX OTHER CITIES STOP THIS CONFIRMATION AND ULTIMATE
SUCCESS OF EXHIBITION DEPENDENT UPON AVAILABILITY
OF FIRST QUALITY WORK STOP SIMULTANEOUS EXHIBITIONS
HERE AND BY SMITHSONIAN MUSEUM DECORATIVE ARTS AND
BIENAL WOULD JEOPORDIZE QUALITY ESSENTIAL FOR NEWYORK

MAILCOPY

R

Brazil in july-august.

Immediately after São Paulo I could go to the United States to work in the mounting of our exhibit in various places. This would unburden you of countless rubs and snags. On the other hand this American experience would be of great value to me. I could make contacts in the art world, get orientations and connections by which both our countries might benefit.

Besides my helping (under your guidance-) to the mounting and dismounting of the exhibit I could give lectures- Tell me what you think of the whole thing and of how this project of mine could be carried out-if at all possible-

I have asked Sam Hunter to explain to you things stand with Mrs Pope's project. As you know Mrs Pope of the Smithsonian Institution has asked us for an exhibit of modern painting to take it to some American cities. However the USA being so large a country why not organize 2 exhibits that would tour the Union one going clockwise the other counterclockwise converging both in New York the final exhibition?

DATE	48 MAR 23 615P
CHECK	91 INTL (LT) SHEET 1
TEL. NO.	CIR 8900
DEST.	MADRID (SPAIN)
VIA	WUCABLES)
SIGNAL	Robles
MUSEUM OF MODERN ART 11 WEST 53 ST NY 19	

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	CE	II.2.127.3.2

AUDIENCE STOP
/ ANXIOUS SCHEDULE EARLY AUTUMN BUT MUST BE
ASSURED NOT IN CONFLICT WITH COMMITMENTS TO OTHER
INSTITUTIONS LETTER FOLLOWS

SHEET 2
CIRC 8900

PORTER MCCRAY
MODERN ART

MUSEUM OF MODERN ART
11 W 53 ST NYC

R

I commit myself to have everything ready before my departure for Brazil in July-August.

Immediately after São Paulo I could go to the United States to work in the mounting of our exhibit in various places. This would unburden you of countless rubs and snags. On the other hand this American experience would be of great value to me. I could make contacts in the art world, get orientations and connections by which both our countries might benefit.

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.....

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	CE	II.2.127.3.2

LUIS GONZALEZ ROBLES

Madrid-18-III-1959

Mr. Porter McCray
NEW YORK

My dear friend

The later half of May has been set for the opening of the exhibition of Contemporary Spanish painting at the Museum of Decorative Arts in Paris. I shall return, soon after that, to Madrid to prepare the shipment for the coming Vth Biennale in São Paulo.

I intend to leave for Brazil in the later half of July or beginning of August. I am a bit worried about the uncertainty of the exhibit in the USA. Can I be so bold as to make a suggestion? If it is impossible to hold the exhibit in New York in the later months of 1959 why not start exhibiting in other cities, ending up in New York as a crowning climax in the spring of 1960?

I am suggesting this because, as you know full well, the XXXth Biennale is held next year in Venice. Consequently we should take advantage of 1959 to introduce contemporary Spanish painting in the USA NOW.

In the event that I start making the selection now I commit myself to have everything ready before my departure for Brazil in July-August.

Immediately after São Paulo I could go to the United States to work in the mounting of our exhibit in various places. This would unburden you of countless rubs and snags. On the other hand this American experience would be of great value to me. I could make contacts in the art world, get orientations and connections by which both our countries might benefit.

Besides my helping (under your guidance-) to the mounting and dismounting of the exhibit I could give lectures- Tell me what you think of the whole thing and of how this project of mine could be carried out-if at all possible-

I have asked Sam Hunter to explain to you things stand with Mrs Pope's project. As you know Mrs Pope of the Smithsonian Institution has asked us for an exhibit of modern painting to take it to some American cities. However the USA being so large a country why not organize 2 exhibits that would tour the Union one going clockwise the other counterclockwise converging both in New York the final exhibition?

.....

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	CE	II.2.127.3.2

In order to accomplish this we must all in harmony -she,
we you and we at this end.

Please do not send yours letters to me to the Museum.
Write to my private address: 57, Fernan González. Please notify
this change of address to the Museum mailing files.

Rivera had an exhibit at the Madrid Athenaeum it was a
tremendous success. Rivera is getting better and better everyday.
Did Sam Hunter gave you the monograph I wrote on Rivera published
in the booklet issued for his exhibition?

Looking forward to an early reply

I remain cordially yours

J. Francisco Rodriguez

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Original
cc: Project Proposal - Spanish Art
O'Hara ✓
pink/green

March 28, 1959

Robles

LUIS GONZALEZ ROBLES
57, FERNAN GONZALEZ
MADRID

THIS WILL CONFIRM OUR DESIRE TO SELECT THIS JUNE ABOUT 50 PAINTINGS
AND SCULPTURES REPRESENTING EIGHT OR NINE ARTISTS FOR SHOWINGS IN
NEW YORK AND SIX OTHER CITIES STOP THIS CONFIRMATION AND ULTIMATE
SUCCESS OF EXHIBITION DEPENDENT UPON AVAILABILITY OF FIRST QUALITY
WORKS STOP SIMULTANEOUS EXHIBITIONS HERE AND BY SMITHSONIAN,
MUSEE D'ART DECORATIF AND BIENAL WOULD JEOPARDIZE QUALITY ESSENTIAL
FOR NEW YORK AUDIENCE STOP ANXIOUS SCHEDULE EARLY AUTUMN BUT MUST
BE ASSURED NOT IN CONFLICT WITH COMMITMENTS TO OTHER INSTITUTIONS.
LETTER FOLLOWS.

Porter McCray

Instituto de Cultura Hispánica
57, Fernán González
Madrid

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LUIS GONZALEZ ROBLES

TRANSLATION ATTACHED

R. Robles

12-24-58

Madrid, 24 de diciembre de 1958

M. Porter McCray
Director
International Program
Museum of Modern Art
11 West 53rd Street
NEW YORK 19

file

Querido Porter:

cuatro letras para desearte un feliz Año Nuevo.

Espero tus noticias sobre el proyecto de Arte
Español Actual en ese Museo, para finales del año 1959.

He sido designado Comisario de España a la V Bie-
nal de São Paulo. Ya tengo la selección y estamos trabajando en
firme. Por eso tengo ya libre tiempo para dedicarlo a nuestra pre-
sentación en Nueva York. Espero tus noticias a este respecto.

Otra vez muchísimas felicidades y un fuerte abrazo
de tu buen amigo

Luis

Instituto de Cultura Hispánica
57, Fernán González
Madrid

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TRANSLATED FROM THE SPANISH

LUIS GONZALEZ ROBLES

Madrid, December 24, 1958

Mr. Porter McCray
Director
International Program
Museum of Modern Art
11 West 53rd Street
New York 19, ~~19~~ N.Y.

Dear Porter:

A few words to wish you a happy New Year.

I hope to hear from you regarding the project of Contemporary Spanish Art for your museum at the end of the year 1959.

I have been designated Commissioner for Spain for the V Bienal of São Paulo. I have already made the selection and we have laid the groundwork for the show. I shall therefore have time free to devote to your presentation in New York. I hope to hear from you about it.

Again many good wishes and very cordial greetings from your friend

/s/ Luis

57, Fernán González

Dec. 31, 1958/rrk

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	CE	II.2.127.3.2

HOMENAJE A DON LUIS GONZALEZ ROBLES

Otorgado por la Cámara Barcelonesa de Arte Actual

Tuvo lugar en un céntrico restaurante de nuestra ciudad el homenaje que los artistas y amadores de las bellas artes dedicaron a don Luis González Robles, del Instituto de Cultura Hispánica y comisario en las exposiciones bienales de Alejandra, São Paulo y Venecia, donde tan relevantes triunfos alcanzó el arte español. Fue convocado el acto por la Cámara Barcelonesa de Arte Actual y la Asociación de Artistas Actuales, desearos de testificar a señor González Robles la gratitud de los artistas a la extraordinaria labor desarrollada por él en la organización de las secciones españolas que le fueron encomendadas y por su eficaz tarea de divulgación de nuestros jóvenes valores en el extranjero a través de esos certámenes mundiales en los que, gracias a la depurada selección que para nuestra representación se efectuó, y la oportuna y adecuada presentación que le fué dada para ponerla en su máximo valor, obtuvo el más ilustre reconocimiento.

Se reunieron, alrededor del señor González Robles más de un centenar de personas, en las que puede decirse sin exageración alguna se hallaba representado el mundo del arte barcelonés en la persona de pintores, escultores, músicos, editores de arte, coleccionistas, críticos, directores de salas de exposición y representantes de las entidades artísticas de nuestra ciudad.

A la derecha del señor González Robles se sentaron la señorita María del Carmen Pallaja, presidente de la Cámara Barcelonesa de Arte Actual; don Juan Ainaud de Lasarte, director de los Museos; señora de don Miguel Gaspar; don Eusebio Güell Jover, vizconde de Güell, presidente del Real Círculo Artístico; señora de don Gustavo Gill; don Cesáreo Rodríguez Aguilera, presidente de la Asociación de Artistas Actuales; señora de don Alfonso Serrahima; don Alejandro Cirici Pellicer; señora de don Juan Gaspar y don Gustavo Gill; a la izquierda se sentaron la señora Lázaro de Terras; don Alfonso Ferrahima, presidente del Fomento de las Artes Decorativas; señorita Montserrat Isern; don Alberto del Castillo; señora de don Alejandro Cirici y don Miguel Gaspar.

A los poetas, después de leídas numerosas adhesiones por el señor Surro de la A.A., ofreció el homenaje, en nombre de la C.B.A., la señorita Pallaja; en nombre de la misma entidad habló también don Juan Fluvía; por el P.C.A. lo hizo don Eusebio Güell, y el señor Rodríguez Aguilera por la A.A.A. A continuación fueron entregadas al agasajado y a don Alejandro Cirici sendas medallas de honor de la A.A.A.

Con emocionadas palabras agradeció el homenaje el señor González Robles, el cual, en agudas frases, glorificó su misión, la que, dijo, no había consistido sino en haber puesto todo su esfuerzo y toda su buena voluntad al servicio de nuestra Patria y del arte. España, expresó, es un país donde se pinta bien, en todos los tiempos y en todos sentidos, por lo cual su tarea fué sólo la de poner a nuestro arte en situación de ser juzgado y estimado en lo que vale. El triunfo, pues, no ha sido más que el del arte español, y a sus artistas debe ir el máximo homenaje.

TRANSLATED FROM THE SPANISH

HOMAGE TO DON LUIS GONZALEZ ROBLES

erred by the Barcelona Society of Contemporary Art

y located restaurant of our city, a testimonial dinner was sts and art lovers to Don Luis Gonzalez Robles, of the In- spanic Culture and Commissioner at the biennial exhibitions , São Paulo and Venice, where Spanish art scored so many

s organized by the Barcelona Society of Contemporary art and n of Contemporary Artists to express the gratitude of the or Gonzalez Robles for his extraordinary work in their be- zing the Spanish sections entrusted to him and for his very icizing of our fine young artists abroad through these world- ons in which our representations have ~~been so effective~~ ll as for his fine presentation of the works, ~~in order to give~~ ~~more value and gain for the cause of the art of our city~~ ~~flattering~~ ~~recognized~~ owed them to their best advantage and won for them the most ognition.

h Señor Gonzalez Robles, were a hundred personages among whom hout exaggeration, find representatives from the entire art lona - painters, musicians, amateurs, art publishers, col- es, - directors of art galleries and representatives of the art of our city.

f Señor Gonzales Robles was Señorita Maria del Carmen Pallaja, he Barcelona Society of Contemporary Art; Don Juan Ainaud de tor of Museums; Señora de Don Miguel Gaspar; Don Eusebio Güell t de Güell, President of the Royal Art Circle; Señora de Don Don Cesáreo Rodríguez Aguilera, President of the Association y Artists; Señora de Don Alfonso Serrahima; Don Alejandro r; Señora de Don Juan Gaspar & Don Gustavo Gill. On his ra Lázaro de Terras; Don Alfonso Serrahima, President of the orative Arts; Señorita Montserrat Isern; Don Alberto del ra de Don Alejandro Cirici and Don Miguel Gaspar.

addresses of Señor Surro of the A.A., ~~addresses were read~~ ros of the A.A. gave his testimonial speech in the name of orita Pallaja spoke in the name of the same organization n Fluvia; for the B.C.A. Don Eusebio Güell, and Señor Rodríguez for for A.A.A. Then the honored guest and Don Alejandro ceived the medal of honor of the A.A.A.

Señor Gonzalez Robles received the homage with warm words of peciation, in which, with witty phrases he commented on his , he said, would not have been possible without the support ill of our National Art Services. Spain, he declared, is a good painting is done ~~in all other~~ and at all times and every sense, and for that reason his task was merely to place our arte in situations where it could be judged and ~~not~~ evaluated. ~~It was necessary, then~~ The triumph, then was due to no more than Spanish art, and it is the artists who deserve the homage.

Robles
Clipping from
"La Vanguardia Española"
Nov. 29, 1958

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	CE	II.2.127.3.2

TRANSLATED FROM THE SPANISH

Robles
Clipping from
"La Vanguardia Española"
Nov. 29, 1958

HOMAGE TO DON LUIS GONZALEZ ROBLES

Offered by the Barcelona Society of Contemporary Art

In a centrally located restaurant of our city, a testimonial dinner was given by artists and art lovers to Don Luis Gonzalez Robles, of the Institute of Hispanic Culture and Commissioner at the biennial exhibitions of Alexandria, São Paulo and Venice, where Spanish art scored so many triumphs.

The dinner was organized by the Barcelona Society of Contemporary art and the Association of Contemporary Artists to express the gratitude of the artists to Señor Gonzalez Robles for his extraordinary work in their behalf in organizing the Spanish sections entrusted to him and for his very effective publicizing of our fine young artists abroad through these world-wide competitions in which our representations have ~~been so effective~~ ^{been} as well as for his fine presentation of the works, ~~in order to give~~ ^{and} ~~in their own names and gain for them the most flattering recognition~~ ^{which} showed them to their best advantage and won for them the most flattering recognition.

Attending, with Señor Gonzalez Robles, were a hundred personages among whom one could, without exaggeration, find representatives from the entire art world of Barcelona - painters, musicians, amateurs, art publishers, collectors, critics, directors of art galleries and representatives of the art organizations of our city.

To the right of Señor Gonzales Robles was Señorita Maria del Carmen Pallàja, President of the Barcelona Society of Contemporary Art; Don Juan Ainaud de Lasarte, Director of Museums; Señora de Don Miguel Gaspar; Don Eusebio Guell Jover; Viscount de Guell, President of the Royal Art Circle; Señora de Don Gustavo Gill; Don Cesareo Rodriguez Aguilera, President of the Association of Contemporary Artists; Señora de Don Alfonso Serrahima; Don Alejandro Cirici Pellicer; Señora de Don Juan Gaspar & Don Gustavo Gill. On his left were Señora Lázaro de Terras; Don Alfonso Serrahima, President of the Society of Decorative Arts; Señorita Montserrat Isern; Don Alberto del Castillo; Señora de Don Alejandro Cirici and Don Miguel Gaspar.

~~extensive~~
Finally, ~~after addresses by Señor Suros of the A.A., addresses were read~~ ^{after} ~~after~~ Señor Suros of the A.A. gave his testimonial speech in the name of the C.B.A., Señorita Palleja spoke in the name of the same organization as did Don Juan Fluvia; for the B.C.A. Don Eusebio Guell, and Señor Rodriguez Aguilera spoke for for A.A.A. Then the honored guest and Don Alejandro Cirici each received the medal of honor of the A.A.A.

Señor Gonzalez Robles received the homage with warm words of thanks and appreciation, in which, with witty phrases he commented on his mission which, he said, would not have been possible without the support and the good will of our National Art Services. Spain, he declared, is a country where good painting is done ~~in all times and in~~ ^{in all times and in} every sense, and for that reason his task was merely to place our arte in situations where it could be judged and ~~not~~ ^{not} evaluated. ~~It was the triumph~~ ^{It was the triumph} The triumph, then was due to no more than Spanish art, and it is the artists who deserve the homage.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

file
 LUIS GONZALEZ ROBLES
 Fernán González, 57
 -MADRID-

*Discussed at great length with Robles
 and Morales and Pere and no commitment
 made. Robles admitting proposal in writing with*

Madrid, 24 de junio de 1958 *photos catalog, etc*

The Spanish State Department

Mr. Porter McCray
VENEZIA

Various altitudes to MOMA

suggested - Pere feels good

possibility of show. but

where to show in NYC?

My dear friend

On two separate occasions by means of a careful choice of painting and sculpture I brought both to Sao Paulo and Venice representative samples which gave a partial view of the vast panorama of art now in Spain (young Spanish art that is)

The works of young Spanish artists exhibited in Sao Paulo and Venice won praise in the sphere of art criticism-public applause and international recognition in the form of awards and prizes.

We are witnessing what I dare describe as the renaissance of Spanish Art. This impels me to talk to you of the necessity of having an art exhibit of young Spanish art at the Museum of Modern Art in New York. I wish we would give this project serious consideration specially to the response it would find over there.

I need hardly say that this letter is strictly confidential. It is a mere suggestion from a friend to a friend. I do believe I can count on our mutual friendship which was put to the test in Venice where it undoubtedly reached its golden climax. I would like, dear friend, to hear your candid opinion about this artistic project -so dear to my heart-

I plan to take to New York this coming spring a great exhibit of our young Spanish painting and sculpture. To be quite frank the list with the printed names of the selected artists is not so distant from my typewriter.....

What about the Smithsonian Institute? Do you think it could and would sponsor this exhibit taking it (after New York) to several other American towns?

However first thing comes first. Could a tentative date be fixed now for the showing at the Museum of Modern Art in New York in spring of 1959? March - April - May - would do.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

-2-

This project of mine would be backed with the utmost enthusiasm by Señor Ruiz Morales -(Head of the Cultural Relations Desk at the Spanish State Department) -

One of the many: clubs -associations and hispanic societies of America could run with the expenses of printing and editing our catalogue.

Even though I am aware of the decisive influence your opinion and that of Mr. Barr bears on the Advisory Board of the Modern Museum Modern Art

It might perhaps be a good idea to collect every bit of information we can get concerning the success of Spanish art in Venice (art criticism -art columns and so forth published in the leading world magazines and newspapers) Though I dare say that such clipping have undoubtedly reached Dr. d'Harnoncourt desk by now.

Please do speak to me quite frankly and tell me what you really think of all this so that together we may find a solution and reach the "happy ending" to this story....

Very cordially yours.
J. / Puerto Rico

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

Spanish Government
CE 59 3 *Office*

cc: Mr. Rasmussen
green
extra
CE 59 3

July 8, 1960

July 1, 1960

Mr. S.B. Bollar
Commercial Counselor
Spanish Commercial Office
527 Madison Avenue
New York, New York

Dear Mr. Bollar:

I hereby acknowledge, with gratitude, the receipt of
the list of North American Firms with subsidiaries in Spain
which I requested of you on July 1st.

Very truly yours,

Thank you so much for your assistance.

Sincerely,
Waldo Rasmussen
Executive Assistant
Circulating Exhibitions

Waldo Rasmussen
Executive Assistant
Circulating Exhibitions

WR:hs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	CE	II.2.127.3.2

cc: CE 59-3
Rasmussen
green

*Green reference
Spanish Government*

THE SPANISH INSTITUTE

June 19, 1960

Dear Miss Levinoff:

July 1, 1960

Spanish Government Commercial Office
527 Madison Avenue
New York, N.Y.

Dear Sirs:

As I requested on the telephone in conversation with a member of your staff today, I would appreciate receiving the list of U.S. companies operating in Spain. I understand that the list maintained by your office supplies the name and headquarters of both the United States company and its Spanish subsidiary or affiliate, and also notes the product of the company.

Thank you so much for your assistance.

Sincerely,

Miss Rita Levinoff
Executive Secretary
Cultural Committee of
The Spanish Institute, Inc.
17 East 85th Street
New York 17, New York

Waldo Rasmussen
Executive Assistant
Circulating Exhibitions

WR:hs

Thanks for sending us Miss's copy of the Institute's letter (returned herewith, a duplicate of the one Foster received). As soon as we hear a bit more about the Spanish show, we will pursue it.

WALDO RASMUSSEN

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cc: Mr. White
McCray (hold)
C/E 59-3
Schuyler
pink/green

THE SPANISH INSTITUTE, INC.

22 East 60th Street, New York 22, N. Y.

June 19, 1959 59 PLAZA 5-1872

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Ninth President
DR. EDWARD ARNOLD
Tenth President

Mr. Porter McCray
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Miss Levkoff:

Dear Mr. McCray:

On behalf of Mr. McCray, who recently left for several months in Europe in connection with International Program exhibitions there, I want to thank you for your letter to him. Pita-Andrade, of June 5, informing us of Dr. José M. Pita-Andrade's forthcoming visit to the United States. Although it does not appear possible for us to arrange a lecture for him, we should very much like to have the pleasure of meeting him when he is here. Would you be good enough to let us know when he is scheduled to be in New York?

The Institute is scheduling his tour well ahead of time for the convenience of the institutions concerned. His itinerary is to touch all the universities, museums and art centers. He will talk in either English or Spanish, using 2 x 2 color slides. We enclose a list of his most popular lecture themes, and also biographical notes and main publications.

Mrs. Cable Senior

We hope you Associate Director in having Dr. Pita-Andrade with you. Please cite the dates and topics you prefer and the fee which you could offer. We will confirm the date as soon as the itinerary is worked out.

Miss Kim Levkoff
Executive Secretary
Cultural Committee of
The Spanish Institute, Inc.
22 East 60th Street
New York 22, New York

Sincerely yours,

Kim Levkoff
(Miss) Kim Levkoff
Executive Secretary

P. S. We would be glad to contact

P.S. Dear Jim:

any art centers or other organizations in your vicinity which might be interested in presenting a lecture.

Thanks for sending us René's copy of the Institute's letter (returned herewith, a duplicate of the one Porter received). As soon as we know a bit more about the Spanish show, we will pursue it.

SCS:EPH:jk

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CULTURAL COMMITTEE
OF

THE SPANISH INSTITUTE, INC.

A NON-PROFIT INSTITUTION ORGANIZED TO PROMOTE INTEREST IN THE CULTURE OF THE HISPANIC WORLD

22 East 60th Street, New York 22, N. Y.

June 5, 1959

PLAZA 5-4872

CULTURAL COMMITTEE

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DR. A. J. CROWIN
HON. ANGER BIDDLE DUKE
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FERNANDO VALENTI
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MRS. GEORGE S. MOORE
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Vice Presidents

W. RANDOLPH MONTGOMERY
Secretary

GEORGE S. MOORE
Treasurer

MISS KIM LEVKOFF
Executive Secretary

Mr. Porter McCray
Museum of Modern Art
11 West 53rd St.
New York 19, N. Y.

Dear Mr. McCray:

Under the sponsorship of the Spanish Institute, one of the leading authorities on Spanish art, Dr. José M. Pita-Andrade, of the University of Madrid and Curator of the collections of the House of Alba, will come to the United States, for a lecture tour, from February 1st. to June 15, 1960. Dr. Pita-Andrade, a dynamic and stimulating young professor, imparts a contagious enthusiasm to his listeners.

The Institute is scheduling his tour well ahead of time for the convenience of the institutions concerned. His itinerary is to touch all the important universities, museums and art centers. He will talk in either English or Spanish, using 2 x 2 color slides. We enclose a list of his most popular lecture themes, and also biographical notes and main publications.

We hope you will be interested in having Dr. Pita-Andrade with you. Please write us as soon as possible citing the dates and topics you prefer and the fee which you could offer. We will confirm the date as soon as the itinerary is worked out.

Sincerely yours,

Kim Levkoff
(Miss) Kim Levkoff
Executive Secretary

P. S. We would be glad to contact any art centers or other organizations in your vicinity which might be interested in presenting a lecture (s).

Spanish Inst.

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DR. JOSE M. PITA-ANDRADE

Topics of Lectures (February 1 - June 15, 1960)

- 1 - Islamic Art in Spain
- 2 - Romanesque Style on the Road to Santiago de Compostela
- 3 - The Cathedral of Santiago de Compostela
- 4 - The Birth of Gothic Art in Spain
- 5 - The Escorial Monastery
- 6 - Great Spanish Sculptors of the Renaissance, Baroque and Classicism
- 7 - General Characteristics of Spanish Painting
- 8 - Life and Works of El Greco in Toledo
- 9 - Velázquez
- 10 - Goya and the Duchess of Alba
- 11 - Great Masters of Spanish Painting (XVII century)
- 12 - Twentieth Century Spanish Painting
- 13 - The House of Alba and its Collections

Professional Career

1947 - Doctor's degree, Facultad de Filosofía y Letras, University of Madrid.

At present, Assistant Professor of History of Art at Madrid University and since 1953 teaches History of Spanish Art under "Hispanic Studies" course at this same University.
Since 1956 - Professor of Special Art Courses for Foreign Students, University of Madrid.

Since 1950, Curator of the Alba Art Collections

Member of "Consejo Superior de Investigaciones Científicas";
"Instituto de Estudios Madrileños";
"Real Academia Gallega"

Corresponding member of the "Hispanic Society of America"

Research in United States, France, Italy, Egypt and Greece.

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2.

PUBLICATIONS by DR. PITA-ANDRADE

(List of selected works from numerous articles, essays and books.)

Escultura románica en Castilla. Los Maestros de Oviedo y Avila, Instituto Diego Velázquez. Colección Artes y Artistas. Madrid, 1955.

La Iglesia Románica de San Martín de Jubia. vol. II -"CEG" 1944-45.

El Arte de Mateo en las Tierras de Zamora y Salamanca. vol. VIII -"CEG."1953.

Las Redomas que sostienen los Ancianos del Pórtico de la Gloria. vol. III -"CEG",1948.

En Torno al Arte del Maestro Mateo: El Cristo de la Transfiguración en la Portada de Platerías. "A.E.A.", vol. XXIII, 1950.

Huellas del Oviedo Primitivo."A. E. A", vol. XXII, 1949.

El Castillo de Coca Reconstruido. "Goya", 1959.

La Construcción de la Catedral de Orense. Instituto P.Sarmiento de Estudios Gallegos y Facultad de Filosofía y Letras,"CEG", Santiago de Compostela, 1954.

Cathédrales d'Espagne - Preface and commentary. "Editions des Deux Mondes", Paris,1951.

A propósito de un icono italo-bizantino. "A.E.A." vol. XXIII, 1950.

La Huella de Saint Denis. "CEG" vol. XXV, 1952.

El Bosco. - "El Tesoro Artístico de España" - 5. Ediciones de Arte, Barcelona, 1958.

La Casa de Alba costea el retablo mayor de Santa Marina de Cambados.- "CEG" vol IX, 1954.

El Palacio de Liria, reconstruido. "Goya", No. 12, May-June, 1956.

Don Alonso de Fonseca y el Arte del Renacimiento. "CEG" - vol. XII, 1958.

Los Problemas Constructivos del Palacio de Monterrey. (Report at the 24th Spanish-Portuguese Congress for Progress in Science, November, 1958.

Los Problemas de la Pintura Gallega. (An inquiry among painters and critics, including Dr. Pita-Andrade) Galaxia, Col. Grial, 2. October, 1951.

Santiago en el Arte. "Goya", No. 1, July-August, 1954.

La Iglesia Románica de Santo Tomás de Serantes. "CEG", vol. II, 1946-47

Monforte de Lemos. Bibliófilos Gallegos. Colección "Obradoiro" V. Santiago, 1952.

Collaborator in "Los retratos de los Reyes de España" by Sánchez Cantón, Editorial Omega, Barcelona, 1948; and in "Diccionario de la Antigüedad Clásica", Editorial Labor.

Editor of "Aportaciones recientes para la historia del arte español" 1948 & 1949.

Note: "CEG" corresponds to "Cuadernos de Estudios Gallegos" and "A.E.A." to "Archivo Español de Arte".

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953 FIFTH AVENUE

DEAR PORTER,

THANK YOU SO MUCH
FOR THE LIST OF SPANISH PAINTERS. DO
HOPE THAT THEY WILL BE ABLE TO SEE ME.
WE WERE SO SORRY THAT YOU COULDN'T
DINE THAT NIGHT WHEN WYSENBERG (SP?)
CAME BUT HOPE TO GET YOU NEXT FALL.
HAVE A WONDERFUL SUMMER,

AS ALWAYS,

JUNE 4, 1960

Chris Starnoff

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Translation

File Saura

ANTONIO SAURA
Fernando el Catolico 34
Madrid 15

cc: C/E 59-3
Mr. McCray ✓

January 1961

Dear friend Mr. Frank O'Hara,

Forgive my delay in writing you but I was awaiting news of Mr. Pierre Matisse in regards to the prices established for the export of the paintings. I did speak to Matisse in Madrid and I imagine that he will call you to talk about this.

I do not know if you received my letter of this summer as in your last one you do not mention it. Anyhow I hope to be able to see you soon as I am planning to come to New York soon, at the time of my exhibition there. I would like to be able to talk to you a little more leisurely than we did in Paris.

I do not know if at the time of the exhibition NEW SPANISH PAINTING at the Museum they took installation photos. In case they did, I would like very much to receive an installation photo of my paintings. I would also like very much to receive another copy of the catalog as I had to give the copy you sent me to a person who was extremely interested in having it.

Looking forward to see you soon, many affectionate greetings,

s/ Saura

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

WE1463 AIR MAIL

October 21, 1960

BARCELONA 24 12 1740

LT

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

PLEASE TELL CHARRA CAN COME WITH MY COLLABORATION STOP AFFECTIONATE
Dear Suárez:

GREETINGS ANTONIO TAPIES

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

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MN463

BARCELONA 24 12 1740

LT

MUSEUM MODERN ART PORTER MACCRAY 11 WEST 53 STREET NEWYORK

PLEASE TELL OHARA CAN COUNT WITH MY COLLABORATION STOP AFFECTIONATE

GREETINGS ANTONIO TAPIES

~~11 53~~

PAM:FOH:DT

Tapias
CE 59-3

Commercial Cables
All America Cables and Radio
Mackay Radio
Commercial Cables
Radio

American Cable & Radio System
STREET, N. Y. • BOWLING GREEN 9-3800
R
American Cable & Radio
67 BROAD STREET, N. Y. • BOW

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DLS
LT
ANTONI TAPIES
SAN ELIAS 28
BARCELONA

MUSEUM OF MODERN ART

WUC DECEMBER 11, 1959

YESTERDAY EXHIBITIONS COMMITTEE CONFIRMED SPANISH SHOW FOR
OPENING MUSEUM MODERN ART JUNE 27TH stop FRANK OHARA PLANS
ARRIVE SPAIN LATE FEBRUARY TO SELECT EXHIBITION HOPE YOU
CAN ASSIST HIM LOCATE AND ARRANGE LOANS EUROPE AND AMERICA
stop REGARDS

PORTER MCCRAY
MODERNART

chg. Porter A. McCray CE 59-3

cc: CE 59-3
p/g/g

Same telegram sent to:

Eduardo Chillida
Hernani
Guipuzcoa, Spain

PAM:FOH:DT

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i. j. tharrats
valseca, 27
barcelona 12

Barcelona 23 mars 1960

C/E 59-3
Tharrats

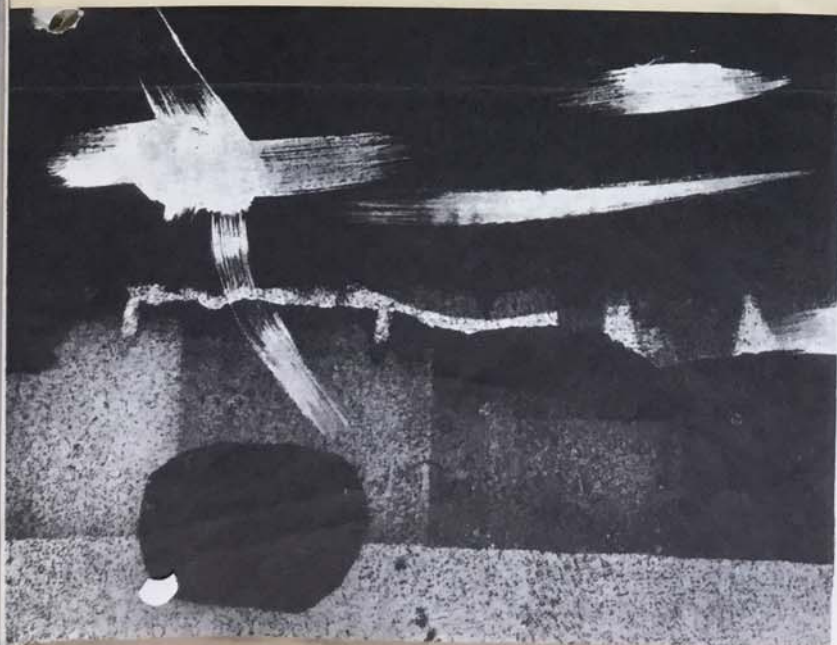
Mr. Frank O'Hara
Hotel Wellington
M A D R I D

Cher Mr. O'Hara:

Par Mr. Bernard Karpel et par mon cousin Escoruela qui habite New-York je sais de votre voyage en Espagne pour vous mettre en contact avec des artistes de Madrid et de Barcelone. J'aimerais de votre gentillesse que vous me téléphoniez à votre arrivée à Barcelone, numéro 35.55.37, ou que vous m'accordiez un rendez-vous pour vous saluer à votre Hotel.

Mes plus affectueuses salutations,

Tharrats.



A few of his works
are available at this
time in New York.

If you wish to admire
them, or be the proud
owner of one of them,
or simply know more
about THARRATS and his
art, kindly get in
touch with us.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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AV. J. ANTONIO, 509
BARCELONA, SPAIN
TEL.: 23 00 29

ANDRES J. ESCORUELA



211 WEST 53RD STREET
NEW YORK 19, N. Y.
TEL.: CIRCLE 5-1986

To the Art World:

It is my privilege to introduce to you
one of the most remarkable Abstract
Expressionist artists in Spain today,

JOAN JOSEP THARRATS

He has been called

THARRATS, LE VISIONNAIRE

and this is an excerpt
from a recent eulogy
on him:

Devant le cas singulier de Tharrats, on est obligé de reconnaître que l'art espagnol contemporain s'est aligné dans le concert international en seigneur et non en subalterne. Sous la riche matière des œuvres de Tharrats, je sens vivre dans une jeunesse nouvelle l'esprit débordant de Gaudi, l'esprit de la plus haute des imaginations; je sens sourdre non l'impuissance désolante de l'imitateur fraîchement émoulu de Paris ou de New-York, non la répétition mal assimilée mais la richesse minérale de la terre de Cadaquès, le mystère des lumières et des ombres de Gérone, la profondeur encore inconnue du merveilleux de la Catalogne. Pour qu'un artiste puisse conquérir sa place dans le champ si vaste de la création plastique, il faut — comme a fait Tharrats — donner quelque chose de sa propre nature, de son propre pays, pour se différencier des autres tout en s'inscrivant dans l'esprit infiniment varié d'une même école, tout en appartenant à la même école universelle.



A few of his works
are available at this
time in New York.

If you wish to admire
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MEMORANDUM

To:

From: PORTER MC CRAY

Date:

Subject:

June 18

this (which I am quite
d the files from Jimmy
d to me that every
izational efficiency
do latter and important
He knows the score - or
I therefore attach a draft
etter - as well as files

*This needs a
cardinal refig
bringing up to
date on Spn Ex*

Dictation Weds

IS)

1959

*U.S.I.S.
Kendall
Library lists
filed in Roberts
Folder*

*U.S.I.S.
Kendall*

Madri
rib

*how & IS
Kendall's last & ?*

on vacation in the United States so
covering your letter of January 26 to
chiefly at the Museum here on opening

We have picked up the copies of THE NEW AMERICAN PAINTING
from Sr. Luis González Robles and have revised the distribution
list to include the libraries you suggest. A copy of the new list
is enclosed.

Incidentally, Sr. González Robles had already given out
50 of the 200 catalogs to young Spanish modern painters, so we
had only 150 to distribute. Upon distribution of the catalogs we
prepared an article from the material you furnished us and included
it in our daily Radio Bulletin for February 12 which goes to news-
papers, radio stations and important government officials throughout
Spain. A copy of this bulletin is enclosed.

Mr. Robles has asked me to inquire about the status of the
Spanish exhibit that was to go to your Museum next fall. Any informa-
tion we may pass on to him would be appreciated.

I am not familiar with the pamphlet project you mention but
will ask Mr. Mulligan to write you about its progress when he returns.

Sincerely yours,

Harry H. Kendall
Harry H. Kendall
Films and Exhibits Officer

Encl.: Library list
Radio Bulletin

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Susan:

June 18

I was about to draft a reply to this (which I am quite willing to do), and even borrowed the files from Jimmy on Spanish show, when it occurred to me that every consideration of logic and organizational efficiency would indicate that Jimmy should do latter and important part - status of Spanish show. He knows the score - or if he doesn't he will have to. I therefore attach a draft for the opening portion of the letter - as well as files I borrowed from Jimmy.

Peter

I agree on Sp. show & IS
How about Kendall's last & ?

*U.S.I.S.
Kendall
Library lists
Filed in Roberts
Folder*

Madri
rib

IS)

1959

*U.S.I.S.
Kendall*

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Harry H. Kendall
Films and Exhibits Officer

Encl.: Library list
Radio Bulletin

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Porter:

Feb 25

1. Your outgoing letter of Jan 26 attached
2. Suggest copies of Kendall's letter plus list go to Wheeler and Shaw; that Shaw get also translation of MOMA para in Daily Radio Bulletin
3. Kendall asks about status of Spanish exhibit. Attached is your letter to Robles of Jan 26, promising to write to him "within the week" about the show.

Peter

IGN SERVICE
THE
S OF AMERICA

ICAN EMBASSY (USIS)
285 N.Y., N.Y.
id, February 16, 1959

*U.S.I.S.
Kendall
Library lists
filed in Packets
Folder*

*U.S.I.S.
Kendall*

Madrid
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Harry H. Kendall
Harry H. Kendall
Films and Exhibits Officer

Encl.: Library list
Radio Bulletin

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY (USIS)
APO 285 N.Y., N.Y.
Madrid, February 16, 1959

*U.S.I.S.
Kendall
Library lists
filed in Pickens
Folder*

Madrid
rib

*U.S.I.S.
Kendall*

Mr. Porter A. McCray
Director
The International Program
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. McCray:

Mr. Mulligan is now on vacation in the United States so I am taking the liberty of answering your letter of January 26 to him. You may recall we met briefly at the Museum here on opening night.

We have picked up the copies of THE NEW AMERICAN PAINTING from Sr. Luis González Robles and have revised the distribution list to include the libraries you suggest. A copy of the new list is enclosed.

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Harry H. Kendall
Harry H. Kendall
Films and Exhibits Officer

Encl.: Library list
Radio Bulletin

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Wheeler to get copy of list of libraries
Shaw to get copy of relevant paras of Bulletin

draft eph june 18

U. S. I. S.
Kendall
Mr. Wheeler
Mrs. Shaw
cc: ICE-F-36-57 Madrid
" cat distrib
C/E 59-3
Hecht
Schuyler
pink green

Dear Mr. Kendall:

Please accept my apologies for this tardy acknowledgement of your kind letter of February 16, addressed to Mr. McCray. Before he left for several months in Europe in connection with a number of International Program exhibitions, he asked me to let you know how very grateful we are ~~xxx~~ for your cooperation in arranging the distribution of 150 copies of LA NUEVA PINTURA AMERICANA to libraries throughout Spain. We also appreciate the informative paragraphs on this donation - and on The Museum of Modern Art - which you included in your Radio Bulletin. With respect to the exhibition of young Spanish painters and sculptors,

We look forward to hearing about the pamphlet project, about which you were going to ask Mr. Mulligan to write when he returned.

Sincerely,
Mrs. C.S.

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*Filed in
Work folder
U.S.I.S.
Kendall*

June 18

Susan:

I was about to draft a reply to this (which I am quite willing to do), and even borrowed the files from Jimmy on Spanish show, when it occurred to me that every consideration of logic and organizational efficiency would indicate that Jimmy should do latter and important part - status of Spanish show. He knows the score - or if he doesn't he will have to. I therefore attach a draft for the opening portion of the letter - as well as files I borrowed from Jimmy.

Peter

*I agree on Sp. show & IS
how about Kendall's last &?*

MEMORANDUM

To:

From: PORTER MC CRAY

Date:

Subject:

*This needs
central reply
longer
more specific*

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draft oph june 18

U.S.S.
Kendall
Mr. Wheeler
Mrs. Shaw
cc: ICE-F-36-57 Madrid
" cat distrib
G/E 59-3
Hecht
Schuyler
pink green

Dear Mr. Kendall:

Please accept my apologies for this tardy acknowledgement of your kind letter of February 16, addressed to Mr. McCray. Before he left for several months in Europe in connection with a number of International Program exhibitions, he asked me to let you know how very grateful we are ~~you~~ for your cooperation in arranging the distribution of 150 copies of LA NUEVA PINTURA AMERICANA to libraries throughout Spain. We also appreciate the informative paragraphs on this donation - and on The Museum of Modern Art - which you included in your Radio Bulletin. With respect to the exhibition of young Spanish painters and sculptors,

We look forward to hearing about the pamphlet project, about which you were going to ask Mr. Milligan to write when he returned.

Sincerely,

Mrs. C.S.

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Porter:

Feb 25

1. Your outgoing letter of Jan 26 attached
2. Suggest copies of Kendall's letter plus list go to Wheeler and Shaw; that Shaw get also translation of MOMA para in Daily Radio Bulletin
3. Kendall asks about status of Spanish exhibit. Attached is your letter to Robles of Jan 26, promising to write to him "within the week" about the show.

Peter

145

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY (USIS)
APO 203 N.Y., N.Y.
Madrid, February 16, 1959

Mr. Porter A. McGray
Director
The International Program
The Museum of Modern Art
11 West 53rd Street
New York 19

Dear Mr. McGray:

Mr. Malligan is now on vacation in the United States so I am taking the liberty of answering your letter of January 26 to him. You may recall we met briefly at the Museum here on opening night.

We have picked up the copies of THE NEW AMERICAN PAINTING from Sr. Luis González Robles and have revised the distribution list to include the libraries you suggest. A copy of the new list is enclosed.

Incidentally, Sr. González Robles had already given out 30 of the 200 catalogs to young Spanish modern painters, so we had only 150 to distribute. Upon distribution of the catalogs we prepared an article from the material you furnished us and included it in our daily Radio Bulletin for February 12 which goes to newspapers, radio stations and important government officials throughout Spain. A copy of this bulletin is enclosed.

Mr. Robles has asked us to inquire about the status of the Spanish exhibit that was to go to your Museum next fall. Any information we may pass on to him would be appreciated.

I am not familiar with the pamphlet project you mention but will ask Mr. Malligan to write you about its progress when he returns.

Sincerely yours,

Barry E. Kendall
Files and Exhibits Officer

Encl.: Library list
Radio Bulletin

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University of Calif.

cc: Mr. Selz

Miss Frost

ce-59-3

8

September 16, 1960

Mr. Herwin Viola
Rice House, 54
Madrid 3, Spain
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

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cc: C/E 59-3 wrap.
green (Viola)
green

August 3, 1960

Sr. Manuel Viola
Rios Rosas, 54
Madrid 3, Spain

Dear Viola: 14 Street
New York 28, New York

I am forwarding to you herewith a letter from Mrs. Stan Mott, who is a great admirer of your work.

NEW SPANISH PAINTING AND SCULPTURE is receiving a good deal of public response and we shall be forwarding the catalog to you very shortly under separate cover. Meanwhile, I am sure you will be receiving first hand impressions of the installation from the Canogars, who were here for the press preview of the exhibition.

I have taken the liberty of giving your address to Mr. David Herbert who will be in Madrid in early September. He is very interested in your painting and I think you will enjoy meeting him, since he is a charming and astute young dealer who recently opened his own gallery in New York. Previous to that, he was connected with both the Betty Parsons Gallery and the Sidney Janis Gallery.

I hope that your work is going well and that you are enjoying a pleasant summer.

For information about Viola, would you call us at your convenience some time before August 12th? I shall be leaving after that time on vacation.

With warm regards,

Sincerely,

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure

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AUG 3 1960

cc: C/E 59-3 Cowresp.
C/E 59-3 (Viola)
green

Mott

Enclosure
Cowresp

August 1, 1960

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

August 4, 1960

Dear Mr. O'Hara:
Mrs. Stan Mott
326 East 84th Street
New York 28, New York

I am extremely impressed with an artist in your current Spanish exhibit, one Manuel Viola. I would like very much to know more about him and his work. Do you extend such information to members?

Dear Mrs. Mott:

Thank you for your kind letter of August 1st. I have forwarded your letter enclosed to Viola and I am sure he will be prompt in answering, unless he should be away from Madrid on a brief trip.

His address, should you wish to communicate with him further, is:

Manuel Viola
Rios Rosas, 54
Madrid 3

Respectfully,

I tried unsuccessfully to reach you by telephone. Should you wish to have further information about Viola, would you call me at your convenience some time before August 12th? I shall be leaving after that date for a month of vacation.

326 East 84th Street
New York 28, N.Y.

Sincerely yours,

Frank O'Hara
Director of the Exhibition

Enclosure b-172h

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AUG 3 1960

c/e 59-3
Corresp.
Viola

59-3 Corr.

August 1, 1960

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

Dear Mr. O'Hara,

I am extremely impressed with an artist in your current Spanish exhibit, one Manuel Viola. I would like very much to know more about him and his work. Do you extend such information to members?

Being an artist myself, and very interested in this type of work, I was wondering about the possibility of studying under him. Would you be good enough to forward the enclosed letter to him, and possibly getting in touch with me concerning him? Thankyou very much.

Respectfully,

Mrs. Stan Mott

326 East 84th Street
New York 28, N.Y.

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cc: C/E 59-3 Corr.
green

3 June 1960

July 30, 1960

Mr. Lewis Winter
108 West 15th Street
New York 11, New York

Dear Mr. Winter: Dear John,

In response to your request for information on galleries to visit when you are in Madrid, I suggest that the following will be of interest:

Galerías Biosca -- Génova, 11

Galería Silo -- Carlos Arniches, 3 d.

The Galerías Biosca has just held an exhibition entitled LOS ARTISTAS SELECCIONADOS POR EL MUSEUM OF MODERN ART EN NEW YORK, which included all the artists we are showing here at present. Through this gallery, which has friendly ties with these and many other artists in the vicinity of Madrid, you will be able to obtain the addresses and in many cases telephone numbers of those artists whose works particularly interest you. The Galería Silo opened more recently and usually has on view a selection of works by these artists, and by others who are not yet as well known but are, I think you will find, of considerable interest. As you know, the younger Spanish artists seldom have formal affiliations with galleries in Spain, and it is entirely dependent on when you are there whether their works, or any contemporary works, will be available for viewing at a given gallery. I therefore suggest that you obtain a guide to art activities such as the Spanish Tourist Office's A WEEK IN MADRID AND BARCELONA so that you can check on what is being shown in other galleries, particularly the Galería Urbis. For really extensive seeing of any individual artist's work you will probably wish, and it is customary, to make an appointment to visit the artist's studio.

Should you get to Barcelona, the same situation obtains, and a good start for your seeing will most likely be the Sala Gaspar, Consejo de Ciento, 323, and the Museo de Arte Contemporáneo, Paseo de Gracia, 11. Either of these can give you the necessary information to pursue your special interests and will be delighted to do so.

Should you wish for any specific addresses of artists before you leave, please call me, and best wishes for the success of your trip.

Sincerely,

Frank O'Hara
Director of the Exhibition

FOH/rsn

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cc: D. Miller
F. O'Hara

C/2.59-3-
(See given file
inter office
Wye th)

3 June 1960

Dear John,

Thank you very much indeed for your enthusiastic letter about Francisco Ramon's big figure. I am leaving for Europe in a few days, so that I shan't be able to see it, but I will try to have someone else in the Museum see it.

In any case, please send the photographs you speak of as soon as possible to me Attention of Miss Marie Alexander.

Sincerely,

Alfred H. Barr, Jr.

Mr. John Wyeth
59 Chestnut Street
Providence 3, Rhode Island

AHB:mm

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NEW SPANISH PAINTING AND SCULPTURE

Installation, Currier Gallery,
Manchester, N.H.

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New Spanish Painting & Sculpture
Currier Gallery, Manchester, N.H.

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NEW SPANISH PAINTING AND SCULP-
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Installation, Currier Gallery,
Manchester, N.H.