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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	17

LUIS GONZALEZ - ROBLES

⁽¹⁷⁾ FRANK O'HARA ARCHIVE: New Spanish Painting & Sculpture
Exhibition ---- CE 59-3

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O'Hara Archive File ⁽¹⁷⁾
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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LUIS GONZALEZ - ROBLES

Madrid, 21 marzo 1960

Sr. Franz O'Hara
Hotel Wellington

Querido amigo Franz:

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New Spanish Painting and Sculpture

Correspondence
(in chronological order)

Museum of Modern Art

D'Hara Archive File 17
Museum of Modern Art

BARCELONA - 2 (España)

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gloria que sabes. En aquella exposicion de Paris causaron grata impresio: Rivera, Vela, Suarez, Viola, Mier. Si yo hubiera cedido a las presiones de Paris estos artistas ahora no serian conocidos por Porter.

Y este mismo argumento me sirve para decirte a ti ahora, en un tono que yo quiero insistir que no te moleste, pues puede parecer que me meto en lo que no me importa, pero es que creo que debo moralmente aconsejarte aquello que es legal. Aquello que es justo: está muy bien la seleccion que me indicas en tu carta del 18 de este mes. Pero yo me atrevo a decirte que si se piensa con rigor, está incompleta si quiere demostrar el panorama de la actual plástica informal de España, lo mas completo posible. Por ejemplo, en escultura FERRANT no debe faltar. Ferrant es sin duda alguna el precursor de la escultura contemporánea española. Toda su obra va a Venecia en Pabellon de Honor, yo no tengo inconveniente alguno en desprenderme de algunas obras (tres por ejemplo) para dartelas a ti Otro artista que te falta en escultura es OTEIZA, Gran Premio de São Paulo

D'Hara Archive File 17
Museum of Modern Art

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O'Hara Archive File
Museum of Modern Art



Correspondencia:
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LUIS GONZALEZ - ROBLES

Madrid, 21 marzo 1960

Sr. Franz O'Hara
Hotel Wellington

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Población Provincia de

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país se suscribe a CORREO DE LAS ARTES, por 12 o 24 ejemplares (1)

pays prie de l'abonner a "C. A." pour 12 o 24 numéros

a partir del núm. (2) deseando efectuar su pago mediante (3)

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de 196

Firma signature

(1) Táchese lo que no interese.
(Biffer la mention inutile)

(2) Escribese el número en que se quiere empezar la suscripción
(Indiquer le numéro dont vous désirez commencer l'abonnement)

(3) Giro postal, letra de cambio, reembolso o transferencia bancaria.
(Mandat postal international, chèque bancaire ou transfert CCP.)

El precio de la suscripción de doce números importa Ptas. 180/- y la de veinticuatro ejemplares, Ptas. 360/-
Le tarif de l'abonnement de douze numéros: 180/- pts. et de vingt-quatre exemplaires, 360/- Pts.

Abonnement: 12 numéros

France 20 N. F.
Suisse 19'50 F. S.
Italia 2.150 Liras
U. S. A. (avión) 8 dólares

Allemagne 18 D. M.
Portugal 100/- escudos
Resto Europa 220/- ptas.
América Latina 250/- ptas.

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LUIS GONZALEZ-ROBLES

Madrid, 21 marzo 1960

Sr. Franz O'Hara
Hotel Wellington

Querido amigo Franz:

he recibido el cable de Porter, anunciándome tu llegada. Desgraciadamente tengo que marcharme a Barcelona, precisamente en estos mismos días que tu llegas a Madrid, porque tengo que montar la Exposición Internacional de Filatelia, que inauguraremos en Barcelona el día 26 de este mes de marzo. Acabo de recibir tu carta del 18 que he leído con muchísimo detenimiento. Yo me voy a permitir expresarte mi sincera opinión respecto a la selección que me dices en tu carta pensáis hacer para exhibir en el Museum of Modern Art. Yo considero que la selección que me indica debería orientarse de otra manera, precisamente después que la Galería Pierre Matisse ya lanza en Nueva York la mayoría de esos futuros valores que el Museum of Modern Art, y que por lo tanto no se descubre cosa nueva, y lo que es peor, son exactamente esos mismos nombres que Matisse puede decir con orgullo que es él quien los ha descubierto antes y que el Museum of Modern Art sólo hace seguir las directrices que Matisse marca. Esto es importante de considerar. Una cosa parecida me ocurrió a mí cuando comencé a organizar la exposición en el Musée des Arts Décoratifs. Entonces, París me pedía, con una insistencia, que a mí me fué bastante sospechosa, que la exposición comprendiera muy pocos artistas, y daba la casualidad que esos pocos eran los que ya estaban en galerías de París. Es decir, que yo, que tengo que pensar mucho las cosas, saqué la conclusión que bien se me podía criticar la exposición de esta forma, diciendo ¿qué nos descubren los españoles que no conocemos ya? Y eso me llevó al ánimo de insistir en ese número fatídico de "13", que al final me trajo la gloria que sabes. En aquella exposición de París causaron grata impresión Rivera, Vela, Suarez, Viola, Mier. Si yo hubiera cedido a las presiones de París estos artistas ahora no serían conocidos por Porter.

Y este mismo argumento me sirve para decirte a ti ahora, en un tono que yo quiero insistir que no te moleste, pues puede parecer que me meto en lo que no me importa, pero es que creo que debo moralmente aconsejarte aquello que es legal. Aquello que es justo: está muy bien la selección que me indicas en tu carta del 18 de este mes. Pero yo me atrevo a decirte que si se piensa con rigor, está incompleta si quiere demostrar el panorama de la actual plástica informal de España, lo más completo posible. Por ejemplo, en escultura FERRANT no debe faltar. Ferrant es sin duda alguna el precursor de la escultura contemporánea española. Toda su obra va a Venecia en Pabellon de Honor, yo no tengo inconveniente alguno en desprenderme de algunas obras (tres por ejemplo) para darte a ti Otro artista que te falta en escultura es OTEIZA, Gran Premio de São Paulo

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LUIS GONZALEZ - ROBLES

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y uno de los mas entusiastas animadores de nuestra actual generaci3n.

En Pintura yo completaría el panorama ya elegido con dos pintores madrileños: VELA y SUAREZ, los dos con reconocidas calidades, los dos bien distintos y los dos complementan -a su modo- la Expresion Lírica de un Feito y la Expresion Dramática de un Canogar. Es decir que Vela y Suarez complementan, redondean, perfilan, la frase expresionista, y los dos ya verás que tienen un conocimiento perfecto de cómo debe pintarse. A estos dos pintores le deberías añadir un catalan mas: PLANELL. Planell termina la frase de un Tapiés, de un Cuixart. Sí, no te rías de lo que acabo de decir: Planell es hoy uno de los jóvenes mas inteligentes de Barcelona, y sus obras tienen cierta gracia bizantina sin perder esa expresion trágica tan genuinamente española en nuestra actual plástica.

En Barcelona te ruego que mires con interés las obras de Mier.

Esto es todo. Te decía al principio que no tomaras a mal esta intromision en tu labor, aconsejándote lo que yo sé que tu sabes muy bien hacer, pues por algo el Museo te ha confiado esta difícil mision. Pero al leer tu carta del 18 no he podido por menos de prometerme hablarte de lo que considero un error y por lo tanto realizar un esfuerzo para que el panorama quede cojo. Porque me ha dado la impresion, leyendo tu carta, que barajas unos nombres que han sido conocidos anteriormente, pero que por circunstancias fortuitas no conocéis a otros de indudable valor que conviene tener presente, sobre todo en esta exposicion que lanza el Musaum of Modern Art de Nueva York como "Estallido de la Pintura y Escultura Española".

Me hablas en tu carta de la poca capacidad de las salas para exponerlos a todos. No creo que se aumente mucho la exposicion con esos nombres que te doy. Piensalo. Es necesario meditarlo. Y tengo la seguridad que estarás de acuerdo conmigo. Lástima que yo no te haya podido escribir estas lineas en inglés. Pero no importa, porque Oscar te las irá traduciendo con fidelidad y cariño, porque sabe él también que lo único que me guía en todo esto es fidelidad de amistad hacia ti y hacia todos vosotros, y afecto de entrañable camaradería, por estar todos empeñados en la misma tarea comun del Arte por el Arte.

Me hospedaré en Barcelona en el HOTEL CONTINENTAL. Yo estaré en Barcelona hasta el dia 10 u 11 de abril. Hasta Barcelona, pues. Te deseo una feliz estancia en España.

*In a haste
(signature)*

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Hotel Colón, Barcelona
April 5, 1960

Dear Waldo,

I seem to have the wrong notes on Porter's itinerary, so I thought I would write and keep you abreast of what's happening. The first meal I had in Barcelona, lunch yesterday (shrimps with aioli), made me sick so I had the wonderful opportunity to stay in ^{my} room for a whole stretch of evening ALONE, which was a blessing! I think it was actually fatigue, perhaps, but then not all delicious things are healthy, a thought prompted by my New England childhood, no doubt.

I am enclosing a letter from Robles and my reply which will be self-explanatory but which has delayed several decisions until I finish seeing the Barcelona works. There is a sort of East Coast- West Coast rivalry between the two cities which gets quite tiresome and requires a lot of tact, since the Barcelona painters consider the Madrid painters arrivistes, while the Madrid painters are appropriately condescending in return. The photographic situation was not at all as described, and I have indicated to the painters which works I want photographs of, and in some cases already have them. The others I have asked to be sent to New York for fear of missing them en route and never getting them. At least 4 of the best sculptures were not yet finished (that is, rubbed with wax or treated), so they couldn't be photographed yet but should be forthcoming soon (Chirino and Serrano). I am worried about getting too many works and so have not yet sent out any loan agreement forms, which I will do here if I have time or from Paris. Since I have verbal agreements to lend what I want and a little more, I don't think this is too urgent and will save embarrassing exclusions at the last moment. In general, any photographs arriving from artists I listed as in the show in my last letter to Porter, will be of works which will be in the show, so someone can go ahead and have copy negs made if necessary and also start a list of titles, dimensions, etc., which I asked be put on the back and which I can later check with my notes. Very often, you will notice, the width precedes height in dimensions and must be reversed, so these should be checked, and they could also be transferred into inches and then corrected from the Registrar's measurements when they arrive. Or it all can wait if you think that would lead to confusion. If photographs arrive from artists which are not listed as in, just set them aside for me, please.

None of the artists would agree to bill us for the expense of photography, no matter how I explained it, so I think we might send them a publication or something later. Right now it would be marvellous if you could arrange to have the following shot, if there are funds for such:

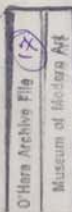
JUAN GRIS to: Juan Josep Tharrats, Pintor Valseca 27, Barcelona

NEW IMAGES OF MAN to: Manolo Millares, Lopez de Hoyos 178, Madrid

NEW IMAGES OF MAN to: Rafael Canogar, Jorge Juan 127, Madrid

If there is no provision for this it will just have to wait, but they expressed great interest in these shows and it would be a good thing to send them. Canogar and Millares have expressed great interest in the New Images and what they have read about it.

Miss Dudley will want to know that the 4 paintings being lent by Millares are to be returned to Pierre Matisse Gallery at the end of the show and that Pierre Matisse is to sign the loan agreement forms and fix the sales price and valuation. This will entail our obtaining a straight export permit for the works from Spanish customs which I am going to take up with Robles, and it will also mean that we will have to show Matisse the photographs when they arrive with measurements and have him decide on the value. Millares is supposed to write him about this in good time for the shipment.



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Whoever is going to work on the catalog might start transcribing biographical data on those artists listed previously as in, which are available in several monographs either in my office of Porter's or the library (also the vertical files).

URGENT: Could someone write or call Mrs. Hart Perry, Gres Gallery, 1729 20th Street, N.W., Washington, D.C. and ask her to send us photographs of all the Oteiza ~~xxx~~ sculptures and Viola paintings she has in her gallery or has sold to collections. Also could she arrange to have photographs of 10 paintings by Manuel Viola sent to us (and taken, if needs be); ~~by~~ a Mr. Goodhue (don't know the correct spelling, Viola spelled it Godin), who is a friend of hers, brought them to Washington from Madrid. This is quite important as Oteiza is in South America, and Viola has no paintings in Madrid that are first rate because of other shows and the Washington transaction. Viola has heard nothing from Mr. Goodhue, but would lend from among the 10 if we wished. There is a superb Viola in a private collection in Madrid we might get, but one would not be enough so on this depends his inclusion, which would be desirable.

Oh, one rather amusing thing: it's a good thing we put that contingency item in my budget because I forget at the last moment to tell you that there is no plane service to San Sebastian from Barcelona unless you return first to Madrid so I will have to go overland from here to there, not just from San Sebastian to Paris. It's not terribly expensive, though, anyway.

I forgot to mention above that Millares is sending all small works to his exhibition at Pierre Matisse, and ours will be sufficiently striking to make quite an impression, I think. Also, the look I had (this is confidential) at Feito's work which is coming to Borgenicht made me wonder about him, but he left some marvellous works in Madrid for us ~~xxx~~ of an elegance surpassed only by Philip Johnson's home! they are all white with grey, black or a little umber and unless there's something better in Paris, the four I've picked will do the trick, I think. Apart from their extraordinary elegance, I read the other day that they have a deep spiritual vitality, too. So how can you go wrong?

Since I could not reach Ruiz Morales, I don't know whether any further decision have been made on the shipping of these works. Millares told me that on no account should we use Droqué because they were disastrously tardy about shipping the Minneapolis shipment. He said that he and the other artists always used MACARRON, which is a very expert firm in Madrid for both packing and shipping, so if the Spanish government does not wish to use Guggenbuhl as we have suggested, perhaps Porter or Miss ^vudley will wish to suggest that Maccarron be used. Millares said they were excellent on the El Paso shipment to Pierre Matisse, who has their address and will recommend them.

URGENT: Can't something be done about the title of the show? and vite? as you will see from Robles' letter he thinks it's being called the Explosion of Spanish Art (sort of like Hiroshima, Mon Amour); but New Spanish Painting and Sculpture, or Spanish Painting and Sculpture Today; Recent Painting and Sculpture from Spain? It is a problem, but The New Spaniards doesn't seem to do. I suppose I'm supposed to suggest something, and if I come up with anything better I'll send it along.

I go now to lunch with Robles and Cuixart and then the latter's studio. I got to the Prado twice briefly and Goya is again my favorite painter of the whole world. Best to all and I hope everything is going well. I'm not positive about the Pent Royal, so if urgent write me c/o Joan Mitchell, 10 rue Frémicourt, Paris XV so there'll be no chance of mishap. See you soon,

Frank

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Juan-Eduardo Cirlot
Herzegovino, 33, 6, 1
Barcelona, 6 (España)

Mr. Frank O'Hara

Barcelone le 5-avril

Distingué Monsieur.

Sous l'indication de M Robles.
j'ose m'adresser à vous pour vous proposer
un rendez-vous à mon atelier, donc j'ai
vraiment de l'intérêt de que vous connaissiez
mes ouvrages.

Je vous demande, de me laisser une
carte sur ce particulier, et si vous m'accordez
le rendez-vous, marquez aussi, s'il vous plaît,
le jour, l'heure, et le lieu qui soient le plus
commodes pour vous.

Veillez, distingué Monsieur, recevoir
l'expression de ma considération la plus dis-
tinguée.

Guinovart

P/S Je passerai demain à 10 heures après

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Juan-Eduardo Cirlot
Herzegovino, 33, 6, 1
Barcelona, 6 (España)

Mr. Frank O'Hara

Objet: Quelques catalogues de nos expositions.

Juan Gaspar

POR AVION

Spanish

Monsieur Frank O'Hara.

Hotel Colón.

Presente.

Mr. Frank O'Hara
Hotel Colón
Barcelona

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MARCOS & CUADROS, S. A.
BARCELONA

O'Hara Archive File 17
Museum of Modern Art

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Juan-Eduardo Cirlot
Herzegovino, 33, 6, 1
Barcelona, 6 (España)

SALA GASPAR
MARCOS & CUADROS, S. A.
BARCELONA

CONSEJO DE CIENTO. 323
TELEFONO 21 20 64

le 6 avril, 1960

Mr.
Frank O'Hara
Hotel Colon
Barcelonne.

Cher Monsieur,

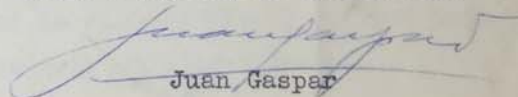
Nous vous adressons ces mots avec notre plus cordiale bienvenue à Barcelonne, où nous vous souhaitons un agréable et profitable séjour.

À ce propos, nous serons très honorés de vous avoir chez-nous et nous donner l'opportunité de vous faire connaître l'oeuvre des artistes de notre galerie où, en plus des oeuvres de Picasso et Miró, vous pourrez voir celles de

TAPIES SAURA THARRATS VILA-CASAS RIERA-ROJAS CLARET ALEU
LLOVET TREPET MUXART IBARZ TODO SUCRE et Antoni CLAVÉ

Vous verrez aussi quelques sculptures et empreintes en metal originales d'Antoni Clavé tout-à-fait inédites dans la production de ce grand peintre catalán de qui nous sommes en train de faire une grande exposition avec des oeuvres depuis sa première époque jusqu'aujourd'hui.

En vous remerciant à l'avance par l'honneur de votre visite, veuillez agréer, cher Mr. O'Hara, l'expression de mes sentiments les plus distingués.


Juan Gaspar

Ci-joint: Quelques catalogues de nos expositions.

11-5-60

Edwards

O'Hara Archive File (17)
Museum of Modern Art

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	FOH	17

Juan-Eduardo Cirlot
Herzegovino, 33, 6, 1
Barcelona, 6 (España)

Mr. Frank O'Hara
New York

Cher Monsieur,

La revue "Papeles de Son Armadans" consacrera très prochainement un numéro special au peintre Tàpies.

Considerant que votre nom ne doit pas manquer dans une anthologie comme celle que nous préparons, je m'adresse à vous dans l'espoir que vous voudrez bien nous honorer avec votre collaboration.

Les articles peuvent être de caractère critique ou essayistique. L'étendue peut osciller entre 4 et 8 feuilles comme celle-ci, dactylographiées à deux espaces. Il nous conviendrait d'avoir votre texte dans le délai d'un mois environ.

La revue ne paye pas les travaux, parce qu'elle n'en a pas les moyens, mais elle correspondra avec un jeu de 50 "separatas" reliées de votre texte, ainsi qu'une grande lithographie signée de Tàpies.

Dans l'attente de vos nouvelles, je vous prie d'agréer, cher Monsieur, mes meilleurs sentiments,

J
Eduard

11-5-60

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Madrid 7 Junio 1960

Estimado amigo Frank:

Perdonaame esta carta escrita en español, pero ya sabes que para mí el inglés es imposible.

No he vuelto a saber nada más de vosotros, ni de ti, ni de John. Hace unos días he recibido la lista completa de los que están incluidos para la exposición en el museo ¿Por que no estoy yo también? yo he creído siempre que era exposición seria solamente de cuatro o cinco pintores o por lo menos aquí siempre han hecho era política, pero mi sorpresa ha sido enorme al comprobar que soy el único que no expone.

Cuando tu viviste a Madrid yo no tenía cuadros fraudulentos terminados pero dije que en mi casa tenía algunos

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muy avanzados los cuales ya he terminado y te mando la fotografia de uno de ellos. Por favor te pido Frank, de que hagas todo lo posible por que me incluyan en esa exposicion ya que como digo anteriormente soy el unico pintor español conocido que no expone y seria para mi un gran desprestigio. Maxime cuando estan incluidos gente menos conocida que yo y de menos categoria.

Con todo mi agradecimiento espero tus noticias enviandote un abrazo

Vicente Vela

Vicente Vela
Clemente Fernandez, 27
MADRID - M ESPAÑA

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DRAFT

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

Sr. René P. Métras
Sicilia, 200
Barcelona, Spain

July 12, 1960

Dear Sr. Métras:

Forgive me for not ~~inexpediently~~ answering your letter sooner, but we have been very busy with preparations for the exhibition NEW SPANISH PAINTING AND SCULPTURE and I have not had time to answer as fully as I wished.

I was most interested in seeing the photographs of your newly acquired sculptures by Marcel Marti. They are indeed impressive, but unfortunately arrived too late to be considered for the present exhibition. I do remember your speaking of this sculptor and was curious to see the photographs. I shall pass them on to my colleagues for their ~~information~~ perusal.

I am very glad to have the photographs of the other works in your collection, and it was most kind of you to send them with Canogar, along with the ~~numbered~~ issues of Correo de las Artes. I found Correo de las Artes

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NOTICARIO ARTISTICO INTERNACIONAL

PINTURA
ESCULTURA
ARQUITECTURA
CINE
MÚSICA
LITERATURA
TEATRO
ARTES POPULARES
REPORTAJES MUNDIALES



Correspondencia:
BURÓ INTERNACIONAL DE LAS ARTES
SANTA ANA, 28, 2.º, LETRA C - TELÉF. 31 26 63
Dirección artística: ~~D. Métras~~ - René P. Métras

BARCELONA (2) 5/1/61

MUSEUM OF MODERN ART
11 West 53th Street
New York (19)

Dear Sirs:

Enclosed is the latest issue of the newly reorganized Spanish Art Magazine CORREO DE LAS ARTES. Our editorial includes the best known critics of contemporary art in Spain. In CORREO DE LAS ARTES you will regularly find essays, articles on the recent work of the leading artists in Spain, as well as on new talents. Included also are detailed reviews of important exhibitions, book reviews and reports on art activities in Spain and abroad. CORREO DE LAS ARTES is the only magazine of its kind in Spain. It is widely read in this country and our foreign circulation has greatly increased during the past year throughout Europe and Latin America. We are now beginning to introduce it to the United States and have already a very favorable response.

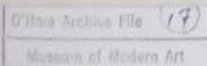
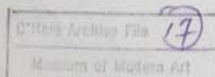
In this number in the section "Noticias de Norteamérica" by Prof. Molleda you will find mention of the recent activities of Galleries and Museums. We are pleased to send you this copy which we believe you will like to have and at the same time to introduce our publication.

We think that you will find it of great interest to subscribe to our magazine and therefore present for your consideration our rates:

\$ 8 air mail for 12 issues.

Awaiting your news we rest, your sincerely

RENÉ P. METRAS Director



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RENÉ P. MÉTRAS

SICILIA, 200 - BARCELONA

*cf 59-3
c: Karpel*

Juin 1, 1960

Frank O'Hara
Director of de Exhibition
RECENT SPANISH PAINTING AND
SCULPTURE

Dear Frank O'Hara:

I should have wanted to write you earlier, to apologize the last appointment I missed at the hotel, but out of laborable day I am bound to the family. And that I forgot to tell it to you the day before.

By Canogar's intervention I send you snapshots of my collection which you were so interested with.

On the other hand, as you already know, I am very interested with my small review: Correo de las Artes). I gave to you librarian Bernard Karpel about four copies. As you see it would be a great pleasure for us to obtain your moral confidence, and economical help. Nevertheless, we should easily send the exemplars you would need, as well it would be a very great incitement to know and publish every activity about U-S-A and the Museum. As you saw, we are very "lonely" in that small spot of Europe and how difficult the fight for authentic art.

I recently made the acquisition of two "merveilleuses" Marcel Marti sculptures. I join the snaps of these iron works. I consider this artist very important in the present apport. And myself, dare to say he is very interesting (I think I spoke to you about him and showed you some photos at home). The work he is realising at this time is very important and I consider that the sculpture's exhibition must not be missed, and then some of his works would be a very spanish complement between the works you choose before. I think it will be very easy to send them quickly by means of a local agency, as soon as I should have received your notice.

Waiting back your letter, receive my kindest regards

Yours very truly

René Métras

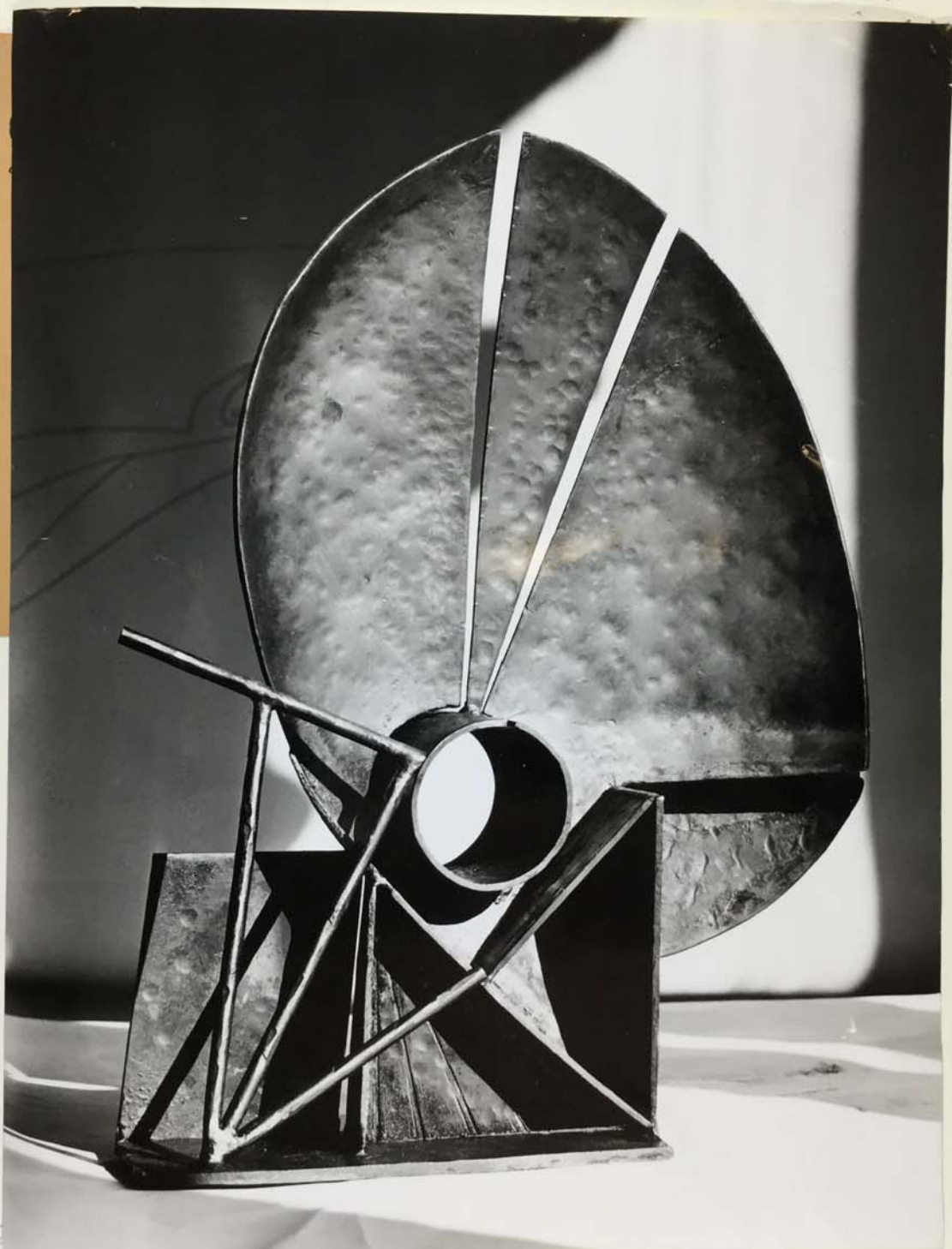
P.D. I would be very pleased to receive your very interesting firm book of Pollock's. Many thanks.

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How Spunk Painter - Sculpture

Call



Museum of Modern Art

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How Spanish Painter - Sculpture

Back

MARCEL MARTI

HIERRO - 0'45 mts

Col. Ravi P. Mehta
Barcelona

O'Hare Archive File 17
Museum of Modern Art

Museum of Modern Art

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Copy M

H. O. Spangh Painter + Sculptor
Jackson Gall



row
9 1/2

O'Hara Archive File (17)
Museum of Modern Art

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Copy M

How Spanish Painter - Sculptor
Julian Galle

MARCEL MARTI

HIERRO - 0'98 mts.

1° PREMIO "JULIO GONZALEZ"

col. René P. Méhies
Barcelona

row
9 1/2

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Museum of Modern Art

O'Hara Archive File (17)
Museum of Modern Art

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Copy M

How Spanish Painter + Sculptor
Jackson Call

row

1/2



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Museum of Modern Art

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MARCEL MARTI

HIERRD - 0.50 mb.

Col. René P. Métras
Barcelona

O'Hara Archive File (17)
Museum of Modern Art

O'Hara Archive File (17)
Museum of Modern Art

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Copy Mr. O'Hara

Handwritten notes: "A Spanish Painter - Sculptor" and "Jackson Gall" with arrows pointing to the exhibition title and artist list.

7 October 60

club urbis
avenida Menéndez y pesayo, 73

piece in pool (iron)

sculptor

exposición
arte español de vanguardia

Obras recientes de
CANOGAR-CUIXART-CHIRINO-FARRERAS
FEITO - FERRANT - GUINOVAR - LAGO
MAMPASO - MILLARES - PLANASDURA
RIVERA-SAURA-SUAREZ-TAPIES-THARRATS
UBEDA - VELA - VENTO - VIOLA

Julio-Agosto 1960 Horas de visita: De 11 1/2 a 2 y de 7 a 9 1/2

O'Hara Archive File 17
Museum of Modern Art

Will you please... picture is to go... should we have the freight?

the

... cake, and, if the... in Washington, to whom... the special crate and the

Sincerely yours,

David McIntyre
Registrar

cc: Miss Ravinas, MOMA
Mr. Stephen Joy, Martha Jackson

O'Hara Archive File 17
Museum of Modern Art

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Copy M. O'Hara

Hand Spanish Painter - Sculpture
Jackson Gable

7 Oct

Mr.
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Dear

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Viola
Vela
Cano gaba
Mullares
Chirino
Saura
Rivera

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Sincerely yours,

David McIntyre
Registrar

cc: Miss Ravinas, MOMA
Mr. Stephen Joy, Martha Jackson

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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New Spanish Painter - Sculpture
Jackson Sale

Copy Mr. O'Hara

7 October 60

Mr. Sam Hunter
 Acting Director
 The Minneapolis Institute of Arts
 201 West 5th Street

New Spanish Png. and Sculpture

Selection lists of works
plus miscellaneous
items

Joy,
 Tapies
 you would
 wish
 see
 t,
 there.

O'Hara Archive File (17)
 Museum of Modern Art

There is also instructions regarding delivery of a Tapies painting to Mr. Arnold H. Marent in Chicago.

Will you please advise what action we should take, and, if the picture is to go to the Corcoran Gallery in Washington, to whom should we have the invoice sent for the special crate and the freight?

Sincerely yours,

David McIntyre
 Registrar

cc: Miss Ravinas, MOHA
 Mr. Stephen Joy, Martha Jackson

O'Hara Archive File (17)
 Museum of Modern Art

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Copy Mr. O'Hara

New Spanish Painting - Sculpture
Jackson Gable

7 October 60

Mr. Sam Hunter
Acting Director
The Minneapolis Institute of Arts
201 East 24 Street
Minneapolis 4, Minnesota

Dear Mr. Hunter:

We have today received the following letter from Mr. Stephen Joy,
Director, Martha Jackson Gallery in New York:

"We have had a request from the Museum of Modern Art for the Tapies
painting entitled, REDDISH PAINTING 1958 - our #3537 - as they would
like to include it in their circulating exhibition, "New Spanish
Painting & Sculpture."

At the close of your exhibition on October 26, would you please
arrange to send this painting to: The Corcoran Gallery of Art,
Washington 6, D.C. as it is joining the travelling exhibition there.

There is also instructions regarding delivery of a Tapies painting
to Mr. Arnold N. Harament in Chicago.

Will you please advise what action we should take, and, if the
picture is to go to the Corcoran Gallery in Washington, to whom
should we have the invoice sent for the special crate and the
freight?

Sincerely yours,

David McIntyre
Registrar

cc: Miss Ravinas, MOMA
Mr. Stephen Joy, Martha Jackson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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List of works NEW SPANISH PAINTING AND SCULPTURE

4/7/60
Barcelona

- FARRERAS Number 24, 1959, collage of paper on black paper on wood, 100 x 200 cm
the artist
Number 58, 1960, collage of paper on black paper on wood, 80 x 65 cm
the artist
2 more from photos when finished
- RIVERA Vicente Escudero. 1960, wire in aluminum frame, 100 x 73 cm
the artist?
Buhonero. 1960, wire on black wood, 120 x 100 cm
the artist?
Heraldica. 1960, wire on white wood, 162 x 114 cm
the artist?
Homenaje a Bach. 1960, wire on white wood, 162 x 114 cm
the artist?
Metamorfosis. 1959, wire in wooden frame, 146 x 97 cm
Mme Alexis Zalstem- Zalesky, New York
- SUÁREZ Parcas(1) 1960, oil and aluminum paint on canvas, 130 x 182 cm (No 1)
the artist
Pintura(No. 2). 1960, oil on canvas, 46 x 33 cm
the artist
El Buey(3) 1959, oil on canvas, 146 x 114 cm (No 3)
the artist
Pintura (No 5). 1960, oil on canvas, 114 x 146 cm
the artist
- FEITO Pintura No 148. 1959, oil on canvas, 113 x 145 cm
artist? Borgenicht?
Pintura No 139. 1959, oil on canvas, 113 x 145 cm
artist? Borgenicht?
Pintura No 141. 1959, oil on canvas, 140 x 150 cm
artist? Borgenicht?
Pintura No 147. 1959, oil on canvas, 200 x 200 cm
- MILLARES Homunculus. 1960,
Pierre Matisse Gallery, New York
Homunculus. 1960,
Pierre Matisse Gallery, New York
Number 96. 1960,
Pierre Matisse Gallery, New York
Number 99. 1960, (diptych)
- MUÑOZ (MUÑOZ) Jonás No 3. 1960, oil on gouged wood, 100 x 180 cm
the artist
Tabla No 5. 1960, oil on gouged wood, 130 x 97 cm
the artist
Tabla No 6. 1960, oil on gouged wood, 150 x 100 cm

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List N-S-PS 4/7/60 2.

CANOGAR San Cristobal. 1960, oil on canvas, 300 x 200 cm
the artist
Toledo. 1960, oil on canvas, 250 x 200 cm
the artist
Pintura N° 57. 1960, Oil on canvas, 250 x 200 cm
~~the artist~~ the artist
Pintura N° 56. 1960, oil on canvas, probably 130 x 75 cm

VIOLA

sep → SAURA

TAPIES

GUIXART

PHILLIDA

sep → SERRANO

CHIRINO

?THARRATS

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5/18/60

C/B 59-3

NEW SPANISH PAINTING AND SCULPTURE - SELECTION

<u>Painters:</u>		Requested	Granted
CANOGAR, Rafael	<u>Pintura #56.</u> 1959	x	x
	<u>Pintura #57.</u> 1960	x	x
	<u>Toledo.</u> 1960	x	x
	<u>San Cristobal.</u> 1960	x	x
4 CUIXART, Modest	<u>Painting.</u> 1959 (MOMA)		
	<u>Painting.</u> 1958 (Hillman)	x	
	<u>Painting.</u> 1959 (Drouin)		
	<u>Indulgent Fancy.</u> 1957	x	
FARRERAS, Franc.	<u>Number 24.</u> 1959	x	x
	<u>Number 61.</u> 1960	x	x
	<u>Number 58.</u> 1960	x	x
	<u>Number 59.</u> 1960	x	x
FEITO, Luis	<u>Pintura #139.</u> 1959	x	
	<u>Pintura #141.</u> 1959	x	
	<u>Pintura #147.</u> 1959	x	
	<u>Pintura #148.</u> 1959	x	
LUCIO, (Miñoz)	<u>Jonás #3.</u> 1960	x	
	<u>Tabla 5</u> 1960	x	
	<u>Tabla #6.</u> 1960	x	
MILLARES, Manolo	<u>Homúnculo.</u> 1959	x	x
	<u>Homúnculo.</u> 1960	x	x
	<u>Cuadro 96.</u> 1960	x	x
	<u>Cuadro 97.</u> 1960	x	x
RIVERA, Manuel	<u>Buhonero.</u> 1960	x	x
	<u>Vicente Escudero.</u> 1960	x	x
	<u>Heráldica.</u> 1960	x	x
	<u>Homenaje a Bach.</u> 1960	x	x
SAURA, Antonio	<u>Crucifixion no. 12.</u>	x	
	<u>Retrato Imaginario de Goya.</u> 1959-60	x	
	<u>Las Tres Gracias.</u> 1959	x	
SUAREZ, Antonio	<u>El Buey.</u> 1959	x	
	<u>Las Parcas.</u> 1960	x	
	<u>Pintura #2.</u> 1960	x	
	<u>Pintura #5.</u> 1960	x	
THARRATS, J. J.	<u>Médamothi.</u> 1958-60	x	
	<u>Signo.</u> 1959	x	
	<u>Hommage à Frank Lloyd Wright.</u> 1959		x

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- 2 -

NEW SPANISH PAINTING & SCULPTURE - SELECTION

5/18/60

Painters:

Requested Granted

TAPIÉS, Antoni (4)

VIOLA, Manuel (3)

Sculptors:

(4) CHIRINO, Martin El viento. 1960 x x
 Raiz #2. 1960 x x
 Raiz #3. 1960 x x

(4) CHILLIDA, Eduardo

(3) OTEIZA

SERRANO, Pablo Espacio. 1960 x
 Taurobolo. 1960 x

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Cher Viola,

Je regrette beaucoup notre malentendu. ~~XXX~~ Après notre conversation chez Rivera j'avais pensé que vous étiez en train de rassembler ~~XXXXXX~~ quelques tableaux dans une galerie et me téléphonerait lorsque cela serait arrangé. Plus tard dans le taxi vous m'avez dit que les seules oeuvres récentes/de ~~XXXXXX~~ qui étaient disponibles vous/étaient à Washington; donc, ~~XXXXXXXXXXXXXXXXXXXX~~ quand je n'ai pas eu de vos nouvelles j'ai conclu que vous n'aviez ~~XXXXXX~~ pu trouver ~~aucun~~ ^{d'autres} tableaux à Madrid. Je suis très fâché contre ~~l'hôtel~~ l'hôtel qui ~~est~~

P.L. Moeller's
notes
6/99 →

Viola is not a woman but the Spanish painter Manuel Viola

who was in the Spanish painting show (MOMA 1960)

2 paintings by him in the show

this letter looks as though it was never sent.

yes,
DRAFT

disponibles pour l'exposition?

J'ai vu un très beau tableau de vous chez Duarte ~~CCCCCCCC~~ Coecho. Pensez-vous qu'il le prêterait pour une période de quinze mois, si ~~non~~ ^{oui} le lui de ~~demandant~~ ^{demandant}?

Je vous écrirai encore concernant tout ceci dès mon arrivée à New York.

très cordialement,

Je vous remercie mille fois pour la soirée à "Zambra"
dont j'ai gardé ~~un~~ ^{un} merveilleux souvenir.

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

Je regrette beaucoup notre malentendu. ~~XXX~~ Après notre conversation chez Rivera j'avais pensé que vous étiez en train de rassembler ~~XXXXXX~~ quelques tableaux dans une galerie et me téléphonerait lorsque cela serait arrangé. Plus tard, dans le taxi vous m'avez dit que les seules oeuvres récentes/de ~~XXXXXX~~ qui étaient disponibles vous étaient à Washington; donc, ~~XXXXXXXXXXXXXXXXXXXX~~ quand je n'ai pas eu de vos nouvelles j'ai conclu que vous n'aviez ~~XXXXXX~~ pu trouver ~~autres~~ d'autres tableaux à Madrid. Je suis très fâché contre ~~Motels~~ ~~XXXXXX~~ l'hôtel qui ne m'a pas averti de vos appels, parce que je les attendais.

J'ai déjà écrit au Musée en leur demandant de trouver vos dix tableaux à Washington ainsi que des photos d'eux. J'ai aussi essayé de trouver le moyen de retourner à Madrid pour une journée, ~~XXX~~ mais malheureusement le temps presse tant que je dois partir pour Paris. ^{par avion} Voudriez-vous avoir l'obligeance de m'envoyer les photos et les transparencies à Paris dès que vous ~~XXXXXX~~ le pouvez? Puisque ma réservation à l'hôtel n'a pas encore été confirmée, voulez-vous bien les envoyer à moi aux bons soins de ~~XXXX~~ Mlle. Joan Mitchell, 10, rue Frémicourt, Paris 15. J'en aurai ~~un~~ besoin de toutes manières ~~XXXXXXXXXXXXXXXXXXXX~~ lorsque je verrai vos tableaux à Washington. Voulez-vous ^{vous} indiquer, s'il vous plaît, les dates, titres, dimensions et le nom de la personne à qui on devrait ~~XXXXXXXXXX~~ adresser ^{une} demande de les prêter pour l'exposition. ~~XXXXXXXXXXXXXXXXXXXX~~ Aussi, est-ce que j'ai raison de penser que les dix tableaux que détient M. Goodhue à Washington sont votre propriété personnelle et donc sont disponibles pour l'exposition?

J'ai vu un très beau tableau de vous chez Duarte ~~XXXXXXXXXX~~ Coecho. Pensez-vous qu'il le prêterait pour une période de quinze mois, si ~~vous~~ ^{on} le lui ~~demandait~~ ^{demandait}?

Je vous écrirai encore concernant tout ceci dès mon arrivée à New York.

très cordialement,

Je vous remercie mille fois pour la soirée à "Zambra" dont j'ai gardé ^{un} merveilleux souvenir.

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→ June 3rd

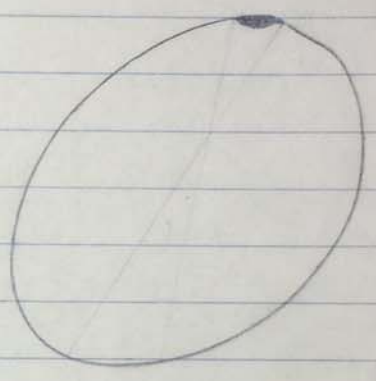
Tàpies

Cuixart

3 stains on Grey Space 1957
 Miss Isabel C. Raphael NYC
 NYC 21 245 E 72nd St. RH 4-2777 ...
 The Serpent 1957
 Mary Gallery (in
 Philip Johnson's office)

Ira Haupt
 G David Thompson
 MOMA
 Hillman

White Space 1958
 64 X 51 1/4 William Alexander



White with Graphisms 1956
 Richard K. Weil

Yellow Sand ^{M+MO} - Morton G. Neumann, Chi.
 5555 Everett Ave

Cuixart MOMA
 Hillman collection - yes -
 artist's " (Hillman office)
 Indulgent Nancy - Mr Alexander Lowenthal
 + de Puga

O'Hara Archive File 17
 Museum of Modern Art

~~Also Review~~ → ~~that~~ Espinosa - letter explaining
 → proposal of party & mention artists our
 efforts to get subsidy for the artists, &
 likelihood of obtaining this assistance more likely
 in the fall.

PAM → Porter memo on artists to come here.

Saura → copy of request letter + l af to Madison

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	FOH	17

THE MUSEUM OF MODERN ART

cc: Mr. O'Hara
Miss Pearson

Date: ~~September 30, 1960~~

To: Jean Volkmer

Re: ~~SPANISH Exhibition~~

From: Diane Rivinus

After you left the mezzanine yesterday, Marjorie and I noticed an area of serious dracking and voids in the lower left corner of the following:

60.942 Tharrats: Médamothi, oil on canvas

Would you please look at this the next time you are in the mezzanine.
Thank you.

O'Hara Archive File
Museum of Modern Art

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Leur un Haut
evenir du
emportement
Artistique

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Michel Tapié

*Pour un haut devenir
du comportement artistique*

Rodolphe Stadler
Paris 1964

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SEP 29 1960

THE MUSEUM OF MODERN ART

cc: Miss Pearson

Date September 28, 1960

To: Mr. O'Hara

Re: SPANISH Exhibition

From: Diane Rivinus

Dear Mr. O'Hara:

While checking over the paintings in the SPANISH Exhibition this morning, Marjorie and I noticed several areas of very serious lifting in/following:

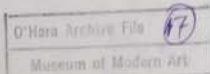
the

60.924 Saura: Crucifixion, Number 12, oil on canvas

Also, the following were noticeably warped (most of these do not have frames):

60.904 Canogar: Pintura #56
60.915 Feito: Pintura #147 (lower right corner)
60.914 " Pintura #141 (lower right corner)
60.923 Saura: Las Tres Gracias
60.870 Guixart: Pintura 1959
60.898 Tharrats: Hommage à Frank Lloyd Wright (lower right corner)
60.918 " Signo (lower left corner)
60.931 Lucio: Tabla 6 (lower left corner)

If you wish to have anything done about these paintings before they are to be taken to Santini's, please let us know.



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LA PINTURA DE THARRATS EN LA PRENSA MUNDIAL
LA PEINTURE DE THARRATS DANS LA PRESSE MONDIALE
THE PAINTINGS BY THARRATS IN THE WORLD'S PRESS
DIE GEMÄLDE VON THARRATS IN DER WELT PRESSE
LA PITTURA DI THARRATS NELLA STAMPA MONDIALE

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SALA GASPAR - Consejo de Ciento, 323 - BARCELONA

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*Spanish
Notebook*

**STENO
NOTE BOOK**

No. GW69

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Oscar - treinta y uno - noventa y ocho - sesenta y cinco

Robles → write today '3-24-60

Canogar 5⁰⁰ today
Seito 5⁰⁰ on 25th
Serraut 6⁰⁰ today

Viola - 10 paintings in Wash. D.C., (Gres
Galleries)

Galleries Galeria San Jorge, Castellana 56
(opposite C-Hilton)

Don't use Droqué for shipment
because of delay in Minneapolis

use Macarrón - good (MM) handled
Matisse shipment

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Memories - 22-92-71 Sección Páb
21-50-99 " Exp y Cong
31-09-93 Índice Cultural

~~2 4 - 7 - 5 - 00~~
~~dos quatro siete cinco - 00~~

quatro tres uno

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Ferrant

Posturas por enlase

Estático cambiante 1958 (0.60 cm)
order from Carnegie → Coll Leland Hazard, Pittsburgh
" " Posturas por tangencias
1958

Coll Tom Nicholas Street - NY

Daniel Cordier - Paris - 2'one + 1 with $\frac{0}{0}$

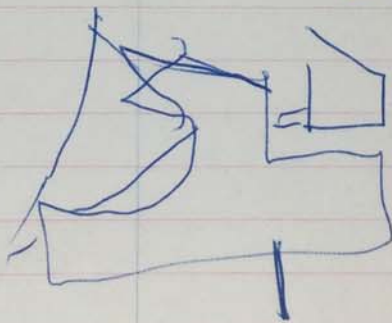
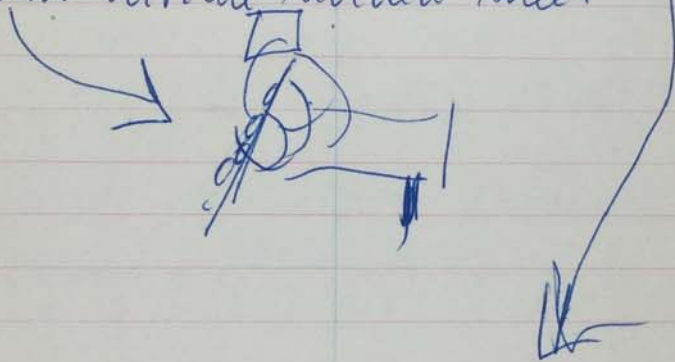
Martha Jackson - looks same size

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Serrano 3/25/60

- * 1 like thorn bush - porcupine
- ? 1 with sphere
- ? 1 fired 3/25/60
- * 1 in studio unfinished with sheets low to floor
- ? 1 with vertical riveted sheet

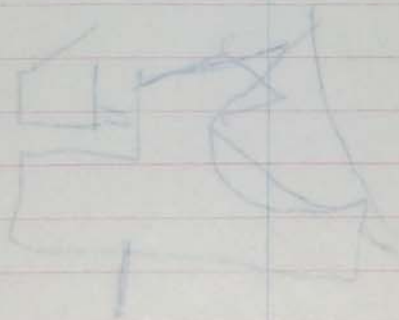
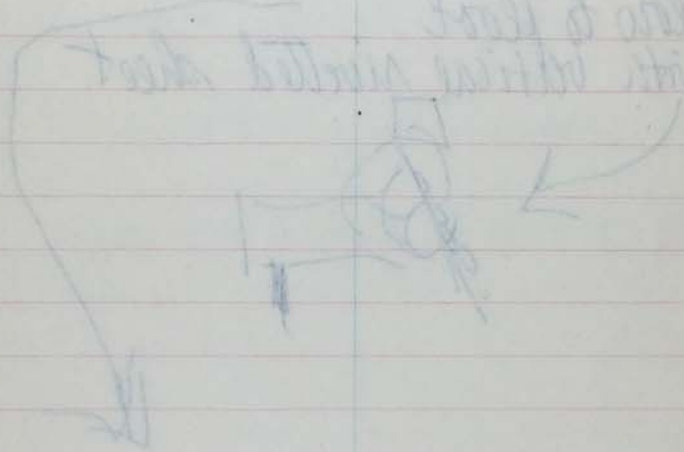


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Marie Droc - 3/26/60

trois photographies + pas d'une
autre peinture intéressante



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Francis -
on 20 -

Numero 11 - photo from mag
at ~~Serrano~~ Galeria Serrano

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Tarreras - 3/26/60
paper on black paper on wood

* # 24, 1959 - on black 100x200
in catalog

* # 58, 1960 - small, 80x65cm

Quadro # 25 catalog - Mrs. Lee
photos coming

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Rivera —

3/25/60

* Vicente Escudero - 1960 - wire in
100 x 73 x ~~100~~ cm aluminum frame

* Buhonero - 1960 - wire on black
(like a butterfly) 120 x 100

* Heradicia - 1960 - wire on white
162 x 114 (large)

* Hommage a Bach - 1960 - wire on
white (large)
7162 x 114

Diamante 1960 - wire in aluminum
73 x 60 frame (small)

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Suárez 3/25/60

x Parcas #1-1960 — pale r

large horizontal — 130 x 182 cm
pt + aluminum pt on canvas

x Ptg #2 — 1960 — o/c, 46 x 33 cm
small

x 90 Buey 1959 — o/c, 146 x 114 cm
brownish

x Ptg #4 — 1960 — o/c 65 x 81 cm
small like Parcas

x? Ptg #5 — 1960 o/c 144 x 146 cm

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Óito — Alfredo Serrano Gil de
Santivañes, Juan de Mena, 75 — Madrid
* Ptq #148 — 1959 — o/c 113 x 145 cm
all white with black at bottom

* Ptq #139 — 1959 — o/c 113 x 145 cm
mostly grey with black thru center
left, and white center bottom

Ptq #136 — 1959 —

* Ptq #141 — 1959 — o/c 140 x 150
almost all white with black blot
lower ~~right~~ to side

Ptq #137 — 1959 — o/c 160 x 180
grey, black blot lower center + just
above it a white "aurora"

* Ptq #147 — 1959 — o/c 200 x 200
black blot lower left center with
browns center large mostly white with
grey edges

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Vela - 3/25/60

4 photos → 3 horizontal, 1 vertical

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Zobel (Chez Rueda) 3/26/60

Thin, like Vieira da Silva with no
ground (on white)

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Rueda - 3/26/60

new ones - blocks of grey or darker grey
 (2) organized brown + reds or black



500 - 1960 - grey in black (blocks)



510 - 1960 practically all black with
 "doors" like a Morandi in feeling
 + 2 others in brown, same motif

511 - 1960 large grey + black - has the
 perfection of taste of a Tomlin

very aristocratic + culturally informed

512 - 1960 all blacks
 white



dead
 black
 lighter
 all varnish

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Reunión - 3/26/60 accepted

- ✓ Canogar 4
- ✓ Millares 4 + Museo 3 = 5
- Serrano sc 3? a 4
- ✓ Barreras 4 or 3
- ✓ Suárez 4
- ✓ Rivera 4
- Chiribo sc 2 + 2 (Métras)
- ✓ ~~Canogar~~ Deito 4
- ✓ Muñoz 3
- ✓ Viola 4
- Tapiés 6 MOMA
- Quixut 5 MOMA
- Chillida sc
- Otiiza sc
- Subirachs
- Saura 4

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Millares 3/27/60 prefers black stripping

* Homunculus - 1 b+w 1960

* " 1 red b+w "

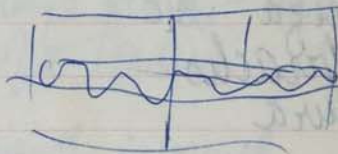
" 1 black with white forms + tears (square) 60

#95 - 1959 - b+w - lower rt corner shows wooden stretcher

#97 - 1960 - b+w
blac
white

* #96 - 1960  b+w

* #99 - 1960 diptych



~~don't~~ they all should be returned to Pierre Matisse after showings - get papers to that effect. Definite exportation. Use Macaron.

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Chirino - 3/27/60

2 sculptures in iron

2 in works - sending photos

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Muñoz 3/27/60
* ~~Jonas~~ #3, 1960 - oil on wood - 100 x 180 cm
(cityscape (like Toledo or something - dark brown))
Carved

Panel (Tabla)
* #5, 1960 - oil on wood, carved,
130 x 97 cm

Tabla
* #6, 1960 - oil on gouged wood,
150 x 100 cm

board?

#7, 1960 - oil on gouged wood
100 x ~~70~~ 70 cm

Toledo - 1960 - oil on wood
130 x 97 cm

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Palazuelo - 3/28/60

latest works - Galerie Maeght - Paris
15 works at least

Guggenheim - Rima TV 1958.
41 X 81 cm. + one other ptg

ask about - Accord noir, 1957-58
what coll. ~~60~~ 60 X 92 cm.

Zurich Kunsthalle: → Metamorphosis, 1955

Carnegie - Mandala 1958
124 X 124 cm
is it still in their coll.

Ibrustequi - rue de Beaux-Arts, Galerie Claude
(French-Basque sculptor) Bernard

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Manpaso 3/30/60

Rojo y negro # 19 1960 horizontal
most violent of the 4

" " " # 18, 1960 almost square
very strong

Rojo y negro # 16, 1960 large vertical

Rojo y negro # 21, 1960 smaller,
bright reds, the best

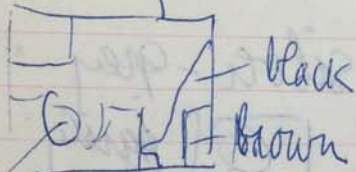
Ocos y grises 1958 Mus. de Mod.
Cont. Art, Madrid
1959 Pintura, 1959

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Bunovant 4/5/60

Painting 1960



(all mauve)

rush mat



black (all of the picture)

1960

blue-indigo

wood



square, all browns black

holes burnt with white 1960
wood

burnt timber

whitish

lighter timber

opayish white

Su Verges

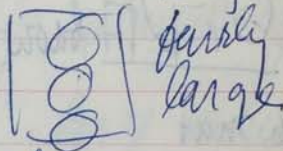
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Alcory

4/5/60

Pintura 15/60 - silver-grey

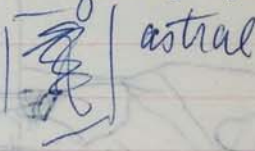


Pintura 60-30 - small brows
very subtle with melted
silver all over it.

Pintura 14-60 - vertical brows



Pintura 60-22 - horizontal brows



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Cuixart

4/6/60

large ptg - Ora Haupt

" " - G. David Thompson

M. Samy - Torica

43 rue du Faubourg St Honoré
(check address)

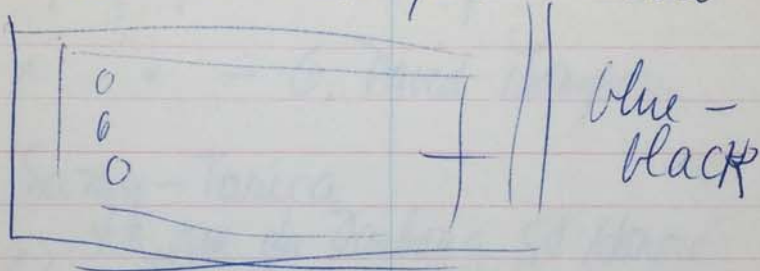
say hello Bernard Colin

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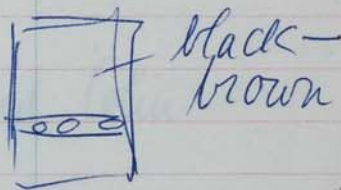
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Planell - 4/7/60

a tree one that goes to Venice



blue -
black



black -
brown

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Sabraachs - 4/9/60

one with wooden egg in the middle



Le Feu à l'oeuf



Projet pour une monument funéraire, 1960



Tekel, 1958 iron + wood 187 cm H

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Chilleda 4/11/60

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Rumeurs des limites 1959
large one on fireplace

large Enclume des Rêves
Enclume ~~of~~ of Dreams series

1 tiny + delicate
1 larger



Hommage à Claude Bachelar
Galerie Claude Bernard
very good
→ Rêverie articulée, 1958, cm 85
photo from Maeght

claytax - ask about Houston piece where
Gaggenheim (Maremont) Geoffrey Tidton Chicago
Zadok (Communication) 1st of Rumeurs des Limites #1

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Martha Jackson 5/4/60

Ferrant + Tapes

Tapes

3 Stains on Gray Space, 1957
Isabel Raphael, NYC,

The Serpent, 1957
in Philip's office (Maez gallery)

Painting with Blue, 1958
David Bright
146 x 114 cm.

Yellow Sand - Morton Neumann

White Space, 1958
64 x 51 1/4 Wm Alexander

White with Graphisms, 1956
19 x 69 Richard K. Weil

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Tapes - (2)

Evening 1956

coll. Martha Jackson

Grey with White Graphisms 1956

Grey Gallery
77x55 1/4 C

→ Richard Brown Baker
Black + White

(Hieroglyphic + Sand one from Martha
+ large B+W thick one

→ for New York only

Spanish Door 1959

MJ Gallery Marron/Thick

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Kline

Linda Cavallon - small b+w
small ones at Sidney's

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Tapiés - Blancs ombres et reliefs 1957
in Germany
similar on at Martha Jackson

E. G. Power - Blue Tapiés 1956
Paysage 1956

Samaranch Barcelona in monograph
Albright - red + brown one

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Galerie Rive Droite
23 69 St Honoré

E. P. Jones - Blue Paper 1952
Project 1952

Research for book in manuscript
Albion - red + brown one

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Sturley Falbe 77 rue Daguerre

O'Hare Archive File (E1)
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it's well known that god and I don't get
along together and I'm tired of the couple -
neoplaton, psychiatrie, - social - apudatur et
in the print and on the stage
don't they think I'm happy with what Olive
get - stop sending letters from semi-
advice and letters
advice and letters

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Prm returns May 2nd - NY ^{4/14/60}

Arnaud - Jéto

Drouin - Ciuxart

Maeght - Chillida ^{ask about Houston pce.}
Palazuelo
13, rue de Téhéran (8th)

Städler - Saura, Tapies
5, rue de Seine (6th)

Claude Bernard - Oteiza, ~~Chillida~~, Chillida

Daniel Cordier - Tarrant,
8, rue de Miromesnil (8th)

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it's well known that god and I don't get
 along together and I'm tired of the ~~unpro-~~
 -regulations, -psychiatric, -social -afondation et
 mal afondation, -clinical and -corrective
 in the print and on the stage,
 don't they think I'm happy with what I've
 got - stop sending letters from semi-
 naries about confessions ~~of~~ from offices
 about friends' increased incomes and latches
 it's just a view of the brass-works to me, I
 don't care about the ~~moors~~

You are the only satisfying thing that has
 ever happened to me and I don't care
 about the iron in the Tagus or the virtue in an
 ephemeral Spanish passion, or the wear &
 tear on the nerves, or the minor introduction
 to mysticism which gets you where the
 major don't

I only care about you and your inevitable
 cruelty that's kindness
 factious, ever ready for retreat, greatness that
 I make you believe, but it's true
 and you see and you make me live.

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Now that Iberia has landed me here
in Madrid and I can think

I think of you,
and the continents brilliant and arid in
their heaving settings
and the slender heart you are sharing my
share of with the American air
as the lungs I have felt sonorously sub-
side slowly greet each morning
and your brown lashes flutter revealing
too perfect ~~downs~~ colored by Manhattan

where before we had rushed to each other after
each few hours' parting

I now see a vast plain stretching to the
outskirts of the city with only you standing
at the edge of the purple horizon like ~~the~~
an only tree

and in Toledo the olive groves' ~~like~~ soft green
look at the hills
like an old lady's hair

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Canogar — 3/24/60
* St Christopher # 1960
* Toledo — 1960
Painting # 60, (blue triangle at side
(no photo) white
pink black

Barcelona — René P. Métras (2) Requiem +
other
* Painting # 57 — thin wash at top (no photo)
* " # 56 — black top, white center + (no photo)
bottom — black
* P.m # 57 | pink
white
black

chosen
St Christopher
Toledo
Ptg # 56
Ptg # 57

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Ramon de la Cruz 73

GUILLERMO DELGADO
a Juan - Oteiza
33, Avenue de France through
Bastarrea

~~S. G.~~
Gaudi - Sociedad General de Autores de
España
Demanda VI, ~~Madrid~~ no 4, Madrid