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FRANK O'HARA ARCHIVE: Miscellaneous Circulating Exhibitions, ✓

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	F04	7

Material re Exhibition:

41 Aquarellistes Americains
d'Aujourd'hui

MODERN ART

Date March 3, 1958

Re: Catalog of 41 WATERCOLORISTS

O'Hara Archive File 7
Museum of Modern Art

would you please send 2 copies of this catalog (whatever showing we have more of) to: Mrs. Eleanor Ward
Stable Gallery
924 Seventh Avenue
New York 19, New York.

O'Hara Archive File 7
Museum of Modern Art

She will forward 1 copy to Dugmore, whose drawing is reproduced on the cover.

Frank

Mrs. Dugmore was given 2 copies by this office

I am not including a copy for Mr. Dugmore, because I am told that Mrs. Dugmore called at the Museum several days ago and was given two copies.

With best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions
and the International
Program

Enclosure: . 1 copy catalog, 41 Aquarellistes Americain d'Aujourd'hui

PAK/rvk

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THE MUSEUM OF MODERN ART

Date March 3, 1958

To: Rose
From: Frank

Re: Catalog of 41 WATERCOLORISTS

Would you please send 2 copies of this catalog (whatever showing we have more of) to: Mrs. Eleanor Ward
Stable Gallery
924 Seventh Avenue
New York 19, New York.

She will forward 1 copy to Dugmore, whose drawing is reproduced on the cover.

O'Hara Archive File 7
Museum of Modern Art

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With best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions
and the International
Program

Enclosure: . 1 copy catalog, 41 Aquarellistes Américain
d'Aujourd'hui

PAN/frk

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March 6, 1958

Mrs. Eleanor Ward
Stable Gallery
924 Seventh Avenue
New York 19, New York

Dear Eleanor:

In accordance with your request over the telephone, I am sending you herewith a copy of the catalog of the Saint-Quentin showing of our exhibition: 41 AQUARELLISTES AMERICAINS d'AUJOURD'HUI, which bears a reproduction of Dugmore's Composition on its cover.

I am not including a copy for Mr. Dugmore, because I am told that Mrs. Dugmore called at the Museum several days ago and was given two copies.

With best regards,

Sincerely,

Porter A. McGray
Director
Circulating Exhibitions
and the International
Program

Enclosure: . 1 copy catalog, 41 Aquarellistes Américain
d'Aujourd'hui

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	F0H	7

PRISME

REVUE INTERNATIONALE

TENDANCE

EXPOSITION

Mai-Septembre

Material re :

New trends In Expressionism

International Exhibition of Bruges

May - September 1958

REC'D

Prag
International Program

Mon Cher Cont

O'Hara Archive File 7
Museum of Modern Art

Plusieurs personnalités du monde des Arts estimant que, parmi les grands courants de l'Art Contemporain tourné vers l'avenir, le nouvel Expressionnisme joue un rôle actif, nous ont demandé d'organiser une importante Exposition Internationale de peinture qui représenterait cette tendance.

La manifestation "Tendances Nouvelles de l'Expressionnisme" aura pour cadre les Salles d'Expositions et de Concerts de la Ville de Bruges et groupera environ 250 toiles. Elle durera de fin-mai à fin-septembre 1958 et coïncidera de ce fait avec l'Exposition Internationale de Bruxelles qui battra alors son plein. Elle bénéficiera d'autre part de la très nombreuse affluence de touristes qui visitent la "Venise du Nord" et de la présence de la plupart des critiques internationaux, dans un pays qui est le berceau de l'Expressionnisme Flamand.

L'Exposition "Tendances Nouvelles de l'Expressionnisme" sera en 1958 le point de départ d'une Biennale dont la Ville de Bruges restera le siège permanent.

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	F04	7

PRISME DES ARTS

REVUE INTERNATIONALE D'ART CONTEMPORAIN

TENDANCES NOUVELLES DE L'EXPRESSIONNISME

EXPOSITION INTERNATIONALE DE BRUGES Mai-Septembre 1958

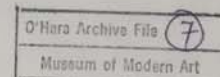
TRANSLATION ATTACHED
WR.
Monsieur Porter Mc Crag
Director of International Program
Museum Of Modern Art
New-York

Mon Cher Confrère,

Plusieurs personnalités du monde des Arts estimant que, parmi les grands courants de l'Art Contemporain tourné vers l'avenir, le nouvel Expressionnisme joue un rôle actif, nous ont demandé d'organiser une importante Exposition Internationale de peinture qui représenterait cette tendance.

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L'Exposition "Tendances Nouvelles de l'Expressionnisme" sera en 1958 le point de départ d'une Biennale dont la Ville de Bruges restera le siège permanent.



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	F04	7

PRISME DES ARTS

Nous souhaiterions que vous acceptiez de nous aider dans cette entreprise. En vous demandant votre collaboration, nous vous prions de choisir, le cas échéant avec le concours de quelques-uns de vos confrères américains, les peintres qui participeront à l'Exposition de Bruges. Nous serons heureux de voir les nouvelles tendances de l'Expressionnisme américain représentées par six à sept peintres.

Veuillez avoir l'extrême obligeance de prendre connaissance du règlement de l'Exposition joint à cette lettre et de nous faire savoir, si possible avant le ²⁰15 février, si vous croyez pouvoir nous apporter votre précieux concours. Il est, pensons-nous, superflu de vous dire tout le prix que nous attachons à la participation des artistes de votre pays.

Dans l'attente de votre aimable réponse, nous vous prions de croire, mon cher Confrère, avec nos vifs remerciements, l'expression de nos sentiments distingués.

Le Directeur,

Max Fourny

Max Fourny

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	F04	7

PRISME DES ARTS

REVUE INTERNATIONALE D'ART CONTEMPORAIN

TENDANCES NOUVELLES DE L'EXPRESSIONNISME

EXPOSITION INTERNATIONALE DE BRUGES

BUT

L'Exposition a pour objet de présenter les peintres qui, depuis 1945, ont voulu ne pas se limiter à des recherches plastiques trop absolues et ont su maintenir dans l'oeuvre d'art une présence réelle de l'humain sans pour autant accepter les facilités de l'académisme.

DUREE

Elle durera environ quatre mois, de fin mai à fin septembre 1958.

EMPLACEMENT

L'Exposition se tiendra dans les Salles d'Exposition et de Concerts de la Ville de Bruges.

PATRONAGE

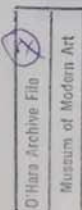
L'Exposition est placée sous le Patronage du Gouvernement Provincial de la Flandre Occidentale, de la Ville de Bruges et de différentes personnalités internationales.

PARTICIPATION

L'Exposition des Tendances Nouvelles de L'Expressionnisme aura un caractère international et comprendra en 1958 des oeuvres des artistes appartenant à une quinzaine de pays, notamment l'Allemagne, l'Angleterre, l'Autriche, la Belgique, le Brésil, le Canada, la France, les Etats-Unis, l'Inde, l'Italie, le Luxembourg, les Pays-Bas, le Mexique, la Pologne, la Yougoslavie, etc.. et répondant au but précisé ci-dessus

SELECTION DES ARTISTES

Dans chaque pays un Comité restreint composé des critiques d'art les plus qualifiés désignera les artistes qui se sont manifestés depuis 1945 et qui sont susceptibles de subir l'épreuve d'une confrontation internationale. Il choisira trois oeuvres caractéristiques de chacun



ART ET INDUSTRIE - 1 BIS, RUE HENRI-ROCHEFORT, PARIS XVII^e - CARNOT 93-60

SOCIÉTÉ A RESPONSABILITÉ LIMITÉE AU CAPITAL DE 400.000 FR. - REGISTRE DU COMMERCE: SEINE 54 B 1148 - CHÈQUES POSTAUX: PARIS 5170-61

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	F04	7

des exposants.

FORMATS ET ENCADREMENTS

Les tableaux ne devront en aucun cas dépasser la dimension d'un 60 figure, paysage ou marine (soit environ 130 x 90) en hauteur de préférence, ni être inférieur à un 30 (soit environ 90x70). Ils devront comporter comme cadre une simple baguette carrée et dorée (3 x 3cm).

CONDITIONS DE PARTICIPATION

Tous les frais de l'Exposition, y compris l'assurance dans les Salles de l'Exposition pendant la durée de cette manifestation, sont supportés par le Comité d'Organisation. Les exposants, leurs représentants ou les Services Culturels de leurs pays respectifs assument seulement les dépenses afférentes à l'expédition des oeuvres à Bruges, à leur rapatriement et à leur assurance pendant le transport aller et retour.

PRESENTATION

Pour souligner le caractère international de la manifestation et ne pas faire de discriminations entre les pays, les toiles seront accrochées par affinité; Les placeurs les mettront en relief et les feront concourir à un effet d'harmonie générale.

VENTE

Dans leurs propres intérêts, les artistes sont instamment priés d'exposer des oeuvres susceptibles d'être mises en vente. Les prix devront être indiqués par les artistes, une commission étant réservée au Service de Vente de l'Exposition.

DATE D'ENVOI DES OEUVRES

Les oeuvres devront être adressées à: Exposition Internationale de Bruges, Salle des Concerts, rue St Jacques à Bruges et parvenir à destination au plus tard le 10 mai 1958.

DOCUMENTATION ET CATALOGUE

Chaque comité devra nous adresser dès que possible:

1. La liste nominative de ses membres qui sera mentionnée au catalogue,
2. La liste nominative des exposants ainsi que les titres et les dimensions des oeuvres,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

3. De brèves notices biographiques concernant chaque artiste,
4. Dix photographies au moins de tous les tableaux qui seront exposés, ces photographies étant destinées à la cōfection du catalogue et à la presse.

PRIX Un prix de Un Million de francs français, offert par un groupe de personnalités internationales sera décerné à l'artiste dont les trois oeuvres exposées permettront d'apprécier à leur juste valeur le talent, l'esprit de création, l'apport, l'originalité et les qualités picturales. En dehors de ce prix, des Médailles remises par le Gouvernement Provincial et la Ville de Bruges récompenseront d'autres artistes. Le prix de Un Million sera versé intégralement au lauréat qui restera propriétaire de ses toiles.

JURY Le jury dont la composition est actuellement à l'étude et dont la liste sera communiquée ultérieurement attribuera le Prix dans le courant du Mois d'Août 1958.

Prière d'adresser toute la correspondance à :

M. Max FOURNY,
Directeur de "Prisme des Arts"
Ibis, rue Henri Rochefort,
Paris 17ème.

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TRANSLATED FROM THE FRENCH

*Letter mounted
Recd. Feb 12, 1958*

PRISME DES ARTS
International Review of Contemporary Art

NEW TRENDS IN EXPRESSIONISM
INTERNATIONAL EXHIBITION OF BRUGES
May - September, 1958

Mr. Porter McCray
Director of International Program
Museum of Modern Art

My dear Confrère:

Believing that the new Expressionism plays an active role among the great currents of Contemporary Art which look toward the future, several personalities of the world of the Arts have asked us to organize an important international exhibition of painting which would represent this trend.

The exhibition "New Trends in Expressionism" will have for its setting the exhibition galleries and the concerts of the City of Bruges and will consist of a group of about 250 canvases. It will last from the end of May to the end of September and will coincide with the International Exhibition in Brussels, which at that time will be at its height. It will also benefit by the great influx of tourists visiting the "Venice of the North" and by the presence of most of the international critics in a country which is the cradle of Flemish Expressionism.

The exhibition "New Trends in Expressionism" will initiate in 1958 a Biennial of which the City of Bruges will be the permanent site.

We hope you will agree to aid us in this enterprise. In requesting your collaboration, we ask you to choose, if ~~you think it~~ necessary ~~with the~~ in consultation with several of your American colleagues, the painters who will participate in the Bruges Exhibition. We should be happy to see the new trends in American expressionism represented by 6 or 7 painters.

Please be good enough to take note of the rules of the Exhibition attached to this letter and to let us know, if possible before February 15, if you think you can give us your valued collaboration. We need hardly tell you that we attach great importance to the participation of the artists of your country.

Awaiting your reply, we beg you to accept, dear colleague, with our heartfelt thanks, the expression of our most distinguished sentiments.

The Director

/s/ Max Fourny
Max Fourny

ART AND INDUSTRY

1 bis, rue Henri-Rochefort Paris XVII

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Museum of Modern Art

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TRANSLATED FROM THE FRENCH

PRISME DES ARTS
International Review of Contemporary Art

NEW TRENDS IN EXPRESSIONISM
INTERNATIONAL EXHIBITION AT BRUGES

PURPOSE

The Exhibition has for its object the presentation of painters who, since 1945, have sought to avoid limiting themselves to altogether unrestricted plastic research and have been able to preserve the presence of the really human in their work without at the same time resorting to academism.

DURATION:

It will last for about four months, from the end of May to the end of September 1958.

LOCATION:

The Exhibition will take place in the Exhibition Galleries and Concert Halls of the City of Bruges.

PATRONAGE:

The Exhibition has been placed under the patronage of the Provincial Government of Western Flanders, the Village of Bruges, and various international personages.

PARTICIPATION:

The Exhibition: New Trends in Expressionism will be international in character and will include, in 1958, the works of artists from about 15 countries, notably Germany, England, Austria, Belgium, Brazil, Canada, France, United States, India, Italy, Luxembourg, Netherlands, Mexico, Poland, Yugoslavia, etc. who fall within the category of the purposes outlined above.

SELECTION OF THE ARTISTS:

In each country a selected Committee composed of the best qualified art critics will designate the artists who have appeared since 1945 and who seem likely to meet the test of international competition. They will choose three representative works of each artist to be exhibited.

FORMATS AND FRAMES:

The paintings should not in any case exceed the dimensions of a 60 (xxx) figure, landscape or seascape (about 130 x 90) preferably in height, or be smaller than a 30 (about 90 x 70). They should be furnished with a simple square baguette gilded frame (3x3 cm).

CONDITIONS OF PARTICIPATION:

All the costs of the Exhibition, including insurance in the exhibition galleries for the duration of this manifestation, are borne by the Organization Committee. The exhibitors, their representatives or the Cultural Services of their respective countries will assume only the charges relating to the shipping of the works to Bruges, their return home and their insurance while in transit - both ways.

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	F04	7

NEW TRENDS IN EXPRESSIONISM
INTERNATIONAL EXHIBITION AT BRUGES

Rules and Regulations (cont'd)

PRESENTATION:

In order to underline the international character of the exhibition and to avoid discrimination between countries, the canvases will be hung according to their relation to each other. Those who hang them will place them in relief and will arrange them in such a way as to create a harmonious general effect.

SALE:

In their own interest, the artists are urged to exhibit works which are for sale. The prices should be indicated by the artists, and a commission will be reserved by the Sales Service of the Exhibition.

DATE FOR SHIPMENT OF WORKS:

The works should be addressed to: Exposition Internationale de Bruges, Salle des Concerts, rue St. Jacques, Bruges, and should arrive at their destination at the latest on May 10, 1958.

DOCUMENTATION AND CATALOG:

Each Committee should send us as soon as possible:

1. A list of the names of its members who should be mentioned in the catalog. as well as
2. A list of the names of the exhibitors, ~~with~~/their titles and the dimensions of their works.
3. A brief biographical note for each artist.
4. At least ten photographs of all the works to be exhibited; these to be used for catalog and publicity purposes.

PRIZE:

A prize of one million French francs, ~~will~~ offered by a group of international personages, will be awarded to the artists whose three exhibited works best demonstrate talent, spirit of creativeness, congeniality, originality, and pictorial quality. In addition to this prize, ~~the City of Bruges will compensate other artists with medals offered by the Province~~ the City of Bruges and the Provincial Government will recompense other artists with medals. The prize of one million francs will be turned over to the winner intact and he will retain property rights to his canvases.

JURY:

The Jury, which is now being formed and whose names will be furnished you later, will award the prize during the month of August, 1958.

Please send all correspondence to:

M. Max Fourny
Director, "Prisme des Arts"
1 bis, rue Henri Rochefort
Paris, 17

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New Trends in Expressionism

Prisme des Arts

DM's show - select 6 or 7

Brussels

younger - propose a few

Müller } all
 Twombly } Frankfurter
 Johns } article

al ex
 Hartigan ^{Basziotes}

~~de~~ de Hiro

de Kooning women

Hans Hofmann
 Diebenkorn

Pollock

Hyman Bloom

Jack Levine

Morris Graves

CHILLIDA

~~Bertha Schaefer~~

RL 5-333!

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List of artists suggested to exhibition? NEW TRENDS IN EXPRESSIONISM
INTERNATIONAL EXHIBITION OF BRUGES
May- September, 1958

"...Painters ...who have appeared since 1945... and have sought to avoid limiting themselves to altogether unrestricted plastic research and have been able to preserve the presence of/^{the}really human in their work without at the same time resorting to academicism."

We are suggesting the following as a courtesy and giving gallery dealers and addresses for they can take it from there:

From artists included in THE NEW AMERICAN PAINTING:

Grace Hartigan

Willem de Kooning

Jackson Pollock

Others:

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	F04	7

List of paintings
being sent to the
Bussels fair.

O'Hara Archive File (7)
Museum of Modern Art

F04

FEDERATION OF ARTS
NEW YORK · SACRAMENTO 2-2452

FEBRUARY 1952

Harris S. Prior
Director
International Program
Museum of Modern Art
11 West 53rd Street
New York, New York

Dear Porter:

I am enclosing herewith the final list of the paintings we are donating to the Brussels Fair. May I hope that if you should hear of anyone wishing to donate any of those paintings to European museums, we will have the pleasure to handle such gifts on a tax-deductible basis.

Very best regards.

Yours sincerely,

Harris S. Prior
Director

HSY/rsw
Enc.

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LEO D. GOODRICH
SECOND VICE PRESIDENT
DAVID H. BOLLINGER
THIRD VICE PRESIDENT
LEE A. AULT
TREASURER
ELIZABETH S. NAVAS
SECRETARY
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CHARLES C. CUNNINGHAM
DANIEL S. DEYENBECHER
JOHN DE MENIL
HEMÉ D'HARNOUQUET
RUSSETT T. LARRY, JR.
GEORGE H. FITCH
BERNARD C. DARBISCH
LEO D. GOODRICH
LEONARD HANNA
PAUL S. HARRIS
ANTHONY HESWELL
BARTLETT H. HAYES, JR.
HENRY R. HOPE
ALAN JARVIS
CAROL LUNGWYLL
EARLE LUDWIG
STANLEY MARCUS
WILLIAM M. MILLIKEN
BRUCE L. MCCANN MURLEY
WILLIAM C. MURRAY
CHARLES NAUILL, JR.
ELIZABETH S. NAVAS
NATHAN NEUBERGER
FRED L. PALMER
EDGAR K. SCHENCK
JAMES A. SCHRAMM
ARRENDE M. C. SMITH
DAVID M. SOLINGER
ELOISE SPAETH
HUDSON D. WALKER
JOHN WALKER
HELENE M. ZURNER
- DIRECTOR
HARRIS S. PRIOR

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THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE · NEW YORK 28 · NEW YORK · SACRAMENTO 2-2452

Founded 1909
Incorporated 1916
as a non-profit
Educational Institution

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- HENRY R. HORN
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- BARLE LUDWIN
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- EDGAR C. SCHENCK
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- LAWRENCE M. C. SMITH
- DAVID M. SOLINGER
- KLOISE SPAETH
- HUDSON D. WALKER
- JOHN WALKER
- WYTHE M. ZURCHER

DIRECTOR
HARRIS A. PROR

Mr. Porter McGraw
Director
International Program
Museum of Modern Art
71 West 53rd Street
New York, New York

Dear Porter:

I am enclosing herewith the final list of the paintings we are donating to the Brno collection. May I hope that you would hear of anyone willing to donate any of these paintings to European museums; we will soon be set up to handle such gifts on a tax-deductible basis.

Very best regards.

Yours sincerely,

Harris A. Pror
Director

HW/aw
Enc.

O'Hare Archive File 7
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

WORLD'S BIENNIAL AND INTERNATIONAL EXHIBITION, 1958

SEVENTEEN CONTEMPORARY AMERICAN PAINTERS

Jan Baziotes

1. THE DRAGON 1950 Oil on canvas 47 3/4 x 39 3/4

Lent by the Metropolitan Museum of Art, New York, New York

✓ 2. AERIAL 1957 Oil on canvas 60 x 48

Lent by Mr. Richard Brown Baker, New York, New York

3. WHITE BIRD 1957 Oil on canvas 60 x 48

Lent by The Albright Art Gallery, Buffalo, New York

W. S. Reynolds

4. SN TRAP 1955 Oil on canvas 46 x 74

Lent by The Butler Institute of American Art, Youngstown, Ohio

5. THE BRIGHT STALK 1956 Oil on canvas 84 x 48

Lent by Mr. and Mrs. Bailey A. Swenson, Houston, Texas

6. RAIN 1957 Oil on canvas 60 x 84

Lent by Mr. and Mrs. Robert B. Strasse, Houston, Texas

Lawrence Chicago

7. SABAQUE II 1955 Oil on canvas 57 1/2 x 44 7/8

Lent by The Whitney Museum of American Art, New York, New York; Gift of
The New York Foundation

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Page Two

Seventeen Contemporary American Painters

6. ESCARPMENT 1957 Oil on canvas 108 x 75
Lent by The Martha Jackson Gallery, New York, New York

Nicholas Carone

7. CHANTING THE INVISIBLE 1957 Oil on canvas 68 x 92
Lent by The Stable Gallery, New York, New York

8. SOUND OF BLUE LIGHT 1957 Oil on canvas 60 x 74
Lent by The Stable Gallery, New York, New York

Richard Diebenkorn

9. BERKELEY #24 1954 Oil on canvas 68 7/8 x 57
Lent by The Poindexter Gallery, New York, New York

10. BERKELEY #58 1955 Oil on canvas 63 3/4 x 58 3/4
Lent by The Poindexter Gallery, New York, New York

11. GIRL ON A TERRACE 1956 Oil on canvas 66 x 71
Lent by Mr. and Mrs. Roy R. Neuberger, New York, New York

Mary Ernst

12. STILLNESS 1956 Oil on canvas 48 x 60
Lent by The Grace Borgenicht Gallery, New York, New York

13. A SILENT BRIDGE 1957 Oil on canvas 50 x 90
Lent by The Grace Borgenicht Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Page Three

Seventeen Contemporary American Painters

Senia Sechtoff

16. LOVE AT HIGH NOON 1957 Oil on canvas 120 x 72
 Lent by the artist
17. THE SHAH 1957 Oil on canvas 108 x 48
 Lent by the artist

Grace Hartigan

18. BILLBOARD 1957 Oil on canvas 87 x 97
 Lent by The Minneapolis Institute of Arts, Minneapolis, Minnesota
19. BROADWAY RESTAURANT 1957 Oil on canvas 79 x 62 3/4
 Lent by The Nelson Gallery - Atkins Museum, Kansas City, Missouri;
 Gift of William T. Kemper

Ellsworth Kelly

20. PAINTING IN FIVE PANELS 1957 Oil on canvas 36 x 144
 Lent by The Betty Parsons Gallery, New York, New York
21. NEW YORK 1957 Oil on canvas 79 x 96
 Lent by The Betty Parsons Gallery, New York, New York

William Kienbusch

22. THROUGH THE PINES,
 THE OCEAN 1954 Casein on paper 28 x 40
 Lent by Miss Dorothy Andrews

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Page Four

Seventeen Contemporary American Painters

23. THE WEIR AND THE ISLAND 1955 Casein on paper 26 3/4 x 40 1/2
Lent by The Metropolitan Museum of Art, New York, New York
24. BLACK CEDARS, RED VINES 1956 Casein on paper 27 x 36 1/2
Lent by The Kraushaar Gallery, New York, New York
25. FOG, QUARRY, POOL 1957 Casein on paper 27 x 36 1/2
Lent by The Kraushaar Gallery, New York, New York

Marco-Relli

26. SLEEPING FIGURE 1953-54 Collage of painted canvas 52 1/8 x 77 5/8
Lent by The Museum of Modern Art, New York, New York; Mr. and Mrs. Walter Bareiss Fund

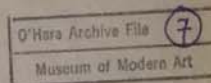
27. STRATEGIST 1955 Collage of painted canvas 70 x 49
Lent by The Stable Gallery, New York, New York

Kyle Morris

28. UNTITLED 1956 Oil on canvas 85 x 68
Lent by The Stable Gallery, New York, New York
29. EVENING, MONTAUK, No. 2 1957 Oil on canvas 76 x 80
Lent by The Stable Gallery, New York, New York

Robert Motherwell

30. ELEGY 1948 Collage 29 1/2 x 23 1/2
Lent by The Fogg Art Museum, Harvard University, Cambridge, Massachusetts



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Page Five

Seventeen Contemporary American Painter:

31. FIVE IN THE AFTERNOON 1949 Casein 15 x 20
Lent by The Sidney Janis Gallery, New York, New York

32. UNTITLED 1952 Oil on board 9 x 12
Lent by Mrs. Eleanor Ward, New York, New York

33. WALL PAINTING IV 1954 Oil on canvas 54 x 72
Lent by Mr. and Mrs. Donald Grossman, New York, New York

George Mueller

34. SPAD 1954 Mixed medium 47½ x 68½
on board
Lent by Mr. and Mrs. Roy R. Neuberger, New York, New York

35. STUKA 1957 Mixed medium 60 x 96
on board
Lent by Mr. and Mrs. Albert A. List, New York, New York

Bernard Perlin

36. THE FAREWELL 1952 Casein 47½ x 34½
Lent by The Sarah M. Roby Foundation, New York, New York

37. THE COLISEUM 1954 Casein 34 x 47
Lent by Mr. Hugh Chisholm, Jr., Big Sur, California

38. PIAZZA NAVONA 1954 Casein 34 x 47
Lent by Mrs. John D. Rockefeller, III, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Page Six

Seventeen Contemporary American Painters

39. SANTA MARIA DELLA SALUTE 1954 Casein 24½ x 33½
Lent by Mr. Hugh Chisholm, Jr., Big Sur, California

Ad Reinhardt

40. NO. 14 1956 Oil on canvas 69½ x 80
Lent by The Betty Parsons Gallery, New York, New York

41. NO. 15 1956 Oil on canvas 45 x 43
Lent by The Betty Parsons Gallery, New York, New York

42. TRIPTYCH 1957 Oil on canvas 24 x 58
Lent by The Betty Parsons Gallery, New York, New York

• Lundy Siegfriest

43. MEXICO 1957 Oil on board 48 x 96
Lent by the artist

44. VILLAGE ABOVE THE RIVER 1957 Oil on board 50 x 55
Lent by the artist

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Noguchi Sculpture
Show, Paris
1958

O'Hara Archive File ⑦
Museum of Modern Art

cc: Noguchi sculpture show
Frank O'Hara ✓
Waldo Rasmussen
Miss Dudley ✓
Miss Pearson

VIA AIRMAIL

January 27, 1958

Paris 11, France

Dear Mr. Noguchi:

I enclose, for your information, a copy of my letter of January 24 to Miss Darthea Speyer, Exhibits Officer of the United States Information Service in Paris, informing her about the exhibition of your sculpture tentatively scheduled in June at the Musée National d'Art Moderne.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosure:

Copy of my letter of January 24 to Miss Speyer.

PAM/UM:rm

O'Hara Archive File ⑦
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc: Noguchi sculpture show
Frank O'Hara ✓
Waldo Rasmussen
Miss Dudley ✓
Miss Pearson

VIA AIRMAIL

January 27, 1958

Mr. Isamu Noguchi
1 Villa Seurat
Paris 14, France

Dear Mr. Noguchi:

I enclose, for your information, a copy of my letter of January 24 to Miss Martha Speyer, Exhibits Officer of the United States Information Service in Paris, informing her about the exhibition of your sculpture tentatively scheduled in June at the Musée National d'Art Moderne.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosure:

Copy of my letter of January 24 to Miss Speyer.

PAM/RM:rm

O'Hara Archive File 7
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc: Miss Pearson
 Miss Dudley
 Frank O'Hara
 Waldo Rasmussen
 Frank O'Hara
 Noguchi sculpture show

VIA AIRMAIL

January 27, 1958

Monsieur Philippe Erlanger
 Directeur
 Association Française d'Action Artistique
 103, rue de l'Université
 Paris, France

Dear Monsieur Erlanger: I am writing you in connection with the project of an exhibition of sculpture at the Musée National d'Art Moderne.

I enclose, for your information, a copy of my letter of January 24, to M. Jean Cassou, Conservateur-en-chef of the Musée National d'Art Moderne, concerning an exhibition of sculpture by Isamu Noguchi tentatively scheduled at the Musée in June.

Sincerely,

Porter A. McCray
 Director
 The International Program

Enclosure
 Copy of my letter of January 24 to M. Cassou.

PAM/RM:rm

1. Copy of letter to M. Cassou, January 24, 1958.
2. Copy of letter to M. Cassou, February 14, 1958.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc: Project prop. Noguchi sculpture Paris
 Waldo Rasmussen
 Frank O'Hara

VIA AIRMAIL

February 17, 1958

Mr. Isamu Noguchi
 1 Villa Seurat
 Paris 14, France

Dear Isamu:

I am enclosing further correspondence on the projected showing of your sculpture at the Musée d'Art Moderne. Doubtless you have been in touch with M. Cassou directly, and I sincerely hope that it is still possible to proceed with the exhibition on the terms originally agreed upon with him. Unfortunately, M. Cassou misconstrued our offer to underwrite costs of assembling, packing, shipment to Paris and return, and insurance for the six sculptures you had selected; in my letter of February 14th I attempt to correct this misunderstanding, while at the same time holding open our offer to assist with costs for works from the States. I am also enclosing a copy of my original letter to January 24th to M. Cassou.

I shall look forward to word from you on the final plans for the exhibition.

Very best wishes.

Sincerely,

Porter A. McCray
 Director
 The International Program

Enclosures:

1. Copy of letter to M. Cassou, January 24, 1958.
2. Copy of letter to M. Cassou, February 14, 1958

PAM/WR:RM

O'Hara Archive File 7
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc: Mr. Noguchi
Miss Speyer
Project proposed: Noguchi sculpture
for Paris

Waldo Rasmussen
Frank O'Hara ✓

I do hope that the Musée d'Art Moderne may be willing to exhibit the exhibition on the terms originally determined with Mr. Noguchi. From my experience in attending dozens of exhibitions in your museum I remember you often do not use the small arcade gallery for regularly scheduled exhibitions. If this is still true, perhaps it is not yet too late VIA AIRMAIL please the Noguchi exhibition there. We shall leave your offer to transport six of Noguchi's sculptures to and from Paris, if this is done February 14, 1958

I am sending a copy of this letter to Miss Speyer and Mr. Noguchi.

Monsieur Jean Cassou greetings.
Conservateur-en-chef
Musée National d'Art Moderne
Paris 16, France

Sincerely,

Dear Monsieur Cassou:

I am writing to clarify a misunderstanding which has evidently arisen concerning the International Program's offer to undertake costs of assembling, packing, shipment to Paris and return, and insurance for six sculptures by Isamu Noguchi for a proposed showing in your Museum in June, 1958.

In your letter of January 31st, you write "...qu'il s'agit dans votre esprit d'une grande exposition de l'oeuvre de Noguchi et que vous comptez en confier l'organisation à l'Ambassade des Etats-Unis." This seems to be a misinterpretation of our specific offer to supply means of transporting six works from the United States which Mr. Noguchi had selected for the exhibition. I think my letter of January 31st makes this quite clear and there is no suggestion that we wish to interfere with the content or scale of the exhibition. It has always been my impression from Mr. Noguchi that he had been offered the small arcade gallery just to the left after entering the salon running along the Avenue President Wilson of the Musée d'Art Moderne in where he would display a small selection of his work related to the garden which he is completing at the UNESCO headquarters building. Concerning your reference to organization of the exhibition by the American Embassy, our letter to Miss Speyer suggesting that the Embassy act as a co-sponsor for the exhibition was the direct result of your letter to Mr. Noguchi in which you state "...il faudrait que nous ayons des précisions sur le financement et l'organisation de cette exposition et que nous en soyons saisis par un organisme responsable, soit le gouvernement japonais, soit le gouvernement américain, soit l'U.N.E.S.C.O." Since Mr. Noguchi is American by birth, we were merely suggesting that the American Embassy fulfill the above condition quoted from your letter to enable the exhibition to be held.

You also state in your letter of January 31st: "...souhaitons-nous avoir des informations sur le financement de cette petite manifestation, décidée en dehors du programme des expositions prévues par la Direction de l'Action Artistique pour l'année 1958." The financing of the exhibition, other than the costs of transporting the works from the United States, was in no way the responsibility of our Program, and we had suggested that perhaps the Embassy would lend financial assistance in assembling the additional works in France which might be required. Failing this I understand that Mr. Noguchi himself would be willing to assume these expenses in Paris, and I explained in my letter to you that it was my understanding that he was going to assemble the exhibition in collaboration with you.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Monsieur Jean Cassou

- 2 -

February 14, 1958

I do hope that the Musée d'Art Moderne may be willing to proceed with the exhibition on the terms originally determined with Mr. Noguchi. From my experience in attending dozens of exhibitions in your museum I remember you often do not use the small arcade gallery for regularly scheduled exhibitions. If this is still free, perhaps it is not yet too late for you to place the Noguchi exhibition there. We shall leave open our offer to transport six of Noguchi's sculptures to and from Paris, if this is desired.

I am sending a copy of this letter to Miss Speyer and Mr. Noguchi.

With most cordial greetings.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WR:RM

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

*Latin American
Architecture*

Exhibit preparations

O'Hara Archive File	7
Museum of Modern Art	

MODERN ART

Date September 21, 1956

Re: exhibition in preparation
Latin American Architecture
VERSION II

Dear Bob,

Will you please get an estimate from the mounting room as soon as possible for the costs of constructing panels and mounting of photographs from the attached blueprint of the layout of Latin American Architecture, Version II.

Panels to be made of masonite with wood back-bracing set in 2" all around. Sizes of panels are as follows:

8 - 48x30
3 - 48x24
14 - 40x30
2 - 40x30 which are to bolt together to become one panel 30x80.
7 - 40x24
8 - 36x24
11 - 30x18

11 Background photographs with text and plans pre-printed total 44.

Photograph enlargements to be mounted total 118. See attached list which was made for Compo Photocolor's reference but shows the breakdown of sizes involved.

Also will you give me an estimate of the time involved and the possible time schedule which we might follow for producing the exhibition.

Also will you give me an estimate of the time schedule and time involved for doing the above.

Many thanks,

*Frank -
see extra list
for you file copy
C.*

O'Hara Archive File	7
Museum of Modern Art	

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

cc. Porter McGray
Frank O'Hara ✓

THE MUSEUM OF MODERN ART

Date September 21, 1956

To: Bob Faeth
From: Charlotte Dyer

Re: exhibition in preparation
Latin American Architecture
VERSION II

Dear Bob,

Will you please get an estimate from the mounting room as soon as possible for the costs of constructing panels and mounting of photographs from the attached blueprint of the layout of Latin American Architecture, Version II.

Panel to be made of masonite with wood back-bracing set in 2" all around. Sizes of panels are as follows:

- 8 - 48x30
- 3 - 48x24
- 14 - 40x30
- 2 - 40x30 which are to bolt together to become one panel 30x80.
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- 11 - 30x18

11 Background photographs with text and plans pre-printed total 44.

Photograph enlargements to be mounted total 118. See attached list which was made for Compo Photocolor's reference but shows the breakdown of sizes involved.

Also will you give me an estimate of the time involved and the possible time schedule which we might follow for producing the exhibition.

Also will you give us an estimate of the time schedule and time involved for doing the work.

Many thanks,

*Frank -
no extra list
for you file away
C.*

O'Hara Archive File 7
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc. Porter McCray
Frank O'Hara ✓

THE MUSEUM OF MODERN ART

Date September 21, 1956

To: Bob Faeth
From: Charlotte Dyer

Re: Proposed Exhibition
Latin American Architecture
VERSION II (small panels)

Dear Bob,

Will you please get an estimate from the carpenter's shop as soon as possible for the construction of domestic circulating boxes for the exhibition Latin American Architecture, Version II. Boxes to be constructed with slides to hold the following sizes of panels and to be sprayed RED.

8 panels 48x30
3 " 48x24
16 " 40x30
7 " 40x24
8 " 36x24
11 " 30x18

TOTAL 53 panels

Also will you give me an estimate of the time schedule and time involved for doing the above.

Many Thanks,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

"Points for Clarification"

re show:

America Paintings For Russia
(Exchange of 19th Century Pigs.)

O'Hara Archive File 7
Museum of Modern Art

CONFIDENTIAL

incorporated in revision

, 1956"

o "employees".

e exhibition" after "when" to

at the Port of Entry..."

4. Personnel: Substitute the following for present paragraph:

"The participating museums in the country of origin will provide a curator-manager to accompany the exhibition on its tour and the travel costs of this person, ~~and any substitute appointed~~ ^{first} ~~from the~~ country of origin to the/city of exhibition and return. Travel costs ~~for the curator-manager~~ and per diem of the curator-manager within the exhibiting country, ~~or of a conservator or lecturer appointed to substitute for him at certain points in the tour~~, will be the responsibility of the ~~host~~ ^{host} country. In the case of substitution, ^{during} travel costs from the country of origin to the city of exhibition and return will be the responsibility of the country of origin. The curator-

the tour, for
but his
duties &
the respon-
sibility for
his travel
costs + per
diem within
the host
country will
be the same
as in his previous
case.

manager, ~~or subsequent substitute~~, will assist in the supervision of the loading and unloading, unpacking, handling and repacking of the exhibition, and will collaborate with the officers of the exhibiting institutions in the installment of the exhibition."

- 5. Packing: 1. 3-- change "restorer" to "curator-manager".
- 6. Condition reports: 1. 6-- change "curator" to "curator-manager".
- 7. Photographs: p.1,1. 5-- insert "be" to read: "each of these to be fully documented".
- 8. Installation: 1.1-- change "manager or curator" to "curator-manager".

O'Hara Archive File 7
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

NOTES ON RUSSO-AMERICAN EXCHANGE, to be incorporated in revision

1. Heading: add "REVISED NOVEMBER _____, 1956"
2. Insurance: 1. 6--change "employers" to "empoyees".
3. Transportation: p.2, 1. 4-- insert "the exhibition" after "when" to read: "when the exhibition arrives at the Port of Entry..."
4. Personnel: Substitute the following for present paragraph:

"The participating museums in the country of origin will provide a curator-manager to accompany the exhibition on its tour and the travel costs of this person, ~~and any substitute appointed~~ ^{first} ~~from the~~ country of origin to the/city of exhibition and return. Travel costs ~~for the curator-manager~~ and per diem of the curator-manager within the exhibiting country, ~~or of a conservator or lecturer appointed to substitute for him at certain points in the tour~~, will be the responsibility of the ~~host~~ ^{host} country. In the case of substitution, ^{during} travel costs from the country of origin to the city of exhibition and return will be the responsibility of the country of origin. The curator-manager, ~~or subsequent substitute~~, will assist in the supervision of the loading and unloading, unpacking, handling and repacking of the exhibition, and will collaborate with the officers of the exhibiting institutions in the installment of the exhibition."
5. Packing: 1. 3-- change "restorer" to "curator-manager".
6. Condition reports: 1. 6-- change "curator" to "curator-manager".
7. Photographs: p.1, 1. 5-- insert "be" to read: "each of these to be fully documented".
8. Installation: 1.1-- change "manager or curator" to "curator-manager".

the tour, for
but his
duties &
the respon-
sibility for
his travel
costs + per
diem within
the host
country will
be the same
as in his previous
case.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

CONFIDENTIAL
 Exchange of 19th Century Ptop.
 AMERICAN PAINTINGS FOR RUSSIAN SHOWING

Nov. 3, 1956

POINTS FOR CLARIFICATION

1. Place and approximate time of showing: 12 mos, dep late
 summer 57 - Moscow, Leningrad, Kiev + one other



2. ~~Food~~
Transportation: The Museum of Modern Art would assume financial responsibility for the costs of transportation to and from the U.S.S.R. Transportation costs inside the U.S.S.R. to be assumed by the Russian government, and an official ^{of govt or museum} to be on hand on the exhibition's arrival at the port to aid in the supervision of the shipment by land ^{to expedite Customs clearance.}

3. Insurance: all costs to be assumed by the Museum of Modern Art throughout travel and period of exposition, in a wall-to-wall policy.

4. The U.S.S.R. would assume all expenses for the exhibition while ~~in~~ being shown, i.e., presentation and installation, publicity, catalogue, guards, electricity, etc.

Restorer
 on way to
 USSR paid by
 MOMA.

4. Conservator: A conservator ~~and two expert handlers~~ ^{manager + conservator or lecturer provided;} would ~~transport the exhibition~~ ^{be of the soviet gov while travel-} supervise the loading of the exhibition in the U.S. and unloading and transport in the U.S.S.R. as well as unpacking at the place of exhibition and repacking after ~~transportation and loading in U.S.S.R. and~~ ^{unloading in U.S./the exhibition closes,} ~~the handlers would assist him in all these operations.~~ ^{manager} The conservator would remain with the exhibition throughout its period of exposition.

5. Hanging: American officials would be invited to hang all or part of the exhibition in consultation with Soviet Museum officials. ^{1 or both informally could collaborate} ~~Actual~~ ^{would lend assistance to} handling of the pictures and installation to be done under the supervision of the conservator and the two handlers. ^{local Mus.}

6. Collection: The Museum of Modern Art would be collecting and dispersal center in the U.S. Condition photographs to be taken, and condition



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

American paintings for U.S.S.R.

2.

at time of leaving NY
reports made out and checked on the return of the exhibition before
~~dispersal to lenders;~~ *supplied to R mus for checking*
at each pt of exh.

7. Loans: it should be clearly stated on the loan agreement forms that the exhibition will be shown for a certain period of time and not circulated elsewhere afterward. The government of the U.S.S.R. and pertinent museum officials should be so informed, ~~such that~~ who would then be responsible for explaining this to those requesting the exhibition elsewhere, so individual lenders who not be bothered by requests to extend their loans.
8. Catalog: catalog material, photographs, preface and introduction to be supplied on schedule by The Museum of Modern Art for translation into Russian and printing in the U.S.S.R.
9. Posters and announcements: photographs, designs and copy to be provided by The Museum of Modern Art for translation into Russian and printing in the U.S.S.R. *& born*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

120 ptas from Copley to Cassatt
incl Amer primitives + 19th C. folk
art

max dim of RR car 2 m 40 cm
base 2.2 in 1 dimension

USSR

dep Russia late summer 1957
period 1 yr, 4 showings: MOMA,
Chicago, Boston, S. Francisco Mus Art

Resp. of countries ~~unpacking~~ from dep to ret.
selection, assembling, packing, ins., ~~throughout~~
trans within own country & to foreign
port, loading & unloading N.Y., etc.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FoH	7

will supply 2 complete sets photos
1 cat, 1 pub, fully documented

2 people on hand on arrival USSR,
~~to import~~ 1 in charge of trays & opening
for 3 wks USSR expense; and would
remain for whole tour unless sub for.

Pictures must not repro in pub other
than catalog without permission of
organizing institution. Photographing of
works must be reserved to the sponsoring
exhibiting inst & all other the public
will be permitted provided no flash bulbs
or tripods are introduced into the galleries.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FoH	7

~~Other pics~~

In collaboration with ~~collaborating~~ ^{partner US} Mus an approx list has been drawn up and discussed with ~~the~~ Director of ^{the} Tatyakow Mus + Mus of FA in Moscow.

~~Coordination of details~~

Exact shipping address for exhibition to be designated by

Overland trans + trans within US + within USSR should be made in ^{steep cases} ~~no~~ # 3-5. Pro-rata share of total VI-2 packing (gold contract) VII

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

~~IX-1, 2, 4~~

~~*~~



restorer
 (representative of the organizing)
 museums be notified
 & withdrawn for either repair
 by attending restoration expert
 or return to point of origin. No
 restorative process may be
 undertaken ~~by~~ without written
 instruction from the organizing
~~body of~~ the exh.

~~XI-2~~ prov for ³⁰⁰ cats ~~for lenders~~
 libraries of part mus, ~~the part~~ ^{tain}
 cultural inst & the press.

~~XI-3~~

~~XII-1~~

~~XIII-1~~

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	FoH	7

Period of 4 ~~weeks~~ between showing shall be reserved for dismantling, packing, etc, + not more than 2 mos.

NB are US ships admitted to Russian ports? Will insurance cover USSR + what rate?

Organizing inst will furnish exhib institution with ~~list~~ lists of contents of each box, ^{gross wt} weights + meas of each. ^{Boxes} ~~1~~ out of 3 dim. shall not exceed 2.2 metres in \downarrow .

Should committee of exh be formed R + p mus + Am + p mus would mutually agree on personalities of resp countries to be listed in cats.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FoH	7

Vienna

XII + XIII

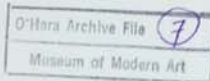
XVII

All communications ~~shall~~ between
part R + A mus shall be
transmitted through the Embassies
of the respective countries.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

20th Century Italian
Art from American
Collections



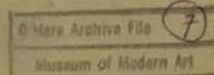
Dec. 1958

May 28, 1958

20th CENTURY ITALIAN ART FROM
AMERICAN COLLECTIONS and my schedule

Following your conversation with Mr. Barr and Mr. Soby, I understand that I am to work on the Italian show in approximately the same way as with Dorothy Miller on THE NEW AMERICAN PAINTING. Since Mr. Soby will be tied up with other activities most strenuously until mid-August and Mr. Barr will not return from Europe until then, I shall begin the research on post-war Italian artists immediately and get what I can done before the galleries close, as requested, while also finishing up odds and ends of the Venice Biennale and THE NEW AMERICAN PAINTING.

With Porter's approval, I would then plan to take my vacation beginning on Monday, June 30th, since most galleries will be closed by that time, and return on August 13th (Wed.). This period would include 5 weeks regular vacation, 6 days compensatory and July 4th, and seem to be the best period since little can be accomplished concerning the Italian show then and when I return in August we will have to start a great push to get the 150 works prepared for shipment in early December to meet an arrival date in Genoa on Dec. 20th. It is imperative that we obtain a selection list from Mr. Barr and Mr. Soby as early as possible and to that end I will try to devote most of June to assembling post-war material as Mr. Soby suggested. They will, however, not be able to review this and the other section and make selections until mid-August at the earliest, according to their schedules.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

May 29, 1958

cc: Peter Ruyghen

Mrs. Saylor

Frank O'Hara

20th CENTURY ITALIAN ART FROM
AMERICAN COLLECTIONS and my schedule

Dear Susan:

Following your conversation with Mr. Barr and Mr. Soby, I understand that I am to work on the Italian show in more or less the same way as with Dorothy Miller on THE NEW AMERICAN PAINTING. Since Mr. Soby will be tied up with other activities most strenuously until mid-August and Mr. Barr will not return from Europe until then, I shall begin the research on post-war Italian artists immediately and get what I can done before the galleries close, as requested, while also finishing up odds and ends of the Venice Biennale and THE NEW AMERICAN PAINTING.

With Carter's approval, I would then plan to take my vacation beginning on Monday, June 30th, since most galleries will be closed by that time, and return on August 19th (Wed.). This period would include 5 weeks regular vacation, 6 days compensatory and July 4th and seems to be the best period since little can be accomplished concerning the Italian show then and when I return in August we will have to start a great push to get the 150 works prepared for shipment in early December to meet an arrival date in Genoa on Dec. 20th. It is imperative that we obtain a selection list from Mr. Barr and Mr. Soby as early as possible and to that end I will try to devote most of June to searching post-war material as Mr. Soby suggested. They will, however, not be able to revise this and the other section and make selections until mid-August at the earliest, according to their schedules.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

PARIS BIENNALE I

American section: recommendations from IP

6/4/59

Jane Freilicher de Haagy

Alfred Leslie Martha Jackson

Joan Mitchell Stable

Helen Frankenthaler Emmerich

Jasper Johns Castelli

Klynes
Cy Twombly Castelli

Robert Rauschenberg Castelli

Ellsworth Kelly Parsons

? William Scharf

? Athos Zacharias March

? John Levee (Paris) Emmerich

Michael Goldberg Martha Jackson

? Ruth Kligman " "

? Pat *Pass* Passlof March

? Peter Stander

? Edward Meneely

? Alex Katz Tanager

? Robert Tieman March

624 East 5th Street (teaches at Pratt x 207)

*Marisol (Esobar) (Castelli)
John Chamberlain (MJ)
Jasper Johns (Castelli)*

*Asawa
King
Rivers*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

DRAFT OF MEMO

April 25, 1958

TO: Mr. d'Harnoncourt
Barr
Miss Miller
ICE file

FROM: Porter McGray

RE: 1st Exhibition of American Painters,
Rome-New York Foundation

The following painters have been selected for this exhibition by James Johnson Sweeney, which will open shortly in Rome:

Paul Burlin
Lawrence ~~Steigman~~ Calcagno
Norman Carton
Carmen Cicero
Richard Diebenkorn
Jimmy Ernst
Joe Glasco
José Everro
at
Herbert Kizman

~~Frank~~ Corrado Marca-Relli

Fred Mitchell
Joan Mitchell
Carl Morris
Kyle Morris
George Mueller
Ohashi
Kenzo Okada
Sato
Louis Schanker
Stanley Twardowicz
Paul Wonner
Adja Unkers

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	F04	7

Frank O'Hara Archive

Material re:
Japanese Painting and
Sculpture

O'Hara Archive File (7)
Museum of Modern Art

ICE-D-13-64

MODERN ART

Date December 7, 1964

re: Incoming Japanese

show

Mr. Gordon Washburn asked me to pass on the following name
for you to pass on to Miss Miller:

Japanese artist residing in Paris: Shigeru Izumi
69 rue Brillat-Saverin
Paris XIII

his dealer: Suzanne de Cominck Gallery
Paris

O'Hara Archive File (7)
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FOH	7

THE MUSEUM OF MODERN ART

cc: WR, FO'H

Date December 7, 1964

To: Eileen Wells

Re: Incoming Japanese

From: Marguerite Dennis

show

Mr. Gordon Washburn asked me to pass on the following name for you to pass on to Miss Miller:

Japanese artist residing in Paris: Shigeru Izumi
69 rue Brillat-Saverin
Paris XIII

his dealer: Suzanne de Cominck Gallery
Paris

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Gaps
 str → Tosh
 Omai Sta
 Soobe (Yuki
 Arakawa (S
 Mikami (Mako
 Mukai (Shū
 Yamazaki (Tō
 Usami Munar
 Murai (Mas
 Suginata (Ta
 Ileno. (Nor

Tokyo; Castelli?
 yo
 a (Kenjirō)
 da. (Morio)
 awa (Seidō)
 a (Saburō)
 (Pakichi)
 a (Kenjiro)
 ima (Mitsio)
 i (Masaharu)
 wa (Munehide)
 Miguchi (Hiroshi)

野間佳子 滞欧作展

期間 6月17日(月)→26日(水)
 時間 A.M.10.00—P.M.7.00
 場所 ギャラリー・ポワン
 中央区銀座西5ノ5 TEL(571)8292
 日曜祭日も休みません

O'Hara Archive File 7
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

●ごあんない

若葉さわやかな よい時節になりました。
このたび 当画廊では 初夏の展覧として
今春帰国された 野間佳子さんの 個展を
ひらくことにいたしました。

5年のあいだ ヨーロッパで勉強なされた
野間さんの 油絵・エッチング その他の
作品を一堂におさめました。

滞欧作の 成果をうかがう意味でも ぜひ
ご覧くださいませよう ご案内申します。

ギャラリー・ポワン

出品目録

油 絵

1. 白い庭
2. 明るい室
3. 白い空間
4. 広く軽く
5. 雲と遊ぶ

デッサン

1. 集敷祖立
2. 点で出来た場
3. 小さい単位
4. 磁場の遊び
5. 性格づけられた場

エッチング

1. champ I
 2. " VII
 3. " IX
 4. " XI
 5. " XIV
 6. " XVI
 7. " XVII
 8. " XVIII
 9. " XX
 10. " XXI
 11. " S
 12. せせらぎ IV
 13. " V
 14. 小さい川
 15. " V
 16. 風 景 V
 17. 水
 18. Espace 赤
 19. 河の流れ I
 20. " II
- その他—

野間佳子 略歴

- 1934年 東京に生まれる。
- 1955年 文化学院美術科卒業。女流画家協会展(会員)
読売アンデパンダン展。一陽会展(会友)等に
出品。
- 1958年 1月、私費留学生として渡欧、パリに在住。
アトリエ17に於てスタンリー・ヘイター氏の
指導の下にエッチングを学び、同時に、パリ
大学都市、アメリカ館のアトリエで油絵を描く。
- 1960年 3月、パリのラ・ユヌヌ画廊で個展。1959年
第1回パリ青年ビエンナーレ展及び1961年第
2回同展(フランス部門)、1961年第4回ル
ブルアナ版画ビエンナーレ展(ニューヨーク
シアタール)、1962年国際版画展シンシナティ美術館
(アメリカ合衆国)等の国際展に出品。
また、グループ・アトリエ17のメンバーとし
て、アメリカ及びヨーロッパ各地の同展に、
1958年以來参加している。
1959年から1962年の各年、サロン・ド・リアリ
テヌーベル展(フランス)及び1961年サロン
・ド・メエ展(フランス)に出品を招待された。
- 1963年 4月、バレルモのギャラリー・アル・ボルゴ
(イタリア)で個展。
- 1963年 1月、帰国。

なお、作品は、オーストラリア・アメリカ合
衆国及びヨーロッパの美術館や個人のコレク
ションに加えられている。

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Young woman artist,
studied with Hayler
in Paris, now living
in Tokyo.
Very accomplished
printmaker (abstract).

Exposition Personnelle

Yoshiko NOMA du 17 - au 28 juin 1963

Galerie Point

5, 5 Ginza-nishi, chuo-ku, Tokyo
Tel «571» 3292

O'Hara Archive File 7
Museum of Modern Art

野間佳子 滞欧作展

期間 6月17日(月)→26日(水)

時間 A.M.10.00 - P.M.7.00

場所 ギャラリー・ポワ

中央区銀座西5ノ5 TEL(571)3292

日曜祭日も休みません

野間佳子 略歴

- 1934年 東京に生まれる。
- 1955年 文化学院美術科卒業。女流画家協会展(会員)読売アンデパンダン展。一関会展(会友)等に出品。
- 1958年 1月、私費留学生として渡欧、パリに在住。アトリエ17に於てスタンリー・ヘイター氏の指導の下にエッチングを学び、同時に、パリ大学都市、アメリカ館のアトリエで油絵を描く。
- 1960年 3月、パリのラ・ユヌヌ画廊で個展。1959年第1回パリ青年ビエンナーレ展及び1961年第2回同展(フランス部門)、1961年第4回リュブルアナ版画ビエンナーレ展(ユーゴスラビア)、1962年国際版画展シンシナティ美術館(アメリカ合衆国)等の国際展に出品。また、グループ・アトリエ17のメンバーとして、アメリカ及びヨーロッパ各地の同展に、1958年以来参加している。
- 1959年から1962年の各年、サロン・ド・リアリテヌーベル展(フランス)及び1961年サロン・ド・メエ展(フランス)に出品を招待された。
- 1963年 4月、バレルモのギャラリー・アル・ボルゴ(イタリア)で個展。
- 1963年 1月、帰国。

なお、作品は、オーストラリア・アメリカ合衆国及びヨーロッパの美術館や個人のコレクションに加えられている。

The Museum of Modern Art Archives, NY

Collection:

Fot

Series.Folder:

7

Japanese

ptrs →

(Toshimitsu)

se →

Omori Stadler, Paris; Minami, Tokyo; Castelli?

Isobe (Yukihisa) Tokyo Gallery, Tokyo

Arakawa (Shūsaku)

Mikami (Makoto)

Mukai (Shūji)

Yamazaki (Tsuruko)

Usami Minami Gallery, Tokyo

Murai (Masanari)

✓ Sugimata (Tadashi)

Ileno (Norio)

Azuma (Kenjirō)

Shinoda (Morio)

Hiakawa (Seidō)

✓ Murakami (Saburō)

Onoue (Bakichi)

Azuma (Kenjiro)

Nakajima (Mikio)

Suzuki (Masaharu)

Hosokawa (Munehide)

✓ Miyachi (Hiroshi)

JapaneseJapanese
20-25 artists
^

Domoto (Hisao)

Yamakita (Jirota)

Aiko

Yamamichi (Eiwa)

? Hasegawa (Saburo)

Hamaguchi (Yozo)

Duo-uu (Kakuzo)

Nagare
sc: Horinchi (Masakazu)

Kawabata (Minoru)

Kasagi (Sueo)

Mori (Bunshiro)

Kono (Michitada)

Tachata (Kakuzo)

Ueki (Shigeru)

Kumagai (Morikazu)

Martha Jackson

Nambata (Tatsuoki)

Teshigahara
P Domoto (Hisao)

Sakurai (Hamae)

Yoshihara

Motonaga

Sugai (Kumi) P

Poindexter: Takai

Graham: Suzuki

Sugimata (Tadashi)

(P):

Onozato (Toshinobu)

Takama (Soshichi)

Toyo

Tsutaka (Waichi)

Saito (Yoshihide) P?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Japanese show
 N.Y. Galleries (from our
 cards)

Grand Central Wood : Seung Woy
 Tad Myoshita

Brate Tabeshi Otsuka
 Yajoi Kusama
 (former members)

Amel ? Wen Ying Tsai ?

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	F04	7

Ino
 Motonaga
 Yamaguchi (Kawara)
 Sugimoto
 Saito (Yoshitake)
 Mori
 Ino (Morio)
 Sekino (Seinosuke)
 Kuno
 Mukai
 Isobe

Sculptors

Hirai
 Tatehata
 Oda
 Tazaki
 Hara
 Miyazaki
 Yamashita

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Shusaku ARAKAWA (W02-1296)
112, Chambers St.

Very truly yours,

Edward C. Stearns

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F0H	7

file: CE64-2 L+L ✓

cc: KM
F0H ✓

BERNARD C. SOLOMON
CERTIFIED PUBLIC ACCOUNTANT
1313 NORTH VINE STREET
HOLLYWOOD, CALIF. 90028
HOLLYWOOD 4-1109

April 22, 1965

The Museum of Modern Art
11 W. 53rd. St.
New York, New York 10019

ATTN: Mr. Kynaston L. McShine
Dept. of Circulating Exhibitions

Gentlemen:

I noticed with interest from May 11th to July 25 you have an exhibition of American collages at the Museum of Modern Art.

In my collection I have an abstract collage by Franz Kline signed and dated 1957, size 15 x 20. Please let me know if you could be interested in this collage for this exhibit. I would be most happy to ship it to you.

Very truly yours,

Bernard C. Solomon
Bernard C. Solomon

BCS/ib

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

cc: C/E-64-2 L & L
 Mr. McShine
 Mr. O'Hara ✓
 circulate
 green

DRAFT of Copy

Mr. Bailey
 Parsons
 Mr. O'Hara
 SP-ICE-#16-57
 Mr. Cooper

NEW YORK
 DECEMBER 17, 1957

May 4, 1965

REGARDING RETURN SHIPMENT US REPRESENTATION FOURTH INTERNATIONAL
 EXHIBITION PLEASE ADVISE DATES DEPARTURE TOKYO AND ARRIVAL

NEW YORK, NEW YORK
 Mr. Bernard C. Solomon
 Certified Public Accountant
 1313 North Vine Street
 Hollywood, California 90028

SECRET
 MUSEUM OF MODERN ART

Dear Mr. Solomon:

Thank you very much for your letter of April 22nd expressing interest in the AMERICAN COLLAGE exhibition which will open at this Museum next week, and your very kind offer to lend your Franz Kline work. The selection of the exhibition has, however, been completed and the show is now so large that we cannot add another work, but I do appreciate your offer.

You may be interested to know that, following the showing here at the Museum, the exhibition will resume its tour of other museums and university galleries throughout the country, although at the present time we do not have a booking in your area.

Sincerely,

Kynaston L. McShine
 Department of Circulating
 Exhibitions

KM/MD:lp

O'Hara Archive File 7
 Museum of Modern Art

O'Hara Archive File 7
 Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

4th International Art
Exhibition, Japan

cc: Miss Dudley
Pearson
Mr. O'Hara
SP-ICE-#16-57
Mr. Omori???

NEW YORK
DECEMBER 17, 1957

O'Hara Archive File 7
Museum of Modern Art

FOURTH INTERNATIONAL
TOKYO AND ARRIVAL

NEW YORK. AND ~~VESSEL~~

MCCRAY
MODERNART

Porter -
Should we call Omori first?

Who is Omori? MU7-8572

No report yet (12/30/57) - will inform
Joh

O'Hara Archive File 7
Museum of Modern Art

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

DRAFT of Cable

cc: Miss Dudley
Pearson
Mr. O'Hara
SP-ICE-#16-57
Mr. Omori???

LT

MAINICHI
TOKYO
ONO

NEW YORK
DECEMBER 17, 1957

REGARDING RETURN SHIPMENT ^{ship} US REPRESENTATION FOURTH INTERNATIONAL
~~XXXXXXXXXXXX~~ PLEASE ADVISE DATES DEPARTURE TOKYO AND ARRIVAL
NEW YORK. AND ~~VESSEL~~

MCCRAY
MODERNART

Porter -
Should we call Omori first?

Who is Omori? MU7-8572

No report yet (12/30/57) - will inform
JotH

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	FoH	7

LT
MAINICHI
TOKYO
ONO

cc: Mr. Omori
SP-ICE 1657
Dudley
Pearson

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

THE MUSEUM OF MODERN ART

Date December 16, 1957

To: Virginia
From: Frank

Re: Return of U.S. representation,
4th International, Japan

Porter asked if you would check with O.S.K. Line on the return shipment of these paintings (leaving Tokyo and arriving New York). The info I have on them is: HANover 2-6386 Mr. Itano, Gen. Manager

Mr. Califano, Outward Freight Dept.

PAM thought that if they couldn't give this information we might have

Frank to cable Mainichi in Japan to find out.

*OSK has no information yet
would not have until we receive a bill of lading - V.*

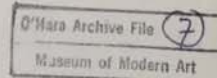
CAUTION: 2 MEN SHOULD PACK BOX.

1. Place 194.55 Francis: Black in Red FACE DOWN in marked section in bottom of box.
2. Place 2 sections of fitted corrugated separation boards on top of 194.55 so arrows inside box match up with arrows on corrugated boards.
3. Place 11.54 Hartigan: River Bathers FACE UP on top of separation boards.
4. Slide Braces #1,#2 and #3 into grooves marked with same number.
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 2 paintings - 57.31 Rivers: Athlete's Dream
57.25 Muller: Faust II

CAUTION: 4 MEN SHOULD UNPACK BOX

1. Lift out Braces #1,#2, #3 and #4 WITH CARE - DO NOT DROP.
2. Lift out 57.25 Muller: Faust II.
2. Lift out 2 sections of fitted double corrugated separation boards.
4. Lift out 57.31 Rivers: Athlete's Dream.



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

4th INTERNATIONAL ART EXHIBITION - JAPAN

1957

An exhibition prepared by The International Program of The Museum of Modern Art,
New York, New York

UNPACKING INSTRUCTIONS - BOX #1: - 2 paintings - 194.55 Francis: Black in Red
11.54 Hartigan: River Bathers

CAUTION: 2 MEN SHOULD UNPACK BOX

1. Lift out Braces #1,#2 and #3 WITH CARE - DO NOT DROP.
2. Lift out 11.54 Hartigan: River Bathers.
3. Lift out 2 sections of fitted double corrugated separation boards.
4. Lift out 194.55 Francis: Black in Red.
5. Replace - Braces #1,#2 and #3 - 2 fitted corrugated separation boards - in box and put on lid making sure all 8 box bolts are saved.

PACKING INSTRUCTIONS - BOX #1: - 2 paintings - 194.55 Francis: Black in Red
11.54 Hartigan: River Bathers

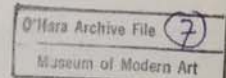
CAUTION: 2 MEN SHOULD PACK BOX.

1. Place 194.55 Francis: Black in Red FACE DOWN in marked section in bottom of box.
2. Place 2 sections of fitted corrugated separation boards on top of 194.55 so arrows inside box match up with arrows on corrugated boards.
3. Place 11.54 Hartigan: River Bathers FACE UP on top of separation boards.
4. Slide Braces #1,#2 and #3 into grooves marked with same number.
5. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #2: - 2 paintings - 57.31 Rivers: Athlete's Dream
57.25 Muller: Faust II

CAUTION: 4 MEN SHOULD UNPACK BOX

1. Lift out Braces #1,#2, #3 and #4 WITH CARE - DO NOT DROP.
2. Lift out 57.25 Muller: Faust II.
3. Lift out 2 sections of fitted double corrugated separation boards.
4. Lift out 57.31 Rivers: Athlete's Dream.



(continued, Page #2)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

-2-

4th INTERNATIONAL ART EXHIBITION - JAPAN Unpacking & Packing instructions contd.

-
5. Replace - Braces #1, #2, #3 and #4 - 2 fitted corrugated separation boards - in box and put on lid making sure all 10 box bolts are saved.
-

PACKING INSTRUCTIONS - BOX #2: - 2 paintings - 57.31 Rivers: Athlete's Dream
57.25 Muller: Faust II

CAUTION: 4 MEN SHOULD PACK THE BOX

1. Place 57.31 Rivers: Athlete's Dream FACE DOWN in bottom of box.
 2. Place 2 sections of fitted corrugated separation boards on top of 57.31 so arrows inside box match up with arrows on corrugated boards.
 3. Place 57.25 Muller: Faust II FACE UP on top of separation boards.
 4. Slide Braces #1, #2, #3 and #4 into grooves marked with same number.
 5. Bolt lid on box SECURELY.
-

UNPACKING INSTRUCTIONS - BOX #3: - 4 paintings

NOTE: 2 MEN SHOULD HANDLE THE P/INTINGS

1. Slide the 4 paintings from the marked grooves WITH CARE.
 2. Replace lid on box making sure all box bolts are saved.
-

PACKING INSTRUCTIONS - BOX #3: - 4 paintings

NOTE: 2 MEN SHOULD HANDLE THE P/INTINGS

1. Slide the following 4 paintings into the grooves marked with the same numbers:

FACE PAINTINGS TO SIDE OF BOX INDICATED BY ARROWS INSIDE THE BOX

57.33	deKooning	WALTER
57.30	Resnick	NUMBER 2
57.28	Pac	55-06
57.29	Parker	DON'T WORRY

2. Bolt lid on box SECURELY.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

-3-

4th INTERNATIONAL ART EXHIBITION - JAPAN- Unpacking & Packing Instructions contd.

UNPACKING INSTRUCTIONS - BOX #4: - 3 paintings

NOTE: 2 MEN SHOULD HANDLE THE PAINTINGS

1. Slide the 3 paintings from the marked grooves WITH CARE.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #4: - 3 paintings

NOTE: 2 MEN SHOULD HANDLE THE PAINTINGS

1. Slide the following 3 paintings into the grooves marked with the same numbers:

FACE PAINTINGS TO SIDE OF BOX INDICATED BY ARROWS INSIDE THE BOX.

57.36	Frankenthaler	MIRAGE
57.21	Diebenkorn	BERKELEY #54
57.24	Goodnough	STILL LIFE

2. Bolt lid on box SECURELY.

UNPACKING INSTRUCTIONS - BOX #5: - 2 paintings

NOTE; 2 MEN SHOULD HANDLE THE PAINTINGS

1. Slide the 2 paintings from the marked grooves WITH CARE.
2. Replace lid on box making sure all box bolts are saved.

PACKING INSTRUCTIONS - BOX #5: - 2 paintings

NOTE: 2 MEN SHOULD HANDLE THE PAINTINGS

1. Slide the following 2 paintings into the grooves marked with the same numbers:

FACE PAINTINGS TO SIDE OF BOX INDICATED BY ARROWS INSIDE THE BOX.

57.27	Mitchell	NUMBER 12
57.26	Leslie	KURT'S STATION

2. Bolt lid on box SECURELY.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

-4-
4th INTERNATIONAL ART EXHIBITION - JAPAN - Unpacking & Packing Instructions, contd.

UNPACKING INSTRUCTIONS - BOX #6: - 2 paintings

NOTE: 2 MEN SHOULD HANDLE THE PAINTINGS

1. Slide the 2 paintings from the marked grooves WITH CARE.
 2. Replace lid on box making sure all box bolts are saved.
-

PACKING INSTRUCTIONS - BOX #6: - 2 paintings

NOTE: 2 MEN SHOULD HANDLE THE PAINTINGS.

1. Slide the following 2 paintings into the grooves marked with the same numbers:

FACE PAINTINGS TO SIDE OF BOX INDICATED BY ARROWS INSIDE THE BOX.

57.23 Goldberg GOOD TIME CHARLIE STILL LIFE II
57.32 Twombly FREE-WHEELER

2. Bolt lid on box SECURELY.

3/15/57

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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	F04	7

10/10/56

ESTIMATED COSTS: 20TH CENTURY DESIGN FOR JAPAN

<u>Preparation:</u> assembling, mounting, packing and boxing	3,000.00	3,000.00
<u>Insurance:</u> based on value of \$25,000.00		
U.S. collection:	25.00	
In transit to Japan and return:	340.00	
On location in Japan (6 mos.):	75.00	440.00
<u>Transportation:</u> based on 1 lift vana 9,000 lbs., 1,250 cu.ft.:		
U.S. collection and dispersal:	1,000.00	
N.Y. cartage and handling:	300.00	
N.Y.-Yokohama and return:	2,700.00	
Cartage and handling in Japan:	300.00	4,300.00
<u>Catalog:</u>	1,000.00	1,000.00
<u>Photographs:</u>	200.00	200.00
<u>Publicity :</u>	150.00	150.00
<u>Installation, Design and Supervision:</u>	3,000.00	3,000.00
<u>Travel:</u>		
In the U.S.:	100.00	
Foreign and per diem:	1,500.00	1,600.00
<u>Entertainment:</u>	1,000.00	1,000.00
<u>Contingency:</u>	1,500.00	1,500.00
<u>Overhead</u> including registration, custodial, cables, etc.:	1,000.00	1,000.00
		<u>\$17,190.00</u>

O'Hara Archive File (7)
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Folt	7

10/10/56

ESTIMATED COST	.00	FOR JAPAN	
	.00		
	.00		
	.00 T		
<u>Preparation:</u> assemblage and boxing		3,000.00	3,000.00
	.00		
<u>Insurance:</u> based on value	3,000.00		
	440.00		
	4,300.00		
U.S. Insurance	1,000.00	25.00	
On	200.00	340.00	
	150.00	75.00	440.00
	3,000.00		
<u>Transportation:</u> by air	1,600.00		
	1,000.00		
	1,500.00		
	1,000.00		
U.S.	.00	1,000.00	
N.Y.		300.00	
N.J.	17,190.00 T	2,700.00	
Ca		300.00	4,300.00
<u>Catalog:</u>	.00		
	3,000.00	1,000.00	1,000.00
	25.00		
<u>Photographs:</u>	340.00	200.00	200.00
	75.00		
	1,000.00		
<u>Publicity:</u>	300.00	150.00	150.00
	2,700.00		
	300.00		
<u>Installation, Design:</u>	1,000.00	3,000.00	3,000.00
	200.00		
	150.00		
<u>Travel:</u>	3,000.00		
	100.00	100.00	
In	1,500.00	1,500.00	1,600.00
Pa	1,000.00		
	1,500.00		
<u>Entertainment:</u>	1,000.00	1,000.00	1,000.00
	.00		
	17,190.00 T		
<u>Contingency:</u>		1,500.00	1,500.00
<u>Overhead</u> including registration, custodial, cables, etc.:		1,000.00	1,000.00
			<u>\$17,190.00</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

10/10/56

ESTIMATED COSTS: 20TH CENTURY DESIGN FOR JAPAN

<u>Preparation:</u> assembling, mounting, packing and boxing	3,000.00	3,000.00
<u>Insurance:</u> based on value of \$25,000.00		
U.S. collection:	25.00	
In transit to Japan and return:	340.00	
On location in Japan (6 mos.):	75.00	440.00
<u>Transportation:</u> based on 1 lift van, 9,000 lbs., 1,250 cu.ft.:		
U.S. collection and dispersal:	1,000.00	
N.Y. cartage and handling:	300.00	
N.Y.-Yokohama and return:	2,700.00	
Cartage and handling in Japan:	300.00	4,300.00
<u>Catalog:</u>	1,000.00	1,000.00
<u>Photographs:</u>	200.00	200.00
<u>Publicity:</u>	150.00	150.00
<u>Installation, Design and Supervision:</u>	3,000.00	3,000.00
<u>Travel:</u>		
In the U.S.:	100.00	
Foreign and per diem:	1,500.00	1,600.00
<u>Entertainment:</u>	1,000.00	1,000.00
<u>Contingency:</u>	1,500.00	1,500.00
<u>Overhead</u> including registration, custodial, cables, etc.:	1,000.00	1,000.00
		<u>\$17,190.00</u>

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Miscellaneous Information

Regarding proposed:

U.S. Representation, Third Int'l.
Contemporary Art Exhibition
India, 1957

Draft 3 9/30/56
10/1/56

OR
P100

7
O'Hara Archive File
Museum of Modern Art

TEMPORARY ART EXHIBITION, INDIA, 1957

the All-India Fine Arts and
Contemporary Art Exhibition,
end of January, 1957. The
extensive expositions of con-
tracted worldwide interest.

It is anticipated that about 40 countries will be represented in the forthcoming exhibition.

Each national section of the 3rd International Contemporary Art Exhibition will consist of a maximum of 20 paintings, drawings or prints executed within the past 25 years. In recognition of the increased interest that the Indian public has taken in recent years in the arts and industries of the Western World the exhibition will be sent following its showing in New Delhi on a tour throughout the principal cities of India, in order that the art of foreign countries may be brought to the widest possible audience.

^{3 show}
Description of Proposed Project: To provide the United States section at the 3rd International Contemporary Art Exhibition, to be shown for a 10-month period in India in 1957.

Because of the marked interest that leaders in Indian government and industry have evinced in the technological achievements of the United States, it is vitally important that this be balanced by an emphasis on our cultural accomplishments. The group of American paintings which was sent to the 2nd International Contemporary Art Exhibition in 1952 comprised works dating from as early as 1913 up to 1950 and featured primarily the older generation of modern artists in America, such as Feininger, Hartley, Kuhn, Marin and Weber. In order to promote a sense of continuity, the proposed exhibition will present important works by younger artists, thus amplifying the previous representation and demonstrating the intense activity in recent American painting.

7
O'Hara Archive File
Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

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Draft 7 *9/30/56*
10/1/56 *OR*
PISTON

PROJECT PROPOSAL

United States
 Title: U.S. REPRESENTATION, *Third* 3RD INTERNATIONAL CONTEMPORARY ART EXHIBITION, INDIA, 1957

104-
Background: On request of the government of India, the All-India Fine Arts and Crafts Society is organizing the 3rd International Contemporary Art Exhibition, at present scheduled to open in New Delhi at the end of January, 1957. The preceding two exhibitions were among the most extensive expositions of contemporary art held in the Far East and as such attracted worldwide interest. It is anticipated that about 40 countries will be represented in the forthcoming exhibition.

Decl
 Each national section of the 3rd International Contemporary Art Exhibition will consist of a maximum of 20 paintings, drawings or prints executed within the past 25 years. In recognition of the increased interest that the Indian public has taken in recent years in the arts and industries of the Western World the exhibition will be sent following its showing in New Delhi on a tour throughout the principal cities of India, in order that the art of foreign countries may be brought to the widest possible audience.

3 show
Description of Proposed Project: To provide the United States section at the 3rd International Contemporary Art Exhibition, to be shown for a 10-month period in India in 1957.

Because of the marked interest that leaders in Indian government and industry have evinced in the technological achievements of the United States, it is vitally important that this be balanced by an emphasis on our cultural accomplishments. The group of American paintings which was sent to the 2nd International Contemporary Art Exhibition in 1952 comprised works dating from as early as 1913 up to 1950 and featured primarily the older generation of modern artists in America, such as Feininger, Hartley, Kuhn, Marin and Weber. In order to promote a sense of continuity, the proposed exhibition will present important works by younger artists, thus amplifying the previous representation and demonstrating the intense activity in recent American painting.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Project Proposal:
3rd International Contemporary
Art Exhibition, India, 1957

-2-

Draft 3: 9/30/56 10/1/56

It is hoped that the expenses of this exhibition may be obtained from outside sources, from one of the foundations or organizations that have manifested particular interest in the Far and Near East. It is regarded as essential for American prestige that the works sent be of the highest quality; however, there are likely to be difficulties in obtaining first-rate loans because some of the works of art included in the 2nd International Contemporary Art Exhibition were damaged during their tour, and also because of the length of time for which loans would be sought -- a total of at least a year if the exhibition were to be shipped by sea. *-- there might be difficulty in obtaining loans of choice works.* There are three possibilities to mitigate this situation:

- 1) To ship the works of art by air rather than by sea, which would minimize the possibility of mishandling and also shorten the period for which loans would be sought, so that lenders might be less reluctant to grant the requests.
- 2) The American section might be shown only in three centers, probably Calcutta and Bombay, following the inaugural showing in New Delhi, and withdrawn for return thereafter, instead of remaining throughout the entire 10-month period requested by the All-India Fine Arts and Crafts Society. This solution is definitely not recommended, however, as we believe that from the point of view of international goodwill it would be a serious mistake if the American works of art were not allowed to remain throughout the duration of the International Exhibition, on the same basis as those sent by other participating countries.
- 3) To ensure an American representation of the highest quality without being limited by the reservations of apprehensive owners, the 20 works to be selected might be purchased outright rather than borrowed. The appropriation for these purchases over and beyond the costs of delivering them to India would be in the area of \$12,000-\$15,000, and a saving toward this amount of approximately \$7,150 could be effected by electing to ship by sea, since the time factor would not be as essential as if the works were to be borrowed, and any possible damage would be compensated by insurance without lenders being involved. In addition, after the 3rd International Contemporary Art Exhibition, the 20 works could be circulated further to other centers in the East and Middle East which have frequently requested exhibitions of contemporary American art, for a period not ~~to exceed that decided upon in pr~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Project Proposal:
3rd International Contemporary
Art Exhibition, India, 1957

-3-

Draft 3: 10/1/56

to exceed that deemed proper in order to safeguard the physical condition of the paintings. Ultimately the works might either be a) deposited in museums abroad which have shown marked interest in contemporary American art but which lack funds for their purchase; b) presented as gifts to American Embassies to be hung in offices or official residences overseas; or c) sold in order to recover the initial investment, ~~in which event The Museum of Modern Art (PAM? OR * THE INTERNATIONAL COUNCIL?) would retain an option on first choice of any of the works for purchase or donation.~~

Auspices: Sponsored by the All-India Fine Arts and Crafts Society under the auspices of the government of India.

Itinerary: Scheduled to open in New Delhi on January 30, 1957 and to proceed thereafter to Bombay, Calcutta and other important centers for a total period of 10 months. If purchased, works in the American section to proceed on a tour to other centers in the East and Middle East for an indefinite period.

Costs:

- 1) \$14,400 *by air*
- 2) \$7,250⁰⁰ *by sea*
- 3) \$21,275⁰⁰ ~~by air including packing of works~~ *does not include costs of scheduling outside India*

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

F04

DRAFT

September 26, 1956

Title: 3RD INTERNATIONAL CONTEMPORARY ART EXHIBITION

Description: The American participation will consist of 26 paintings and include works by the younger generation of artists whose work is unknown in the Far East.

Purpose: To promote international good will and a sense of the continuity in the field of cultural exchange, the works will be a manifestation of the intense activity in American painting in recent years, following up and amplifying the representation which the last group of American paintings sent to India in 1952 provided.

Auspices: All-India Fine Arts and Crafts Society.

Itinerary: Opening in New Delhi, and subsequently to other centers for a period of 10 months. A proposed circulation through the Far East and Middle East, if the works are purchased, for an indefinite period.

Costs: Attached estimates are based on alternative arrangements for the exhibition:

By air:	\$14,400.00
By land and sea:	\$7,250.00
To remain in India:	\$6,275.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

DRAFT

September 26, 1956

Title: 3RD INTERNATIONAL CONTEMPORARY ART EXHIBITION

Description: The American participation will consist of 25 paintings and include works by the younger generation of artists whose work is unknown in the Far East.

Purpose: To promote international good will and a sense of the continuity in the field of cultural exchange, the works will be a manifestation of the intense activity in American painting in recent years, following up and amplifying the representation which the last group of American paintings sent to India in 1952 provided.

Auspices: All-India Fine Arts and Crafts Society.

Itinerary: Opening in New Delhi, and subsequently to other centers for a period of 10 months. A proposed circulation through the Far East and Middle East, if the works are purchased, for an indefinite period.

Costs: Attached estimates are based on alternative arrangements

for the exhibition: By air: \$14,400.00
By land and sea: \$7,250.00
To remain in India: \$6,275.00

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

A. Estimate of Dollar costs - Shipment by Air - for American Section of The Third International Contemporary Art Exhibition sponsored by the All-India Fine Arts and Crafts Society.

Specifications: 20 paintings - maximum size of each 20 square feet

Value - \$25,000.00	119,000 rupees
Cubage - 200 cubic feet	5.6634 cubic metres
Gross weight - 2000 lbs.	909.09 kilos

1. Selection:

Directors fee	\$500.00
Research assistance	_____
Research travel	_____

2. Preparation:

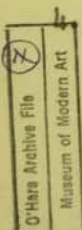
Assembly and dispersal in U.S.A.	700.00
Registration	_____
Condition records	_____
Packing & unpacking instructions	_____
Framing and plexiglas	900.00
Backing and bracing in frames	100.00
Boxing - 4 slide type boxes	400.00
Packing	<u>100.00</u>

3. Transportation - by air

New York to New Delhi and return to New York	8000.00
Handling (customs, cartage etc.)	75.00

Insurance

Collection and dispersal in U.S.A. @.05 per \$100. (2 mos.)	25.00
In transit to India and return .275 per \$100.	300.00
On location in India @.05 per \$100. (12 mos.)	150.00



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

5. Catalog

- Photographing and prints - 20 items _____
- Writing of introduction and biographies _____
- Color separations - 1 item _____
- Color block - 1 item _____
- Catalog list _____
- Color illustration - 5000 copies _____

6. Publicity

- Copy negatives - 20 itmes _____
- Preparation of background material for 3 to 5 releases _____

7. Administration overh ead including:

- Telephone and cable charges _____
- Secretarial assistance _____
- Mimeographing _____
- Stationery _____
- Postage _____
- Messengers _____

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Miscellaneous Information
 regarding:
 U.S. Representation, XI Triennale
 di Milano, 1957

October 1
 Draft 2 10/2/56

O'Hara Archive File (7)
 Museum of Modern Art

DI MILANO, 1957
 ...rn Decorative and Industrial
 ...n place at Milan every third
 ...prestige in its fields
 ...occupies with respect to
~~XXXXXXXXXXXXXXXX~~

some of pavilions erected in 1933 by participating nations,

the plastic arts . It is administered as an independent corporation under the auspices of, and in close cooperation with, several ministries of the Italian government, the Municipal Council of Milan, the National Council of Architects and the Lombardy Institute of Science and Letters. The Triennale has grown steadily ~~XXX~~ in size and importance, providing an opportunity for the historical summary of former trends and a focus for critical evaluation of present-day international achievements in architecture and design.

The Triennale is situated in the ~~XXXXXX~~ Palazzo dell' Arte, a building specially erected for this purpose in 1933, ^{in a limited number of temporary} and in adjoining areas within the public ~~XXXXXX~~ park of Milan. An Executive Board of architects, painters and sculptors organize each ~~XXXXXXXXXXXX~~ year's event and devise appropriate settings, indoors and out, for the exhibitions. Fifteen nations officially participated in the X Triennale in 1954; unfortunately, the United States was not among them, although through private enterprise a small ~~XXXXXXXXXXXX~~ exhibit was arranged. The United States has not been officially represented since 1951, and then only with an improvised showing, for one month only, of a design exhibition organized to travel ^{by the Museum of Modern Art} elsewhere in Europe.

*Supplemental
 to
 [unclear]*

O'Hara Archive File (7)
 Museum of Modern Art

circulation

XI

The announced themes of the forthcoming Triennale are: the relationship of the arts; contemporary architecture; and art production and industrial design. It will include international exhibitions of contemporary architecture,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

October 1
Draft 2 10/2/56

PROJECT PROPOSAL

Title: UNITED STATES REPRESENTATION, XI TRIENNALE DI MILANO, 1957

Background: The International Exhibition of Modern Decorative and Industrial Arts, which except for the war period has taken place at Milan every third year since 1930, has attained a position of prestige in its fields analogous to that which the Biennale at Venice occupies with respect to the plastic arts. It is administered as an independent corporation under the auspices of, and in close cooperation with, several ministries of the Italian government, the Municipal Council of Milan, the National Council of Architects and the Lombardy Institute of Science and Letters. The Triennale has grown steadily ~~XXX~~ in size and importance, providing an opportunity for the historical summary of former trends and a focus for critical evaluation of present-day international achievements in architecture and design.

some of the participating nations, are chosen by the nations, exhibition erected

Supplemental to the main report

The Triennale is situated in the ~~XXXXXX~~ Palazzo dell' Arte, a building specially erected for this purpose in 1933, ^{in a limited number of temporary} and in adjoining areas within the public ~~XXXXXX~~ park of Milan. An Executive Board of architects, painters and sculptors organize each ~~XXXXXXXXXX~~ year's event and devise appropriate settings, indoors and out, for the exhibitions. Fifteen nations officially participated in the X Triennale in 1954; unfortunately, the United States was not among them, although through private enterprise a small ~~XXXXXXXXXXXXXX~~ exhibit was arranged. The United States has not been officially represented since 1951, and then only with an improvised showing, for one month only, of a design exhibition organized ^{by the Museum of Modern Art} to travel ~~to travel~~ elsewhere in Europe.

7
Museum of Modern Art Archives File

circulation

XI

The announced themes of the forthcoming Triennale are: the relationship of the arts; contemporary architecture; and art production and industrial design. It will include international exhibitions of contemporary architecture,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Project Proposal:
 XI Triennale, Milan, 1957

-2-

October
 Draft 2
 10/3/56

home furnishing, industrial design, crafts, printing and allied arts, and a garden show which will be laid out in the park and display ~~EXHIBIT~~ fountains, sculpture, and experimental outdoor buildings of particular interest. An International Award Committee ~~will~~ made up of distinguished representatives of the arts and industry will assign awards and diplomas of merit.

Description of Proposed Project: To provide the United States representation at the XI Triennale di Milano, 1957.

The Milan Triennale is the most important and most handsomely presented international exhibition of architecture and the related arts in the world today, with a large and influential participation. It is therefore of the ^{great} ~~utmost~~ importance to the prestige of the United States that the works sent to represent it there be of the highest quality and suitably installed. Because of the leadership that the

Museum of Modern Art has assumed in architecture and design, it seems appropriate that it should undertake to organize for this occasion ~~a major~~ exhibition presenting the most significant recent American achievements in these fields, following the general theme of the XI Triennale, "the relationship of the arts." *Owing to the fact that*

Auspices: The Triennale Corporation under the auspices of the Italian government, the Milan Municipal Council, the National Council of Architects and the Lombardy Institute of Science and Letters.

Itinerary: Milan, Italy, July 27 - November 4, 1957.

Costs: \$35,000.

7
 Other Archive File
 Museum of Modern Art

desirable space at the Triennale is limited and therefore greatly ~~demanded~~, the Museum should be authorized to request an allotment of space ^{and} ~~an~~ indication of its intention to participate.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

DRAFT

September 26, 1956

Title: ELEVENTH TRIENNALE DI MILANO

Description: The American section is intended to be a major representation of the highest recent achievements in sculpture, architecture and design, following the general theme of the Triennale, "the relationship of the arts". Since the Triennale is the most important and most handsomely done fair in the world today, with a large and influential international participation, it is of the utmost importance to our prestige abroad that the works sent, and their installation at Milan, be of the highest quality.

Purpose: To provide an American section of the Triennale which presents the major achievements of sculptors, architects and designers working in the United States today, and makes clear the conceptual and practical relationships which exist between artists working in these different fields.

Auspices: The Municipality of Milan, and possibly the American Embassy assisting.

Itinerary: To be shown in Milan July 27 - November 4, 1957.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

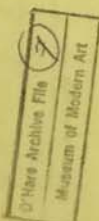
Title: XI TRIENNALE DI MILANO

Description: The International Triennial Exhibition of Modern Decorative and Industrial Art and Modern Architecture has, for the past 30 years, claimed an importance place in the world of Art, Technology and Economics and has become a focus of richer interpretation and a recognized authority on international achievements. It has consistently maintained a sound equilibrium at both the critical and historical levels.

Set up as an independent Corporation with headquarters in Milan, the Triennale is administered by a Board of Directors appointed by Decree of the President of the Republic on the proposal of the Milan Municipal Council, the Ministers of Foreign Affairs, Public Education, Public Works, Industry and Trade, Labour and Welfare, the National Council of Architects, and the Lombardy Institute of Science and Letters. The XI Triennale will be held July 27 - November 4, 1957 in the Palazzo dell' Arte in the Park of Milan, a building specially erected for this purpose by the generosity of the industrialist Antonio Bernocchi in 1933.

To avoid limiting its influence in guiding and forming taste to a restricted number of connoisseurs and art lovers, the Triennale ^{is} ~~is~~ continuing to emphasize the vital trends in art and technical production which represent the close cooperation between art and industry by basing the XI Triennale programme on the following themes: RELATIONSHIP OF THE ARTS, CONTEMPORARY ARCHITECTURE and ART PRODUCTION AND INDUSTRIAL DESIGN.

In developing these themes, the XI Triennale will comprise: a Reception Hall, in which architects, painters and sculptors will be offered the opportunity of developing examples of cooperation and achievement in the relationship of their respective arts; an International Exhibition of Contemporary Architecture, outlining the historical developments of the last ten years with emphasis on the individual and collective needs which have conditioned its technical and compositive values; an International



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

XI TRIENNALE

2.

Home Exhibition, which invites each participating country to give concrete examples of how the problems pertaining to the home of today have been met with their technical equipment; an Exhibition of Art Production, arranged by type of material and including glassware, ceramics, textiles, lace and embroidery, marble, stone, and other crafts; an International Exhibition of Industrial Design, organized to show, through an analysis of the object, the process by which the designer is led to interpret the technical requirements of a given shape; an Exhibition of Printing and Allied Arts, illustrating the determinant part played by the artist in the evolution of taste and technology, ranging from printed text to illustrations and advertising; a Garden Show, where particular evidence will be given to garden fountains, sculptures and experimental outdoor structures. In addition, an International Award Committee, made up of highly distinguished representatives of the arts and industry, will be set up to assign awards and prizes.

Purpose: The American section is intended to be a major representation of the highest recent achievements in sculpture, architecture and design, following the general theme of the Triennale, "the relationship of the arts". Since the Milan Triennale is the most important and most handsomely achieved fair in the world today, with a large and influential international participation, it is of the utmost importance to United States prestige abroad that the works sent, and their installation in Milan, be of the highest quality.

Auspices: The Municipality of Milan.

Itinerary To be shown in Milan, July 27-November 4, 1957.

Costs: An estimate of costs, including anticipated special donations, is:

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	F04	7

ESTIMATED COSTS including anticipated special donations
~~ESTIMATES~~
 ELEVENTH TRIENNALE DI MILANO - Summer 57

September 27, 1956

7	<u>Special assistance:</u>	1,000.00	1,000.00
8	<u>Travel:</u> In the United States:	1,000.00	
	Foreign & per diem:	<u>3,000.00</u>	4,000.00
1	<u>Preparation:</u> boxing, framing & plexiglas:	7300 8,000.00	7300.00 8,000.00
2	<u>Insurance:</u> based on value of \$200,000. 00		
	Collection & dispersal (\$.05 per \$100, 2 mos.):	200.00	
	By sea to Milan & return (\$.35 per \$100):	1,400.00	
	On location for 6 mos. (\$.05 per \$100 per mo.):	<u>600.00</u>	2,200.00
3	<u>Transportation:</u> based on 55 boxes ^{21ft vans} 18,000 lbs., 2,500 cu.ft.		
	U.S. cartage & handling	600.00	
	U.S. collection & dispersal:	800.00 1500.00	
	* N.Y. - Milan by sea & return, in ^{Goods by sea} 17,000		
	cluding cartage & handling:	19,210.00	
5	<u>Photographs</u>	2,600 500	20,010.00
6	<u>Publicity, including photographs:</u>	1,000.00	1,000.00
4	<u>Catalog, including illustrations:</u>	5,000.00	5,000.00
* 9	<u>Entertainment:</u>	1,500.00	1,500.00
10	<u>Overhead, including registration, custodial, cables, etc.:</u>	1,500.00	1,500.00
11	<u>Contingency:</u>	4,500.00	4,500.00

TOTAL: \$48,710.00

* anticipated special donations

10/1/56

O'Hara Archive File (7)
 Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

DRAFT

Estimated costs, including anticipated special donations:Title of exhibition:

XI TRIENNALE DI MILANO — Summer 1957

1. <u>Preparation</u> : boxing, framing and plexiglas:	7,300.00	7,300.00
2. <u>Insurance</u> : based on value \$200,000.00		
Collection and dispersal:	200.00	
In transit to Milan and return:	1,400.00	
On location for 6 months:	600.00	2,200.00
3. <u>Transportation</u> : based on 2 lift vans, 18,000 lbs., 2,500 cu.ft.:		
U.S. collection and dispersal:	1,500.00	
N.Y. cartage and handling:	600.00	
* N.Y.- Genoa by sea and return:	17,000.00	
Genoa-Milan by rail and return:	2,000.00	
Cartage and handling in Italy:	600.00	21,700.00
4. <u>Catalog</u> :	5,000.00	5,000.00
5. <u>Photographs</u> : <i>including 2 color</i>	500.00	500.00
6. <u>Publicity</u> :	1,000.00	1,000.00
7. <u>Special assistance</u> :	1,000.00	1,000.00
8. <u>Travel</u> : In the United States:	1,000.00	
Foreign and per diem:	3,000.00	4,000.00
9. <u>Entertainment</u> :	1,500.00	1,500.00
10. <u>Contingency</u> :	4,500.00	4,500.00
11. <u>Overhead</u> : including registration, custodial, cables, etc.:	1,500.00	1,500.00
		\$50,200.00
Less sea transportation and entertainment:		18,500.00
Total:		\$31,700.00

* Anticipated special donations.

October 1, 1956

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	F04	7

ELEVENTH TRIENNALE DI MILANO

ESTIMATES

September 27, 1956

<u>Special assistance:</u>	1,000.00	1,000.00
<u>Travel:</u> In the United States:	1,000.00	
Foreign & per diem:	<u>3,000.00</u>	4,000.00
<u>Preparation:</u> boxing, framing & plexiglass:	8,000.00	8,000.00
<u>Insurance:</u> based on value of \$200,000. 00		
Collection & dispersal (\$.05 per \$100, 2 mos.):	200.00	
By sea to Milan & return (\$.25 per \$100):	1,400.00	
On location for 6 mos. (\$.05 per \$100 per mo.):	<u>600.00</u>	2,200.00
<u>Transportation:</u> based on 55 boxes, 18,000 lbs., 2,500 cu.ft.		
U.S. collection & dispersal:	800.00	
N.Y.-Milan by sea & return, in- cluding cartage & handling:	<u>19,210.00</u>	20,010.00
<u>Publicity,</u> including photographs:	1,000.00	1,000.00
<u>Catalog,</u> including illustrations:	5,000.00	5,000.00
<u>Entertainment:</u>	1,500.00	1,500.00
<u>Overhead,</u> including registration, custodial, cables, etc.:	1,500.00	1,500.00
<u>Contingency:</u>	4,500.00	4,500.00

T: \$48,710.00

The Museum of Modern Art Archives, NY	Collection:	Series Folder:
	F04	7

1 1/2 p. | Project Proposal ^{Int. Council} the 3rd

1. name: avant-garde
 auspices:
 description:
 objective:
 costs

- 1 Venice
 2 Milan
 3 Sao Paulo
~~India des~~
 5 Japan des
 4 India ptgs
 Europe

2. Triennale ^{notably works May 31, 1957} (July 27 - Nov 4, 1957)

not imply participate in all categories, which are

- 1- relationship of the arts (fine arts + arch)
- 2- contemp arch.
- 3- art production + industrial design (glass, ceramics, textiles, etc.) 2 sep. ex.

also

- 4- Int home exhi.
- 5- printing + allied arts
- 6- garden show: garden fountains, sculptures + experimental structures
- 7- foreign exhibits, individual sections in addition to partici in above categories

Leipzig before war Triennale most imp fair in world, handsomely done

Avant-Isards + Invernalle
 100 paintings & sculptures
 Value \$250,000

Preparation: Collecting + returning sculp + pty 1500.
 75 paintings: 10 individual pty \$1250
 20 slide type @ 90. 1800
 25 sculptures: 25 boxes @ 100 2500
\$7050

Framing: 50 pty @ 25 \$1250
 Plest 25 pty @ 20 \$500
\$1750
\$8800

Total weight: 55 boxes: 18,000 lbs 2500 cu ft.

NY to Milan
 NY to Genoa
 Genoa to Milan } \$9605
 Cartage
 Handling
 Transportation

Insurance: \$250,000 total value
 Collection + disassembly @ .05 per 100 (2 mos) \$250.
 By sea Milan + return @ .35 per 100 (2 wks) 1750.
 By air Milan + return @ .20 per 100 (2 wks) 1000.
 On location @ .05 - (12 mos) 1500.
\$3500

DESIGN + SHIPMENT: 20 000 00
 Sao Paulo
 20 sea
 15 air
 05 loc
 Milan
 35 by sea
 05 location
 20 air

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

10/10/56

ESTIMATED COSTS: INDUSTRIAL DESIGN EXHIBITION FOR INDIA

including costs to be assumed by Indian Government

Preparation: assembling, mounting, packing and boxing 3,000.00 3,000.00

Insurance: based on value of \$25,000.00

U.S. collection:	12.50	
In transit to India by sea:	170.00	
* On location in India (12 mos.):	150.00	332.50

Transportation: based on 1 lift van, 9,000 lbs.,
1,250 cu.ft.:

U.S. collection:	700.00	
N.Y. cartage and handling:	150.00	
N.Y.- Calcutta by sea:	1,500.00	
* Cartage and handling in India:	150.00	
* Calcutta- New Delhi by rail:	150.00	2,650.00

Catalog:

Preparation in U.S.:	500.00	
* Printing in India:	500.00	1,000.00

Photographs:

200.00	200.00
--------	--------

Publicity:

150.00	150.00
--------	--------

* Installation, Design and Supervision:

3,000.00	3,000.00
----------	----------

Travel:

In the U.S.:	100.00	
Foreign and per diem:	1,500.00	1,600.00

Entertainment:

1,000.00	1,000.00
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Contingency:

1,500.00	1,500.00
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Overhead: including registration, custodial, cables,
etc.:

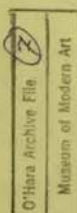
1,000.00	1,000.00
	15,432.50

Less insurance, transportation and catalog in India: 950.00

TOTAL: \$14,482.50

* Costs to be assumed by the Indian Ministry of Commerce
and Industry

Design + supervision: 20,000.00
 * Installation in India: 1,500.00



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

10/10/56

Des.
for India

.00			
.00			
.00 T	ESTIMATED COSTS: INDUSTRIAL DESIGN EXHIBITION FOR INDIA		
	including costs to be assumed by Indian Government		
3.0000.00			
332.50			
2.6500.00	Costs: assembling, mounting, packing and boxing	3,000.00	3,000.00
1.0000.00			
200.00			
150.00	based on value of \$25,000.00		
3.0000.00	U.S. collections:	12.50	
1.6000.00	In transit to India by sea:	170.00	
1.0000.00	* On location in India (12 mos.):	150.00	332.50
1.5000.00			
1.0000.00			
.00			
15.432.50 T	Costs: based on 1 lift van, 9,000 lbs., 1,250 cu.ft.:		
	U.S. collection:	700.00	
.00	N.Y. cartage and handling:	150.00	
3.0000.00	N.Y.- Calcutta by sea:	1,500.00	
12.50	* Cartage and handling in India:	150.00	
170.00	* Calcutta- New Delhi by rail:	150.00	2,650.00
150.00			
700.00			
150.00	Preparation in U.S.:	500.00	
1.5000.00	* Printing in India:	500.00	1,000.00
150.00			
150.00			
500.00			
500.00		200.00	200.00
200.00			
150.00			
3.0000.00		150.00	150.00
100.00			
1.5000.00	on, Design and Supervision:	3,000.00	3,000.00
1.0000.00			
1.5000.00			
1.0000.00			
.00			
15.432.50 T	In the U.S.:	100.00	
	Foreign and per diem:	1,500.00	1,600.00
.00	Costs:	1,000.00	1,000.00
150.00			
150.00			
150.00		1,500.00	1,500.00
500.00			
.00			
950.00 T	including registration, custodial, cables, etc.:	1,000.00	1,000.00
			15,432.50
.00	Less insurance, transportation and catalog in India:		950.00
			TOTAL: \$14,482.50

O'Hara Archive File
 Museum of Modern Art

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M

* Costs to be assumed by the Indian Ministry of Commerce and Industry

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

10/10/56

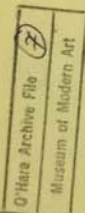
ESTIMATED COSTS: INDUSTRIAL DESIGN EXHIBITION FOR INDIA

including costs to be assumed by Indian Government

Preparation: assembling, mounting, packing and boxing	3,000.00	3,000.00
Insurance: based on value of \$25,000.00		
U.S. collection:	12.50	
In transit to India by sea:	170.00	
* On location in India (12 mos.):	150.00	332.50
Transportation: based on 1 lift van, 9,000 lbs., 1,250 cu.ft.:		
U.S. collection:	700.00	
N.Y. cartage and handling:	150.00	
N.Y.- Calcutta by sea:	1,500.00	
* Cartage and handling in India:	150.00	
* Calcutta- New Delhi by rail:	150.00	2,650.00
Catalog:		
Preparation in U.S.:	500.00	
* Printing in India:	500.00	1,000.00
Photographs:	200.00	200.00
Publicity:	150.00	150.00
Installation, Design and Supervision:	3,000.00	3,000.00
Travel:		
In the U.S.:	100.00	
Foreign and per diem:	1,500.00	1,600.00
Entertainment:	1,000.00	1,000.00
Contingency:	1,500.00	1,500.00
Overhead: including registration, custodial, cables, etc.:	1,000.00	1,000.00
		15,432.50
	Less insurance, transportation and catalog in India:	950.00
	TOTAL:	\$14,482.50

* Costs to be assumed by the Indian Ministry of Commerce and Industry

Design + supervision: 20,000
 * Installation in India: 1,500



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

10/9/56

ESTIMATED COSTS: INDUSTRIAL DESIGN EXHIBITION FOR INDIA

Preparation: assembling, mounting, packing and boxing: 3,000.00

Insurance; based on value of \$ 25,000

U.S. collection: 12.50
 In transit to India by sea: 170.00
 * On location in India: (12 mos.) 150.00

Transportation: based on 1 lift van, 9000 lbs. 1250 cu.ft.

U.S. collection: 700.00
 N.Y. cartage & handling: 150.00
 N.Y.-Bombay by sea: 1500.00
 * Calcutta Cartage & handling in India: 150.00
 * Calcutta Bombay -New Delhi by rail: 150.00

Catalog: 500.00 prep in U.S.
 * 500.00 printing in India

Photographs: 200.00

Publicity: 150.00

Installation, Design and Supervision: 3,000

Travel: In the U.S.: 100.00
 Foreign and per diem: 1500.00

Entertainment:

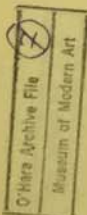
Contingency: 1000.00

Overhead: 1000.00

15,432.50
 950.00

* Costs to be assumed by the Indian Ministry of Commerce & Industry

14,482.50



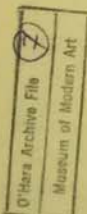
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

ESTIMATE ~~FOR~~ for INDUSTRIAL DESIGN SHOW FOR INDIA *(Grace)*

based on American Design for Home and Decorative Usa

Museum overhead:	2,000.00	
Museum personnel:	2,000.00	
Director (3 months):	2,000.00	
Exhibition manager (3 mos.):	975.00	
Secretarial & registrar:	600.00	
Labor:	400.00	3,975.00
Assembly facilities:	700.00	
Photographs:	500.00	
Tel and tel:	50.00	
Tranportation	250.00	
Packing:	2,000.00	
Supplies:	200.00	
Lettering & printing:	200.00	
Insurance, based on value of \$10,000.00 in xtransit:	100.00	
Catalog:	1,000.00	



NO ESTIMATE ON (A)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

SP-ICE-2 - American Design for Home and
Decorative Use - 11/30/54

Museum overhead 2,000
" personnel 2,000

Contractual Services

Director - 3 months	2,000	
Exhibition Manager - 3 months	975	
Secretary & Registrar	600	
Labor	400	
	3,975	
Assembly facilities (Marble Warehouse)		700
Photos & Copying		500
Tel. & Tel.		50
Transportation in U.S.		250
Packaging		2,000
Supplies		200
Lettering and Printing		200
Insurance in transit		100
Assembly Catalogue		1,000
Shipping to New Delhi		

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

Insurance at \$10,00 = 5.00
 In New York
 By air to India - 55.00
 In India 10.00

Transportation

N.Y. to San Fran. - R.F. #
 \$22 per 100 lbs
 San Fran to India

Fare

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7



Japan

estimate VP Jap May 15
not to exceed 200 pcs. (T:170)

~~9/10~~
~~10/10~~
~~11/10~~
~~12/10~~
39
28
20

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

4000 sq ft? ^{mtas?} } → 1200 sq ft.
 sq area of 1st floor

Gap show
 > Virginia's list
 60 running feet



$$17 \times 17 = 289$$

$$34 \times 13 = 442$$

$$37 \times 68 = 2516$$

17	34	3247
17	13	sq. ft
119	102	
17	34	
289	442	

Amer. des for govt
 memo UP cost to India
 Gap show

37	3247
68	.0929
296	29223
222	6494
2516	29223
	301.6463

3247 sq. ft = 301.6463 sq. metres.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	F04	7

\$.

NY - Calcutta ^{by sea} = 47.50 per 40 cu.ft.

1 lift van; 9,000 lbs., 1250 cu.ft.

\$ 25,000. value

$ \begin{array}{r} 31.25 \\ \hline 40 \mid 1250.00 \\ \underline{120} \\ 50 \\ \underline{40} \\ 100 \\ \underline{80} \\ 200 \\ \underline{200} \\ 0 \end{array} $	$ \begin{array}{r} \del{1250} \\ \del{40} \\ \hline 31.25 \\ \underline{47.50} \\ 156250 \\ 21875 \\ 12500 \\ \hline 148437.50 \end{array} $
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Installation:

Design + supervision

* installation in India:

1,500.00