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	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1093

ITINERARY SHEET

Exhibition:	VISIONARY ARCHITECTURE	(Copy 3)	Charge No.:	ICE-F-103-64
Married State Control of State Control o			Mark of the Control o	

No.:	PLACE OF SHOWING	INSTITUTION	AUSPICES	DATES
1.	São Paulo, Brazil	VIII Bienal do Museu de Arte Moderna, São Paulo		Sept.4-Nov.28,1965
2.	Rio de Janeiro, Brazil	Museu de Arte Moderno		Jan. 6 - 23, 1966
3.	Belo Horizonte, Brazil	Museu da Pre- feitura	Museu & In- stituto Brasil-Es- tados Unidos	Mar.25-Apr.16,1966
h.	Recife, Brazil		U.S.I.S. Rio de Janeiro	July,1966
5.	Caracas, Venezuela	Facultad de Arquitectura y Urbanismo Universidad Central		Oct. 28-Nov.19,1966
6.	Bogotá, Colombia	Centro Colombo-Amer- icano	U.S.I.S. Bogota	Jan.16-31,1967
7.	Medellin, Colombia	Centro Colombo-Amer- icano	TP.	Feb. 1967
8.	Cali, Colombia	Universidad del Valle	U.S.I.S.	Mar. 1967
9.	Quito, Ecuador Cuenca, Ecuador	Quito College of BARNhiteRatureCenter	U.S.I.S.	Mar.30-Apr.6,1967 Apr. 12-18 (?), 196
10.	Riobamba, Ecuador	Riobamba Fair	U.S.I.S.	Apr. 22-25,1967
11.	Guayaquil Ecuador	Univ. of Quayaquil	U.S.I.S.	May 2 - 10, 1967
19.	Lima, Peru	Instituto de Arte Contemporaneo	U.S.I.S.	July 4 - Aug. 10 May -June -1,1967
14.	Santiago, Chila	Museo de Arte Con- temporaneo Univ. de Chile		Aug. 6-25,114
	concepción, and	e		Sept. 10-20, 19
	ValorialsolChil	1		oct 10-3

> Viña del Man, Chile Concepción, Chile Santiago, Chile

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	Collection:	Series.Folder:
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cc: Registrar

Insurance ICE-F-103-65

Green Green

ASSISTANT MANAGER

February 19, 1970

Mr. Lewis Shamback Claims Supervisor Aetna Insurance Co. 50 Elm Street Hartford, Connecticut

Re: Aetna Insurance #36-72-94 (MOMA 0240)

Dear Mr. Shamback:

I have been informed that the International Program does not plan to refurbish the VISIONARY ARCHITECTURE exhibition for further circulation, and therefore I am withdrawing the above insurance claim. I am sorry that it has taken so long to come to this decision, and that we could not have let you know sooner, but the condition is far worse than imagined, and the whole show would need redoing for a continued tour.

Sincerely,

Marie Frost Scheduling Manager Exhibition Program

ee: Mr. Huntington T. Block Mr. John L. Kuhn, Jr.

REPLY-

This show has just returned to New York and I understand it is in very bad shape. I am trying to get an answer on whether the Museum plans to refurbish it and send in on another tour, or whether it will be scraped. It is to be acraped, the claim will be cancelled. I hope I can have no newer for you seen.

HINTED IN U.S.A.

MONEY

---- CINCLES

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093



FORM 040-28 ED SEPT 67 PRINTED IN U.S.A.

ÆTNA INSURANCE COMPANY

LEWIS C. SHAMBACK ASSISTANT MANAGER H.O. CLAIM DEPARTMENT **建**市公司与五二年表 REPLY-This show has just returned to New York and I understand it is in very bad shape. I am trying to get an answer on whether the Museum plans to refurbish it and send in on another tour, or whether it will be scraped. If it is to be scraped, the claim will be cancelled. I hope I can have an answer for you soon. 2/9/70 DATE

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

file

CC: Annette Allwardt

JAN 1 5 1970

ICE-F-103-65 Shipping

January 14, 1970

W. R. Keating and Co., Inc. 90 Broad Street New York, New York 10004

Attn: Mr. William Augerot

Dear Mr. Augerot:

The enclosed copy of a statement we received from Grace Line refers to our exhibition VISIONARY ARCHITECTURE which is in storage in a general order warehouse.

If I understand this document correctly all that is needed for the shipment to be released is for the storage bill of \$45.00 to be paid.

Please let me know if there is anything else I should be doing to hasten the exhibition's release and when we can expect its delivery at the <u>Santini Brothers Warehouse</u>. Thank you in advance for your attention to this matter.

Yours sincerely,

Terry Guilliams
Assistant to the Registrar

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

344-6000 GRACE LINE INC. 3 HANOVER SQUARE NEW YORK, N.Y.

January 12, 1970

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

GENTLEMEN:

AS OF 1/8/70 CUSTOMS PERMIT HAS NOT BEEN LODGED FOR SHIPMENT OF 4 cases picture consigned to you, which was discharged 12/9/69 BY THE SS. SANTA . ISABEL VOYAGE # 38

UNDER OUR BILL OF LADING 23 FROM VALPARAISO. WE ASK YOU TO NOTE THAT THE COLLECTOR OF CUSTOMS ORDERED THIS SHIPMENT INTO A GENERAL ORDER WAREHOUSE.

SHIPMENT IS NOW IN STORAGE AT "INTERNATIONAL TERMINAL OPERATORS WAREHOUSE", SHED 196, MARACAIBO ST., PORT NEWARK, NEW JERSEY, AND WE SUGGEST YOU ARRANGE INSURANCE ACCORDINGLY.

IN ACCORDANCE WITH CONFERENCE AGREEMENT # 7115, DEMURRAGE CHARGES IN THE AMOUNT OF \$ 45.00 ARE PAYABLE PRIOR TO DELIVERY.

IT IS NECCESARY THAT YOU OR YOUR CUSTOMS BROKER COME TO THIS OFFICE WITH THE ORIGINAL BILL OF LADING AND PAY ALL CHARGES OBTAINING THE PROPER RELEASE FOR FINAL CUSTOMS CLEARANCE.

GRACE LINE INC.

R.A. ENGLERT MANAGER

INWARD FREIGHT & BILLING DEPT.

RAE:NG.

cc.

W.ELLIOTT
NOTE: As of 1/8/70 we have not received payment of demurrage bill no. 20299 in the amount of \$45.00. Kindly remit check as soon as possible.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

lasmusserfold ICER 103-65

Dec. 22, 1969

W. R. Keating and Co., Inc. 90 Broad Street New York, New York 10004

Attn: Mr. William Augerot

Dear Mr. Augerot:

We have been notified that a shipment of four cases containing the works listed on the enclosed box list are now in dock.

Please have this shipment sent to Santini Brothers Warehouse, c/O The Museum of Modern Art for customs examination. The shipment is being insured in transit by the museum.

I can find no export information except the following: Left on Pan Am. flight 319, Oct. 27, 1966 Air waybill #026 5 837092

Our Purchase Order # ICE 5682

I am enclosing a box list and the Grace Line bill of lading.
Yours sincerely,

Terry Guilliams
Assistant to the Registrar

P.S. Our Purchase Order #12559 for your charges will follow under seperate cover.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

MUSEO DE ARTE CONTEMPORANEO UNIVERSIDAD DE CHILE

Teléfono 91878 - Casilla 5627 - Quinta Normal - Santiago de Chile

SANTIAGO, 8 de Diciembre de 1969.

SEÑORES MUSEO DE ARTE DE NUEVA YORK NUEVA YORK USA WR, DV, AA Mari Frost

Estimados señores:

Tengo el agrado de remitir adjunto a la presente 1 original y 2 copias no negociables del Conocimiento de Embarque en el cual costa el embarque de cuatro cajones que contienen el material de la exposición realizada en este Museo.

Proximamente enviaré a ustedes el resto de los documentos, 1 original y 4 copias, a fin de asegurar la llegada a su destino de por lo menos uno de estos envíos.

Saluda cordialmente a Uds.

Dillioport

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

GRACE LINE INC.

Translation

December 8, 1969

Messers Museum of Modern Art New York U.S. A. Seeum of Modern Art I West 53rd Street New York, New York 10019

Gentlemen:

I have the pleasure of remitting to you in the enclosed 1 original and 2 non negotiable copies of the Ocean Bill of Lading which notifies you of the shipment of 4 cases containing the material of the exhibition presented in this museum ed to carry the Museum's exhibit, "Visionary Architecture" - three (3) cases, 1,518 lbs., 1d2 cubic feet - free of

Shortly we shall send you the rest of the documents, 1 original and 4 copies, in order to ensure that the merchandise in question will reach its proper destination you will advise the Museum's insurance company hat it does not have the right of subrogation in this instance. I salute you cordially,

Whoever is handling the shipment for you in Chile should contact Mr. Douglas Gorman, Manager, Steamer Department, Grace y Cia.

ALBERTO PEREZ n order to effect the movement. Director Museo de Arte Contemporaneo Universidad de Chile

cc: Marie Frost David Vance Waldo Rasmussen

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

GRACE LINE INC.

THREE HANOVER SQUARE
NEW YORK, N. Y. 10004

OFFICE OF THE PRESIDENT

DRIFT YOUR A
ACTION AS REQUIRED

SEE: WR RP
NO REPLY NECESSARY
FILE I C F - 103 - 61

INFORMATION OF THE PROPERTY OF THE PROPE

November 26, 1969_

Mr. Waldo Rasmussen The Museum of Modern Art 11 West 53rd Street New York, New York 10019

Dear Mr. Rasmussen:

In reply to your letter of October 29th to Mr. Duncan, Grace Line will be pleased to carry the Museum's exhibit, "Visionary Architecture" - three (3) cases, 1,518 lbs., 142 cubic feet - free of charge from Valparaiso, Chile to New York. Based on our conversation it is our understanding that Grace Line will be held harmless as regards this shipment, and that you will advise the Museum's insurance company that it does not have the right of subrogation in this instance.

Whoever is handling the shipment for you in Chile should contact Mr. Douglas Gorman, Manager, Steamer Department, Grace y Cia, Valparaiso, in order to effect the movement.

If I can be of any further help, please do not hesitate to get in touch.

Sincerely,

Frederic P. Sands
Vice President and
Assistant to the President

FPS/bw

cc: Mr. John Duncan - W. R. Grace & Company Mr. Harley Bubar - W. R. Grace & Company

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093



ÆTNA INSURANCE COMPANY

Marie Frost

To Shamback

_ SUBJECT Moma 0240 MF 66-46-31 20 1M 36-72-94 1-8-69

Thanks for your Cetter 19-69. I have no servous objection to leaving care

open until the mat

Best Regards

REPLY-

Thank you. I shall keep the claim open until the show returns to

New York and we can give it a thorough check, and decide if it is to

be

continue to travel and/re refurbished, or discontinued altogether.

haietrast

1/13/69

DATE

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE MUSEUM OF MODERN ART
1) WEST 53 STREET
NEW YORK 19, NEW YORK
Clude 5-8700

cc: Dorothy Dudley
Dick Palmer
Annette Allwardt
Insurance ICE-F-103-65
green

Nº 0240

PILE COPY

NOTICE OF FINE ARTS INSURANCE CLAIM

Mr. Lewis Shamback

Low January 9, 1969 DE 6615 11-Giroslating

Adjustor's reference.no.

bill to insurance....

Date daim closed
Date daim convailed 177/69 (may be remotivated Title September Septem

was already there.

cc: Betty Burnham
Dick Palmer
Annette Allwardt
Insurance ICE-F=103-65

The Museum of Modern Art

To The Records

From Marie Frost

Date January 13, 1969

Transportation applicate Trans

Re VISIONARY ARCHITECTURE insurance claim

On January 13th a note was received from Mr. Shamback of Aetna Insurance Co. to say that he was quite acceptable to the idea of leaving this claim open until the exhibition returns to this country and a final decision is made on whether the shows is to be restored or not. I am therefore replacing the claim in my active file.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

THE MUSEUM OF MODERN ART MEN YORK 19, NEW YORK

cc: Dorothy Dudley
Dick Palmer
Annette Allwardt Insurance ICE-F-103-65

0240

FILE COPY

46,900.00

(INSURANCE VALUE)

January 9, 1969 117 6617 118 119

MODICE OF THE ARTS INSURANCE CLAIM

Date of notice 1/35/65 Mr. Lewis Shamback Claims Supervisor Actna Insurance Co. 50 Elm Street Hartford, Connecticut

Ne: Aetna Claim #36-72-94 PERMANENT COLLECTION, LOAM, PENSING ACCUSTION,

Underwriter's claim no.

Adjustor's reference no.

Dear Mr. Shamback: CHITECTURE (ICH-103-65) I am writing to cancel this insurance claim. During the past year we have repeatedly asked the exhibitor in Lima, Peru for a detailed report on the condition of the panels, to no avail. Therefore the exhibition is being shipped to Chile for exhibition purposes and will subsequently travel to other areas in South America before being returned to the United States. Because of these recent developments we feel the claim should be cancelled, however, we would like to reserve the right to rainstate the claim at a later date if necessary. This would be in the event that when the exhibitions returns to New York, the Museum decides to redo the panels that reportedly are damaged.

Is this acceptable to the Insurance Company? With best wishes for the New Year,

be several months before a decision to mades

I understand that the exhibition is going to be leftinocially for the time boing. It may eventually turn out that the exhibition is suraped and not refurbished, is which case I shall notify you. It will probably

Bill to Insurance

Marie Frost Scheduling Manager Circulating Dehibitions

Date daim consider 1/7/66 (may be receivable)
Tide School of Law Winners

... the it was already there.

ce: Mr. Huntington T. Block

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19, NEW YORK Circle 5-8900

Depreciation, if any.

Transportation costs.

Signed

Transportation order no. Frost

Please address all communications to the Museum of Modern Art for the attention of the undersigned and refer to this number:

Nº 0240

NOTICE OF FINE ARTS INSURANCE CLAIM	Lead Policy number DF 664531-Circulating
Date of notice 7/19/67	Underwriter's claim no.
Date of discovery 6/27/67	Adjustor's reference no.
	\$6,900.00
69 aluminum panels	
MUSEUM NUMBER) (ARTIST) (TITLE A	ND/OR DESCRIPTION) (INSURANCE VALUE
Status at time of damage Property of Museum	NT COLLECTION, LOAN, PENDING ACQUISITION, ETC.)
Exhibition VISIONARY ARCHITECTURE (ICE-F-	-103-65)
Owner Museum of Modern Art, New York, M	Notified 6/23/67
Adjustor	ed Date examined
	Date claim filed with carrier
	Carrier's report no.
Location at time of discovery	Present location
Description of damage, circumstances and action taken:	
and 25 have additional damage due to	merous scratches in the corners moisture staining the photographs.
and 25 have additional damage due to No decision has yet been made on the the panels. Total value of show is I understand that the exhibition is given being. It may eventually turn and not refurbished, in which case I	moisture staining the photographs. repair, or refurbishing of any of \$7,500. going to be left as it is for the out that the exhibition is scraped shall notify you. It will probably
and 25 have additional damage due to No decision has yet been made on the the panels. Total value of show is I understand that the exhibition is g time being. It may eventually turn of	moisture staining the photographs. repair, or refurbishing of any of \$7,500. going to be left as it is for the out that the exhibition is scraped shall notify you. It will probably
and 25 have additional damage due to No decision has yet been made on the the panels. Total value of show is I understand that the exhibition is given being. It may eventually turn and not refurbished, in which case I	moisture staining the photographs. repair, or refurbishing of any of \$7,500. going to be left as it is for the out that the exhibition is scraped shall notify you. It will probably

Bill to Insurance

Date claim closed

Date claim cancelled 1/7/69 (ma Scheduling Manager

1/7/69 (may be reactivated)

(NUMBER)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE MUSEUM OF MODERN ART

11 WEST 53 STREET NEW YORK 19, NEW YORK Circle 5-8900 Please address all communications to the Museum of Modern Art for the attention of the undersigned and refer to this number:

Nº 0240

Please insert your claim number and return this copy to undersigned.

NOTICE OF FINE ARTS INSURANCE CL	AIM Lead Policy numb	oer
Date of notice 7/29/67	Underwriter's clai	im no. 36-72-94
Date of notice 1/13/67 Date of discovery 6/27/67	Adjustor's referen	ice no.
69 aluminum panels		\$6,900,00
(MUSEUM NUMBER) (ARTIST)	(TITLE AND/OR DESCRIPTION)	(INSURANCE VALUE
Status at time of damage	of Huseum	
orario di fililo di dall'ago	(PERMANENT COLLECTION, LOAN, PENDING	
Exhibition VIBIONARY ARCHITECTU	NE (IOR-F-103-65)	
Owner Museum of Hodern Art,	, Now Tork, H.Y.	Notified 6/23/67
	ADDRESS)	(DATE)
Adjustor	Date notified	Date examined
		n carrier
Carrier's claim no.		
Location at time of discovery	Present loc	cation
Description of damage, circumstances and ac	tion taken:	

with damage to the panels which seems to be caused by improper packing and exposure to rain. These are photographs mounted on aluminum panels and evidently about 69 panels have numerous scratches in the corners and 25 have additional damage due to moisture staining the photographs. No decision has yet been made on the repair, or refurbishing of any of the panels. Total value of show is \$7,500.

I understand that the exhibition is going to be left as it is for the time being. It may eventually turn out that the exhibition is scraped and not refurbished, in which case I shall notify you. It will probably be several months before a decision is made.

Repaired by	Purchase order for repair.
Cost of repairs	Amount of claim
Depreciation, if any	Bill to Insurance
	(DATE) (NUMBER)
Transportation costs	Date claim closed
Transportation order no. Transportation order no.	Date claim cancelled in Manager
Signed	

DEF STF

LIMA (PERU)

SEA, HARTA FORT

1/2

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

Table Miss Dudley Insurance ICE-F-103-

green

JUSE 23, 1967

PLEASE AIRMAIL SOON AS POESINCE DEVAILED CONDITION REPORT CIC READES VALUETING BACK DAMAGES PARED, AND HATTER OF DAMAGES OF HAT FILE INCURANCE CLAIM stop WILL URITE FULLUE ENGINEERING AFTER

NOC

NY Phone Serv:Telegr. 797

ITT World Communications Inc.

ZCZC RBA389 VIA ITT ALA163 CTR-037

UINY CO PILM 019

LIMAPERÚ 19 27 10.59A

WALDO RASMUSSEN MODERNART NEWYORK

GO AHEAD WITH EXHIBITION TO CHILE STOP NOT ADVISABLE

RETURNING EXHIBITION NEW YORK

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COL IAC

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JUL 2 7 1967

DRAFT REPLY MY SIGNATURE DRAFT REPLY YOUR SIG

FILE ICE-F- 103-65
PHONE PERSONNELLE TO DATE

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PHONE PERSONNELLE TO DATE

PHONE PERSONNELLE TO THE PERSONNELLE T NO REPLY NECESSARY

MAIN OFFICE 79Z-3311

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munications inc. NY Phone Serv: Telegr. 797-3311 | Msn.

65

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DIF SUP

SDA, MARIA FORT

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

cc: Miss Dudley

Insurance ICE-F-103-

green

1000 JUSE 13, 1967 LINA (PERU) PLEASE AIRMAIL SOON AS POSSYBLE DEVAILED CONSTITUTE REPORT

REALS VALUE HACH DAMAGED PARKS, AND HATURE OF DAMAGES OF HE HAT FILE INCURANCE CLAIM SCOP WILL UBITS FULLUR INSTRUCTIONS APTER CO PILM BRUEIVING REPORT

> RASHUSSUS MUSICIANCE

July 19, 1967

Mr. Lewis Shamback Claims Supervisor Aetna Insurance Co. DC: NY NX BND BG 108-8-103-6% TMA, Sirculate green 50 Elm Street Hartford, Connecticut

Dear Mr. Shamback:

Enclosed is an insurance claim for damage to an exhibition now in South America. The exhibition consists of photographic enlargements mounted on aluminum panels. They have been damaged by rain and faulty packing, however, as stated nothing will be done to the exhibition for the time being. If the panels are eventually scrapped instead of refurbished, I shall notify you. I do not think this decision will be made for several months.

Sincerely,

Marie Frost Scheduling Manager Circulating Exhibitions

man cour nim that it was already there.

Enclosure: Insurance Claim for damaged panels, VISIONARY ARCHITECTURE

CC. Mr. Huntington T. Block

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

DTF DTF

THE MUSEUM OF MODERN ART, NEW YORK

LT SRA. MA

SRA. MARIA FORT IAC LIMA (PERU)

WUC

JUNE 23, 1967

PLEASE AIRMAIL SOON AS POSSIBLE DETAILED CONDITION REPORT
ZCZC RBA365 V LISTING EACH DAMAGED PANEL AND NATURE OF DAMAGES SO WE MAY FILE
INSURANCE CLAIM Stop WILL WRITE FULLER INSTRUCTIONS AFTER
UINY CO PILM RECEIVING REPORT

LIMAPERU 41 22 1934

RASMUSSEN MODERNART

WALDO RASMUSSEN MODERNART NEWYORK

CONTENTS OF VISIONARY ARCHITECTURE EXHIBITION ARRIVED

DAMAC Charge: ICE-F-103-65 CC: NE RK DHD BG ICE-F-103-65LIMA, circulate green

PANELS WITH MOISTURE AND SCRATCHES STOP KINDLY INSTRUCT

US AT ONCE REGARDS INSURANCE PHOVISIONS STOP EXHIBITION

WILL START JULY 4

FORT IAC

COL 4 (SGD) FORT IAC

NNNN

DRAFT REPLY MY SIGNATURE

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE

ICE I

. tell nim that it was already there.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

Y Phone Serv:Telegr.797-3371/Msngr.-; O2/Infor.-7550/Telex-7590 IVY Phone Serv:Telegr.797-331

FOR PROMPT SERVICE TELEPHONE REPLY TO MAIN OFFICE 797-3311

ZCZC RBA365 VIA ITT ALA694 CTR-160
UINY CO PILM 041
LIMAPERU 41 22 1934
WALDO RASMUSSEN MODERNART NEWYORK

CONTENTS OF VISIONARY ARCHITECTURE EXHIBITION ARRIVED

DAMAGED DUE IMPROPER PACKING AND EXPOSURE TO RAIN STOP

PANELS WITH MOISTURE AND SCRATCHES STOP KINDLY INSTRUCT

US AT ONCE REGARDS INSURANCE PROVISIONS STOP EXHIBITION

WILL START JULY 4

FORT IAC

COL 4 (SGD) FORT IAC

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DRAFT REPLY MY SIGNATURE____

DRAFT REPLY YOUR SIG

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NO REPLY NECESSARY

ILE ICE -103-69 CIN

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Communications

will tell him that it was already there.

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093



INSTITUTO DE ARTE CONTEMPORANEO

JUL 3 1967

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

REE! WIF AP

June 27, 19670 REPLY NECESSARY

FILE ICE - F- 103-65
VI STUMARY ARCHITECTURE
INFORMATION COPIES TO:

RP DMD

Mr
Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019
U. S. A.-

Dear Mr. Rasmussen:

I received your cable and I am sending you here the list with the description of damages.

The exhibition starts on July
4th and after it is finished we're supposed to send
it to the "Museo de Arte Contemporáneo de la Univer
sidad de Chile", as Mr. Assler from this Museum has
instructed us in his letter.

Hoping to hear from you as soon as possible and receive your instructions.

Sincerely yours

Rava Frelia Forta

María Amelia Fort B Directora Ejecutiva ANSINIUTO DE ARTE CONTEMPORANEO

P.S.: The pannels
E-5-A and E-5-B do not
appear in check list.
Instead we have in check
list E-5 top and E-6 bottom

JIRON UNION 1058 CABLES IAC LIMA PERU

MAFB/agc

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



VISIONARY ARCHITECTURE

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Damages reported were discovered when the exhibition was unpacked

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
D - 22	Slightly damaged by moisture stains in one corner
D - 21	With slight scratches in four corners- and slightly bashed in the back side.
D - 24	With slight scratches in one corner.
D - 20	With slight scratches in the corners
₩B - 20	Damaged with moisture stains along upper edge, also slight scratches in four corners
B - 21	With slight scratches in two corners of the upper part
G-8	With slight scratches in the corners
G - 11	With slight scratches in the corners
₩B - 19	Damaged with moisture stains along upper edge
B - 17	Damaged with moisture stains along lower edge
B - 16	Damaged with moisture stains along upper edge
B - 14	Damaged with moisture stains along upper edge
/B - 12	Slightly damaged with moisture stains along upper edge
B - 11	Damaged with moisture stains along upper edge
∨B - 10	Slightly damaged with moisture stains along upper edge
/B - 9	Damaged with moisture stains along upper edge
B - 7	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners

JIRON UNION 1058 CABLES IAC LIMA PERU

// page 2

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



page 2.-

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
B - 6	Damaged with moisture stains along upper edge
B-4	Damaged with moisture stains along upper edge and damaged with scratche along upper edge and corners
∪B - 2	Damaged with moisture stains along upper edge and damaged with scratche along upper edge and corners
A - 19	Damaged with moisture stains along upper edge
A - 17	Damaged with moisture stains along upper edge
F - 11	With slight scratches in one corner of the upper part
F - 7	With slight scratches in one corner of the upper part
F-4	With slight scratches in the corners
F - 6	With slight scratches in the corners
F - 3	With slight scratches in the corners
F-1	With slight scratches in the corners
E - 8	With a very slight scratches in one corner
E - 4	With slight scratches in one corner
/A - 14	Damaged with moisture stains along upper edge
√D - 26	With a very slight scratches in one corner
√A - 9	With a very slight scratches in one corner
√ A - 10	With a very slight scratches in one corner
√A - 7	With a very slight scratches in one corner

will cell nim that it was already there.

JIRON UNION 1058 CABLES IAC LIMA PERU

	Collection:	Series.Folder:
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page 3

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
A-1	Damaged with slight stains of scotch- and retouched in lower edge
A - 4	Retouched in the edges
E - 5 B	With slight scratches in one corner
G - 5	With scratches in the corners
G - 7	With scratches in the corners
G - 2	With slight scratches in the corners.
G - 4	With slight scratches in the corners
F - 22	With slight scratches in the corners
F- 21	With slight scratches in the corners
F - 19	With slight scratches in the corners
· F - 18	With slight scratches in the corners
F - 15	With slight scratches in the corners and badly retouched one of the scratches
F - 16	With slight scratches in the corners and badly retouched one of the scratches
F - 13	With scratches in two corners of the upper part
D - 16	With scratches in the corners and badly retouched stains of moisture in one corner
D - 14	With scratches in the corners and badly retouched stains of moisture in one corner
D - 18	With scratches in the corners
D - 17	With scratches in the corners
D - 24	With slight scratches in the corners
B - 23	With slight scratches in the corners
C - 13	With scratches in the corners
	With scratches in the corners
	With scratches in the corners
	Damaged with moisture stains in one
7	corner of the upper part and with scratches in the corners

JIRON UNION 1058 CABLES IAC LIMA PERU

//page 4.-

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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page 4.-

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
D - 2	Damaged with moisture stains in one corner of the upper part and scratches in the other corner of the upper part
C - 5	With scratches in one corner of the upper part
D - 6	With scratches in the corners and badly retouched stains of moisture in one corner
D - 9	With scratches in the corners and badly retouched stains of moisture in one corner
D - 7	With scratches in the corners and badly retouched stains of moisture in one corner
D - 10	Damaged with stains of moisture in one corner of the upper part and with scratches in all corners
D - 12	With stains of moisture in one corner and badly retouched
A - 3	With scratches in one corner of the upper part
A - 6	With scratches in one corner of the upper part
0-7	With slight stains of moisture in the central part of the pannel

JIRON UNION 1058 CABLES IAC LIMA PERU

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ETNA INSURANCE COMPANY

Marie Frost TE Glamback
_SUBJECT 1 PAF 66-45-31 2-21-66
Rept # 0240 Visionary conchitecture
Cl 36-72-94 Panels.
made on this yet?
made on this yet?

REPLY- No, this show is still in South America and no decision has been made on what to do with it. I have tried to get a decision and will try again.

FORM 040-28 ED SEPT 67 PRINTED IN U.S.A.

W. Frost

2/27/68

DATE

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

1. A. 1093

The Museum of Modern Art

To Arthur Drexler cc: Waldo Rasmussen/Richard Palmer

From Annette Allwardt

Date December 19, 1968

Re VISIONARY ARCHITECTURE

Dear Mr. Drexler:

You may have been wondering what might have happened to this exhibition since it was last shown in Lima/Peru in 1967. Many things did happen to prevent a continuation of its Latin American tour, but the panels are reportedly still intact, and the exhibition is now beginning showings in Chile.

There was a total lack of communication between the directors of the museums in Lima and Santiago and ourselves, despite repeated cables and letters from us. Then the person handling the showing in Lima was replaced and we never heard from them again whether the exhibition was actually shipped to Chile or not. Finally, this past spring it was discovered in a customs warehouse in Chile, but no one could find the necessary papers by which the boxes could be released. Then the director of the Santiago Museum left also, and finally a month or so ago, we received a preliminary reply to all our correspondence from the new director there, saying that the boxes were still in the warehouse, and that he was having trouble getting them released.

Today, December 19, we finally a first detailed letter from Santiago, stating that the exhibition has now cleared through customs, that the panels are in good shape and that the exhibition will be shown in six University Centers in Chile through April, 1969.

I will now again ask for a more precise panel-by-panel condition report, and possible close-up photographs, so that we can determine whether the exhibition is still fit to continue touring in Latin America (it has not been seen in any of the Central American countries or Mexico).

As soon as I receive some further news about the panels' condition, I will let you know.

aa.

Dick: this letter confirms my old suspicion that the exhibition was never at all shown as per scheduled cabled by Jim Cresky this summer: Santiago, Concepción and Valparaiso. Only now it cleared and is going to all those little towns first. I will, of course have to ask again for a precise condition report and for the exact dates of all those showings. I don't understand why Mr. Perez was not able to send us the dates of the Viña del Mar showing, where the exhibition is already being shown and about to close. One simple phone call would have been enough. Also note that Mr. Perez thinks the exhibition should go to Lima after Chile. I will tell him that it was already there.

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Museo de Arte Contemporáneo Universidad de Chile

Teléfono 91878 - Casilla 5627 - Quinta Normal - Santiago de Chile

Santiago, 12 de Diciembre de 1968

Miss Annette Allwardt Circulating Exhibitions The Museum of Modern Art 11 West 53 Street New York USA

Estimada Senorita Allwardt;

En relación con la exposición de "Arquitectura Fantástica" quisiera aclarar los siguientes puntos:

- 1) Cuando me hice cargo de este Museo, los cajones de la Exposición habían estado en las bodegas de la Aduana de Valparaíso durante diez (10) meses.
- 2) Inicié de inmediato su desaduanación y solo ahora, por motivos administrativos he podido disponer de la exposición.
- 3) La exposición se envió primero a provincia por problemas de programación y puede Ud. estar segura que en los diferentes centros universitarios de provincia ella será apreciada en lo que vale.
- 4) Mi demora en contestarle en detalle sobre el estado de los paneles no respondía a otro motivo que al hecho de estar en aduana el material.
- 5) Ahora, y antes del envío a Viña del Mar, el Curador de este Museo, revisó los paneles como asimismo el Director del Museo de Viña del Mar. Ambos consideraron que los paneles estaban en buen estado.
- 6) No he podído darle a Ud. las fechas de exhibición con la prontítud debida pues nuestro país es largo y esta exposición debió programarse a última hora en todos los centros.
- 7) Tan convencido estoy de la importancia de la Exposición, que

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Museo de Arte Contemporáneo Universidad de Chile

Teléfono 91878 - Casilla 5627 - Quinta Normal - Santiago de Chile

ello es precisamente lo que me ha decidido enviarla a Pro-

- E) La exposición se clausura en estos días en Viña del Mar y parte a la Universidad de Concepción, donde se exhibirá hasta mediados de Enero. En esa fecha seguirá viaje al centro regional de Temuco y desde allí a Osorno. Esperamos traerla a Santiago en Marzo y enviarla posteriormente al Centro Universitario de Antofagasta, en el norte del país, desde donde partirá a Lima en Mayo de 1969.
- 9) Si en algún aspecto están Uds. en desacuerdo con los planes que este Museo ha previsto para la muestra de esta valiosa exposición, le rogaría me lo hiciera saber.

Sin otro particular, la saluda con toda atención,

ALBERTO PEREZ Director

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MUSEO DE ARTE CONTEMPORANEO

UNIVERSIDAD DE CHILE Santiago

December 12, 1968

Dear Miss Allwardt:

With reference to the exhibition VISIONARY ARCHITECTURE, I would like to clarify the following:

- 1) When I took charge of this Museum, the cases of the exhibition had been in the warehouses of the customs authorities in Valparaiso for ten (10) months.
- I immediately initiated its release from customs, and only now, for reasons of administration, was it possible to dispose of it.
- 3) The exhibition will first be sent to the provinces because of problems in programs, but you can rest assured that in those various university centers in the provinces its value will quite certainly be appreciated.
- 4) My failure to reply in detail to your inquiry regarding the panels' condition was because the material had been held up by customs.
- 5) Now, and before the exhibition was sent to Vina del Mar, the curator of that museum as well as the director inspected the panels, and both considered the panels to be in good condition.
- 6) I have been unable to give you the precise dates for the itinerary as promptly as you requested them, because our country is very large, and the individual showings will finally have to be set up by the individual centers.
- 7) So convinced am I of the importance of this exhibition, that this is precisely the reason why I decided to have it seen in the Provinces.
- 8) The exhibition will close these days in Viña del Mar and then go to the Universidad de Concepción, where it will be shown until mid-January. After that date it will be shipped to the Regional Center of Temuco and from there to Osorno. We are hoping to bring it to Santiago in March and then send it to the University Center in Antofagasta, in the northern part of our country, from where it will leave for Lima in May, 1969.
- 9) If for any reason you should not agree to the itinerary which our Museum has set up for this valuable exhibition, kindly let me know.

My kindest regards; (signed) Alberto Perez Director

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The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

file

CC: Allwardt
Keating

April 22, 1970

Señor Arturo Valenzuela Z. Universidad de Chile Valparaiso, Chile

Dear Señor Valenzuela Z.:

Our customs brokers, W. R. Keating and Co., Inc. have asked that we forward the enclosed documents to you for your signature.

As Keating needs these documents to complete customs regulations for the exhibition VISIONARY ARCHITECTURE which was exported by you, we would very much appreciate your signing these documents and returning them to The Museum of Modern Art at your earliest convenience.

Thank you very much.

Yours sincerely,

Terry Guilliams
Assistant to the Registrar

APR 22 1970

RAFT REPLY YOUR SIG	
ACTION AS REQUIRED	
SEE: WR RP	
NO REPLY NECESSARY	
FILE	
INFORMATION COPIES TO	0:

The Museum of Modern Art Archives, NY

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file

CC: Annette Allwardt

JAN 1 5 1970

ICE-F-103-65 Shipping

January 14, 1970

W. R. Keating and Co., Inc. 90 Broad Street New York, New York 10004

Attn: Mr. William Augerot

Dear Mr. Augerot:

The enclosed copy of a statement we received from Grace Line refers to our exhibition VISIONARY ARCHITECTURE which is in storage in a general order warehouse.

If I understand this document correctly all that is needed for the shipment to be released is for the storage bill of \$45.00 to be paid.

Please let me know if there is anything else I should be doing to hasten the exhibition's release and when we can expect its delivery at the <u>Santini Brothers Warehouse</u>.

Thank you in advance for your attention to this matter.

Yours sincerely,

Terry Guilliams
Assistant to the Registrar

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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344-6000 GRACE LINE INC. 3 HANOVER SQUARE NEW YORK, N.Y.

January 12, 1970

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

GENTLEMEN:

AS OF 1/8/70 CUSTOMS PERMIT HAS NOT BEEN LODGED FOR SHIPMENT OF 4 cases picture consigned to you, which was discharged 12/9/69 BY THE SS. SANTA . ISABEL VOYAGE # 38

UNDER OUR BILL OF LADING 23 FROM VALPARAISO. WE ASK YOU TO NOTE THAT THE COLLECTOR OF CUSTOMS ORDERED THIS SHIPMENT INTO A GENERAL ORDER WAREHOUSE.

SHIPMENT IS NOW IN STORAGE AT "INTERNATIONAL TERMINAL OPERATORS WAREHOUSE", SHED 196, MARACAIBO ST., PORT NEWARK, NEW JERSEY, AND WE SUGGEST YOU ARRANGE INSURANCE ACCORDINGLY.

IN ACCORDANCE WITH CONFERENCE AGREEMENT # 7115, DEMURRAGE CHARGES
IN THE AMOUNT OF \$ 45.00 ARE PAYABLE PRIOR TO DELIVERY.

IT IS NECCESARY THAT YOU OR YOUR CUSTOMS BROKER COME TO THIS OFFICE WITH THE ORIGINAL BILL OF LADING AND PAY ALL CHARGES OBTAINING THE PROPER RELEASE FOR FINAL CUSTOMS CLEARANCE.

R.A. ENGLERT

MANAGER 4

INWARD FREIGHT & BILLING DEPT.

RAE:NG.

cc.

W.ELLIOTT
NOTE: As of 1/8/70 we have not received payment of demurrage bill no. 20299 in the amount of \$45.00. Kindly remit check as soon as possible.

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

VISimary Wisch. / Warez

ICE-6-103-65

TO: Alberto Perez

Director

Museo de Arte Contemporaneo
Universidad de Chile
Bantiago, Chile

Urgently need original bill of lading for exhibition VISIONARY ARCHITECTURE stop hipment in port and unable to be released to museum stop Please send as soon as possible stop

Terry Guilliams
Office of Registrar
Modernart, New York

casti sort 12/23/69

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

Promuser of le ICE-P. 103-65

Dec. 22, 1969

W. R. Keating and Co., Inc. 90 Broad Street New York, New York 1000h

Attn: Mr. William Augerot

Dear Mr. Augerot:

We have been notified that a shipment of four cases containing the works listed on the enclosed box list are now in dock.

Please have this shipment sent to Santini Brothers Warehouse, c/O The Museum of Modern Art for customs examination. The shipment is being insured in transit by the museum.

I can find no export information except the following: Left on Pan âm. flight 319, Oct. 27, 1966 Air waybill #026 5 837092

Our Purchase Order # ICE 5682

I am enclosing a box list and the Grace Line bill of lading.
Yours sincerely,

Terry Guilliams
Assistant to the Registrar

P.S. Our Purchase Order #12559 for your charges will follow under seperate cover.

	Collection:	Series.Folder:
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1157-103-65

cc: Visionary Architecture

The Museum of Modern Art

David Vance

Annette Allwardt

December 19, 1969

return of visionary architecture from Chile

Dear David:

Although Waldo did request free transportation for returning this show to New York, I had no idea that actual negotiations for returning this had gotten underway or else I would, of course, informed you before this.

I enclose the original and 2 copies of the Bill of Lading which Mr. Perez sent us. Does this now have to transferred to Keating? I know the matter is in good hands.

Thanks per destination.

I salute you cordially

Director Museo de Arte Contempo

Devid Vator

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

Translation

December 8, 1969

Messers Museum of Modern Art New York U. S. A.

Gentlemen:

I have the pleasure of remitting to you in the enclosed 1 original and 2 non negotiable copies of the Ocean Bill of Lading which notifies you of the shipment of 4 cases containing the material of the exhibition presented in this museum.

Shortly we shall send you the rest of the documents, 1 original and 4 copies, in order to ensure that the merchandise in question will reach its proper destination.

I salute you cordially,

ALBERTO PEREZ
Director
Museo de Arte Contemporaneo
Universidad de Chile

cc: Marie Frost David Vance Waldo Rasmussen

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MUSEO DE ARTE CONTEMPORANEO UNIVERSIDAD DE CHILE

Teléfono 91878 - Casilla 5627 - Quinta Normal - Santiago de Chile

SANTIAGO, 8 de Diciembre de 1969.

SEÑORES MUSEO DE ARTE DE NUEVA YORK NUEVA YORK USA WR, DV, AA Mari Frost

Estimados señores:

Tengo el agrado de remitir adjunto a la presente 1 original y 2 copias no negociables del Conocimiento de Embarque en el cual costa el embarque de cuatro cajones que contienen el material de la exposición realizada en este Museo.

Proximamente enviaré a ustedes el resto de los documentos, 1 original y 4 copias, a fin de asegurar la llegada a su destino de por lo menos uno de estos envíos.

Saluda cordialmente a Uds.

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093



GRACE LINE BILL OF LADING



SHIP

YOY PORT OF LOADING

PORT OF DISCHARGE Where goods are to be delivered to consignee or on-carrier.

THROUGH BILL OF LADING If goods to be forwarded beyond Port of Discharge, show destination here.

3 RVM PARALSO

CONSIGNED TO:

AUSEO DE ARTIS DE NEW YORK 11 WEST 53 STREET NEW YORK, N. Y. 10019 CLCLE 5-8900

ADDRESS ARRIVAL NOTICE TO: Name-Address-Zip No.

SHIPPER

ARTURO VALENZUELA Z. P/CTA.DE UNIVERSIDAD DE

LOCAL PORT DISCHG. TRANS CONSIGNEE

OLD					
RE		PARTICULARS FURNISHED BY SHIPPER			
MARKS AND NUMBERS	NO. OF PKGS.	SHIPPER'S DESCRIPTION OF PACKAGES AND GOODS INCLUDING DIMENSIONS AND CUBIC FEET	CONTAINER	GROSS WEIGHT IN KILOS	GROSS WEIGHT
		REEX ORTACION Nº 288/69			
MUSEC DE ARTES DE	4	CASES: PICTURES ARTICTIOS FREIGHT+CHILEAN MARINE TAX (3%)	2385	9/10	2,072
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9		165/10	0 5	PIOIN	JAI
		3000 ARE ON SOARD THE SHIP	CC	LLE	OT

DECLARED VALUE (See clauses 17 and 18)

THIS SPACE FOR USE OF GRACE LINE NEW YORK ONLY

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1661	98.=	406.70
100-		
	3%	12.20

VED by Grace Line Inc., herein referred to as "the Carrier", from the above named shipper, goods, or gos said to contain goods, or both, hereinabove described, in apparent good order and condition unless wise indicated herein, consigned to the above named consignee and to be held and transported, subject to the containing the containi the written, typed, printed and stamped provisions of this bill of biding including expressly those set herein and on the reverse side hereof, which shall govern the relations between all parties concerned with, from the above named Port of Loading to the above named Port of Discharge or so near thereunto ship can get safely and leave always safely affocia at all stages of water and conditions of weather and on payment of any amount then due and owing hereunder to the Carrier, to be delivered to consignee carrier, as the case may be, when all responsibility of the Carrier shall terminate.

MITNESS WHEREOF, 3 (TIREL) bills of lading have been ed, one of which being accomplished the other to stand void.

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Chry# 38567 BILL OF LADING

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THROUGH BILL OF LADING If goods to be forwarded beyond Port of Discharge, show destination here.

SANTA ISABEL CONSIGNED TO: 80 VALPARAISO

NEW YORK

ADDRESS ARRIVAL NOTICE TO: Name-Address-Zip No.

MUSEO DE ARTES DE NEW YORK 11 WEST

53 STREET NEW YORK, N. Y. 10019 CICLE 5-8900

LOS MISMOS

SHIPPER		14				TRANS ORIGIN	LOCAL	PORT DISCHG.	TRANS DEST.	CONSIGNEE
ARTURO CHILE	VALENZUELA	2.	P/CTA.DE	UNIVERSIDAD	DE					

FOLD					
HERE	193	PARTICULARS FURNISHED BY SHIPPER			
MARKS AND NUMBERS	NO. OF PKGS.	SHIPPER'S DESCRIPTION OF PACKAGES AND GOODS INCLUDING DIMENSIONS AND CUBIC FEET	CONTAINER	GROSS WEIGHT IN KILOS	GROSS WEIGHT
		REEXFORTACION Nº 288/69			
MUSEO DE ARTES DE NEW YORK	4	CASES: PICTURES ARTICTICS FREIGHT+CHILEAN MARINE TAX(3%) PAYABLE AT DESTINATION	2509	940	2,072
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		(See provisions on reverse side hereof)	7		

DECLARED VALUE (See clauses 17 and 18)

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(To be filled in by Carrier)

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166*	90.		406.70
	3%		16,80
		- 3	
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WITNESS WHEREOF, 3 (THREE) bills of lading have been gned, one of which being accomplished the other to stand void.

GRACE LINE INC.

DATED AT VALPARAISO DAY

2 3 NOV. 1969

B/L NO. 9 3

410.00

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cc: ICE-F-103-65
AA, circk green

10F-F-103

GRACE LINE INC.

THREE HASDUER SQUARE

December 2, 1969

Frederic P. Sands
Vice President and
Assistant to the President
Grace Line Inc.
3 Hannver Square
New York, New York 10004

Dear Mr. Sands: reply to see the Detaber 29th to Mr. Dencan.

60

Thank you so much for your letter of November 26th, informing us of the Grace Lines generous contribution of costs of transportation for the exhibition VISIONARY ARCHITECTURE. We are most grateful for this assistance which is so important for the continuance of our Latin American program.

Please express our deep appreciation to Mr. Duncan and to the other members of your Board who have made this possible.

Sincerely, Dangles German Manager, Steamer Department, Grace y Cia,

Sincerely.

oc: Mr. John Duncas - W. R. Grace & Company Mr. Harley Bother - W. R. Grace & Company

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GRACE LINE INC.

THREE HANOVER SQUARE NEW YORK, N. Y. 10004

OFFICE OF THE PRESIDENT

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE I CE-F- 103-65

November 26, 1969_

11/28

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Rasmussen:

In reply to your letter of October 29th to Mr. Duncan, Grace Line will be pleased to carry the Museum's exhibit, "Visionary Architecture" - three (3) cases, 1,518 lbs., 142 cubic feet - free of charge from Valparaiso, Chile to New York. Based on our conversation it is our understanding that Grace Line will be held harmless as regards this shipment, and that you will advise the Museum's insurance company that it does not have the right of subrogation in this instance.

Whoever is handling the shipment for you in Chile should contact Mr. Douglas Gorman, Manager, Steamer Department, Grace y Cia, Valparaiso, in order to effect the movement.

If I can be of any further help, please do not hesitate to get in touch.

Sincerely,

Frederic P. Sands Vice President and

Assistant to the President

FPS/bw

cc: Mr. John Duncan - W. R. Grace & Company Mr. Harley Bubar - W. R. Grace & Company

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October 29, 1969

Mr. John Duncan Executive Vice President W. R. Grace & Co. 7 Hanover Square New York, New York 10005

Dear Mr. Duncan:

I am writing in hopes that the Grace Line may be willing to assist The Museum of Modern Art in its international program of exchange with Latin American countries.

As you know, our Museum has for many years maintained an active exchange program in Latin America, but this program has become more intensive in recent years. We are now beginning a new series of exhibitions for extensive circulation in Latin America, the costs of which are subsidized by our Museum to make the exhibition available at the lowest possible expense to Latin American exhibitors. I am sure that you realize museums in Latin America operate on painfully small budgets, and even modest costs frequently prove too much for them to raise. This is particularly true for transportation costs, both from New York and within Latin America.

We hope that the Grace Line may be willing to consider joining us in this important exchange program by granting free transportation for exhibitions circulated in Latin America. As I am sure you realize, our program is entirely privately financed, and we are dependent upon the support of outside organizations for the funds which permit us to carry it on. Many U. S. shipping lines, including the United States Lines and Moore-McCormack, have a policy of granting free transportation for all exhibitions shipped under our program. Without such assistance, we would never have been able to conduct so large-scale a program, and one which can truly be said to be in the National interest, representing the most important cultural exchange program in the visual arts conducted by any agency, whether public or private.

The first exhibition for which such assistance is being requested is VISIONARY ARCHITECTURE, an exhibition of photo-panels of projects by world-famous architects which has circulated extensively in latin America and is now being returned to New York from Santiago. We hope very much that the Line may be willing to consider contributing free transportation for this exhibition.

	Collection:	Series.Folder:
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-2-

Iatin America - General

DV BP

J. Duncan - continued

AA Circ Green

If the Line can consider this, we would of course be delighted to acknowledge this assistance in our catalogs and in all publicity relating to the exhibitions. I am sure you will agree that cultural exchanges of this kind are enormously affective for creating international good will, and we sincerely hope you may join us in this endeavor.

With best regards,

Sincerely,

Waldo Rasmussen Director International Program

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WASHINGTON

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October 25, 1986

Mr. Nobert W. Adm

Mr. Bobert W. Ades
Acting Chief
West Coast Programs
Inter-American Programs
Bureau of Educational and Cultural Affairs
Department of State
Washington, D. C.

Dear Mr. Adesignmen and Frian in accordance with the conditions alted in your letter day are are started in problems favolved. I shall write you shout this very

with reference to our conversation over the telephone last Friday: I am sending you enclosed check lists, box lists, and our press releases on the four exhibitions we are currently circulating in Latin America: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, LETTERING BY MODERN ARTISTS, ROADS, and VISIONARY ARCHITECTURE. I am enclosing also a copy of the small catalogue we have prepared to accompany CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, with text in Spanish, and copies of the itineraries we have worked out for all four exhibitions, in which I have indicated the present status of our scheduling.

You will note that we have had to make a number of changes in our scheduling, some of them rather drastic. These have been due, for the most part, to transportation problems which have caused long delays. Transportation seems to be the most serious of our problems in circulating our exhibitions in South America, mostly because the exhibiting institutions often do not have sufficient funds available for air-shipment, which is the quickest and safest method, and must send the exhibition by sea or overland, which almost invariably extails delays. We should very much appreciate your suggestions as to how this problem could be solved.

These four exhibitions are being circulated in Latin American countries as part of our expanded program of exhibition exchange with Latin America, begun in 1964. They are offered to exhibitors at no cost other than transportation from the preceding place of showing, plus the usual local costs of installation, etc. They are completely insured under our regular fine arts insurance policy, during transit and for the entire duration of each exhibition's stay in each country.

For CONTEMPORARY PAINTERS AND SCU. PTORS AS PRINTMAKERS we are asking each exhibitor to purchase, as part of the terms of acceptance of the exhibition, a specified number of copies of the catalogue at the very low price of 50 cents per copy, plus shipping costs from New York. The cost to us for the catalogue is \$1.00 per copy; we have received a subsidy to cover the remainder of the cost. (It is being sold in our

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ORGANIZATION OF AMERICAN STATES Mr. Robert W. Ades ESTABOS AMERICANOS

ORGANISATION DES ETATS AMERICAIRS

October 25, 1966



bookshop with English text, in hard covers for \$2.50 per copy.) We shall ask Dr. Garrett to purchase a minumum of 250 copies.

Washington 6, D.C., U.S.A For the other three exhibitions, we have not published a catalogue and each exhibitor is free to issue his own publication, if he so desires. We can supply catalogue material.

Dr. Julio Garrett, wisited our Museum in April of this year and expressed great interest in an exchange of exhibitions. On April 25, Mr. Rasmussen, the Executive Director of our Department of Circulating Exhibitions, wrote him, offering him three of our exhibitions: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, ROADS and VISIONARY ARCHITECTURE. On June 30, we received a reply to this letter in which Dr. Garrett said: "I wish to advise you that we are glad to accept the exhibition of Paintings, Sculptures and Prints in accordance with the conditions cited in your letter and we are now studying the problems involved. I shall write you about this very shortly." We have not heard from him since.

When Dr. Garrett was here, he said he would like to invite one of our curators to spend a short time in Bolivia in order to meet Bolivian artists and see what they are doing, with a view to including some of their work, if possible, in an exhibition of Latin American art which we are planning for circulation in the United States. Mr. Rasmussen suggested that Dr. Garrett send him a formal invitation, cutlining the details and naming either Mr. William S. Lieberman, our Museum's Director of Drawings and Prints or Miss Elaine L. Johnson, our Associate Curator of Drawings and Prints, as the curator to be invited. We have not heard from Dr. Carrett regarding this, either.

During the summer, Miss Johnson visited several countries in South America to make a preliminary survey of printmaking in Latin America. Unfortunately, Bolivia was not in her itinerary for this trip; but our Department of Drawings and Prints would welcome an opportunity to become acquainted with the work of Bolivian artists, in relation to the proposed future exhibition. I hope Dr. Carrott had his suggested invitation in mind when he spoke to you of "specialists."

Please let me knew if you should require further information regarding our Latin American program.

Sincerely,

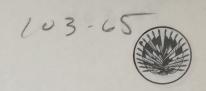
Mrs. F. A. Kolmetz Program Associate International Circulating Exhibitions

Enclosures: Check lists

- . Box lists
- . Releases
- . Catalogue
- . Itineraries

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PAN AMERICAN UNION

Washington 6, D.C., U.S.A. Cable address: PAU WASH DC

August 4, 1965

Dear Mrs. Hecht,

This is the final part of the translation, I am sorry it has been slightly delayed but I had trouble getting a typist just at the peak of vaction time.

I hope it meets your expectations, I have sincerely enjoyed translating such an interesting text.

Sincerely yours,

visual arts division

Mrs. Anne Hecht Associate Editor Museum of M. dern Art 11 W 53 N Y C

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ORGANIZATION OF AMERICAN STATES ORGANIZACION DE LOS ESTADOS AMERICANOS ORGANIZAÇÃO DOS ESTADOS AMERICANOS ORGANISATION DES ETATS AMERICAINS 203-65

DAN AMEDICAN IINION

1729-A 20th St NW 103-65

Luis Lastra-Almeida

Washington; D. C.

July 30, 1965

Dear Mrs. Hecht,

Herewith are sections B-22 to D-25 of Visionary Architecture - the remains, which consistes of an additional 20 some pages is being typed, and I shall send it monday or tuesday next week.

Sincerely,

Mrs. Anne Hecht Editorial Asssociate The Museum of Modern Art 11 W 53 St. N Y C ction to I hope

lowing days,

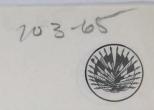
-editor
visual arts division

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PAN AMERICAN UNION

Washington 6, D.C., U.S.A. Cable address: PAU WASH DC

July 18, 1965

Dear Mrs. Hecht,

Herewith is the translation of the Introduction to Visionary Architecture, by Arthur Drexler. I hope you get it on time for your purposes.

I shall be sending you the rest in the following days,

Sincerely yours,

editor

Mrs. Anne D. Hecht visual arts division Editorial Associate

Department of Circulating Exhibitions

Museum of Modern Art

11 W 53 N Y C

enclosures: original and one copy

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103-65

ORGANIZATION OF AMERICAN STATES ORGANIZACION DE LOS ESTADOS AMERICANOS ORGANIZAÇÃO DOS ESTADOS AMERICANOS ORGANISATION DES ETATS AMERICAINS



PAN AMERICAN UNION

Washington 6, D.C., U.S.A. Cable address: PAU WASH DC

November 29, 1965

Dear Miss Hermos:

Upon returning from a brief sojourn in Puerto Rico, I found your letter of November 24 with the additional text for Visionary Architecture which you asked me to translate. I am sending the translation with the hope that it reaches you in time to include it with the rest.

I wonder if it would be possible to give me credit for the translation if you produce a brochure or catalogue of some kind. Also, I would appreciate your sending me a copy.

With best wishes, I am,

Sincerely yours,

Luis Lastra, Editor Division of Visual Arts

Miss Nadia Hermos Editorial Assistant Department of Circulating Exhibitions The Museum of Modern Art II West 53rd Street New York, New York

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Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella

Tel. 31 4721/26

OCT 1 4 1968

Jorge Romero Brest Director

Buenos Aires, 9 de Octubre de 1968.

Burnier Mires, density

Mr. Waldo Rasmussen Director Circulating Exhibitions The Museum of Modern Art New York

DRAFT REPLY MY SIGNATURE DRAFT REPLY YOUR SIG ACTION AS REQUIRED SEE: WR RP NO REPLY NECESSARY FILE (CE-F-103-65 INFORMATION COPIES TO.

Dear Waldo:

I have received your letter in which you tell me about the exhibition of Visionary Architecture.

of another transfer, this is seen addressed, their activations,

I realize what a serie of obstacles you must have had with the show.

I have been thinking seriously about our schedule and how could we fit it in next year since this one is almost over.

Unfortunately I consider that we cannot place it for next year since our schedule is rather packed with exhibitions and if by some reason one of the exhibits planed falls out I would write back, but as we stand now I think it is useless to plan on having it shown at the Institute.

Applied your tile olds exceptions has der highed one has been me appearance.

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i siderate the reserving of discuss bitters from the papels the adventog of the prints, third in spill have note been to come or year. If there are facultative to finding disserts

Kindest regards A STATE OF THE PROPERTY OF THE

SONGE ROMERO BREST

GENTRO DE ARTES VISUALES

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cc: ICE-F-103-65 Buenos Aires, RP, WR, AA, circ, green

September 19, 1968

Mr. Jorge Romero Breet notice that we only sent you printed Director with our original offer. I am thus employed a Centro de Artes Visuales photographs to give you on that Instituto Torcusto di Tella the embidition. I am also conding Florida 936 was apples of some of the most interesting reviews Buenos Aires, Argentias we during its South Associan tour.

Dear Mr. Brestring forward to your reply shortly.

Ededant segander RE: VISIONARY ARCHITECTURE

You will no doubt be surprised to hear about this exhibition again after more than a year has gone by since we last corresponded about the possibility of showing it in Buenos Aires. But I must say that this exhibition has had a most extraordinary tour of South America, filled with obstacles, lost correspondence, lost cables—and after the exhibition closed in Lims last August it seemed to disappear itself and was not located until almost a year later in a warehouse in Santiago. Finally, though, it is resuming its tour; it has already been shown in Santiago, is presently in Concepcion and will close its last Chileen showing in Valparaiso on October 30.

I am therefore happy to renew our offer to you for a showing following Valparaise, provided that the panels are still in any presentable condition. We have sent several requests to Mr. Federico Assler at the Museo de Arte Contemporaneo for precise condition reports, and have tried this afternoon to contact by telephone their new director, Mr. Perex, who was not available. I imagine that by tomorrow or latest by next Monday we should have a better idea as to the condition of the panels. We shall also try to see if we can get a detailed report through the Bi-National Center in Concepcion.

Would you in the meantime be so kind as to let me know as soon as you can whether you would still be interested in scheduling a showing of this exhibition after Valparaiso? If no repairs to the panels become necessary, it could probably open at your Instituto around the middle or latter part of November.

A member of our staff who was recently in Valparaiso did have a chance to inspect a few of the panels to which he had access, and we have reason to believe that the exhibition is no longer in a totally perfect condition. If therefore it should be necessary to replace any of the enlargements, could you let me know whether there might be a place in Buenos Aires which could unddrtake the removing of demaged prints from the panels and the mounting of new prints, which we would have made here and send to you? If there are facilities in Buenos Aires to do such a job, we would save much time and extra expenses.

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Mr. Jorge Romero Brest September 19, 1968

-2-

Unfortunately our Museum never published a catalogue on this exhibition, and I notice that we only sent you printed material with our original effer. I am thus enclosing a complete set of publicity photographs to give you an idea of some of the material in the exhibition. I am also sending you a few Xerox copies of some of the most interesting reviews which the exhibition drew during its South American tour.

I shall be looking forward to your reply shortly.

Kindest regards;

Yours,

Weldo Resumesen Director Circulating Exhibitions

Enclosures: 1 set of publicity photographs copies of press clippings The second of th

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Instituto Torcuato Di Tella Centro de Artes Visuales

CC: RK

Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella File: 1CE-F-103-66

Tel. 31 4721/26

Buenos Aires, february 15th 1967.

Mr.
Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
New York, U.S.A.

Dear Waldo:

I have received the letter addressed to Romero Brest of february 3 and in which you answer ours inquiring about the "Roads" and "Visionary Architecture". Let us leave out "Roads" until you know when it can come, and plan the schedule for "Visionary Architecture". For us; after Santiago it could come to Buenos Aires since in November or December we are not quite sure of what shall we exhibit. Please let us know about expenses and other details before giving a final answer.

My kindest regards for Mrs Rasmussen and yourself

Director Adjunto

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cc: ICE-F-103-65-Argentina ICE-F-61-61-Argentina RP RK circ green

February 3, 1967

Mr. Jorge Romero Brest
Director
Centro de Artes Visuales
Instituto Torcusto di Tella
Florida 936
Buenos Aires, Argentina

Mr. Draph Stores Great

Doar Mr. Brest:

Thank you for your cable. I had postponed writing you in the hope that I might be able to give you definite dates of availability for both VISIONARY ARCHITECTURE and ROADS, and I am, unfortunately still not able to do so.

However, there is a good possibility that VISIONARY ARCHITECTURE may be available to you in the Fall of 1967, as you had originally requested. This exhibition has been seriously delayed because of transportation difficulties, so that its entire schedule has been disrupted, but we have now decided to postpone several Central American showings until 1968, thus permitting us to catch up on those originally scheduled during 1967. The exhibition will close in Medellin, Colombia on February 26 and will then go to Quito and to Lima. Following the Lima showing, we hope to send it to Bolivia for showing in July-August and to Santiago, for August-September showing. We could then send it to you for a tour of two or three months in Argentina. I should appreciate it if you would let me know whether this plan is still agreeable to you; if not, please indicate dates you would prefer. Would you please indicate, too, whether you would be willing to accept the exhibition earlier, in the event that one of the preceding showings should not materialize.

The schedule for ZOADS has had to be completely cancelled for the time being. The exhibition was found to be so badly damaged when it reached Caracas for showing at the Central University that we decided to return it to New York for reconditioning before scheduling any further showings. Arrangements had been made for its return from Caracas, but before the university authorities could ship it, the Venezuelan Government closed the university because of terrorist activities and we must now await its reopening before the cases can be forwarded. As soon as the exhibition has been returned to New York and repaired, we shall establish a new itinerary and shall let you know when it could be made available to you. We hope it will be able to resume circulation in May or June, 1967.

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Mr. Jorge Romero Brest

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February 3, 1967

It was a pleasure to see you during your recent visit to New York.

With kindest personal regards to you and Mrs. Brest,

Sincerely,

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Waldo Resummen Executive Director Circulating Schibitions

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Instituto Torcuato Di Tella Centro de Artes Visuales

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Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella

Tel. 31 4721/26

Buenos Aires, 11th July 1966.

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RASMUSSEN MODERNART NEWYORK

FOR YEAR'S SCHEDULE NEED URGENTLY POSSIBLE DATES EXHIBITION
ROADS AND VISIONARY ARCHITECTURE
ROMERO BREST INSTELLA

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Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella

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Tel. 31 4721/26

Buenos Aires, 11th July 1966.

Mister
Waldo Rasmussen
Executive Director
International Circulating Exibitions
New York

Dear Waldo:

I am sorry for not having answered your letter of June 7th before, and sorry also to have made a mistake about the dates.

Unfortunately the Roads exhibition for this year will not be possible and I consider you should not alter the schedule of next year's to fit both exhibition at the same time. We confirm Visionary Architecture for October. It should be able to be at Buenos Aires for the very first days of the month, for sending it to Rosario on exhibition during October at the Escuelo de Arquitectura y Planeamiento de la Universidad del Litoral.

After this it would be shown at our Institute and later if they agree it couldgo to La Plata. At this moment it is too soon-after the revolution we have had ten days ago to inquire at the Museum of this city, because as you know, revolutions in this country sometimes mean change of the authorities at the official Museums. As soon as things are settled, and on the political and economical field things are seeming to improve, I shall write to you again.

Receive my warmest personal regards.

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I shall hope to hear from you within a short time.

June 7, 1966 personal greatings,

Mr. Samuel Paz
Director Adjunto
Centro de Artes Visuales
Instituto Torcusto di Tella
Florida 936
Buenos Aires, Argentina

Deer Samuel:

Thank you very much for your letter of May 23 and for the publicity material on CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, which we are very glad to have.

I believe there must be some misunderstanding regarding the dates for ROADS and VISIONARY ARCHITECTURE. If you will consult the itinerary sheets sent you previously and my letter of May 5, you will note that ROADS has been offered for showing in Argentina in the Pall of 1966 and VISTONARY ARCHTECTURE in the Fall of 1967. We already have your confirmation for VISICHARY ARCHITECTURE. According to our schedule, it will be available in October, 1967 and we could arrange to have it star in Argentina until April 1, 1968. It would be somewhat difficult for us to make ROADS available to you for the same period, since we have purposely arranged our scheduling in such a way that the showings for the exhibitions should not coincide. Most Latin-American museums prefer not to show both exhibitions at the same time. I should appreciate it if you would let me know whether the November - December, 1966 showing period is acceptable to you, and, if so, whether you would wish us to extend the period for another month. If it is not acceptable, and you would still want to show the exhibitions together, we shall try to arrange it, but in that case the show would probably have to be sent you from Bogota.

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I shall hope to hear from you within a short time.

May 5, 19660 plan the excisional directory

With warmest personal greetings, Bambos Alres, Argentino

Deer Tendal:

Thank you for your letter of April 27. I hope you have by Sincerely, from the Institute General Electric in Hentovideo Pagardian shipment of CONTEMPORARY PAINTERS AND SCULPTORS in Princelland, Mr. Releaders to now in New York but I em sure he wast have made some provision for shipment before he left Montevideo. He will be in the Museum temorrow and I whall not him about it.

Waldo Rasmussen Executive Director sending us the slides of your installa-International Circulating Exhibitions

We are reserving for you in our schodule for VINIDIANT ARCHITECTURE the period October-December, 1967. If you should be able to arrange for additional showings beyond that time, I think we could extend the showing period until March, 1960, as you request. I should appreciate it if you would let so know the itinerary you have established for the Argontime showings as soon as it is ready.

The ROAM exhibition is offered you at no cost amount transpertation from the preceding place of showing, plus the usual local costs. We would assume all costs for incurance.

Some time ago, you wrote us that you thought you could not accept the exhibition but suggested it might be suitable for the Muses Sectoral de Bellas Artes. Before we offer it to the Nurse, however, I should like to make ours that you one not accept it for your encount. For this exhibition, also, we should like to have one or two additional shavings in provincial centers. In our proposed tituerary for the door, a copy of which is applicand, you will note that we have doalgebrai for the Argentine showings the member of Deventure

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RK ADH circ

and December, 1966. Would you please lot me know who green on could accept the subdittion during this time and if you would

May 5, 1966 o plan the additional showings?

Mr. Samuel Fas Schedule, the cases would be shipped to you Director Adjunto
Centro de Artes Visuales
Instituto Torcusto di Tella
Florida 936
Buenos Aires, Argentina

Dear Samuel:

Mr. Pan

Thank you for your letter of April 27. I hope you have by now heard from the Instituto General Electric in Montevideo regarding shipment of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. Mr. Kalenberg is now in New York but I am sure he must have made some provision for shipment before he left Montevideo. He will be in the Museum tomorrow and I shall ask him about it.

Thank you also for sending us the slides of your installation, which we are very glad to have.

We are reserving for you in our schedule for VISIONARY ARCHITECTURE the period October-December, 1967. If you should be able to arrange for additional showings beyond that time, I think we could extend the showing period until March, 1968, as you request. I should appreciate it if you would let me know the itinerary you have established for the Argentine showings as soon as it is ready.

The ROADS exhibition is offered you at no cost except transportation from the preceding place of showing, plus the usual local costs. We would assume all costs for insurance.

Some time ago, you wrote us that you thought you could not accept the exhibition but suggested it might be suitable for the Museo Nacional de Bellas Artes. Before we offer it to the Museo, however, I should like to make sure that you cannot accept it for your museum. For this exhibition, also, we should like to have one or two additional showings in provincial centers. In our proposed itinerary for the show, a copy of which is enclosed, you will note that we have designated for the Argentine showings the months of November

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Instituto Torcuato Di Tella Centro de Artes Visuales

Mr. Paz

Florida 936 Buenos Aires, República Argentina Disposión Talagráfica.

May 5, 1966

and December, 1966. Would you please let me know whether you could accept the exhibition during this time and if you would be willing to plan the additional showings?

According to our schedule, the cases would be shipped to you from Montevideo.

I shall hope to hear from you very shortly.

With warmest personal regards,

Sincerely,

tive Director tment of Circula

Waldo Rassussen
Executive Director
Circulating Emiliations

Bhelosure: Itinerary, ROADS

Dear Waldo:

I received your letter of April 20th in which you asked me about the closing date of the exhibition. On the 18th of this month I telegraphed Mr. Angel Kalemberg asking him to inform me when had we to have the boxes ready for him to have them sent to Montevideo. I have not yet received any answer and because of that we have extendenthe show some days, because of the success of the exhibition, in the hope of receiving his answer. I am also sending him today a second telegram to hasten his reply.

I must also thank you for the information refered to the slides, in which I quite understand that as the situation stands we cannot have slides made to sell to the general public.

As for the "Visionary Architecture" we would be very glad to have it in october 1967. You must have already received my last letter in which I give you details about that.

as for the Roads exhibition I gather we could have it at the same time as "Visionary Architecture" but I would like to know, before giving you a final confirmation, which would be the costs of it.

With my beat regards

PS:I am sending you by two separate envelopes 12 slides of the exhibition.

The Museum of Modern Art Archives, NY

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Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella 1CE-E-6/6/186.

Tel. 31 4721/26

Buenos Aires, 27 April 1966

Mr.
Waldo Rasmussen
Executive Director
Department of Circulating Exhibitions
Museum of Modern Art
11 West, 53 Street
New York

Dear Waldo:

I received your letter of April 20th in which you asked me about the closing date of the exhibition. On the 18th of this month I telegraphed Mr. Angel Kalemberg asking him to inform me when had we to have the boxes ready for him to have them sent to Montevideo. I have not yet received any answer and because of that we have extended the show some days, because of the success of the exhibition, in the hope of receiving his answer. I am also sending him today a second telegram to hasten his reply.

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With my best regards

PS:I am sending you by two separate envelopes 12 slides of the exhibition.

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Instituto Torcuato Di Tella Centro de Artes Visuales

Florida 936 Buenos Aires, República Argentina Dirección Telegráfica: (Cable Address) Instella 4.28-66 1CE-F-19-64-Bang VICE-F-103-65-

Tel. 31 4721/26

Buenos Aires, 21 April 1966

Mr.
Waldo Rasmussen
Executive Director
International Circulating Exhibitions
11 West,53 Street, New York

but if not, two shows seems reasonable.

Dear Waldo:

I am answering your letter of March 18th, which I have received today because of a serious mail strike that has brought us many troubles.

I have sent the invoices to the Central Bank, a procedure we must follow, for obtaining foreign currency, this may take some time even if I promise that I shall do my best for hurry up the payment.

I hope by now that you have received my letter of April 11th in it, among other, things, I wanted to know if we could have slides taken of the "Contemporary Painters and Sculptors as Printmakers" exhibition, for educational purposes and to sell to art students and general public, with no profitable purposes.

From the Lipchitz exhibition we had slides taken for a lecture of Romero Brest gave at that time, could we also have slides made for the same purposes? We generally have slides made of all aur exhibitions.

As for the Visionary Architecture exhibition we would be very glad to have it come to Buenos Aires in October 1967 and have it remain up to the end of December. That would permit us certain flexibility as to fix our schedule which is not yet settled for the end of the year, and at the same time contact some institution for an exhibition in another city.

What you must remember is that after Christmas our vacations start till the end of february, I mean that if the exhibition could remain up to March we could still think in a third place

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Once more many thanks for what may result another successful exhibition, receive my best wishes and personal regards for Mrs. Rasmussen and yourself

Director Adjunto

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m 2 m

VISTORARY ARCHITECTURE, which you told us lost number you would wish

cc: ICE-F-103-65-Buenos Aires / (offer)

ICE-F-99-64-Montevideo

RK IG

ADH Circulate

green should like to call to your attention sgain our exhibitions

to consider at a later date. I hope you are still interested in Warch 18, 1966 is a very unusual, very attendeding enhibition with great appeal to both architectural students and the general public.

Mr. Sexual Pas

Mr. Samuel Paz
Director Adjunte
Centro de Artes Visuales
Instituto Torcuato di Tella
Plorida 936
Buenos Aires, Argentina

Dear Samuel, onder News of Wovember 5, 1960, we the time of the

Many thanks for your letter of March 8. I am delighted to know that CONTEMPORARY PAINTERS AND SCHIPTORS AS PRINTMARERS has arrived safely and that you expect it to be cleared through Gustoms very shortly.

In checking our accounts, I find that we have already reimbursed W.R. Keating and Co. in the amount of \$109.29 for the costs incurred in New York for forwarding the exhibition to you. I am enclosing our invoice to you for this amount and should appreciate it if you would send your check directly to us, at your earliest convenience. You will NOT receive an invoice from Keating for shipment of the exhibition, but we have been informed that Mcore-McCormack may bill you directly for the minor handling charges incurred by them for leading the cases onto their vessel in New York and for unleading in Buenos Aires. We do not know the amount of these charges, but I believe they will total less than \$100.00.

I enclose also a separate invoice for the 1,000 catalogues you ordered, plus crating costs, amounting to \$534.0h. If it would be more convenient for you, you may pay both our bills with a single check.

Recause of the printer's packaging, it was more convenient to send you 500 copies instead of 400 in the first shipment of catalogues, which left here by air on March 17; the remainder will be shipped by ocean freight. On March 16 I cabled you as fellows to notify you of this:

500 COPIES CATALOGUE LEAVING MARCH 17 VIA
PANAMERICAN PLIGHT BA203 AIRWAY BILL 5836972
REMAINDER LEAVING SS BRASIL MARCH 18 ARRIVING
BUENOS AIRES APRIL 2 Stop KEATING WILL FORWARD
PAPERS DIRECT.

We have asked Keating to send both catalogue shipments with charges COLLECT and to bill you directly for the handling costs in New York. I am enclosing two copies of the box list for the catalogues.

T am glad you have been able to coordinate your showing dates with Mr. Kalenberg's. We have noted that he has postponed his opening date until May 15. Would you please let us know the date of your closing?

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Mr. Samuel Pas

- 2 -

March 18, 1966

I should like to call to your attention again our exhibition: VISIONARY ARCHITECTURE, which you told us last summer you would wish to consider at a later date. I hope you are still interested in showing it. It is a very unusual, very stimulating exhibition with great appeal to both architectural students and the general public. You may perhaps have seen it when it was shown at the Sac Paulo Bienal in 1965.

For your information, I am enclosing a Descriptive Sheet giving details of cost, contents, packing, etc.; a check list of items contained in the exhibition, a copy of the box list; a copy of our suggested press release; and a photostatic copy of an article which appeared in the Illustrated London News of Hovember 5, 1960, at the time of the exhibition's showing in our Museum.

Your only cost for this exhibition would be transportation charges from the preceding place of showing, plus the usual local costs. All insurance costs would be borne by us.

In order to minimize transportation costs for all latin American exhibitors, we have prepared a proposed itinerary. In accordance with this, you will see that we have planned to have the exhibition go from Santiago to Buenos Aires in October, 1967. I sheld appreciate it if you would give it your consideration for showing at this time and if you would also consider the possibility of organizing one or two additional showings in Argentina. The exhibition could remain in Argentina until November or December, 1967 or longer. If you should prefer to have your showing at a period other than the one we have suggested, please let me know and we shall try to adjust our schedule accordingly.

With very best wishes for a successful opening of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and warmest personal regards.

the larger respected from theme him there are the transfer and the state of the sta

Sincerely.

Waldo Rasmussen
Executive Director
International Circulating Exhibitions

Enclosures: 2 invoices
Descriptive Sheet, VISIONARY ARCHITECTURE
Check list, ""

WR/RE/Pb

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August 19, 1965 green

Mr. Samuel Paz at 7 think would be of particular interest to your Director Adjunto
Instituto Torcuato di Tella
Florida 936
Buenos Aires, Argentina

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considerably below the school cost of m

sectionally interputing and etimularing productations Dear Mr. Pas: they would be entymely popular. Visionally about-

Thank you for your letter of August 2. We are glad to have the dates of the La Plata showing and are happy to know the ex-hibition has had so great a success in Argentina.

We are still negotiating for the next showing of LETTERING BY MODERN ARTISTS, so I cannot tell you at the moment where the exhibition is to be sent at the conclusion of the La Plata showing. I shall, of course, let you know as soon as possible; but in the event that definite arrangements cannot be made before the beginning of September, could you hold the exhibition in storage for us for a short time?

We have received the three copies of your very sttractive catalog and hope you will be able to send us the additional copies we requested on August θ .

If you have had slides made of your installation at the Instituto Torcuato di Tella, would you be good enough to send them to us? We should also like to have, if possible, photographs and slides of the installation in La Plata, as well as press clippings and other publicity on the showing.

We have revised our plans for the tour of CONTEMPORARY PAINT-ERS AND SCULPTORS AS DRINTMAKERS and it will now be available for circulation in Latin-American countries at the beginning or middle of Movember. If you are still interested in the exhibi-tion, would you please let me know the dates that would best suit your calendar?

We are, as you know, printing a Spanish language catalog for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, which will be distributed with the exhibition. We are offering it to axhibitors at \$0.50 per copy, plus shipping costs from New York, and ask that, as part sof the terms in scheduling the exhibition, each exhibitor accept a minimum of 1,000 copies. This price is The Museum of Modern Art Archives, NY

Mr. Paz

-2-

August 19, 1965

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considerably below the actual cost of production, and because we have applied a subsidy to the cost of the catalog to make it available for as wide distribution as possible, we ask that the local sales price be kept to the equivalent of no more than \$0.50 in local currency.

I should like to bring to your attention also two architectural shows which I think would be of particular interest to you: ROADS and VISIONARY ARCHITECTURE. I am enclosing a copy of a mimeographed list of four exhibitions which our Museum has prepared for circulation in Latin American countries during 1965-66 and you will find these shows described on pages 2 and 3. They are both exceptionally interesting and stimulating presentations and I am sure they would be extremely popular. VISIONARY ARCHITECTURE, as you probably know, is being shown as part of the Architectural Section of the VIII Bienal do Museu de Arte Noderno in São Paulo until November 28 of the current year.

The ROADS exhibition is at present in Costa Rica and is available for immediate booking; VISIONARY ARCHITECTURE will be available at the beginning of 1966. We are writing museums and other institutions throughout latin America, bringing these exhibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries with a view to routing them to the exhititors at the lowest possible transportation costs, I should appreciate it if you would let me know whether they interest you. If so, would you please suggest alternate dates that would be suitable for you.

These architectural exhibitions, as well as LETTERING BY MODERN ARTISTS and CONTEMPORARY PAINTERS AND SCULPTORS AS PRINT-MAKERS are a continuation of our Museum's expanded program of cultural exchange with Latin American countries. In due course, other exhibitions will be announced, including a large-scale exhibition of American painting which we hope we can begin to schedule in 1966, probably in about a year from now.

I shall hope to hear from you within a short time.

With many thanks for your cooperation and very best wishes,

map out fer us a route from Selivia to th Sincerely, aport, so that the course small then proposed by sea? It would be very helpful.

Waldo Rasmussen
Reserving transportation by sir, it will Executive Director
Circulating Exhibitions

Enclosure: list

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April 25, 1966

Dr. Garrett

Il mote that we have not listed Bolivie in our itimerary for Dr. Julio Carrett M. ANTISTS. The reason for this is that because Rectororks will have to be returned to their lenders in December, Technical University preference to institutions in countries which

Oruro, Bolivia possible by contributions from individuals and or-Dear Dr. Carrett: in the United States and in various Latin-

Circulating Edulbitions

to. Thus for, Bolivia has no It was a great pleasure to meet you when you were in New York last week and to discuss with you the possible interchange of exhibitions.

We are very eager to effect this exchange, and I hope we shall be able to send you one of our exhibitions in the near future.

You will note that, on the proposed itineraries we have listed the following exhibitions for Bolivia: in Bolivia, would be corne by us.

- 1. CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS Nov. 1 - 20, 1966
- 2. ROADS March 5 26, 1967 Warts We are saling soon ex-
- 3. VISIONARY ARCHITECTURE July-August, 1967

I am enclosing duplicate copies of the itineraries for your convenience, and also check lists, box lists and press releases. I should appreciate it if you would let me know if the dates we have proposed would be convenient for your. If not, please indicate your preferred dates and we shall try to adjust our schedules to accomedate them. I should like to call tooyour attention, however, the fact that we may encounter problems with regard to transportation. You suggested that you would be willing to have the exhibitions sent to Bolivia by air. However, since most institutions in Latin-American countries have very restricted budgets, they often find the transportation expenses very difficult to meet. We have therefore established our itinsparies in such a way as to permit shipment by sea from the nearest possible point. The problem would then arise as to how the exhibitions could be shipped from Bolivia to the next place of exhibition - to Bogota, for example. Could you map out for us a route from Bolivia to the nearest seaport, so that the cases could then proceed by sea? It would be very helpful if you could also indicate the costs.

Regarding transportation by air, it will be necessary for you to check the sizes and weights of the cases against the regulations of Laboutive Director

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Dr. Garrett

-2-

April 25, 1966

the airlines. You may possibly find that some planes have doors too narrow to permit some of the cases to pass through and that, formation in the box lists will enable you to make your calculations.

You will note that we have not listed Bolivia in our itinerary for LETTERING BY MODERN ARTISTS. The reason for this is that because the works will have to be returned to their lenders in December, 1966, we have given preference to institutions in countries which has been made possible by contributions from individuals end or-american countries. Thus far, Bolivia has not participated in this program. If one of the exhibitors listed should not be able to accept the exhibition and if time should permit, we shall be glad to offer it to you.

All these exhibitions are offered you at no cost other than transportation from the preceding place of showing, plus the usual local costs. Full insurance coverage, during transit and for the entire duration of the exhibition's stay in Bolivia, would be borne by us.

For CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, we have published a catalogue with Spanish text, a copy of which was given you at the time of your visit to New York. We are asking each exhibitor to purchase as part of the terms of acceptance of the exhibitors, a minimum number of copies at the very low cost of 50 cents per copy plus shipping costs from New York. This is exactly half the cost of the catalog to us; we have received a subsidy to cover the remainder of the cost. It will be sold in our Museum's booketere, in hard covers, with English text for \$2.50 per copy. We would ask you to purchase a minimum of 250 copies.

It was indeed kind of you to offer to invite a member of our curatorial staff to visit Bolivia with a view to examining the work of Bolivian artists. You may remember I suggested you address your letter to me, inviting either Mr. William Lieberman, Gurator of our Museum's Department of Drawings and Prints or Miss Elaine Johnson, Associate Gurator of the same department. I hope this will eventually exhibitions of Latin-American art.

I shall look forward to hearing from you shortly.

With kindest personal regards,

Sincerely, and the section with the prior is selected as

Waldo Rasmussen
Executive Director
Circulating Exhibitions
Exelegyment Links

Enclosures: .List of Museum of
Modern Art publications
and reproductions

boy 1965; available for bookings thereafter.

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Mrs. Herta Trabs ... 1 Son remark to bearing the year abroduce of them Russe de Arte Moderno Cerrera 7a. No. 23-61, Int. 6

Bear Bre. Trabas

White Hawks Trube

I am writing to bring to your attention four exhibitions prepared by our muse a for circulation in latin america in 1965-66. I hope very much that it will be possible to schedule showings of these exhibitions in Degots, and hope that you may be able to consider them.

h. Black: correctly in Costs Bloss eratlable for impediate brokings.

Combine approach cover I am emerging you employ of the cheeklighs for

The attached sheet entitled CLECULATISC ASSISTANCE 1965-66 supplies brief descriptions of the exhibitions and specifications for their packed weight and cubage. Each exhibition is asked to pay the costs of one-way transportation from the preceding city on the itinerary, in addition of course to the local costs of presenting the exhibitions all other expenses are absorbed by our Russess. The exhibitions are completely covered by our insurance policy at all times; our only requirement is that the exhibitions be handled with care, shown in a suitable exhibition space which is fire-proof and adequately guarded.

We are writing museums and other institutions throughout latin America, bringing these achibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the axhibitions which will attempt to route them at lowest possible transportation cost to the exhibitors.

The dates of availability for the exhibitions are as follows:

1. C. STEPPONENT ALEBEM AND SOMETIME AS PARAMETERS to begin circulation in Latin America in Sevenber 1965. Flease note that for this exhibition we are printing a Spanish language catalog which is evailable at 10.50 per copy, plus shipping excit from New York. As part of the terms in scheduling the exhibition, in this instance we ask that each exhibitor accept at least 150 copies of the detailog. Since the price is considerably less than the actual cost of production, we eak that the local sales price be kept to the equivalent of no serve than 10.50 in local currency.

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Mrs. Marta Trobe

ICE-F-88-63-Colombia (offer) ICH-F-99-6h-Colomb July 9, 1965 -Hope Holmets circulate

2. LETTERING BY NOTERN ARTISTS: currently in Argentine through September 1965; available for bookings thereafter.

3. ROADS: currently in Costa Rica; evailable for immediate bookings.

h. VIBLOHARY AMERICATION to begin circulation early in 1966.

Under separate cover I am sending you copies of the checklists for the exhibitions, and I hope very much that we can arrange showings of them in Colombia. I shall look forward to bearing from you regarding this possibility. Dobt before. It is upon for bushines laylaring in early 1986,

I should be sent brainful if so Sincerely, settled the

Drackens Townsond all complicatly interesting stone of the bigues Onlineal Attaches or ordered to the outdidings at an each U. C. Information Service Maldo Resmussen The San Balancy Comment of the Continue Director -Sogeth, Solombia and as a second property international Circulating

the lift they could see be a see to be a light within a

Enclosurer Dr. Gargerads places our prospective exhibitions to including CIRCULATING EXPINITIONS: 1965-66

world words enly 9-L ama Mr. Charles S. Green a copy of my letter of the same date to Sya Harte Draha of the Museo de Arte Mederno in Pogothy untifying her of the availability of four of mago. audibitions which we are circulating in latin American countries, under our extrapled exchange program, during 1965-66. We should like to sireulate these exhibitions as widely as possible during the time when they are evailable and, since we have sot had word from either Sre Trabe or Mr. Green regarding them, I am writing to ask if you would be good enough to ask Sra Trabo whether she is interested in any of them and, if not, if you could suggest other institutions in Colombia that right wish to show them,

For your convenience, I eaches a copy of my letter to Era Trebe and also a copy of the executes and also are the authitions. Of the four offered, you have already shown BOARS, about which I wrote you on August 30. The others are: IRPOSEND BY BOURES ARTHUR, which is now haing held for us at the Destitute Toronate di Tella in Buenes Aires after two years successful showings in Argentina. There is a possibility it may

WR:prim accepted for showing in Hon trylded during late-Cuytomber-Ostober and it has been requested by the Hoses do Arte Contemporates in Sec Reals for March, 1966. It is therefore available during Inte-October-Hovember-Pecember, 1965 or Opring-Stamer, 1966. scheduled to begin circulation in Letin America in Movember, 1966.

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cc: ICE-F-88-63-Colombia (offer)
ICE-F-99-64-Colombia (offer)
ICE-F-103-65-Colombia (offer)
Rose Kolmetz
circulate
green

Dr. Frenk Townsond

The Institute Torougte of Tella September 10, 1965 it is Narch-April 1966, and it has been requested for showing during 1966 in Sentiago and in Gereens, but no definite dates have as yet been Setermined. Perhaps it would be possible to begin the ambibition's itinerary with one or more showings in Colombia during November and December, 1965.

VIBIOHARY ARCHITECTURE, as you doubtless know, is now on view at the VIII Bional de Passon de Arte Moderno de Seo Paule, in the Division of Architecture. It is open for bookings beginning in early 1966.

I should be very grateful if you would investigate the possibility of placing those exhibitions in suitable institutions in offre Frank Townsend all exceptionally interesting shows of the highest Cultural Attachéere effered to the antibitors at no cost other than two S. Information Service cooling place of showing, plan the usual lw. S. Embassy installation, publicity, etc. Full insurance coverage Bogotá; Colombia sould be borne by us. I think it would be a great nity if they could not be shown in Colombia.

Pear Dr. Townsends please ask prospective exhibitors to indicate

On July 9 I sent Mr. Charles B. Green a copy of my letter of the same date to Sra Marta Traba of the Museo de Arte Moderno in Rogotá, notifying her of the availability of four of our exhibitions which we are circulating in Latin American countries, under our expanded exchange program, during 1965-66. We should like to circulate these exhibitions as widely as possible during the time when they are available and, since we have not had word from either Sra Traba or Mr. Green regarding them, I am writing to ask if you would be good enough to ask Sra Traba whether she is interested in any of them and, if not, if you could suggest other institutions in Colombia that might wish to show them.

For your convenience, I enclose a copy of my letter to Sra Traba and also a copy of the amnouncement describing the exhibitions. Of the four offered, you have already shown ROADS, about which I wrote you on August 30. The others are:

LETTERING BY MODER! ARTISTS, which is now being held for us at the Instituto Torcuato di Tella in Buenos Aires after two very successful showings in Argentina. There is a possibility it may be accepted for showing in Montevideo during late-September-October and it has been requested by the Museu de Arte Contemporaneo in Sao Paulo for March, 1966. It is therefore available during late-October-November-December, 1965 or Spring-Summer, 1966.

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, which is scheduled to begin circulation in Latin America in November, 1966.

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Dr. Frank Townsend

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2.

September 9, 1965

THE FOREIGN SERVICE

The Instituto Torcuato di Tella would like to have it in March-April 1966, and it has been requested for showing during 1966 in Santiago and in Caracas, but no definite dates have as yet been determined. Perhaps it would be possible to begin the exhibition's itinerary with one or more showings in Colombia during November and December, 1965.

VISIONARY ARCHITECTURE, as you doubtless know, is now on view at the VIII Blenal de Museu de Arte Moderno de São Paulo, in the Division of Architecture. It is open for bookings beginning in early 1966.

I should be very grateful if you would investigate the possibility of placing these exhibitions in suitable institutions in Colombia. They are all exceptionally interesting shows of the highest quality and they are offered to the exhibitors at no cost other than exhibitors at no cost other than exhibitors of installation, publicity, etc. Full insurance coverage on all the shows would be borne by us. I think it would be a great pity if they could not be shown in Colombia.

alternate dates of showing, so that we may plan an itinerary that would permit the lowest possible transportation costs.

searcy organia shall look forward to hearing from you very shortly.

With thanks for your cooperation,

Since I will soon be transferred would you please address future asyondence to Dr. Frank Townsend, our Cultural Attaché.

Sincerely,

With best regards

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: Copy, letter to Sra Traba Announcement

Executive Director Circ WR: RRK: ms. hibitions

New York, N.Y.

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

American Embassy Bogotá, Colombia July 21, 1965

Dear Sir:

Thank you very much for your letter of July 9th. The Albers Exhibit was really a great success in Bogotá and we hope that arrangements can be made for further exhibits.

Incidentally we have at present the ROADS Exhibit. We had good attendance at its exhibit here and are waiting for instructions as to where we should send it.

We believe that the Agency should work with you directly from Washington and are writing a memorandum to Washington asking that the Agency organize the program since it really does add to our cultural offerings.

Since I will soon be transferred would you please address future correspondence to Dr. Frank Townsend, our Cultural Attaché.

With best regards,

Regional Affairs Director (USIS)

Mr. Waldo Rasmussen Executive Director Circulating Exhibitions 11 West 53 St. New York, N.Y.

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J. Rodin. currently in Costa Rice; available for inscellate backings. (the corresponded earlier regarding the possibility of appeal mostless of this emilitian in Colonia, and I hepe it may be to environ this postbility at this times).

Dr. Charles B. Green Tooks to begin strongstion early in 1966. Regional Affairs Director, these ambibitions can be brough to Ordenida and Tables y of the United States of America Carrers 10, No. 16-39 and bistons, and if there is any additional informadegota, Colombia , sheets les so lace.

Dear Dr. Greens of surement to bearing from you restricted the exhibitions.

I am sure you will be glad to learn that the expanded program of exhibition exchange with Latin America which our Museum began with the JOSAF ALST 88 exhibition is continuing with another group of four exhibitions which we are now beginning to schedule. I am enclosing a mineographed sheet describing these exhibitions, and hope we may be able to call upon you for assistance in scheduling them in Colombia. I em also sending a copy of this list to Mrs. Marta Trabs, in the event that some of the exhibitions may be shown at the Museo de Arte Moderno.

We are writing museums and other institutions throughout latin America, as well as to American Imbassy posts, bringing these exhibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the exhibitions which will attempt to route them at lowest possible transportation cost to the exhibitiors. Each exhibitor is asked to pay the costs of one-way transportation from the preceding city on the itinerary, in addition of course to the local costs of presenting the erhibition: all other expenses are absorbed by our Museum. The exhibitions are completely covered by our insurance policy at all times; our only reosirement is that the exhibitions be handled with care, shown in a suitable exhibition space which is fireproof and adequately guarded.

The dates of availability for the exhibitions are as follows:

1. CONTEMPORARY PAINTERS AND SCULPTONS AS PRINCHARDS. To begin circulation in Latin America in Movember 1965. Please note that for this exhibition, as for the ALBURS exhibition, we are printing a Spanish language cutalog which is available at 00.50 per copy plus shipping costs from New York. As part of the terms in scheduling the exhibition, we sak that each exhibiter accept at least 350 copies of the oatalog. Since the price is considerably below the actual cost of production because a subsidy has been applied to make the catalog available for as wide distribution as possible, we ask that the local sales price be kept to the equivalent of no more than 10.50 in local currency.

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Dr. Charles B. Green

-2-

July 2, 1965

- 2. LETTERING BY MODERN ARTISTS. currently in Argentina through September, 1965; available for bookings thereafter.
- 3. ROADS. currently in Gosta Rice; available for immediate bookings. (We corresponded earlier regarding the possibility of several showings of this exhibition in Golobia, and I hope it may be possible to revive this possibility at this time.).
- 4. VISIONARY ARCHITECTURE. to begin circulation early in 1966.

I hope very much that these exhibitions can be brough to Colombia and we shall be most grateful to you for any assistance you may be able to offer in making this possible. Under separate cover I am sending you copies of the checklists of the exhibitions, and if there is any additional information I can supply, please let me know.

I shall look forward to hearing from you regarding the exhibitions.

With sincerest thanks for your cooperation,

Sincerely,

Weldo Rasmussen
Executive Director
International Girculating
Exhibitions

Enclosure: CIRCULATING EMIRITIONS: 1965-66

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USEO DE RTE

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ODERNO

DOTOBER 27, 1965.

MR. WALDO RACHUSSEN.
EXECUTIVE DIRECTOR.
CIRCULATING EXHIBITIONS.
THE MUSEUM OF WODERN ART.
11 WEST 53 STREET.
NEW YORK, N. Y. 10019. U. S. A.

DEAR MR. AMENUSSENS

OF THANKING YOU MOST SINCERELY FOR ALL YOUR KINDLY --ATTENTIONS.

ACCORDING TO OUR CONVERSATION I INQUIERED - WITH THE DIRECTOR OF THE DEPARTMENT OF ARCHITECTURE -ABOUT YOUR CATALOGS OF VISIONARY ARCHITECTURE BUT SHE DID NOT RECEIVE THEM. AS SHE CONSIDERS THEM OF GREAT IMPORTANCE SHE IS VERY INTERESTED IN KNOWING IF YOU - CAN BE KIND ENOUGH TO SEND THEM DIRECTLY TO HER! SHA, RUTH RIVERA, JEFE DEL DEPARTAMENTO DE ANGUITECTURA - DEL INSTITUTO NACIONAL DE BELLAS ARPES:

WITH BEST REGARDS FOR YOU ALL.

CARNEN BARREDA.

CB/LT.

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cc: Mr. Horace Y. Edwards, Montevideo (Lhd)
ICE-F-88-63-(Montevideo offer)
ICE-F-99-64-(Montevideo offer)
ICE-F-61-61-(Montevideo offer)
ICE-F-69-62-(Montevideo offer)
Mrs. Kolmetz
Mr. Palmer
circ
green

TERM will begin to circulate July 9, 1965. We are writing

numerous and other institutions throughout latin America bringing there exhibitions to their attention, and asking that we be notified of possible alternate dates of showing which could be

Arranged in cash country. We shall then proceed to arrange Mrs. Maria Luisa Torrens de Vignolo ab will attempt to route Director legal passible transportation cost to the exhibitors. Centro de Artes y Letras
El Pais can famish photographs and datalog information on the Montevideo, Uruguay quest. Please note that we are printing a spenish inaguage country for the Courts-Schaff Painting a spenish inaguage country for the Courts-Schaff Painting and Schaff

Dear Mrs. Torrens de Vignolo: a valeb will as distributed with

I am writing to bring to your attention four exhibitions prepared by our Museum for circulation in Latin America in 1965-66. I hope very much that it will be possible to schedule showings of these exhibitions in Montevideo, and hope that you may be able to consider them.

The attached mimeographed sheet supplies brief descriptions of the exhibitions and specifications for their packed weight and cubage. Each exhibitor is asked to pay the costs of one-way transportation from the preceding city on the itinerary, in addition of course to the local costs of presenting the exhibition; all other expenses are absorbed by our Museum. The exhibitions are completely covered by our insurance policy at all times; our only requirement is that the exhibitions be handled with care, and shown in a suitable exhibition space which is fireproof and adequately guarded.

Of the four exhibitions, LETTERING BY MODERN ARTISTS is currently in Argentina, where it closes the first week in October. I hope, therefore, that you may be able to consider it for a showing in Montevideo immediately thereafter. I am sure that it would be of great interest to your public in Montevideo, and I would appreciate hearing from you regarding this possibility at your earliest convenience. In Buenos Aires the exhibition was shown at the Instituto Torcuato di Tella, Florida 936, and for information regarding shipping the exhibition from Argentina, I suggest you contact Mr. Jorge Romero Brest, the Director of the Instituto.

The ROADS exhibition is currently in Costa Rica, and is immediately available for booking. CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS will be available to begin its Latin

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Mrs. Maria Luisa Torrens de Vignolo

ICE-9-08-62 July 5, 1965

Mrs. Eclmets Mr. Palmer

co: ICE-F-88-63 (offer)

page 2

greer

American tour in November of this year, and VISIONARY ARCHITECTURE will begin to circulate early in 1966. We are writing museums and other institutions throughout Latin America bringing these exhibitions to their attention, and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the exhibitions which will attempt to route them at lowest possible transportation cost to the exhibitors.

we can furnish photographs and catalog information on the exhibitions upon request. Please note that we are printing a Spanish language catalog for the CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS exhibition, which will be distributed with the exhibition. We are offering it to exhibitors at \$0.50 per copy, plus shipping costs from New York, and ask that as part of the terms in scheduling the exhibition each exhibitor accept at least 500 copies. This price is considerably below the actual cost of production, and because we have applied a subsidy to the cost of the catalog to make it available for as wide distribution as possible, we ask that the local sales price be kept to the equivalent of no mere than \$0.50 in local currency.

These four exhibitions are the continuation of our Museum's expanded program of cultural exchange with Latin American countries, and in due course future exhibitions will be announced. I hope very much that the collaboration between our two institutions, which began so auspiciously with the JOSEF ALBRES exhibition, can continue in the future.

on I shall look forward to hearing from you at your earliest convenience regarding these proposals.

spensors. There you feel it is appropriate, we would welcome

Those that the American Embas Sincerely, willing to assist in scheduling those exhibitions and in Working with the local

Embassy spensorably or other participation, and we would hope that the program can be of benefit Waldo Rasmussen a increasing cultural inderstanding between Executive Director gusy.

International Circulating

If the Centro do Artss y Letras Exhibitions schodule the

enhibitions, I hope that you may be able to suggest other. Enclosure: hibition space.

CIRCULATING EXHIBITIONS: 1965-66

We were most pleased to be able to bring the JOSEF ALBERS: BOMAGE TO THE BAUGHE exhibition to Monteviewe last year, and WR:md reatly indebted to Mr. Harmin in making this possible.

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cc: ICE-F-88-63 (offer) ICE-F-99-64 (Offer) ICE-F-61-61 (offer) VICE-F-69-62 (offer) 1988 Mrs. Kolmetz Mr. Palmer circ green

I hope we shall be able to cooperatouly to tipes beauty on these future projects, and shall look forward to hearing from you.

Sincorely.

Mr. Horace Y. Edwards Public Affairs Officer United States Information Service Waldo Rassausana American Embassy Executive Director Montevideo, Uruguay

International Circulating Exhibitions

Dear Mr. Edwards:

Mr. Morace T. Edwards

I am enclosing a copy of my letter to Mrs. Torrens de Vignolo of the Centre de Artes y Letras, informing her of four exhibitions prepared by our Museum which will be available for showings in Montevideo in 1965-66. I am also enclosing a mimeographed sheet describing the four exhibitions which are: CONTEMPORARY PAINTERS AND SCULPTORS AS FRINT-MAKERS; LETTERING BY MODERN ARTISTS; ROADS; and VISIONARY ARCHITECTURE. Under separate cover I am sending copies of the checklists of the exhibitions.

You will note from my letter that of these exhibitions the LETTERING BY MODERN ARTISTS exhibition is currently in Argentina and would therefore be the first to be available for a showing in Uruguay. It is a most distinguished exhibition and I hope that it will be possible to arrange a showing in Montevideo as soon as it is feasible after its closing in Argentina the first week in October.

I hope that the American Embassy may be willing to assist in scheduling these exhibitions and in working with the local sponsors. Where you feel it is appropriate, we would welcome Embassy sponsorship or other participation, and we would hope that the program can be of benefit to the Embassy in increasing cultural understanding between our country and Uruguay.

If the Centro de Artes y Letras is unable to schedule the exhibitions, I hope that you may be able to suggest other suitable exhibition space.

We were most pleased to be able to bring the JOSEF ALBERS: HOMAGE TO THE SQUARE exhibition to Montevideo last year, and were greatly indebted to Mr. Karnis in making this possible.

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Mr. Horace Y. Edwards

Arda, Andres Salla

Dear Fr. Mandoner

Caracon, Tonnovale, sociole,

ICB-F-10-6) offer 173-F-09-64 offer July 9, 1965

I hope we shall be able to cooperate with the Embassy on these future projects, and shall look forward to hearing from you.

Hr. Ingenio Mendesh was being riches one be fixted within the extendio of the

Sincerely.

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Relation Les Productiones, you will let a Waldo Rasmussen Executive Director International Circulating Exhibitions

Enclosures: last writing to you on April 22nd, we have made further progress letter to Mrs. Torrens de Vignolo der latin American program and CIRCULATING EXHIBITIONS: 1965-66 in kepes that we can seem arrange obtrings in Garates, either at the Seree de Relies Artes or in the galleries of the Pendesten Associa.

I am enclosing a wineographed sheet estitled "Directating Substitutes WR: md .dir which describes the exhibitions in some detail and gives specifisations for theke pasked swight and subage, theer separate cover I so forwarding copies of the shorklists of the exhibitions.

The dates of availability of the exhibitions are as follows:

1. CONTENTORARE PATRITUD AND SUPLPTONS AS PREFERENCES: To begin dirculation in South America in Movember 1965, ording from Sea Tork. Plasmo note that for this achibition we are printing a Openich language satiling which is modified at \$0.50 per copy, plus shipping easts from New York. As part of the terms in selection the aveidtion, in this instance we see that each aphilitar accept at least 1000 copies of the estalog. Since the price is considerably less than the setual cost of production, we sak that the local raise price be hept to the equivalent of my more than \$0.50 in local surrency.

2. INTEREST OF MEETING ANTIBEST Correctly in Argentine through Dage toober 1965; evailable for bushings thereafter,

though Builds, correctly in Costo Meas mentions for immediate bookings.

h. VISIONANT ARCHITECTURE to begin circulation early in 1966, following a tour of Bracil.

Mach exhibitor is asked to pay the entit of ens-way treaspertation from the preceding city on the itinorary, in addition of course to the local moras of presenting the subthitions all other sepenses are shaurbed

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We are writing meeters and other institutions, throughout Letin America, bringing these sublistions to their attenuish the deking that to be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrang which 1965 for the exhibitions which will attempt to route them at lescent possible transportation cost to the com-

Mr. Angenio Fendora our arkinitions can be fitted within the cahedale of the Edificio las Fundaciones, you will let me know at your carliest convenience. Avda. Andrés Bello Caracas, Vanesuela morarda,

Dear Mr. Mendosa:

Mr. Engenio Mendeza

policy ot all times.

Since last writing to you on April 22nd, we have made further progress in scheduling the next four exhibitions in our latin American program and I have written Mr. Miguel Arroyo informing him of plans for the exhibitions in hopes that we can soon arrange showings in Garacas, either at the Muses de Belles Artes or in the galleries of the Amdacide Memiesa.

I am enclosing a mimeographed sheet entitled "Circulating Exhibitions: 1965-66% which describes the exhibitions in some detail and gives specifications for their packed weight and cubage. Under separate cover I am for-warding copies of the checklists of the exhibitions.

The dates of availability of the exhibitions are as follows:

- 1. CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTEARERS: To begin circulation in South America in Movember 1965, coming from New York. Please note that for this exhibition we are printing a Spanish language catalog which is available at 30.50 per copy, plus shipping costs from New York. As part of the terms in scheduling the exhibition, in this instance we ask that each exhibitor accept at least 1000 copies of the catalog. Since the price is considerably less than the actual cost of production, we ask that the local sales price be kept to the equivalent of no more than \$0.50 in local currency.
- 2. LETTERING SY MODERN ARTISTS: Currently in Argentine through September 1965; svailable for bookings thereafter.
- WRITE. HOARS: currently in Costa Mica; available for immediate bookings.

h. VISIONARY ARCHITECTURE: to begin circulation early in 1966, following a tour of Brazil.

Each exhibitor is asked to pay the costs of one-way transportation from the preceding city on the itinerary, in addition of course to the local costs of presenting the subblition; all other expenses are absorbed

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Mr. Eugenio Mendosa

CC: ICE-F-103-65-Caracas (offer)
-2ers. Kolmetz July 15, 1965
- Falmer
- circulate
- green

by our Museum. The exhibitions are completely covered by our insurance policy at all times.

We are writing museums and other institutions throughout Latin America, bringing these exhibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the exhibitions which will attempt to route them at lowest possible transportation cost to the exhibitors.

If any of the four exhibitions can be fitted within the schedule of the Fundación Handosa, I hope you will let me know at your earliest convenience.

With very best regards,

Dear Mr. Mausann:

Sincerely,

Thank you for your letter of Movember 23.

Apparently, my letter to you of incust 27 did not reach you.

I am enclosing a photocopy, in which also capsuseen but I gave you a rather full description of Visionan Streetly director the moment, the exhibition is booked for showing it the line of the Moderna in Rio de Janeiro after its closing at the Sac Faule Bienal and the dates for this showing have been fixed for January 6-23, 1966.

Enclosure: writle Felchior, The rman of the Committee on Cultural Exchange CIRI MATERIA THE STREET AND THE S

As soon as we know how long the exhibition is expected to remain in Brazil, we should be glad to make it available for showing in Carseas. We shall, of course, keep you informed of developments and shall write to the Director of the School of Architecture at the Cantral University in Caracas as soon as we can offer him a definite showing period.

We have not yet heard from Hr. Arroys of the Muses de Bellas Artes regarding LATTERING BY MODERN ARTISTS and CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKENS, although we wrote him about these shows on July 13 and again on November 5.

WR:pray behalf.

With best personal regards to your and Hrs. Neumann,

Sincerely,

Waldo Resmuseen Emoutive Director Circulating Exhibitions

Roslosupes: Copy, letter of 8/27/65 Box List

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CC: ICE-F-103-65-Caracas (offer) Mrs. Kolmetz Mr. Palmer circulate green

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December 3, 1965

Mr. Hans Neumann H. Apartado 5475 Caracas, Venezuela

Dear Mr. Neumann:

Thank you for your letter of November 23.

Apparently, my letter to you of August 27 did not reach you. I am enclosing a photocopy, in whichyyou will see that I gave you a rather full description of VISIONARY ARCHITECTURE. At the moment, the exhibition is booked for showing at the Museu de Arte Moderna in Rio de Janeiro after its closing at the Sao Paulo Bienal and the dates for this showing have been fixed for January 6-23, 1966. Dr. Murillo Belchior, Chairman of the Committee on Cultural Exchange of the Instituto Brasil-Estados Unidos, is investigating the possibility of a tour of several additional Brazilian cities and we are waiting to hear the results of his investigation before offering the exhibition for showing in other Latin-American countries.

As soon as we know how long the exhibition is expected to remain in Brazil, we should be glad to make it available for showing in Caracas. We shall, of course, keep you informed of developments and shall write to the Director of the School of Architecture at the Central University in Caracas as soon as we can offer him a definite showing period.

We have not yet heard from Mr. Arroyo of the Museo de Bellas Artes regarding LETTERING BY MODERN ARTISTS and CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, although we wrote him about these shows on July 13 and again on November 5.

Many thanks once more for your interest and your efforts in our behalf.

with best personal regards to your and Mrs. Neumann,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: Copy, letter of 8/27/65 Box List

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HANS NEUMANN H.

Apartado 5475 Caracas, Venezuela

NOV 29 1965

November 23, 1965

Mr. Waldo Rasmussen The Museum of Modern Art New York, N.Y. 10019

Dear Waldo:

On August 19th I wrote to you regarding the exhibition "Visionary Architecture". As I have received no word from you I am wondering how this matter stands.

May I ask for a reply at your earliest convenience?

With best regards. Willi best regards.

Sincerely yours,

Hans Neumann

of the exhibition. Our shipping aposts before to that it comid cast about \$110,00 so they it wis down traight from now York to Representation. It respects 100.5 x 100.7 a vo.7 con., has a green

Access tota that, except for the uncel local moto. hose transportation aborem would represent the only leave the destral subjection while to fully impayed at all bloom water our resular

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ICE-F-99-64-Venezuela (offer)
ICE-F-61-61-Venezuela (refusal)
ICE-F-103-65-Venezuela (offer)
R Kolmetz

R Kolmetz RP circulate green

I hope that this as well as the two exhibitions in which the Brose do Bellas Artics is interested will be able to be shown in Venezuela. They are all exceptionally interesting about of yeary fine quality and I am sure they would attract a great meny visitors.

Mr. Hans Neumann H. d thanks for your offerts in our behalf Apartado 5475 to you and Mrs. Messana, Caracas, Venezuela

Dear Mr. Neumann:

Mr. Hams Houseness H.

Thank you for your letter of August 19. I appreciate very much your prompt action with regard to the four exhibitions we are circulating in Latin America.

I shall hope to hear from Mr. Arroyo in September regarding Contemporary Painters and Sculptors as Printmakers and Lettering BY Modern Artists.

For VISIONARY ARCHITECTURE I am enclosing a copy of the box list prepared for its shipment to SSo Paulo, with commercial invoice attached. The packing details contained in this invoice will enable your local shipping agents to calculate exactly the cost of shipping the three cases from SRo Paulo to Caracas. Unfortunately, shipping agents in the United States do not have ready access to rates between two points outside the country.

In addition to these three cases there will be another case containing the explanatory texts necessary for the exhibition, which we are having translated into Spanish and mounted on panels. (The SEO Paulo Bienal had the translation into Portuguese done by its architectural staff and the panels for its showing made on location.) This fourth case will now form part of the exhibition. Our shipping agents inform us that it would cost about \$110.00 to ship it via ocean freight from New York to Maracaibo. It measures 100.2 x 106.7 x 73.7 cms., has a gross weight of 204.6 kgs. and its total cubage is .85 cu.m.

Please note that, except for the usual local costs, these transportation charges would represent the only costs the Central University's School of Architecture would have to pay, since the exhibition would be fully insured at all times under our regular fine arts policy.

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Mr. Hans Neumann H. Apartage \$4759. Carecas, Venezuela

August 27, 1965

Janel 20

I hope that this as well as the two exhibitions in which the Museo de Bellas Artes is interested will be able to be shown in Venezuela. They are all exceptionally interesting shows of very fine quality and I am sure they would attract a great many visitors.

With renewed thanks for your efforts in our behalf and best regards to you and Mrs. Neumann,

Sincerely,

I have not been able up to now to do better on your letter of July 14 to Mignel Arroyo than the following:

The Museo de Bellas Artes villa Rasmussen in CONTEMPORARY PAINTERS AND SOUTH Welde Rasmussen and ARTISTS, but the decision will be an Executive Director Artes probably during the second par Circulating Exhibitions

Enclosure: Box list interesting in Venezuela.

VISIONARY ARCHITECTURE will be of interest to Central University, School of Architecture, where they have a very fine place for exhibitions. For this exhibition, we would need WR/RRK/MS; cost as soon as possible.

With my best regards.

nens Neumann

The Museum of Modern Art Archives, NY

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T. A. 1093

HANS NEUMANN H.
Apartado 5475
Caracas, Venezuela

AUG 2 5 1965

Janeiro

August 19, 1965

ICE-F-103-61

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Waldo:

I have not been able up to now to do better on your letter of July 14 to Miguel Arroyo than the following:

The Museo de Bellas Artes will probably be interested in CONTEMPORARY PAINTERS AND SCULPTORS and LETTERING BY MODERN ARTISTS, but the decision will be made by the Museo de Bellas Artes probably during the second part of September.

ROADS is not interesting in Venezuela.

VISIONARY ARCHITECTURE will be of interest to Central University, School of Architecture, where they have a very fine place for exhibitions. For this exhibition, we would need the exact cost as soon as possible.

With my best regards.

Sincerely yours,

Hans Neumann

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cc: RK ADH ICE-F-103-65 Sao Paulo ICE-F-103-65 Rio de Janeiro circulate involuntly for reporting on the fac facto show organization, the Interactional Council. If green

Movember 5, 1965

Mr. Oswaldo Correa Goncalves Assessor de Seccao de Arquitectura Fundação Bienal de São Paulo Caixa Postal 7832 São Paulo, Brazil

Dear Mr. Correa Gonçalves:

63

Thank you for your letter of October 14. We are very glad the Museu de Arte Moderna in Rio de Janeiro is interested in having VISIONARY ARCHITECTURE following its closing at the Sao Paulo Bienal and we have notified Mr. Aloysio de Paulo, the Executive Director of the Museum, that we are reserving for him the period January 6 - 23, 1966.

should exercit to more than 55, each, please advice on before planting

I had the pleasure recently of discussing s veral of our exhibitions with Dr. Murillo Belchior, Chairman of the Committee on Cultural Exchange at the Instituto Brasil-Estados Unidos in Rio de Janeiro. Dr. Belchior thought there would be a great deal of interest, on the part of other museums in Brazil, to schedule the VISIONARY ARCHITECTURE exhibition after its showing in Rio de Janeiro and has promised to discuss the possibility of an extended tour with the U.S. Embassy in his city. We shall either write you directly or ask Dr. Belchior to advise you of the results of his investigation. If you have, in the meantime, made any further plans for showings after Rio de Janeiro yourself, please let us know as soon as possible.

When VISIONARY ARCHITECTURE is sent to Rio de Janeiro, I should appreciate it very much if the Portuguese translation of the text material, which you prepared for the Bienal, could accompany the show. Would you please let me know if this is possible, and also in what form the text was prepared - whether in wall panels which were installed with the show or as a mimeographed or printed brochure which was distributed to visitors?

In the event that copies were not sent to you earlier, I am enclosing three copies of our Publicity Report form. Would you please fill this out at the conclusion of your showing and return two copies to us, together with any press elippings, posters, and photographs of the exhibition which may be available. We also hope that you may be able to have a series of 6 or 8 35 millimeter color slides taken of

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Mr. Goncalves

Pergus stores for firebox

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November 5, 15

the exhibition's installation at our expense. The slides would be invaluable for reporting on the Sao Paulo showing to our sponsoring organization, The International Council. If the cost of the slides should amount to more than \$5. each, please advise us before placing your order.

I look forward to hearing from you soon.

With very best wishes,

Sincerely,

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Maldo Resmussen
Emecutive Director
Circulating Exhibitions

Enclosure: Publicity He ort forms

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circulate
November 5, 1966reen

Mr. Miguel Arroyo
Director
Museo de Ballas Artes
Farque Darre Los Gaobos
Caraens, Menezuela

Dear Micuela

biblitores.

Thank you for your letter of Datober 20. We have now written to Mr. telter it. Gross, Director of the Institute de arte Contemporance in Lina, about the invoice for the Venezu lan costs involved in forwarding the Jacobs involved in the Institute for an extended period, during which time I think you probably forwarded your involce, and I think this may possibly be the reason it has not been taken care of properly. At any rate, I have saked him to be in touch with you directly about this matter. Please let me know when it is settled or if there are any other complications.

I, too, was sorry your schedule did not permit you to attend the ICON meeting, but I hope Gord Leufert has been able to bring you up to date on what happened. I hope we may be able to see you here in the not too distant future.

we are still looking forward to hearing from you about the possibility of scheduling a me of our new exhibitions, about which I originally wrote you on July 13, in Caracas. As you know, we heard from Mr. Neumann about some of the shows in August and sent him the details he requested on August 27. The ltimeraries are now beginning to take shape and I would a preciate thowing which shows you definitely want to schedule and also what dates would be best for you.

he westlette at 00.50 per ever, plus skinding costs from New York. In part

bringing look forward to hearing from you, I and enting that we be notified of possible alternate dates of scoring which could be arranged in each coup-

try. We shall then proceed to arrange Sincerely, for the achibitions which will attrapt to route them at lowert possense transportation cost to the on-

The dates of evaluability for the Maldo Rasmusen

Executive Director

Circulating Exhibitions

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Venezuela

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Mr. Miguel Arroyo and for bookings therear the Museo de Belles Artes tly in Comto Rice; syallable for impediate bookings. Caracas, Venezuela, to begin strontation sarily in 1966, follow-

May Miguel Arroyo

Pear Higueli

We have been proceeding further with our plans for organizing additional exhibitions for circulation in South America, and I am writing at this time to bring to your attention foor new exhibitions which will be available during this year and 1766. I hope very such that these can be schooled in Careeas, either at the Puseo de Belles Artes or elsewhere, and hope that you may be able to consider them and let me know whether they might fit within your schadule.

L. Defending of Municipalities ourself in Argentina through Department

The four exhibitions are: CONTEMPORARY PAINTERS AND SUMPTURES AS PRINT-MAKERS, ENTERING OF HUDIER ARVESTS, READS and VARIORARY AUGUSTECTURE. ALL are, I think, of unusual interest. The spoloced mineographed sheet entitled "Circulating Exhibitions: 1965-66" describes them in some detail and gives specifications for their packed weight and cubage. Under separate cover I am forwarding copies of the checklists of the exhibitions.

Fach orhibitor is asked to put the dosts of one-way transportation from the preceding city on the itinerary, in addition of course to the local costs of presenting the exhibition; all other expenses are absorbed by our Museum. The exhibitions are completely covered by our insurance policy at all times.

We are writing suseums and other institutions throughout latin America. bringing these exhibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the exhibitions which will attempt to route them at lowest possible transportation cost to the exhibitors.

The dates of availability for the exhibitions are as follows:

1. CONTEMPORARY PAINTERS AND SCHLPTONS AS PRINTERANCES: To begin circulation in South America in Hovember 1965, coming from New York. Please note that for this exhibition we are printing a Spanish language catalog which is evailable at 00.50 per copy, plus shipping costs from New York. As part

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093 July 13, 1965 -2- 108-F-55-63 Mr. Miguel Arroyo of the terms in scheduling the exhibition, in this instance we ask that each exhibitor accept at least 1000 copies of the catalog. Since the price is considerably less then the actual cost of production, we ask that the local males price be kept to the equivalent of no more than 90.50 in local currency. 2. LETTERING BY MOMERN AR 1878: currently in Argentina through September 1965; available for bookings thereafter. 3. MANG: ourrently in Costs Sies; evailable for inseciate bookings. b. VISIORARY ADDRITECTURE: to begin circulation early in 1966, following a tour of Bracil/ In dee course future exhibitions will be ennounced, including the largemente services pointing exhibition which we have discussed and which I hope we can definitely begin to achedule in 1966, probably in about a year's time from now. In the meantime, I hope that you will let me know at your earliest convenience whether you can schedule some of the first four exhibitions. 0 I am also looking forward to hearing from you regarding your plans for stionding the 100% meetings in New York. There are the beauty of balles artes with warmest regards cross, son will greatly appreciate any aseletance) - I spelice a copy of the list of the desinitions for your information. They are all very fine emidditions, I think, and would be warnly Assertees anneary in Caracon, a Circ lating Schibitions will assist

Enclosure: ereset reported to you mad dry, tempera,

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CIRCULATING EXELBITI NO: 1965-66

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093 Venezuela 1200 RP ICE-F-88-63 ICE-F-99-64 (05698) ICE-F-61-61 (affer) ICE-F-69-62/ green July 13, 1965 July 14, 1965 Darwoos, Janoruela Mr. Tans Neumunn P. O. Box 51.75 Caracas, Venezuela will be glad to learn that the expended program of the n numbergo with latin America which for Homeon began last your with Deer for. Beundung San Sandal and Jacobs Liebtich ambibitions to continue ing with another group of four edibitions which we are now selections I I as enclosing a copy of a latter I have just written to Miguel Arroyo, bringing to his attention the next four exhibitions which will be available as part of our latin American program. I hope vory much that these can be scheduled in Carsess, either at the Museo de Hellas Artes or the Pendación Mendoza, and will greatly appreciate any assistence you can give in furthering these possibilities. I enclose a copy of the list of the exhibitions for your information. They are all very fine exhibitions, I think, and would be warmly received in Caraces, I am sure. The country was shall been drouged to arrange I have also sent Mr. Cross, the Cultural Affairs Officer for the American Embassy in Caracus, a copy of this list and asked his asaistence in any way possible in arranging the showings. Esecua. The sublittions are completely with warmest regards to you and kro. Neumann, the officialists be handled with care, shown in a writeble unitities space which is firsproof and adequately gourdeSincerely, The dates of availability for the achibitions are to follower I. Derrock Main Palatra Ass Soul Waldo Rasmasen at to begin cirsulation to latin America in Morental Executive Director hibition, as for the Alask exhibition, Circulating Wachibitione language nessing think is assilable at (0.50 per copy plus shipping costs from New Tork, As part of the terms in scheduling the exhibition, we sell that each Enclosurest course at least 1,000 captes of the catalog, which the priority Letter to Er. Arroyour actual cost of production because a starting has been GIRCHATING EXHIBITIONS: 1965-66 Lands for as wide distribution as possible, we get that the local rates price be hept to the equivalent of me more than 3. Billio correctly in local lices scalledle for lemediate butkings.

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ICE-F-88-63 (offer) ICE-F-99-64 (offer)

the corresponded earlier regarding the ICE-F-61-61 (offer)

green

to be statement appropriate to be all July 13, 1965 andy in 1966. These very mich that these exhibitions can be brought to Venezuela and we shall to rost grateful to you for my assistance you may be able to Mr. Robert D. Cross possible. Under separate cover I as sending you copies

Cultural Affairs Officer exhibitions, and if there is any additional interme let me knoy. American Embassy Caracas, Tenesuela present to hearing these yes regarding the exhibition

pencibility at this tire).

Pear Hr. Cross: ... Then for your tooperations

Mr. Mobert D. Gross

I am sure you will be glad to learn that the expanded program of exhibition exchange with Latin America which our Museum began last year with the JUSEF ALRESS, HAND HOFMANN and JACQUES LIPCTITE exhibitions is continuing with another group of four exhibitions which we are now scheduling. I am enclosing a mimeographed sheet describing these exhibitions, and hope we may call upon you for essistance in scheduling them in Venezuela. I am also writing Mr. Miguel Arroyo and Mr. Mugenio Mendoza, to notify them that the emhibitions are available for showings at the Masso de ballas Artes and the galleries of the Fundación Mendoza.

We are writing museums and other institutions throughout Latin America, as well as to American imbassy posts, bringing these exhibitions to their attention and asking that we be notified of possible alternate dates of showing which could be arranged in each country. We shall then proceed to arrange itineraries for the exhibitions which will attempt to route them at lowest possible transportation cost to the exhibitors. Each exhibitor is asked to pay the costs of one-way transportation from the preceding city on the itinerery, in addition of course to the local costs of presenting the exhibition; all other expenses are absorbed by our Museum. The exhibitions are completely covered by our insurance policy at all times; our only requirement is that the exhibitions be handled with care, shown in a suitable exhibition space which is fireproof and adequately guarded.

The dates of availability for the echibitions are as follows:

- 1. CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS: To begin circulation in Latin America in November 1965. Please note that for this exhibition, as for the ALSERS exhibition, we are printing a Spanish language catalog which is aveilable at 10.50 per copy plus shipping costs from New York. As part of the terms in scheduling the exhibition, we ask that each exhibiterraccept at least 1,000 copies of the catalog. Since the priceis considerably below the actual cost of production because a subsidy has been applied to make the catalog available for as wide distribution as possible, we ask that the local sales price be kept to the equivalent of no more than 80.50 in local currency.
- 2. LETTERING BY MODERN ARTIGES: currently in Argentina through September, 1965; available for bookings thereafter.
 - 3. ROADS: currently in Costa Rica; available for immediate bookings.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION. Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093 TCE-Y-103-65- Asunclém(offer) M July 13, 1965 Mr. Robert D. Gross (We corresponded earlier regarding the possibility of several showings of this exhibition in Venezuela, and I hope it may be possible to revive this possibility at this time). H. VISTOMARY ARCHITECTURE: to begin circulation early in 1966. I hope very much that these exhibitions can be brought to Venezuela and we shall be most grateful to you for any assistance you may be able to offer in making this possible. Under separate cover I am sending you copies of the checklists of the exhibitions, and if there is any additional information I can supply, please let me know. I shall look forward to hearing from you regarding the exhibitions. 19th sincerest thanks for your cooperation, Sincerely, the settle was not you be independed by the storm about the first and have Waldo Rasmussen
Executive Director Circulating Exhibitions Inclosure: CIRCULATING ININITIONS: 1965-66 The application of the last of The wholesale is africated to remove the training to the real tentors. WR:pr Inclination. Such and you Have

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	T.A. 1093

ACE-F-103-65- Asunción(offer)

CIRC. green

March 31, 1967

Mr. Michael Burt Director Asunción Museum of Modern Art Asunción, Paraguay

Dear Mr. Burt:

In a memorandum received from Washington several months ago, we were informed of your interest in showing our exhibition VISIONARY ARCHITECTURE at your museum between April and October of the current year. I am sorry I have not been able to write you earlier regarding your request; the exhibition was seriously delayed for various reasons until early this year and consequently all the showings in the itinerary have had to be re-scheduled.

The exhibition is now in Quito and is to be shown thereafter in Lima and Santiago before it is sent to Buenos Aires in late October for a four months' tour in Argentina and will then go to Montevideo. It would therefore not be available to you until perhaps May of 1968. Please let me know if you would wish us to reserve the exhibition for you for May - June or June - July 1968.

For your information, I am enclosing a check list of items in the exhibition, a box list giving shipping information, a copy of our suggested press release and a photostatic copy of an article on the exhibition which appeared in the Illustrated London News in November 1960, at the time of its New York showing.

The exhibition is offered you at no cost other than transportation charges from the preceding place of showing - probably Montevideo - plus the usual local costs of installation, catalogue publication, publicity, etc. Full insurance coverage, during transit and for the entire duration of the exhibition's stay in Paraguay, would be borne by us.

The exhibition is accompanied by text panels in Spanish. We can furnish photographs for catalogue and publicity use. se to when the since so

VISIONARY ARCHITECTURE has been enormously successful wherever it has been shown in South America. I am sure it would be equally successful in Asunción, and I hope we may have the pleasure of collaborating with you in presenting it in your city.

The amilbition could then so to senterides

Sincerely. organizing a tour of Visiousky Armitterious which will probably depolars

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: . Check and box lists

.Release

.Photostat

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1093

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ICE-F-99-64-Montevideo ICE-F-103-65-Montevideo ICE-F-61-61-Montevideo RK(3) circulate green

September 19, 1956

Mr. Augel Kalemberg for shoring in your museum in April - May, 1968, I shall see the 4 guarey

nore definite infermettes on this as soon as we offer of acceptance from the exhibitor immediately profile. From September 19, 1966 on wending you the following natorial on both HOLES and

Mr. Angel Kalenberg Director Insituto General Electric arrival batter, Condition Report and Managine Montevideo, Oruguay was, to be filled out as indicated and returned to

Dear Mr. Kalenberg: ice of the check list of items contained in each

100

Mr. Corbett of Pan-American Airways was kind enough to deliver to us in person the material on your showing of CONTEMPORARY PAINTERS AND SCULTPORS AS PRINTMAKERS. We are very glad to have this and we are delighted to know the show was so very successful in Montevideo.

No doubt you have by now heard from Mr. Federico Assler, Director of the Museo de Arte Contemporaneo of the Universidad de Chile regarding shipment of the exhibition to Santiago. I hope it is already en route. I should appreciate it if you would let me know, for our insurance records, how it was shipped - by sea or by air - and the date of departure from Montevideo and expected arrival in Santiago.

As you know, our efforts to have the exhibition shown in Brazil were unsuccessful at this time and we shall try to arrange for showings there later. I am sorry for the delay this caused and I appreciate very much your kindness in storing the cases for us. If you will send us your bill for any costs incurred for this storage, we shall be glad to send you a check to cover them. to have six or eight 35 ma, color slides made of the

Mr. Arthur Lefkowitz, Exhibits Officer at the American Embassy in Rio do Janeiro, is trying to arrange for two or more showing of ROADS in Brazil. I have not yet had final word from him on these arrangements and I can therefore not give you definite information as to when the show would be available to you. If the Brazilian showings should be possible, they would terminate perhaps at the end of November, 1966. The exhibition would thus be available to you for showing in Montevideo in January -February, 1967. I shall let you know as soon as the dates have been fixed for the Brazilian showings.

Mr. Samuel Paz of the Instituto Torcusto di Tella in Buenos Aires, is organizing a tour of VISIONARY ARCHITECTURE which will probably terminate at the end of March, 1968. The exhibition could then go to Montevideo

and returns, 25 coulder of teen, together with pour bill for any chargest

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	T.A. 1093

Mr. Angel Kalenberg

-2-

September 19, 1966

for showing in your museum in April - May, 1968. I shall give you more definite information on this as soon as we have final confirmation of acceptance from the exhibitor immediately preceding Mr. Paz.

As you request I am sending you the following material on both ROADS and VISIONARY ARCHITECTURE:

- Copies of our Arrival Notice, Condition Report and Shipping Record forms, to be filled out as indicated and returned to us at the specified times.
- Two copies of the check list of items contained in each exhibition.
- 3. Two copies of the box list for each show.
- h. Two copies of our suggested press release for each show.
- 5. Photographs for each exhibition.

Text panels, in Spanish, are provided for each exhibition.

In your catalogues, and in any public announcements of the exhibition, I should appreciate it if the following acknowledgement could be made:

"This exhibition has been organized by the Museum of Modern Art under the auspices of the International Council of the Museum."

I should appreciate it also if the title: The Museum of Modern Art, New York could be retained in English throughout any translations, in order to distinguish it from the many other Museums of Modern Art in other parts of the world.

May I ask you, also, to have six or eight 35 mm. color slides made of the exhibitions after they have been installed in your galleries? We shall, of course, be glad to reimburse you for their cost, but if this should amount to more than the per slide, would you please send us an estimate before placing the order?

It is a great pleasure for us to be able to collaborate with you in presenting our exhibitions in Montevideo.

with very best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: As listed above

P.S. When your catalogues are ready, would you please send us, for our Archives and records, 25 copies of each, together with your bill for any charges?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	T.A. 1093

one boxes in which the exhibition is packed in good condition? Ves

D-0-1 +0 4.

If necessary, please CABLE request for new bolts to: ICE MODERNART NEW YORK

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

ICE-F-103-65



UNITED STATES INFORMATION AGENCY

WASHINGTON 20547

SEP 13 1967

Dear Miss von Daler:

Thank you for letting us know that you have received copies of the VISIONARY ARCHITECTURE catalogue from Quito. We do not have copies of the Quayaquil catalogue here, and have sent a copy of your letter to Ecuador in the hope that they still have enough copies to fill your needs.

We know from informal reports from Ecuador that the showings were successful, and that the exhibit was particularly helpful in programs with university students.

Thank you very much.

Sincerely,

Phifer Paul Rothman

Office of Assistant Director

(Latin America)

Miss Judith von Daler Editorial Assistant Circulating Exhibitions Museum of Modern Art 11 West 53rd Street New York, New York 10019

Are one boxes in which the exhibition is packed in good condition?

If necessary, please CABLE request for new bolts to: ICE

MODERNART NEW YORK

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE MUSEUM OF MODERN ART IN WEST 53 STREET, NEW YORK 19, N. Y.

cc: RP
JvD
Lile: ICE-F-50-61
green

THEPHONE: CIRCLE 8-8900 ATTENTION: CIRCULATING EXHIBITIONS

as the exhibitione 26, 1967 packed and all of the items the state discovered.

VISIONARY ARCHITECTURE FCE-F-103-65

Mr. Fred W. Dickens, Jr.
Public Affairs Officer
United States Information Service
United States Embassy
Quito, Ecuador

Dear Mr. Dickens,

TEMS) TRANSPETTED

(3)

Thank you for the six catalogues of the Quito showing

of VISIONARY ARCHITECTURE. We need, however, about thirty

catalogues for our records, and hope you will be able to send issing.

us 24 more from the Quito showing, and 30 from the Guayaquil

showing.

We were also pleased to receive your favorable report LIST ALL on the exhibition in Guayaquil.

Yours sincerely, in your possession, DESCRIBE

Judith von Daler Editorial Assistant DAMAGES Circulating Exhibitions

Description of damage

are one boxes in which the exhibition is packed in good condition? Yes

If necessary, please CABLE request for new bolts to: ICE

MODERNART NEW YORK

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 ATTENTION: CIRCULATING EXHIBITIONS

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IMPORTANT: Please complete and return this report to the above address as soon as the exhibition has been unpacked and all of the items checked thoroughly. Please cable immediately if any serious damages are discovered.

CONDITION REPORT

	HITECTURE ICE-F-103-65
UNITED STATES INFORMATION SERVICE GUAYAQUIL - ECUADOR TRANSMITTAL SLIP	on 4/26/67 (date received)
TO : USIA/IAL-Mr. Paul Rothman	OF GUAYAOUIL
FOR : Museum of Modern Art, New York	
FROM: USIS GuayaquilRobert Geis	
DATE : 5/11/67	e exhibition against the checklist which l damages and any items which are missing.
Exhibit Condition Report	ed in BOX # _ ? : it contains a rork in the exhibition which was made 'York. Please check the present condipare them with these sheets so that you tions or damages have occurred. LIST ALL PROVIDED BELOW. (Use additional sheets orm if necessary.)
REMARKS OR REFERENCE TO PREVIOUS CORRESPONDENCE: Please forward to the Museum of	report were discovered when the exhibi- ed while in your possession. DESCRIBE L AND NOTE EXACT LOCATION OF EACH.
Modern Art	NDITIONS OR DAMAGES

The exhibit is, by and large, in good condition. There are slight nicks on several of the panels. The panels were cleaned in Guayaquil and missing bolts were replaced.

Are the boxes in which the exhibition is packed in good condition? If necessary, please CABLE request for new bolts to: ICE MODERNART NEW YORK

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900 ATTENTION: CIRCULATING EXHIBITIONS

Overhande de

ATTENTION: CIRCULATING EARLDITONS
<u>IMPORTANT</u> : Please complete and return this report to the above address as soo as the exhibition has been unpacked and all of the items checked thoroughly. Please cable immediately if any serious damages are discovered.
CONDITION REPORT
Exhibition Title: VISIONARY ARCHITECTURE ICE-F-103-65
Received in: GUAYACUIL ECUADOR on 4/26/67 (City and Country) (date received)
Exhibiting institution: UNIVERSITY OF GUAYACUIL
Dates of showing: 5/2-5/10/67
INSTRUCTIONS FOR REPORTING:
 Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing. A CONDITION RECORD FOLDER is included in BOX # : it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST A NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheet of paper and reverse side of this form if necessary.) Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.
DESCRIPTION OF NEW CONDITIONS OR DAMAGES
Museum Number Artist Title/Date/Medium Description of damage
The exhibit is, by and large, in good condition. There are slight nicks on several of the panels. The panels were cleaned in Guayaquil and missing bolts were replaced.
Are the boxes in which the exhibition is packed in good condition?

If necessary, please CABLE request for new bolts to: ICE
MODERNART NEW YORK

Polerty Heir
(Signature of person in charge)

Cultural Affairs Officer
(Title)

5/11/67
(Date of Report)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

The Museum of Modern Art

Ful 1CE-F 103-65-

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPT OF SHIPMENT.

The Museum of Modern Art

Please return to: Department of Circulating Exhibitions

ll West 53rd Street New York 19, New York

ARRIVAL NOTICE of exhibition: VISIONARY ARCHITECTURE ICE-F-103-65
Cases received on 9 9 and 17 19.67 (date)
Number of cases received
If unpacked and in good condition, check here
If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose.
Quità Collège of Architecture
Please list dates of showing: Man 30 - 4 m (a
Please list dates of showing: man, 30-apr. 6 Riobamba agr. 22-21
Place of exhibition: Creagagnil (Un checola)
Auspices or sponsoring organization (s): 5 in intation for Omto
Reabonto Fair - Knay aguil undreich.
mar. 78, 1967 Als (Signature) mi Calls
Information Officer
4515 QUITO

(institution)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP
NO REPLY NECESSARY
FILE 102-65 Quito, Ecuador
April 7, 1967

OFFICIAL - INFORMAL WWW.

Dear Fred:

According to the instructions received by us, we are to ship the "Visionary Architecture" exhibit of the Museum of Modern Art of New York to Lima air freight collect. I assume you are expecting the exhibit, but I wanted to check with you before shipping.

The exhibit, consisting of four crates, will be shipped from Guayaquil by air freight around May 13 or 14. Our agreement with the Ecuadorean government requires that it be out of the country by May 15.

We scheduled the exhibit for four showings in Ecuador, three of them sponsored by the Schools of Architecture in universities in Quito, Cuenca and Guayaquil. At this point, I can report on only the Quito showing which has been quite successful. We showed movies nightly in conjunction with the exhibit and also had one lecture and one round table discussion. Student interest was very good.

I enclose a copy of the program which was printed by the Central University Press on our paper. I assume the Museum has sent you additional materials.

I would appreciate hearing from you by telegram as to whether our understanding that the exhibit is to be shipped to you is correct. We will advise you by telegram when it is sent.

Best personal regards.

Sincerely,

Fred W. Dickens, Jr. Public Affairs Officer

Mr. Frederick J. Barcroft Public Affairs Officer American Embassy - USIS Lima

tw. Fred W. Dickens, Jr.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

cc: ICE-F-103-65 Quito RP breary 20, 1967

RK

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May I ask that, in your matalogue, of you should pu green one, and in all public announcements of the exhibition, the following acknowledgement be

"This exhibition has been organized by the International Council of the Museum of Modern Art, under the auspices

February 28, 1967 International Council of the Museum."

Mr. Fred W. Dickens, Jr. that the title: The Museum of Medern Art, New Public Affairs Officer with throughout any translations, in order to U.S. Information Service way other Museums of Modern Art in other parts U.S. Embassy Quito, Ecuador phonic publish a catalogue or descriptive pamphlet in connection with

Dear Mr. Dickens rould you please send us 25 copies for our records and archives, together with your bill for any charges?

Many thanks for your letter of February 13. I am delighted you can accept VISIONARY ARCHITECTURE for showing in Ecuador. I am sure it will be warmly received there.

Mr. Fracis Comez, Director of Cultural Activities at the Centro Colombo-Americano in Bogota writes me that the exhibition has been sent, following its showing in Pogota, to Medellin, for showing at the Centro Colombo-Americano in that city. We have not yet been notified of the exact showing dates for the Medelin showing, but I am sure you will be able to come to an agreement with Mr. Gomez regarding dates and shipping arrangements.

The quickest, safest and most efficient way to ship the exhibition would, of course, be by air freight and, particularly in South America, where our exhibitions have so often suffered serious delays, we much prefer to have them shipped by this means.

As I explained to Mr. Hart, your only cost for the exhibition will be transportation from Bogota, plus the usual local costs. Full insurance coverage, during transit and for the entire duration of the exhibition's stay in Ecuador, bill be borne by us. the names of the directors or officers in charge,

For use in connection with your showing, I am sending you enclosed the following material: in April and we have offered it following this for a tour

- 1. Copies of our Arrival Notice, Condition Report and Shipping Record forms, to be filled out as indicated and returned to us at the specified times.
- ?. Two copies of the check list of items contained in the exhibition.
- 3. Two copies of the box list, giving packing information.
- 4. Two copies of our sugrested press release.

 5. A group of eight 8 x 10" photographs of items in the exhibition, to be used for publicity purposes as well as for catalogue illustration.
- 6. Six copies of our Publicity Report form, to be filled out Sincerely, in duplicate and returned to us at the conclusion of each showing and returned to us together with any press clippings, posters, invitations and other publicity on the showing that may be available. The remaining copies are for your own Circulating records.

Enclosures; as listed on page one.

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Mr. Fred W. Dickens, Jr.

- 2 -

February 28, 1967

May I ask that, in your catalogue, if you should publish one, and in all public announcements of the exhibition, the following acknowledgement be made:

"This exhibition has been organized by the International Council of the Museum of Modern Art, under the auspices of the International Council of the Museum."

I should like to ask also that the title: The Museum of Modern Art, New York, be retained in English throughout any translations, in order to distinguish it from the many other Museums of Modern Art in other parts of the world. g

If you should publish a catalogue or descriptive pamphlet in connection with the exhibition, would you please send us 25 copies for our records and archives, together with your bill for any charges?

It would be very useful to us if, after the exhibition has been installed in your galleries, you would have six or eight 35 mm color slides made preferably at a time when there are visitors in the galleries. We should, of course, be glad to reimburse you for their cost; however, if this should kmount to more than 34 per slide, would you please send us an estimate before placing the order?

At the conclusion of your showings, the exhibition is to be sent to Lima, where it is scheduled for showing in May-June. The exact dates have not yet been fixed. I would suggest you get in touch with Mr. Walter Gross, Director of the Institute de Arte Contemporaneo, Ocena 17h, Lima to coordinate your closing date with his opening date and to make shipping arrangements. Mr. Gross will be responsible for the shipping charges from Ecuador to Peru. I suppose you will also be in touch, at that time, with Mr. Frederick Barcroft, Public Affairs officer at the American Embassy in Lima.

I should appreciate it very much if you would let me know, at the earliest possible moment the final dates of the showings in Ecuador, the title and address of each of the institutions in which the exhibition will be shown, and the names of the directors or officers in charge.

Cur exhibition CONTENPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS is scheduled for showing in Lima in April and we have offered it following this for a tour of several prazilian cities, under the sponsorship of the Institute Brasil-Estados Unidos, which had requested it quite some time ago. We have as yet had no word regarding acceptance of the exhibition for Brazil or preferred dates but we expect to have a decision on this within a very short time. If the Brazilian showings should have to be postponed or cancelled, could you accept the exhibition for Quite in May-June, following the Lima showing? Otherwise could you accept it at the conclusion of the Brazilian showing, perhaps in September, 1967? I shall hope to hear from you shortly about this.

Your interest in our exhibitions is most gratifying to us.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: As listed on page one.

The Museum of Modern Art Archives, NY

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IC / IP

T. A. 1093



EMBASSY

OF THE

UNITED STATES OF AMERICA

Quito, Ecuador February 13, 1967

ICE F-103-65

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
ll West 53rd Street
New York, New York 10019

Dear Mr. Rasmussen:

Your letter of January 20, addressed to Mr. William Hart, has been routed to me as his successor at this post for reply.

I have examined the information on your exhibit, VISIONARY ARCHITECTURE, and have explored the local facilities for staging an exhibit of this magnitude and importance as well as the interest that it might hold for local audiences, and have concluded that it would be a cultural event which would contribute substantially to our objectives if Ecuador were included in the itinerary of the exhibit.

I request, therefore, that the exhibit be routed to Ecuador for showing, probably in Quito and Cuenca (the universities in Guayaquil will not be in session during this period) for the March 15 to April 15, 1967 dates.

Copies of this letter are being sent to Mr. Edmund R. Murphy, Public Affairs Officer, U.S. Information Service, American Embassy, Bogota, Colombia, and to Mr. Francis D. Gomez, Director of Cultural Activities, Centro Colombo-Americano, Avenida 19, No. 3-05, Bogota. A separate communication will also be sent to Mr. Gomez in relation to showing dates, and for making shipping arrangmenets.

I shall look forward to hearing from you concerning the possibilities of a future showing of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS.

Sincerely yours,

Fred W. Dickens, Jr. Public Affairs Officer

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

RK RP

FEB 2 8 1967 Bogotá, Colombia February 24, 1967

Mr. Fred W. Dickens, Jr. Public Affairs Officer U. S. I. S. American Embassy Quito, Ecuador

Dear Mr. Dickens:

4

Thank you for your kind letter of February 13, in which you indicate your interest in obtaining Visionary Architecture for showing in Quito. I can assure you that the exhibit will meet the high goals that you have expressed in your letter to Mr. Rasmussen of the Museum of Modern Art.

Some time ago I informed the Museum that the exhibit had been sent to the BNC Medellin where Director Don Gale has programmed it for showing in that city. Mr. Gale and Mr. Rasmussen are both aware of your desire to show "Architecture" in Quito. I am presently waiting for instructions from New York with regard to the shipping of the exhibit which hopefully, will be handled by the Medellin BNC. To my knowledge the exhibit should be ready for shipment on March 1. Ideally it should go by air preferably with a responsible carrier as we had unfortunate delays with Avianca Caracas-Bogotá.

Copies of this letter are being sent to Mr. Edmund Murphy USIS Bogotá, Don Gale BNC Director Medellín and Waldo Rasmussen Museum of Modern Art.

Ultimately I believe arrangements will have to be made with BNC Medellin, but I offer my assistance in helping you carry out this program. Rest assured that I will inform you immediately upon information of availability of this exposition for USIS Quito.

Sincerely yours,

Francis D. Cómez Birector of Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

ICE-F-103-65-Quito (offer)
ICE-F-99-64-Quito (offer)
RP RK circ green

January 20, 1967

Mr. William M. Hart
Public Affairs Officer
U. S. Information Service
U. S. Embassy
Quito, Ecuador

Sir. OLLLing H. Hore:

Dear Mr. Hart:

I am writing further to my letter of November 28, 1966, to tell you that our exhibition: VISIONARY ARCHITECTURE will open within a few days at the Centro Colombo-Americano in Bogotá and will be shown there and in Medellin until February 28, Since it will be so near, I am wondering if you would wish to accept it for whowing in Quito at the conclusion of the Colombian showing, for the period March 15 - April 15, 1967.

Your costs for the exhibition would be only transportation charges from the preceding place of showing (probably Medellin), plus the usual local costs of installation, publicity, etc. Full insurance coverage would be borne by us.

I should appreciate it very much if you would let me have your decision as soon as possible, so that we may proceed with further scheduling; and if, as I hope, you can accept the exhibition, I would suggest you communicate with Mr. Frencis D. Gomez, Director of Cultural Activities, Centro Colombo-Americano, Avenida 19; No. 3-05, Bogotá, to coordinate showing dates and make the necessary shipping arrangements.

In case they should no longer be wwilable, I am sending you duplicates of the description literature on the exhibition sent you with my previous letter.

Our exhibition CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS has unfortunately been further delayed in transit and we are just beginning to resume scheduling for it. I hope to be able to tell you, within the next two weeks, when it could be made available to you.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

Mr. William M. Hart

-0-

January 20, 1967

Celto, Eunador February 15, 1987

I shall hope to hear from you within a short time.

With thanks for your cooperation and best wishes for the new year, Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: .Check list

USIS Cuito in re .Box liste exhibit, Vincore A NY STRONG TEX. TUR. R.

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has indicated that the probable dates when the ended would be shown in Equador are March 15 to April 16, 1887.

s would time, therefore, to request but you interest to if the exhibit can be sent to us in time for my to uncommon it up the date mentioned above, and to advise me of the presented manner of

shipping the orbibit to us in USIX Succes-

With advance thanks to you for your absolute to this request, I am,

Sincerely yours;

Fred W. Dickers, Ar. Poblic Affairs Officer

	Collection:	Series.Folder:
he Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

Quito, Ecuador February 13, 1967

Mr. Francis D. Gomez
Director of Cultural Activities
Centro Colombo-Americano
Avenida 19, No. 3-05
Bogota, Colombia

Idlatifications x2007 8/31/67

Dear Mr. Gomez:

At the suggestion of Mr. Waldo Rasmussen, Executive Director, Circulating Exhibitions, The Museum of Modern Art, New York City, I am writing to you to manifest the interest of USIS Quito in receiving the exhibit, VISIONARY ARCHITECTURE, upon the conclusion of its showing in Colombia. Mr. Rasmussen has indicated that the probable dates when the exhibit could be shown in Ecuador are March 15 to April 15, 1967.

Sinsuraly yours,

The foregoing dates would be satisfactory to USIS Quito in the light of other scheduled program activities.

I would like, therefore, to request that you inform me if the exhibit can be sent to us in time for us to inaugurate it on the date mentioned above, and to advise me of the preferred manner of shipping the exhibit to us in USIS Quito.

With advance thanks to you for your attention to this request, I am,

Sincerely yours,

Fred W. Dickens, Jr. Public Affairs Officer

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

ICE -F-103-65

Dear Miss Von Daler:

In compliance with your letter of June 26, 1967, to Mr. Fred Dickens, Quito, Ecuador, we are forwarding to you under separate cover 54 copies of Visionary Architecture. Sincerely yours,

> William H. Pugh Office of Assistant Director (Latin America)

Miss Judith Von Daler Editorial Assistant Circulating Exhibitions Museum of Modern Art 11 West 53rd Street New York, New York 10019

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

BOGOTA_

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093

CENTRO COLOMBO-AMERICANO

APARTADO NACIONAL 2551 APARTADO AEREO 3815

U.

AVENIDA 19 No. 3-05 BOGOTA - COLOMBIA

MAR 9 1967

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Bogotá, March 8, 1967 DRAFT REPLY YOUR SIG

SEE: WR RP

NO REPLY NECESSARY

INFORMATION COPIES TO:

VICE-F- 103-65

I. Szarkowski AP

A. Dear Mr. Rasmussen:

S.

Circulating Exhibitions
The Museum of Modern Art
New York, New York

Mr. Waldo Rasmussen

Executive Director

Thank you for your most recent communication of March 1, in which you acknowledge receipt of materials regarding Visionary Architecture shown at this institution.

Reports from Medellin indicate that the exhibition has been highly successful in that city as well. I am very happy to learn that arrangements have been made to send "Architecture" to Cali and Quito. The materials for shipping from Cali to Quito have been forwarded to Mr. Earle Sherman, BNC/Cali.

I want to thank you also for inquiring about the possibility of exhibiting some of Abdu Eljaiek's photographic work in the Museum. He was very relieved upon learning that such possibility does exist and will get in touch with Mr. Szarkowski shortly.

Thank you again for your continuing collaboration.

Sincerely,

Francis D. Gómez

Director of Cultural Activities

FDG/mvl

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093

Aptdo Aéreo 4525

Cali, Colombia

ICE-F-103-65-Colombia

RP RK NH

circulate green

2 Harch 1967

Earle W. Sherene, Director, BNC-Call Early Mer

Mr. Stuart Helpine, Sinational Center Coordinator,

Exhibic "NORTH AMERICAN ASCHIPECTURE" OF March 7, 1967 seum of Modern Art

USIS-Bogota

Mr. Francis D. Gomez and Radio this date with New York and Director, Cultural Activities Director, Unitural Activities
Centro Colombo-Americano
Avenida 19 No. 3-05
Bogota, Colombia

Dear Mr. Gomez:

MEHORANDEN TO:

Many thanks for your letter of February 28 and for the eight transparencies enclosed with it. We are very glad to have them, and our check for \$2.25 to cover their cost will go out within a short time.

I am delighted that VISIONARY ARCHITECTURE has been received with such great enthusiasm, not only in Bogota, but also in Medellin. As you now know, it has also been requested for showing at the University of Valle in Cali.

Mr. Palmer in deference to the programming for the I shall, of course, let you know when other of our exhibitions become available for showing in Colombia. would concur, the delay for the Call abou should not be of

With warmest thanks for your cooperation and very best for addwishes; I cities and posts to receive the exhibit.

the canting the convergetion with the format by telecon with the fort following the convergetion with the Friedry, by the Cale, hirector of the MMC-Call Sidelia was contacted. Mr. cale in-

Waldo Rasmussen
Executive Director
Circulating Exhibitions

5. 200-Cali, on behalf of the Dean of the Faculty of Architecture of Universidad del Valle, desires to thank the Post, Mr. Comez, Mr. Palmer, and Mr. Gale, as well as the PAG-Quito, Mr. Dickens, for cooperation in equal deriver the request of the University of Valle. The Dean learned only yesterday of the presence of the exhibit in Medallin and of its highly valuable effect there as well as in Dogota. Consequently, only this brief time of the past twofity four hours have bean available to prepare for reception and approval of the exhibit

COFIES; 'Mr. Falmer, Museum of Modern Art, New York Mr. Franciso Gimes, NNC-Bogota Mr. Mr. Don Gale, BNC-Madellin

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

CENTRO COLOMBO AMERICANO Aptdo Aéreo 4525 Cali, Colombia DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE

INFORMATION COPIES TO:

2 March 1967

MEMORANDUM TO:

Mr. Stuart Halpine, Binational Center Coordinator,

USIS-Bogota

FROM:

Barle W. Sherman, Director, BNC-Cali Carle Wherm

Exhibit "NORTH AMERICAN ARCHITECTURE" of Museum of Modern Art

REFERENCE:

SUBJECT:

Telecon and Radio this date with New York and

Bogota and Medallin

1. Confirming this Center's Telex of yesterday requesting on behalf of the Universidad del Valle Faculty of Architecture that the exhibit NORTH AMERICAN ARCHITECTURE now in Medellin be routed through Cali en route to Quito this Center by radio to New York communicated with Mr. Falde Rasmussen's secretary, Mr. Palmer, the information that the display was desired in Cali.

- 2. The result of this conversation with New York and the Museum of Modern Art was to the effect that if the routing through Cali for Universidad del Valle could be coordinated with BNC-Bogota (Mr. Cômez) and Ouito (PAO Dickens-USIS) that the brief delay en route to Quito would be permissible. The length of the exhibit of the display for Cali is approximated at five to seven days or less.
- 3. Mr. Palmer in deference to the programming for the Quito exhibit of 15 March requested that in the event that all concerned could be advised of the Gali routing and that they would concur, the delay for the Gali show should not be of such leagth of time as to unduly delay the other programming for additional cities and posts to receive the exhibit.
- 4. In order to expedite the immediate delivery of the exhibit to Cali, as confirmed by telecon with the Post following the conversation with Mr. Palmer, Mr. Don Gale, Director of the BNC-Cali Medellin was contacted. Mr. Gale indicated that he would expedite the delibery of the exhibit today to the shipping agent assuring earliest arrival of the items to Cali, thereby advancing the shipping schedule somewhat to compensate for the few days the exhibit will be in Cali.
- 5. BMC-Cali, on behalf of the Dean of the Faculty of Architecture of Universidad del Valle, desires to thank the Fost, Mr. Gómez, Mr. Palmer, and Mr. Gale, as well as the PAO-Quito, Mr. Dickens, for cooperation in considering the request of the University of Valle. The Dean learned only yesterday of the presence of the exhibit in Medellin and of its highly valuable effect there as well as in Bogota. Consequently, only this brief time of the past twosty four hours have been available to prepare for reception and approval of the exhibit in Cali.

COPIES: Mr. Palmer, Museum of Modern Art, New York

Mr. Francisco Gómez, BNC-Bogota Mr. Mr. Don Gale, BNC-Medellin

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

CENTRO COLOMBO-AMERICANO

Bogotá, Colombia

February 28, 1967

CCA:

AVENIDA 19 No. 3-05 BOGOTA, COLOMBIA AP. AEREO 3815 AP. NACIONAL 2551 CONMUTADOR 34-76-40

CABLES: CENTROCAM MAR

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ACTION AS REQUIRED
SEE: WR RP

NO REPLY NECESSARY

INFORMATION COPIES TO:

Clides to RKE then JVD

Mr. Waldo Rasmussen Museum of Modern Art 11 West 53rd Street New York, New York

Dear Mr. Rasmussen:

In accord with your requests and my promises to you regarding this matter, I am enclosing eight (8) transparencies for your reporting purposes for our exposition of the Museum's "Visionary Architecture".

Though not of the quality I had expected and very much desired, I hope that they well serve your purposes adequately. Two exterior shots give you an idea of the view of the gallery from the street in front of the Centro Colombo-Americano. Six (6) interior views allow you to appreciate the general lay-out of the exhibition in the gallery.

I would very much appreciate your sending a check for \$2.25 to cover the cost of the eight slides. Because of the need to send all Ektachrome and Kodachrome film to Panama for developing it is very likely that the BNG in Medellin will delay in sending you transparencies of their exhibit.

Thank you again for making this wonderful exhibition available and we wish you continued success in your circulating exhibition programs in the future.

Sincerely,

Francis D. Gómez

Director

Gultural Activities
Gentro Golombo-Americano

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1093

cc: ICE-F-103-65-Bogotá

RP RK circ green
ELJ Mr. Szarkowski

Harch 1, 1967

No. Frenche D. Genor

Mr. Francis D. Gomez Director of Cultural Activities Centro Golombo-Americano Avanida 19, No. 3-05 Bogotá, Colombia

Dear Mr. Gomes:

Thank you very much for your letters of February 6 and February 20 and for the copies of your estalogue and the publicity meterial on your showing, which you were kind enough to enclose.

I suppose you have by now heard from Mr. Fred W. Dickens, Jr. Public Affeirs Officer at the American Rebassy in Quito, who has sent us a copy of his letter to you, deted February 13, asking about shipping arrangements from Bogotá to Omito. I hope you have been able to come to an agreement with him regarding dates end shipping arrangements, and I should appreciate it very much if you would let me know at your earliest convenience the exact dates of the Medellin showing.

For your convenience, I am enclosing two additional copies of the exhibition's box list. Please note that shipment should be made with NO VALUE declared to the cerrier, since the exhibition is fully insured under our regular fine-erts policy. The transportation charges from Bobotá will be paid by the American Bobassy in Quito.

Miss Johnson tells me she remembers quite clearly the work of Mr. Abdú Eljaiek and she has spoken with Mr. John Snarkowski, Director of our Museum's Photography Department, regarding the possibility of sending examples of his work for viewing. Mr. Szarkowski will be happy to give consideration to any such work that Mr. Eljaiek may wish to send. I enclose a missographed sheet which provides instructions for shipping photographs and the conditions to be set. I am sorry we must akk photographers to pay all the expanses of shipment to New York and return, but the Museum receives a freet number of requests from artists and photographers for viewings of their work and we have no budgetary provision for the transport expenditures involved.

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

CENTRO COLOMBO-AMERICANO

February 20, 1967

Mr. Francis D. Gomes

AP. AEREG S

March 1, 1967

AR PACTORIAL SIST

CARLES CHN DEDC ON

I am most pleased to know that VISIONARY ARCHITECTURE has been so wertly received in Bogotá.

With many thanks for your interest and ecoperation,

Sincerely,

Mr. Wasled Resummen Executive Director

Waldo Rammasem Reactive Director Circulating E hibitions

Des Macloquess Box Lists Missographed form

I am writing to confirm the arrival of VISICNARY ARCHITECTUAL to the Centro Colombo-Americano de madwilfn, Director, Don Gale. It is my understanding that the exhibition has been very successful and wellreceived by the Antioquian community.

It is my intention to send you make color allies taken at our exposition but as you may know it is almost impossible to get them daveloped in less than five to six weeks. All 15 mm. Kodachrone must be sent to Famuna for developing. I should have them back shortly.

Taking advantage of this opportunity, I would also like to inquire about any report or summary of the viele of Miss Johnson to letin America and Colombia. As you are aware, we tried to collaborate as well as possible with her and I am sure she made many interesting and useful contacts.

One such person is Abdú Eljaiek, a young prefessional photographer who exhibited in our gallery last year and one of the country's localing extract in this field. He spoke briefly with Mass Johnson about the possibility of sending some samples of his work to the Museum and has asked me to inquire about the state of this possibility. I would thus appreciate any word you might have.

Anst assured that you can count on the staff of the Centre Colombia Americano to aid you in any future project which you might have in this area and in anything which will propose international understanding and good will.

Sincuraly,

Francis O. More

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The Museum of Modern Art Archives, NY

Collection: Series.Folder:

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CENTRO COLOMBO-AMERICANO

CCA=

AVENIDA 19 No. 3-05 BOGOTA, COLOMBIA AP. AEREO 3815 AP. NACIONAL 2551 CONMUTADOR 34-76-40
CABLES: CENTROCAM

FEB 2 3 1967

Bogotá February 20, 1967

Mr. Wasldo Rasmussen Executive Director Circulating Exhibitions Musuem of Modern Art New York, New York

Dear Mr. Rasmussen:

I am writing to confirm the arrival of VISIONARY ARCHITECTURE to the Centro Colombo-Americano de Medellín, Director, Don Gale. It is my understanding that the exhibition has been very successful and wellreceived by the Antioquian community.

It is my intention to send you some color slides taken at our exposition but as you may know it is almost impossible to get them developed in less than five to six weeks. All 35 mm. Kodachrome must be sent to Panama for developing. I should have them back shortly.

Taking advantage of this opportunity, I would also like to inquire about any report or summary of the visit of Miss Johnson to Latin America and Colombia. As you are aware, we tried to collaborate as well as possible with her and I am sure she made many interesting and useful contacts.

One such person is Abdú Eljaiek, a young professional photographer who exhibited in our gallery last year and one of the country's leading artists in this field. He spoke briefly with Miss Johnson about the possibility of sending some samples of his work to the Museum and has asked me to inquire about the state of this possibility. I would thus appreciate any word you might have.

Rest assured that you can count on the staff of the Centro Colombo-Americano to aid you in any future project which you might have in this area and in anything which will promote international understanding and good will.

Sincerely,

Francis D. Comez

Director of Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

FUBLICITY REPORT

cc: WR May we have the following information on the exhibition. Please fill out RP this form in triplicate at the close of your showing. Return two copies to: JvD Department of Circulating Exhibitions ICE—
The Museum of Modern Art gree 11 West 53rd Street
New February et 1, 12670019
The third copy should be retained for your files. ICE-F-50-61~ green

The third copy should be retain				
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Bogota, Colombia				-
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The Museum of Modern Art Archives, NY

Collection: Series.Folder:

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T. A. 1093

103-66

PUBLICITY REPORT

May we have the following information on the exhibition. Please fill out this form in triplicate at the close of your showing. Return two copies to:

Department of Circulating Exhibitions

The Museum of Modern Art

11 West 53rd Street

New York, New York 10019

The third copy should be retained for your files

The third copy should be retained for				
1. Title of exhibition (if translated	d from Eng	glish, as it	appears in t	translation):
ARQUITECTURA VISIONARIA				
2. Museum or other place where shown	•			
3. Dates of showing: January 16 to J	January 31			
4. Sponsoring organization(s): Centr	co Celombe	-Americano de	Bogota	
Calle 19 No. 3-05 . Bogotá, Col	Lombia			
5. Attendance: 2,500				
6. Visits by special groups: four (groups fro	m various are	chitecture d	epts.
7. Opening ceremonies and events: 1	(inaugrat	cion by local	architect,	Germán Téllez
8. Lectures, radio talks, television broadcast nationally which featu			two televisi	on programs
9. Available material (please attach	, or chec		box): Will send	Not
Reviews of exhibition in news- papers or magazines:	[<u>¥</u>]			available
Photographs of installation:	(X)			
35mm. color slides of installation:			[XX]	
Photographs of opening ceremonies:	[x]			
Catalog or leaflet issued:	[X]			
Poster:				
19. Comments on the exhibition: One	of the mo	st successfu	l exhibits i	In terms of
popularity and educational function	n. Receiv	red significan	nt praise fr	rom rectors,
professors, students of architectur		1	· () G	mes
Have recommended it for Quite.		Director of	Cultural A	ctivities

(Use other side of form for further comment)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

to privile Sanction BARRANCABERMEJA OFICINA CENTRAL: EXPRESO "SANTANDER" LTDA. Calle Se. No. 3-25 Bogoté, D. E. AFILIADO A FENALCO Teléfono 12-68 Calle Sa. No. 22-29 BUCARAMANGA Apartado Aéreo 68-56 Carrera 17 Nos. 28:24/28 TELEFONOS. SERVICIO DIARIO DE CARGA A CUALQUIER PARTE DEL PAIS Tel. 23-367 - Ap.Aéreo 1009 476-185 y 478-751 TUNJA - DUITAMA Fecho, Enero Febrero 1 de 1.967.-ORDEN DE CARGUE Nº 49586 Señor(es) COLOMBO AMERICANO.- Calle 19 No. 3.05 Autorizamos a nuestro conductor PEDRO J. RUIZ. - con c. de c. No. 476 992286 de Tanja. y con pase No. 384900 de Tunja.para retiror en el Camión No. B-4673 de Col.-El cargamento que se especifica a continuación: Grid. Continental - Tel: 867488 Contenido Kilos Destinatario Destino 4 .- Cajas Cent. Art. de Exposición .- Cupo CENTRO COLOMBO AMERICANO .- MEDELLIN.ser fransportado conforme al convento previamente celebrado con Ud.(s) orden vale con la firma del Agente y sello de la Empresa. Recibí el cargamento El Conductor THE ME TRANSPORTED RAPIDEZ - SEGURIDAD - CUMPLIMIENTO res. 0, 190/ (date) (Signature) Director of Cultural Activities (title)

Centro Colombo-Americano de Dogotá

(institution)

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP 工.A.1093

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

SHIPPING RECORD TO BE COMPLETED AND RETURNED UPON SHIPMENT TO NEXT EXHIBITOR. Please return to: Department of Circulating Exhibitions The Museum of Modern Art ll West 53rd Street New York 19, New York SEIPPING RECORD on exhibition: to Medellin, Colombia for shipment from Bogotá, Colombia Shipped via Truck Transport (name of airline, steamship company or other carrier) which departed on Thursday, February 2, 1967 (flight number or name of vessel) (date) and is scheduled to arrive on Friday, February 3, 1967 Name of agent handling shipment: Expreso "Santander" Ltda. address: _ Calle 9a. No. 3-25 Bogotá, Colombia cable address: Apartado Aéreo No. 10-09 Waybill or manifest number: 49586 Feb. 6, 1967 (date) Director of Cultural Activities Centro Colombo-Americano de Bogotá

(institution)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093



AD
CC: RK (for reply)
NH(JUD (with publ dippings for transl. it interesting)

> Bogotá, Colombia February 6, 1967

Mr. Waldo Rasmussen Circulating Expositions Musuem of Modern Art New York, New York 10019

Dear Mr. Rasmussen:

We have finally come to the close of a most happy experience here in the bi-national center and with you in New York. I can safely say that VISIONARY ARCHITECTURE has been one of our most successful exhibits and was a real eye-catcher to begin this new year with a bang.

We attempted to program the exhibition at the Facultad de Bellas Artes y Architectura at National University but gave up plans upon learning of the postponement of the beginning of the academic year until February 20. When the exhibit finishes in Medellfn, we would still be interested in sending it to National University if time allows.

Upon receiving an inquiry regarding "architecture" from Quito, we responded most affirmatively that the exhibition was very "programmy" and that we highly recommended it.

I enclose the shipping record, publicity report, and some clippings and photographs for your information. I hope that the success which we have had with Visionary Architecture will serve to strengthen the much appreciated ties which we have been able to establish with you until now. Our thanks again for a job very well done.

Sincerely,

Francis D. Jonney Francis D. Gómez

Director of Cultural Activities

GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA.

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A GLOBAL SERVICE OF RADIO CORI

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1093

WE CARLES January 13, 1967

ICE-F0103-65-Bogotá
RP RK circ green

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RASMUSSEN MUSEUM MODERN ART NEWYORK

CONFIRM EXTENSION MEDELLIN OR BUCARAMANGA END FEBRUARY LETTER FOLLOWS

GOMEZ BNC BOGOTA

COLL

GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA.

60 BROAD STREET, N.Y. TEL 363-2121

RCA

A GLOBAL SERVICE OF RADIO CORI



COMPUNICATIONS, INC.

60 BROAD STREET, N.Y. TEL. 363-2121

Sincerely,

Waldo R smussen Executive Director Circulating Exhibitions

Enclosures: .check lists .box lists .releases

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

THE HUGHEN OF PERPORA AND NEW YORK

ME CAMERS January 13, 1967

ICE-F0103-65-Bogotá RP RK circ green

January 16, 1967 EM FERMARY TO PERMIT MEDILIN

COMPAND COL

Mr. Francis D. Gomes
Director of Cultural Activities
Cantro Colombo-Americano
Apartado Nacional 25-51
Apartado Naro 38-15
Bogotá, Colombia

Dear Mr. Gomez:

Thank you very much for your letter of January 5, in reply to which I cabled you this morning as follows:

EXTENSION GRANTED UNTIL END FEBRUARY TO PERMIT MEDELLIN SHOWING VISIONARY ARCHITECTURE stop PLEASE CONFIRM stop LETTER FOLLOWS.

I hope this extension will enable you to arrange for a showing in Medellin, as you had previously planned. We should have no objection if you should wish to space out your showings to include a third Colombian city, if this can be done within the time available to you.

I should appreciate it if you would let me know as soon as possible the place and dates of each of your showings and the name of the Director of the exhibiting institution.

We are still negotiating for the next showing, which will probably be held in Quito. I shall, of course, send you shipping instructions before February 28.

For your convenience, I am enclosing additional copies of the check list, box list, press release and publicity report forms.

We are looking forward to seeing the publicity material on your showings.

With very best wishes for the new year,

Sincerely,

Waldo R smussen Executive Director Circulating Exhibitions

Enclosures: .check lists .box lists .releases

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

C Q DIST RIT COL THE MUSEUM OF MODERN ART WEW YORK CANO

GOMEZ CENTROCAM BOGOTA (Colombia)

BOSOVA - COLOMBIA

WU CABLES January 13, 1967

EXTENSION GRANTED UNTIL END FEBRUARY TO PERMIT MEDELLIN

SHOWING VISIONARY ARCHITECTURE stop PLEASE CONFIRM stop

LETTER FOLLOWS Dept. of Circulating RASMUSSEN MODERNART NEWYORK New York 19, New York

Charge: ICE-F-103-65-Bogota

ce: ICE-F-103-65-Bogota

VISIONARY ARCHITECTURE of this letter RK RP CIRCULATE CREENS I wish to confirm receipt of the VISIONARY ARCHITECTURE exhibit: which we have recently unpacked and found to be in quite good condition with the exception of general scretches.

As you probably already know, the exhibition was considerably delayed by AVIANCA which is somewhat typical. For this reason we were unable to receive the crates until late afternoon on January 4.

The exhibition looks very impressive and I am sure it will be a great success. We have obtained a very well-known Colombian architect, Germán Téllez, for the purpose of making the presentation and opening the exposition.

As you also know, we will keep VISIONARY ARCHITECTURE on display through the 31st of January. Thus, we are waiting for your instructions for shipping, etc. I possible we would like to make it available for another showing in Colombia so we would appreciate knowing of its schedule as soon as possible. Count on us to send you the requested data regarding publicity. publicity, attendance, photographs, etc. Thank you.

Francis B. Gómez

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP T.A. 1093

CENTRO COLOMBO-AMERICANO

APARTADO AEREO 3815

BOGOTA - COLOMBIA

cc: RK

JAN 1 0 1967

VFile: ICE-F-103-65 BOGOTA

Bogotá January 5, 1967

Mr. Waldo Rasmussen
Dept. of Circulating Exhibitions The Museum of Modern Art 11 West 53rd Street New York 19, New York

Dear Mr. Rasmussen:

By means of this letter and the enclosed forms I wish to confirm receipt of the VISIONARY ARCHITECTURE exhibition which we have recently unpacked and found to be in quite good condition with the exception of general scratches.

As you probably already know, the exhibition was considerably delayed by AVIANCA which is somewhat typical. For this reason we were unable to receive the crates until late afternoon on January 4.

The exhibition looks very impressive and I am sure it will be a great success. We have obtained a very well-known Colombian architect, Germán Téllez, for the purpose of making the presentation and opening the exposition.

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Francis D. Gómez

Dir. of Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Circle 5-8900 Cable: Modernart

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPT OF SHIPMENT.

Please return to: Department of Circulating Exhibitions The Museum of Modern Art ll West 53rd Street New York 19, New York ARRIVAL NOTICE of exhibition: Cases received on _ Wednesday, January 4, 1967 Number of cases received four (4) If unpacked and in good condition, check here X If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose. Please list dates of showing: January 16 thru January 31, 1967 Place of exhibition: Centro Colombo-Americano de Bogotá Calle 19 #3-05, Bogotá, Colombia Auspices or sponsoring organization (s): Same January 4, 1967 (date) (Signature) Director of Cultural Activities (title) Centro Colombo-Americano

(institution)

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I.A. 1093

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK 19, N. Y.

TELEPHONE: CIRCLE 5-8900

ATTENTION: CIRCULATING EXHIBITIONS

10

(ov

IMPORTANT: Please complete and return this report to the above address as soon as the exhibition has been unpacked and all of the items checked thoroughly. Please cable immediately if any serious damages are discovered.

CONDITION REPORT

Received in:		tá, Colombia	on	January 4, 1967
	(City a	and Country)		(date received)
Exhibiting instit	tution:	Centro Colombo-	American	no de Bogotá
Dates of showing		January 16-31		

- Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing.
- 2. A CONDITION RECORD FOLDER is included in BOX # : it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheets of paper and reverse side of this form if necessary.)
- 3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

	Museum Number Al & 4	Artist Introductor	Title/Date/Medium	Description of damage brn. stain lower rt. edge
7,	A-7,12	DaVinci	Ideal City	scratched upper edge
		Filarete	Skyscraper	n n
		Sant' Elia	RRTerminal & Hydro St.	tt tt tt
	A-12	11 11	Designs City of Future	17 17 17
		Piranesi	Acad. & Civic Center	slight dent, lower left corner
	B-2	unknown	Mountain City	dent, upper right corner
			Catheral Christ King Festival Hall	upper corners scratched
			Festival Hall	
	B-12	Poelzig	Friendship House	upper edges scratched
	B-16	Mazet	Ideal City	bear lower right edge
	B-17	Mazet	Ideal City	tear lower left edge
			Things to Come	scratched upper edge
			Ideal Building	upper corners scratched
		Soleri Wright	Theological Center Mile High Skyscraper	Dent upper left corner
	F-7 &xx **	Malcomson	Metro Linear City	
rer	• 1			slightscratches upper left corn.
	Are the b	oxes in which t	the exhibition is packed in	good condition? yes

If necessary, please CABLE request for new bolts to: ICE

MODERNART NEW YORK

(Signature of person in charge)

Director of Cultural Activities (Title)

January 5, 1967 (Date of Report)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

	THE MUSEUM OF MODERN ART	
F-15 F-21 G-4 G-5 G-2 G-8		corn.
	thoroughly. Please cable immediately if any serious danages are discovered.	
	COMPITION REPORT	
	Exhibition Title: Vislouery Arghitecture	
	Hoosived in: Borots, Colombia on January 4, 1967 (City and Country) (date received)	
	Exhibiting institution: Venuro Volombo-mericano de Portificia	
	Pates of showing: January 16-31	0
	INSTRUCTIONS FOR REPORTING:	
	2. A COUNTION RECORD FOLDER is included in BOX # : it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compere them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED HELDW. (Use additional sheets of paper and reverse side of this form if mesessary.) 3. Flease note whether any damages you report were discovered when the cridition tion was unpacked or if they occarred while in your possession. DASCRIBS tion was unpacked or if they occarred while in your possession. DASCRIBS ALL CONDITIONS AND DAMAGES IN PETAIL AND NOTE EXACT LOCATION OF EACH.	C.
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The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

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CENTRO COLOMBO-AMERICANOR

APARTADO AEREO 3815

BOGOTA - COLOMBIA

TELEFONO: 34-76-40

December 12, 1966 (wind walk)

Mr. Waldo Rasmussen Director Circulating Exhibitions Museum of Modern Art 11 West 53rd. St. New York, N. Y. 10019

Dear Mr. Rasmussen:

Thank you very much for your prompt reply to my letter regarding your VISIONARY ARCHITECTURE exhibition. The enclosed material will be of great assistance to us in publicity, mounting the exhibition, and in speeding the materials through customs.

We received a telegram from Dr. Carpio of the Universidad Central de Venezuela in which he indicated the exhibition was to arrive in Bogotá on Sunday, December 11, at 8:30 a.m. As of yet I have not received confirmation of their arrival.

We regret very much to inform you that because of the upcoming holiday season, we will not be able to schedule VISIONARY ARCHITECTURE at any other galleries. All galleries, bi-national center, and many commercial establishments are generally closed or inactive from December 15 to January 10. Thus, we hope to program the exhibition from January 12 through the 31st. I hope this arrangement is satisfac tory.

You can rely on us to send you the requested forms and reports for your records as soon as we confirm the arrival at the shipment from Caracas. We are sure that in the course of this week we should have all the materials in our hands.

Thank you again for your cooperation.

Sincerely,

Francis D. Gómez L.

Dir. of Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1093

XICE-F-103-65-Bogotá RK NH circ. green

November 30, 1966

Mr. Francis B. Gómez

Mr. Francis D. Gómez
Director of Cultural Activities
Centro Colombo-Americano
Avenida 19, No. 3 - 05
Apartado Nacional 2551
Bogotá, Colombia

Dear Mr. Comez: It was the same other because of Modern Art in other parts

Many thanks for your letter of November 19. I hope the cases containing the panels for VISIONARY ARCHITECTURE have now arrived in Bogotá and that you will be able to have your opening at the Centro Colombo-Americano early in December. If you wish to have one or two additional showings in Colombia, we can make the exhibition available to you until the end of January, 1967; but I should appreciate it very much if you would let me know as soon as possible the place and the opening and closing dates of each of your showings.

For use in connection with your showings, I am sending you the following material:

- 1. Copies of our Arrival Notice, Condition Report and Shipping
 Record forms, to be filled out as indicated and returned to
 us at the specified times.
- 2. Two copies of the check list of items in the exhibition.
- 3. Two copies of the exhibition's box list, with commercial invoice attached, to aid in unpacking and repacking and in clearing the exhibition through Customs.
- 4. Two copies of our suggested Publicity Release.
- 5. A group of 14 photographs of some of the panels in the exhibition, for publicity uses or to serve as illustrations for any pamphlet or other publication you may plan to issue for your showings.
 - 6. Three copies of our Publicity Report form, to be filled out in duplicate at the conclusion of your showings and returned to us, together with any press notices, posters, photographs and any other publicity that may be available. The third copy is for your own records.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

CENTRO COLOMBO AMERICANO Mr. Francis D. Gómez

November 30, 1966

May I ask that, in all public announcements of the exhibition and in any invitations or publication you may issue, the following acknowledgment

This exhibition has been organized by The Museum of Modern Art, New York, under the auspices of the International Council of the Museum.

I should like to ask, also, that the title: The Museum of Modern Art, New York, be retained in English throughout all translations, in order to distinguish it from the many other Museums of Modern Art in other parts of the world.

If it is at all possible, it would be very useful to us if you could have six or eight 35 mm color slides made of the exhibition after it has been installed in your galleries, preferably while visitors are present. We should, of course, be glad to reimburse you for their cost; however, if this should amount to more than \$4 each, please send us an estimate before placing the order.

In the event that you should issue a publication, would you please send us 25 copies for our archives and records, together with your bill for

We are happy to have this opportunity to collaborate with you in presenting VISIONARY ARCHITECTURE in Colombia and I shall look forward to hearing from you shortly.

fortunate that the Printsakers Exhibitions has to be re-acheduled

oon as possible. If will be snot in Dr. Townsendla

however, that we continue to be interested in this exhibition and would ap-

According the opening for the showing of this exhibit, it is difficult for as to say exactly for which dates we will schedule it as we don't know how

for us to program it for another Center. In this does not allow for other showings as will probably open on becember late.

Sincerely, logoti showing may have to be postposed. We would like to emphasize,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: as listed above

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093



Centro colombo-americano

APARTADO NACIONAL 2551 APARTADO AEREO 3815

AVENIDA 19 No. 3-05 BOGOTA - COLOMBIA CABLES: CENTROCAM
TELEFONO: 34-76-40

XCE-F-103-65 1CE-F-99-64 NOV 21 1966

November 16, 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Musseum of Modern Art
11 West 53 rd. St.
New York, N.Y.

Dear Mr. Rasmussen:

It is a pleasure to confirm receipt of your letter of November 9.

We are sorry to hear about the delays in scheduling of the Visionary Architecture and Printmakers Exhibitons. Although the December-January period is vacation time in Colombia, we feel that we can still make good use of the Architecture Exhibition in this Center and in one or two others a mentioned in previous correspondence.

It is unfortunate that the Printmakers Exhibitions has to be re-scheduled and the Bogotá showing may have to be postponed. We would like to emphasize, however, that we continue to be interested in this exhibition and would appreciate knowing of its possible availability for next year.

We are writing to PAO Cushing in Caracas as well as Dr. Carpio at the Universidad Central to initiate arrangements for sending the Architecture - Exhibition to us as soon as possible. If will be snet in Dr. Townsend's name to elimanate confusion and delay.

Regarding the opening for the showing of this exhibit, it is difficult for us to say exaclty for which dates we will schedule it as we don't know how long will be allowed to keep it here. If possible, can you inform us of the itinerary and dates of showing of the Architecture exhibition in order for us to program it for another Center. If time does not allow for other showings we will probably open on December 1st.

Again we thank you and Miss Johnson for your attention and look forward to receiving some samples of your circulating Exhibitions department.

Sincerely

Francis D. Gómes

Director of Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

ICE-F-103-65-Bogotá
ICE-F-99-64-Bogotá
ELJ RP RK circ. green

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CENTRO COLOMBO - AMERICANO

November 9, 1966

Mr. Francis D. Gómes Director of Cultural Activities Centro Colombo-Americano Avenida 19, No. 3 -05 Apartado Macional 2551 Bogotá, Colombia

Dear Mr. Gément Street

Thank you very much for your letter of November 3.

Our exhibition VISIONARY ARCHITECTURE has, indeed, been considerably delayed in reaching Caracas and we have just today been informed that the showing at the Faculty of Architecture, Universidad Central de Venezuela opened on October 23 and will close on November 19. I hope it will still be possible for yourto accept the exhibition and I should appreciate it very much if you would let me know whether you can schedule it for a December opening and, your proposed dates of showing.

I would suggest that you get in touch, as soon as possible with Mr. Richard G. Cushing, Counselor for Public Affairs at the American Embassy in Caracas and with Dr. Oscar Carpio, Director, Facultad de Arquitectura y Urbanismo, Universidad Contral de Venesuela in Caracas, to make the necessary shipping arrangements. Perhaps Mr. Frank Townsend, the Cultural Attaché at the American Embassy in Bogotí, would agree to have the exhibition consigned to him in order to avoid Customs delays.

CONTEMPORARY PAINTERS AND SCULPTORS AS FRINTMAKERS has, unfortunately, been delayed for an even longer time than VISIONARY ARCHITECTURE, so that the Santiago showing, which had been scheduled for September-October, will not open until November 15. This will, of course, affect all the subsequent dates on the exhibition's itinerary, so that we may possibly have to ask you to postpone your showings, scheduled for Feb. 27 - April 15, 1967. I shall let you know definitely regarding this when we have established new dates for the intervening showings.

I am very sorry for these delays which, as I am sure you understand, were entirely beyond our control.

I am happy you enjoyed meeting Miss Johnson, who tells me that she found her visit to Bogotá an exhilirating experience.

With very best wishes,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

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CENTRO COLOMBO-AMERICANO
ADO NACIONAL 2551

AVENIDA 19 NO. 3-05

CABLES: CENTR

APARTADO NACIONAL 2551 APARTADO AEREO 3815

AVENIDA 19 No. 3-05 BOGOTA - COLOMBIA EJ

CABLES: CENTROCAM TELEFONO: 34-76-40

NOV 7 1866

November 3, 1966

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53rd. Street
New York, New York 10019

Dear Mr. Rasmussen:

We are now beginning the month of November and as yet have received no information regarding the shipment or arrival of the Visionary Architecture Exhibition originally scheduled for Colombia for October-November.

Mail service here is not too reliable and we have made inquiries which have resulted negatively. So we are writing to you to ascertain if there has been some delay or change of route, etc. As I recall the exhibition was to have come here from Caracas.

We would much appreciate any information you might have regarding this matter and we reconfirm our desire to show the "Printmakers" exhibition from February 27 to April 14 in three bi-national Center in Colombia.

I might add that the visit of Miss Johnson can be considered as perhaps the major cultural event of the year in Bogotá. The interest in the Museums plans for exchange in Colombia is growing. Our thanks to both of you for including us in her itinerary and for being so kind with us. Will you give her our regards.

Sincerely,

Francis D. Gómez

Director Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

cc: VICE-F-99-64-Colombia ICE-F-103-65-Colombia (tour) NH -"This exhibition has been organized by RLJ Nuseum of Modern

Art, New York, under the suspices of the Museum. " green

I should like to ask, also, that the title: "The Museum of Modern Art, New York" be retained in English throughout any translations in order to distinguish it from the many other Museums of Modern Art in other parts of the world and August 2h, 1966 lastra be given credit for his translation of the text into

Mr. Francis D. Gómez Director of Cultural Activities would you please send us 25 copies for our Centro Colombo-Americano

Apartado Nacional 2551
Apartado Nacional 2551
Apartado Aero 3815 lo would be most useful to us if you could have six or eight
Bogotá, Colombia made of the exhibition after it has been installed in one of
the Colombia galleries. We should, of course, be glad to reimburse you for
the Colombia galleries. We should, of course, be glad to reimburse you for
Dear Mr. Gomez: sever, if this should smount to more than \$4 per alide, please
send us an estimate before placing the order.

Sincerely,

I am glad to have your letters of August 10 and August 20, informing us that you have been able to schedule showings for VISICNARY ARCHITECTURE in Medellin and Bucaramanga as well as in Bogota, and we shall expect to hear from you later regarding the exact dates of each showing.

For use in connection with your showings, I am sending you enclosed the following material: he Central University, was the necessary shipping arrangements.

- 1. Copies of our Arrival Notice, Condition Report and
 Shipping Record forms, to be filled out as indicated and returned to us at the specified times. 15, 1967; for th
- 2. Three copies of the check list of items in the exhithe preceding showing by held.
- 3. Three copies of the exhibition's box list, to aid in unpacking and repacking and in clearing the cases through We have informed dustoms. The packing information included in the box she will undoub! list will enabel your agents to calculate shipping costs. erary, she will
- 4. Three copies of our suggested press release. ful for may as
- in Celombia. 5. A group of 14 photographs of items in the show, to be used for catalogue illustration, if you should plan to publish a catalogue, as well as for publicity purposes.
 - 6. Nine copies of our Publicity Report forms, to be filled out in duplicate at the conclusion of each showing and returned to us, together with any press notices, posters, photographs and other publicity on your showings that may be available. The remaining copies are for your own re-

We ask that in all public announcements of the exhibition and in any publication you may issue in connection with your showing, the following acknowledgment be made:

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

-2-

Centro Colombo americano

"This exhibition has been organized by The Museum of Modern Art, New York, under the auspices of the International Council of the Museum."

I should like to ask, also, that the title: "The Museum of Modern Art, New York" be retained in English throughout any translations in order to distinguish it from the many other Museums of Modern Art in other parts of the world and that, Mr. Luis Lastra be given credit for his translation of the text into Spanish.

August 20, 1966

If you should publish a catalogue, would you please send us 25 copies for our records and archives, together with your bill for any charges?

If it is possible, it would be most useful to us if you could have six or eight 35mm color slides made of the exhibition after it has been installed in one of the Colombian galleries. We should, of course, be glad to reimburse you for their cost; however, if this should amount to more than \$h per alide, please send us an estimate before placing the order.

VISIONARY ARCHITECTURE is scheduled for showing at the Faculty of Architecture and Town Planning of the Central University in Caracas in late-August-September. We have not yet been informed of the exact dates of showing, so that I cannot tell you when the exhibition will close there. I would suggest you write directly to Dr. Oscar Carpio, Director of the Faculty of Architecture and Town Planning at the Central University, Ciudad Universitaria, Caracas, to coordinate your stowing dates and make the necessary shipping arrangements.

We are reserving for you in our schedule for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS the following dates: for the Center in Bogotá: February 27 - March 15, 1967; for the Center in Medellin: March 17-31, 1967, and for the Center in Cali: April 1 - 1h, 1967. Documentation on this exhibition will be sent you within three months of your openin, and we shall tell you at that time where the preceding showing will be held.

It is indeed kind of you and Dr. Townsend to plan a reception for Miss Johnson. We have informed her of this and of your offer to meet her at the airport and she will undoubtedly write you regarding both. According to her present itinerary, she will arrive in Bogota on September 15 and will stay in the Hotel Tequendama. I am sure you will enjoy meeting her and I shall be most grateful for any assistance you may be able to offer her in carrying out her researches in Colombia.

With many thanks and very best wishes, francis & Lines

Sincerely,

Francis D. Gomes Director of Cultural Activities

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: as listed above

Centro colombo-americano

APARTADO NACIONAL 2551
APARTADO AEREO 3815

AVENIDA 19 No. 3-05 BOGOTA - COLOMBIA CABLES: CENTROCAM
TELEFONO: 34-76-40

ICE F103-65-

August 20, 1966 AUG 2 3 1966

Mr. Waldo Rasmussen Executive Director The Museum of Modern Art 11 West 53 St. N.Y., New York 10019

Dear Mr. Rasmussen:

As you will recall in our letter of August 10, we indicated that the Visionary Architecture exhibit would be shown in our "Center" and also in Medellin by Director Martin Luschei.

We have just received confirmation from another Centro Colombo-Americano, that of Bucaramanga, where Miss Virginia Hightower, Director of that Center has expressed interest as well.

You are aware, of course, that we can not give you a definite schedule at this time but it is likely that the exhibit will travel first to Medellin in early October, then to Bucaramanga late in the month, and here in Bogota for November.

In the event that still another center desires the exhibition, there would still be ample time for additional programming.

Rest assured that we will keep you fully informed on further developments and changes in scheduling plans.

Sincerely,

Francis D. Gomez

Francis E. Lines

Director of Cultural Activities

CENTRO COLOMBO-AMERICANO

APARTADO NACIONAL 255
APARTADO AEREO 3815

AVENIDA 19 NO. 3-05 BOGOTA - COLOMBIA CABLES: CENTROCAM

VICE F 103-55-

August 10, 1966 AUG 1 5 1966

Mr. Waldo Rasmussen Executive Director The Museum of Modern Art 11 West 53 Street N.Y. N.Y. 10019

Dear Mr. Rasmussen:

We are happy to confirm the Visionary Architecture Exhibit for the months of October-November in Colombia. Director Martin Luschei of the Centro Colombo-Americano de Medellin, has indicated his interest in programming the exhibition for October and we will show it here in Bogota in November.

As of the moment I have not heard from the other Centers. We feel, however, that we may be able to show the exhibit in other cities.

You can rest assured that we will keep in touch with you regarding any additional program possibilities. Thank you.

Sincerely,

Francis D. Gomez

Francis O. Jones

Director of Cultural Activities

FG/db

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093

AUG 8

UG 8 1966

Centro Colombo-Americano

APARTADO NACIONAL 2551

APARTADO AEREO 3815

AVENIDA 19 No. 3-05

BOGOTA - COLOMBIA

CABLES: CENTROCAM

TELEFONO: 421758

Mr. Waldo Rasmussen Executive Director The Museum of Modern Art 11 West 53 Street New York, N.Y. 10019

Dear Mr. Rasmussen:

Your most recent letter confirming schedules and costs of the available exhibitions was received enthusiastically by myself and our staff yesterday. We will be very happy to program both the CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and VISIONARY ARCHITECTURE exhibitions for Colombia.

The PRINTMAKERS exhibition will be shown at this center from February 27 to March 15. Director Martin Luschei of the Centro Colombo-Americano de Medellin will host the exhibition from March 17 to March 31. It will then be shown by Director Earle Sherman beginning April 1 until April 14 at the Centro Colombo-Americano de Cali.

Our plans for VISIONARY ARCHITECTURE are not yet definite but we want to assure you that we are seriously interested in obtaining these works and will inform you of the itinerary as soon as possible. I can assure you at this time of the probability of showing it in the Bogota, Medellin, and Cali centers in a schedule similar to that of the PRINTMAKERS with another possible showing in Barranguilla.

The directors of the other "Centers" in Colombia have been informed of the availability of the "LETTERING BY MODERN ARTISTS" exhibit and will be getting in touch with you and Mr. Arroyo in Caracas on an individual basis.

We would appreciate your informing Miss Johnson that either Dr. Townsend or myself will meet her at the airport and accompany her to her hotel in order to inform her immediately of the schedule and arrangements for her visit. We are tentatively planning a reception for her on Tuesday evening, September 13, at the Centro's library.

Looking forward to receive documentation for the exhibits and meeting Miss Johnson, I remain respectfully yours,

Francis D. Lomey Francis D. Gomez

Director, Cultural Activities

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

cc:

ICE-F-88-63-Bogotá (offer)
ICE-F-99-64-Bogotá (offer)
ICE-F-103-65-Bogotá(offer)
RK circulate green
lthd.: Mr. Francis E.
Townsend
GAO Bogotá

plumbea

July 26, 1966

Mr. Francis D. Gómez Acting Director Centro Colombo-Americano Avenida 19, No. 3-05 Bogotá, Colombia

Dear Mr. Gémen:

Thank you for your letter of June 22. I am most pleased to know that you are interested in the three exhibitions we have offered you and I hope that all of them will be able to be seen in Bogota.

In my previous letter, I suggested the period February 27 to March 19, 1967 for the Bogotd showing of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. From your letter, I understand that these dates would be acceptable to you but that you would like to keep the exhibition in Bogotd longer in order to arrange for additional showings. I am glad I can tell you that this would be possible and that we could extend your showing period until April 15. Please let me have your confirmation of the institutulative dates as soon as possible. I should appreciate it if you would also send me your proposed itinerary, indicating, for each showing, the place and lates of showing, the title of the institution and the name of the Director. As soon as we have your confirmation we shall send you documentation. I shall let you know later the place from which the exhibition would be sent you; it would probably be Quito.

Regarding the catalogues for this exhibition: you would not be asked to purchase more than 500 copies, and they could thus serve for all the Colombian showings.

Please note that the requirement concerning the purchase of catalogues does not apply to LETTERING BY MODERN ARTISTS and VISIONARY ARCHITECTURE, for which we have published no catalogues. You would therefore be free to show the exhibition without a publication, if you so desire, although we should naturally be pleased if you could publish a catalogue or pasphlet in connection with your showings.

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entro colombo - americano

LETTERING BY MODERN ARTISTS is scheduled to close in Santiago in August and, according to the present schedule, will be sent to Garacas for showing at the Maseo de Bellas Artes in September, 1966.

I am hoping it will be possible for you to accept it for showing at your Centro during October-November. We have not yet been informed of the closing date of the Caracas showing, but, if you can accept the exhibition for this period, I would suggest you write to Mr. Miguel G. Arroyo C., Director of the Caracas maseum, to coordinate showing dates and make shipping arrangements. If these dates should not be suitable for you, please indicate your preference and we shall try to send you the exhibition later.

Mr. Waldo Rasmussen

The Museuregree that this exhibition can be made available to you for no li Westlonger than four weeks, because the works borrowed for it must be New Yorksturned to their lenders by the end of the year and we have requests for showings in other Latin American countries.

Dear M. VISIONARY ARCHITECTURE is due to be shown at the Faculty of Architecture and Town Planning of the Central University in Carseas in Thankuse-September, 1966) By Coincidence, therefore, it would be ties of obtavallable for showing in Colombia in October-November, at approximately institute assetime as the Lettering exhibition. However, this exhibition exhibit could remain in Colombia for 3 to 10 weeks, to permit showings in

several cities. Please let me know if you would be interested in Inshowing it during that time and lif you would be willing to plan an could become for it. If you cannot accept the exhibition for this period, (them) please indicate your preference and we shall try to adjust our schedule imply acceptingly to and expense.

Call these emilitions are offered you at no cost other than transportant obliction therese from the preceding place of showing, plus the usual local Centerscoses. All insurance costs, during transit and for the entire duration sent toof the arbiblion's stey in Colombia, would be borne by us.

Natural sending a copy of this letter to Mr. Francis E. Tomsent at the accept American Rebasey in Bogott, who will, I am sure, be willing to help you in ordern any way he can in carrying out your plane for the exhibitions. We copies of the catalogue.

As you know, the bi-national institutions are non-profit entities and do not religioconfficient funds to schedule expensive programs. Fortunately, we in Bogota are economically better suited for this type of additional expense than the other Centers. For this reason we are soliciting the maximum collaboration from you to make this future project a cultural and economic successful the maximum your kind attention.

Executive Director Circulating Exhibitions

Sincerely,

Francis D. Liney
Francis D. Gómes
Acting Birector

Centro Colombo-Americano

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CENTRO COLOMBO-AMERICANO

APARTADO NACIONAL 2551 APARTADO AEREO 3815

AVENIDA 19 No. 3-0 BOGOTA - COLOMBIA CABLES: CENTROCAM
TELEFONO: 34-76-40

June 22, 1966

JUN 2

Mr. Waldo Rasmussen The Museum of Modern Art 11 West 53 Street New York, N.Y. 10019

JUN 2 7 1966

ICE - F - 88 - 63 - Bogota June

ICE - F - 103 - 65 - Bogota

ICE - F - 99 - 64 - Bogota

Dear Mr. Rasmussen:

Thank you for your prompt reply to our inquiry regarding possibilities of obtaining some of your fine exhibits for showing at this bi-national institution. We note, however, that the proposed itinerary schedules the exhibit for February 27 to March 19, 1967.

In regard to scheduling we are very interested in knowing if the exhibit could be available for a longer period of time as we would like to program it (them) in our three other large Centers in Colombia. This would, of course, imply additional time and expense.

Can you inform me, then, if and when this would be possible, if the cost and obligations to buy additional catalogues would apply equally for the other Centers, and approximately from where in Latin America would the exhibit be sent to us so we can better estimate the shipping costs.

Naturally, if possible, we would appreciate being able to contract for, accept responsibility for the exhibit, and be considered as the only exhibitor in order to avoid the cost of the additional exhibitors! obligation to buy 500 copies of the catalogue.

As you know, the bi-national institutions are non-profit entities and do not rely on sufficient funds to schedule expensive programs. Fortunately, we in Bogota are economically better suited for this type of additional expense than the other Centers. For this reason we are soliciting the maximum collaboration from you to make this future project a cultural and economic success. Thank you for your kind attention.

Sincerely,

Francis D. Gomez Acting Director

Francis D. Lines

Centro Colombo-Americano

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ICE-F-88-63-Bogota (offer)

ICE-F-103-65-Bogota (offer)

ICE-F-99-64-Bogota (offer)

RK (3) circulate green

June 11, 1966 a copy of the proposed itinarary we have prepared for the authorities, in which you will note that we have scheduled the Suppté showing for Feb. 27 - Harch 19, 1967.

Srta. Mariela Sanchez are also to remove the show that these dates of the Sanchez are also to be contro Golombo-Americano emissione. If you should find Avenida 19 No. 3-05

Pear Srta. Sanches: " wind home we have prepared for older

I am writing at the suggestion of Mr. Frances B. Townsend, Cultural Affairs Officer at the U. S. Empassy in Bogota, who informs me that he has forwarded to you the material we recently sent him regarding our exhibitions CONTEMPORARY PAINTERS AND SCULPTURE AS PRINTAKES, which will be available for showing in Bogota early in 1967. I hope you have by now been able to give the exhibition consideration and that you may be interested in showing at the Centro Colombo-Americano.

CONTINUOUS PAINTERS AND SCULPTURE AS PRINTMAKERS is one of a series of exhibitions which we are circulating in Latin-American countries under our expanded program of inter-cultural exchange. It is an unusually interesting group of prints and it has been received with great enthusiasm in Euchos Aires and Kontevideo, where it has thus far been shown. I enclose descriptive literature which will give you an idea of its character and contents.

For this exhibition we have prepared a special catalogue, with text in Spanish, As part of the terms of acceptance of the exhibition, we are asking each exhibitor to purchase a minimum number of copies at the very low rate of 50 cents per copy - exactly half the cost to us. We are able to do this because we have applied a subsidy to the production costs. We would ask you to purchase a minimum of 500 copies at 50 cents each, plus transportation charges from New York. I enclose a copy for your information.

Your only other costs for the exhibition would be transportation costs from the preceding place of showing, plue the usual local costs of installation, publicity, etc.

Full insurance coverage, during transit and for the entire duration of the exhibition's stay in Colombia, would be borne by us. Transportation costs to the next place of showing would be paid by the next exhibitor.

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ICE-F-88-63-Bogota(offer)
ICE-F-99-64-Bogota (offer)
RK (3) circulate green

-2-

I am enclosing a copy of the proposed itinerary we have prepared for the exhibition, in which you will note that we have scheduled the Bogotá showing for Feb. 27 - March 19, 1967. I hope, if you are interested in the show, that these dates will suit your convenience; however, they are intended to be merely suggestions in a tour planned to reduce transportation costs to a minimum for all exhibitors. If you should find them unsuitable, please indicate your preference and shall try to send you the exhibition at that time.

Of the three other exhibitions we have prepared for circulation in Latin American countries during the 1965-66 season, one: ROSPS,,was shown in Bogota last summer; the other two: LETTERING BY MODERN ARTISTS and VISIONARY ARCHITECTURE, I should like to bring to your attention for possible showing in the Centro Colombo-Americana in the near future.

LETTERING BY MODERN ARTISTS shows the creative use of lettering in paintings, drawings, prints, and graphic works, by artists from various countries. It has been extremely popular wherever it has been shown. It is scheduled for showing at the Museo de Arte Contemporaneo in Santiago in July-August of the current year and we should like to offer it for showing in Bogota in September- October. I am enclosing literature on it, as well as a proposed itinerary and a copy of the catalogue prepared for the exhibition's showing at our Museum in 1964.

VISIONARY ARCHITECTURE is an exhibition of large photographic panels, showing architectural projects that have not been built either because of technological difficulties or because of lack of financial support for their execution. You may perhaps have seen it when it was on view at the Sao Paulo Bienal of 1965. From the enclosed itinerary, you will see that we should like to have it shown in Bogotá and perhaps also in another Colombian city such as Medellin, in October November of this year, possibly immediately following the lettering exhibition. I should appreciate it if you would let me know whether the exhibition interests you and if the dates we have suggested are suitable for you.

I enclose descriptive material and a photostatic copy of an article on the exhibition which appeared in the London Illustrated News of November 5, 1960, at the time of its New York showing.

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> ICE-F-88-63-Bogota (offer)
> ICE-F-103-65-Bogota (offer)
> ICE-F-99-64-Bogota (offer)
> RK (3) Circulate green VICE-V-103-65-Bogots(offer)

RE circulate green

Both IETTERING BY MODERN ARTISTS and VISIONARY ARCRITECTURE are offered you on the same terms as is CONTEMPORARY PAIN-TERS AND DULPTORS AS PRINTHAKERS - transportation costs from the preceding place of showing plus local costs; and for these exhibitions also, all insurance costs would be borne by us.

I shall look forward to hearing from you shortly regarding these exhibitions and I hope it will be possible for us to collaborate with you presenting one or all of them in the Centro Colombo-Americano.

Acting Director of the Contro, Mr. Propels D. Come, expressing

For your information, I emelose a copy of my reply of today's

Sincerely, the stres exhibitions offered for showing in

date, giving Mr. Comes further details. Waldo Rasmussen Executive Director tions of apparticulty fine quality which Circulating Exhibitions of the American countries mader our

Enclosure: Latter to Mr. Office

LETTERANG BY MEDIES ARTIDES and VISIONARY ARCHITECTURE.

rum of inter-cultural enchange

Enclosures: .CONTEMP. PTRS. & SCHLPT. AS PRINTHAKURS Check list, Box list press release, catalogue . LETTERING BY MODERN ARTISTS With thenks for check list, box list press release, catalogue .VISIONARY ARCHITECTURE check list; box list, release, photostat Biscovely, .Itineraries .Circular

Wolds Remonster to to you fur been for the architector for se for Executive Director . . have incomed the executive in the case. Circulating Exhibitions

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ICE-7-80-63- legotá (offer) cc: ICE-F-88-63-Bogotá (offer) ICE-F-99-64-Bogotá (offer) VICE-F-103-65-Bogotá(offer) RK circulate green

cc: ICH-F-99-64-Nogoth (cffer)

July 26, 1966

Mr. Francis E. Townsend Public Affairs Officer U.S. Information Service U.S. Embassy Bogotá, Colombia think it will interest you to know that our schibition:

Dear Mr. Townsend: so kindly holding in storage for us, has

At your kind suggestion, I wrote to Stra. Mariela Sanchez at the Centro Colombo-Americano and received a reply from the Acting Director of the Centro, Mr. Francis D. Gómez, expressing interest in the three exhibitions offered for showing in Colombia: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, LETTERING BY MODERN ARTISTS and VISIONARY ARCHITECTURE.

For your information, I enclose a copy of my reply of today's date, giving Mr. Gomez further details.

These are all exhibitions of exceptionally fine quality which are being circulated in Latin American countries under our expended program of inter-cultural exchange. I should appreciate greatly enything you may be able to do to make it possible for them to be shown in Colombia.

with special sention of four emibitions which we had prepared fur circulation during 1965-66. In addition to MAIN, these aret CONTROLOGICA PAINTEND AND SCULPTON AS PAINTENNESS, LATTENING BY NOUTH ANTEND and VISION IT ADMITTUTION, On Sephenher 10, I

With thanks for your interest and cooperation, Charles 8. Green lest July. If records of the enowing exist in Sincerely, I should appreciate it if you would send me the re-

organism and any publicity on the showing that may be

Waldo Rasmussen al to you for keeping the excibition for us for Executive Director and have incurred any expenses in so delay, Circulating Exhibitions

Enclosure: Letter to Mr. Gómez Director of the Suses de Arte Moderno in Camesa regarding our ex-

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cc: ICE-F-99-64-Bogotá (effer) ICE-F-88-63-Rogotá (offer) ICE-F-103-65-Bogotá(offer) ICE-F-61-61-Bogotá

wrote yes conferally there exhibitions. I have had as circ

may of those letters. I as now enclosing, for the legreen bittens monttoned, proposed libraries which we have some out with a view to ministration transportation charges for all the which April 8, 1966 mate that we have indicated the homes de arte Monograph

et place ef shoring in Sogeti ent have also indicated Mr. Frank Townsend was are intended only so tentative encountions Cultural Attache ly have to be assented according to the ro-U. S. Information Service U. S. Imbassy Bogotá, Columbia Dear Mr. Townsend:

I think it will interest you to know that our exhibition: ROADS which you are so kindly holding in storage for us, has now been accepted for showing at the Universidad Central de Venszuels in Caracas, in late-April-May of this year. I have asked Dr. Oscar Carpie, Director of the Faculty of Architecture and Town Planning of the University to get in touch with you to arrange for shipment from Bogotá to Caracas and I should appreciate any help you may be able to give him in effecting prompt shipment.

Dr. Carpio will be responsible for shipping charges from Bogota to Caracas, but it would be very helpful if you could arrange to have the cases consigned to U. S. I. S. in Caracas in order to avoid undue Customs delays. For your convenience, I am enclosing two copies of the exhibition's box list, with commercial invoice attached. Please note that shipment should be made with NO VALUE declared to the carrier, since the exhibition will be fully insured under our resular fine arts policy.

We have never received information regarding the place and dates of the Bogotá showing of ROADS, arranged by your predecessor, Mr. Charles B. Oreen last July. If records of the showing exist in your files, I should appreciate it if you would send me the required information and any publicity on the showing that may be available.

I am very grateful to you for keeping the exhibition for us for so long a time. If you have incurred any expenses in so doing, please let me know and we shall be glad to reimburse you.

In July, 1965, I wrote to Mr. Oreen and to Mrs. Martha Traba, Director of the Museo de Arte Moderno in Caracas regarding our expanded program of cultural exchange with latin American countries, with special mention of four exhibitions which we had prepared for circulation during 1965-66. In addition to MDADS, these are: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, LETTERING BY MUDERN ARTISTS and VISIONARY ARCHITECTURE. On September 10, I

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Mr. Townsend

april 8, 1966

wrote you concerning these exhibitions. I have had no reply to any of these letters. I am now enclosing, for the last three exhibitions mentioned, proposed itineraries which we have worked out with a view to minimize transportation charges for all the exhibitors. You will note that we have indicated the Museo de Arte Moderno as the proposed place of showing in Bogota and have also indicated specific dates. These are intended only as tentative suggestions and will undoubtedly have to be adjusted according to the requirements of the various exhibitors. I should appreciate it very much if you would consult Mrs. Traba on the possibility of showing them in her museum and, if she is not interested, explore the possibility of placing them in other suitable institutions. In either case, we should like to have preferred showing dates for each exhibition.

These are all exhibitions of the highest quality and exceptional interest. They are all offered exhibitors at no cost other than transportations charges from the preceding place of showing, plus the usual local costs. For CONTENTORARY PAINTERS AND SCULPTORS AS PRINTMAKES, we have also published a catalog in Spanish which we are making available to exhibitors at the very low cost of 50 cents per copy - exactly half its cost to us plus shipping charges from New York. A copy is enclosed for your information.

I think it would be a pity if these very fine exhibitions should not be shown in Rogotá and I should appreciate it very much if you would let me know what the prospects are. For your convenience, I enclose additional copies of the descriptive literature sent Announce therefore. I should seprente to you previously.

with many thanks for your interest and cooperation,

Sincerely,

Waldo Passussen Executive Director Circulating Dehibitions

Anclosures: . Box lists, DADS

. Itineraries Descriptive Lit. CONTEMP. PT/S & SCUL TS.AS PRINTERS.

LETTERING BY MODERN ARTISTS

VISIONARY A REITECTURE

The title party. Catalog

WR/EKK :mh

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ICE-F-103-65-Quite (offer) ICE-F-99-64-Quito (offer) ICE-F-61-61-Quito (offer) RP RK ELJ circ. green

The ball the served over to us the residence of Ecuclot November 28, 1966

Mr. Milliam M. Bort

Mr. William M. Hart U.S. Information Service U.S. Embasey
Quito, Ecuador In April, but our character for it has been so bedly delegad

Dear Mr. Hert; I we would offer it before puly. As soon as the Enterven-

I was very glad to learn, from Miss Elaine Johnson, of your interest in our exhibitions, and had hoped to be able to write you sooner concerning those which are now circulating in Latin American countries. Unfortunately, we have encountered long delays which have seriously disrupted our scheduling and, in addition, one of the exhibitions has suffered considerable damage. For these reasons, I have had to delay writing you. Our problems have not yet been entirely solved, but I can offer two of the four exhibitions for approximate dates.

my bood confirmat, I shall write to offer specific dates;

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, is now on view at the Instituto de Arte Contemporaneo of the Universidad de Chile in Santiago. It is scheduled to close there on December 2 and will then be sent to Liza, for showing at the Instituto de Arte Contemporaneo and to Rio de Janeiro, for showing at the Instituto Brasil-Estados Unidos, during the periods December-January and February-March. It is not yet certain whether it will be shown first in Lima or in Rio de Jameiro, but in any case, the exhibition would be returned to Lima after the Rio de Jameiro showing. I should appreciate it if you would investigate the possibility of showing the exhibition in Quito following these showings - perhaps in April, 1967, and would let me know which institution would be able to accept it.

To supplement the information given you by Miss Johnson, I am sending you enclosed a check list of the items contained in the exhibition; a copy of the exhibition's box list, with commercial invoice attached, which will enable you to calculate shipping costs; and a copy of our suggested press release.

The only cost to the exhibitor for this exhibition would be transportation costs from the preceding place of showing - in this case, Lima - plus the usual local costs of installation, etc. Full insurance coverage, during transit and for the entire duration of the exhibition's stay in Ecuador, would be borne by us.

For this particular exhibition, we have published a catalogue, with text in Spanish. We are asking each exhibitor to purchase, as one of the conditions of acceptance of the exhibition, a specified number of copies of this at the very low price of 50 cents per copy. This is less

. Box link). VENDOMEY MODIFICE

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lastituto de arte contemporánco November 28, 1966 Mr. William M. Hart than half the actual cost to us; the remainder of the cost has been met by subsidy. I enclose a copy of the catalogue for your information. The exhibitor in Ecuador would be asked to purchase a minimum of 300 copies and to assume the cost of shipment from New York. I believe Miss Johnson discussed with you also our exhibition: VISION- 1997 ARY ARCHITECTURE, and that you indicated you would be interested in showing it the Spring of 1967. We had hoped to be able to make it available to you in April, but our shhedule for it has been so badly delayed that I doubt if we could offer it before July. As soon as the intervening showings have been confirmed, I shall write to offer specific dates; in the meantime, would you please let me know if it could be accepted in Quito at that time and, if not, which dates would be preferred. This exhibition is also offered the exhibitor at no cost other than transportation charges from the preceding place of showing, plus the Iscal costs. All indurence costs would be assumed by us. For this exhibition also, I enclose a check list of items combained in 10, c box list, and a copy of our suggested press release. Please note that text panels, in Spanish, accompany the exhibition. The other two exhibitions now being shown in South American LETTERING BY MODERN ARTISTS and ROADS, will have to be withdrawn from circulation after present showings. ROADS has been damaged and will have to be rea conditioned before it can resume circulation. I shall let you know at a whileter data when it could be made available for showing in Quito. LETTER-in ING BY MODERN ARTISTS has been, to our great regret, delayed for so long a time that the loan period for works borrowed for it will expire before the itinerary planned for it can be completed. of PAINTERS AND SCULPTORS AS PRINTMAKERS and VISIONARY ARCHITECTURE and I should like to take this opportunity to thank you personally for your many kindnesses to Miss Johnson during her visit in Quito. unable until this moment to find a backing for this show. As yo with very best wishes, it is very much out of our line of work and if we cannot still find a party that would be willing to wo Sincerely, s in this connection, we are afraid that we cannot collaborate with you at this opportunity. We still would like to add that in our new premises we Waldo Rasmussen of almost three times the space of our present pl Executive Director ently, should not have difficulties in pre-se Circulating Exhibitions "Contemporary Painters and Sculptures Enclosures: .Check list) CONTEMPORARY PAINTERS & SCULPTORS Loo Box list rand AS PRINTMAKERS in due time, and with kindest person Releaseards,

. Check list)

. Release

. Box list) VISIONARY ARCHITECTURE

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A G instituto de arte contemporaneo

June 24, 1966

Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U. S. A.

Dear Mr. Rasmussen:

(5)

ICE - F - 88 - 63 - Lima ICE - F - 103 - 65 - Lima ICE - F - 61 - 61 - Lima (offer)

JUN 27 13

JUN 2 7 1968

We apologize for replying only today to your lines of April 15. The reason for this delay has been that before confirming dates, we needed to know for sure when we would be able to switch over to our new premises and be able to define our exhibition program for the rest of the year. It has now been definitely established that work will be finished about middle of August of the present year and we expect to inaugurate the new place during the second fortnight of August.

As a result, we are pleased to confirm you with the present that we are glad to accept the exhibition "Contemporary Painters and Sculptures as Printmakers" for exhibition in Lima, if possible between November and December of the present year, and would appreciate your earliest advice on the dates with which we can count so as to be able to take it up definitely in our exhibition schedule.

We also confirm our acceptance to the exhibition "Visionary Architecture" to be shown in Lima between May and June, 1967, under the auspices of the Architectural University of Lima.

What concerns the "Roads" exhibition, we have been unable until this moment to find a backing for this show. As you will appreciate, it is very much out of our line of work and if we cannot still find a party that would be willing to work with us in this connection, we are afraid that we cannot collaborate with you at this opportunity.

We still would like to add that in our new premises we will dispose of almost three times the space of our present place and, consequently, should not have difficulties in presenting adequately the "Contemporary Painters and Sculptures as Printmakers" show.

Looking forward to your news in due time, and with kindest personal regards,

Sincerely, up Tross

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file: Prospective exhibitors
ICE: Streets, etc
Visionary Architecture
green

December 30, 1968

Mr. Enrique Triana Uribe
Director of the Department of Architecture
School of Arts
Universidad Nacional
Bogotå, Colombia

Dear Mr. Triana Uribe:

Kindly accept my apologies for replying to your inquiry regarding architectural exhibitions with such a delay. The only exhibition about architecture which is presently circulating in Latin America, VISIONARY ARCHITECTURE, currently on view in Chile, has already been shown, as you will know, in Bogota at the Centro Colombo-Americano in 1987.

We are now in the process of planning several new architectural exhibitions for circulating abroad, but not until 1970 will there be one available for showings in Latin America. The exhibition we have in mind for Latin America at that time is titled STREETS, ARCADES AND GALLERIES. As soon as I have some more information on this exhibition, I will write to you again.

Meanwhile, may I tell you how pleased we are by your interest in bringing some of our architectural shows to Bogota. You may be sure that I will keep you informed.

Sincerely,

Waldo Rasmussen Director Circulating Exhibitions

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То	LT	Line Barrier Barrier
	ELIDA NOEMI ROMAN	
	LIMA (Peru)	JI (March 5, 1968)
	HDCENIMIA DEOTIDOM CADA DE VIGUED ANGLES	
	URGENTLY REQUEST CABLED ANSWER WHEE	RE IS VISIONARY
	ARCHITECTURE NOW	

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Annette Allwardt Scheduling Assistant Circulating Exhibitions

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WESTERN UNION

INTERNATIONAL COMMUNICATIONS

cc: AA

ICE-F-103-65 Lima V circulate green

CALL DIF

To

CHARGE

MUSEUM OF MODERN ART

LT AMELIA FORT

February 15, 1968

Via WUC (October 30, 1967)

Mrs. Edida Noemi Roman E You July 26 SEPTEMBER 14 AND Executive Director ASKING YOU TO DISPATCH VISIONARY Instituto de Arte Contemporaneo Him Please Telephone Jiron Union 1058
Lima, Peru RASMUSSEN

RASMUSSEN

Dear Mrs. Roman:

This is with reference to our exhibition VISIONARY ARCHITECTURE which was shown at your Institute last July. As you can see from our last telegrams to Mrs. Fort, she had difficulties contacting Mr. Assler of the Museo de Arte Contemporaneo in Santiago, Chile, to arrange PLEA for shipment of the exhibition there.

Since cabling Mrs. Fort last October 30 we have neither heard from your Institute, nor from Mr. Assler as to whether the exhibition was ever shipped to Santiago and whether it had actually arrived there. We have already written to Mr. Assler asking whether he has received the exhibition; however, we would meanwhile appreciate it if you could cable us the date, on which the exhibition left Lima, as well as the name of the airline and the flight number. We would be grateful if you could promptly cable us your reply, because in the event that the exhibition cannot be located in Santiago we would at least like to be sure that the exhibition has left Lima.

We very much regret the difficulty which Whs. Fort encountered in trying to arrange for the exhibition's shipment to Santiago, but we hope that it was finally possible to get the shipment under way.

We are looking forward to your cable.

Sincerely,

Annette Allwerdt Scheduling Assistant Circulating Exhibitions L

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To get fast, dependable service, write in "Via W. U. CABLES here"

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To

LT

AMELIA FORT IAC LIMA (Peru)

MUSEUM OF MODERN ART

Via WUC (October 30, 1967)

ASSLER ADVISES HE WROTE YOU JULY 26 SEPTEMBER 14 AND CABLED OCTOBER 17 ASKING YOU TO DISPATCH VISIONARY stop IF YOU HAVE NOT HEARD FROM HIM PLEASE TELEPHONE SANTIAGO NOW

> RASMUSSEN MODERNART

Charge: 610-625-816

1272 1C (9-60)

Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD

file ICE. F-103-65 Lina

Series.Folder: Collection: The Museum of Modern Art Archives, NY IC / IP I.A. 1093



INSTITUTO DE ARTE CONTEMPORANEO

Un-planetum to Me. Notice ugly labels they have purted on panels.

Setember 21st, 1967

SEP 2 8 1967

DRAFT REPLY MY SIGNATURE DRAFT REPLY YOUR SIG

FILE 1 CE-F-103-65-LIMA

WESTERN UNION INTERNATIONAL COMMUNICATIONS To get fast, dependable service, write in "Via W. U. CABLES here"

CHARGE

circulate green

CALL DTF AMELIA FORT IAC LIMA (PERU)

MUSEUM OF MODERN ART

Via WUC (OCT. 5 1967)

HAVE CABLED ASSLER TO DETERMINE WHETHER HE CAN TAKE VISIONARY IMMEDIATELY AND WILL WIRE YOU DECISION OR ALTERNATIVE INSTRUCTIONS SOONEST THANKS YOUR COOPERATION

> RASMUSSEN MODERNART

Charge: 610-625-816

Send the above message, subject to the terms of the Western Union Telegraph Company set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD

With sincerest thanks for your

assistance.

Yours sincerely

lava frelia to HS.

María Amelia Fort B Directora Ejecutiva INSTITUTO DE ARTE CONTEMPORANES

JIRON UNION 1058 CABLES IAC LIMA PERU

MAFB/age

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093



Un-plantum to Med. Notice ugly DRAFT REPLY MY SIGNATURE_
Levels they have DRAFT REPLY YOUR SIG puted on yarels. ACTION AS REQUIRED

SEP 2 8 1967

Setember 21st, 1967 FILE ICE-F-103-65-LIME

INFORMATION COPIES TO Armette, Nadra/July, photos to rup

Waldo Rasmussen Executive Director Circulating Exhibitions The Museum of Modern Art 11 West 53 Street New York, N. Y. 10019 U. S. A. -

Dear Mr. Rasmussen:

I haven't received your answer to my letter of August the 1st in which I enclosed the publicity report as well as the reviews of exhibition in newspapers and magasines. I also don't know if you received the porter.

I am sending you now the photographs and slides of instalation but the principal purpose of this letter is to tell you that until now I haven't received an answer to my three letters to Mr. Assler concerning how and when should I send Visionary Architecture to him. That's the reason why we still keep this exhibition but keeping it is costing us a lot of money. Maybe there's something wrong with the mail to Chile so I would enpreciate it you could energy. Chile, so I would appreciate if you could answer telling me when, where and how should we send Visionary Architecture.

With sincerest thanks for your

assistance.

Yours sincerely

lava frelia FortB.

María Amelia Fort B Directora Ejecutiva INSTITUTO DE ARTE CONTEMPORANES

JIRON UNION 1058 CABLES IAC LIMA PERU

MAFB/agc

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INSTITUTO DE ARTE CONTEMPORANEO

AUG 4 1967

DRAFT REPLY MY SIGNATURE

August 1st, 1967 ACTION AS REQUIRED

NO REPLY NECESSARY

I FILE ICE-F-P3-65 (Line

DRAFT REPLY YOUR SIG

Mr.
Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street

New York, N. Y. 10019 U. S. A.-

RP NH
US ES DHD

Dear Mr. Rasmussen:

I have right now received your letter

of July 25th.

Concerning Visionary Architecture exhibition, my frank opinion is that it can be shown inspite of the damages and that there's no need of sending it back to New York. All this I told you on my cable of July 27th.

I am sending you here only two photographs because you really can't appreciate very well the damages in them. Anyway, I think you can perfectly well go ahead with the exhibition to Chile, and in that case, I'll be waiting for instructions from Mr. Assler.

The exhibition here has been a great success. I am enclosing here the publicity report as well as the reviews of exhibition in newspapers and magasines. I have already send the poster and later on I will send the photographs and slides of instalation.

Hoping to hear from you soon.

Sincerely yours

Maria Frelie Forth.

María Amelia Fort B Directora Ejecutiva

MISTITUTO DE ARTE CONTEMPORANSO

JIRON UNION 1058 CABLES IAC LIMA PERU MAFB/agc

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EJ
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VS
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WY Phone Serv:Telegr. 797

TT World Communications Inc.

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WALDO RASMUSSEN MODERNART NEWYORK

GO AHEAD WITH EXHIBITION TO CHILE STOP NOT ADVISABLE

RETURNING EXHIBITION NEW YORK

FORT IAC

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NNNN

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-103-65

INFORMATION COPIES TO:

RP EJ DHD

JUL 2 7 1967

DRAFT REPLY MY SIGNATURE_
DRAFT REPLY YOUR SIG ____

MI 11 22

NY Phone Serv: Telegr. 797-3311 Msng

to receiving the press report and photos.

We had a most pleasant and informative talk with Mr. Gross during his brief stay in New York. Please give him my warmest regards, and tell him that I hope that Albers painting reaches him safely. I shall be writing him separately about it.

With sincerest thanks for your assistance,

Yours,

Waldo Rasmussen

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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INSTITUTO DE ARTE CON

CC: ICE-F-103-69 Lima
RP
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mx 105-8-103-65 Lima

July 19, 1967 ME.

July 25, 1967

Maria Amelia Fort
Directora Ejecutiva
Instituto de Arte Contemporance
Jiron Union 1058

Dear Miss Fort: West 53 Street

Enclosed is a copy of my cable to you of today regarding the condition of VISIONARY ARCHITECTURE. I am sorry I neglected contacting you earlier about it, but I will be very grateful for your frank opinion on whether you think the exhibition should be shown in its present condition, or whether we should interrupt its tour by bringing it back to New York for repairs.

Naturally we do not want to have the exhibition shown if it is unsightly or falls below our Museum's standards of presentation. It was difficult to tell from the condition notes you forwarded to us whether the water damages were so minor that the exhibition was still in presentable condition, or whether they seriously detracted from the effect of the exhibition. I hope you can forward the requested photographs of some of the panels showing the water damages. These would show the condition best if taken under a strong raking light.

I have written Mr. Assler as per the attached, informing him of the damages and our uncertainty as to whether the exhibition should continue its tour after it closes in Lima on August 10th. Naturally I am concerned with upsetting Mr. Assler's plans, but we would not want the exhibition shown if it is in bad condition.

If you feel the exhibition should be withdrawn, it should be returned to New York by ocean freight and we would send you shipping instructions.

I hope the exhibition has been a success in Lima and we are looking forward to receiving the press report and photos.

We had a most pleasant and informative talk with Mr. Gross during his brief stay in New York. Please give him my warmest regards, and tell him that I hope that Albers painting reaches him safely. I shall be writing him separately about it.

With sincerest thanks for your assistance,

Yours,

WAA PER Waldo Rasmussen

	Collection:	Series.Folder:
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JUL 2 4 1967

July 19, 1967 SEE: WR RP
NO REPLY NECESSARY
FILE CE-F-(03-65
INFORMATION COPIES TO:
RP US

Mr
Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N, Y, 10019
U. S. A.-

Dear Mr. Rasmussen:

I haven't yet received your answer to my letter of June 27th with the description of damages, nor the instructions I was supposed to receive.

The exhibition started on July 4th and will remain until August 10th. Inmediately after we're supposed to send it to the "Museo de Arte Contemporáneo de la Universidad de Chile" as Mr. Assler from this Museum has instructed us, so most probable will be sending it around August the 12th.

Hoping to hear from you soon.

Sincerely yours

Karia Frelia Forth.

María Amelia Fort B.
Directora Ejecutiva
INSTITUTO DE ARTE CONTEMPORANEO

MAFB/agc

JIRON UNION 1058 CABLES IAC LIMA PERU

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1093



INSTITUTO DE ARTE CONTEMPORANEC

THE MUSEUM OF MOBERN ART, NEW YORK

LT

SRA. MARIA FORT IAC LIMA (PERU)

WUC

July 25, 1967

DIFFICULT JUDGE FROM CONDITION REPORT WHETHER DAMAGES VISIONARY
ARCHITECTURE MAKES ADVISABLE RETURNING EXHIBITION NEWYORK FOR
REPAIRS Stop COULD YOU PHOTOGRAPH SOME TYPICAL WATERDAMAGED PANELS
AND SEND FIRSTCLASS EXPRESS AIRMAIL STOP APPRECIATE CABLE GIVING
YOUR OPINION WHETHER EXHIBITION SHOULD BE SHOWN IN ITS PRESENT
CONDITION OR WITHDRAWN FROM CIRCULATION STOP INFORMING ASSLER OF
DAMAGES AND ASKING WHETHER HE CAN ACCEPT EXHIBITION

Waldo Rasmussen
Executive DirectorRASMUSSEN
Circulating Exhib: MODERNART
The Museum of Modern Art
11 West 53 Street

Charge: 610-625-816 ce: ICE F-103-65, RP, EJ, DHD, VS, circ. Green

Dear Mr. Rasmussen:

I received your cable and I am sending you here the list with the description of damages.

The exhibition starts on July
4th and after it is finished we're supposed to send
it to the "Museo de Arte Contemporáneo de la Univer
sidad de Chile", as Mr. Assler from this Museum has
instructed us in his letter.

Hoping to hear from you as soon as possible and receive your instructions.

Sincerely yours

Korio Aprelia Fortis

María Amelia Fort B Directora Ejecutiva ASSINUTO DE ARTE CONTEMPORANEO

P.S.: The pannels
E-5-A and E-5-B do not
appear in check list.
Instead we have in check
list E-5 top and E-6 bottom

JIRON UNION 1058 CABLES TAC LIMA PERU

MAFB/ago

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



JUL 3 1967

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

June 27, 1967 OFFICE NECESSARY

NEORMATION COPIES TO:

RP DHD

E.Johnn

Mr
Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019
U. S. A.-

Dear Mr. Rasmussen:

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Sincerely yours

Karia Amelia Fortis.

María Amelia Fort B Directora Ejecutiva ANSINTUTO DE ARTE CONTEMPORANEO

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JIRON UNION 1058 CABLES IAC LIMA PERU

MAFB/agc

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1093



VISIONARY ARCHITECTURE

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Damages reported were discovered when the exhibition was Demaged with moisture stains along unpacked

-	
MUSEUM NUMBER	DESCRIPTION OF DAMAGE
D 00	along upper edge and corners
D - 22	Slightly damaged by moisture stains in one corner
D - 21	With slight scratches in four corners- and slightly bashed in the back side.
A - 19	hamagan, at an mara and a anatha ar and
D - 24	With slight scratches in one corner.
D - 20	With slight scratches in the corners
B - 20	Damaged with moisture stains along upper edge, also slight scratches in four corners
B - 21	With slight scratches in two corners of the upper part
G - 8	With slight scratches in the corners
G - 11	With slight scratches in the corners
B - 19	Damaged with moisture stains along
F-1	upper edge ight scratches in the corners
B - 17	Damaged with moisture stains along lower edge
B - 16	Damaged with moisture stains along upper
B - 14	Damaged with moisture stains along upper edge
B - 12	Slightly damaged with moisture stains along upper edge
B - 11	Damaged with moisture stains along upper edge
B - 10	Slightly damaged with moisture stains along upper edge
B - 9	Damaged with moisture stains along upper edge
B - 7	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners

page 2.-

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



page 2.-

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
B - 6 h	Damaged with moisture stains along upper edge
B - 4	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners
B + 2 2	Damaged with moisture stains along upper edge and damaged with scratches along upper edge and corners
A - 19	Damaged with moisture stains along upper edge
A - 17	Damaged with moisture stains along upper edge
F - 11	With slight scratches in one corner of the upper part
F - 7	With slight scratches in one corner of the upper part
F - 4	With slight scratches in the corners
F - 6	With slight scratches in the corners
F-3	With slight scratches in the corners
F - 1	With slight scratches in the corners
E - 8	With a very slight scratch in one corner
E - 4	With slight scratches in one corner
A - 14	Damaged with moisture stains along upper edge
D - 26	With a very slight scratch in one
	corner to be a the corners
A - 9 24	With a very slight scratches in one corner
A - 10	With a very slight scratches in one corner
A - 7	With a very slight scratch in one corner

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



page 3

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
A - 1	Damaged with slight stains of scotch- and retouched in lower edge
A - 4	Retouched in the edges
E - 5 B	With slight scratches in one corner
G - 5	With scratches in the corners
G - 7	With scratches in the corners
G - 2	With slight scratches in the corners
G - 4	With slight scratches in the corners
F - 22	With slight scratches in the corners
F- 21	With slight scratches in the corners
F - 19	With slight scratches in the corners
F - 18	With slight scratches in the corners
F - 15	With slight scratches in the corners and badly retouched one of the scratches
F - 16	With slight scratches in the corners and badly retouched one of the scratches
F - 13	With scratches in two corners of the upper part
D - 16	With scratches in the corners and badly retouched stains of moisture in one corner
D - 14	With scratches in the corners and badly retouched stains of moisture in one corner
D - 18	With scratches in the corners
D - 17	With scratches in the corners
D - 24	With slight scratches in the corners
B - 23	With slight scratches in the corners
C - 13	With scratches in the corners
0 - 3	With scratches in the corners
C - 8	With scratches in the corners
C - 11	Damaged with moisture stains in one corner of the upper part and with scratches in the corners

DEF

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093



DINCY Discoun

INSTITUTO DE ARTE CONTEMPORANEO

page 4.-

MUSEUM NUMBER	DESCRIPTION OF DAMAGE
D - 2	Damaged with moisture stains in one corner of the upper part and scratches in the other corner of the upper part
C - 5	With scratches in one corner of the upper part
D - 6	With scratches in the corners and badly retouched stains of moisture in one corner
D - 9	With scratches in the corners and badly retouched stains of moisture in one corner
D - 7	With scratches in the corners and badly retouched stains of moisture in one corner
D - 10	Damaged with stains of moisture in one corner of the upper part and with scratches in all corners
D - 12	With stains of moisture in one corner and badly retouched
A - 3	With scratches in one corner of the upper part
A - 6	With scratches in one corner of the upper part
C - 7	With slight stains of moisture in the central part of the pannel

THE MINISTER OF MODERN AND, MAY DONE

	Collection:	Series.Folder:
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DIF DTF

> LT SRA. MARIA FORT TAC

LIMA (PERU)

ICE F 103-65-Lima ICE F 99-64-Lima

JUNE 23, 1967 green

THE MUSEUM OF MODERN ART, NEW YORK

PLEASE AIRMAIL SOON AS POSSIBLE DETAILED CONDITION REPORT LISTING EACH DAMAGED PANEL AND NATURE OF DAMAGES SO WE MAY FILE INSURANCE CLAIM STOP WILL WRITE FULLER INSTRUCTIONS AFTER RECEIVING REPORT

> RASMUSSEN MODERNART

UINY Charge: ICE-F-103-65 CC: MF RK DHD BG ICE-F-103-65LIMA, circulate green

LIMAPERU 41 22 1934

WALDO RASMUSSEN MODERNART NEWYORK

CONTENTS OF VISIONARY ARCHITECTURE EXHIBITION ARRIVED

DANACED DUE IMPROPER PACKING AND EXPOSURE TO RAIN STOP

PANELS WITH MOISTURE AND SCRATCHES STOP KINDLY INSTRUCT

US AT ONCE REGARDS INSURANCE PROVISIONS STOP EXHIBITION

WILL START JULY 4

FORT IAC

COL 4 (SGD) FORT IAC

For use in connection with your showing of VISIGNARY ARCHITECTURE, I am emologing the following material:

- 1. Copies of our Arrival Notice, Condition Report and Shipping Record forms, to be filled out as indicated and returned to us at the specified times.
- 2. Two copies of the check list of items in the exhibition.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

cc: Mr. Francis A. Cooke CAO, Lima Mrs. Straus ICE F 103-65-Lima ICE F 99-64-Lima RP RK circ green

FOR PROMPT SERVICE TELEPHONE REPLY TO MAIN OFFICE 797-3311

ZCZC RBA365 VIA ITT ALA694 CTR-160 UINY CO PILM 041 LIMAPERU 41 22 1934

WALDO RASMUSSEN MODERNART NEWYORK

CONTENTS OF VISIONARY ARCHITECTURE EXHIBITION ARRIVED

DAMAGED DUE IMPROPER PACKING AND EXPOSURE TO RAIN STOP

PANELS WITH MOISTURE AND SCRATCHES STOP KINDLY INSTRUCT

US AT ONCE REGARDS INSURANCE PROVISIONS STOP EXHIBITION

WILL START JULY 4

FORT IAC

COL 4 (SGD) FORT IAC

NNNN

Phone Serv:Telegr. 797-3311

Phone Serv: Teleg 7 37-3311/Msngr. -7522/Infor.-7550/Tele

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY
FILE / ICE-F-103-65 LIMA
INFORMATION COPIES TO:
KK, MF, DHU, BG

For use in connection with your showing of VISIONARY ARCHITECTURE, I am enclosing the following material:

1. Copies of our Arrival Notice, Condition Report and Shipping Record forms, to be filled out as indicated and returned to us at the specified times.

0

2. Two copies of the check list of items in the exhibition.

ITT World Communications Inc.

ITI World Comm

	Collection:	Series.Folder:
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cc: Mr. Francis A. Cooke CAO, Lima
Mrs. Straus
ICE F 103-65-Lima
ICE F 99-64-Lima
RP RK circ green

March 8, 1967

Mr. Walter M. Gross Director Instituto de Arte Contemporaneo Jiron Union 1058 Lina, Peru

Dear Mr. Gross:

Thank you very much for your letter of February 22, which arrived here only this morning.

I am most pleased that you have arranged to inaugurate your showing of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS on March 29 so that Mrs. Straus may attend the opening ceremonies. Mrs. Straus will be staying at the Hotel Bolivar and I should appreciate it if you would get in touch with her there to let her know at what time the ceremonies will begin.

In the meantime, we have had a letter from Mr. Arnold J. Silverman, Assistant Cultural Affairs Officer at the U. S. Embassy in La Paz, telling us that it is planned to send the exhibition by air from La Paz on March 13 or 14. I have written Mr. Silverman, urging him to see that the exhibition's departure is not delayed, so that it may reach you in good time even if there should be a short delay in clearing it through the Peruvian Customs. I should appreciate it very much if you would let me know by cable as soon as it has been delivered to you.

Would you please let me know, also, whether the catalogues are now in your hands?

Our exhibition: VISIONARY ARCHITECTURE is now definitely scheduled for showing in Ecuador in late-March-April, in Quito and probably also in Cuenca, and I have asked Mr. Fred W. Dickens, Public Affairs Officer at the U. S. Embassy in Quito, to get in touch with you to coordinate his closing date with your opening date. Please let me know your inclusive dates of showing as soon as they have been determined.

For use in connection with your showing of VISIONARY ARCHITECTURE, I am enclosing the following material:

1. Copies of our Arrival Notice, Condition Report and Shipping Record forms, to be filled out as indicated and returned to us at the specified times.

0

2. Two copies of the check list of items in the exhibition.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A. 1093

Mr. Walter M. Gross

-2-

March 8, 1967

- 3. Two copies of the box list.
- 4. A group of 13 photographs of items in the exhibition, to be used for catalogue illustrations and publicity purposes.
- 5. Two copies of our suggested press release.
- 6. Three copies of our Publicity Report form, to be filled out in duplicate and returned to us at the conclusion of your showing, together with any press notices, posters, photographs, and other publicity on the showing that may be available. The third copy is for your own records.

In all public notices of your showing and in your catalogue, if you are planning to publish one for your showing, we ask that the following acknowledgment be made:

"This exhibition has been organized by The Museum of Modern Art, New York, under the auspices of the International Council of the Museum."

We ask also that the title: The Museum of Modern Art, New York be retained in English throughout any translations, in order to distinguish it from museums with similar titles.

If possible, would you please have six or eight 35mm slides made of the exhibition after it has been installed in your galleries, preferably at a time when there are visitors, and send us your bill for their cost. If they should cost more than \$4, please send us an estimate before placing the order.

If you should publish a catalogue or pumphet in connection with your showing, please send us 25 copies for our records and archives, together with your bill for any charges.

I am sending a copy of this letter to Mr. Francis A. Cooke, Cultural Affairs Officer at the U. S. Embassy in Lima, in the hope that he may be able to arrange to have both exhibitions consigned to him.

With very best wishes for successful showings for both exhibitions, Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: As listed above

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A. 1093

cc: Mr. Frederick J. Barcroft 1hd.

JICE-F-103-65 Lima
ICE-F-99-64 Lima
RP
RK
green

January 31, 1967

Mr. Walter Gross Director Instituto de Arte Contemporaneo Ocona 174 Lima, Peru

Dear Mr. Gross:

We have just been notified that our exhibition: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS has arrived in La Paz and that arrangements have been made to show it in La Paz and in Gruro from January 30 through February 28.

by The Crestan of Madages

Since time is now so short, I should appreciate it very much if you would let me know, by cable, whether you can accept the exhibition immediately following its closing in Oruro, for showing in your museum from late-March - mid-April or from early-April - early-May, as offered in my letter to you of January 5. It is very important that we have your confirmation of acceptance very soon, so that we may be able to proceed with further scheduling.

As I stated in my letter of January 5, you would be responsible for the costs of air transportation from Oruro.

If, as I hope, you plan to accept the exhibition, I would suggest you consult Mr. Frederick J. Barcroft, Public Affairs Officer at the American Embassy in Lima, regarding the possibility of having the shipment consigned to him, in order to avoid Customs delays.

I can now tell you also that VISIONARY ARCHITECTURE is on view in Colombia and will conclude its showings there on February 28. We have offered the exhibition for showing in Quito during March-April and if it is accepted there, could make it available to you for May-June the dates originally requested by you. Would you please let me know if these dates are still acceptable to you? As soon as we have your confirmation we shall send you documentation.

I am indeed sorry for the delays in transportation that have disrupted the schedules of both these exhibitions. As I am sure you understand, they were due to circumstances entirely beyond our control.

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6. A group of 11 black and white shetcorrolly, to be used for

With very best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

cc: ICE-F-99-64-Lima
ICE-F-103-65-Lima
ICE-F-61-61-Lima (offer)
RP
RK
Hay I ark that, in all pulic ennouncements of the NH shitten and in all
invitations and posters, the following acknowledge ELJ: sade:
circ
This exhibition has been creenized by The green of Nodern
Art, New York, under the succioes of the International Council

August 24, 1966

Mr. Walter Gross
Director
Instituto de Arte Contemporaneo
Coona 174
Lima, Peru

Dear Mr. Gross: . We should be glad to reinburse you for their cost; he

Thank you for your letter of August 10, confirming acceptance of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and VISIONARY ARCHITECTURE for showing at your museum.

We have encountered serious delays in the Brazilian showings of CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, scheduled for August-September, which will necessitate postponement of all subsequent showings. I am therefore hoping that it will be possible for you to re-schedule your showing for February-March, 1967 instead of November, 1966, following the showing in Santiago, which I have asked Mr. Federico Assler, Curator of the Museo de Arte Contemporaneo de la Universidad de Chile to postpone until January, 1967. Would you please let me know, by cable, as soon as possible, whether your schedule will permit this postponement? If, as I hope, you can arrange for the later showing, I would suggest you write to Mr. Assler to coordinate your showing dates with his and to make the necessary shipping arrangements.

For use in connection with your showing, I am sending you the following material:

- 1. Copies of our Arrival Notice, Condition Report and Shipping
 Record forms, to be filled out as indicated and returned to
 us at the specified times.
- 2. Two copies of the check list of items in the exhibition.
- 3. Two copies of the box list, to aid in unpacking and repacking and in clearing the cases through Customs.
- 4. Two copies of our suggested press release.
- 5. Three copies of our Publicity Report form, to be filled out in duplicate at the conclusion of your showing and returned to us, together with any press notices, posters, photographs and other publicity on your showing that may be available. The third copy is for your own records.
 - A group of 11 black and white photographs, to be used for publicity purposes.

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	T.A.1093

-2-3-

May I ask that, in all public announcements of the exhibition and in all invitations and posters, the following acknowledgment be made:

"This exhibition has been organized by The Museum of Modern Art, New York, under the auspices of the International Council Sincerely of the Museum."

I should like to ask, also, that the title: The Museum of Modern Art, New York, be retained in English throughout any translations, in order to distinguish it from the many other Museums of Modern Art in other parts of the world.

If it is possible, it would be very useful to us if you could have six or eight 35mm color slides made of the exhibition after it has been installed in your galleries. We should be glad to reimburse you for their cost; however, if this should smount to more than \$4 per slide, please send us an estimate before placing the order.

You may remember that when we first offered you the exhibition, in August, 1965, we pointed out to you the fact that we had published a Spanish-language catalogue that would be available to Latin-American exhibitors at the very low price of 50 cents per copy - less than half the actual cost to us - and that, as part of the terms of acceptance, we were asking each exhibitor to accept a minimum of 500 copies. We are therefore reserving 500 copies for you. Tou would, in addition, be expected to pay transportation charges from New York. Please let me know at your carliest convenience whether you would wish them sent by air or sea; to whom the shipment should be consided; and whether we should send the package with charges COLIECT or prepay the charges and bill you later. If shipment is to be made by sea, the catalogues should leave New York early in December in order to arrive in Lima in good time for a February opening. Perhaps you could persuade Mr. Gaylon L. Caldwell, Cultural Affairs Officer at the American Embassy in Lima, to perm t them to be consigned to him, which would avoid some of the Customs delays.

I shall let you know before your closing date where the exhibition is to be sent at the conclusion of your showing.

I am glad to have your confirmation of the May-June, 1967 showing period for VISIONARY ARCH TECTURE and I shall write you at a later date to fix definite dates. Documentation on the exhibition will be sent you within three months of your opening date.

Thank you for your efforts to place ROADS in Lima. I am sorry you cannot accept it for your museum, but I hope you will let me know if you can interest an architectural or town-planning organization in showing it. Since it is a historical review of the development of road-building, it is, in fact, a much more interesting exhibition than its title would imply.

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-3- CC: ICE-F-99-64-Line ICE-F-61-61-Line ICE-F-61-61-Line

Miss Elaine Johnson is scheduled to arrive in Lima September 2 and will stay at the Hotel Crillon. I hope you will have an opportunity to meet her and discuss our exhibitions with her.

With very best wishes,

Sincerely, institute de tree destauperance

Waldo Rasmussen

Executive Director

Circulating Exhibitions

Enclosures: As listed above and all mar asserting to comparate with

P. S. I believe that the enclosures were sent you, in error, under separate cover. If they do not arrive shortly after you receive this letter, please let me know and I shall send you duplicates.

worthmile embidicions which can be used available to as many mouth approximate our current of substitutes simultaneously to both you and Mr. Stastny with the thought that you could discuss them in the light of their passeral character, the assemt of space required for each, and the showing pariods open in your calculate. An assumed that, between your two institutions, you could service at an equitable solution as to which substitutes could bear be shown in which institution. Convergence with the solution, as a relative test of substitution, is a rather large admittion, or you will see from the excipte, is a rather large admittion, or you will see from the excipte, is a rather large admittion, or you will see from the excipte, it a rather large admittion, or you will see from the excipte, it could be shown there without under erouding or amitting some of the items.

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you and to be of assistance in any way possible, the a line

Nowever, although Mr. Steatny has expressed interest in the schibition, he has not told so definitely that he will scrept it. That is why I suggested you discuss it with him It did not screet to so that this might endanger your friendly relations with him. I on indeed serry for the irritation I have thus indivercently caused you.

As you will recognize, the many problems involved in substalling these subblitions throughout South America are most complete and we often encounter delays in communication and sometimes tottomorphisms. Secures of a last-minute change in its schedule, the LETTIMED BY HUDRES ARTIPES emiliates that to be offered to free on very short notice. Mr. Startey was able to scrept the addition very shortly after receiving our offers hence we arranged to have it want to bis moses.

Mr. Gross

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cc: ICE-F-99-64-Lima FCE-F-103-65-Lima ICE-F-61-61-Lima RK circ

In order to minimise the transportation costgreenish are a great problem to most Latis American exhibitors, we have prepared a proposed schedule for each of the shows. I se zeeding you conload April 15, 1966 or Controporary Painters and Sculptors as Phinteleurs, SIGNARY ARCHITECTURE and ROSDS. I on very glad to have your con-William Gross stance for VISYCHARY ARCHITECTURE and should en-Director it if you would let no know whether the dates designated Instituto de Arte Contemporaneo echadule ana acceptable to you.

Ocofia 174 0 mot, please let me know your preferred dates and I shall Line, Peru it available to you at that time, although it may consibly have to be sout you from a more distant point. Full Dear in. Gross: the andibition will be cent you at a later date.

I was very distressed to receive your letter of March 28 and I am writing to assure you of our good will, - which I cannot believe you doubt - and of our eagerness to cooperate with

you and to be of assistance in any way possible. Please let us know if you would truit to show it and, if us, whether

It is a matter of great concern to learn that you feel the Instituto has been unfairly treated in the matter of the three exhibitions we are currently circulating in Latin America. As I am sure you know, our aim is to be of assistance by providing worthwhile exhibitions which can be made available to as many South American museums as possible. We offered the present series of exhibitions simultaneously to both you and Mr. Stastny with the thought that you could discuss them in the light of their general character, the amount of space required for each, and the showing periods open in your calendars. We assumed that, between your two institutions, you could arrive at an equitable solution as to which exhibitions could best be shown in which institution. CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, for example, is a rather large exhibition, as you will see from the enclosed checklist. Having seen the Instituto's gallery, I doubt whether it could be shown there without undue crowding or omitting some of the items.

However, although Mr. Stastny has expressed interest in the exhibition, he has not told us definately that he will accept it. That is why I suggested you discuss it with him It did not occur to me that this might endanger your friendly relations with him. I am indeed sorry for the irritation I have thus inadvertently caused you.

As you will recoginze, the many problems involved in scheduling these exhibitions throughout South America are most complex and we often encounter delays in communication and sometimes inttransportation. Because of a last-minute change in its schedule, the LETTERING BY MODERN ARTISTS exhibition had to be offered to Peru on very short notice. Mr. Stastny was able to accept the exhibition very shortly after receiving our offer; hence we arranged to have it sent to his

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

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instituto de arte comtemporaneo

April 15, 1966

In order to minimize the transportation costs, which are a great problem to most Latin American exhibitors, we have prepared a proposed schedule for each of the shows. I am sending you enclosed the schedules for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, VISIONARY ARCHITECTURE and ROADS. I am very glad to have your confirmation of acceptance for VISIONARY ARCHITECTURE and should appreciate it if you would let me know whether the dates designated for your showing in the proposed schedule are acceptable to you. If they are not, please let me know your preferred dates and I shall try to make it available to you at that time, although it may possibly have to be sent you from a more distant point. Full documentation on the exhibition will be sent you at a later date.

I am hoping that you will also be interested in showing ROADS, which you will note we have listed for your museum in our proposed schedule for April, 1967. It is a most interesting exhibition, beautifully presented, and I am sure it would attract many visitors in Lima. Please let me know if you would want to show it and, if so, whether the dates we have suggested are suitable. If not, please let me know the dates you would prefer.

I shall look forward to hearing from you shortly,

With very best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: . Checklist
. Schedules

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I A C instituto de arte comtemporaneo

APR 1 1966

March 28, 1966

Mr. Waldo Rasmussen
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019
U. S. A.

ICE-F-103-65

Dear Mr. Rasmussen:

Your lines of February 14th reached us in due time but it has taken us a number of weeks to define the matters put before us.

We are disappointed that the exhibition "Lettering by Modern Artists" has been given to the Museo de Arte though we ourselves had expressed months ago that we would like, indeed, to present this show in Lima as it interested us very much. Do you not believe that it is disappointing that in spite of having been the first ones who were ready to go ahead with this show, we have been put aside and, apparently, seem to get only those exhibitions other entities are unwilling to worry about?

Similar seems to be the situation with the exhibition "Contemporary Painters and Sculptures as Printmakers". You are indicating in your letter that the Museo de Arte is interested in this show and we should contact Mr. Stastny to discuss this matter with him. You must appreciate that it really cannot be the idea to set up a fight between the two entities on who is getting what exhibition. The Museo de Arte and Mr. Stastny, in particular, are good friends of ours and we certainly have not the intention to create frictions about an exhibition. We believe it is you who has to decide with whom you want to collaborate for certain shows.

Though until this moment it appears that the two exhibitions in which we ourselves really are interested are withheld from us, we want to prove once more our endeavour to collaborate with you also for those shows which do not attract the average public and have interest only for certain groups. As a result, we have succeeded that the University of Architecture in Lima sponsor the exhibition of "Visionary Architecture" and we confirm with the present that we, consequently, are ready to go ahead with this show. Please advise us at your earliest convenience on what date you will be able to make it available to us in Lima, so as to initiate in due time our preparations.

Looking forward to your news in due time, I am,

Sincerely, lu An

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Reald to now in Degeta and is available for investigate 1h, 1966

Mr. Welter Gross, if these should not be possible.

Director
Institute de Arte Contemporaneo of may have soon this embilition while Coons 17h

Lime, Peru Sto Faulo it was sent to his on Justice where it has just

Dear Mr. Gross: vasilis, cities is now being pleased for it. Pollowing

The state of

As you requested over the telephone recently, I as sending you enclosed a copy of the Museum of Modern Art's Statement of Purpose and its by-laws, amended in October, 1965. I hope these documents will be useful to you in planning your re-organization.

about it from museums in Coreses and Sentiago, May I therefore sol, that if you are interested in showing it in your masses, you let no

The four exhibitions offered you in my letter of August 10, 1965 are the only ones we are now circulating in Latin America. We have offered them to a number of Latin-American institutions and we are trying to arrange bookin s in a way that will make the transportation charges between places of showing as lew as possible for each exhibitor. For that reason, I should appreciate it if you would let me have, at the earliest possible mement, confirmation of your acceptance of those which interest you among the exhibitions still available, as listed below, md your preferred dates of showing. I should appreciate it, also, if you would investigate the possibility of showings of the architecture exhibitions in other Feruvian cities, under your sponsorship.

Of the four exhibitions, LETTERING BY MODERN ARTISTS is scheduled for showing at the Museo de Arte in Lima, and will be open there early in March, 1966.

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMARERS: Nr. Francisco Stastny, of the Museo de Arto, has expressed interest in this exhibition, but we have had no confirmation of acceptance from him. We are writing him again, but I would suggest you get in touch with him to discuss his plans.

The exhibition is scheduled for showing at the Museu de Arte Contemporanea in São Paulo in July and at the Museu de Arte Moderna in Rio de Jameiro during August, 1966, and we have a request for a showing in Sontiago in September-October, following its closing in Rio de Jameiro. It could therefore be shown in Lius in November-December, 1966 or in January, 1967.

The Museum of Modern Art Archives, NY

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Mr. Gross

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RGADS is now in Bogota and is available for immediate booking. Although we have not yet had formal acceptance of it, we have inquiries about it from museums in Caracas and Santiago. May I therefore ask, that if you are interested in showing it in your museum, you let me know as soon as possible the dates you would prefer, together with alternate dates, if these should not be possible.

VISIONARY ARCHITECTURE: You may have seen this exhibition while it was shown in the Architecture Section of the Sao Paulo Bienal of 1965. From Sao Paulo it was sent to Rio de Janiero where it has just finished a showing at the Museu de Arte Moderna. A three to four months' tour of other Brazilian cities is now being planned for it. Following this, it is available for showing in other Latin American countries, beginning in May or June, 1966. Please let me know very shortly if and when you would be interested in having it, since this exhibition has also been offered to other Latin American museums.

I hope you will give particular attention to ROADS and VISION-ARY ARCHITECTURE, toth of which are very unusual exhibitions of exceptional quality, and very beautifully presented.

For your convenience, I enclose an additional copy of the circular previously sent you, which describes the exhibitions and gives details of packing, etc.

The terms for all four exhibitions are cutlined in my letter of August 10.

It was a pleasure to speak with you while you were in New York.

STANGET STA

With thanks for your interest and very best wishes,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: MOMA Statement and By-Laws
Circular

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THE FOREIGN SERVICE-F-99-64-Lima (offer)

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ICE-F-105-65-Lima (offer)

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March 22, 1907 PLY MECESSARY

Mr. Waldo Rasmussen Executive Director The Museum of Modern Art 11 West 53 Street Hew York, N.Y. 10019

February 18, 1966

108-F-99-64 108-F-103-65

Mr. Caylon L. Galdwell Cultural Affairs Officer U.S. Information Service

U. S. Embassy midit, Contemporary Paintens and Sculptors as Lina, Per ARERS, is now out of Customs in Lina and at the

Dear Mr. Caldwell the exhibit in time for the opening on the

29th of am sending you enclosed a copy of my letter of February 14 to Mr. Walter Gross, Director of the Instituto de Arte Contemporaneo in Lima, regarding several of our exhibitions, which he is interested in showing in his museum.

I should appreciate greatly any assistance you may be able to offer Mr. Gross in making it possible for these exhibitions to be seen in Lima. They are all exceptionally interesting shows of very fine quality and they are being circulated under our expanded program of cultural exchange with Latin American countries.

with thanks for your interest and cooperation,

Sincerely, A Cooke Cultural Affairs Officer

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosure: .Copy, letter to Mr. Gross

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THE FOREIGN SERVICE OF THE UNITED STATES OF AMERICA

MAR 2 7 1967

American Embassy, Lima, Peru, March 22, 1967 PLY NECESSARY

DRAFT REPLY YOUR SIG ACTION AS REQUIRED SEE WR RP

FILE

INFORMATION COPIES TO

RP RK 1cE-F-103-65

Mr. Waldo Rasmussen Executive Director The Museum of Modern Art 11 West 53 Street New York, N.Y. 10019 U. S. A.

Dear Mr. Rasmussen:

The exhibit, CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, is now out of Customs in Lima and at the Instituto de Arte Contemporaneo. Mr. Gross will thus be able to mount the exhibit in time for the opening on the 29th of March.

I feel sure that the Ambassador will make every effort to attend the show the evening it opens and, of course, meet with Mrs. Straus on that occasion.

Regarding the other exhibit, VISIONARY ARCHITECTURE, I have not yet received any word either from Mr. Gross or from Quito about it. In any case, I shall be very happy to help in every possible way.

Sincerely,

Francis A. Cooke Cultural Affairs Officer

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-99-64-Lima
ICE-F-103-65-Lima
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March 9, 1967

Mr. Francis A. Cooke Cultural Affairs Officer U. S. Information Service U. S. Embassy Lima, Peru

Dear Mr. Cooke:

Enclosed I am sending you a copy of my letter of today's date to Mr. Walter Gross, Director of the Instituto de Arte Contemporaneo in Lima, from which you will see that our exhibition CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS is now scheduled to open there on March 29 and that another exhibition - VISIONARY ARCHITECTURE - is to be sent Mr. Gross from Ecuador for showing in May - June. Mr. Gross has undoubtedly been in touch with you regarding both these exhibitions. You have probably also heard from the U. S. I. S. officers in La Paz and in Quito regarding shipping arrangements. I should greatly appreciate anything you may be able to do to facilitate the showing of these exhibitions in Lima.

As I wrote you in my previous letter, the President of our International Council, Mrs. Donald B. Straus, will be in Lima in late March and expects to attend the opening ceremonies for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. Mr. Gross has very kindly advanced his opening date to March 29 in order to make this possible. It will be the first time that a member of our International Council has been able to attend the opening of one of our exhibitions in Lima. For this reason, I hope the U. S. Embassy in Lima will be represented on that occasion. Mrs. Straus, in any case, hopes she will have an opportunity to speak to Ambassador Jones regarding our Latin American program. I shall be very grateful for any courtesies you may be able to extend to her.

With renewed thanks for your interest and cooperation,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosure: Copy, letter to Mr. Gross