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T. A. 1094

W. R. KEATING & COMPANY

OMPANY Carac

FREIGHT CONTRACTORS CUSTOM HOUSE BROKERS INTERNATIONAL

FORWARDING AGENTS

SHIPMENTS HANDLED TO AND



TELEPHONE
212-944-4828
CABLE: WILKEAT
CORRESPONDENTS
THROUGHOUT THE WORLD
F. M. C. LIC. NO. 190

90 BROAD STREET . NEW YORK, N. Y. 10004

10/26/66

SHIPPER - YOUR REF. NO. ICE-5682

THE MUSEUM OF MODERN ART 11 WEST 53 RD STREET NEW YORK, NEW YORK 10019 INTENDED FOR-OUR REF. NO.

70359

AMERICAN EMBASSY, CARACAS, VENEZUELA ATTN: SR. HENRY T. SMITH OR SR. FRANKLIN TONINI

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

NO. OF PACKAGES	DESCRIPTION	WEIGHT
1 CASE	TEXT PANELS	451#
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REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY

By Il Janustin

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ICE-F-103-65-Caracas ICE-F-61-61- Caracas RK circulate green

I hope you have by now heard from Mr. Lefkowitz and have made finel arrangements for chipping the exhibition from Brazil to Caracas.

ested in showing it in Brazil following its cleaing at your suscens at the

you ask his about shipping arrangements for this down, also. He is inter-

Dr. Oscar Carpio
Director
Faculty of Architecture and Town Planning
Universidad Central de Venezuela
Ciudad Universitaria
Caracas, Venezuela

Dear Dr. Carpio:

Thank you very much for your cable instructing us to consign the shipment of Spanish text panels for VISIONARY ARCHITECTURE to the American Embassy in Caracas. We shall be very glad to send the box immediately but we shall need to know whether you wish us to send them by air of or sea. Our agents inform us that the costs are as follows:

Sincerely,

By Air, direct to Caracas:	Agent's fee	\$ 25.00 170.30 35.00 \$230.30
By sea, to La Guaira:	Cartage to N.Y. pier Sea freight Agent's fee	\$ 25.00 95.78 35.00 \$145.78
	Plus overland transporta- tion charges from La Guair to Garacas.	a

If you should prefer to have the shipment sent by sea, our agents tell us they will need a Consular Declaration and a Tarif Number, which will have to be obtained in Caracas and sent us. The enclosed box list will give you shipping information you may need for this.

You will note that the difference in price amounts to about \$50, which would make it seem to us that it would be preferable to have the shipment sent by air directly to Caracas, thus saving considerable time and avoiding transshipment in Venezuela.

I should appreciate if you would let me know, by cable, which method you prefer and if you would also tell me the dates of your showing.

oc: Mr. Wm. Augerot Keatlag(letter)

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

Dr. Oscar Carpio Universidad Central de Venezuela Caracas September 9, 1966 - 2 -

I hope you have by now heard from Mr. Lefkowitz and have made final arrangements for shipping the exhibition from Brazil to Caracas.

If Mr. Lefkowitz has not yet written you regarding ROADS, I would suggest you ask him about shipping arrangements for this show, also. He is interested in showing it in Brazil following its closing at your museum at the end of this month.

We are looking forward to seeing the press notices and other publicity on your showing of ROADS and we shall hope to hear from you very shortly regarding the reception both this exhibition and VISIONARY ARCHITECTURE have received in Caracas.

With very best wishes,

Documber 9 as fellows:

Thank you very much for your letter of Novem Sincerely, only to which I cabbed you on

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosure: .Box list, for panels

I am pleased that you are willing to postpone your shortes of the NOADS exhibition, on that it may be reinred to New York for complete reconditioning. We shall let you know, as soon as possible after the show resolves New York, how long the restoration will require/rek/rek the exhibition will again be available for circulation; but, in the mean-time I about approxime it if you would let me know which dates in 1967 you would find most suitable for a Carneau showing.

Please arrange to ship the excess by GGEAM PREMIT COLLEGY, as seen as space can be secured on a vessel from La Cantra to New York. Shipment about he made with NO VALUE declared to the carrier, since the world are fully insured under our regular fine-arts policy. Please eccaign the expet to:

W. R. Heating & Co., hec.

80 Broad Street
Hew York, New York 18004
for CUSTOMS CLEARANCE AND DELIVERY TO:
The Museum of Modern Art
a/o Samini Brothers Warshouse
467 West 49th Street

New York, New York 10015.

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cc: Mr. Wm. Augerot Keating(letter)

ICE-F-103-65-Caracas ICE-F-61-61 Caracas ELJ

RP

alphar's Declaration form, which should be completed by you and sent,

circulate

In advance of the obligatest, we should appreciate receiving a cable green you telling us the manus of the obligate of departure, and the date of expected arrival in New York.

December 14, 1966

Dr. Oscar Carelo

Dr. Oscar Carplo Chipping papers, directly to W. R. Keating & Co. I am enclosing, also, Director Carplo Chipping papers, directly to W. R. Keating & Co. I am enclosing, also,

Faculty of Architecture and Town Planning

Universidad Central de Venezuela

Caracas, Venezuela to the VENDRABY ARCHITECTURE had a successful showing in Caracas and we are looking forward to seeing the publicity menerial you are needing us.

Dear Dr. Carpio:

Thank you very much for your letter of November 23, in reply to which I cabled you on December 9 as follows:

AGREE COMPLETELY YOUR LETTER NOVEMBER 23 AND WILL FORWARD INSTRUCTIONS EARLY NEXT WEEK FOR RETURNING ROADS TO NEW YORK FOR RESTORATION HERE WE CAN THAN NEGOTIATE LATER CARACAS SHOWING AT DATES SUITABLE TO YOU REGARDS

I am pleased that you are willing to postpone your showing of the ROADS exhibition, so that it may be returned to New York for complete reconditioning. We shall let you know, as soon as possible after the show reaches New York, how long the restoration will require and when the exhibition will again be available for circulation; but, in the mean-time I should appreciate it if you would let me know which dates in 1967 you would find most suitable for a Caracas showing.

Please arrange to ship the cases by OCEAN FREIGHT COLLECT, as soon as space can be secured on a vessel from La Guaira to New York. Shipment should be made with NO VALUE declared to the carrier, since the works are fully insured under our regular fine-arts policy. Please consign the cases to:

W. R. Keating & Co., Inc.

90 Broad Street

New York, New York 10004

for CUSTOMS CLEARANCE AND DELIVERY TO:

The Museum of Modern Art

c/o Santini Brothers Warehouse

447 West 49th Street

New York, New York 10019.

940, Caracas

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- 2 -

Dr. Oscar Carpio

December 14, 1986

In advance of the shipment, we should appreciate receiving a cable from you telling us the name of the ship, the date of departure, and the date of expected arrival in New York.

I am enclosing a Shipper's Declaration form, which should be completed by you and sent, together with the shipping papers, directly to W. R. Keating & Co. I am enclosing, also, for your convenience, two additional copies of the exhibition's box list, with commercial invoice attached.

I am very glad to know that VISIONARY ARCHITECTURE had a successful showing in Caracas and we are looking forward to seeing the publicity material you are sending us.

He have now received a bill from any chieging applied for the say

to doubt Mr. Francis is given at the income interpolation of the Report in the base in teach with you one with Mr. Committee the office of the seasons

I hope Visionial decisional has a manifestal relation to Commun. the are looking formed to disching the difference on the are appropriately the

I have asked Mr. Counting as economic the parelle of the scottle confidence, with a view to determine other the advisority on the latter to determine the second to the latter the reported to her Very for exceptivities or determine as not to a feet the experience.

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With many thanks for your kind cooperation,

Sincerely, persons for VESECONEY ADDRESS THE ATTIMES AND SET SET SET AND ADDRESS OF THE PERSON OF THE PERSON

Waldor Rasmussen
Executive Director
International Circulating Exhibitions

Enclosures: Shipper's Declaration form
Box lists

of the exhibition from Corners to Dogbet.

ad your shoring as such as that how have time.

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cc: Mr. Richard G. Cushing PAO, Caracas

ICE-F-61-61-Caracas

*ICE-F-103-65-Caracas

RP RK circ. green

November 28, 1966

Mr. Gamer Cacalo

Dr. Oscar Carpio
Director
Faculty of Architecture and Town Planning
Universidad Central de Venezuela
Ciudad Universitaria
Caracas, Venezuela

Dear Dr. Carpio:

I am very glad to learn, from Mr. Richard G. Cushing, Counselor for Public Affairs at the American Embassy in Caracas, that the Spanish text panels for VISIONARY ARCHITECTURE had arrived and had been incorporated in the exhibition. I think you will agree that they are essential for the proper understanding of the photographic panels.

I am very corry for the difficulties and delays that have exises in

We have now received a bill from our shipping agents for the air shipment of the panels from New York to Caracas, in the amount of \$215.41. In view of the fact that, in your letter to us of September 19, you had requested that we send the panels by sea freight, rather than by air, we are willing to pay the difference between the amount of the bill for air freight and the estimated amount of \$145.78 for sea freight, cited in my letter to you of September 9. Thus we would ask you to pay only \$145.78. I hope you will find this an equitable arrangement and hope that I may have your reply about it soon so that our invoice can be forwarded.

No doubt Mr. Francis D. Gómez of the Centro Colombo-Americano in Bogotá, has been in touch with you and with Mr. Cushing regarding shipment of the exhibition from Caracas to Bogotá.

I hope VISIONARY ARCHITECTURE had a successful showing in Caracas. We are looking forward to seeing the publicity on it, and especially the color slides of your installation.

I have asked Mr. Cushing to examine the panels of the ROADS exhibition, with a view to determining whether the exhibition can continue to circulate in other Latin-American countries or whether it had better be returned to New York for reconditioning. As soon as we have his report on its condition, I shall let you know where the exhibition is to be sent at the conclusion of your showing. Please let us know the dates of your showing as soon as they have been fixed.

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Dr. Oscar Carpio

-2-

November 28, 1966

I am very sorry for the difficulties and delays that have arisen in connection with both these exhibitions. I can assure you that such occurrences are most unusual, and I wish to thank you for your patient acceptance of the delays in your scheduling.

With very best wishes,

Sincerely, architecture and Toma Planning

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Universided Contest to Ventabela

and would be installed with the photographic panels as soon as gonsible. Be doubt they are now on view and I am ours you have found that they and considerably both to the appearance of the schibitton and to the understanding of the photographs. I hope the artibition will new a executive fewering to terrose. We are lecking foresers to coming him press nutices or your opening as well on the alides of real impositation.

Public Affairs at the U. S. Anbegoy in Cargion, informed on that the

At the constitution of your slowing; the solibition is to be sent to Borgoth, where it is schooling to be down at the Centro Colombe-Americano. I have asked Mr. Francis D. Moses, Director of Cultural Activities at the Centre, to write directly to good and to Mr. Suchleg, to wake arrangements for objecting the oracle from Gerands to bugoth.

some, when we had noted to assesse the points and the space of the MODE estimation, was returned to the Modes States. He purpe our gested then we sell discover interestational Morars in Incomes to exemine the assess one to give us on estimate on the abpair work they shad not search to book a simple to book this done, he shall proposely have the smill below to a sell it can be completely as every form of the done.

ing in Caracca, so that it can be completely reconditioned. We shall send you shipping instructions before your alongs date. I should approximate it vary much if you should let me have your court should date for Board as soon on they have been determined.

I tapping warp such their both those exhibitions errived in Correct in cook had employed. It is most undersal that this should happen one I no sorry fee the delays and the inconvenience the repely work had acceptabled.

Mich vely best wishes,

Wilds Remodusen Emesuadre Director

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VICE-F-103-65-Caracas ICE-F-61-61-Caracas RP RK circ. green

November 10, 1966

Mr. Oscar Carpio
Director
Faculty of Architecture and Town Planning
Universidad Central de Venezuela
Ciudad Universitaria
Caracas, Venezuela

Dear Dr. Carpio:

In a letter dated November 1, Mr. Richard G. Cushing, Counselor for Public Affairs at the U. S. Embassy in Caracas, informed us that the Spanish text panels for VISIONARY ARCHITECTURE had arrived in Caracas and would be installed with the photographic panels as soon as possible. No doubt they are now on view and I am sure you have found that they add considerably both to the appearance of the exhibition and to the understanding of the photographs. I hope the exhibition will have a successful showing in Caracas. We are looking forward to seeing the press notices on your opening as well as the slides of your installation.

At the conclusion of your showing, the exhibition is to be sent to Bogotá, where it is scheduled to be shown at the Centro Colombo-Americano. I have asked Mr. Francis D. Gómez, Director of Cultural Activities at the Centro, to write directly to you and to Mr. Cushing, to make arrangements for shipping the cases from Caracas to Bogotá.

We have just heard that Mr. Walter Burns, a former employe of our Museum, whom we had asked to examine the panels and the cases of the ROADS exhibition, has returned to the United States. Mr. Burns suggested that we ask Clover International Movers in Caracas to examine the cases and to give us an estimate on the repair work they think necessary. I have asked Mr. Cushing to arrange to have this done. We shall probably have the exhibition returned to New York after its closing in Caracas, so that it can be completely reconditioned. We shall send you shipping instructions before your closing date. I should appreciate it very much if you would let me have your exact showing dates for ROADS as soon as they have been determined.

I regret very much that both these exhibitions arrived in Caracas in such bad condition. It is most unusual that this should happen and I am sorry for the delays and the inconvenience the repair work has necessitated.

We are empowers concerted alway the use of a translative

With very best wishes,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

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traight. We but the case couly for elipteent out our exispess could not accept to few days shipmont without the Consular Declaration and Tarif musiker which we

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November 1, 1966 gentamber 19, you asked us to said the pensis by sea-

Dr. Ospay Carpio

Dr. Oscar Carpio
Director
Facultad de Arquitectura y Urbanismo
Universidad Central de Venezuela
Ciudad Universitaria
Caracas, Venezuela

Spenial could venuit in periods mis-simbendant.

Dear Dr. Carpio:

In response to a cable received from Mr. Richard G. Cushing, Public Affairs Officer at the American Embassy in Caracas, I cabled you on October 26 as follows:

AMEMBASSY HAS ADVISED US YOUR PLANS FOR OPENING VISIONARY ARCHITECTURE OCTOBER TWENTHEIGHTH USING TRANSLATION PORTUGUESE TEXT Stop SINCE PORTUGUESE TEXT NEVER CHECKED BY US QUESTION ITS ACCURACY AND HOPE YOU CAN POSTPONE OPENING UNTIL OUR SPANISH TEXT PANELS ARRIVE Stop SHIPPING PANELS CONSIGNED AMERICAN EMBASSY SCHEDULED ARRIVE CARACAS OCTOBER TWENTYSEVENTH VIA PAN AMERICAN PLIGHT 319 Stop WILL PREPAY SHIPPING COSTS BUT HOPE YOU CAN SHARE THEM STOP IF OPENING CANNOT BE CHANGED SUGGEST USING YOUR TRANSLATION TEMPORARILY AND INSTALLING SPANISH TEXT SOON AS POSSIBLE AFTER THEIR ARRIVAL STOP LETTER FOLLOWS:

Later the same day our shipping agents telephoned to inform us that the Pan American flight had been cancelled for Thursday, October 27 and was scheduled instead for Friday, October 28. The panels should therefore have arrived in Caracas Friday afternoon, October 28 at 2.25 p.m. I cabled Mr. Cushing to notify him of the change and I also wrote him.

I hope very much that you have been able to postpone your opening - or that you found it possible to arrange to have the panels inserted in their proper places soon after their arrival. They are absolutely essential to the proper understanding of the exhibition. We are somewhat concerned about the use of a translation

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-2-

Dr. Oscar Carpio

November 1, 1966

ICE-F-SI-SI-SI-SUPERIN

into Spanish from the Portuguese text, because we are not sure of the accuracy of the translation into Portuguese, which was done in São Paulo at the time of the exhibition's showing at the São Paulo Bienal, when there was no time to send it to New York for checking. Under the circumstances a re-translation into Spanish could result in serious mis-statements.

In your letter to us of September 19, you asked us to send the panels by seafreight. We had the case ready for shipment but our shippers could not accept it for sea shipment without the Consular Declaration and Tarif number which we had requested of you in our letter to you of September 19. I wrote you again on September 27, requesting this information a second time, but we have never received it. However, since you feel you cannot undertake to pay for the air-freight shipment now necessary, we are willing to pay the difference between the seafreight and air-freight charges. We sent the shipment to the Embassy with all charges prepaid and we shall bill you only for the amount you would have had to pay if the case had been sent by sea. I hope you will find this an equitable solution to the problem.

Please let me know your final showing dates for the exhibition.

I am glad to know that you are having the necessary restoration work done on the ROADS exhibition, and we have noted the postponement of your showing. I should appreciate it if you would write me as soon as your exact showing dates have been determined.

We have asked Mr. Walter Burns, who was formerly employed in my department of our Museum and who now lives in Caracas, to examine the cases and the panels of this exhibition with a view to determining whether they should be returned to New York for complete reconditioning after your showing. No doubt you have now heard from Mr. Burns.

I am very sorry for the difficulties that have arisen in connection with both these exhibitions.

Sincerely.

Waldo Rasmussen
Executive Director
Circulating Exhibitions

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UNIVERSIDAD CENTRAL DE VENEZUELA

ICE-F-61-61-Caracas

ICE-F-103-65-Caracas

RK RP BG circulate

green

September 27, 1966

Dr. Oscar Carpio
Director
Faculty of Architecture and Town Planning
Universidad Central de Venezuela
Cuidad Universitaria
Caracas, Venezuela

Dear Dr. Carpio:

Thank you very much for your letter of September 19.

Mr. Lefkowitz has written us that he has been in touch with the U. S. Embassy in Caracas regarding both the shipment of VISIONARY ARCHITECTURE from Recife to Caracas and the shipment of ROADS from Caracas to Brazil. I hope you have by now had word on both of them.

I have noted the tentative date of your opening of the ROADS exhibition as October 3 and shall hope to have the final dates within a short time.

I am looking forward to seeing your catalogue and the publicity on your showing.

We shall send the Spanish text panels for VISIONARY ARCHITECTURE via sea freight, as you request, consigned to the American Embassy in Caracas, attention Mr. Franklin Tonini. In order to cause as little inconvenience as possible for the Embassy, we send the shipment with all charges COLLECT and bill you for them later. However, if you will refer to my letter of September 9, you will see that our shipping agents have informed us that, for sea shipment, we shall need a Consular Declaration and a Tariff Number. Would you please ask Mr. Tonini or your shipping agents to provide you with this and send it to us immediately, since we shall not be able to send the shipment out until we receive these documents.

With very best vishes, allitote customs proceedings. For any aditional information please contact me or AV. Franklin Tanini of the Embassy.

Yours very sincerely.

Sincerely,

1

Waldo Rasmussen Executive Director Circulating Exhibitions Oscar Corplo
Director

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UNIVERSIDAD CENTRAL DE VENEZUELA

FACULTAD DE ARQUITECTURA Y URBANISMO

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September 19, 1966 .-

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

Dear Mr. Rasmussen:

In receipt of your letter dated September 9, I would like to indicate that since we have had no reply as yet from Mr. Lefkowitz regarding the shipment of the "Visionary Architecture" exhibit to us. I have sent him a cablegram in regard to this today, and expect an answer shortly. We are planning however to abandon the original idea of waiting for the arrival of the aforesaid material with purpose of having both exhibits simultaneously. Instead, we will proceed inmediatly to preparing the showing of "Roads". Tentatively, we will try to have it ready for opening October 3rd—, but if the catalogue is ready sooner, we will go ahead sooner. In any case I will keep you informed.

In regard to the Spanish text of "Visionary Architecture". I think shipping by boat will be satisfactory. In both cases (air or sea) the transshiping is the same. As in the case of other consignments, the American Embassy is willing to have it sent in their name in order to facilitate customs proceedings. For any aditional information please contact me or Mr. Franklin Tonini of the Embassy.

Yours very sincerely,

03

Oscar Carpio Director

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THE MUSEUM OF MODERN ART NEW YORK

CARPIO FACULTAD ARQUITECTURA UNIVERSIDAD CENTRAL CADACAS (Venezuela)

WU CABLES August 29, 1966

RCA COMMUNICATIO
A GLOBAL SERVICE OF BADIO CORPORATIC
60BROAD STREET, NY. TEL. 363-2121

1CE-F- 103-65- Caracas

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CARACAS 25 2 1853



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RASMUSSEN MODERNART AND NEWYORK

MUNICATIONS, IN CE OF RADIO CORPORATION OF AMERICA.
BROAD STREET, N.Y. TEL 363-2121

EXPECTING REPLY LEFKOWITZ REGARDING SHIPPING VISIONARY ARCHITECTURE STOP SPANISH TXT PONELS MAY BE CONSIGNED AMERICAN EMBASSY CARACAS OSCAR CARPIO DIRECTOR

COLL LT

RCA COMMUNICATIONS, IN A GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA.



RCA COMMUNICATIONS, IN A GLOBAL SERVICE OF RADIC RPORATION OF AMERICA.

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

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THE MUSEUM OF MODERN ART NEW YORK

CARPIO
FACULTAD ARQUITECTURA
UNIVERSIDAD CENTRAL
CARACAS (Venezuela)

WU CABLES August 29, 1966

ARTHUR LEFKOWITZ OF AMERICAN EMBASSY RIO DE JANEIRO
ADVISES NO WORD FROM YOU REGARDING SHIPMENT VISIONARY
ARCHITECTURE FROM BRAZIL TO CARACAS STOP PIEASE
CONTACT HIM IMMEDIATELY TO MAKE SHIPPING ARRANGEMENTS
AND ADVISE US RECARDING PANELS AND YOUR SHOWING DATES

RASMUSSEN MODERNART NEWYORK

MESTAGERE

Charge: ICE-F-103-65-Caracas VISIONARY ARCHITECTURE

cc: ICE-F-103065-Caracas RK CIRCULATE GREEN

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LT THE MUSEUM OF MODERN ART NEW YORK

CARPIO FACULTAD ARQUITECTURA UNIVERSIDAD CENTRAL GARACAS (Venezuela)

WU CABLES August 22, 1966

PIEASE ADVISE WHETHER VISIONARY ARCHITECTURE EXHIBITION

RECEIVED IN CARACAS AND DATES YOUR SHOWING stop PLEASE

SEND CONSTONMENT ADDRESS AND SHIPPING INSTRUCTIONS FOR

Jeneiro, I would suggest you write for area pelicy

SPANISH TEXT PANELS

RASMUSSEN MODERNART Caracas, Venomala NEWYORK

Charge: ICE-F-10B-65-Caracas cc: ICE-F- 103-65-Caracas
VISIONARY ARCHITECTURE RK circulate green

E.

For your survenience Mry Arthur De Lafterittet cary of the box list. Emilias Officer Nich very here with U.S. Information Service B.S. Enbouny Rio de Jensiro, Brazil

to make arrangements for shipping the cases from Recife to Caratan.

its obsering in Rocife and is ready for shipment to Cabseas. Since

the Reside shoring has been speasored by the U.S. Schessy in Rio de

You will undoubtedly remomber that, in my letter to you of May 3, I informed you that the Sponish tent porels for the ambibition were still in New York and asked that you send us the correct consignment address and indicate whether you would wish us to send them by air or by see. Also, would you prefer that we send thou with charges COLLEGE or propay the charges and bill you later? Would you please let me have this information at the earliest possible assent? It is almost impossible to understand the photographs without the expleastory text, and if the panels are to reach you in time for a late August or early September opening they should be sent immediately.

The penels are pasked in a single box measuring 109.2 x 104.7 x 73.7 cm., with a grees weight of 204.6 kilos and a cubage of 0.85 cm.M. Our shipping agents tell or that it would cost \$171.70 plan handling charges to send it by air and \$49.53 plus handling charges to send it by steemship to Le Gusira, and you would also have to pay the transportation charges from La Guaire to Carsons.

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Dr. Oscar Czrylo Page Two August 5, 1966

August 5, 1966 ectate it if you would let me know also the exact dates of your showing.

Dr. Oscar Carpio GABS exhibition: Mr. Lefkowitz is interested in Director
Faculty of Architecture and Town Plenning for the exhibition Universided Central de Venezuela posta to get in touch with you Ciudad Universitaria, cherher the Brezilian tour is possible, to Caracas, Venezuela and of the eshibition to the first place of canth is his plans should not materialize, I shall

Dear Dr. Carpiot ofore your closing date where the exhibition is to

Bioserely.

We have been informed that VISIONARY ARCRITECTURE has now terminated its showing in Recife and is ready for shipment to Caracas. Since the Recife showing has been sponsored by the U.S. Embassy in Rio de Jameiro, I would suggest you write to:

For your convenience Mr. Arthur D. Lefkowitz al copy of the bon list. Exhibits Officer With very best wish U.S. Information Service U.S. Embassy Rio de Janeiro, Brazil

to make arrangements for shipping the cases from Recife to Caracas.

You will undoubtedly remember that, in my letter to you of May 5, I informed you that the Spanish text panels for the exhibition were still in New York and asked that you send us the correct consignment address and indicate whether you would wish us to send them by air or by sea. Also, would you prefer that we send them with charges COLLECT or prepay the charges and bill you later? Would you please let me have this information at the earliest possible moment? It is almost impossible to understand the photographs without the explanetory text, and if the panels are to reach you in time for a late August or early September opening they should be sent immediately.

The panels are packed in a single box measuring 109.2 x 106.7 x 73.7 cm., with a gross weight of 204.6 kilos and a cubage of 0.85 cu.M. Our shipping agents tell me that it would cost \$171.78 plus handling charges to send it by air and \$49.53 plus handling charges to send it by steamship to La Guaira, and you would also have to pay the transportation charges from La Guaira to Caracas.

The Museum of Modern Art Archives, NY

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FACULTAD DE ARQUITECTURA Y URBANISMO

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Dr. Oscar Carpio Page Two August 5, 1966

I should appreciate it if you would let me know also the exact dates of your showing.

Regarding the ROADS exhibition: Mr. Lefkowitz is interested in planning a tour of several Brazilian cities for the exhibition following your closing, but negotiations for this are still in progress. I have asked Mr. Lefkowitz to get in touch with you as soon as he knows whether the Brazilian tour is possible, to arrange for shipment of the exhibition to the first place of showing in Brazil. If his plans should not materialize, I shall let you know before your closing date where the exhibition is to be sent at the conclusion of your showing.

Please note that shipment to the next exhibitors should be made with NO VALUE declared to the carrier, since the works will be fully insured under our regular fine arts policy.

Dear Mr. Rosmussen,

For your convenience, I enclose an additional copy of the box list.
In receipt of your letter April 8 for which I thank you.

With very best wishes for a successful showing,

Sincerely,

E.

Z

You will have received by now my cable acknowledging your proposed date of showing for the "Visionary Architecture" exhibit around August—September. As soon as you have a definite date in mind, let me know so we can take it into account. I am writing Mr. Lefkowitz in Brazil since perhaps he will be responsible directly for the fixing of a precise

Waldo Rasmussen Since F Executive Director are. Circulating Exhibitions

In reference to the "Roads" exhibition, April-May is suitable, depending on the size of the exhibit, as we are having showing of Brazilian Architecture around that date, and we are thinking of combining both on our two-level exhibition hall. Having reviewed the information material enclosed in your letter, I believe this is feasible. I am therefore writing Mr. Townsend in Bogotá informing him that we are ready to receive the material for exhibiting.

In addition to this correspondence I am having an appointment with Mr. Cushing here in Caracas in order to clear up any details concerning receipt and subsequent shipment of the exhibitions.

I will keep you informed on all points.

Thank you very much for all your interest in this matter.

-Yours very sincerely,

Oscar Corpio

Caracas, April 22, 1966.-

The Museum of Modern Art Archives, NY

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FACULTAD DE ARQUITECTURA Y URBANISMO

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Mr. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art.
II West 53 Street
N.Y. 10019

Dear Mr. Rasmussen,

In receipt of your letter April 8 for which I thank you.

You will have received by now my cable acknowledging your proposed date of showing for the "Visionary Architecture" exhibit around August-September. As soon as you have a definite date in mind, let me know so we can take it into account. I am writing Mr. Lefkowitz in Brazil since perhaps he will be responsible directly for the fixing of a precise date.

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Yours very sincerely,

Oscar Carpio Director

Caracas, April 22, 1966.-

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cc: 1thds: Mr. Richard Cushing, PAO

Caracas

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WALDO RASMUSSEN MODERNART NEWYORK

DEFINITELY PREFER VISIONARY EXHIBIT AUGUST SEPTEMBER the state of the same of the s OSCAR CARPIO

COMMUNICATIONS, I SERVICE OF RADIO CORPORATION OF AMERICA 66 BROAD STREET, N. Y. TEL. 363-2121

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66 BROAD STREET, N. Y. TEL

SERVICE O. ADIO COR. ATION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

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cc: 1thds: Mr. Richard Cushing, PAO

Caracas

Mr. Hans Neumann
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April 8, 1966

Dr. Oscar Carpio
Director
Faculty of Architecture and Town Planning
Universided Central de Venezuela
Ciuded Universitaria
Caraces, Venezuela

Dear Dr. Carpiot and of the check tiet of theme in on

Thank you for your letter of March 29. I am delighted that you can accept both VISIONARY ARCHITECTURE and ROADS for showing at your university. From your letter, I assume you are planning to show ROADS in April-May, and would like, if possible, to show VISIONARY ARCHITECTURE also in May, even though your showings for both exhibitions would thus overlap. There will be no difficulty in arranging for your showing of ROADS, since the exhibition is now in storage at the American Embassy in Bogoth and is available immediately. I am writing today to Mr. Frank Townsend, Cultural Attaché at the Embassy in Bogoth, asking him to release the exhibition to you and I would suggest you get in touch with him as soon as possible to arrange for shipment to Caracas. I should appreciate it if you would let me know the exact dates of your showing.

For VISIONARY ARCHITECTURE I am afraid we shall not be able to arrange for a May showing in Caracas, since the exhibition is scheduled for showing in Brazil at the time. However, Mr. Arthur D. Lefkowits, Exhibits Officer at the American Embassy in Rio de Jeneiro, who has organized the Brazilian tour, would like to arrange for additional showings and has asked us to make the exhibition available to him for a little longer. We should like to make this possible and, if it would be more convenient for you to show the exhibition in August-September, we could authorize an extension of the Brazilian tour until perhaps mid-July. Would you please let me know, by cable, whether this showing period would be suitable for you? I would suggest you also write to Mr. Lefkovits directly to coordinate your showing dates and to arrange for shipment from the exhibition's last place of showing in Brazil. Would you then please let me know at the earliest possible convenience the showing dates you have decided upon, so that we may know how soon we must send you the Spanish text panels?

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Dr. Carpio

-2-

April 8, 1966

We are always very pleased to have catalogues for the showings or our exhibitions to present to the members of our International Council, which sponsors our activities, as well as for our records, but we do not insist that each exhibitor publish a catalogue. However, I hope you will be willing to issue at least a pamphlet for each show.

gled to reinburgo you for their cost;

For use in connection with both exhibitions, 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 for each exhibition and returned to us at the specified times.
- 2. Two copies of the check list of items in each exhibition.
- 3. Two copies of the box list for each exhibition, to aid in unpacking and repacking and in clearing the cases through Customs. The packing information included in these box lists will enable your agents to calculate shipping costs.
 - 4. Two copies of our suggested press release for each exhibition.
 - 5. A group of 14 photographs of items in VISIONARY
 ARCHITECTURE and a group of 7 items in ROADS, for
 use as catalogue illustration and for publicity
 purposes.
 - 6. Three copies of our Publicity Report form for each exhibition, to be filled out at the conclusion of your showings and returned to us, together with any press notices, photographs, posters and other publicity material that may be available. The third copy for each show is for your own records.

We ask that in your catalogues and in all public announcements of the exhibition, 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."

I should like to request 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. I should appreciate it also if, in your catalog for VISIONARY ARCHITECTURE, you would credit Mr. Luis Lastra for his translation of the text into Spanish.

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Dr. Carpio

-3- April 8, 1966

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

If it is possible, it would be very useful to us if you could have six or eight 35 mm color slides made of the exhibitions after they have been installed in your galleries. We should, of course, be glad to reimburse you for their cost; however, if this should amount to more than \$4 per slide, would you please send us an estimate before placing the order?

> Please let me know as soon as possible to whom we should consign the box containing the Spanish-language text panels for VISIONARY ARCHITECTURE and whether we should prepay charges and bill you later or send it with charges COLLECT?

I am sending a copy of this letter to Mr. Richard G. Cushing, Public Affairs Officer at the American Embassy in Caracas, who will, I am sure, be willing to help you in any way possible to him in carrying out your plans for both exhibitions.

We are very glad to have this opportunity to collaborate with you in presenting these unusually fine exhibitions at your Faculty of Architecture. I am sure they will both attact a great many visitors.

into, If this is not possible up will record the less order it as in the

With very best wishes,

Sincerely, and an advantage of the particular to the same of the s place around the end of May. If this is benefitted action that makes have a set to profit the

Waldo Rasmussen
Executive Director Circulating Exhibitions

yours very sinoses!

Enclosures: As listed above

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UNIVERSIDAD CENTRAL DE VENEZUELA

FACULTAD DE ARQUITECTURA Y URBANISMO

DR 5 1966

Mr. Waldo Rasmussen
Executive Director
International Circ. Exhibitions
The Museum of Modern Art
II W. 53 St.
N.Y. 10019.

Caracas, March 31 st.

Dear Mr. Rasmussen.

Thank you very much for your interesting letter of March 16 th. in reference to the Museum's Travelling Exhibitions.

Having heard of the exhibit on "Visionary Architecture" from some of our coleagues who attended the Sao Paulo Bienal, I am very glad to hear that it may be shown here at our Faculty of Architecture. The "Roads" exhibit will be equally useful to professors and students of Architecture.

I am not sure if there is the possibility of proposing a change of schedule, fully realizing how difficult it is to effect such changes (and at such distances!). I would like to point out however that the period of clases (semester) actually under way is due to terminate in June, when final examinations will take place. School will close in the first few days of July. In view of this, and in order to insure maximum attendance at the exhibition, it would be best if this can take place around the end of May. If this is feasible I would like to hear about it at the earliest date. If this is not possible we will never the less make a go at it.

Other information we also require is in reference to catalogue, posters etc. if we are to do it, as I assume we must, it would be useful to obtain some & idea as to what the Museum expects on these details. In this case it be necessary to receive fotographs of important items to include in the catalogue, general information, "under whose auspices etc..."

Hoping to hear from you soon, I am

yours very sincerely,

Oscar Carpio Director

OC/aca .=

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The exhibition was sent to Ste Paulo with Portuguese text penels, but we have prepared a set of panels in Spenish for the use of

cc: ICE-F-61-61 CARACAS (OFFER) ICE-F-103-65 GARACAS (OFFER)

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exhibitors in other Latin American countries. These are still in New March 16, 1966 d ask you to assume the coats of shipping them from New York. They are packed in a single box measuring 109.2 x 106.7

Dr. Deepe Carple

x 73.7 may, with a grass saight of 23h,6 kilos and a cubage of 0.85 ou.M. Our obra Carpionform us that it would cost \$171.75 plus bandling

char director of it by air and 359.53 plus handling charges to sond it by a Faculty of Architecture and Town Flamping course, have in addition, the Universided Central de Venezuela a to Caracas. If you can accept the Ciudad Universitaria presinte it if you would let us know,

prof Carsons, Venezuelas you would won't the case chipped and to when

it displie be consigned. Dear Dr. Cerpio:

If the showing parted we have suggisted is not acceptable to your please I as writing to bring to your attention two of our architecture exhibitions, which are now circulating in Latin American countries under our expanded program of inter-cultural exchange: VISIONARY ARCHITECTURE and ROADS. Both are unusual exhibitions of exceptionally fine quality which I am ours would be of great interest to both students and the general publicarticular interest to students

te the material from a historical FISTOMARY ARCRITACTURE: As you undoubtedly know, this embilition was shown in the Architecture Section at the Mas Paulo Sienal of 1965. It has since had a showing in Rio de Jameiro and is now on tour in provincial cities in Brazil. Br. Hans Newman has suggested to us that you would be perticularly interested in showing it at the Universided Central, one that

The Brazilian tour is scheduled to end at the end of May and I an hoping it will be possible for you to accept it for showing inmediately afterwards, in June-July, 1966, tion; a copy of our

VISIONARY ANDRITACTURE consists of 7h photographic panels of architectural projects considered unbuildable, at the time they were decause of lack of public support. To give you a better idea of its contents, I am enclosing a decoriptive sheet, giving details of casts, packing, space requirements, etc.; a check list of the items in the addition; a copy of our suggested press release; and a photostatic copy of an article which appeared in the Illustrated London hers of November 5, 1960, at the time of the exhibitions West peridork kromings as here yo preferred dates and we shall

Your costs for VISTONARY ARCHITECTURE would be: transportation charges from the preceding place of showing (most probably Recife, Frazil), plus the usual local costs. Juli insurance coverage would be born by we such exhibitor. Both these exhibitions are being offered

similtaneously to a number of account in South America with this in mind.

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Dr. Oscar Carpio

- 2-3 -

March 16, 1966

The exhibition was sent to Sao Paulo with Portuguese text panels, but we have prepared a set of panels in Spanish for the use of exhibitors in other Latin American countries. These are still in New York and we would ask you to assume the costs of shipping them from New York. They are packed in a single box measuring 109.2 x 106.7 x 73.7 cm., with a gross weight of 20k.6 kilos and a cubage of 0.85 cu.M. Our shipping agents inform us that it would cost \$171.78 plus handling charges to send it by air and \$49.53 plus handling charges to send it by steamship to La Guaira. You would then, of course, have, in addition, the transportation costs from La Guaira to Caracas. If you can accept the exhibition, I should appreciate it if you would let me know, preferably by cable, how you would want the case shipped and to whom it should be consigned.

If the showing period we have suggested is not acceptable to you, please indicate the dates you would prefer and we shall do our best to adjust our schedule accordingly, although, in that event, the exhibition would probably have to be sent to you from a country more distant than Brazil.

RCADS: This visual summary of the art of roadbuilding from ancient times to the present day should be of particular interest to students of town planning, but because it presents the material from a historical point of view, it also has great appeal for the general public. The English-language version, which traveled extensively in the United States and Canada, was extremely popular.

The exhibition consists of 45 photo-and-text panels, mounted on aluminum. The text is in Spanish. I am sure you will be pleased to note that the Caracas Helicoid is one of the projects featured.

I am enclosing a Descriptive Sheet, giving further details; a copy of the check list of items contained in the exhibition; a copy of our suggested press release; and photostatic copies of articles from the New York Times of August 28, 1961 and from Newsweek of August 28, 1961.

ROADS is offered you, as is VISIONARY ARCHITECTURE, at no cost other than transportation from the preceding place of showing, plus the usual local costs. Full insurance costs would be borne by us. The exhibition is now being held for us at the American Embassy in Bogota and is available immediately. I am hoping you will be interested in a showing during April, 1966, so that we may be able to have it sent to you from Bogota, but, in this instance also, if you cannot accept the exhibition for this period, please let us have your preferred dates and we shall try to make the show available to you later.

Since transportation costs are often difficult for Latin-American museums to meet, we are trying to work out an itinerary that will minimize these costs for each exhibitor. Both these exhibitions are being offered simultaneously to a number of museums in South America with this in mind.

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Dr. Oscar Carpio

- 3 -

March 16, 1966

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I should therefore appreciate it very much if you would give them your consideration as soon as possible and let us have your decision, preferably by cable, at the earliest possible moment, so that we may be able to proceed with further scheduling.

I enclose copies of our proposed itineraries for both exhibitions.

VISIONARY ARCHITECTURE and ROADS are being circulated in Latin American countries as part of our expanded program of inter-cultural exchange, along with two more exhibitions: LETTERING BY MODERN ARTISTS and CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, which we are offering for showing at the Musec de Bellas Artes in Caracas in the Fall of 1966 and the Spring of 1967. They are all exhibitions of exceptional interest and very fine quality. I enclose a circular describing them. I hope very much that we may have the pleasure of collaborating with you in showing the two architectural exhibitions at the Universidad Central de Venezuela and I shall look forward to hearing from you very shortly. Soon from From Grand to meeting

Sincerely, ligity material on the Caracas showing of VISIOSARY ASCHI-

post,

May I take this opportunity to thank you personally for your is-Waldo Rasmussen evaluations, for the assistance you have given us Executive Director leasy rationes with which you have handled two International Circulating Exhibitions

Enclosures: VIS. ARCH.: Descriptive sheet

check list release

ROADS: Descriptive sheet

check list release photostats release

Itineraries Circular Circular

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6

OF THE UNITED STATES OF AMERICA

January 6, 1967

Mr. Richard G. Cushing Public Affairs Officer U. S. Information Service U. S. Embassy Caracas, Venezuela

Dear Mr. Cushing: the dalay in answering your letter of November

Thank you for your letter of December 28 and the explanation of Thank you for your letter of December 28 and the explanation of the delay in returning the ROADS exhibition to New York. We are, of course, distressed by this new delay but I hope it will not be very long before the university can re-open its doors.

JAN 8 1867

Caraces, Venezuela

We shall hope to hear soon from Prof. Granados regarding the shipment of the exhibition and we shall also look forward to seeing the publicity material on the Caracas showing of VISIONARY ARCHI-TECTURE.

May I take this opportunity to thank you personally for your interest in our exhibitions, for the assistance you have given us and the extraordinary patience with which you have handled two very difficult situations involving our exhibitions.

With warmest wishes for the new year and for success in your new post,

Sincerely at the University he will see to shipping the Rosas exhibition

Waldo Rasmussen leaving here in mid January for a Washington assignwaldo kasmussen that Mr. Schechter, the new PAO, Mr. Executive Director the staff will continue to render whatever Circulating Exhibitions

The Museum of Modern Art Archives, NY

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OF THE
UNITED STATES OF AMERICA

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JAN 3 1967

Caracas, Venezuela December 28, 1966

Dear Mr. Rasmussen:

Please forgive the delay in answering your letter of November 29. There has been a considerable amount of activity here, including President Leoni's decision to send troops into Central University to rout out the communist terrorists that had been using the campus as a base of operations.

Unfortunately the University still remains closed and your Roads Exhibit inside. It will be impossible for the Faculty of Architecture authorities to do anything about shipment of the exhibit until the University is re-opened, and to date no one has any idea when that will be.

Prof. Granados, Director of Culture of the Architecture Faculty (the man who puts on all exhibits in their faculty), told Frank Tonini that he has clippings and publicity on the Visionary Architecture exhibit which he will be forwarding to you in the near future. It was very well received and has already been sent to Bogota.

Prof. Granados also mentioned that as soon as activities are resumed at the University he will see to shipping the Roads exhibition to the Museum of Modern Art.

I shall be leaving here in mid January for a Washington assignment but you can rest assured that Mr. Schechter, the new PAO, Mr. Tonini and the rest of the staff will continue to render whatever assistance they can.

Best wishes for a good New Year.

Richard G. Cushing

Public Affairs Officer

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

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November 29, 1966

Mr. Richard G. Cushing
Counselor for Public Affairs
U. S. Information Service
U. S. Embassy
Caracas, Venezuela

Dear Mr. Chading:

Enclosed I am sending you a copy of my letter of November 28 to Dr. Oscar Carpio, in which you will note that we are asking him to pay \$145.78 for shipment of the Spanish text panels for VISIONARY ARCHITECTURE from New York to Caracas. This sum represents the amount he would have had to pay had we sent the panels by sea, as he had originially requested. We are willing to assume responsibility for the difference between this amount and the actual cost of shipment by air, for which we have just received a bill from our shippers for \$215.41. I hope Dr. Carpio will find this an acceptable arrangement.

G. S. Etchnesy, and his form or party contains and in many war one there and have

We are looking forward to seeing the press notices and other publicity on the Caracas showing.

I am hoping, also, that we shall soon have a report from you on the condition of the ROADS exhibition.

With renewed thanks to you and to Mr. Tonini for your continued interest and cooperation,

give me your impression of their appearance and your recommendation or to the edvisability of permitting the chow to reachest its travels without further enablishing.

Sincerely, and the control of relative to and the control colombo-

Waldo Rasmussen

Executive Director

Circulating Exhibitions

Enclosure: .Copy, letter to Dr. Carpio

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

Mr. Waher Burns, one of our former employees whom we had select to examine the coldision and the packing cases, relephoned a few days ago to tell us that he had

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November 15, 1966ad hoped to receive from him. He suggested, asserver, that Glover

Mr. Richard G. Cushing

Counselor for Public Affairs

U. S. Information Service

U. S. Embassy are it if you or Mr. Touini could get in touch with this firm and have

Caracas, Venezuela

der. Richard G. Cushing

Dear Mr. Cushingfor the problems that have arisen in connection with these two ex-

5

Thank you very much for your letter of November 1. I am glad to know that VISIONARY ARCHITECTURE was able to open at the UCV Faculty of Architecture on October 28 as scheduled and that the exhibition received such good press coverage. I am glad to know, also, that the text panels have arrived. We had rather suspected that the Portuguese text might not be accurate and I am sure the Spanish text of the panels, which has been very carefully checked, will make the photographs much more understandable.

Thank you also for reporting on the condition of the exhibition. It is very distressing to us that the photographic exhibitions are handled so carelessly by exhibitors. In the future, we shall follow your suggestion of asking that all persons handling works in our exhibitions be required to wear gloves. I think we shall also have to devise a set of rules for exhibitors so that abuses such as the pasting of labels to the surfaces of photographs can be avoided.

When the exhibition closes in Caracas it is scheduled to go to Bogotá for showing at the Centro Colombo-Americano and I have asked Mr. Francis D. Gómez, Director of Cultural Activities at the Centro to get in touch with Dr. Carpio and with you, to coordinate dates and to make the necessary shipping arrangements. I am hoping that Mr. Francis E. Townsend, the Cultural Attenhé at the American Embassy in Bogotá, will be willing to have the shipment consigned to him, in order to avoid Customs delays. Mr. Townsend was instrumental in scheduling the exhibition at the Centro Colombo-Americano.

The condition of the ROADS exhibition is also a cause of great concern to us. We should very much like to have photographs showing the condition of the panels after they have been repaired, so that we may be able to decide whether to permit the exhibition to continue its Latin-American tour or of return it to New York for reconditioning. I am wondering if you or Mr. Tonini would be willing to examine the panels and give me your impression of their appearance and your recommendation as to the advisability of permitting the show to continue its travels without further conditioning.

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- 2

Mr. Richard G. Cushing

EMBASSY OF THE

-2 - November 15, 1966

UNITED STATES OF AMERICA

Mr. Walter Burns, one of our former employees whom we had asked to examine the exhibition and the packing cases, telephoned a few days ago to tell us that he had left Caracas and was now living in Philadelphia, so that he cannot, of course, send us the report we had hoped to receive from him. He suggested, however, that Clover International Movers, who, he said, handle the household moving for the Embassy in Caracas, might be able to advise us about refurbishing the cases. If you think the show should be returned to us for reconditioning we shall, of course, not have the cases repaired but if it seems to you that the exhibition could continue its tour, I should appreciate it if you or Mr. Tonini could get in touch with this firm and have them send us an estimate on the work they think necessary.

I am very sorry for the problems that have arisen in connection with these two exhibitions and I am very grateful to you and to Mr. Eonini for your willingness to help us solve them.

Paculty of Architecture, it was too late so postpone the opening Sincerely, anhibit. Thus it was opened as announced on Friday, October 28 at 7:30 p.m. Two TV station had oneers crows do some filming for their respective news programs and all major newspapers were expected to cover the event.

Waldo Rasmussen use tarts, I have been told, were not in very good Executive Director created some difficulty for our people in prepar-Circulating Exhibitions anish translations. Also, they were scotch-land to the panels and in some case left slight tear marks.

Frank Townini tells me that a number of panels had slight misks in them and all had to be cleaned with soap and mater due to hand

hand prints (threw- away polyethylens gloves might be used).

perhaps to would be wise to advise all recipients of your

As I mentioned in my cable of Mev. 1, the text panels arrived on Geneber 31. (Or at least that was when we are notified of Medraphyal). Since Movember 1 is a holiday it was not possible to have them cleared through customs taxediately but IX is hoped that we can have then out of sustains and delivered to the Patulky of Architecture on Movember 2. They will then place they accordingly.

Whenever we can be of assistance to you, please don't besitate

Redend & Constant

Mr. Major Majorator The Museum of Modern Art

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1094

U.S. INFORMATION SERVICE

XICE-F-103-65-Carona

EMBASSY

OF THE

UNITED STATES OF AMERICA

NOV 7 1000 Caracas, Venezuela November 1, 1966

Dear Mr. Rasmussen:

Thanks for your letter of October 27, 1966 on the VISIONARY ARCHITECTURE exhibit.

Since advance publicity had already been sent out by the UCV Faculty of Architecture, it was too late to postpone the opening of the exhibit. Thus it was opened as announced on Friday, October 28 at 7:30 p.m. Two TV station had camera crews do some filming for their respective news programs and all major newspapers were expected to cover the event.

The Portuguese texts, I have been told, were not in very good Portuguese, which created some difficulty for our people in preparing intelligible Spanish translations. Also, they were scotchtaped on to the panels and in some case left slight tear marks. Frank Tonini tells me that a number of panels had slight nicks in them and all had to be cleaned with soap and water due to hand imprints and other dirt marks.

Perhaps it would be wise to advise all recipients of your exhibits that in packing them care should be taken to avoid leaving hand prints (throw- away polyethylene gloves might be used).

As I mentioned in my cable of Nov. 1, the text panels arrived on October 31. (Or at least that was when we were notified of their arrival). Since November 1 is a holiday it was not possible to have them cleared through customs immediately but it is hoped that we can have them out of customs and delivered to the Faculty of Architecture on November 2. They will then place them accordingly.

Whenever we can be of assistance to you, please don't hesitate to let us know.

Richard G. Cushing

Counselor for Public Affairs

Mr. Waldo Rasmuseen
Executive Director
The Museum of Modern Art
New York

IT World Communications Inc

TTIM

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builts, orking him to send this information. I can emigrated that he emported that he emportation and un are therefore willing to

X ICE-F-103--66-Caracas RP RK circ. green

October 27, 1966

Mr. Richard G. Cushing
Public Affairs Officer
U.S. Information Service
U.S. Embassy
Caracas, Venezuela

XICE-F-103-65-Caracas RP RK

1966 NOV | PM 5 05

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UINY CO VCCA 023

CARACAS 23 1 2101

MODERNART NEWYORK

RASMUSSEN VISIONARY ARCHETECTURE EXHIBIT OPENED OCTOBER

28 TEXT PANELS ARRIVED OCT 31 WILL HAVE INSTALLED ASAP

CUSHING COUNSELOR OF PUBLIC AFFAIRS

COL 28 31

NNNN

NY Phone Serv: Telegr. 797-

elegr. 797 "311/Msngr.-7522/Infor.-7550/Telex-75

as soon as they arrive. They have been consigned to the U.S. Embassy, Caracas, attention Mr. Henry T. Smith or Mr. Franklin Tonini, and we are prepaying all charges.

Dr. Carpio had previously requested that we send the panels from New York to Caracas by sea freight and had agreed to pay the charges for this. We were not able to send them at that time because he did not provide us with the Consular Declaration and Tarif number which our shipping agents told us would be necessary for sea shipment to Venezuela, although we wrote him

MILI

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RP RK circ. green

October 27, 1966

Mr. Richard G. Cushing
Public Affairs Officer
U.S. Information Service
U.S. Embassy
Caracas, Venezuela

Dear Mr. Cushing:

Thank you very much for your cable of October 25, in reply to which I have cabled you as follows:

on the shipment through dectors I as socioring was

delice, unking him to such this information. I can understand that he copy as the objects pay for air communication and us are therefore willing to abbour uniquentiality for the difference become the cost of she transpore

THANKS URTEL STOP PORTUGUESE TEXT VISIONARY ARCHITECTURE

DONE IN SAOPAULO SINCE NOT CHECKED BY US QUESTION ITS

ACCURACY STOP SUGGEST THEREFORE OPENING BE POSTPONED UNTIL

SPANISH TEXT PANELS ARRIVE STOP SHIPPING CASES CONSIGNED

AMEMBASSY VIA PANAMERICAN FLIGHT 319 SCHEDULED ARRIVE

CARACAS TWO TWENTYFIVE PM OCTOBER TWENTYSEVENTH AIRWAYBILL

NUMBER 026 5 837092 STOP WE WILL PREPAY SHIPMENT AND WRITE

CARPIO DIRECTLY ABOUT SHARING COSTS STOP IF OPENING CANNOT

BE CHANGED SUGGEST USING YOUR TRANSLATION TEMPORARILY AND

INSTALLING PANELS SOON AS POSSIBLE AFTER ARRIVAL STOP

LETTER FOLLOWS

Several hours after this cable had been sent, our forwarding agents telephoned to say the Thursday flight had been cancelled and that the exhibition would therefore have to go out at the same time on Friday, October 28. The flight number and airwaybill number will be the same. I cabled you this morning to notify you of the change in arrival time.

The explanatory text for the exhibition was translated into Portuguese in Sao Paulo in 1965, when VISIONARY ARCHITECTURE was shown at the Sao Paulo Bienal. Since there was no time to have the translation sent to New York for checking, we are not sure of its accuracy and, if this Portuguese translation should now be translated into Spanish, it is possible that some serious mis-statements may result. For this reason, I feel it is important that the correct Spanish text be available and I have therefore arranged to have the case containing the Spanish text panels sent by air at the earliest possible moment. I should appreciate it very much if you would notify me as soon as they arrive. They have been consigned to the U.S. Embassy, Caracas, attention Mr. Henry T. Smith or Mr. Franklin Tonini, and we are prepaying all charges.

Dr. Carpio had previously requested that we send the panels from New York to Caracas by sea freight and had agreed to pay the charges for this. We were not able to send them at that time because he did not provide us with the Consular Declaration and Tarif number which our shipping agents told us would be necessary for sea shipment to Venezuela, although we wrote him

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

Mr. Richard G. Cushing

-2-

October 27, 1966

twice, asking him to send this information. I can understand that he may not be able to pay for air transportation and we are therefore willing to assume responsibility for the difference between the cost of sea transportation and the air shipment. I am writing him directly regarding these arrangements and I hope he will find them satisfactory.

I hope it will be possible for Dr. Carpio to postpone his opening until the panels arrive, or, if this should not be possible, to install the exhibition in such a way that it will be possible to insert the text panels later. I should like to emphasize the fact that the explanatory text is absolutely essential to the proper understanding of the exhibition.

For your use in elearing the shipment through Customs I am enclosing two copies of the exhibition's box list, with commercial invoice attached.

We have made note of the postponement of the ROADS exhibition and are glad to know that the repair work is in progress. We have written Mr. Walter Burns, who was formerly with our Museum and who now lives in Caracas, asking him to examine the exhibition. I hope he has by now been in touch with Mr. Tonini regarding this.

I am most greteful to you and to Mr. Tonini for your interest in our exhibitions and for your efforts in making the Caracas showings possible.

PACE THO

Sincerely,

Charge: ICR-9-101-65-Caracas

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: .2 box lists

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DLS

STRAIGHT THE MUSEUM OF MODERN ART NEW YORK

CUSHING AMEMBASSY

CATACAS (Venezuela) WU CABLES October 26, 1966

THANKS URTEL stop PORTUGUESE TEXT VISIONARY ARCHITECTURE DONE IN SAOPAULO SINCE NOT CHECKED BY US QUESTION ITS ACCURACY Stop SUGGEST THEREFORE OPENING BE POSTPONED UNTIL SPANISH TEXT PANELS ARRIVE stop SHIPPING CASE CONSIGNED AMEMBASSY VIA PANAMERICAN FLIGHT 319 SCHEDULED ARRIVE CARACAS TWO TWENTYFIVE PM OCTOBER TWENTYSEVENTH AIRWAYBILL NUMBER 026 5 837092 stop WE WILL PREPAY SHIPMENT AND WRITE CARPIO DIRECTLY ABOUT SHARING COSTS Stop IF OPENING CANNOT BE CHANGED SUGGEST USING YOUR TRANSLATION TEMPORARILY AND (continued)

Charge: ICE-F-103-65-Caracas cc: ICE-F-103-65-Caracas VISIONARY ARCHITECTURE

RE RP RE RK circulate green

DIS STRAIGHT THE MUSEUM OF MODERN ART NEW YORK

CUSHING PAGE TWO AMEMBASSY CARACAS (Venezuela)

WU CABLES October 26, 1966

INSTALLING PANELS SOON AS POSSIBLE AFTER ARRIVAL stop LETTER FOLLOWS

> RASHUSSEN MODERNART NEWYORK

Charge: ICE-F-103-65-Caracas cc: ICE-F-103-65-Caracas

VISIONARY ARCHITECTURE RP RK circulate green

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DLS STRAIGHT

THE MUSEUM OF MODERN ART NEW YORK

CUSHING AMEMBASSY

CARACAS (Venezuela)

WU CABLES

October 27, 1966

PANAMERICA FLIGHT 319 RESCHEDULED FOR FRIDAY OCTOBER TWENTYEIGHTH stop VISIONARY ARCHITECTURE PANELS WILL THEREFORE ARRIVE CARACAS FRIDAY INSTEAD OF THURSDAY TWO TWENTYFIVE PM SAME ATRWAYBILL NUMBER

RASMUSSEN

MODERNART NEWYORK

Charge: ICE-F-103-65-Caracas VISIONARY ARCHITECTURE

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CARACAS 63 25 1000

MUSEUM OF MODERN ART

NY (11 % 93 ST)

RASHUSSEN RE VISIONARY ARCHITECTURE EXHIBIT UCV FACULTY ARCH WILL INAGURATE FRIDAY OCTOBER 28 THRU NOVEMBER 16 CARPIO NOT ABLE PAY FOR SHIPMENT TEXT PANELS WE ARE TRANSLATING FROM PORTUGUESE INTO SPANISH IF YOU HAVE SPANISH TEXTS IN HIMEOGRAPH PLEASE RUSH RE ROADS EXHIBIT CARPID WILL HAVE TOUCH UP JOB DONE WILL REQUIRE ONE MONTH WORK CUSHING AMEMBASSY CARACAS

COL 28 16

Spring of 1967, as you will see from the proposed literary enclosed. For this echibition, we have published a outsloves with Townish test which we are suking available to exhibitors at the very loss price of 50 cents per copy - amoutly half its cost to us - plus transportation charges from New York. I enclose a copy for your

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1966 OCT 25 AM

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MUSEUM OF MODERN ART

NY (11 W 53 ST)

RASMUSSEN RE VISIONARY ARCHITECTURE EXHIBIT UCV
FACULTY ARCH WILL INAGURATE FRIDAY OCTOBER 28 THRU
NOVEMBER 16 CARPIO NOT ABLE PAY FOR SHIPMENT TEXT
PANELS WE ARE TRANSLATING FROM PORTUGUESE INTO
SPANISH IF YOU HAVE SPANISH TEXTS IN MIMEOGRAPH
PLEASE RUSH RE ROADS EXHIBIT CARPIO WILL
HAVE TOUCH UP JOB DONE WILL REQUIRE ONE MONTH WORK
CUSHING AMEMBASSY CARACAS

COL 28 16

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TT World Communications Inc.

Spring of 1967, as you will see from the proposed itinerary enclosed. For this exhibition, we have published a catalogue with Spanish text which we are making available to exhibitors at the very low price of 50 cents per copy - exactly half its cost to us - plus transportation charges from New York. I enclose a copy for your information.

done Serv: Telegr. 797-3311 | Msngr. -7522 | Infor.-7550 | Telex

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cc: ICE-F-103-65-Caracas

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RK circ green

April 8, 1966

Mr. Richard G. Cushing
Public Affairs Officer
U. S. Information Service
U. S. Embassy
Caracas, Venezuela

Dear Mr. Cushing: The books you will be william to help then in

I am sending you enclosed a copy of my letter of today's date to Dr. Oscar Carpio, Director of the Faculty of Architecture and Town Planning at the Universidad Central in Caracas, from which you will see that two of our exhibitions have been accepted by Dr. Carpio for showing at the University: MADS, scheduled to be shown in the very near future - late-April-May and VISIONARY ARCHITECTURE, for which the dates have not yet been definitely determined.

To acquaint you with the character and contents of these exhibitions, I am enclosing descriptive literature.

Both exhibitions are of fine quality and unusual interest and are part of a series of exhibitions which we have been circulating in Latin American countries since 1962, under our expanded program of cultural exchange. Four of these have already been seen in C Caracas, the following three at the Museo de Bells Artes:
ABSTRACT DRAWINGS AND WATERCOLORS (January 14 - February 14, 1962),
HANS HOFMANN (November 29 - December 13, 1964), and JACQUES LIPCHITZ:
BRONZE SKETCHES (February 7 - 22, 1965); the other: JOSEF ALBERS:
HOMAGE TO THE SQUARE at the Caleria Mendoza (March 8 - 29, 1964).
I hope you have had an opportunity to see them while they were in Caracas.

Another exhibition: LETTERING BY MODERN ARTISTS has been requested for showing at the Museo de Bellas Artes and we shall write the Director, Mr. Miguel G. Arroyo G., within a few days to arrange for suitable showing dates.

The fourth exhibition in the group currently in circulation in South America: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, we are planning to offer for showing at the Museo de Bellas Artes in the Spring of 1967, as you will see from the proposed itinerary enclosed. For this exhibition, we have published a catalogue with Spanish text which we are making available to exhibitors at the very low price of 50 cents per copy - exactly half its cost to us - plus transportation charges from New York. I enclose a copy for your information.

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Hr. Cushing

-

April 8, 1966

Our future plans for the program include a very important exhibition of recent painting which we hope to have ready for circulation in 1967 and two exhibitions of Latin American art for extensive circulation in the United States.

These exhibitions are offered Latin-American exhibitors, for the most part, at no cost other than transportation charges from the preceding place of showing, plus the usual local costs. Except in unusual circumstances, all insurance costs are borne by us.

I should appreciate it very much if you would get in touch with Dr. Carpio and Ar. Arroyo to discuss with them their plans for the exhibitions and I am hoping you will be willing to help them in any way possible to you. It would be particularly helpful, I believe, if you could arrange to have the cases consigned to the U. S. I. S. in order to avoid some of the Customs delays.

I should welcome your comments and suggestions.

With thanks for your interest and cooperation,

Sincerely,

Maldo Resmussen Executive Director Circulating Exhibitions

Enclosure: . Descriptive literature, & shows

. . Catalogue

WR/ RKK mh

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The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1094

Aug. 28,1965 Currice attacked cc: ICE-F-103-65 SAO PAULO MH.

Financial

March 16, 1966

Mrs. Dina Lopez Coelho General Secretary Fundação Bienal de São Paulo Caixa Postal 7832 São Paulo, Frazil

Dear Mrs. Coelho:

I have just found your letter of November 10, which I unfortunately misplaced, and am writing to assure you that we did receive your check in the amount of \$320 in full payment of your share of trasporting the VISIONARY ARCHITECTURE exhibition to Brazil.

I regret that I am so late in replying and want to take this opportunity to thank you again for your cooperation in making the exhibition's showing at the Bienal possible.

With best regards,

Sincerely,

Richard L. Palmer Executive Assistant Circulating Exhibitions

RLP/rb

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

F. M. C. NO. 190

W. R. KEATING & COMPANY

VIGONIAN ARCHITECTURE

No.

The Museum of Modern Art

11 West 53 Street, New York 19, N. Y.

Cable Address: Modernart

To

Fundação Bienal de São Paulo Caixa Postal 7832 São Paulo, Brazil

Terms No.

September 28, 1965

Via

Order No.

For the Bienal's share of the costs of transporting our VISIONARY ARCHITECTURE exhibition from New York to Sao Paulo, Brazil via air freight:

\$320

1,5188

Acct's Receivable-pls notify R. Palmer when this check comes in. ICE-F-103-65

Paid see R. Palmer's letter of Mar. 16, '66

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY

MEMBER OF I. A. T. A.

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

F. M. C. NO. 190

W. R. KEATING & COMPANY

VISTON MICH ARCHITECTURE SAO PAULO

TELEPHONE WHITEHALL 4-4830

CABLE ADDRESS WILKEAT CORRESPONDENTS THROUGHOUT THE WORLD

ICE 5128

SHIPMENTS HANDLED TO AND

90 BROAD STREET NEW YORK, N. Y. 10004

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SHIPPER - YOUR REF. NO. AIR

FREIGHT

CONTRACTORS CUSTOM HOUSE BROKERS

THE MUSEUM OF MODERN ART 11 WEST 53RD STREET NEW YORK, N.Y. 10019

ATTN: MISS DOROTHY DUDLEY-REGISTRAR

INTENDED FOR-OUR REF. NO.

FROM ALL PARTS OF THE WORLD

FUNDAÇÃO BIENAL DE SÃO PAULO PARQUE IBIRAPUERA SAO PAULO, BRAZIL

WE ARE PLEASED TO ACKNOWLEDGE YOUR INSTRUCTIONS COVERING THE FOLLOWING SHIPMENT, WHICH IS ACCEPTED SUBJECT TO THE TERMS AND CONDITIONS APPEARING ON THE REVERSE SIDE HEREOF.

O. OF PACKAGES	DESCRIPTION	WEIGHT
Start Total		
3 CASES	PHOTOPANELS	1,518#

REMARKS:

THANKING YOU FOR ENTRUSTING THE HANDLING TO US, WE ARE,

FAITHFULLY YOURS

W. R. KEATING & COMPANY

puenting

MEMBER OF I. A. T. A.

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						MA

SR ICE-F-103-65 SAO PAUL

WR RK

ICE-F-103-65 SAO PAULO circulate

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPTING 1965.

Please return to: Department of Circulating Exhibitions
Mrs. Dina Lopes Coelho of Modern Art
General Secretary
Fundação Bienal do São Paulo
Caixa Postal 7632
São Paulo, Brasil

ARRIVADER NES. Coelhot Muon: VISTOMARY ARCHITECTURE

share of the costs of transporting the VISICHARY ARCHITECTURE exhibition from New York to Sao Paulo last wonth. As you know from Nr. Rasmussen's letter of July 10, we craused the shipment and have absorbed the difference between the actual cost and the secunt you originally agreed to assume since we were forced to forward the show by air freight, owing to the delays of which I believe you are already aware.

If unpacked and in good condition, check here

I hope you may be able to complete and return the enclosed Arrival Notice and Condition Report forms for our records as we have not yet if damagreecolved any word from you ebest the exhibition's arrival.

separately for the purpose.

Sincerely,

Please list dates of showing: 4th september - 28th november

Place of exhibition: BIENAL DE SÃO PAULO - Frequeiva Assistant a Pereira-Parque Ibirapuera - S. Fireslating Exhibitions

Auspices or sponsoring organization (s)? FUNDAÇÃO BIENAL DE SÃO PAULO

Enclosure: Invoice Arrival Notice form 8 October 65 Fondition Report form

(date)

0

(Signatura)

General Secretary

- Charging tion

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The Museum of Modern Art

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

ICE-F-103-65 SAO PAUL

1115/65

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: VISIONARY ARCHITECTURE
Cases received on August, 17th. 1965
(date)
Number of cases received
If unpacked and in good condition, check here Yes.
If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose.
Please list dates of showing: 4th september - 28th november.
Place of exhibition: BIENAL DE SÃO PAULO - Pav. Armando Arruda. Pereira- Parque Ibirapuera - S. Paulo
Auspices or sponsoring organization (s): FUNDAÇÃO BIENAL DE SÃO PAULO
8 October 65. Ding Coelly
(date) (Signature)
General Secretary
(title)
(institution)

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

I. A. 1094

cc re-F-103-65-3ab Paule

DIS

MAMUSEUM OF MODERN ART NEW YORK

LT
MRS DINA LOPEZ COELHO
FUNDAÇÃO BIENAL DE SÃO PAULO
PARQUE IBIRAPUERA
SÃO PAULO (BRAZIL)

August 5, 1965

WUCABLES

July 30, 1965

SHIPPING VISIONARY ARCHITECTURE AIRFREIGHT AUGUST 6 VIA VARIO FLIGHT 897 AIRWAYBILL 39116 ARRIVAL SAO PAULO AFTERNOON

General Secretary
Pundação Bisnal de São MODERNART
Caixa Fostal 7052
São Paulo, Brazil

Dear Mrs. Coelho:

Charge ICE-F-103-65 onfirm our telephone conversation of today, in which you authorized air shipment of the VISIONARY ARCHITECTURE exhibition next week.

The exhibition will be ready for shipment on inguet 5th, and so will reach you on August 5th. I shall cable you the flight number and sirvaybill number next week, so that there should be no delay in your arranging delight as a sease from the sirport. As I stated in my 1cc: 10 IRE-F-103-65-Sao Paulo my the costs of shipment and bill you in the arrange of \$330.

I understand that it will not be pogreen a fer you to typeset the Portuguese translation of the text, and although I am of
course very disappointed, since we sent you the English text for
translation last December, we agree to this in arear to permit
the showing of the exhibition at the Riemal. I am very glad that
it has been possible after all to arrange this showing since se
have spent over \$3,000, to have now photographic panels prepared.
We did this in order to homor our commitment to you to bring the
exhibition to She Paulo, and it was naturally very disturbing to
receive your letter of July 24th cancelling the exhibition.

I am sure you will find when you receive the exhibition that it is very simple to install and should require no more than a day to set up.

I would appreciate it if you would let as know the exact dates of the Biesal, and whether other Brazilian showings can be arranged, as per my letter of July 18th.

Sincerely,

Valde Rassusses Executive Director Circulating Exhibitions

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

IC / IP

T. A. 1094

E ENDENÉGO YEU

cc. (ICE-F-103-65-Sao Paulo

VR RP RK NH

circ green 3 July 24, 1969

AIR MAIL SPECIAL DELIVERY

July 30, 1965

Mrs. Diná Lopez Coelho
General Secretary
Fundação Bienal de São Paulo
Caixa Postal 7832
São Paulo, Brazil

Dear Mrs. Coelho:

This will confirm our telephone conversation of today, in which you authorized air shipment of the VISIONARY ARCHITECTURE exhibition next week.

The exhibition will be ready for shipment on August 5th, and so will reach you on August 6th. I shall cable you the flight number and airwaybill number next week, so that there should be no delay in your arranging delivery of the cases from the airport. As I stated in my last letter, we shall prepay the costs of shipment and bill you in the amount of \$320.

I understand that it will not be possible for you to typeset the Portuguese translation of the text, and although I am of course very disappointed, since we sent you the English text for translation last December, we agree to this in order to permit a the showing of the exhibition at the Bienal. I am very glad that it has been possible after all to arrange this showing since we have spent over \$3,000. to have new photographic panels prepared. We did this in order to honor our commitment to you to bring the exhibition to São Paulo, and it was naturally very disturbing to receive your letter of July 24th cancelling the exhibition.

I am sure you will find when you receive the exhibition that it is very simple to install and should require no more than a day to set up.

I would appreciate it if you would let me know the exact dates of the Bienal, and whether other Brazilian showings can be arranged, as per my letter of July 16th.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

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FILE: 188-F-103-65

FUNDAÇÃO BIENAL DE SÃO PAULO

CAIXA POSTAL 7832, SÃO PAULO

ENDERÊÇO TELEGRÁFICO: BIENAL SÃO PAULO

TELEFONE: 7-8815

VIIIB/1423

São Paulo, July 24, 1965

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

We have had your letter of July 16, and we have cabled you imediatelly in order to say that by conveniences out of our willing we cannot anymore receive the Visionary Architecture as we had planned. The Biennial has many sections as Plastic Arts, Theatre, Architecture, Books and the work in mounting it is very hard, in this moment. I understand that the additional delay is not your fault but we have no more sufficient time to get so big and so important show as Visionary Architecture Exhibition properly installed as it deserves.

Making excuses if this new situation is a trouble too great to you, we reserve the honour to renew arrangements for the IXth. Bien-nial in 1967.

"ith added thanks for your interest and best wishes, I remain

Cordially Yours

Sing Colly

Dina Coelho General Secretary

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CC: ICE-F-103-65-BRAZILU Mrs. Kolmetz circulate green

ICE-F-103-653 1965 (São Paulse)

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SERVICE OF RADIO CORPORATIONS, INC.
66 BROAD STREET, N. Y. FEL. 363-2121

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MODERNART FOR RAVMUSSEN NEWYORK =

PCA A

ARRANGEMENT AND DELAYS PRESENTS EXHIBITING VISIONARY ARCHITECTURE STOP LETTER SUPPLYING DETAILS FOLLOWS

DINA COELHO +

ATIONS, I ZC. 23 AM 85

RC COMMUNICATIONS, I SERVICE OF RADIO CORPORATION OF AMERICA & BROAD STREEF, N. Y. TEL. 363-2121 INC.

(Fred

RCA

SERVICE OF RADIO CORP. TION OF AMERICA
66 BROAD STREET, N. Y. TEL. 363-2121

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CC: ICE-F-103-65-BRAZILV Mrs. Kolmetz circulate green

January 10, 1966

Sr Oswaldo Correa Gonçalves
Assessor de Secção de Arquitetura
Fundação Eienal de São Paulo
Caixa Postal 7832
São Paulo, Brazil

should give to it, after that period.

Circulating Exhibitions - The Museum of Medern Art Medern Mr. Correa Gonçalves:

1

Thank you very much for your letter of December 17 and the dates of the Rio de Janeiro showing of WYSIONARY ARCHITECTURE. I am sorry you have not been able to get a response from other Brazilian museums regarding further showings but, since I still believe there would be great interest in this exhibition in smaller Brazilian centers, I have written to Dr. Belchior and to Mr. Arthur D. Lefkowitz, Exhibits Officer at the U. S. Embassy in Rio de Janeiro, asking them to make further inquiries before we offer the show to institutions in other Latin American countries. I hope they will be successful.

Dr. Belchior will undoubtedly inform you of the results of his efforts and we shall let Dr. de Paula, Director of the Museu de Arte Moderna in Rio de Janeiro know, as soon as possible, where the exhibition is to be sent at the conclusion of his showing.

With many thanks for your interest and cooperation,

we now ask you for instruction Sincerely, he destination that we

Executive Director
Circulating Exhibitions

Assessor da Secção de Arquitetura

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UAIXA POSTAL 7832, SÃO PAULO 📕 ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO 📕 TELEFONE; 7-8615 🚆

VIIIB/2040/A.

São Paulo, December 17th, 1965.

1015-F-103-65- Rio de

Mr. Waldo Rasmussen Executive Director Circulating Exhibitions - The Museum of Medern Art New York

We have just sent to the Museu de Arte Moderna do Rio de Janeiro, the boxes containing the panels of "Visionary Architecture". Following your instructions, we are sending also the texts translated in Portuguese.

We have tried to interest others Brazi lian Museums in receiving that excellent show of Architecture. Unhappily we have not received any answers. So, as the above exhibition shall be in Rio de Jameiro from January 6th till 23d we now ask you for instructions about the destination that we should give to it, after that period.

Looking for your answer at your earliest convenience, I remain

Sincerely Yours

OSWALDO CORREA GONÇALVES

Assessor da Secção de Arquitetura

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cc: RK
ADH
ICE-F-103-65 Sao Paulo
ICE-F-103-65 Rio de Janeiro
circulate
green

I look forward to head November 5, 1965

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

Dear Mr. Correa Gonçalves:

Thank you for your letter of October 1h. We are very glad the Museu de Arte Mode na in Rio de Janeiro is interested in having VISIOMARY ARCHITECTURE following its closing at the São 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.

I had the pleasure recently of discussing a veral of our exhibitions with Dr. Murillo Belchior, Chairman of the Committee on Cultural Exchange at the Institute Brasil-Batados Unidos in Rio de Janeiro. Dr. Belchior thought there would be a great deal of interest, on the part of other auseums 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 mimographed 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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PURDAGAO BIENAL DE SÃO PAULO

Mr. Goncalves

-2-

November 5, 1965

the exhibition's installation at our expense. The slides would be invaluable for reporting on the São 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,

PAULO, 14 or outuand DE 1965. Sincerely,

MR. WALDO RASMUSSEN EXECUTIVE DIRECTOR Waldo Rasmussen Executive Director Circulating Exhibitions

CIRCULATING EXHIBITIONS - THE MUSEUM OF MODERN ART

I HAVE THE PLEASURE TO TELL YOU THAT THE VISIONARY AR-

REFERENCE TO THE TOUR OF THE ARGVE EXHIBITION TO OTHER BRASILIAN CITIES, I MAVE THE PLEASURE TO TELL YOU THAT THE MUSEUM ARE ARTE MODERNA OF DE JAMEIRO IS INTERESTED IN IT. THAT MUSEUM MOULD LIKE TO HAVE THE VISIONARY EXHIBITION IN THE RERIOD OF O TILL 23 JAMEIRO

.. IF YOU AGREE WITH THIS PLAN, WE HOULD APPRECIATE AN AU-

SINCERELY

OSWALDO CORREA CONCALVES

The Museum of Modern Art Archives, NY

Collection: Series.Folder:

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FUNDAÇÃO BIENAL DE SÃO PAULO

CAIXA POSTAL 7832, SÃO PAULO 📳 ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO 📳 TELEFONE: 7-8815

tile: ICE-F-103-65 São Paulo V ICE-F-103-65 Rio de Janiero

R. Palmer R. Kolmetz OCT 18 1965

VIIIB/1868/A.

SÃO PAULO, 14 DE OUTUBRO DE 1965.

MR. WALDO RASMUSSEN

EXECUTIVE DIRECTOR

CIRCULATING EXHIBITIONS - THE MUSEUM OF MODERN ART

NEW YORK - USA

Museum of Modern Art - New York

I HAVE THE PLEASURE TO TELL YOU THAT THE VISIONARY ARCHITECTURE EXHIBITION IS AROUSING A GREAT INTEREST IN THE VIII SÃO PAULO BIENNIAL.

REFERRING TO THE TOUR OF THE ABOVE EXHIBITION TO OTHER BRASILIAN CITIES, I HAVE THE PLEASURE TO TELL YOU THAT THE MUSEU DE ARTE MODERNA DO RIO DE JANEIRO IS INTERESTED IN 17. THAT MUSEUM WOULD LIKE TO HAVE THE VISIONARY EXHIBITION IN THE PERIOD OF 6 TILL 23 JA

IF YOU AGREE WITH THIS PLAN, WE WOULD APPRECIATE AN AN-

SINCERELY

D OSWALDO CORREA GONÇALVES

ASSESSOR DA SECÇÃO DE ARQUITETURA.

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M CAIXA POSTAL 7832, SÃO PAULO M ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO M TELEFONE: 7-8815

July 14 LA ed 165

VIIIB/1330/A.

São Paulo, 12 de julho de 1965.

Mr. Richard L. Palmer

Executive Assistant - Dep. Of Circulating Exhibitions

Museum of Modern Art - New York

We are inclosing a copy of a letter we have sent you on the 23th june 1965.

The VIIIth Biennial of São Paulo is being prepared, and we have urgency in your answer, to make our final arrangements.

Please be kind to forward us imme - distely some news.

Yours faithfully

6/much

OSWALDO CORREA GONÇALVES

Assessor de Secção de Arquiteture

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D L R MUSEUM OF HODERS ART NEW

WECABLAS

sleep Arg. Visionaria

ET GONCALVES BIENAL DE SãO PAULO CAIXA POSTAL 7532 SãO PAULO (BRAZIL)

VISIONARY ARCHITECTURE FOUND DAMAGED UPON ARRIVAL NEW YORK STOP PRODUCING HER RESTROY PROBLES ONLY STOP CANNOT SEND EMPLISH TEXT PARELS BUT

VIIIB/1221/A.

São Paulo, 23 de junho de 1965.

Charge: ICE-F-103-65

green

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Executive Assistant - Dep. of Circulating Exhibitions

I have the pleasure to remember you that the Visionary Architecture exhibition that was due to arrive in Brazil before June 10, 1965, by our late arrangements, has not yet reached Santos.

The São Paulo Biennial, as you may know, is opening the 4th september and so we ask you to give us some informations about the above exhibition.

Looking for your enswer at your early con

venience

I remain,

Yours sincerely

OSWALDO CORREA GONÇALVES
Assessor de Secção de Arquiteture

EF/mec U

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D L S MUSEUM OF MODERN ART NEW YORK

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OF PARTY CONFORMIDA OF

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AMERICA

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LT GONCALVES BIENAL DE SAO PAULO WUCABLES JULY 20 1965 CAIXA POSTAL 7832 SAO PAULO (BRAZIL)

TOE-F-103-65

VISIONARY ARCHITECTURE FOUND DAMAGED UPON ARRIVAL NEW YORK STOP PRODUCING NEW EDITION PHOTOGRAPHIC PANELS UNDERSTAND YOU ARE PRODUCING PORTUGUESE PANELS STOP
WILL AIRSHIP EXHIBITION AUGUST 6 STOP OUR MUSEUM WILL
PREPAY COSTS AIRSHIPMENT AND BILL YOU FOR \$320 STOP
PLEASE CABLE EXACT SHIPPING ADDRESS STOP LETTER
SUPPLYING FULL DETAILS AIRMAILED JULY 16 ONLY STOP CANNOT SEND ENGLISH TEXT PANELS BUT SUPPLYING FULL DETAILS AIRMAILED JULY 16
RASMUSSEN MUSEUM MODERNART

Charge: ICE-F-103-65

cc: ICE-F-103-65-São Paulo

BAS12 ZCZC RKRP332 NITO227 SPRO96 RCA

ADH SAO PAULO 15 circ 854

green

MR PALMER MODERNART NEWYORK

I ASK URGENT INFORMATIONS ABOUT VISIONARY ARCHITECTURE

FOR BIENNIAL SPAULO

INC.

20

5

MUNICATIO 45,

Mr. devalds Corves Songalvee

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cc: VICE-F-103-65-Brazil (Vis. Arch. Mrs. Kolmetz Copy 4)

Mr. Palmer Mrs. Hecht

ICE-F-103-65 São Paulo

S

A SERVICE OF RADIO CORPORATION OF AMERICA
WE BROAD STREET, N. V. JEL. 33-2121
WE SERVICE OF RADIO CORPORATION OF AMERICA
WE BROAD STREET, N. V. JEL. 33-2121
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DA312 ZCZC RMB1382 MITO227 SPRO96 RCA SAO PAULO 15 19 1854

MR PALMER MODERNART NEWYORK

I ASK URGENT INFORMATIONS ABOUT VISIONARY ARCHITECTURE NIAL SPAULO
S

FOR BIENNIAL SPAULO

RC SERVICE OF RADIO CORPORATION OF AMERICA 66 BROAD STREET, N. Y. TEL. 363-2121 COMMUNICATIONS,

COMMUNICATIONS, INC. SERVICE OF RADIO CORPORATION OF AMERICA 66 BROAD STREET, N. Y. TEL. 363-2121

ST.

SERVICE OF RADIO CORPORATION AMERICA 65 BROAD STREET, N. Y. TEL. 363-2121

Mr. dewalds Corves Conquives

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cc: VICE-F-103-65-Brazil (Vis. Arch. Mrs. Kolmetz Mr. Palmer Mrs. Hecht circ green Mrs. Lopez Coelho, Bienal (1hd)

AIR MAILS penels I am afraid that July 16, 01965 saible for me to SPECIAL DELIVERY is a text panels, because they are needed here

aphic penals in the exhibition are mounted

with the exhibition, and that you are producing Portuguese text Mr. Oswaldo Correa Goncalves which we send to break Coolho. Assessor da Secção de Árquitetura Fundação Bienal de São Paulo Caixa Postal 7832 Fortugues o text gamela may be consistent with São Paulo, Brazil embibition, the following information should

Dear Mr. Correa Gonçalves:

I am sorry not to have been able to reply earlier to your letter of June 27th to Mr. Palmer, regarding the shipment of VISIONARY ARCHITECTURE. As you know, Mr. Palmer had earlier written Mrs. Lopez Coelho informing her that since the exhibition had to be returned to this country from Europe before its shipment to Brazil, we would be unable to send it to you in early June. The exhibition has now been returned, but unfortunately it has suffered considerable damage and we have found it necessary to prepare new photographic panels for the entire exhibition before sending it to you. We are very concerned by this additional delay, but of course we did not foresee the damaged condition of the exhibition. The condition was so severe that it would not have been possible to display the exhibition without doing it a great misjustice. a several ways: by atwith angle nails; by wiring the panel;

for proparation of another edition of the exhibition. However, understand that in any case these were not to be displayed

We have also encountered another complication, of which you are undoubtedly aware: the steamship strike of the Moore McCormack Lines. It will not be possible to send the exhibition via ocean freight as planned, but if you agree, we shall send it to you by air freight. We would propose sharing this additional expense with you, since we realize that the unforeseen expense might not make it possible for you to bring the exhibition to Brazil. We would propose, therefore, that our Museum prepay the costs of air shipment to São Paulo, and bill you for \$320., the amount agreed upon for shipment by Mrs. Lopez Coelho. So that we may make these arrangements immediately, I would appreciate it if you would cable me at your earliest convenience informing me whether you agree to this arrangement. exhibitions have been Rio, and traveled under the

The exhibition would be shipped from New York on August 6th. I trust that this would provide sufficient time to install the exhibition before the opening of the Bienal on September 4th. I would appreciate it if you would let me know immediately the exact shipping address for the exhibition.

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Mr. Oswaldo Correa Gonçalves

July 16, 1965

page 23

Text panels: I am afraid that it is not possible for us to send you the English text panels, because they are needed here for preparation of another edition of the exhibition. However, I understand that in any case these were not to be displayed with the exhibition, and that you are producing Portuguese text panels, translating the text which we sent to Mrs. Lopez Coelho last November.

So that the Portuguese text panels may be consistent with the design of the exhibition, the following information should be useful:

All of the photographic panels in the exhibition are mounted on aluminum, with bracing on the back of the panel so that it projects from the wall 3/4 inches (1.91 cm.). The text panels should each measure 36 inches high (91.44 cm.) by 12 inches wide (30.48 cm.). Of course, it is unnecessary for your text panels to be mounted on aluminum which we use for an exhibition which has extended tours, but I do hope that the text can be typeset on white photographic paper so that it appears as uniform as possible with the other panels in the exhibition.

Please let me know if you have any questions on the production of the text panels. For your information, I am enclosing a rough sketch of our panel design in case it should be useful. You will note that our panels have holes in the back bracing of the panels. These make it possible to hang the panels in several ways: by attaching them to the wall with angle nails; by wiring the panel; or by attaching the panels to a wooden strip.

Additional showings of the exhibition in Brazil: We think the exhibition could have wide appeal in other Brazilian cities and would like to arrange a tour to several cities following the closing of the Bienal, if this can be arranged. If you could be of assistance in arranging this tour, we should be most grateful. We would be willing to have the exhibition travel for three or four months if a tour can be arranged, and would suggest that it might be of interest to Rio de Janeiro, Porto Alegre, Belo Horizonte, Salvador and Recife. Could you please let me know whether such a tour could be arranged by the Bienal, or should I write directly to those cities? Others of our exhibitions have been shown at the Museu de Arte Moderna in Rio, and traveled under the auspices of the Instituto Brasil-Estados Unidos, so that I can write to those institutions. Could you also let me know when the exhibition would be ready, after the closing of the Bienal, to begin this additional tour? I understand that the Bienal closes

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Mr. Oswaldo Correa Gonçalves

July 16, 1965

page 3

the end of November, rather than December as originally planned, but I would appreciate your confirming the closing date.

Since we would be sending the exhibition to other countries in Latin America following a Brazilian tour, I would like to arrange the dates of the tour as soon as possible. At this time, it is planned to send the exhibition to Venezuela after Brazil, so that if a tour is arranged in Brazil, it would be most convenient if the exhibition traveled northward, having a final showing in Recife.

I hope you will be able to cable me immediately, notifying me whether air shipment of the exhibition is acceptable under the terms outlined, and supplying me with the exact shipping address.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosure: sketch of panel design

WR:md

02 211 four sides

PANEL BRACE DETAIL

3" (7.62)

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The Museum of Modern Art

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

VISTOMARY ARCHITECTURE

Rough sketch of panel design

PANEL BRACE DETAIL

15/16"

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10E-F-103-65 MUSEUM OF MODERN cc: ICE F100 3

green Hecht

July 20, 1965

Miss Carmen Gomez-Moreno VISIONARY ARCH THEOTUPE TWAND those from Tokyo: Metropolitan Museum of Art Fifth Avenue and 82nd Street New York, New York

at \$1.17 per 1b. - \$1,650. (plus cartage, custous etc.) Dear Carmen Gomez-Moreno:

and forwarding to Brasil in adva

(I have already asked Anne to proceed at

Herewith is the text we discussed today. I forgot to say that it is the introduction to the exhibition VISIONARY ARCHITECTURE, which was originally shown at the Museum and has been circulating all over the world since. It is now going to South America for a tour of several cities. The text is hung on the wall - usually not produced in a catalog. I do hope it doesn't present too many problems, and am very grateful to you for agreeing to read it for us. The pencilled marks and questions were made by me as I read, suggesting places where the translation seemed to miss the meaning, or to be singular where the English was plural, etc. I may be wrong. would probably not reach S.Y. in time for accouldation with the European copy

Sincerely,

Nadia Hermos Could you please reply to the Blane Editorial Assistant a year's decided has to Department of Circulating Exhibitions

handle this??

The Museum of Modern Art Archives, NY

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THE MUSEUM OF MODERN ART LA

Date July 1, 1965

cc: RK

FITTB/1221/A.

To:

Waldo

From:

Dick

VISIONARY ARCHITECTURE

Regarding the return of the VISIONARY ARCHITECTURE Exhibition from Tokyo:

air transport - 1,461 lbs at \$1.13 per lb. - \$1,650. (plus cartage, customs etc.)

ocean transport - at the rate of \$45. per 40 cu. ft. - abt. \$200. (plus cartage, customs etc.)

Could you please let Tokyo know as soon as possible if you feel we should return the show by air freight. We have previously instructed them to return it by ocean freight, but as we discussed this morning, this would mean that they show would probably not reach N.Y. in time for consolidation with the European copy and forwarding to Brazil in advance of the Bienal which opens on September 4.

Could you rlease reply to the Bienal's letter as soon as you've decided how to handle this??

(I have already asked Anne to proceed with the Spanish translation of the Visionary text.)

us same informations about the above exhibition.

OSWALDS COLUEN CONCALVES

37 /mmc

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FUNDAÇÃO BIENAL DE SÃO PAULO

CAIXA POSTAL 7832, SÃO PAULO 📓 ENDEREÇO TELEGRÁFICO; BIENAL SÃO PAULO 📓 TELEFONE: 7-8815 📳

JUN 2 8 1935

July 26, 19

Mr. Waldo Rasmussen

MIN WIIIB/1221/A.

Re: copy of VISIONARY

ARCHITECTURE for

Latin America

São Paulo, 23 de junho de 1965.

Dear Walder

The informer Richard L. Palmer maining panels is given below - Executive Assistant - Dep. of Circulating Exhibitions Museum of Modern Art - New York

panel back

I have the pleasure to remember you that the Visionary Architecture exhibition that was due to errive in Brezil before June 10, 1965, by our late errangements, has not yet reached Santos.

The São Paulo Biennial, as you may know. is opening the 4th september and so we ask you to give us some informations about the above exhibition.

Looking for your enswer at your early con

venience

I remain,

Yours sincerely

CORREA GONÇALVES

Assessor de Secção de Arquiteture

EF/mec

Ellen

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ble Vis Arch -

THE MUSEUM OF MODERN ART

Date July 16, 1965

To:

Mr. Waldo Rasmussen

Re: copy

copy of VISIONARY

From:

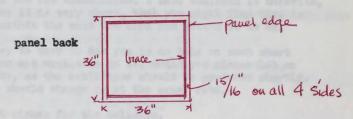
Ellen Marsh

ARCHITECTURE for

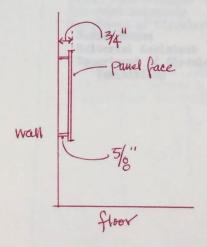
Latin America

Dear Waldo:

The information you want on the aluminum panels is given below --



panel attached to wall, side view



panel brace detail

hole 18" diamoter

Ellen

The Museum of Modern Art Archives, NY

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T. A. 1094

cc: ICE F 103-65 V green Hermos

November 24, 1965

July 2, 1965

Mr. Luis Lastra
Editor, Division of Visual Arts
Pan American Union
Washington 6, D. C.

Dear Mr. Lastra: ply to your latter of June 30, I am enclosing the two

In checking the galley proofs for the Visionary Architecture text against the original negatives, I found that the text for one project was never made into typescript, and therefore never transmitted to you for translation. I have enclosed it herewith, and hope, since it is very short, that you might find time to translate it within the next few days and return it to us.

I am sorry to have to ask you to do this on such short notice. If you are unable to do it, would you please let me know right away, as the exhibition should be produced shortly. Naturally you should charge us at the usual rate.

With best wishes for the holidays,

Sincerely,

Nadia Hermos
Editorial Assistant
Department of Circulating
Exhibitions

(Mrs.) Anno Dahlgrin ⁿocht Kitorial Associato

Ecnlosure

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cc: ICE F 50 61 green Hermos

July 2, 1965

Mr. Inis Lastra, Editor
Pan American Union
Washighton 6, D.C.

do the transfermen

Dear Mr. Jastras

In reply to your letter of June 30, I am enclosing the two missing photographs. If you want any others more urgently, I might be able to get them for you.

The price you quoted , \$27.50 per 1000 words, sounds fine to us, and we authorize you to proceed with the work.

Please let me know if I can be of further help.

Sincerely,

(Mrs.) Anne Dahlgren Techt Editorial Associate Department of Circulating Exhibitions

Planter let us have or more to discount to you play to

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ORGANIZATION OF AMERICAN STATES DEGANIZAÇÃO DOS ESTADOS AMERICANOS DEGANISATION DES ETATS AMERICAINS

cc: Hermos ICE F 50 61 green

PAN AMERICAN UNION

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

June 29, 1965

Mr. Luis Lastra Editor, Division of Visual Arts Pan American Union Washington 6, D.C. Dear Mrs. He

Dear Mr. lastre: sending the text of Visionary Architecture.

would approve I am sending you the complete text of VISIONARY ARCHknow that they bill be for use

ITECTURE, along with four photographs which Miss Hermos thought you

should have: Soleri, Theological Center of Biotechnic City Katavolos, Chemical Architecture Kiesler, Andless House

There are two more which we are trying to locate for you-Kahn, A City Tower and Soleri, Long Span Concrete Bridge.

Please let us know as soon as possible if you plan to

do the translation.

The Museum of Modern Art

II West 53rd Sti New York. New Mork

Department of Circulating Exhibitions Sincerely,

> (Mrs.) Anna Dahlgren Hecht Editorial Associate Department of Circulating Exhibitions

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

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

Ex.3.

PAN AMERICAN UNION

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

June 30, 1965

Dear Mrs. Hecht:

Thank you for sending the text of Visionary Architecture. I find it very interesting and can begin translating very shortly. I would appreciate your sending the other photographs since I know that they will be of use.

Having examined the text, I believe it can be qualified as semi-technical material. The standard translation fee averages \$27.50 per 1000 words. Please let me know if this is agreeable to you.

Very sincerely yours,

Mes fastion Luis Lastra, Editor Division of Visual Arts

Mrs. Anne Dahlgren Hecht Editorial Associate Department of Circulating Exhibitions The Museum of Modern Art II West 53rd St. New York, New York

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ORGANIZATION OF AMERICAN STATES ORGANIZACION DE LOS ESTADOS AMERICANOS ORGANIZAÇÃO DOS ESTADOS AMERICANOS ORGANISATION DES ETATS AMERICAINS 100-F-50-61



PAN AMERICAN UNION

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

June 22, 1965

Dear Miss Hermos:

In response to your letter of June 16, I want to inform you that it will be possible for me to undertake the Spanish translation of the text for the exhibition Visionary Architecture. Your project is one which interests me greatly; however, I would like to have a copy of the text in order that I may see to what extent the material is of a technical nature.

I shall look forward to hearing from you soon.

Very 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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cc: Hecht
Palmer
ICE F 50 61 Visi
green
circ.

June 16, 1965

Mr. Luis Lastre Phillips Collection 1721 21st St. N. W. Washington 9, D. C.

Dear Mr. Lastra:

As you no doubt recall, you translated the text for the exhibition ROADS into Spanish for the Museum a few years ago. We now have a text of about 52 pages of introductory material and descriptive and explanatory information for the exhibition VISIONARY ARCHITECTURE, which, as the title suggests, presents visionary projects by architects which have never been produced for technical or other reasons. It has been one of the Museum's most popular exhibitions, first having been shown at the Museum and then in many cities of Europe, Asia, and the United States, since 1961. It will be shown at the Bienel in São Paulo this fall, and after that is to be sent on a tour of South America. For this latter tour we need to have the text matter translated into Spanish. As it is written for the layman, it is not very technical and should not present many problems. We would like to have it done by the end of September or so, and would be very pleased if you could undertake the translation for us. Would you kindly let me know as soon as possible if it will be possible for you to do so, and if so, we can then make more specific arrangements.

Hoping to hear from you shortly,

Sincerely,

Nadia Hermos Editorial Assistant Department of Circulating Exhibitions

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

BRAZIL

Series.Folder: Collection: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

cc 1thd: Mr. Arthur D. Lefkowitz (with letter)

ce: ICE-F-103-65-BRAZIL Mrs. Kolmetz circulate

Date detabar 20, 1968

Rio de Janeiro

- the Instituto is particularly interested in

Re: Meaking with Dr. Belchior of

Institute Bresil-Estados Baidos.

100-5-18-63 120 January 10, 1966

green

File and EK Mak Palmer

Dr. Murillo Belchior Chairman, Committee on Cultural Exchange Instituto Brasil-Estados Unidos this afternoon and I have made the following Ave. N.S. Copacabana Rio de Janeiro, Brazil

Dear Dr. Belchior: Addising the could be made available immediately from Mr. Oswaldo Correa Gonçalves of the Architecture Section of the Sao Paulo Bienal, wrote us under date of December 17, 1965, informing us that our exhibition: VISIONARY ARCHITECTURE would be shown at the Museu de Arte Moderna in Rio de Janeiro from January 6 to 23, 1966 and saying that he had not been able to interest other Brazilian museums in showing the exhibition.

You may remember that, when you were in New York last Fall, we discussed a Brazilian tour for it and you seemed to feel there would be considerable interest in it in other Brazilian cities. It is difficult for me to believe that such an interesting and beautiful exhibition would not be of interest both to the general public and to university students and I feel it would be a great pity if, now that it is available, it could not be shown in several Brazilian cities that do not often have an opportunity to see exhibitions of this kind. I am therefore wendering if you would be willing to investigate the possibilities somewhat further, before we offer the show to organizations in other Latin American countries.

I am sending a copy of this letter to Mr. Arthur D. Lefkowitz, Exhibits Officer at the American Embassy in Rio de Janeiro, with the request that he help you in any way he can. sibility of working out a Brazilina

However, it is most important that we know at the earliest possible moment whether the exhibition is to remain in Brazil and I should appreciate it if you would let me have the final decision on it, preferably by cable, before its closing at the Museu de Arte Moderna, so that we may be able to proceed with scheduling in other Latin American countries. Lat it was already scheduled to be shown at the

With kindest personal regards and best wishes for the New Year, the American Imbanay (he noted that he.

James Madillavrey ?sp)was now the Cultu Sincerely, there, having replaced Gaorge Scahrur) and that he thought a tour sould be arranged to Sele Herisants , Forte

Alagre, Salvador, Redife, Portaleza etc.) He promised to strite about this satter as seen as he had discussed it with the Waldo Rasmussen Executive Director Circulating Exhibitions

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

1B-2U.

THE MUSEUM OF MODERN ART

cc: RP

Date October 20, 1965

ICE-F-88-63 RIO ICE-F-61-61 RIO

ICE-F-103-65 BRAZIL

TOUR Re: Meeting with Dr. Belchior of

File and RK From:

Dick Palmer

Instituto Brasil-Estados Unidos,

Rio de Janeiro

Waldo and I met with Dr. Belchior this afternoon and I have made the following brief notes about our conversation:

1. LETTERING BY MODERN ARTISTS - the Instituto is particularly interested in this exhibition and we told him it could be made available immediately from Buenos Aires. He has promised to cable as soon as possible after he returns to Rio de Janeiro - he will arrive there sometime tomorrow - to confirm the arrangements. I have given him the following material, so we will not need to mail it: Catalogue - covering letter from ADH

Acknowledgements Copy of MOMA catalogue Copy of BA catalogue Copy of introduction (for cat. or wall label) 2 checklists 10 b & w photos (2 publicity releases)

I also gave him copies of the boxlist and WR told him the cases were being held at the Institute Torcuate di Tella in Buenes Aires and could be forwarded as soon as we have his confirmation. (This does conflict with our earlier offers to Montevideo and Lima (Stastny) but WR feels we should send show to Rio now and hope to arr. Montevideo showing later. Am also cabling Stastny in Lima to ask if he could take show after Rio de Janeiro.)

- 2. ROADS Drl Belchior felt this would be a good exhibition for the Institute and will let us know when he returns when and how we should have it forwarded. He will discuss with the Embassy in Rio the possibility of working out a Brazilian tour for this exhibition and will also be in touch with the Museu in Sac Paulo, which definitely wants the show in or after April'66 to coordinate that showing. We told him that Mrs. Pereira de Sousa already has material on the show and so did not give him any further material.
- 3. VISIONARY We told him that it was already scheduled to be shown at the Museu de Arte Moderna in Rio after the Bienal closes, but that we had received no word from the Bienal about the possib. of arranging a Brazilian tour. Br. Belchior said he would also speak to the American Embassy (he noted that Mr. James McGillavrey ?sp)was now the Cultural Attaché there, having replaced George Boehrer) and that he thought a tour could be arranged to Belo Horizonte , Porto Alegre, Salvador, Redife, Fortaleza etc.) He promised to write about this matter as soon as he had discussed it with the Embassy.

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DLS

INSTITUTO THE MUSEUM OF MODERN ART HEN YORKS

LT

PEREIRA DE SOUSA Endereço Telegrafico: TREUS RIO DE JANEIRO (Brazil) ssen

Caira Postali Wu CABIKS November 30, 1965

PLEASE ADVISE SOONEST WHETHER LETTERING EXHIBITION RECEIVED CE-F-88-63 Lettering by Med A. AND IF YOUR SHOWING STILL OPENS DECEMBER FIRST stop HAS TOR-F 87-63 Albers: Homaze DR BEICHIOR DISCUSSED WITH USIS ARRANGEMENTS FOR BRAZILIAN ICE F-103-65 Visionary Arch. DR BEICHIOR DISCUSSED WITH USIS ANNAU APPRECIATE September 13,1965 CABLED REPLY

RASMUSSEN

MODERNART NEWYORK

Charge: ICE-F-88-68-Brazil thank you for your letter of August 10 as for the Letter-ICE-F-103-65-Frazily and information-F-103-65-Frazil which we read with great

RK circulate green

Among the exhibits mentioned in your letter, our choice fell for the second one" Lettering by modern artists". Is there a possibility to get it for mid-November or December? If not, we could plan it for April 1966.

"Contemporary Painters and Sculptors as Printmakers is a most outstanding exhibit but unfortunately our gallery is not large enough to present: 79 pieces. It would be more appropriately shown at the Museum of Modern Art, as well as "Visionary Architecture." We are looking forward to see it at the Sac Paulo Bienal.

Would you be kind enough to let us know if the Museum has received the newspapers clippings, photographs, slides, etc regarding the ALBERS'show sent to Nadia Hermos on December 17,1964? On March 16, 1965 we inquired about the subject but we had no reply. We hope they have not gone astray.

Thanking you in advance, we are

Mathilde Pereira de Souse Curator, Art Gallery

The Museum of Modern Art Archives, NY

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T. A. 1094

ce:

INSTITUTO BRASIL - ESTADOS UNIDOS

RIO DE JANEIRO, GB., BRASIL

Av. N. S. de Copacabana, 690-5.º Enderêço Telegráfico: IBEUS Caixa Postal: 1389

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

Telefones: Administração: 57-1410 Cursos: 57-1412 Bibliotéca: 57-1146

ICE-F-99-64

ICE-F-88-63 Lettering by Mod A. ICE-F 87-63 Albers: Homage ICE F-103-65 Visionary Arch.

September 13,1965

Dear Mr. Rasmussen:

We thank you for your letter of August 10 as for the Lettering catalog and informative litterature which we read with great interest.

Among the exhibits mentioned in your letter, our choice fell for the second one" Lettering by modern artists". Is there a possibility to get it for mid-November or December? If not, we could plan it for April 1966.

"Contemporary Painters and Sculptors as Printmakers is a most outstanding exhibit but unfortunately our gallery is not large enough to presente 79 pieces. It would be more appropriately shown at the Museum of Modern Art, as well as "Visionary Architecture." We are looking forward to see it at the São Paulo Bienal.

Would you be kind enough to let us know if the Museum has received the newspapers'clippings, photographs, slides, etc regarding the ALBERS'show sent to Nadia Hermos on December 17,1964? On March 16, 1965 we inquired about the subject but we had no reply. We hope they have not gone astray.

Thanking you in advance, we are

sincerely yours

Mathilde Pereira de Jouan Mathilde Pereira de Sousa Curator, Art Gallery

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museu de arte moderna do rio de janeiro

av. beira-mar - caixa postal 44 - end. telegráfico museuarmo - telefone 31-1871

Rio de Janeiro, 17 January, 1966.

1CF-F- 99-64- Rode

M. Waldo Rasmussen
Executive Director
Circulating Exhibitions
The Museum of Modern Art
11 West 53 Street
New York - N.Y.
USA

Dear Sir,

In the 6 January we opened the Exhibition "Visionary Architecture" that will be held till the 23 January. It has a tremendous success.

I was very glad with your letter of the December, 15, 1965, and the news of the next exhibition "Contemporary Painters and Sculptors as Printmakers" was welcomed. We can fix that exposition for July or August, depending on what will be decided with Zanini. About the catalogue, we prefer to print it here, as we did with the "Visionary Architecture", whose copy I send to you with. Please, send me the material for publicity and catalogue. It is very important that the publicity be made with enough time.

Sincerely yours,

Aloysio de Paula Diretor Executivo

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de igneiro Rio CC: RERio Brasil

museu de arte moderna do rio de janeiro

av. beira-mar - caixa postal 44 - end. telegráfico museuarmo - telefone 31-1871

Rio de Janeiro, September 17, 1965.

SEP 27 1965

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

Dear Sir,

I am leaving for Europe next week, where I intend among other things to be at the "Biennale des Jeunes" in Paris. As I told you, we are very interested in the Exhibitions that you have proposed to us. So we have arranged with the Bienal of S. Paulo in order to bring the "Visionary Architecture" as soon as the Bienal finishes.

Please send us more news. During my absence, you can write to <u>Carmen Portinho</u> at our new adress: Museu de Arte Moderna - Caixa Postal 44, ZC-00 - Rio de Janeiro - Brasil.

With best regards,

Aloysio de Paula Diretor Executivo

translation agent d on senels or here he displaying the in my event, so here

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

CC: ICE-F-103-65-Rio de Janeiro
Mrs. Kolmetz
Anne Hecht
circulate
green

October 29, 1965
If it is at all possible, it would be very useful to us if you

Sra. Carmen Portinho
Museu de Arte Moderna
Caixa Postal 14, ZC-00
Rio de Janeiro, Brazil

Sra. Garmeni Portinho

Dear Sra. Portinho:

In his letter to us of September 17, Mr. de Paula asked that we communicate with you, during his absence in Europe, concerning our exhibition: VISIONARY ARCHITECTURE. We are very glad you are able to accept it for showing immediately following the closing of the Sao Paulo Bienal and we are reserving for your showing the period January 6 -23, 1966, which Mr. Correa Goncalves has informed us you prefer.

sould have six Num color slides made of the exhibition after it has been installed in your galleries. We should, of course, be glad to re-imburse you for their cost; however, if this should ascent to more than

For use in connection with your showing, I am sending you enclosed 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.

 Please note that the text panels listed were not sent to
 Brazil. A copy of the text, in English, was sent to Sao
 Paulo for translation and we do not know whether the Bienal
 authorities had the translation mounted on panels or have
 used another method for displaying it. In any event, we have
 asked that the Portuguese translation be sent you with the
 photographic panels.
 - Two copies of the exhibition's box list, for use in unpacking and repacking.
 - 4. Two copies of our suggested Publicity release.
 - 5. A group of ten 8 x 10" glossy photographs of items in the show, to be used for publicity and catalog purposes.
 - 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 material on the exhibition that may be available.

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Sra. Carment Portinho

2. October 29, 1965

Sprague Smith

libd copies to: Mr. and Mrs. Carleton

WR-Latin American File

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

In all public announcements of the exhibition and in your catalog, if you should publish one, would you please make the following acknowledgement:

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

May I ask, also, that the title: 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.

I had the pleasure last week of discussing this and other exhibitions we are circulating in Latin merica with Dr. Murillo Belchior of the Institute Brasil-Estados Unidos. Dr. Belchier has offered to discuss with the U. S. Embassy in Rio de Janeiro the possibility of arranging a tour for VISIONARY ARCHITECTURE to other Brazilian museums following its closing at your Museum on January 23. We shall either be in touch with you directly, or ask Dr. Belchior to do so, as soon as these plans have taken shape.

We are happy to have this opportunity to collaborate with you once more in presenting one of our exhibitions in your museum. mides in Rie de Jameiro

PAGESTAL LEPOSITES TERRITORIS

With cordial good wishes,

in December, 1989]

Sincerely,

The last two wars not show as brooks Waldo Rasmussen Executive Director Circulating Exhibitions

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cc:ICE-F-88-63-Brazil ICE-F-99-64-Brazil FCE-F-103-65-Brazil ICE-F-61-61-Brazil WR-Latin American File RK circ green 1thd copies to: Mr. and Mrs. Carleton

Sprague Smith

March 2h, 1966 Sprague S Mrs. Straus

The Honorable Carlos Jacyntho de Barros Consul General Consulate of Brazil 630 Fifth Avenue Chara at the VIII Biscal on Cap Paule, Captanian New York, New York 10020 on in his do deseign in decarry, 1966; to be

Dear Mr. Jacyntho de Barros: of the U.S. Information Service March-

It was a great pleasure to meet you at the home of Dr. and Mrs. Carleton Sprague Smith last week and to learn of your plans for an exhibition of the work of Brazilian artists to be shown in the United States. I shall be interested to know how they develop and I should be glad to help you in any way I can in facilitating the exhibition's realization. When you have a list and photographs, I shall be glad to discuss the exhibition with members of our editorial staff.

I believe I mentioned to you, during our conversation, the series of exhibitions we have been sending to Latin America as part of our expanded program of inter-cultural exchange. Since 1962, we have circulated in Latin American countries the following exhibitions: " from the proceeding place of showing, plus the usual local

ABSTRACT DRAWINGS AND WATERCOLORS (Shown at the Museu de Arte Moderna, Sao Paulo, in May, 1962)

JOSEF ALBERS: HOMAGE TO THE SQUARE (Shown at the Institute Brasil-Estados Unidos in Rio de Janeiro in November, 1964) smaller centers, which do not often have as opportunity to now

states of this kinds hand HOFFARN have encountered difficulties in Branil in carrying out this plan. For VISIONAL ASCRESSIVE,

JACQUES LIPCHITZ: BRONZE SKETCHES

The last two were not shown in Brazil. no more than \$250,, and that me fonds

Currently we are circulating the following:

to access these coelETTERING BY MODERN ARTISTS (Shown at the Instituto Brasil-Estados Unidos in Rio de Janeiro in December, 1965)

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Mr. Jacyntho de Barros

fire desputies de listres

-2-

March 24, 1966

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS
(Scheduled for showing at the Museu de Arte Contemporaneo da Universidade de Sao Paulo in June, 1966 and at the Museu de Arte Moderna in Rio de Janeiro in August)

VISIORARY ARCHITECTURE

(Shown at the VIII Bienal de Sao Paulo, September to November, 1965 and at the Museu de Arte Moderna in Rio de Jameiro in January, 1966; to be shown in Belo Horizonte and in Recife under the auspices of the U.S. Information Service March-Nay, 1966)

Our future plans for the program include a very important exhibition of recent painting which we hope to have ready for circulation in 1967 and two exhibitions of Latin American art for extensive circulation in the United States and Canada.

The exhibitions included in our Latin American Exchange Program are all of exceptional quality. We have raised funds from various organizations and individual donors in the United States and in Latin American countries for their organization, preparation and distribution and we are making them available to Latin American exhibitors, for the most pert, at no cost other than transportation charges from the preceding place of showing, plus the usual local costs. Except in unusual circumstances, all insurance costs are assumed by us. For CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS we have also produced a special catalogue, with text in Fortuguese and in Spanish, which we are making available to exhibitors at the very low price of 50 cents per copy - half its actual cost to us. I enclose a copy of this catalogue for your information.

we should like to have more of these exhibitions seen in the smaller centers, which do not often have an opportunity to see shows of this kind. However, we have encountered difficulties in Brazil in carrying out this plan. For VISIONARY ARCHITECTURE, for example, the U.S. Information Service informed us that the institutions in Bele Horizonte and in Recife were eager to have the exhibition, but had no funds for transportation costs, although these amounted to no more than \$250., and that no funds were available for this purpose from the U.S. Information Service either. In order to make these two showings possible, we agreed to assume these costs, but we cannot set a precedent in so doing, since we are unable to pay transportation costs in addition to the already considerable costs of producing the exhibitions.

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The Museum of Modern Art

Mr. Jacyntho de Barros March 24, 1966 We have asked the U.S. Information Service in Rio de Janeiro to plen a short tour for ROADS, but I fear we shall again meet with the same problem regarding transportation costs within the country and I am wondering if it would be possible for you to interest one of the Brazilian Covernment Dursaus in providing funds for this purpose for this and future exhibitions, or could you suggest other sources for such funds? I should appreciate very much anything you may be able to do in this regard. I shall look forward to hearing from you shortly. With warmest personal regards, for shi Sincerely, Belo Sorizonte to Rio de Janeiro d via Transportes Fink Waldo Rasmussen of atribae, ateamship company or other carrier) Executive Director Circulating Exhibitions which departed on April 21, 1966 Enclosure: catalog and is scheduled to arrive on same day WR/RKK:mh address:_ Waybill or manifest number: Conhecimento number 2490

Curator

Museu de Arte da Prefeitura de Belo (institution) Horizonte The Museum of Modern Art Archives, NY

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T. A. 1094

The Museum of Modern Art

Please return to: Department of Circulating Exhibitions

ll West 53rd Street

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.

New York 19, New York SEIPPING RECORD on exhibition: VISIONARY ARCHITECTURE ICE-F-103-65 for shipment from Belo Horizonte to Rio de Janeiro Shipped via Transportes Fink (name of airline, steamship company or other carrier) which departed on April 21, 1966 (flight number or name of vessel) and is scheduled to arrive on same day (date) Name of agent handling shipment: address: cable address: Waybill or manifest number: Conhecimento number 2490 (date) Curator (title) Museu de Arte da Prefeitura de Belo

(institution)

Horizonte

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The Museum of Modern Art

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

MAR 2 8 1966

1CE F-103-65- Brazil

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPT OF SHIPMENT.

Please return to: Department of Circulating Exhibitions

The Museum of Modern Art 11 West 53rd Street

11 West 53rd Street New York 19, New York

ARRIVAL NOTICE of exhibition: VISIONARY ARCHITECTURE	ICE-F-103-65
Cases received onMarch 4, 1966	
(date)	
Number of cases receivedThree (3)	
If unpacked and in good condition, check here	
If damaged, please fill in details on CONDITION REPORT FORM proviseparately for the purpose.	ded
separately for the purpose.	
Please list dates of showing: March 25, through April 15, 1	966
, , , ,	<u>,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,,</u>
Place of exhibition: Hall of the Grande Hotel, Belo Hori	zontę
Auspices or sponsoring organization (s): Museu de Arte da Prefe	eitura
de Belo Horizonte and Instituto Cultural Brasil Estad	dos Unidos
March 23, 1966 Maria da Conceica Mo Be	thenpourt
(date) (Signature)	
Curator	
(title)	
Museu de Arte da Prefei	tura
de Belo Horizonte	

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THE MUSEUM OF MODERN ART

MAR 28 1966

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

TELEPHONE: CIRCLE 5-8900 ATTENTION: CIRCULATING EXHIBITIONS

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

Exhibition Title:_	VISIONARY ARCHITECTURE	ICE-F-103-65	
Received in: Belo	Horizonte, Brazil	on March 4, 1966	•
	City and Country)	(date received)	

Exhibiting institution: Museu de Arte da Prefeitura de Belo Horizonte

Dates of showing: March 25 through April 15, 1966

INSTRUCTIONS FOR REPORTING:

- 1. 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. The demages noted below were discovered when the exibition was unpacked.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist Title/Date/Medium	Description of damage
A-5	DaVINCI, Leonard Ideal City	Small tear upper right corner.
B-24 botton	KORDA, Vincent Stage set- things to come	Small tear upper left corner.
C-8	TAUT, Bruno Rocky sites in Tyrol North It Lakes	
D-2	DOESBURG, Theo Van Group of Skyscrapers	Stain left side
F-22	FITZGIBBON & SIDES Bridge City	Small tear upper left
G-8	KIESLER, Frederick Endless Hous	se Small stains

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

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

MODERNART NEW YORK Maria da Concercao Allo Bittencoust (Signature of person in charge)

Curator (Title)

March 23, 1966 (Date of Report)

The Museum of Modern Art Archives, NY

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T. A. 1094

XICE-F-103-65-Belo Horizonte
NH RK circulate green

Belo Horizonte

September 14, 1966

CONSULATE OF THE NITED STATES OF AMERIC

September 22, 1966

Mr. John R. Challinor
Branch Public Affairs Officer
U.S. Information Service
U.S. Consulate
Belo Horizonte, Brazil and to attach seven alides taken of the

Dear Mr. Challinor: tiese, photographer for the newspaper ESTADO

Thank you for your letter of September 14. I am glad to know VISIONARY ARCHITECTURE had a good attendance during its showing in Belo Horizonte, and I am especially glad to have the seven slides which Mr. Evandro Santiago has sent us as a gift. Please convey to him our warmest thanks for his kindness.

May I take this opportunity to thank you for your interest in our exhibitions and for your cooperation.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

> John R. Challinor Branch Public Affairs Officer

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

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(Bolo Horgant)er CONSULATE OF THE UNITED STATES OF AMERICA

SEP 1 9 1966

Belo Horizonte September 14, 1966

Dear Mr. Rasmussen:

We are pleased to attach seven slides taken of the exhibit Visionary Architecture as a gift from Sr. Evandro Santiago, photographer for the newspaper ESTADO DE MINAS, to the Museum of Modern Art.

Visionary Architecture was shown in Belo Horizonte during the period March 25 through April 17, 1966. More than 3,500 persons viewed the exhibit according to figures supplied by the Museu de Arte of the Prefeitura de Belo Horizonte.

We hope these slides will be of interest to you.

Sincerely,

John R. Challinor Branch Public Affairs Officer

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

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ce: ICE-F-61-61-Brazil

_ICE-F-103(65-Brazil (tour)

ADH U

circ

la Goples of our Arrival Notice, Condition Report and Shipping Record force, to be dilled out so indicated and soterned to up at the specified times,

February 25, 1966 des of the exhibition's box list, to aid in un-

Mr. Alfred V. Boerner
Counselor for Public Affairs
U.S. Information Service
U.S. Embassy
Rio de Jameiro, Brazil

Dear Mr. Boernery as of our suggested Press Selease

Thank you for your recent cable, in response to which I cabled you on February 17 as follows:

WIEW APPARENT EMERGENCY AGREE ASSUME SHIPPING COSTS allable.

APPROXIMATELY 250 DOLLARS TO PERSIT SHOWINGS VISIONARY

ARCHITECTURE IN MECIFE AND EMICHORIZONTE Stop MUST die showing the stop for the stop of the

I assume, From your cable, that the institutions in Recife and Belo Horizonte are unable to meet the transportation costs involved in sending the exhibition to these cities and that U.S.I.S. is also unable to previde the funds for this purpose. Because we feel it is important that the exhibition be sent to provincial centers that have expressed an interest in it, particularly since it is accompanied by texts in Fortuneses, we are willing, as an exceptional measure, to assume the transportantion costs ourselves. But, as I stated in my cable, we do not wish to set a precedent for other of our exhibitions in the future.

I should appreciate it if you would let me know, as soon as possible, the titles of the institutions in Recirc and Belo Horisente in which the exhibition will be shown, the mames of their Directors, and the exact dates of showing.

It has occurred to me that, since Bahia is situated between Recife and Belo Horizonte, it might be possible to arrange for a showing there without incurring additional transportation expense. I should appreciate it if you would make inquiries and let me know whether such a showing could be arranged and, if so, the place and dates of showing. According to our present schedule, the exhibition could remain in Brazik through May, 1966.

for use in connection with your showing I am sending you enclosed the following material:

motio in the cuseom. We have written to ask when he would prefer to

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

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- l. 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. Four copies of the exhibition's box list, to aid in unpacking and re-packing and in clearing the exhibition through Customs.
- 3. Two copies of the check list of items in the exhibition.
- h. A group of lk photographs of panels in the exhibition, to be used for publicity purposes.
- 5. Two copies of our suggested Press Release
- 6. Six copies of our Publicity Report form, to be filled out in duplicate and returned to us at the conclusion of each showing, together with any press clippings, posters, photographs and other publicity on the show that may be available.

May I ask that in all invitations and public notices regarding the showing, the following acknowledgement be included:

"This exhibition has been organized by The Department of Circulating Exhibitions of The Museum of Modern Art, under the suspices of the International Council of the Museum."

I should like to ask also that, in all translations, the title "The Nuseum of Modern Art, New York, be retained in English, 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 each of the provincial galleries. We shall be glad to reimburse you for their cost; however, if this should amount to more than \$h.00 per slide, would you please let me have an estimate before placing the order?

I should like to bring to your attention also another of the exhibitions we are now circulating in Latin American co ntries under our expanded program of cultural exchange. This is a most interesting show entitled ROADS, which summarizes the art of road-building from ancient times to the present. You will find a description of it and other pertinent details in the circulars enclosed. It is at present being held for us at the American Embassy in Bogota. We have offered it for showing in Caracas during April and, if it is accepted there, could be sent to Brazil early in May. Mr. Walter Zanini, Director of the Museu de Arte Contemporance of the Universidade de São Paulo is interested in showing ROADS in his museum. We have written to ask when he would prefer to

1.2

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THE HUSERN OF HODERS ART NEW YORK

-3-

show it, but we should like, in addition, to have it seen in several provincial centers and I am wondering if it would interest you to plan a short tour for it. It could remain in Brazil through August, 1966.

The only cost to the exhibitors would be transportation charges from the preceding place of showing, plus the usual local costs. However, if the transportation costs should again present a problem, I am afraid we could not undertake to assume them. In this event, would it be possible for you to investigate the possibility of a subvention on the part of U.S.I.S or perhaps one of the large industrial firms in Brazil?

I should be grateful for anything you may be able to do to facilitate the circulation of these exhibitions in Brazil.

STREET,

With thanks for your interest and cooperation,

Sincerely,

Waldo Rasmussen Executive Idrector Circulating Exhibitions

Enclosures: .Forms

- .Check lists
- .Box lists
- .Photos
- .Circulars

WR/mh

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DLS

LT

THE MUSEUM OF MODERN ART NEW YORK

BOERNER AMEMBASSY RIO DE JANEIRO (Brazil)

WU CABLES

February 17, 1966

IN VIEW APPARENT EMERGENCY AGREE ASSUME SHIPPING COSTS APPROXIMATELY 250 DOLLARS TO PERMIT SHOWINGS VISIONARY ARCHITECTURE IN RECIFE AND BELOHORIZONTE stop MUST STRESS HOWEVER WE DO NOT WISH THIS TO SET PRECEDENT FOR FUTURE EXHIBITIONS STOP THANKS YOUR EFFORTS

> RASMUSSEN MODERNART NEWYORK

Charge: ICE-F-103-65-Brazil cc: ICE-F-103-65-Brazil VISIONARY ARCHITECTURE

RK circulate

green

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USS- Boerner The Museum of Modern Art

To V file: VISIONARY ARCHITECTURE - ICE-F-103-65 (Brazil) cc: Mrs. Kolmetz

M. Dennis From

February 7, 1966 **Date**

Showings in Brazil

Cable received by U.S.I.S, Washington, D. C. for:

RASMUSSEN MUSEUM MODERNART

WHILE RECOGNIZING YOUR RELUCTANCE TO SET PRECEDENT REGARDING TRANSPORTATION OF EXHIBITS WITHIN FOREIGN COUNTRIES AND OTHERWISE WILLING TO BE OF WHATEVER ASSISTANCE POSSIBLE, WE REGRET NEITHER U.S.I.S. NOR I.B.E.U. IN BRAZIL HAVE THE FUNDS AT THIS TIME FOR THIS PURPOSE.

(signed) BOERNER

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USS-Boerner

DLS LT

THE MUSEUM OF MODERN ART NEW YORK

BOERNER AMEMBASSY RIO DE JANEIRO (Brazil)

WU CABLES February 3, 1966

REURTEL RELAXED FROM WASHINGTON REGRET WE HAVE NO BUDGET PROVISION FOR TRANSPORTING OUR EXHIBITIONS WITHIN FOREIGN COUNTRIES AND RELUCTANT SET PRECEDENT FOR SUCH ACTION SINCE WE HOPE TO SEND FUTURE SHOWS TO THESE CITIES stop WE REQUIRE EACH EXHIBITOR PAY TRANSPORTATION FROM PRECEDING SHOWING PLACE AS STIPULATED MY LETTER AUGUST ELEVENTH TO GEORGE BOEHRER stop GREATLY INTERESTED RECIFE AND BELO HORIZONTE SHOWINGS VISIONARY ARCHITECTURE AND EAGER TO ENCOURAGE stop COULD YOU INVESTIGATE POSSIBILITY SUBVENTION

Charge: ICE-F-103-65-Brazil cc: ICE-F-103-65-Brazil
VISIONARY ARCHITECTURE RK circulate green Copy 3

DLS LT THE MUSEUM OF MODERN ART NEW YORK

BOERNER AMEMBASSY RIO DE JANEIRO (Brazil)

Page 2

WU CABLES

February 3, 1966

USIA OR IBEUS OR OTHER ORGANIZATION Stop LETTER FOLLOWS

RASMUSSEN MODERNART NEWYORK

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TCP_P_00_6/_Brazil



EMBASSY OF THE

1CE F-108-65-Bragel UNITED STATES OF AMERICA NOV 2 1966

> Rio de Janeiro October 24, 1966

Dear Mr. Rasmussen:

As you have probably heard already, the Visionary Architecture exhibit is in Caracas. I hope it is in good shape.

I am enclosing for your information a tearsheet from the Jornal do Comercio in Recife which tells about, and shows part of, the exhibit.

About the Roads exhibit, I suppose we will have to wait until it is ready to come back to South America before any decision can be made as to the feasibility of a showing in Recife or elsewhere in Brazil at that

With best regards,

Sincerely,

Arthur D. Lefkow Exhibits Officer

Enclosure:

As stated

Mr. Waldo Rasmussen Executive Director - Circulating Exhibits The Museum of Modern Art 11 West 53 Street New York, N. Y.

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ICE-F-99-64-Brazil ×ICE-F-103-65-Brazil ICE-F-61-61-Brazil (tour) RP RK ELJ circ. green



OF THE UNITED STATES OF AMERICA

BEP 1 9 1966

100-1-61-61- Dog

Rio de Janeiro September 12, 1966

October 11, 1966

Mr. Arthur D. Lefkowitz Exhibits Officer U.S. Information Service U.S. Embassy Rio de Janeiro, Brazil

Dear Mr. Lefkowitz: day I received your letter of September 1st

Dr. Carpio, of the Universidad Central in Caracas, wrote us on September 19 that he had been in touch with you regarding the shipment of VISIONARY ARCHITECTURE from Recife to Caracas, and that he would now show the exhibition separately instead of simultaneously with ROADS as he had originally planned. I hope the necessary arrangements have now been made and that the exhibition is en route to Caracas.

When Miss Johnson was in Caracas, she had an opportunity to check the condition of the ROADS exhibition and has reported that she found it in rather bad shape. It had been lost for almost a year after its showing in Bogotá and was finally discovered in storage at the U.S.I.S. Apparently it was subjected to dampness while there, so that it has suffered water staining and molding in places. Miss Johnson had some repairs made locally, but recommends that the show be returned to the United States at the close of the Caracas showing, for complete reconditioning. This will mean, of course, that scheduling will be delayed once more, but I shall let you know as soon as possible when the exhibition can resume circulation. It could then probably be shipped directly to you from the United States, if Recife is still interested in showing it.

Dr. Ackerman has written separately regarding CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. We appreciate very much undeed the heroic efforts which both you and Dr. Ackerman made to have this exhibition shown in Brazil and we are very sorry indeed that they were unavailing. We have now had a letter from Mr. Zanini, of the Museu de Arte Contemporaneo in São Paulo, saying he would like to try to arrange for showings early in 1967 and would discuss the possibilities with us when he is in New York at the end of this month. We have given him to understand that all arrangements for transportation, etc. would now have to be made by the Brazilian institutions.

Miss Johnson asks me to convey to you her most cordial greetings.

With renewed thanks for your interest and cooperation,

Sincerely yours, of Modern Art

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

The Museum of Modern Art Archives, NY

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10E-T-103-65-B

EMBASSY OF THE UNITED STATES OF AMERICA

1CE-F-61-61- Brazil 1CE-F-99-64- Brazil

Rio de Janeiro September 12, 1966

Dear Mr. Rasmussen:

The same day I received your letter of September 1st I also received a telegram from Dr. Carpio in Caracas, inquiring about our shipping plans for Visionary Architecture.

As you know, the exhibit is in Recife, a long, long way from here. I immediately sent instructions to Recife to make arrangements for the shipment of the exhibit and to let both me and the American Embassy in Caracas know when the arrangements are firm. I also passed this information on to USIS Caracas for Dr. Carpio. Making shipping arrangements, as I have learned from past experience, is difficult from Recife and it may be a some time before they can firm-up something.

On the Roads exhibit, we still have not heard from the Embassy in Caracas about the costs involved in shipping that to Recife. We sent a follow-up request late last week and hope to have some word relatively soon. Dr. Carpio made no mention of this exhibit, unfortunately, in his telegram.

I know Dr. Ackerman has telegraphed you concerning his strenuous efforts in behalf of the Contemporary Painters and Sculptors as Printmakers exhibit. It now appears the exhibit will not be coming to Brazil, and this is to be regretted. I know Dr. Ackerman worked hard trying to get this set up, but the complications and, especially, the time limit were really too much to overcome.

I expect by now/

Mr. Waldo Rasmussen
Executive Director - Circulating Exhibits
The Museum of Modern Art
11 West 53 Street
New York, N.Y.

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- 2 -

I expect by now Miss Johnson is back in New York and has told you our very frank discussion concerning what we in USIS Rio can and cannot do with exhibits. I told her that we do value having the opportunity to work with your Museum whenever possible because your exhibits quite often do support the very same objectives that we seek to support ourselves. Miss Johnson and I both commisserated each other over the relative financial problems the Museum and USIS Rio have with exhibits -- and this is the crux of most of the problems, isn't it?

I assure you we will continue to cooperate with the Museum, to our hopeful mutual benefit, to the extent of our abilities.

Sincerely,

Arthur D. Lefkowitz
Exhibits Officer

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ICE-F-103-65-Brazil ICE-F-88-63-Rio de Janeiro ICE-F-61-61-Brazil (offer) circ green

August 4, 1966 coulty of Architecture and Town Pleaning In Car

Fags Two August 4, 1966

Mr. Arthur D. Lefkovitz possible in view of the financial Exhibits Officer U. S. Information Service is if you would shock the dates of the U. S. Embassy Rio de Jameiro, Brazil gos please let me have your decision on

Mr. Arthur D. Lofkmelts STATES OF AMERICA

Dear Mr. Lefkovits; as possible, so that we may proceed with fur-

Thank you for your letter of July 26. I am glad VISIONARY ARCHITECTURE had so long a showing in Recife and we shall look forward to seeing the publicity on it.

As I wrote you previously, the exhibition is scheduled for showing at the F culty of Architecture and Town Planning, Universided Central in Caracas in late August-September. I wrote to the Director in May, asking him to communicate with you regarding shipping arrangements from Brazil to Venezuela and I had expected you might already have heard from him. I shall write him again today, but you may wish to write him in any case. His address is:

> Dr. Oscar Carpio Director Faculdad de Arquitectura y Urbanismo Universidad Central de Venezuela Ciudad Universitaria Caracas, Venezuela.

I suppose you have by now met with Miss Johnson. I should be very grateful for anything you can do to help her in carrying out her mission.

I have asked Miss Johnson to discuss with you our problems regarding CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and to inquire as to the possibility of organizing a short tour for ROADS, in which you had expressed interest. ROADS is now on

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EMBASSY Mr. Arthur D. Lefkovitz STATES OF AMERICA

August 4, 1966

Rio de Janeiro

view at the Faculty of Architecture and Town Planning in Caracas and is due to close there on September 30. If the tour still interests you and is possible in view of the financial

De crisis the Brazilian museums are apparently undergoing at present, I should appreciate it if you would check the dates of the Carecas showing with Dr. Carpio and arrange with him for shipment to Brazil. Would you please let me have your decision on ha this show as soon as possible, so that we may proceed with further scheduling?

With renewed thanks for your continued interest and cooperation, As requested in your letter of May 2, it is being Sincerely,

stored there until word is received from you as to it's

Waldo Rasmussen

Executive Director Recife has promised to forward to me Circulating Exhibitions

shortly a report on the exhibition, with whatever press clippings are available. I will send them on to you, for your files, as they are received.

Arthur D. Lefkowitz Exhibits Officer

Mr. Waldo Rasmussen Executive Director - Circulating Exhibits Museum of Modern Art 11 West 53rd Street New York, N.Y.

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EMBASSY
OF THE
UNITED STATES OF AMERICA

AUG 2 1966

RK

Rio de Janeiro July 26, 1966 Brazil

Dear Mr. Rasmussen:

I have been informed by USIS Recife that they have completed the exhibition there of Visionary Architecture.

As requested in your letter of May 2, it is being stored there until word is received from you as to it's next destination.

Our office in Recife has promised to forward to me shortly a report on the exhibition, with whatever press clippings are available. I will send them on to you, for your files, as they are received.

Very truly yours,

Arthur D. Lefkowitz Exhibits Officer

Mr. Waldo Rasmussen
Executive Director - Circulating Exhibits
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094



EMBASSY OF THE UNITED STATES OF AMERICA

Rio de Janeiro, May 23, 1966

Dear Mr. Rasmussen:

The "Visionary Architecture" exhibit is now enroute to Recife and I was told today that if it arrives this week they hope to open on June 1 and run it for at least two weeks.

You will be glad to read, I am sure, a post-showing comment about the exhibit from Mr. Challinor in Belo Horizonte. Last week he wrote me: "We received excellent comments on the exhibit Visionary Architecture from artists, critics, and professors at the University of Minas Gerais School of Architecture. The president of the Belo Horizonte Museu de Arte is still talking about the exhibit in glowing terms. Several professors at the School of Architecture took their students to see the exhibit and held classes at the site."

And all this without the text panels there!

About your letter of May 2nd, I have heard nothing from either Mrs. Amaral or Dr. Carpio concerning the "Roads" exhibit. As I told you before, Recife has expressed interest in it and our Branch in Curitiba now has also done so. I am afraid the transportation costs are what is limiting the interest of other areas in the exhibit.

I will keep you informed of other developments as they occur.

Very truly yours,

Exhibits Officer

Mr. Waldo Rasmussen Executive Director - Circulating Exhibits The Museum of Modern Art 11 West 53 Street New York, N.Y.

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

BARRASTE ...

cc: ICE-F-103-65-Brazil LCE-F-61-61-Brazil RK circ green

Mr. Lofkowitz

a showing in August. In the mountine, we have arranged for a showing of the May 2,11966 craity in Caracas during Hay and I would suggest Fr. Arthur D. Befkowitz pio, the Eirector of this school, the Exhibits Officer station to Brazil. The exhibition could remain U. S. Information Service her or perhaps a little longer; since U. S. Enhancy t concluded negotiations for the next showing. Rio de Janeiro, Brazil on you shortly regarding your proposed

Dear Mr. Lefkowitz:

Hany thanks for your letter of April 15. I regret very much that VIBIONARY ARCHITECTURE will not be seen in Curitiba during the Brazilian Architects' Meeting. I fully understand the problems involved with regard to both time and transportation expense and I am sure you have made every effort to make the showing possible, but it is still surprising to me that the architects who requested the exhibition should not have offered to raise the necessary funds for the transportation charges.

Since Dr. Oscar Carpit, Director of the Faculty of Architecture and Town Planning at the Central University in Caracas, would prefer to have the exhibition when his school is in session rather than during the summer vacation, I should appreciate it if you could have the cases stored in Recife after its closing there until Dr. Carpio can arrange to have them shipped to Caracas. I have asked him to get in touch with you regarding arrangements. He may be willing to accept the exhibition early and try to arrange for a summer showing elsewhere in Venezuela. In any case, we should be glad to reimburse you for any storage charges you may incur.

We are looking forward to seeing the press notices on the Belo Horizonte and Recife showings and any other publicity that may be available.

I am enclosing a copy of my letter of today's date to Mrs. Aracy Amaral, Assistant at the Museu de Arte Contemporaneo da Universidade de Sao Paulo, regarding our exhibition ROADS. You will note that I have asked Mrs. Amaral to consult you on your plans for a Brazilian tour for the exhibition. I had previously suggested to Mr. Walter Zanini, Director of the Museu de Arte Contemporaneo, the dates May 16 - June 10 for his showing, but he would prefer

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Mr. Lefkowitz

EMBASS-2-

May 2, 1966

OF THE UNITED STATES OF AMERICA

a showing in August. In the meantime, we have arranged for a showing at the Faculty of Architecture and Town Planning of the Central University in Caracas during May and I would suggest you discuss with Dr. Carpio, the Director of this school, the matter of transportation to Brazil. The exhibition could remain in Brazil until mid-September or perhaps a little longer, since we have not yet concluded negotiations for the next showing. I shall hope to hear from you shortly regarding your proposed itinarary.

With renewed thanks for your interest and cooperation, --

Sincerely blippings on the Visionary Architecture

showing in Belo Horizonte.

Waldo Resmuseen or in Belo reports that more than Executive Director
Circulating Exhibitions axiable before its also

Englosure: . Copy, letter to Mr. Amaral

Very truly yours,

Arthur D. Leikowith

Enclosure:

As stated

Mr. Waldo Rasmussen Executive Director - Circulating Schibits The Museum of Modern Art 11 West 53 Street New York, N.Y.

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EMBASSY
OF THE
UNITED STATES OF AMERICA

POR-FIXO3-65

Rio de Janeiro April 22, 1966

MAY 4 1966

Dear Mr. Rasmussen:

For your files I'm enclosing a couple of more newspaper clippings on the Visionary Architecture showing in Belo Horizonte.

Mr. Challinor in Belo reports that more than 3,500 persons saw the exhibit before its close on April 17.

Very truly yours,

Arthur D. Leftowit Exhibits Officer

Enclosure:

As stated

Mr. Waldo Rasmussen
Executive Director - Circulating Exhibits
The Museum of Modern Art
11 West 53 Street
New York, N.Y.

The Museum of Modern Art Archives, NY

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EMBASSY
OF THE
UNITED STATES OF AMERICA

APR 2 5 1966

Rio de Janeiro April 15, 1966

Dear Mr. Rasmussen:

The Belo Horizonte showing of Visionary Architecture closes today and I have been informed that in all likelihood it will be shipped to Recife early next week. At least some of the funds you allocated for shipment in Brazil will likely be utilized to cover some of this cost.

Although Curitiba would like to have the show for the time period of the Brazilian architect's meeting there, this coincides with the Recife showing and the cities are some 1500 air miles apart (and much more by land over very bad roads). The distance plus the fact that there are no funds available for this long shipment (all of the money your Museum made available would not cover the cost) makes the shipment there unlikely.

In connection with the eventual shipment to Caracas, I regret that we will not be able to consign the shipment to USIS Caracas. As this is a private showing with no official U. S. participation it would be a misuse of our diplomatic privileges for us to consign it directly to the U. S. Embassy. I am sure, however, that the Embassy in Caracas will give whatever assistance they are able to give, should such assistance be necessary.

Very truly yours,

Arthur D. Lefkovitz Exhibits Officer

Mr. Waldo Rasmussen

Executive Director - Circulating Exhibitions

Museum of Modern Art

11 West 53 Street

New York, N.Y.

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

Thus you for sending or your AND ediress. On hour to can agel

CC+ ICE-F-103-65 (tour)
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green

April 11, 1966

Mr. Arthur D. Lefkowitz
Exhibits Officer
U. S. Information Service
U. S. Embassy
Rio de Janeiro, Brazil

Dear Mr. Lefkowitz:

Many thanks for your letter of March 30. I am relieved to know the Portuguese translation of the text for VISIONARY ARCHITECTURE has been found. It is really almost impossible to understand the photographs without the explanatory text.

The June 6 opening date for the Caracas showing is not at all firm; it is merely a proposed date for the beginning of the exhibition's tour in other South American countries. As a matter of fact, we have just received a letter from Dr. Oscar Carpio, Director of the Faculty of Architecture and Town Planning at the Central University in Caracas, confirming acceptance of both VISIONARY ARCHITECTURE and ROADS, but saying that the early June showing period for VISIONARY ARCHITECTURE is not convenient for him since the school will close for summer vacation at precisely that time. I have written to ask if he would prefer an August-September showing, in which case the exhibition could remain in Brazil until some time in July. We should particularly like to have it shown during the Brazilian architect's meeting in Curitibia and perhaps you could place it afterwards in other centers. Please let me know as soon as possible whether this plan would suit your convenience.

I have asked Dr. Carpio to write you to coordinate showing dates and to make shipping arrangements but you may want to get in touch with him beforehand.

Since each exhibitor is responsible for shipping charges from the preceding place of showing, Dr. Carpio will pay for shipment from the last place of showing in Brazil to Caracas. However, it would be very helpful if you could arrange to have the shipment consigned to U. S. I. S. in Caracas, since this would avoid a good part of the Customs delay. Please note that shipment should be made with NO VALUE declared to the carrier, since the exhibition will be fully insured under our regular fine arts policy. For your convenience, I enclose two additional copies of the exhibition's box list.

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Mr. Lefkowitz

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April 11, 1966

Thank you for sending us your APO address. We know we can save money by using this address, but we have so often had the experience of having mail so addressed arrive very late at its destination that we have abandoned the practice. We are usually too pressed for time for such delays.

I should like to take this opportunity to thank you for your continued interest in our exhibitions and your efforts in our behalf.

I shall hope to hear from you soon regarding the possibilities for a tour of ROADS.

With very best wishes,

Sincerely,

Waldo Rasmussen Companie penale. After charging our Executive Director who you as follows:

on very servy to learn from your letter of March 23 that

Enclosures: . 2 box lists of Paris and American

WR/RKK; mh

At the request of the Highal authorities, we had sent the English text for the exhibition to São Pacle so that the translated lexicon could be made there and we accompany the show. Housest will the mounted on penals to accompany the show. Housest will think an appendiculty requested that the translated text be permitted to travel with the exhibition to Hie de Jensiro and other Brazilian cities. On Pecesser 17, 1965, Mr. General contains the formula wrots us: "We have just sent to the Husen de Arte Maderne in Hie de Jensiro the towns containing the penals of 'Visionary Architecture.' Pullouing your instructions, we are also seeming the texts translated into Pertuguese." Since we had heard nothing further regarding the text from the Husen de Arte Mederne in his, we seemed that they had recuived it. It is most surprising to see that they should not even have inquired cheat it. I here you will be able to looste it, either in Hear Faulo or in die de Jensiro.

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tors promie in English were removed, almos the Africal emtheration

cc: ICZ-F-61-61-Brazil
VICE-F-103-65-Brazil (tour)
RK (2)
circ
green

April 1, 1966

Mr. Arthur D. Lefkowitz
Exhibits Officer
U. S. Information Service
U. S. Embassy
Rio de Janeiro, Brazil

Dear Mr. Lefkowitz: but we have not yet had confirmation of

I am very sorry to learn from your letter of March 23 that VISIONARY ARCHITECTURE arrived in Belo Horizonte without the text which is, of course, absolutely necessary for an understanding of the photographic panels. After checking our correspondence, I cabled you as follows:

eptance. I shall lot you know as soon so persible shore the

PLEASE INQUIRE OF OSWALDO CORREA CONCALVES OF ARCHITECTURE SECTION SÃO PAULO BIENAL RECARDING PORTUGUESE TEXT FOR VISIONARY ARCHITECTURE WHICH HE WROTE US DECEMBER 17 HE WAS SENDING TO RIO WITH SHOW Stop TRANSLATION FROM ENGLISH PREPARED BY BIENAL PRESUMABLY FOR MOUNTING ON PANELS STOP LETTER FOLLOWS.

At the request of the Bienal authorities, we had sent the English text for the exhibition to São Paulo so that the translation could be made there and we assumed that the translated text would be mounted on panels to accompany the show. Because of this, we specifically requested that the translated text be permitted to travel with the exhibition to Rio de Janeiro and other Brazilian cities. On December 17, 1965, Mr. Oswaldo Correa Goncalves, Assessor of the Architecture Section of the Bienal wrote us: "We have just sent to the Museu de Arte Moderna in Rio de Janeiro the boxes containing the panels of 'Visionary Architecture. Following your instructions, we are also sending the texts translated into Portuguese." Since we had heard nothing further regarding the text from the Museu de Arte Moderna in Rio, we assumed that they had received it. It is most surprising to me that they should have shown the exhibition without the text and that they should not even have inquired about it. I hope you will be able to locate it, either in Sao Paulo or in Rio de Jameiro.

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Mr. Lefkowitz

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THE EUSEUM OF MODERN ART NOW TORK April 1, 1966

The check list for the exhibition does not agree with the box list because, when the exhibition was sent to Sac Paulo, the text panels in English were removed, since the Bienal authorities were to use their own translated text for the Sao Paulo showing. However, we have prepared a set of panels in Spanish for the use of exhibitors in other Latin American countries, which are still in New York but which will be sent to the first exhibitor in a Spanish-speaking country. Thus the number of text panels indicated in the check list will again be accurate and another sheet will be added to the box list to account for them.

We have offered the exhibition for showing in Caracas following acceptance. I shall let you know as soon as possible where the next showing is to be.

I am very glad to know that Recife is interested in having ROADS. As I wrote you previously, Mr. Walter Zanini of the Museu de Arte Contemporaneo in São Paulo is also interested in it, and I wrote him on March 28 offering him the showing period of May 16 - June 10. I hope he will find these dates acceptable. I shall look forward to hearing from you further regarding the prospects for additional showings.

With renewed thanks for your interest and cooperation.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

WR/RKK:mh

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DLS

105-F-103-65-THE MUSEUM OF MODERN ART NEW YORK

LEFKOWITZ AMEM BASSY

RIO DE JANEIRO (Brazil) WU CABLES March 30, 1966

PLEASE INQUIRE OF OSWALDO CORREA GONCALVES OF ARCHITECTURE SECTION SAO PAUL BIENAL REGARDING PORTUGUESE TEXT FOR VISIONARY ARCHITECTURE WHICH HE WROTE US DECEMBER 17 HE WAS SENDING TO RIO WITH SHOW stop TRANSLATION FROM ENGLISH PREPARED BY BIENAL PRESUMABLY FOR MOUNTING ON PANELS stop LETTER FOLLOWS

RASMUSSEN MODERNART NEWYORK

VISIONARY ARCHITECTURE

Charge: ICE-F-103-65-Brazil (tour) cc: ICE-F-103-65-Brazil (tour) RK circulate green

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EMBASSY

EMBASSY

EMBASSY OF THE UNITED STATES OF AMERICA

> Rio de Janeiro March 30, 1966

Dear Mr. Rasmussen:

A happy addendum to my letter to you of the 23rd -- São Paulo has discovered type-written cards with the Portuguese text for the Visionary Architecture exhibit and they have been forwarded to Belo Horizonte today.

While too late for the first week of the exhibit, we hope they will be of some help before the exhibit closes. On this point, a letter I received from John Challinor today observed: "Comments on the exhibit were quite favorable, although a few people felt that the architectural drawings were difficult to understand ... The exhibit lost a bit without the explanatory panels in Portuguese".

Mr. Challinor also sent along, and I am enclosing herewith, six press clippings, three tearsheets, three catalogs and three invitations.

As you can see from the invitation, the exhibit is being held in the salons of the Grande Hotel under the auspices of the Belo Horizonte Municipal Museum of Art and the Brazil-United States Cultural Institute.

Mr. Challinor noted in his letter that "Media coverage before and after the opening was excellent". This suggests that in addition to the press reports there may also have been radio and television coverage.

You will be interested in learning, I am sure, that we received the other day an expression of interest in the exhibit from our Branch Public Affairs Officer in Curitiba who said he believed it would be of great interest during a meeting there of Brazilian architects in May. But as the exhibit still has to go to Recife and must, according to your schedule, be in Caracas for a

June 6 opening/

Mr. Waldo Rasmussen
Executive Director - Circulating Exhibits
The Museum of Modern Art
11 West 53 Street
New York - N.Y.

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June 6 opening, a showing there will not be possible.

In relation to the shipment to Caracas, whose responsibility is it to make the arrangements for onward shipping? As you must realize, shipping is quite haphazard at times and no one can guarantee when a ship leaving Recife, if one can be found going that way, will arrive at the port for Caracas. And if customs problems are as great in Venezuela as they are here in Brazil, there may be further delays. How firm, then, is that June 6th opening date in Caracas?

A final suggestion on how the Museum of Modern Art in New York can save just a little bit of money. I note that the material you've sent us has been sent by international air mail, which is quite expensive. I would suggest that any future correspondence be sent to our APO address which calls for ordinary domestic air postage. That address is:

American Embassy - USIS APO New York 09676

Sincerely,

Arthur D. Leftwowitz, Exhibits Officer

Enclosures:

As stated

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ritached, which will enable you to extendets immosperiories

for will note that HOADS is effored stabliture on the same

cc: ICE-F-103-65-Brazil IGE-F-61-61 Brazil (offer) arese in the exhibition; a box list with commercia

March 23, 1966

Mr. Arthur Lefkowitz Exhibits Officer U.S. Information Service U.S. Embassy Rio de Jameiro, Brezil for a Brasilian tour ons be worked out with

Dear Mr. Lefkowitz: clate it wery much if you would them let

Thank you very much for your letter of March 3 and for your efforts to obtain in Brazil some part of the funds required for transporting VISIONARY ARCHITECTURE to Belo Horizonte and Recife. I am glad to know you have been able to proceed with your plans for these showings, despite the delay. I should appreciate it if you would let me know, as soon as possible the titles of the institutions in which the exhibition will be shown, the names of their Directors and the exact dates of each showing. As you know, the exhibition could remain in Brazil until the end of May. I shall let you know before that time where the next showing will be

I am sure VISIONARY ARCHITECTURE will be warmly received in Belo Horizonte and Recife and we are looking forward to seeing the press notices and other publicity on these showings.

In my letter of February 25 to Mr. Boerner, I mentioned our exhibition: ROADS, which Mr. Walter Zanini of the Museu de Arte Contemporanea of the Universidade de São Paulo is interested in showing in his museum and which we should like to show also in several other Brazilian centers. We have worked out a proposed itinerary for the show, in accordance with which we can make the exhibition available to Mr. Zanini for the period May 16 - June 10, 1966 and I am wondering if you would be willing, following this, to arrange for two or possibly three additional showings from mid-June to the end of August. In the event that you should again encounter difficulties with regard to transportation costs, could you investigate the possibility of enlisting the aid of the Brazilian Covernment's Bureau of Town Planning or the School of Architecture of one of the universities. I enclose a copy of our proposed itinerary and also: a descriptive sheet giving details of costs, packing, space requirements, etc., a check list of

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Mr. Lefkowitz

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March 23, 1966

items in the exhibition; a box list with commercial invoice attached, which will enable you to calculate transportation costs; and a copy of our suggested press release.

You will note that ROADS is offered exhibitors on the same terms as is VISIOMARY ARCHITECTURE: transportation charges from the preceding place of showing plus the usual local costs. All insurance costs are borne by us.

I would suggest you discuss the exhibition with Mr. Zanini to see if some plan for a Brazilian tour can be worked out with him. I should appreciate it very much if you would then let me know what the prospects are.

Both these exhibitions are offered Brazilian exhibitors as part of our expanded program of inter-cultural exchange with Latin American countries. We have, since 1962, circulated the following exhibitions in Latin America: ABSTRACT DRAWINGS AND WATERCOLORS (shown at the Museu de Arte Moderna in Sao Paulo in May, 1962); JOSEF ALBERS: HOMAGE TO THE SQUARE (shown at the Instituto Brasil-Estados Unidos in Rio de Janeiro in November, 1964); HANS HOFMANN: and JACQUES LIPCHITZ: BRONZE SKETCHES, the last two not shown in Brazil These exhibitions have now completed their Latin American tours. Currently we are offering the following: LETTERING BY MODERN ARTISTS (shown at the Instituto Brasil-Estados Unidos in Rio de Janeiro in December, 1965); CONTEMPORARY PAINTERS AND SCULPTORS AS PRINT-MAKERS (scheduled for showing at the Museu de Arte Contemporanea in São Paulo in June, 1966 and at the Museu de Arte Moderna in Rio de Janeiro in August, 1966); VISIONARY ARCHITECTURE, which as you know was shown at the VIII Bienal in São Paulo from September to November, 1965 and at the Museu de Arte de Moderna in Rio de Jameiro in January, 1966 and which, thanks to your efforts, will now be seen in Belo Horizonte and Recife; and ROADS, for which I hope you will be willing to plan a short

Our future plans for the program include a very important exhibition of recent painting which we hope to have ready for circulation in 1967 and two exhibitions of Latin-American art for extensive circulation in the United States and Canada.

The exhibitions forming part of our Latin-American Exchange program are all of exceptional quality. We have raised funds for their organization, preparation and distribution from various organizations and individual donors in the United States and in Latin American countries and we are making them available to Latin-American exhibitors, for the most part, at

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Mr. Lefkowi &

March 23,1966

no cost other than transportation charges from the preceding place of showing plus the ordinary local costs. Except in unusual circumstances, we also assume all insurence costs. Consequently, we cannot undertake to pay, in addition, transportation costs within the various countries. Since we believe this program to be very important for the furthering of intercultural relations between the United States and Latin-American countries, I should appreciate it very much if you would look into the possibility of obtaining funds for transportation from Brazilian Government sources or from large industrial firms.

I am grateful for the interest shown by you and Mr. Boerner in our exhibitions and for your efforts on our behalf.

Sincerely, our Challing and Afrairs Officer thank, the house in the presentation of th

Weldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures: ROADS: .Descriptive sheet

•Check list

Box list

Release

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EMBASSY
OF THE
UNITED STATES OF AMERICA

RK

Rio de Janeiro March 23, 1966

Dear Mr. Rasmussen:

As I wrote to you in my letter of March 3, the Visionary Architecture Exhibit is in Belo Horizonte, and I was informed by telephone today that the opening will be late this week or early next.

Mr. John Challinor, our USIS Branch Public Affairs Officer there, who is assisting the local Museum in the presentation of the exhibit, telephoned me this morning inquiring about the text panels in Portuguese. He said that only three cases had been received in Belo, although your mimeographed information guide of July 1965 titled "Circulating Exhibitions: 1965-66" cites four cases with 74 photographic panels and 49 text panels. He said there were only one or two text panels, and these in Spanish. This, of course, conflicts with the check list dated September 5, 1961 which shows four cases; but it agrees with the customs box list of August 3, 1965 which lists only three cases with "2 text panels".

Checking into our back correspondence, I note that your letter of August 10, 1965 to Mr. Aloysio de Paula, Director of the Museu de Arte Moderna of Rio de Janeiro, stated that "We were not able to translate the exhibition's text in Portuguese, but I understand the Bienal is planning to prepare either a mimeographed text or wall labels to accompany the exhibition and they would doubtless be able to make their translation available to you if you schedule the show".

I checked with

Mr. Waldo Rasmussen
Executive Director - Circulating Exhibits
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

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- 2 -

I checked with the Rio Museu today and was informed that they did not have any textual panels in Portuguese for the exhibit when it ran here.

Also in my correspondence file is your letter of January 10, 1966 in which you stated "... the exhibition is now provided with texts in Portuguese..." It was this information which I conveyed to our USIS centers around Brazil.

Mr. Challinor has pointed out, quite rightly it seems to us, that the exhibit loses much without textual accompaniment. I would appreciate if you would clarify for us as to whether the exhibit is supposed to, or is not supposed to, have accompanying text in Portuguese. If so, where might it be? None of the material you have sent this office, either for our information or forwarding to Belo Horizonte and Recife, contains this text either in English or Portuguese. It is probably too late to do anything about improving the showing in Belo, but perhaps there is time to do something before the opening in Recife.

By the way, you will be glad to hear that Recife is quite interested in the "Roads" exhibit and I expect you will hear more about this from them in due time.

Sincerely,

Arthur D. Lefkowitz Exhibits Officer

The Museum of Modern Art Archives, NY

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EMBASSY

OF THE

UNITED STATES OF AMERICA

MAR 1 5 1966

Rio de Janeiro March 3, 1966

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Dear Mr. Rasmussen:

As I have been the USIS-Rio officer most involved in trying to assist The Museum of Modern Art in getting further exposure in Brazil of the Visionary Architecture exhibit, Mr. Boerner has asked that I respond to your letter of February 25.

I am glad to be able to inform you that the exhibit left Rio last Saturday (February 26) by truck for Belo Horizonte. The arrangements for the transfer of the exhibit from the Museu de Arte Moderna to the Museum in Belo Horizonte, although facilitated by our office in Belo and my office here in Rio, were made directly between the two museums. And, contrary to the earlier outlook, I think we have been able to get the Belo museum to assume the transportation costs.

I say "I think" because when I spoke to a representative of the Belo museum here (before your telegram came authorizing the \$250) I said we had no funds for transportating the exhibit. She indicated she would take the exhibit on the same truck which was already being used for transport of a Polish tapestry exhibit to Belo, but she added that she would discuss the cost problem further with the USIS officer in Belo. I have not yet heard anything further from him.

I am sending/

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

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- 2 -

I am sending the papers you enclosed with your letter on to the USIS officer in Belo with instructions that he pass them on to the museum authorities and that he repeat my request that they get into direct contact with you.

I will also send a set to our office in Recife. In a recent telephone conversation with our Cultural officer in Recife, in which I informed him that your Museum would reluctantly pay the transportation charges, he said he would make all attempts to get the sponsors there to contribute something towards this expense, but he was not hopeful of obtaining more than 50,000 cruzeiros, which is something less than \$25.

I am also sending copies of your letter both to Belo Horizonte and Recife for their additional information.

In regard to your question about Salvador (Bahia), when we first sent out inquiries to various cities asking about their interest in Visionary Architecture, Salvador was one of the cities we included. They did not respond in the affirmative, however.

Please write me again if there is any further assistance you feel that I can give.

Sincerely,

Arthur D. Lefkowitz Exhibits Officer

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green OF THE

UNITED STATES OF AMERICA

January 10, 1966

American Embassy Rio de Janeiro

September 13, 1965

Mr. Arthur D. Lefkowitz Exhibits Officer U. S. Information Service U. S. Embassy Rio de Janeiro, Brazil

Dear Mr. Lefkowitz: Affairs Officer, who some months ago

I am enclosing a copy of my letter of today's date to Dr. Murillo Belchoir, Chairman of the Committee on Cultural Exchange of the Instituto Brasil-Estados Unidos, regarding our exhibition: VISIONARY ARCHITECTURE. As you know, this exhibition was shown at the Sao Paulo Bienal of 1965 in the Brazilian Architecture section and is currently on view at the Museu de Arte Moderna in Rio de Janeiro.

Since the exhibition is now provided with texts in Portuguese, I feel it would be a pity to miss the opportunity of showing it in smaller Brazilian centers before we send it to other countries of Latin America -- for which we have provided Spanish-language texts. I should therefore appreciate it very much if you could cooperate with Dr. Belchior in trying to place the exhibition in at least two additional institutions, perhaps under U.S.I.S. sponsorship. For your information, I enclose a copy of our press release describing the exhibition and a check list of items contained in it.

As part of our expanded Latin American program, we have organized a series of exceptionally fine exhibitions, some of which have already been shown in Rio de Janeiro and Sao Paulo. Others are being offered as they become available. Dr. Belchoor is very much interested in having most of these exhibitions shown in Brazil and would, I am sure, welcome any help you may be able to offer him in making these showings possible. Sincerely yours,

With many thanks for your interest and cooperation,

Sincerely, rthur D. Lefkown Exhibits Officer

> Waldo Rasmussen Executive Director Circulating Exhibitions

V. Sellegui

Enclosures: Xhibits

Mr. Waldo Rasmussen

Executive Director

Copy, letter to Dr. Belchior 11 Check list

Press Release

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1CE F. 103-65 PK **EMBASSY** OF THE

UNITED STATES OF AMERICA

OFFICIAL-INFORMAL UNCLASSIFIED

American Embassy Rio de Janeiro September 13, 1965

Dear Mr. Rasmussen,

Our new Cultural Affairs Officer, who some months ago replaced Mr. George C.A. Boehrer, passed on to me your letter of August 11 as exhibits in general fall within my field of action.

We felt upon the receipt of your letter that it would be premature at that time to make any direct contact with Mr. de Paula, Dr. Belchior and Mr. Zanini. But within the past week we have made inquiries with Dr. Belchior and Mr. de Paula here in Rio and last week I asked our Cultural Representative in São Paulo, Mr. Alvin Cohen, to talk to Mr. Zanini who, as you undoubtedly know, has been very busy with activities pertaining to the VIII Bienal there.

While I don't know the results yet of the inquiry made of Mr. Zanini, I can tell you that Dr. Belchior and Mr. de Paula have expressed interest in the exhibits but they said they wanted to contact Mr. Zanini themselves before firming up any response to your letter.

In all likelihood, all three men will respond directly to you shortly giving their response to your offer of the exhibits.

Sincerely yours,

Arthur D. Lefkowitz, Exhibits Officer

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

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cc: ICE F 103-65 Santiago Annette Allwardt Circ Green

25 July 1969

Mr. Alberto Perez, Director Museo de Arte Contemporaneo Universidad de Chile Quinta Normal Sentiago, Chile

Dear Mr. Peres:

Thank you for your telegram regarding our exhibition VISIONARY ARCHITECTURE. We have been waiting for the detailed condition report on the exhibition which you promised to send us as far back as last January. Although your cable reassured us about the exhibition's condition, in view of past reports and the length of its tour, we feel the exhibition should be returned to New York. We must therefore ask you to halt whatever negotiations you may be making for additional showings in Chile, or other Latin American countries. Kindly have the exhibition packed and hold the boxes until we send instructions for its return dispatch to New York. We shall be writing to the Grace Line to inquire about the possibility of obtaining free transportation to New York and will be in touch with you again shortly, so that you may make proper arrangements for the dispatch.

We have repeatedly urged you to send us your report on the exhibition's condition, as well as an account of its Chilean itinerary, all of which is vital information for our records and future programming, and we are astonished by your complete lack of communication. If there is to be any future collaboration between our institutions, it is essential that you will send us these data without fail, as we are unable to work with exhibitors unless we receive such vital information. We have also never received the press clippings, color slides, photographs and completed publicity reports on the various showings in Chile, all of which is information we need for presentation to the Museum's International Council, which sponsors our international exhibitions.

We hope, nevertheless, that you are still planning to make this material available to us. Kindly complete the enclosed Shipping Record as soon as the exhibition has been shipped and return it to us via airmail. This information is vital for our monthly insurance reports.

Sincerely,

Annette Allwardt Administrative Assistant International Program

Enclosure: . co.z.

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MODERNART NEWYORK

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STOP WILL RETURN TO NEWYORK IF REQUESTED

ALBERTO PEREZ

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ICE F 103-65 Septings ELJ AA Circ Green

May 20, 1969 May 20, 1969

Mr. Alberts Perce

Mr. Robert P. Ebersole Cultural Affairs Officer U.S.I.S. United States Embassy 1343 Augustinas Santiago, Chile January 20 you wrote that our achibition, Visionary Abcritecture,

Husen de Arte Costementinos

Dear Mr. Ebersole: to Santiago in February, and that at that time you would mand

We have, unfortunately, not yet been successful in solving the mystery of whether, on what dates, and in what condition, VISIONARY ARCHITECTURE, is being shown in Chile. I have also not received a reply to my letter to you dated November 18 and, again, am wondering whether correspondence may have gone astray. At any rate, I enclose a copy of it, as well as copies of recent correspondence with Mr. Perez.

If there is anything you can do in the way of interceding in our behalf, so that we might obtain some information on the whereabouts, condition and-if any-scheduled showings of this exhibition, we should be eternally grateful.

dat dates, and for how such langer sould you plan to circulate it in your country?

bition been returned to Santiago manufally, and have you had a chance to Sincerely, and ones importantly, has it have shown in Sentiago, and if may on

Annette Allwardt Administrative Assistant International Program

Amstelstrative Assistant

Enclosures: copies of correspondence

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Telefone SISTS - Coallo SEST - Quinta Normal - Santi

ICE-F-103-65 Santiago

Museo do Arte Contempo EL

1CE-F-103-65

WR, AA

Universidad de ChilAA CIRC

Green

May 20, 1969

Mr. Alberto Perez Director Museo de Arte Contemporáneo Universidad de Chile Quinta Normal Santiago, Chile

Dear Mr. Perez:

In your letter of January 20 you wrote that our exhibition, VISIONARY ARCHITECTURE, was scheduled to come to Santiago in February, and that at that time you would send us a full condition report as well as the precise data for all the showings scheduled in Chile. We have not heard from you since that date and are now wondering whether perhaps some correspondence might have gotten lost. We very urgently need to know the precise status of this exhibition, especially since we are nearing the end of our fiscal year and must determine whether the exhibition will be returned to New York before the end of June, or whether it is still fit to continue showings in other parts of Latin America after July of this year.

The only definite date we have from you is for the showing in Concepción, at the University Center, namely from January 23 to 31. May we kindly ask you to give us the exact dates of the previous showing and name of the Nuseum, in Viña del Nar, as well as all the data on any showings that may have taken place following Concepción. Has the exhibition been returned to Santiago meanwhile, and have you had a chance to see the panels, and most importantly, has it been shown in Santiago, and if so, on what dates, and for how much longer would you plan to circulate it in your country?

We urgently require your answer at this time and hope to hear from you by return mail, preferably by cable.

is shall be exhibited from the 23d to the 31st of January, in the University

Sincerely,

Annette Allwardt
Administrative Assistant
International Program I think that will be the turning point, we will have

cc: Robert P: Ebersole
Cultural Affairs Officer do not see a fail and the fair and

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Museo de Arte Contemporáneo Universidad de Chile

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

Santiago 20 de Enero de 1969

1CE-F-103-65 WR, AA

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

Dear Miss Allwardt:

Thank you for your letter of December 20, which I received only recently.

I am affraid the detailed report which you want will have to wait until the exhibition returns here.

Actually I have asked Mr. Santander in Viña del Mar who has assured me everything is in order. The exhibition was a great success in Viña. It has already been shown in Concepción and I have also checked in what concerns the conditions of the panels. Everything is in order.

The exhibition is now on its way to Concepción, where it shall be exhibited from the 23d to the 31st of January, in the University center there.

I think that will be the turning point. We will have it back here in February. I shall then send you a definite report following your instructions.

Please do not worry. I am fully aware of the importance of this show and am constantly in touch with the authorities in the different

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Museo de Arte Contemporáneo Universidad de Chile

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

centers of the University in our provinces.

Sincerily yours,

ALBERTO PEREZ

Director

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A

is already being shown in Vike del Her. Kindly let us know as soon as possible the opening and closing dates in Vike and the mean of the institution exhibiting the show. I also would think that the Universided de Concepción has meanwhile set the dates for their showing, and I would appreciate it if you could telephone them and ask them to write to us these dates and also to cond us, as soon as the exhibition has arrived there, the consisted Arrival Notice and Condition Report forms, which we sent you.

the penels were found in good condition and that the substition

We were easy happy to hear that the exhibitors in Tills del for found the rangle in satisfectory condition, but especially show the exhibition had been expected to build condition during treasportation from Neru to Chile and had been in storage for over 10 mouths, we would now very such appreciate receiving a detailed description of damages, no satter how slight. Could you ask the exhibitor in Concepción for a condition description of the absolute panels themselves, with special attention to atmiss along the edges, of the numbed enlargements, with attention to possible stains, ecratches and deute in the surface, and finally could you let up how in what condition the books were found.

As I mentioned to you, Mr. Greaty, one of our staff members, had a chance to look at some of the penals and the bones when he went to Valparaise together with Mr. Assier, and he superted that some of the boxes were missing arress and bolts. Middly lat us know whether we should send any missing parts for the boxes, or shetter they have already been required. The firmmess of the boxes, as you know, is aspecially important nor that the subdittion will be travalling to so many different parts in Chile.

I have exclosed a copy of the completed Condition Report from Deposit.

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cc: ICE-F-103-65 SANTIAGO AD, WR, RP, AA, circ., green

Mr. Alberto Perez

December 19, 1968

December 20, 1968 kind of condition description we would like

You mention that the exhibition should be going to Lima following Mr. Alberto Perez t before having been sent to Chile. But we do ibility of showing the exhibition in a Museo de Arte Contemporáneo
Universidad de Chile
Quinta Normal
Santiago, Chile Dear Mr. Perez:

3

Thank you very much for your letter of December 12, which has crossed mine of yesterday's date.

We were so glad to hear from you, and especially to know that the panels were found in good condition and that the exhibition is already being shown in Viña del Mar. Kindly let us know as soon as possible the opening and closing dates in Viña and the name of the institution exhibiting the show. I also would think that the Universidad de Concepción has meanwhile set the dates for their showing, and I would appreciate it if you could telephone them and ask them to write to us these dates and also to send us, as soon as the exhibition has arrived there, the completed Arrival Notice and Condition Report forms, which we sent you.

We were very happy to hear that the exhibitors in Viña del Mar found the panels in satisfactory condition, but especially since the exhibition had been exposed to humid condition during transportation from Peru to Chile and had been in storage for over 10 months, we would now very much appreciate receiving a detailed description of damages, no matter how slight. Could you ask the exhibitor in Concepción for a condition description of the aluminum panels themselves, with special attention to stains along the edges, of the mounted enlargements, with attention to possible stains. scratches and dents in the surface, and finally could you let us know in what condition the boxes were found.

As I mentioned to you, Mr. Cresky, one of our staff members, had a chance to look at some of the panels and the boxes when he went to Valparaiso together with Mr. Assler, and he reported that some of the boxes were missing screws and bolts. Kindly let us know whether we should send any missing parts for the boxes, or whether they have already been repaired. The firmness of the boxes, as you know, is especially important now that the exhibition will be travelling to so many different parts in Chile.

I have enclosed a copy of the completed Condition Report from Bogotá,

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Mr. Alberto Perez

-2-

December 19, 1968

(CE - pc: | ICE-F-103-65 SAMTAGO

as a sample of the kind of condition description we would like to have.

You mention that the exhibition should be going to Lima following the Chilean showings. Kindly note that it has already been shown there in 1967, just before having been sent to Chile. But we do want to look into the possibility of showing the exhibition in a few Central American countries, after Chile, and we would therefore appreciate it if you could ask the exhibitor in Concepción whether he thinks that the exhibition could be sent there after minor repairs done in Chile, or whether the condition would warrant its return to New York for refurbishing.

I have enclosed a small brochure on the exhibition printed by the Universidad de Guayaquil (Facultad de Arquitectura), Ecuador, in 1967. Perhaps you might wish to write to them and ask whether there are any left-over copies or whether a re-printing might be possible; I am sure that visitors to the exhibition in Chile would welcome having this attractive illustrated brochure with Mr. Drexler's text.

I shall be looking forward to your reply.

Sincerely.

May we therefore kindly ask you to send us the exact dates and masses of institutions where the exhibition has been and will be shown in Chile, so that we may straighten out our records? It is of vital

Annette Allwardte receive this information somest, because, as I Circulating Exhibitions etter of Movember 18, we have so far no definite confirmation as to when and where in Chile the exhibition

Encl. 1 brochure
1 condition report (copy)

l condition report (copy)

Sincerely,

1

Deliversided de Couse

Armette Allwardt Circulating E-hibitions

s you should not appear to the I

edl Alberto Pares

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

cc: ICE-F-103-65 SANTIAGO WR/RP, AA, circ, green

MUSEO DE ARTE CONTEMPORAREO

December 18, 1968

December 12, 1968

Mr. Alberto Perez :
Director
Museo de Arte Contemporaneo Ion VISIONARY ARCHITECTURE, I would like
Universidad de Chile Inst
Quinta Normal
Santiago, Chile Marse of this Museum, the cases of the exhibition had
been in the warehouses of the customs authorities in Valparaiso for

Dear Mr. Perez:

Thank you for cabling us on November 25: on customs, and only now, for

PANELS IN GOOD SHAPE STOP EXHIBITION IN VINADELMAR.

We had hoped to receive meanwhile a more precise report regarding its schedule and condition, especially since we would like to determine whether it would be feasible to offer the exhibition to other South American countries and how to plan its itinerary for 1969.

May we therefore kindly ask you to send us the exact dates and names of institutions where the exhibition has been and will be shown in Chile, so that we may straighten out our records? It is of vital importance that we receive this information soonest, because, as I explained to you in my letter of November 18, we have so far no definite confirmation as to when and where in Chile the exhibition was shown since its arrival in 1967.

I shall be looking forward to hearing from you.

- 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-lanuary. After Annette Allwardt 11 be shipped to the Regional Center of Temuco and from there Circulating Exhibitions to bring it to Santiago in March and then send it circulating Exhibitions in Antologasta, in the northern part of our country.
- 9) If for any reason you should not agree to the itinerary which our Huseum has set up for this valuable exhibition, kindly let me know.

My Windows regards; (signed) Alberto Pere

Birector

Vie

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UCE-F-103-65 WR, RP, AD, AA

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.
- 2) 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 Vinã 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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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 Señorita 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.
- 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 Vd. 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 podido darle a Ud. las fechas de exhibición con la prontitud 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 Provincia.

- 8) 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,

Director

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cc: ICE-F-103-65 SANTIAGO WR/RP, AA, circ, green

December 18, 1968

Mr. Alberto Perez Director Museo de Arte Contemporaneo Universidad de Chile Quinta Normal Santiago, Chile

Dear Mr. Perez:

Thank you for cabling us on November 25:

PANELS IN GOOD SHAFE STOP EXHIBITION IN VINADELMAR.

We had hoped to receive meanwhile a more precise report regarding its schedule and condition, especially since we would like to determine whether it would be feasible to offer the exhibition to other South American countries and how to plan its itinerary for 1969.

May we therefore kindly ask you to send us the exact dates and names of institutions where the exhibition has been and will be shown in Chile, so that we may straighten out our records? It is of vital importance that we receive this information soonest, because, as I explained to you in my letter of November 18, we have so far no definite confirmation as to when and where in Chile the exhibition was shown since its arrival in 1967.

I shall be looking forward to hearing from you.

Sincerely,

Annette Allwardt Circulating Embibitions

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MODERNART NYK

COR867 SRL30 SANTIAGOCHILE 17 25 1306 VIA WUI

ETAT

RASSMUNSEN MODERNART NEWYORK

PANEES IN GOOD SHAPE STOP EXHIBITING IN VINADELMAR
ALBERTO PEREZ MUSEO ARTE CONTEMPORANEO

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ICE-F-103-65 SANTIAGO

green

As we wrote to Mr. Assler at pervious times, we remains a caselablecanel condition report, so that we may decide from this and shather

Mr. Alberto Pures

November 18, 1968 or the entire achibities, may have to be retorned to New York for refurbishing, or whether it may simply suffice to

Mr. Alberto Perez for revair in Santiago. Kindly also describe Directories to the homes in the space provided in the condition

Museo de Arte Contemporanco y missing parts, such as bolts, acress,

Universidad de Chile send whatever parts may be necessary to

Quinta Normal

to whetl

Santiago, Chile

In case you have already had the opportunity to look at the panels, Dear Mr: Peresthat this is a beautiful exhibition of quite an tracedinary subject, and you will, I am sure, understand our

On October 15 we cabled you that Buenos Aires had decided against showing VISIONARY ARCHITECTURE this autumn and that we therefore agreed to several additional showings in the Chilean rovinces, but only after a deteiled condition report would assure us that the anels were still in a resentable condition. Therew on you re lied to us by cable on October 18: ornite any further showings at

WILL CONFIRM DATE AND PLACE NEXT WEEK to BOXES NOT YET OPENED sto WILL SEND DETAILS REPORT.

Another month has meanwhile cassed, and you will understand our concern about this exhibition. The only definite knowledge we have is that the exhibition was shown in Lime in July/August 1967, that it had disa peared either during transit or on arrival in Chile, and that it was located this summer in a warehouse in Valparaiso.

We did receive word from one of our steff members, Mr. Jim Cresky, that it had finally been scheduled for three showings in Chile, i.e., Santiago/August, Concession/September, Valuaraiso/October, but we have so far not received confirmation that these three showings actually took place.

May we therefore ask you to let us know by return rost in what condition the exhibition was found after inspection, and in case it has already had showings, to let us have the exact name of the places of showing and the dates.

In case the exhibition is still in a condition to continue its Chilean tour, we would very much appreciate it if you could already give us at least an approximate itinerary and also the estimated length of time you would need for its circulation in Chile.

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-2-

Mr. Alberto Perez

re air them.

November 18, 1968

As we wrote to Mr. Assler at pervious times, we require a panel-by-panel condition report, so that we may decide from this end whether any of the panels, or the entire exhibition, may have to be returned to New York for refurbishing, or whether it may simply suffice to send instructions for repair in Santiago. Kindly also describe any damages to the boxes in the space provided in the condition re ort and indicate to us any missing parts, such as bolts, screws, etc., so that we may send whatever parts may be necessary to

In case you have already had the opportunity to look at the panels, you will know that this is a beautiful exhibition of quite an extraordinary subject, and you will, I am sure, understand our concern about its resent status and condition, especially as we are still considering to show it in several other South and Central American countires, where it has not as yet been seen.

We shall be looking forward to hearing from you within the next week or so, and if you could send us a reliminary cable reply as to whether its resent condition permits any further showings at all, we would most appreciate it. Yours, to whether VINICHARY ARCHITECTURE is still in any condition

to be returned here, and we would be next grataful if you should

to continue with showings in Letin America or whether it may have

find a way to assist us to this end. Circulating Exhibitions The Parest Second Land Second Parest Second Land Second Parest Second Land Second Parest Second Land S

bcc: Robert P. Ebersole, Cultural Affairs Officer, U.S.I.S.

Amnette Allveret Circulating Exhibitions

Enclosure: copy of latter to Mr. Alberta Feres

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cc: RP AA IOE-F-103-65 SANTIAGO circ green

November 18, 1968

Mr. Robert P. Ebersole
Cultural Affairs Officer
U.S.I.S.
United States Embassy
1343 Augustinas
Santiago, Chile

Dear Mr. Ebersole:

I am taking the liberty of sending you copy of my letter to Mr. Alberto Perez, the new director of the Museo de Arte Contem oraneo, in the hope that you may be able to assist us in obtaining information about this exhibition. We have been sending numerous letters and cables during the past months to the Museo, without any definite reglies so far, but I imagine that changes in staff might be one of the explanations for this lack of communication. We urgently need an answer from Mr. Perez at this time as to whether VISIOMARY ARCHITECTURE is still in any condition to continue with showings in Letin America or whether it may have to be returned here, and we would be most grateful if you should find a way to assist us to this end.

If we should hear from Mr. Perez meanwhile, we will inform you, naturally.

Sincerely,

Annotte Allwardt Circulating Exhibitions

Enclosure: copy of letter to Mr. Alberto Perez

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TELEGRAM

CAME IN BY TELEPHONE 1:00 p.m. October 18, 1968

WILL CONFIRM DATE AND PLACE NEXT WEEK Stop BOKES NOT YET OPENED Stop WILL SEND DETAILS REPORT

ALBERTO PEREZ MUSEO ART CONTEMPORANEO SANTOAGO, CHILE

Tolefor WESTERN UNION INTERNATIONAL, INC. A To get (sst, dependable service, write in YVia WUII" here CALL DIF SHARGE THE MUSEUM OF MODERN ART To ALBERTO PEREZ MUSEO ARTE CONTEMPORANEO SANTIAGO (Chile) Via_ WUI (October 15, 1988) BUENOS AIRES JUST MEXEE WROTE THEY CANNOT TAKE VISIORARY SO YOU CAN SEND TO CHILEAN PROVINCES STOP PLEASE CARLE US BY MEMERICANE WEDNESDAY OF LATEST THURSDAY EXACT NAME OF PLACE CITY AND DATES WHERE EXHIBITION WILL BE SHOWN NOVEMBER WE NEED THIS INFORMATION URGENTLY FOR MEMBERS NEWS LETTER ALSO HAVE NOT RECEIVED CONDITION REPORT WHICH REPEATEDLY Charge: 610-625816 RASHGESEN Send the above message, subject to the terms of Western United International, Inc. set forth in its tariffs on file with the Federal Commencement Commission.

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THE MUSEUM OF MODERN ART

To KX

ALBERTO PEREZ

SANTIAGO (Chile)

MUSEO ARTE CONTEMPORANEO

_Via__ WUI (October 15, 1968)

BUENOS AIRES JUST WEXTE WROTE THEY CANNOT TAKE VISIONARY

SO YOU CAN SEND TO CHILEAN PROVINCES stop PLEASE CABLE US

BY MENNAXXERXEXIEST WEDNESDAY OR LATEST THURSDAY EXACT

NAME OF PLACE CITY AND DATES WHERE EXHIBITION WILL BE SHOWN

NOVEMBER WE NEED THIS INFORMATION URGENTLY FOR MEMBERS NEWS

LETTER ALSO HAVE NOT RECEIVED CONDITION REPORT WHICH REPEATEDLY REQUESTED

Charge: 610-625816

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WUI 1272 (R5-66)

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VM

ALBERTO PEREZ MUSEO DE ARTE CONTEMPORANEO SANTIAGO CHILE

THANKS YOURTEL WE REPEAT URGENT REQUEST FOR EXACT DATES AND NAMES MUSEUMS WHERE VISIONARY ARCHITECTURE SHOWN VALPARAISO CONCEPCION AND ESPECIALLY RUGENTLY NEED VIA AIR DETAILED CONDITION REPORT SO WE KNOW IF EXHIBITION CAN CONTINUE SHOWINGS OR IF NEEDS REPAIRS OR RETURN TO NEW YORK STOP WE HAVE OFFERED TO BUENOS AIRES IF CONDITION ALRIGHT BUT IF THEY CANNOT ACCEPT AND PANELS ARE STILL GOOD WE AGREE TO SHOWING IN CHIEAN PROVINCES

> RASMUSSEN MODERNART

EWOULD LIKE TO KNOW IF VISIONARY ARCHITECTURE COULD BE EXHIBITED :PROVINCIAL CENTER CILE OTHER VALPARAISO CONCEPCION =

ALBERTO PEREZ DIRECTOR OUSEO ARTE CONTEMPORANEO =

-11 530

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WU1201 (R2-65) THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

The Museum of Modern Art Archives, NY

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BE EXHIBITED :PROVINCIAL CENTER CILE OTHER VALPARAISO

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ALBERTO PEREZ DIRECTOR OUSEO ARTE CONTEMPORANEO =

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SANTIAGOCHILE 31 16 1210 F GHR WUI

ETAT

MODERNART RASMUSSEN 11 WEST 53TH STREET NEWYORK

WILL EXHIBIT VISIONARY ARCHITECTURE VINA CONCEPCION TEMUCO OSORNO POSSIBLY ANTOFAGASTA JANUARY 69 STOP CONDITION REPORT WILL FOLLOWS

ALBERTO PEREZ DIRECTOR MUSEO ARTE CONTEMPORANEO

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SENT 129P BDL

MODERNART NYK

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cc: RP, AA, ICE-Fp99-64 SANTIAGO, ICE-F-103-65 SANTIAGO, ICE-F-111-67SANTIAGO, circ, green

We only recently got the English translation of a large group of the elippings which appeared in the Sentiago peace at the time offer September 13, 1968 or at your institution. I found them fosciunting, asycially 12, old which recorded the generals of visitors and

Mr. Federico Assler B.

100

Director
Museo de Arte Contemporáneo receiv to the Cauter for Inter-American
Universidad de Chile Mr. Maseier installed the show there for
Casilla 5627 the 11th and it will remain on view through September 22.
Quinta Normal

Santisgo, Chile, plassed that the ambibition's tour worked out to accountally, and hope it will not be too long bedoes we Dear Mr. Asslericherate with you again.

Thank you for your letter of August 27 Regarding the outstanding invoice for the 500 catalogues which were sent you sometime ago for your showing of the CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS exhibition. As you requested, I have enclosed a copy of the letter from Mr. Agustin Edwards to Waldo Rasmussen, written on September 6, 1966, in which he generously agreed to cover the costs of the catalogues personally. I had completely forgotten this offer and am delighted that you remembered and hope that you will still be able to take advantage of it.

I shall look forward to having your check as soon as you are able to make the necessary arrangements for a currency export permit etc.

Miss Annette Allwardt of our staff who is arranging hhe tour of the Visionary architecture exhibition has asked me to urge you once again to give us a more complete, detailed report on the condition of the panels. If you were able to follow your projected shhedule for the exhibition, I assume it is now in Concepcion where it will remain on view until September 30 and that it will then go to Valparaiso for a showing from October 10-30. Owing to the reports we had from Jim Creskey, we are inclined to believe we will have to return the exhibition immediately after the Santiago showing in order to recondition the damaged panels. However, if it were possible rather to refurbish it in Chibe by sending prepared enlargements down to be mounted locally, we could of course save ourselves a great deal of money and also avoid having another big time gap in the tour.

I would be very grateful if you could urge the current exhibitors of the show to send us a detailed, panel by panel, condition report as soon as possible so that we may reach a decision about what to do with the show. Is there a local firm which could be counted on to strip off the old, damaged enlargements and to replace them with new ones?

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Mr. Federico Assler B.

September 13, 1968

Cezzane to Miro

We only recently got the English translation of a large group of the clippings which appeared in the Santiago press at the time offic exhibition was on view at your institution. I found them fascinating, especially the ones which recorded the remarks of visitors and the artists who acted as guides.

-2-

The paintings were returned from Caracas without incident on August 28 and were taken directly to the Center for Inter-American Relations on Perk Avenue. Mr. Wheeler installed the show there for its opening on the 11th and it will remain on view through September 22.

We are all terribly pleased that the exhibition's tour worked out so successfully, and hope it will not be too long before we are able to collaborate with you again.

Sincerely, Chile

Dear Mr. Assler:

the state of the state of Richard L. Palmer on Report and Shipping Record forms. As
Administrative Director ONAUY ARCHITECTURE, has now been loCirculating Exhibitions and has been scheduled for showings

Enclosure: letter from Mr. Agustin Edwards would you kindly and elso send us the Shipping Record after the exhibition has been shipped from Santiago to Concepcion.

> Kindly send us this information as soon as possible, so that we may use it in our report to our insurance com-

May we also request that you let us know promptly the manas of the institutions whose the bandwitten will be shown in the three Chilean cities.

Sincerely, ARTE CONTEMPORABLE STAFF TO BAKE NECESSARY CASE REFAIRS STOP

Joan Peinstein JIN CAR Girculating Exhibitions

Encs: 3

Collection: Series.Folder: The Museum of Modern Art Archives, NY IC / IP I. A. 1094

> cc: ICE-F-103-64 AA JF green

September 4, 1968

Mr. Frederico Assler Director Museo de Arte Contemporaneo Casilla 5627 Quinta Normal Santiago, Chile

Dear Mr. Assler:

ZCZC FTO444 (

SCHEDULED 6

WILL RETURN

NEW NAME

10 M 10 M 1 04 I am sending you enclosed a second set of our Arrival Notice, condition Report and Shipping Record forms. As the exhibition, VISIONARY ARCHITECTURE, has now been located and inspected and has been scheduled for showings in Santiagok Valparaiso and Concepcion, would you kindly fill out the Condition Report, listing damages in detail, and also send us the Shipping Record after the exhibition has been shipped from Santiago to Concepcion.

Kindly send us this information as soon as possible, so that we may use it in our report to our insurance company.

May we also request that you let us know promptly the names of the institutions where the exhibition will be shown in the three Chilean cities.

Sincerely, OP 10 TO SO OCTOBER VALFARATE ARTE CONTERPORABED STAFF TO BASE MECESSAGE COST CONTAINS STAFF

Joan Feinstein Circulating Exhibitions

Encs: 3

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13 July 1968

Dear Dick:

JUL 2 2 1968

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE CE FILE GARMOND

INFORMATION COPIES TO:

WRITE MARKET TO THE TOTAL T

Received your cable today re the check but to date no comment on my last three letters. Please assure me that the inscrutable Chilean post offices are functioning.

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ZCZC FT0444 CEA757 AAC224 UINY HL CCSO 054 SANTIAGOCHILE 54 16 1210

LT

NY Phone Serv:Telegr.797-3311/Msngr.-7522/Infor.-7550/Telex-7590

- DICK PALMER MODERNART NEWYORK ADDITIONAL TO MY LETTER RE VISIONARY ARCHITECTURE STOP
SCHEDULED 6 TO 25 AUGUST SANTIAGO STOP 10 TO 30 SEPTEMBER
CONCEPCION STOP 10 TO 30 OCTOBER VALPARAISO STOP MUSEO
ARTE CONTEMPORANEO STAFF TO MAKE NECESSARY CASE REPAIRS STOP
WILL RETURN TO NEW YORK AFTER BEP OCTOBER STOP

JIM CRESKEY

COL 6 25 10 30 10 30 30

NNNN

RB

1968 JUL 16 PM 1 0 1 150 | Telex - 1590

ITT World Communication

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> JUL 2 2 1968 DRAFT REPLY MY SIGNATURE_ DRAFT REPLY YOUR SIG SEE: WR RP NO REPLY NECESSARY FILE CE-F-11 -67 SANTICO

13 July 1968

Dear Dick:

Received your cable today re the check but to date no comment on my last three letters. Please assure me that the inscrutable Chilean post offices are functioning. Crowds of people continue to see the show and it looks like the number may exceed Buenos Aires. Everything is

Santiago

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CHARGE

MUSEO ARTE CONTEMPORANEO QUINTA NORMAI

WUI (August 20, 1968)

SANTIAGO (Chile)

MISSING INFORMATION ON VISIONARY IS HOLDING UP PRINTING OF NEWSLETTER Stop URGENTLY REQUEST WHERE AND WHEN WILL BE SHOWN WAX CHILE CCTOBER Stop PLEASE CABLE ANSWER TODAY

Charge: 610-625-816 Send the above message, subject to the terms of Western Union International, Inc. set forth in its tariffs on file with the Federal Communications Commission.

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SEE: WR

NO REPLY NECESSARY

165-6-111-67 SATUTIOSO

10E-F-103-65 fautiago

13 July 1968

Dear Dick:

Received your cable today re the check but to date no comment on my last three letters. Please assure me that the inscrutable Chilean post offices are functioning. Crowds of people continue to see the show and it looks like the number may exceed Buenos Aires. Everything is in good order except that business of dust that I talked about a few letters ago. The only real solution for that would, I suppose, be to vacuum the people before they enter the Museum.

Have not received final notice, although I expect the new shipment date-the23rd-to take place at the same time of day as the previous arrangement for the 20th. know that Miguel Arroyo has spoken by phone. with

Total Ser described WESTERN UNION INTERNATIONAL, INC. A

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THE MUSEUM OF MODERN ART

WUI (August 15, 1968)

MUSEO DE ARTE CONTEMPORANEO QUINTA NORMAL SANTIAGO (Chile)

FOR PREPARATION OF NEWSLETTER URGENTLY NEED TO KNOW EX

WHERE AND WHEN IN OCTOBER VISIONARY ARCHITECTURE WILL, BE SHOWN

IN VALPARAISO stop PLEASE CABLE REPLY NO LATER THAN MONDAY

RASMUSSEN MODERNART

Charge: 610-625-816

Send the above message, subject to the terms of Western Union International, Inc. set forth in its tariffs on file with the Federal Communications Commission.

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they get back to New York in one piece. As it stands,

The Museum of Modern Art Archives, NY

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T. A. 1094

JUL 2 2 1968

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ACTION AS REQUIRED

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INFORMATION CODIES TO

WAIR CREATER TO THE STANTION OF THE STAN

13 July 1968

Dear Dick:

Received your cable today re the check but to date no comment on my last three letters. Please assure me that the inscrutable Chilean post offices are functioning. Crowds of people continue to see the show and it looks like the number may exceed Buenos Aires. Everything is in good order except that business of dust that I talked about a few letters ago. The only real solution for that would, I suppose, be to vacuum the people before they enter the Museum.

Have not receivedfinal notice, although I expect the new shipment date-the23rd-to take place at the same time of day as the previous arrangement for the 20th. I know that Miguel Arroyo has spoken by phone with Mario Caraccioli about this. I should know more about

this on Monday.

Some words about Visionary Architecture: I went to Valparaiso this week along with Frederico Assler to inspect the show. After some hours with customs agents, we were able to first find the show which is located under custom's bond in a dock side warehouse. Since the cases have not actually been released we were more than lucky to be able to open them up to take a look. In effect, we opened only two cases since the other two were facing a wall with some other immovable material atop them. Box number 4, which we did open was externally the worst of the lot. It is missing a number of itsmetal plates and fasteners and the cover was partially held on by nails. The text and photo panels seem to be in pretty good shape although the aluminum on which they are mounted has apparently started to oxidize or do whatever aluminum does when it receives an overdose of salt air. We also opened box number 1 which had lost a portion of its cleats and found there was some slight water damage along the edges of some of the panels. I expect this happened somewhere in transit since the warehouse seemed quite dry. Frederico Assler looked at the panels along with me and said that since they are already here he would like to show them after CEZANNE TO MIRO despite the damages. This seemed reasonable to me but I don't believe the show is in any condition to be offered after El Museo de Arte Contemp. It may also be a good idea to ask the Museum to have someone make some quick repairs on the cases so that they get back to New York in one piece. As it stands,

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Dick Palmer

final clearance for the show will probably come within the next week and they intend to open it in the week following CEZANNE TO MIRO.

Everything else is fine with me. Anne, as you probably know, is back in New York and we expect the baby any time between now and September. I also received word this week that a half-dozen or so of my poems will come out next month in the Argentine magazine, 'Caracol' in the original and in Spanish translation - not mine. Some friends tell me here that they can feel earthquake in their bones so I go to sleep nights remembering where the door is. Don't worry about CEZANNE TO MIRO as the Museum has withstood more than its share, my apartment remains, however, unproven.

Best,

Lim

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cc: ICE-F-103-65 Santiago

RN

WR

AA

circ, green

June 7, 1968

Mr. Pederico Assler Director Museo de Arte Contemporaneo Casilla 5627 Quinta Normal Santiago, Chile

Mr. Frederico Assler, Director Museo de Arte Contemporanso

Dear Mr. Assler:

Mr. Rasmussen told me that VISIONARY ARCHITECTURE is presently stored in a warehouse in Valparaiso and that you were unable so far to clear it and bring it to Santiago, because you had not received the necessary shipping papers from Lima. I hope you have meanwhile been able to assert some pressure through cables and telephone calls to obtain the papers and that the cases have been shipped to Santiago.

g your letter of October 18, we immediately cabled amelia

We are now anxious to know in what condition the panels are, whether they are at all presentable and, if so, when you would be planning to show the exhibition in Santiago. I am enclosing a second set of our Arrival Notice and Condition Report forms and would very much appreciate it if you could have them completed and returned to us after the panels have been inspected.

I shall be awaiting to know about the condition of VISIONARY ARCHITECTURE and to have the dates on which you are planning to show the exhibition. Kindly cable me in case you should still be having problems with obtaining the shipping papers from Lima.

se are looking forward to hearing from you shortly.

Sincerely, the whoresbouts of the exhibition?

Annette Allwardt, Scheduling Assistant Circulating Exhibitions

Enclosures

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fle 1(E-F-103-65 (CAA

February 14, 1968

Mr. Frederico Assler, Director Museo de Arte Contemporaneo Universidad de Chile Casilla 5627 Quinta Normal Santiago, Chile

Dear Mr. Assler:

After receiving your letter of October 18, we immediately cabled Amelia Fort in Lima asking her to get in touch with you by telephone in order to arrange for the shipment of VISIONARY ARCHITECTURE to Santiago. Since then we have heard neither from Lima nor from you whether the exhibition was ever shipped to Santiago. We would at this time very much appreciate knowing from you whether this exhibition has arrived and whether it has been shown in Santiago. I am enclosing another copy of the Arrival Notice and of the Condition Report forms and hope you will return them to us as soon as possible.

We were most sarry to hear that you had tried to contact Mrs. Fort repeatedly without ever getting an enswer, and that you had to rearrange your schedule, in order to show VISIONARY ARCHITECTURE. I hope, however, that she has finally been in touch with you am that the exhibition is now safely in Santiago. In case it has been shown already, we will be looking forward to receiving the completed publicity report, press clippings, photographs, and color slides, as well as your own comments about its receiption.

Would you meanwhile, however, send us your answer by cable, so that we may know the whereabouts of the exhibition?

We are looking forward to hearing from you shortly.

Sincerely,
If I can be of further help to you in connection with this axhibition, pleases
let be king,

Sudith von Daler Editorial Assistant Circulating Exhibitions

Annette Allwardt Circulating Exhibitions

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cc: RP JvD 1911e:ICE-F-50-61 green Acces de Arte Contemporaneo Universidad de Chile - Santiago, Cet. 18, 190

11 155-12 103-65 cline

October 31, 1967

Mr. Federico Assler

Director to receive your cable asking if we still were interested in

Museo de Arte Contemporaneo

Visio Universidad de Chilere have written on two occasions, July 26 and Sept. 14,

Casilla 5627

to Mrs Quinta Normal that she ship the exhibition. Furthermore, in our last letter

Santiago, Chile

the ship on which the cases containing the exhibition could be sent.

Since we do not as yet have a reply from Lima, yesterday cabled requesting mating For your use in publicizing the exhibition VISIONARY ARCHITECTURE, I word cam sending you the following material:

1. Suggested publicity release (2 copies)

We had hoped to insu 2. 12 black-and-white photographs of works in the exhibition

possible and we must 3.083 copies of our Publicity Report Form - 2 to be filled clure" out and returned to us at the end of the showing, the third for your files

We ask that in any material prepared for the showing of the exhibition the following acknowledgment be included: "This exhibition was prepared As so by the Department of Circulating Exhibitions of The Museum of Modern Art, New York, under the auspices of its International Council." We ask also exhibithat the name of the Museum be retained in English wherever it occurs, in order to distinguish it from the many other museums of modern art in other parts of the world.

Cordia We would appreciate your having 6 or 8 35mm. color slides of the installation of the exhibition in your galleries taken, preferable showing visitors to the exhibition. Please bill us for same. We must authorize any price higher than US\$4 per slide. Please forward the slides AIR MAIL, unmounted or in cardboard mounts. Slides mounted in glass have a high mortality rate in the mails.

If I can be of further help to you in connection with this exhibition, please Conta let me know a Universidad de Chi

Yours sincerely,

Judith von Daler Editorial Assistant Circulating Exhibitions

Encs.

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OCT 2 6 1967

TRANSLATION

Museo de Arte Contemporaneo Universidad de Chile - Santiago, Oct. 18, 1967

Dear Mr. Rasmussen:

We were surprised to receive your cable asking if we still were interested in "Visionary Architecture"; we have written on two occasions, July 26 and Sept. 14, to Mrs. Fort asking that she ship the exhibition. Furthermore, in our last letter we indicated the ship on which the cases containing the exhibition could be sent. Since we do not as yet have a reply from Lima, yesterday, cabled requesting xxxixx word of the exhibition.

We had hoped to inaugurate the show on Oct. 15, unfortunately this is no longer possible and we must postpone another show in order to show "Visionary Architecture" in December.

As soon as we receive we definite word regarding shipment and arrival of the exhibition in Valparaíso, we will inform you.

Cordially,

(signed) Federico Assler
Curator of the Museo de Arte
Contemporáneo de la Universidad de Chile.

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UNIVERSIDA

MUSEO DE ARTE CONTEMPORANEO ACTION AS REQUIRED OCT 2 6 1967

SEE: WR NO REPLY NECESSARY FILE 1CE-F- 103-65 chile

INFORMATION COPIES TO:

Señor Waldo Rasmussen The Museum of Modern Art NEW YORK - U.S.A.

Santiago, 18 Octubre 1967

Estimado señor Rasmussen:

Mucho nos extraña su cable en que nos solicita le informemos si todavía nos interesamos por la exposición "Visionary Architecture"; hemos escrito en dos oportunidades, el 26 de Julio y el 14 de Septiembre, a la señora Fort pidiéndole que nos despache la exposición. Incluso, en nuestra última carta le indicamos el barco en que podrían ser despachados los bultos que contienen la exposición. Como aún no tenemos respuesta desde Lima, ayer pusimos un cable solicitando noticias de la exposición.

Esperabamos poder inaugurar la exposición el 15 de Octubre, desgraciadamente esto ya no es posible y ahora deberemos postergar otra exposición para poder exhibir "Visionary Architecture" en el mes de Diciembre.

Apenas tenga noticias concretas acerca del despacho y llegada de la exposición a Valparaíso, le escribiré informándole de ello.

Lo saluda muy cordialmente

FEDERICO ASSLER

Curador del Museo de Arte Contemporáneo de la Universidad

de Chile.

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MUSEUM OF MODERN ART

ToLT

FEDERICO ASSLER

MUSEO DE ARTE CONTEMPORANEO, UNIVERSIDAD DE CHILE

QUINTA NORMAL SANTIAGO (CHILE) Via WUC

(OCT. 5, 1967)

AMELIA FORT AT INSTITUTO ARTE CONTEMPORANEO LIMA ADVISES CONDITION VISIONARY ARCHITECTURE EXHIBITION SUITABLE FOR CONTINUATION OF TOUR stop PLEASE CABLE ME SOONEST WHETHER YOU CAN ACCEPT FOR SANTIAGO SHOWING NEAR FUTURE stop INSTITUTO CANNOT CONTINUE TO STORE EXHIBITION MUCH LONGER

REGARDS

RASMUSSEN MODERNART

Charge: 610-625-816

Send the above message, subject to the terms of the Western Union Telegraph 1272 1C (9-60) Company set forth in its tariffs on file with the Federal Communications Commission.

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graphs 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 ASTRIUTO DE ARTE CONTEMPORAMES

JIRON UNION 1058 CABLES IAC LIMA PERU

antiago

MAFB/agc

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INSTITUTO DE ARTE CONTEMPORANEO

AUG 4 1967

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August 1st, 1967 ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE 1 CE-F- 103-65 (Line

INFORMATION COPIE TO:

BT DHD

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 have right now received your letter

of July 25th.

Concerning Visionary Architecture exhi bition, 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

va Frelie FotB

María Amelia Fort B Directora Ejecutiva ANSIITUTO DE ARTS CONTEMPORAMED

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MAFB/agc

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CC: Miss Firt (Letterhead) ICE-F-103-65 Santiago RP EJ DHD

VS Circ.

Might with to be to touch with Mr. Reput C. Proplings Green and Attacks July 25, 1967 to Arestone Esterny in Sections, in case in state assist in securities emisse element to have the enter consigned to the Missey's

Mrs. Fedurina Ancher

Mr. Federico Asslar Director Museo de Arte Contemporaneo Universided de Chile

JUL 2 7 1967

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VISIONARY ARCHITECTURES
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WALDO RASMUSSEN MODERNART NEWYORK

GO AHEAD WITH EXHIBITION TO CHILE STOP NOT ADVISABLE

RETURNING EXHIBITION NEW YORK

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Might when to be in to week with Mr. Second G. McDul July 25, 1967 to Anartone Telberry to Restrict, to once it sight and it is expedition enters electrons to have the contract to the Missey.

Mr. Telerico Andler

Mr. Federico Assler Director Museo de Arte Contemporanco Universided de Chile Casilla 5627 Quinta Normal Santiago, Chile

Deer Mr. Assler:

We have been informed by the Instituto de Arte Contemporaneo in Lima that VISIONARY ARCHITECTURE closes there on August 10th, and will be available for shipment to Santiago immediately thereafter. I understand that you have been in touch with Line regarding the shipment.

We have, however, received a condition report on the exhibition stating that many of the penels in the exhibition have suffered moisture stains along the edges of the penels. It is difficult to judge from the written report whethor the panels are in a seriously unsightly condition. It would seem likely that the damages are relatively minor, but we have asked for photographs of a few of the panels in order to be able to have a clearer picture of the dam-8.005.

I have also asked Sra. Maria Amelia Fort, Emecutive Director of the Instituto in Line, to give us her frank opinion on whether the exhibition should be shown in its present condition. Naturally we do not want to have the exhibition shown if it is unsightly or falls below our Museum's standards of presentation. On the other hand, we are of course concerned with upsetting your plens for the exhibition, and for its possible later showing in Buenes Aires.

If Sra. Fort recommends that we withdraw the exhibition, we would bring it back to New York for repairs and return it to South America later. In this case we would hope to be able to arrange a later showing of the exhibition in Sentiago.

I am sorry to have to present you with this uncertainty about the exhibition, but of course I wanted you to know of the situation before you authorized shipment to Santiago. I would suggest that it might be wise for you also to contact Sra. Fort since it will not be long before the exhibition closes in

If the exhibition is in suitable condition and you authorize its shipment to Santiago, will it be consigned directly to your Institution? Perhaps you

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Mr. Federico Assler

-

July 25, 1967

might wish to be in touch with Mr. Semuel C. McCulloch, Cultural Affairs Officer at the American Embassy in Santiago, in case it might assist in expedition customs clearence to have the cases consigned to the Embassy.

Sincerely,

Waldo Rammusen Director Circulating Exhibitions

CC: Mrs. Strms

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April 6, 1967

Mr. Samuel C. McCulloch Cultural Affairs Officer U. S. Information Service U. S. Embassy Santiago, Chile

Dear Mr. McCulloch:

For your information, I am sending you enclosed a copy of my letter of yesterday's date to Mr. Federico Assler, Director of the Museo de Arte Contemporaneo in Santiago. You will note that another of our exhibitions: VISIONARY ARCHITECTURE has been accepted for showing at his museum, probably in August - September of the cureent year. I should appreciate very much anything you may be able to do to facilitate this showing.

To acquaint you with the character and contents of the exhibition, I am enclosing a check list of items contained in it, a box list giving shipping information, a copy of our suggested press release, and a photostatic copy of an article published in the London Illustrated News in November 1960, at the time of the New York showing. The exhibition has now been seen in Brazil, Venezuela, Colombia, and is presently on view in Ecuador. It is scheduled for showing in Luma in May – June. Wherever it has been shown, it has been received with great enthusiasm, and I am sure it will be equally successful in Santiago.

th your abouter. I am sending you enclosed the fellowing mo-

With many thanks for your continued interest and cooperation,

Sincerely

Waldo Rasmussen

Executive Director

Circulating Exhibitions

Enclosures: . Copy, letter

. Check list

Box list

. Release

Photostat

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CC: Mrs. Straus

Illustrations end publicity purposes

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RP RK

4. A green of 13 protographs of the Circulate green

April 5, 1967 costes of our surposted press release.

Mr. Federico Assler

Director

Museo de Arte Contemporaneo

Universidad de Chile

Casilla 5627

Quinta Normal

Santiago, Chile

Dear Mr. Assler: on has been organized by The Museum of Modern Ast, New York,

Thank you very much for your letter of March 30. I am most pleased to know that LETTERING BY MODERN ARTISTS is being sent this week to Caracas, consigned to the American Embassy. The delay in forwarding the exhibition has been rather disturbing to me, and I should be interested to know what prevented earlier shipment.

I am glad to know also that you are taking steps to solve the problems relating to the catalogues for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and the charges for shipping the exhibition from Montevideo to Santiago. I shall hope to hear from you shortly regarding both these matters.

We have now had definite word that VISIONARY ARCHITECTURE will be shown at the Instituto de Arte Contemporaneo in Lima in May - June. It can therefore be made available to you for showing in Santiago in August - September, as you have requested - or earlier if the cases should arrive in Santiago in time to permit it. I would suggest you get in touch, as soon as possible, with Mr. Walter M. Gross, Director of the Instituto de Arte Contemporaneo in Lima, to coordinate your showing dates and make shipping arrangements. Please let meknow your inclusive showing dates as soon as they have been determined.

For use in connection with your showing, I am sending you enclosed 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.
- 2. Two copies of the box list.

Circulating Exhibitions

Employments Am thund shows

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Translation: Letter from Mr. Assler, Santiago, Chile dated March 30, 1967

Mr. Federico Assler

April 5, 1967

- Dear Mr. Rasmus and the exhibition, to be used for catalogue I am pleased to illustrations and publicity purposes. Ting by Modern Artists" will be sent
- during the Courtwo copies of our suggested press release, ion of the U. S. Embassy;
- 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, Regarding the posters, photographs, and other publicity on the showing that may be available. The third copy is for your own records.

have been in contact with Mr. Edwards to resolve the delay. Concerning payment 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: at

"This exhibition has been organized by The Museum of Modern Art, New York, I would apprender the auspices of the International Council of the Museum," isgo of "Vision-

ary Ar 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. her matters, I must tell you that the Shahn sculpture was

If possible, would you please have six or eight 35mm slides made of the exhibition after repair it has been installed in your galleries, preferably at a time when there are visitors, and Awaitin send us your bill for their cost. If they should cost more than \$4.00, please send us an estimate before placing the order.

If you should publish a catalogue or pamphlet in connection with your showing, please F. Ass send us 25 copies for our records and archives, together with your bill for any charges.

As I wrote you previously, your costs for the exhibition will be transportation charges from the preceding place of showing (Lima) plus the usual local costs. Full insurance coverage will be borne by us.

I am sending a copy of this letter to Mr. Samuel C. McCulloch, Cultural Affairs Officer at the American Embassy in Santiago, in the hope that it may be possible for him to have the cases consigned to him, in order to avoid Customs delay.

With very best wishes and many thanks for having the Shahn piece repaired,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: As listed above

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3 1967

Translation: Letter from Mr. Assler, Santiago, Chile dated March 30, 1967

Dear Mr. Rasmussen:

I am pleased to inform you that the show "Lettering by Modern Artists" will be sent during the course of this week to Caracas by intervention of the U. S. Embassy; we will cable Mr. Arroyo the exact date of shipment.

Regarding the cancellation of the catalogues for Lettering by Modern Artists, I have been in contact with Mr. Edwards to resolve the delay. Concerning payment of freight to General Electric in Uruguay, we have already started negotiations to obtain the necessary funds which we hope to have soon.

I would appreciate learning the possible date of showing here in Santiago of "Visionary Architecture" since we are setting up our program of activities and need this information. As for other matters, I must tell you that the Shahn sculpture was repaired satisfactorily.

Awaiting your reply, I extend cordial greetings.

F. Assler

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September 35, 196

September 15, 1966

Mr. Federico Areler

Mr. Federico Assler
Director
Museo de Arte Contemporaneo
Universidad de Chile
Casilla 5627
Quinta Normal
Santiago, Chile

Dear Mr. Assler:

3

As you will see from the envelope attached, your letter of August 11, which was wrongly addressed to me at 11 West Street, New York, was finally delivered to me at my home after the Post Office had made several attempts to locate me.

I am distressed to learn that LETTERING BY MODERN ARTISTS has been delayed by international payment difficulties and has not yet been shown in Santiago, but I hope it has by now been delivered to you, since in a cable just received from Miss Johnson, she says that it was scheduled to leave Lima on September 9. I should appreciate it very much if you would let me know at the earliest possible moment, the exact dates of your showing, so that I can tell Mr. Miguel G. Arroyo G., Director of the Museo de Bellas Artes in Caracas, who had scheduled a showing for September-October, when the exhibition will be available to him. I shall ask Mr. Arroyo to get in touch with you to coordinate dates and make shipping arrangements, but you may wish to write him beforehand.

I wrote you yesterday regarding CONTEMPORARY PAINTERS AND SCULTORS AS PRINTMAKERS and shall hope to hear from you very shortly concerning your shipping arrangements and the dates of your showing. I have now had a cable from Mr. Gross of the Instituto de Arte Contemporaneo in Lima, saying he would like to inaugurate his showing in December. I hope you will be able to come to an agreement with him on dates that will be suitable for both of you.

Miss Johnson informs me that you are interested in having the ROADS exhibition for March, 1967. I am sorry I cannot give you definite confirmation of this, at the moment, because we are waiting to hear whether a proposed tour of the exhibition in Brazil can be arranged before proceeding with further scheduling. But I shall let you know as soon as possible when we can make the exhibition available to you.

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> ICE-T- -99-64 1CE-F-61-61+0

UINY HL 2000 129 Mr. Federico Assler

EDZC UNGTES DBA447

September 15, 1966

We are reserving for your showing of VISIONARY ARCHITECTURE the August-September, 1967 period you request. The exhibition will probably be sent you from the Technical University in Oruro, Bolivia, but since negotiations for this showing have not yet been completed, I shall RASMUS have to write you later regarding exact dates, etc.

May I take this opportunity to thank you personally for your kindness and helpfulness to Miss Johnson during her stay in Chile.

With very best wishes, OBER POSSIBLE WILL ANSWER YOU THIS WEEK

SINCETELY INTERESTED FOR CENTRO ECUADOR NOVEMBER MART DECEMBER BUT NOT OCTOBER CABLE HIM DATES AVAILABLE QUANTITY

Waldo Rasmussen Trecutive Director Circulating Exhibitions

Enclosure: Envelope uggest PARPAGNOLI BAIRES MUSEO MODERNO POSSIBILITY OLIVER REGRETS UNIVERSITIES COLLEGE ARCHITECTURE NO LONGER POSSIBILITY ASSLER AGREES MARCH DAVIS MIRAFLORES WILL ANSWER YOU END NEXT WEEK IF REFUSES INSTITUTO PERUANO NORTE AMERICANO LIMA DEFINITLY INTERESTED APRIL STOP REGARDING VISIO-MARY ASSLER AGREES AUGUST SEPTEMBER 1967 MART EXTREMELY

INTERESTED APRIL

COLL : 1967

COB447 THD SHT

1967 SEND BOXLIST PHOTOS PUBLICITY STOP REGARDING LETTERING STILL LIMA EARLY LAST WEEK BECAUSE INTERNATIONAL PAYMENT DIFFIGURTIES BUT STASTNY SCHEDULED SKIPMENTS ASSLER FOR LAST FRIDAY STOP THANKS HONEY

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RASMUSSEN MODERNART NEWYORK 165-F-88-63 SUMMARY DEPARTMENTAL BUSINESS STOP REGARDING PRINTMAKERS ASSELER AGREES JANUARY ALTHOUGH PREFERRED MARCH HIS MUSEUM CLOSED FEBRUARY GROSS HOPES OCTOBER POSSIBLE WILL ANSWER YOU THIS WEEK HART QUITO EXTREMELY INTERESTED FOR CENTRO ECUADOR NOVEMBER DECEMBER BUT NOT OCTOBER CABLE HIM DATES AVAILABLE QUANTITY

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INTERESTED APRIL

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QOB447 THDSHT

1967 SEND BOXLIST PHOTOS PUBLICITY STOP REGARDING LETTERING STILL LIMA EARLY LAST WEEK BECAUSE INTERNATIONAL PAYMENT DIFFICULTIES BUT STASTNY SCHEDULED SHIPMENTS ASSLER FOR LAST FRIDAY STOP THANKS MONEY

BEST ELAINE

COLL: 196

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34 Phone Serv:Telegr. 797-3311/Msngr.-/522/Lintor-/550/Telex Mr. Poderico Acelor June 1, 1966

	Collection:	Series.Folder:
The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

Regarding the other exhibitions, we are recorving for you do our achedale for COMMUNICAST PAINTING MIC DOUGHTONS AS PETERNATES the dates September 23 - October 14,1966. The casas will be shipped to you from the Buseu de Arta Hadarus

ICE-F-88-63-Santiago ICE-F-103-65 Santiago ICE-F-99-64 Santiago ICE-F-61061 Santiago 3. Two copies of the symbilities's her list, to aid in

oking and repeaking and in alsoring the works DRAFT/5/31/66/rrk

June 1, 1966
Mr. Federico Assler Curator
Musee de Arte Contemporaneo de la Universidad de Chile Quinta Normal the catalagues will be sout you at a later date. Casilla 5627 Santiago, Chile

it so have aspectated a showing for your masous Dear Mr. Assler: ember, 1967, not 1966. We common make it

Thank you very much for your letter of May 12. I have written to Mr. Stastny, asking him to release LETTERING DY MODERN ARTISTS to you for shipment by sea, and we have entered your showing in our schedule for an opening in July. I am sorry you cannot arrange air transport because our entire schedule is thus delayed and for this reason we shall not be able to make the exhibition available to you beyond August 27.
However, since the cases will be consigned to the U.S.Embassy, you may find that they can be cleared through Customs in less time than the two weeks you estimate and so gain perhaps an extra week. Please let me know your exact dates of showing as soon as they have been determined.

We should very much like to cooperate with you in making all our exhibitions available to you for a period of at least two months and we shall try to do so whenever possible, since it would please us greatly to be able to have them shown in smaller centers where such exhibitions are not often seen. But, as I am sure you will understand, in some instances this will not be possible.

For use in connection with your showing of LETTERING BY MODERN ARTISTS, 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.

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Mr. Federico Assler June 1, 1966 Pa

Page 2

 Two copies of the exhibition's box list, to aid in unpacking and repacking and in clearing the works through Customs.

Regarding the other exhibitions, we are reserving for you in our schedule for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS the dates September 23 - October 14,1966. The cases will be shipped to you from the Museu de Arte Moderna in Rio de Janeiro, where it is due to close on August 21.

I would suggest that, in due time, you write to Mr. Aloysio de Paulo, Executive Director of this museum, to make shipping arrangements. I am sending you enclosed a copy of the exhibition's box list, with commercial invoice attached, which will enable you to calculate exact shipping costs, and also a copy of the check list of works in the exhibition. Full documentation and the catalogues will be sent you at a later date.

If you will consult the itinerary for VISIONARY ARCHITECTURE, you will see that we have scheduled a showing for your museum in August - September, 1967, not 1966. We cannot make it available to you for August-Sept. of this year, since it is already booked for showing at that time in Caracas. Please let me know if the 1967 dates are suitable for you and, if not, please suggest alternate dates which you would prefer.

I am not sure we can make ROADS available to you for March, 1967. We have offered it for showing during that month in Bolivia, but we have not yet received confirmation of acceptance. I shall let you know as soon as we have definite world In the meantime, I should appreciate it if you would indicate alternate dates.

I have referred your inquiry about art films to Miss Margareta Akermark of our Film Library, who willwrite you directly about the availability of such films.

is a soried concentration of activities in the establishment the action that the action distance in the same in this course in the latest the course in the

grateful if you would give this possibility your considerable

With very best wishes,

nonthus. This is very importson for as all

crachical configuration of our quality Sincerely,

forerding the other excelsions offered up, I will reply to pla

Waldo Rasmussen
Excutive Director
Circulating Exhibitions

Enclosures: As listed above

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Translated from the Spanish ICE-F-88-683- Santiago ICE-F-103-65- Santiago Page ICE-F-99-64 - Santiago while tim locartes ICE-F-61-61 - Santiago

MUSEO DE ARTE CONTEMPORANEO Universidad de Chile we accept the dates proposed by you - Accept -

Santiago, May 12, 1966

We would show this emilbition between

September 23 and October 12. Regerri-

Mr. Waldo Rasmussen Executive Director Circulating Exhibitions Museum of Modern Art New York, U.S.A. ilon we should here to show in Pebruary in one of the

CONTROPOLARIE PATRITURES AND SCILLPTONS

Translated from the Spanish

Dear Mr. Rasmussen: I am glad to acknowledge receipt of your letter of April 29. With regard to this I can tell you that on April 26 Mr. Stastny informed me that the cases containing the exhibition: LETTERING BY MOD-ERN ARTISTS had just arrived in Lima , so that the exhibition will be seen in that city during the entire month of May.

This, of course, delays our showing; however, we have checked the shipping costs and, unfortunately, we find that our budget will not permit us to pay the costs of air transportation; but we could pay for shipment by sea, from Callao to Santiago. The trip would take ten days, to which we must add the time necessary for clearing the works through Customs, which is about 15 days. Therefore, we could not open the exhibition before the first week in July.

As for the catalogues, I regret to tell you that we cannot subscribe to them, since at the moment we do not have the necessary funds with which to pay for them. By the same post I am writing to Mr. Stastny, asking him to send us the exhibition by sea, consigned to Mr. Edward Elly, of the Information Service of the Embassy of the U.S.A.

I should like to ask you to consider, also, the possibility i of permitting this exhibition, as well as all others organized by The Museum of Modern Art of New York, to remain in Chile for at least two months. This is very important for us since, because of the wide geographical configuration of our country and because of the fact that there is a marked concentration of activities in the central zone, there are cities distant from this zone in which, except in the local universities, cultural activity is very meager. For this reason our museum, in collaboration with our Government, has begun a campaign of cultural diffusion, in accordance with which it would be of great interest to us to be able to show, in the branches which our museum maintains in the provinces, the exhibitions organized by you; but in order to do this it would be necessary for them to remain in Chile for two months or longer. I should be very grateful if you would give this possibility your consideration.

Regarding the other exhibitions offered us, I can report to you as follows:

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Translated from the Spanish

Mr. Federico Assler Santiago, Chile May 12, 1966

VISIONARY ARCHITECTURE: We accept the dates proposed by you - August - September of this year.

CONTEMPORARY PAINTERS AND SCULPTORS
AS PRINTMAKERS:

We could show this exhibition between September 23 and October 14. Regard-

in the catalogues, we shall subscribe for 500 copies at 50 cents each. Please send us a sample copy.

ROADS: This exhibition we should have to show in February in one of the branches of our museum, since we close for vacation during the entire month. In March we could show it in our museum.

We are also very much interested in showing, in the museum, a series of films; I should like to ask whether you have and films on art and whether you could make them available to us. They would be shown here with the equipment and technicians of the Information Service of the Embassy of the U.S.A.

Hoping to hear from you soon, I send you my/cordial greetings.

/s/ F. Assler

FEDERICO ASSLER Curator of the Museo de Arte Contemporaneo de la Universidad de Chile

Tel.: 91878 P.O. Box 5627 Quinta Normal Santiago de Chile

5/26/66/rrk

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April 29, 1966

Mr. Prodeple Ascler Curator Humon de Arte Contemporence Maivereidad de Chile Gmilina Mormal Santiago, Ghile

Dear Mr. Aculers

Thank you for your latter of April 20. I am very glad to know that LETERING BY MODERN ARTISTS will be shown in your messan during May and I should appreciate it if you lot me know your spening and closing dates as soon as they have been determined. If time permits, we should very much like to have the estimation shown in one or more additional places in Chile; however, we have offered it for showing in Begoth during July and so I named tell you whether it will be available or for how long until I have word from Mr. Frank Townsend, Cultural Attacho at the American Medany, regarding its accoptance. I have cabled Mr. Townsend, asking him to let me have this information as soon as possible and I shall let you know at the asrlicet possible moment.

Catalogue and publicity interial for the exhibition will go out to you, under separate cover, taday. Since there will probably not be time for you to publish a catalogue for your showing. I am wondering if you would be interested in buying copies of our Masseum's catalogue on the exhibition, a copy of which I am enclosing. The list price for this is \$2.50 per copy and we could after you our customery discount of hos which would reduce the price to \$1.50 per copy, plus shipping charges from New York. If you should wish to buy them, please let me know immediately, by cable, how many copies you would require, and whether we should propay charges and bill you later or send it with charges collists. Since time is so short, it would be necessary to airship the package.

In order to minimise the transportation charges for all latin-American exhibitors, we have prepared proposed itineraries for the exhibition we are currently circulating. I am someting you employed the itineraries for COMPREDIGEN PAINTERS AND SCHIPTERS AS PRINCERES, VISIONARY ARCHITECTURE and HOADS. I hope the

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April 29,1266 Hr. Amalor inhes we have suggested will be suitable for you. If they are set seesptable, please indicate your preference and we shall I shall look spreased to hearing from you again within a short

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cc: ICE-F-88-63-Santiago ICE-F-99-64-Santiago VICE-F-103-65-Santiago ICE-F-61-61-Santiago to you, probably to may, 1967; but I shall suggest now call the dates when our schalaling is further advanced. In the meantion, I circ appropriate it if you would lat no know if the May, 1967 paried woul green companies to

> The Homes do Arte Hoderns in His da Sansing plane to show this subibition

February 28, 1966

Mr. Federico Assler August, 1966, which would work in ideally with your re-Executive Secretary projects or storing and we are glad we can effer you, for Museo de arte Centemperaneo Universidad de Chile dates as seem ex secutivies. I would suggest you also Quintal Normal locate de Paule, Respublic Sirestor, Mores de Arte Mederal, Santiago, Chile, ato do Joniso, we convillante dates and make shipping ar-

Dear Mr. Assler:

Thank you for your letter of February 3. I am most pleased that you are interested in showing all four of the exhibitions we have effered you.

LETTERING BY MODERN ANTIBES This exhibition has already had two showings in Argentina and one in Brazil, in Rio de Janeiro. It will not be shown in Sac Paulo, as had originally been planned, but is now scheduled to be seen in Line during the month of March. We have not yet been notified of the exact dates. After its closing in Lima, we should like to offer it for showing at your suseum during May, 1966 and I would suggest you write to Mr. Francisco Stastny, Sub-Director, Museo de Arte, Paseo Colon 125, Lima, to coordinate your showing dates with his and to make the necessary shipping arrengements. Would you then please let me know, by cable, the exact dates you have decided upon and whether shipment will be made overland or by sea?

For use in connection with your showing, I am enclosing the following material:

- 1. Copies of our Arrival Motice, Condition Memort and Shipping accord forms, to be filled out as indicated and returned to
- yes agada necono 2. Two cepies of the checklist of items in the exhibition.
- 3. Two copies of the exhibition's box list, with commercial invoice attached, to aid in calculating shipping costs and in unpacking and repacking.

Catalog and Publicity material on the sxhibition will be sent you separately within a few days.

WISIONARY ARCHITECTURE: The American Embassy in Rio de Janeiro has arranged a short tour of provincial cities in Brasil for this authibition. It will therefore remain in Brasil for perhaps two months longer. In order to reduce transportations costs as much as possible for each enhibitor, we then plan to send it to Venezuela and along the West Coast of perSouth America to Columbia, Scuador and Peru before making it available

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-2-

to you, probably in May, 1967; but I shall suggest more definite dates when our scheduling is farther advanced. In the meantime, I should appreciate it if you would let me know if the May, 1967 period would be acceptable to you.

CONTEMPORARY PAINTERS AND SCULPTORS The Musec de Arte Moderna in Rio de AS PRINTERANCE:

Janeiro plans to show this exhibition during the month of August, 1966, which would work in ideally with your request for a September-October showing and we are glad we can offer you, for your showing, the period September 25 - October 2h. Please let me have your confirmation of these dates as soon as possible. I would suggest you also write to Mr. Aloysio de Paule, Executive Director, Museu de Arte Moderna, Avenida Seira-Mar, Rio de Jaeiro, to coordinate dates and make shipping arrangements.

I regret very much that we shall not be able to print the titles of the individual museums in the catalog, because a single large edition is being printed to serve all the latin American countries. I would therefore suggest you have an insert printed, giving the required information. I am enclosing a photostatic way of the cover design, from which you will see that the catalog will measure 6 $1/2 \times 9 1/2$ inches. It will have a spine measuring 7/32 inch (6 cm.). We shall send you your 500 copies as soon as they are ready. In the meantime, would you please let me know to whom the package should be consigned, whether you wish it sent by air or by sea and whether we should prepay charges and bill you later or send it with charges collect.

It may interest you to know that CONTEMPORARY PAINTERS AND SCHAPTORS AS --PRINTERS has now been scheduled for the following showings; Institute Torcusto di Tella, Buenos Aires in April, 1966; Institute General Electric, Montevideo in May-June; Museu de Arte Contemporanea, Universidade de Sac Paulo in July; Museu de Arte Moderna, Rio de Janeiro in August.

ROADS: This exhibition has been shown in Guatemala, Al Salvador, Costa Rica and Columbia and we are now planning to show it in Venezuela, Brazil, Gruguay and Argentina before offering it to you. You would therefore be able to receive it from Argentino, probably early in 1967. We shall write you again concerning the dates, but in the maintime would you please let me know whether a January-Pebruary, 1967 showing would be convenient for you?

I am sending a copy of this letter to Mr. Donald H. Albright, Assistant Cultural Affairs Officer at the American Embassy in Santiago, who will, I am sure, be willing to belp you in any way he can in presenting these exhibitions in Santiago. ecture does not come) and if not after several

With very best wishes,

Sincerely,

We would like to have it in September-October and if w. Check List

Waldo Rasmissen, uly-August.

Executive Director Regarding the estalog for this exhit. Ear List

Circulating Schibitions important for the total exhibition we (lettering exh.)

Proto have 500 of them is it possible to print, "Masso de . Photostat

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MUSEO DE ARTE CONTEMPORANEO 8 1966
UNIVERSIDAD DE CHILE

RK

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

February 3td, 1966.

ICE-F-103-61- Santingo

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ICE-F-61-61 - Santingo

(3)

Dear Mr. Rasmussen:

I'm very glad to know that all the four exhibitions are yet available and that you will try to send them to us.

We are very much interested in those exhibitions and would like to have them for at least 2 or 2 1/2 months to travell with them to other cities. This is very important for us to know, to be able to coordinate and advise other Museums.

"Visionary Architecture"

February the Museum is closed for vacations, but in March we open the 20th. If the exhibition is not available for March we would like to have it after Brazil or if it comes to Argentine after them.

"Lettering by Modern Artists":

If it's refused in Brazil I would like to have it in March (if Visionary Architecture does not come) and if not after Sao Paulo in April-May.

"Contemporary Painters and sculptors as Print Makers":

We would like to have it in September-October and if not accepted in Rio for July-August.

Regarding the catalog for this exhibition that you say it's very important for the total exhibition we would like TELEFOTTO have 500 of them is it possible to print, "Museo de Arte Con-CASILLATEMPORÂNEO - Santiago de Chile", 1966" in some place of the cata-QUINTA LOG NORMAL SANTIAGO DE CHILE

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MUSEO DE ARTE CONTEMPORANEO UNIVERSIDAD DE CHILE

1 ...

We will be very thankfull if they could be send by the American Information Service.

"Roads"

When could we have this exhibition?

We'll be very thankfull if you send us the full information of the exhibitions a catalof of them.

Whith my best regards and wishing you the best for this year.

Sincerely,

Federico Assler

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cc Lthd: Mr. Donald H. Albright CC: ICE-F-103-65-Santiago Asst CAO SANTIAGO (with letter)

Br. Pederles Aseles

ICE-F-88-63-Santiago ICE-F-99-64-Santiago ICE-F-61-61-Santiago Mrs. Kolmetz Circulate green

to you would be transportation on January 14, 1966 the only cost showing, during transit for the entire duration of the schibition's stay in Chile would be berne by me.

Regarding the cutaleg for CONTESPONARY PATHYRUS AND SCULPTORS

AS PRINTERENCE For this particular exhibition, we feel it is never-

Mr. Federico Assler
Executive Secretary Museo de Arte Contemporaneo de during sach showing at a nominal prise-Universidad de Chile conte par cepy. Since we are asking you to buy Quinta Normal to would mean for you an outlat of only \$250, which Santiago, Chile probability recover through the call of the catalog

Dear Mr. Assler: uggest you sak for a subsidy from one of the Cov-

extreen's Be I am very glad to know, from your letter of December 15, that you are interested in the four exhibitions we offered you last summer. We shall try to make them available to you as and when they are scheduled for showing at points not too distant from Santiago, in order to minimize your transportation costs. In the meantime, would you please let me know your preferred showing dates, in accordance with the schedule listed below:

and your only expense would be the cost of shipping the outsloss

VISIONARY ARCHITECTURE: Closes at Museo de Arte Moderna, Rio de Janeiro January 23, 1966. Tour of Brazilian cities planned until about June 1; available after that date, or, if tour is cancelled, available for February or March showing. (Text panels in Spanish, packed in one box, to be shipped from New York at your expense.) we best wishes for the Ery feer,

LETTERING BY MODERN ARTISTS: Closes at Museo de Arte in Lima early in February, 1966. Has been offered for showing in Sao Paulo during March. Available after Sao Paulo or, if refused there, after Lima.

CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS: Closes at Museo de Arte Contemporaneo of Universidade de Sao Paulo June 30, 1966; has been offered for showing at Museo de Arte Moderna in Rio de Janeiro during July-August. Available for September-October showing after Rio de Janeiro or, if not accepted there, after Sao Paulo for July-August showing.

Now in storage in Bogota, Colombia. Available immediately, but being offered to several Latin American museums.

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Mr. Pederico Assler

e. Selmster

eirculate

2. January 14, 1966

Please note that, for all these exhibitions, the only cost to you would be transportation charges from the preceding place of showing, during transit for the entire duration of the exhibition's stay in Chile would be borne by us.

Regarding the catalog for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS: For this particular exhibition, we feel it is essential that the catalog be made available, as it contains a great deal of explanatory material. We have therefore gone to considerable trouble and expense to produce an exceptionally fine catalog with Spanish text that can be sold during each showing at a nominal pricethe equivalent of 50 cents per copy. Since we are asking you to buy only 500 copies, it would mean for you an outlat of only \$250, which you would in all probability recover through the sale of the catalog and your only expense would be the cost of shipping the catalogs from New York. However, if you still feel that this is beyond your means, I would suggest you ask for a subsidy from one of the Government Eureaus or a provate organization. I would suggest also that you get in touch with Mr. Donald H. Albright, Assistant Cultural Affairs Officer at the U.S. Babassy in Santiago, to whom I am also writing today, in the hope that he may be able to offer you some assistance, untition up that he is interested in showing all four

I am enclosing box lists, check lists and press releases for all four editions.

we look forward to collaborating with you in presenting these exceptionally fine exhibitions in Santiago. As soon as we have your list of preferred dates and confirmation of acceptance, we shall send you full documentation on each exhibition.

seed to secretary with very best wishes for the New Year,

mustion of copies of a catalog which we have propared for the multi-milion and which we balieve to escalincerely, to full understanding. We have provided texts in Spanish and suple illustrations and have

Waldo Rasmussen
Executive Director The actual cost to up in 11.00 per Circulating Exhibitions

too, with inglish text, at \$2.50 per copy, but we have

VISIONARY ARCHITECTURE: Check list, box list, release LETTERING BY MOD. ARTISTS: Check list, box list, release CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS: Check list,

box list, release
ROADS: Descriptive sheet, box list, release

St. Donald H. Albright

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CC: ICE-F-88-63-Santiago
ICE-F-99-64-Santiago
ICE-F-103-65-Santiago
ICE-F-61-61-Santiago
Mrs. Kolmetz circulate
green

I am serry I cannot send you a copy of the catalog at this time because it is still in press, but I shall send it as econ on it is available.

January 12, 1966

I should greatly appreciate any assistance you may be able to offer Mr. Assier both in the matter of the estalogs and in the presentation of the eshibitions. All these exhibitions are part of our expanded Latin American Frogram. They are above of excepticual quality which, I am sure, will be received with great inter-Mr. Donald H. Albrightles of the extraordinary creativity and Assistant Cultural Affairs Officer and architects. U. S. Information Service U. S. Embassy hope to hear from you within a short time. Santiago, Chile

With thanks for your cooperation,

Dear Mr. Albright:

I am writing further to my letter to you of August 19, 1965, regarding our exhibition: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and three others which we had offered for showing at the Museo de Arte Contemporaneo of the University of Chile. Mr. Federico Assler, Executive Secretary of the Museo de Arte Contemporaneo has written us that he is interested in showing all four exhibitions and I am enclosing a copy of my letter to him of today's date, giving details of availability for each show. The other exhibitions are: VISIONARY ARCHITECTURE, LETTERING BY MODERN ARTISTS, and ROADS. For your information, I am enclosing descriptive literature on all the exhibitions.

Sincerely,

You will note that Mr. Assler is encountering some difficulty with regard to the catalogs for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. As part of the conditions of acceptance of this exhibition, we are asking each exhibitor to purchase a specified number of copies of a catalog which we have prepared for the exhibition and which we believe is essential to its full understanding. We have provided texts in Spanish and ample illustrations and have gone to considerable expense and trouble to produce it in a large enough edition to permit exhibitors to purchase it at 50 cents per copy, to be sold at the equivalent of the same price to the public. The actual cost to us is \$1.00 per copy, and it will be sold in the United States, with English text, at \$2.50 per copy, but we have applied a subsidy to its publication in order to make possible the greatly lowered price. Mr. Assler tells us his institution cannot afford to purchase the 500 copies we have asked him to accept. Since this represents an expenditure of only \$250. plus shipping charges from New York, I am wendering if the U.S.I.S. could undertake to provide the catalogs for Mr. Assler's showing -- or if you could perhaps interest an American business firm in Santiago in doing so.

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Mr. Donald H. Albright

2.

January 12, 1966

I am sorry I cannot send you a copy of the catalog at this time because it is still in press, but I shall send it as soon as it is available.

I should greatly appreciate any assistance you may be able to offer Mr. Assler both in the matter of the catalogs and in the presentation of the exhibitions. All these exhibitions are part of our expanded Latin American Program. They are shows of exceptional quality which, I am sure, will be received with great interest in Chile, as examples of the extraordinary creativity and imaginativeness of American artists and architects.

I shall hope to hear from you within a short time. With thanks for your cooperation,

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosures: VIS. ARCH.: Box list, press release
LETTERING BY MCD. ARTISTS: Intro. Text, box list, release
CONTEMP. PTRS. & SCULP. AS PRINTMAKERS: Box list, release
ROADS: Descriptive Sheet, box list, release

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MODERNART RASMUSSEN 11 WEST 53TH STREET NEWYORK

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JANUARY 69 STOP CONDITION REPORT WILL FOLLOWS

ALBERTO PEREZ DIRECTOR MUSEO ARTE CONTEMPORANEO

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LT ALBERTO PEREZ

MUSEO ARTE CONTEMPORANEO

SANTIAGO CHILE

ICE-F-103-67

BUENOS AIRES JUST WROTE THEY CANNOT TAKE VISIONARY SO YOU CAN SENTTEEEE SEND TO CHILEAN PROVINCES STOP PLEASE CABLE US BY WEDNESDAY OR LATEST THURSDAY EXACT NAME OF PLACE CITY AND DATES WHERE EXHIBITION WILL BE SHOWN NOVEMBER WE NEED THIS INFORMATION URGENTLY FOR MEMBERS NEW LETTER SLEEEE ALSO HAVE NOT RECEIVED CONDITION REPORT WHICH REPEATEDLY REQUESTED

RASMUSSEN MODERNART

> 11:30 Rhea

WUC NY MSG 2*
MODERNART NYK

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The Museum of Modern Art Archives, NY	IC / IP	I.A.1094

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VM

ALBERTO PEREZ

MUSEO DE ARTE CONTEMPORANEO

SANTIAGO CHILE

THANKS YOURTEL WE REPEAT URGENT REQUEST FOR EXACT DATES AND NAMES MUSEUMS WHERE VISIONARY ARCHITECTURE SHOWN VALPARAISO CONCEPCION AND ESPECIALLY RUGENTLY NEED VIA AIR DETAILED CONDITION REPORT SO WE KNOW IF EXHIBITION CAN CONTINUE SHOWINGS OR IF NEEDS REPAIRS OR RETURN TO NEW YORK STOP WE HAVE OFFERED TO BUENOS AIRES IF CONDITION ALRIGHT BUT IF THEY CANNOT ACCEPT AND PANELS ARE STILL GOOD WE AGREE TO SHOWING IN CHIEAN PROVINCES

RASMUSSEN MODERNART

Program Associate International Circulating Exhibitions

Shelosures: .Copies, two letters

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION

W. P. MARSHALL CHAIRMAN OF THE BOARD

TELEGRAM

R. W. McFALL PRESIDENT SYMBOLS

DL=Day Letter

NL=Night Letter

LT=International
Letter Telegram

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RIA038 NBC247 CDV142 =

1968 OCT 3 PM 4 29

MAA198 SRL215 35-4 EXTRA INTL FR DUPLICATE OF TELEPHONE

MESSAGE CD =ETAT GHR SANTIAGOCHILE VIA WUI 3 1226 :

ETAT MODENART JOAN FEINSTEIN =

= 11 WEST 53 ST NYK =

=WOULD LIKE TO KNOW IF VISIONARY ARCHITECTURE COULD

BE EXHIBITED :PROVINCIAL CENTER CILE OTHER VALPARAISO

CONCEPCION =

ALBERTO PEREZ DIRECTOR OUSEO ARTE CONTEMPORANEO =

1CE-F-103-65 funkago

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WU1201 (R2-65)

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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

Enclosures: .Copies, two letters

BOX & CHECK LISTS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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ce: ICE-F-25 88-63-Santago
ICE-F-99-64-Santiago
ACE-F-103-65-Santiago
RP RK CC
circ green

April 5, 1967

Mrs. Donald B. Straus Hotel Carrera Hilton Santiago, Chile

Dear Mrs. Straus:

I am sending you enclosed a translation of a letter received yesterday from Mr. Federico Assler, Director of the Instituto de Arte Contemporaneo in Santiago, regarding three of our exhibitions, which I am sure you will wish to have in hand before you speak with Mr. Assler. I am sending you also a copy of our reply. We should, of course, be interested to know when the financial problems will be settled.

I hope you and Mr. Straus are finding much to interest you in South America.

Sincerely,

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

Enclosures: .Copies, two letters

The Museum of Modern Art Archives, NY

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T. A. 1094

cc: ICE-F-88063-Santiago
ICE-F-99-64-Santiago
ICE-F-61-61-Santiago
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January 12, 1966 5000 00 10 10

February 28, 1966

Mr. Donald H. Albright
Assistant Gultural Affairs Officer
U.S. Information Service
U.S. Enbassy
Santiago, Chile

Dear Mr. Albright:

Enclosed I am sending you a copy of my letter of today's date to Mr. Federico Assler, Executive Secretary of the Museo de Arte Contemporaneo of the Universidad de Chile, concerning four of our exhibitions which he has accepted for showing at his museum: LETTERING BY MODERN ARTISTS, CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS, VISICKARY ARCHITECTURE, and RCASS.

These are part of a series of exhibitions which we are circulating under our expanded program of cultural exchange with Latin American countries. For your convenience, I am enclosing a copy of the descriptive circular sent to you at that time.

These are all exceptionally interesting exhibitions of very fine quality which I am sure would serve to enhance American prestige in Chile. They have been received with enthusiasm wherever they have already been seen.

I should appreciate greatly anything you may be able to do to publicize them and to facilitate their showing in Santiago.

provide the catalogs for Hr. Assler's showing-or if you could

With thanks for your interest and deoperation, to its full understanding.

Sincerely, to considerable expense and trouble to produce it in a large enough edition to permit exhibitors to purchase it at 50 cents per copy, to be sold at the equivalent of the same price to the public.

Waldo Rasmussen cost to us is 21.00 per copy, and it will be sold in the Executive Director, with Amelian text, at \$2.50 per copy, but we have Circulating Exhibitions to its publication in actor to make possible the

Enclosures: . Copy, letter to Mr. Assler have asked him to accept. Alsos . Circular

WR/RK: wh

Fir. Domald H. Albright

aveilable,

CC: ICE-F-88-63-Santiago ICE-F-99-64-Santiago ICE-F-103-65-Santiago ICE-F-61-61-Santiago Mrs. Kolmetz circulate green

I am sorry I cannot cand you a copy of the catalog at this time because it is still in press, but I January 12, 1966 soon as it is

I should greatly appropriate any assistance you may be able to offer Ar. Assier both in the matter of the catalogs and in the presentation of the exhibitions. All these exhibitions are part of our expended latin American Progress. They are shows of excep-Mr. Donald H. Albright
Assistant Cultural Affairs Officer U. S. Information Service Santiago, Chile

With thesis for your cooperation,

Dear Mr. Albright:

I am writing further to my letter to you of August 19, 1965, regarding our exhibition: CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and three others which we had offered for showing at the Museo de Arte Contemporaneo of the University of Chile. Mr. Federico Assler, Executive Secretary of the Museo de Arte Contemporaneo has written us that he is interested in showing all four exhibitions and I am enclosing a copy of my letter to him of today's date, giving details of availability for each show. The other exhibitions are: VISIONARY ARCHITECTURE, LETTERING BY MODERN ARTISTS, and ROADS. For your information, I am enclosing descriptive literature on all the exhibitions.

You will note that Mr. Assler is encountering some difficulty with regard to the catalogs for CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS. As part of the conditions of acceptance of this exhibition, we are asking each exhibitor to purchase a specified number of copies of a catalog which we have prepared for the exhibition and which we believe is essential to its full understanding. We have provided texts in Spanish and ample illustrations and have gone to considerable expense and trouble to produce it in a large enough edition to permit exhibitors to purchase it at 50 cents per copy, to be sold at the equivalent of the same price to the public. The actual cost to us is \$1.00 per copy, and it will be sold in the United States, with English text, at \$2.50 per copy, but we have applied a subsidy to its publication in order to make possible the greatly lowered price. Mr. Assler tells us his institution cannot afford to purchase the 500 copies we have asked him to accept. Since this represents an expenditure of only \$250. plus shipping charges from New York, I am wondering if the U.S.I.S. could undertake to provide the catalogs for Mr. Assler's showing -- or if you could perhaps interest an American business firm in Santiago in doing so.

Mr. Donald H. Albright

2.

ser EP

January 12, 1966

I am sorry I cannot send you a copy of the catalog at this time because it is still in press, but I shall send it as soon as it is available.

I should greatly appreciate any assistance you may be able to offer Mr. Assler both in the matter of the catalogs and in the presentation of the exhibitions. All these exhibitions are part of our expanded Latin American Program. They are shows of exceptional quality which, I am sure, will be received with great interest in Chile, as examples of the extraordinary creativity and imaginativeness of American artists and architects.

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

endablishes which we are simulating in South merica this year and must-Trust are described in ease detail in the enclosed shoot entitled "Dispu-

With thanks for your cooperation,

se distantal a say of ay letter Sincerely, ar description from new

Waldo Rasmussen

Executive Director

Circulating Exhibitions

Enclosures: VIS. ARCH.: Box list, press release
LETTERING BY MOD. ARTISTS: Intro. Text, box list, release
GONTEMP. PTRS. & SCULP. AS PRINTMAKERS: Box list, release
ROADS: Descriptive Sheet, box list, release

I am pending to you under separate sever. I am ours it would be entremely numerated in Castings. I would greatly appreciate your chething with Mr. Apples at the first opportunity to see whether either of the two alternate dates suggested, for phismost from Argentina the first week in Catalog or from Uranely the first week in November, one be arranged.

about in our eva Fusees and the subject of one of our publications which

I also went to mention highly orbitation, since it is now in Control Appries and has not yet teen booked further. Here then comy emilities, this since has great popular appeal and has obtaveted large medianess where ever it has been shown. It is stunning visually and has great adventional value as well. It is now in Costs Rice swelting shipping instructions. Himse its posted weight is not large and it can be shipped by eas, it should not impose a serious financial burden on the orbibitors.

Do let no know as seen so you can shout the possibilities for bringing these shows to Chile, and suggested deter which bould be arranged.

With Very beat tishes, and there's for your below

Dinosiyiy,

Importive Remoter Carolisine District

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ICE-F-61-61 (offer)

ICE-F-69-62 (offer)

circ

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& CHECK LISTS

July 12, 1965

Hovember 18, 1968

Mr. Robert P. Ebersole Cultural Affaira Officer

Mr. Donald F. Albright
Assistent Cultural Affairs Officer
U.S.I.S.

Embassy of the United States of America Santlare, Chile

Deer Rorald, king the liberty of cending you cory of my letter to Mr. Alberto Peren, the new director of the Museo de Arte Con-

I am end owing a copy of my letter to Mr. Assler describing four new exhibitions which we are circulating in Couth America this year and next. These are described in some detail in the enclosed sheet entitled "Circulating "Exhibitions: 1965-66." Others will be added during the year, notably, I hope, a major American painting exhibition which if all goes well should be ready to begin circulating by the summer or early fall of 1966.

I'll write, of course, when a firm schedule for the show can be astablished.

I hope that it will be possible to bring all four shows on our new program to Santiago, and perhaps if it is impossible for the Museo de Arte Contemporameo to schedule them, other space might be arranged. You will note that the LETT WING BY MODERN ARTISM exhibition is the first to be available from a nearby country. It is a remarkable exhibition, first shown in our own Museum and the subject of one of our publications which I am sending to you under separate cover. I am sure it would be extremely successful in Santiago. I would greatly appreciate your checking with Mr. Assler at the first opportunity to see whether either of the two alternate dates suggested, for shipmont from Argentina the first week in October or from Uruguay the first week in November, can be arranged.

I also want to mention BCATS exhibition, since it is now in Central America and has not yet been booked further. Nore than many exhibitions, this show has great popular appeal and has attracted large audiences where-ever it has been shown. It is stunning visually and has great educational value as well. It is now in Costa Rica awaiting shipping instructions. Since its packed weight is not large and it can be shipped by sea, it should not impose a serious financial burden on the exhibitors.

Do let me know as soon as you can about the possibilities for bringing these shows to Chile, and suggested dates which could be arranged.

With Very best wishes, and thanks for your help,

Sincerely,

Waldo Rassussen Executive Director Circulating Exhibitions

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AA ICE-F-103-65 SANTIAGO circ green

November 18, 1968

Mr. Robert P. Ebersole Cultural Affairs Officer U.S.I.S. United States Embassy 1343 Augustinas Santiago, Chile

Dear Mr. Ebersole:

I am taking the liberty of sending you coly of my letter to Mr. Alberto Perez, the new director of the Museo de Arte Contemoraneo, in the hope that you may be able to assist us in obtaining information about this exhibition. We have been sending numerous letters—and cables during the last months to the Museo, without any definite relies so far, but I imagine that changes in staff might be one of the explanations for this lack of communication. We urgently need an answer from Mr. Perez at this time as to whether VISIOMARY ARCHITECTURE is still in any condition to continue with showings in Letin America or whether it may have to be returned here, and we would be most grateful if you should find a way to assist us to this end.

If we should hear from Mr. Perez meanwhile, we will inform you, naturally.

it has been received with great embadiator, and I are said it will be somely

Sincerely, having is Line is May - June. Wherever it has been shown,

Annette Allvardt
Circulating Echibitions

successful indicatings, and a but he be

Enclosure: cony of letter to Mr. Alberto Perez

can not be granted until the enipping formers said all whide Recommodes softled by the week and and about so tracelly a coming Township.

Circulating Exhibitions the departure date for Georges to

True denties to Checklister or the that the class is to the true is to the control with the control of the cont

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From: Jim Creskey April 6, 1967

Mr. Samuel C. McCulloch

Cultural Affairs Officer about 25,000 people ave seen CEZANNS
TO U.S. Information Service other might these wars more than
450 U.S. Embassy as out to the Cuinta for the last show (10.00)
To Sentisco Chile are from the fact that the contract of the cuinta for the last show (10.00)

Santiago, Chile

16.

the hour and the distance of the museum from the center. As in Dear Mr. McCulloch: crowds proved a little too much for the barriers that were constructed around the paintings and

For your information, I am sending you enclosed a copy of my letter of yesterday's date to Mr. Federico Assler, Director of the Museo de Arte ord Contemporaneo in Santiago. You will note that another of our exhibitions: VISIONARY ARCHITECTURE has been accepted for showing at his museum, probably in August - September of the current year. I should appreciate very much anything you may be able to do to facilitate this showing.

s still a very respectable number considering

in fact, only concerned with the politics and I'm sure he To acquaint you with the character and contents of the exhibition, I am enclosing a check list of items contained in it, a box list giving shipping information, a copy of our suggested press release, and a photostatic copy of an article published in the London Illustrated News in November 1960, at the time of the New York showing. The exhibition has now been seen in Brazil, Venezuela, Colombia, and is presently on view in Ecuador. It is the scheduled for showing in Lama in May - June. Wherever it has been shown, to bit has been received with great enthusiasm, and I am sure it will be equally not successful in Santiago onal, but he is reliable worker. All of this has nothing to do with CETANNE TO

MIRO with many thanks for your continued interest and cooperation, today

VISO t over but found out late last might that there Sincerely stion as to whether or not I could actually open the cases to check condition since oustons clearance

can not be granted until the shipping feesere paid. I expect all Waldo Rasmussen settled by the week and and should be seel Executive Director's coming Tuesday.

Circulating Exhibitions the departure date for Caracas is

now the south of July I think it important that Ar. Arrayo not arrange for the specific time for the vans and the secularistic time for the vans and the from Santigo by Check lister cable that the plane is actually loaded and off. Box list ound. In this way I think we can avoid the difficeless we faced here when the plant arrived nearly six hou Photostat and the police had been waiting on

the roads nearly all day without relief.

	Collection:	Series.Folder:
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JUL 9 1968

Santiago 27 June 1968

To: Waldo Rasmussen

From: Jim Creskey

Dear Waldo:

1

cc: Monroe Wheeler, Dick Palmer

Wronkarton cores to:

DRAFT REPLY, MY SIGNATURE_

Since the opening about 25,000 people have seen CZZANNE TO MIRO in Santiago. The other night there were more than 450 people who came out to the Quinta for the last show (10:00 to midnight). Apart from the fact that the movies are on strike here that's still a very respectable number considering the hour and the distance of the museum from the center. As in Buenos Aires the crowds proved a little too much for the barriers that were constricted around the paintings and yesterday Assler had them all strenghtened. Apart from this the physical arrangements at the museum are all quite in order.

University politics have also quieted down, except foran occassional statement from Pedro Mira (He would still like to see the exhibition free for everyone, but is becoming less vocalas the new political group acheives its aims) Mira is, in fact, only concerned with the politics and I'm sure he doesn't give a damn for the exhibition. So far as CEZANNE TO MIRO is concerned, I'm sure there is nothing to worry about. As to the future of the Museum- that's another thing. As you know, Juan Egenau has been named the provisional director, but I rather soubt if he is interested in anything but his own advancement within the university. Frederico Assler is, of course, continuing to assume all responsibilities for the show. The only permanent fixture at the museum seems to be Humberto Soto. Of course like everyone else he is not a museum professional, but he is reliable and a good worker. All of this has nothing to do with CETANNE TO MIRO but it may concern future shows such as VISDONARY ARCHITECTURE: I was to go to Valparaiso toddy and look it over but found out late last night that there was some question as to whether or not I could actually open the cases to check condition since customs clearance can not be granted until the shipping feesare paid. I expect all of this to be settled by the week end and should be seeing the show this coming Tuesday.

I understand that the departure date for Caracas is now the 20th of July. I think it important that Mr. Arroyo not arrange for the specific time for the vans and the security people to be at the airport until he receives word from Santigo by phone or cable that the plane is actually loaded and off the ground. In this way I think we can avoid the difficulties we faced here when the plane arrived nearly six hours late and the police had been waiting on

the roads nearly all day without relief.

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27 June page 2

All the painting are in good condition, although I am slightly concerned with the crackling in the upper left corner of the Bocciomi. The only other problem is dust: As in B.A. you can not expect thousands of people to walk by the paintings every day without a great deal of dust. Mys first thought was that most dust was raised when the galleries were cleaned but I found this not to be the case since they are using vacuums and oil rags on the floor. The problem is simply the great number of people who pass through the galleries. Bad as it is for viewing I'm sold on the value of Plexi-glass.

My address for the duration of the show will continue to be Huerfanos 786, Depto. 1202 (phone 381233). But mail will reach me much more quickly (and safely) through the nMuseum address c'o Frederico Assler.

I continue to be *** enchanted by the hospitality of the people here, those fantastic mountains that hang over the city, and-frequently to my sorrow-by the seafood.

Best to everyone,

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	Collection:	Series.Folder:
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August 4, 1965

Mr. Louis Malinka Vice President W. R. Keating & Company, Inc. TVERY TO: 90 Broad Street New York, New York 1000h

Fundação Bienal de São Paulo

Dear Mr. Malinkatostal 7832

The Museum of Moder

I am enclosing seven copies of our Customs Invoice and Box List for the exhibition VISIONARY ARCHITECTURE for which you have arranged shipment by air freight to São Paulo, Brazil. In accordance with your telement by air freight to São Paulo, Brazil. In accordance with your telement by air freight to São Paulo, Brazil. In accordance with your telement by air freight to São Paulo, Shipment will be made via Varig Airlines Flight to 897 leaving New York on Friday, August 6, on Airwaybill No. 39116, scheduled for arrival at São Paulo the afternoon of Saturday, August 7. We have issued our purchase order No. I.C.B. 5128 to cover all expenses of this shipment, including cartage to the airport from Compo. Photocolor, Inc., customs charges, prepayment of air freight charges, and your company's fee.

As you will note from the inimeographed slip attached to the enclosed forms, the total valuation indicated is for Customs purposes only. As the exhibition is fully insured under the Museum's fine arts policy NO VALUE should be declared to the carrier.

Itamiz Many thanks for your kind assistance in arranging this shipment.

This photographic panel exhibition is being the Research, de São Paulo, São Paulo, Frazil by the Russian of Rose for exhibition purposes only. After the São Paulo tion will tour in other countries in Latin waldo Rasmussen turned to the Russum of Modern Art in New Executive Director

These commodities 'Licensed by U.S. law for until Exhibitions.
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ICE-F-103-65

The Museum of Modern Art

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

August 3, 1965

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Fundação Bienal de São Paulo Caixa Postal 7832 Parque Ibirapuera São Paulo, Brazil

Exhibition: VISIONARY ARCHITECTURE

An exhibition organized by The Museum of Modern Art, New York

CONTENTS: 74 photo panels and 2 text panels mounted on aluminum.

TOTAL NUMBER OF CASES: 3
TOTAL CUBAGE: 142.0 cu. ft. (4.01 cu. M.)
TOTAL NET WEIGHT: 763 lbs. (346.1 ks.)
TOTAL GROSS WEIGHT: 1,518 lbs. (688.5 ks.)
TOTAL VALUE: \$7,500.

Cases are marked: MOMA 1-3 SAO PAULO

Itemized list attached.

This photographic panel exhibition is being sent to the Fundação Bienal de São Paulo, São Paulo, Brazil by the Museum of Modern Art, New York for exhibition purposes only. After the São Paulo showing, the exhibition will tour in other countries in Latin America and will then be returned to the Museum of Modern Art in New York.

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THE MUSEUM OF MODERN ART 11 West 53rd Street New York, New York 10019

Exhibition: VISIONARY ARCHITECTURE

Box List

Case No.	DIMENSIONS	WEIGHTS	CUBAGE
1		Net Gross	
MOMA 1	42 x 42 x 46 inches 106.7 x 106.7 x 116.8 cm.	251 lbs. 501 lbs. 114.1 ks. 227.2 ks.	
	23 photo and 2 text par	nels mounted on aluminu	nm at \$100 each
	A-1 A-4	B- B-	
	A-5	В-	.9
	A-7 A-9	B-	10
	A-10 A-12		-12 -14
	A-14 A-16		-16 -17
	A-17	B-	-19
	A-19 B-2 B-4		-20 -21
		TOTAL VALUE,	BOX 1: \$2,500.

TOTAL VALUE PAGE #1:\$2,500.

	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE Box List -- Page 2-- Value carried forward: \$2500.

MOMA 2	42 x 42 x 46 inches 251 lbs. 501 lbs. 47.0 cu. ft. 106.7 x 106.7 x 116.8 114.1 ks. 227.2 ks. 1.33 cu. m. cm.
	25 photo panels mounted on aluminum at \$100 each.
	B-23 B-24 C-3 D-14 C-3 D-16 C-5 D-17 C-8 D-18 C-11 D-20 C-13 D-21 D-2 D-2 D-4 D-2 D-4 D-6 D-7 D-9 D-10 TOTAL VALUE BOX 2: \$2,500.
MOMA 3	42 x 42 x 47 inches 261 lbs. 516 lbs. 48.0 cu. ft. 106.7 x 106.7 x 119.4 118.4 ks. 234.1 ks. 1.35 cu. m. cm.
	2 photo panels mounted on aluminum at \$50 each 24 photo panels mounted on aluminum at \$100 each
	A-2 A-3 F-16 F-19 F-19 E-5 F-21 E-6 F-22 E-8 G-2 F-1 G-4 F-3 G-7 F-6 G-7 F-6 G-8 F-7 F-10 F-11 F-13 F-15
	TOTAL VALUE BOX 3: \$2,500.
	TOTAL VALUE PAGE #2: \$5,000.

TOTAL VALUE OF SHIPMENT: \$7,500.

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SPANISH PARES

SHIPMENT-

	Collection:	Series.Folder:
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ICE-F-103-65-Caracas (shipment text panels)

RP BG RK circ. green

VIA MESSENGER

October 26, 1966

Mr. Al Sorrentino Export Manager W.R. Keating & Co., Inc. 90 Broad Street New York, New York 10004

Dear Mr. Sorrentino:

As you requested over the telephone yesterday afternoon, I am sending you enclosed eight copies of the box list for the cases of text panels in Spanish for our exhibition: VISIONARY ARCHITECTURE, to be sent via air freight to Caracas, Venezuela. We have had the commercial invoice translated into Spanish, in accordance with your suggestion, and you will find a copy of the Spanish version attached to each box list.

I understand you have reserved space on Pan American Flight No. 319, leaving New York Thursday, October 27 at 10 a.m. and scheduled to arrive in Caracas at 2.25 p.m. the same day and that the Airway Bill number is 026 5 837092. The shipment is consigned to the American Embassy in Caracas, attention Mr. Henry T. Smith or Mr. Franklin Tonini.

Please send the shipment with charges prepaid. Our Purchase Order No. ICE-5682 is being issued to cover these charges as well as cartage costs and your own fees.

We are cabling Caracas to advise the Embassy of the shipment's arrival. Sincerely,

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

Enclosures: .8 box lists

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cc: Palmer
Hermos
ICE F 10g 65
green

Visionaries de la Arquitectura

ICE F 103 65

Luis Lastra-Almeida Washington, D. C.

December 12, 1965

des fashed

Dear Mrs. Hermos,

Thank you for your letter of December 10 and your favorable comments on my translation. I am glad everything what smoothly and I do hope if they ever come with any brochure or printed material, to receive a copy. Thank you also for taling them to give me credit.

Enclosed is the bill for this additional translation -

Thank you again,

tien, which f the text. onnection rs that produce. these, should

International

translation,

and delivering uslation job, ts involved.

ant reulating as

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1094

cc: Palmer
Hermos
ICE F 109 65
green

Visionarios de la Arquitectura

December 10, 1965

Wr. Luis Lastra
Editor
Division of Visual Arts
Pan American Union
Washington 6, D. C.

Dear Mr. Lestra:

Thank you very much for sending the translation, which did arrive in time for inclusion with the rest of the text. The Museum will not be producing a brochure in connection with the exhibition, but we will advise exhibitors that proper credit should be given you in any they may produce. We will be pleased to send you a copy of any of these, should there be any.

We have not received the bill for this last translation, so I remind you to send one.

Again please accept my thanks for taking on and delivering in good time what I am sure was a formidable translation job, both in size and, sometimes I'm sure, the concepts involved. Relatively few changes were made in checking, and in general the project has gone very smoothly.

With best wishes,

Sincerely,

Nadia Hermos Editorial Assistant Department of Circulating Exhibitions

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

Must be shipped granday Aug 6 ce-F-103-65

TITLE POSTER

Visionarios de la Arquitectura

Architecture #Visionaria

Exposicion circulada bajo los anamatina auspicios del International Council of The Museum of Modern Art, Nueva York

30 pt Franklin Golhic

flush L in 6 lines

to break where shown

2 pi lead between lines

(P.O. to follow)

	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE ICE F 103-65 Spanish text 14 News Gollic R 17 flush L, rag R 30 pi pollow style 6

Introducción

La historia de la arquitectura incluye muchos e importantes proyectos cuya realización nunca se pretendió. Existe, sin duda alguna, una arquitectura "en papel", desembarazada de detalles técnicos, independiente de los caprichos de los patrones y libre de exigencias financieras, de la política y de lo habitual. Tales proyectos, "visionarios de la arquitectura la oportunidad de reconstruir el mundo como él cree que debe ser, y es el mundo que él - sea visionario o no - realmente desea transformar.

El mero hecho de que no haya sido llevado a cabo un proyecto no quiere decir necesariamente que sea visionario. Algunos se pueden definir más acertadamente como fantasías y nos agradan simplemente porque son superfluos, como las maravillosas e interminables columnatas dibujadas por Piranesi o las animadas esculturas arquitectónicas bosquejadas por Eric Mendelsohn (1). Algunas veces un diseño es visionarios unicamente porque anticipa un paso más allá que ya está iniciado, cemo ocurrió con el estudio de Mies van der Rohe para para el rascacielo de cristal en 1919 (2).

El proyecto que es verdaderamente pvisionarios combina generalmente una fuerte inclinación personal a hacia ciertas formas con una reacción crítica hacia el orden social establecido. En el pasado tales proyectos se consideraban imposibles de construir por una, o ambas, de las razones siguientes: la imposibilidad técnica de llevarlos a cabo en la época en que fueron hechos o porque la sociedad no encontró justificación o medios financieros para su construcción. Hoy en día casi todo lo que se le pueda ocurrir a un arquitecto es técnicamente factible. Es la parte práctica, que incluye también lo económico, la que determina lo que servir es proposition de un pasado reciente:

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VISIONARY ARCHITECTURE ICE F 103-65 Spanish text 2

Cuando todavía estaban en proceso de discusión los edificios destinados a las Naciones Unidas, el arquitecto Percival Goodman hizo la observación de que la ciudad de Nueva York no necesitaba más rascacielos pero sí podía hacer buen uso de otro parque y ofreció dos soluciones: que todas las oficinas de las Naciones Unidas se agruparan dentro de un edificio largo y bajo que bordease el Río Este y dejase libre la mayor parte del terreno, y con viviendas y hoteles para alcuar al personal de las Naciones Unidas (h). Cuando se acometió el diseño de los edificios de las Naciones Unidas es evidente que las ideas de Goodman parecieron poco prácticas, pero los hechos acontecidos desde entonces han confirmado la precisión y el realismo de su análisis.

Muy frecuentemente el ideal de un arquitecto es suficientemente práctico, pero no llega a despertar el entusiasmo de los demás. Algunas ideas nos parecen laboriosas o poco afortunadas. La ciudad despoblada de Ludwig Hilberseimer, en la que los edificios con millones de ojos miran insistentemente mientras los furtivos automóviles pasan precipatadamente por el fondo de un precipicio, nos presenta una visión que confirma las peores aprensiones de Franz Mafka (5). Algunas veces la realidad es más poderosa y va más allá que esas ideas, cómo las de Hilberseimer han sido sobrepadadas por las obras de planificación de Nueva York.

La frecuencia con que esas imágenes perturbadoras ocurren constituye la clave del contenido emocional de la arquitectura, sea "visionaria" o no.

Los arquitectos justifican generalmente su obra invocando razones prácticas: economía, control del clima, funcionalismo, carácter estructural. Todo un cúmulo de racionalizaciones (algunas completamente convincentes) pueden ser puestas por los arquitectos como un velo que colgase entre el mundo y su

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VISIONARY ARCHITECTURE ICE F 103-65 Spanish text - introcudtion 7

visión personal. Mas lo cierto es que los arquitectos de talento construyen aquello que desean ver y, cómo sus sentimientos y emociones son los mismos de otros seres humanos, no es am sorprendente que la arquitectura "visionaria" corresponda generalmente a tres clases de imágenes que todos comprendemos intuitivamente, de la misma forma que comprendemos el significado de los mitos.

La primera de estas tres categorías abarca todos los edificios cuya forma representa una destinación, una meta al final de un rima camino. Tales construcciones generalmente se derivan o están relacionadas con la imágen de una montaña. Con lógicas variantes están los interiores en forma de cueva, la montaña hueca y la ciudad subterránea oculta, de difícil acceso, son temas "visionarios" características.

La segunda categoría comprende las construcciones que de alguna manera están relacionadas con la imágen de un camino. Más que la meta al final de un camino, tales edificios son la recreación del camino mismo. Variantes de este tema son los puentes y otras estructuras flotantes o suspendidas.

Algunas veces estos caminos míticas tienen lugar en el aire, como a menudo ocurre en los suenos, y la tecnología actual permite que la levitación sea sea un hecho acptable para la mente consciente.

La tercera categoría comprende aquellos edificios derivados, no de la imagen del camino ni de su meta, sino de formas que parecen sugerir los objetos mágicos que los héroes de la mitología alcanzaban al completar sus labores. Esa arquitectura pvisionaria se esfuerza por crear edificios intricados, costosos y carentes de finalidad práctica. Sus formas se derivan a menudo de la geometría y la técnica actual las ofrece en abundancia. La otra fuente principal de inspiración dentro de esta categoría es la variedad de formas que existen en la naturaleza; el estudio del proceso de la

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VISIONARY ARCHITECTURE
ICE-F 103-65
Spanish text

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evolución biológica ha ga sugerido un mundo de formas convolutas y vagamente orgánicas. Sin embargo, son escasos los proyectos "visionarios" que se derivan exclusivamente de forma orgánica o geométrica; cuando la arquitectura "visionaria" se empeña en ser una o otra, abandona el campo de lo imaginativo para convertirse en una actividad de carácter compulsorio en la cual "el camino" se difiere y "la meta" se mat seslaya.

Los proyectos evisionarios, al igual que las formas ideales de Platón, arrojan su sombra sobre el mundo real de la experiencia, del desgaste y de la frustración. Si pudiésemos aprovecharnos de sus enseñanzas nos sería posible el canjear conceptos efímeros de estilo y racionalizaciones sin sentido de la táxi técnica por una idea de la arquitectura que aceptase el contenido emocional que yace oculto bajo aun en una de las más rigurosas de las disciplinas. Ruede que entonces ecincidas la visión y la realidad.

Arthur Drexler
Director del Departamento de
Arquitectura y Diseño
The Museum of Modern Art, Nueva York

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Mrs. Kolmetz

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Sr Oswaldo Correa Gonçalves Assessor de Secção de Arquitetura AULO, 14 DE OUTUBRO DE 1965. lao Bienal de Sao Paulo

1832 uzil

sa Gonçalves:

nk you very much for your letter of December 17 and the Rio de Janeiro showing of VISTONARY ARCHITECTURE. u have not been able to get a response from other eums regarding further showings but, since I still would be great interest in this exhibition in small= centers, I have written to Dr. Belchior and to Mr. kewitz, Exhibits Officer at the U. S. Embassy in Rio sking them to make further inquiries before we offer nstitutions in other Latin American countries. It VIII 1 be successful.

Belchior will undoubtedly inform you of the results to OTHER rna in Rio de Janeiro know, as soon as pobbible, where in is to be sent at the conclusion of his showing. Museum would th many thanks for your interest and cooperation.

IF YOU AGREE WITH THI Sincerely, WE WOULD APPRECIATE AN AN-SHER AS SOON AS POSSIBLE, IN ORDER HE CAN CONCLUDE OUR ARRANGEMENTS.

> Waldo Rasmussen Executive Director Circulating Exhibitions

OSWALDO CORREA GONCALVES ASSESSOR DA SECÇÃO DE ARQUITETURA.

POSTAL 7635, SÃO PÁVLO III ERDERECO

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CC: ICE-F-103-65-BRAZIL DE SAO PAULO

Mrs. Kolmetz

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F-103-65 São PAULO F-103-65 Rio de Janiero

VIIIB/1868/A.

R. Palmer R. January 10, 1966 18 1965

Sr Oswaldo Correa Gonçalves
Assessor de Secção de Arquitetura AULO, 14 DE OUTUBRO DE 1965.
Fundadao Bienal de Sao Paulo
Caixa Postal 7832
Sao Paulo, Brazil

MR. Dear Mr. Correa Gonçalves:

Thank you very much for your letter of December 17 and
the dates of the Rio de Janeiro showing of VISTONARY ARCHITECTURE.

I am sorry you have not been able to get a response from other
Brazilian museums regarding further showings but, since I still
believe there would be great interest in this exhibition in small=
er Brazilian centers, I have written to Dr. Belchior and to Mr.
Arthur D. Lefkowitz, Exhibits Officer at the U. S. Embassy in Rio
de Janeiro, asking them to make further inquiries before we offer
the show to institutions in other Latin American countries. I

Dr. Felchior will undoubtedly inform you of the results to OTHER and of his efforts and we shall let Dr. de Paula, Director of the Museu de Arte Moderna in Rio de Janeiro know, as soon as pobbible, where the exhibition is to be sent at the conclusion of his showing. Museum would with many thanks for your interest and cooperation,

SWER AS SOON AS POSSIBLE, IN GROER WE CAN CONCLUDE OUR ARRANGEMENTS.

Waldo Rasmussen Executive Director Circulating Exhibitions

Platela Ferraj Pl OSWALDO CORREA GONÇALVES ASSESSOR DA SECÇÃO DE ARQUITETURA.

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FUNDAÇÃO BIENAL DE SÃO PAULO

CAIXA POSTAL 7832, SÃO PAULO ENDEREÇO TELEGRÁFICO: BIENAL SÃO PAULO TELEFONE: 7-8815

ICE-F-103-65 SÃO PAULO ICE-F-103-65 Rio de Janiero R. Palmer R. Kolmetz OCT 18 1965

VIIIB/1868/A.

SÃO PAULO, 14 DE OUTUBRO DE 1965.

MR. WALDO RASMUSSEN

EXECUTIVE DIRECTOR

CIRCULATING EXHIBITIONS - THE MUSEUM OF MODERN ART

NEW YORK - USA

I HAVE THE PLEASURE TO TELL YOU THAT THE VISIONARY ARCHITECTURE EXHIBITION IS AROUSING A GREAT INTEREST IN THE VIII SÃO PAULO BIENNIAL.

REFERRING TO THE TOUR OF THE ABOVE EXHIBITION TO OTHER BRASILIAN CITIES, I HAVE THE PLEASURE TO TELL YOU THAT THE MUSEU DE ARTE MODERNA DO RIO DE JANEIRO IS INTERESTED IN IT. THAT MUSEUM WOULD LIKE TO HAVE THE VISIONARY EXHIBITION IN THE PERIOD OF 6 TILL 23 JANUARY.

SWER AS SOON AS POSSIBLE, IN ORDER WE CAN CONCLUDE OUR ARRANGEMENTS.

SINCERELY

Postelo Ferrar POSWALDO CORREA GONÇALVES ASSESSOR DA SECÇÃO DE ARQUITETURA.

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ICE-F-103-65 Rio de Janeiro
circulate
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November 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 Concalves:

Thank you for your letter of October 11. We are very glad the Museu de Arte Moderna in Rio de Janeiro is interested in having VISIONARY ARCHITECTUME following its closing at the São Paulo Bienel 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.

I had the pleasure recently of discussing several of our entibitions with Dr. Murillo Belchior, Chairman of the Countitee on Caltural
anchange 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 schedulo the VISIONALY 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 Jameiro, I should appreciate it very much if the Portuguese translation of the text material, which you prepared for the Rienal, 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 proces 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

40 Day

November 5, 1965

the emilition's installation at our expense. The slides would be invaluable for reporting on the São 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.

Marcutive Director Circulating Exhibitions

Enclosure: Publicity Report forms

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THIS ST ALWAYNIL 39226 ARRIVAL SAO PARTO ATTENDOR

Mrs. Diná Lopes Coelho General Secretary Fundação Sienal de São Paulo Caixa Postal 7832 São Paulo, Brasil

Dear Mrs. Coelho:

I have enclosed our invoice in the amount of \$320. for the Bienal's share of the costs of transporting the VISIONARY ARCHITECTURE exhibition from New York to São Paulo last month. As you know from Nr. Rassussen's letter of July 30, we prepaid the shipment and have absorbed the difference between the actual cost and the smount you originally agreed to assume since we were forced to forward the show by air freight, owing to the delays of which I believe you are already aware.

I hope you may be able to complete and return the enclosed Arrival Notice and Condition Report forms for our records as we have not yet received any word from you about the exhibition's arrival.

Sincerely,

Richard L. Palmer Executive Assistant Circulating Exhibitions

Enclosure: Invoice

Arrival Notice form Condition Report form

The Museum of Modern Art Archives, NY

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DIS

MMMUSEUM OF MODERN ART NEW YORK

LT
MRS DINA LOPEZ COELHO
FUNDAÇÃO BIENAL DE SÃO PAULO
PARQUE IBIRAPUERA
SÃO PAULO (BRAZIL)

August 5, 1965

WUCABLES

SHIPPING VISIONARY ARCHITECTURE AIRFREIGHT AUGUST 6 VIA VARIG FLIGHT 897 AIRWAYBILL 39116 ARRIVAL SAO PAULO AFTERNOON

The Museum of Moder por 105-7-103-65-520 Paulo

RASMUSSEM
NODERNART
A. Kesting & Company, Inc.
So Sroad Street

Charge ICE-F-103-65

I am enclosing seven copies of our Oustons Invoice and Box List for the exhibition visionally ambitionable for which you have arranged shipment by air freight to São Vario, Brakill. In memordanes with your selection of yesterday with an scoretary, shipment will be under via Varia Airlines Flight Sc. 877 Issuing New Forte on Friday, Angust 6, on Airwaybill No. 39116, scheduled for arrival at São Paule the afternoon of Asturagy, August 7. We have issued our purchase order No. I.C.N. 5125 to sever all expenses of this whip cor. ITEP-F-103-65-São Paulo airment from Compo. Photocolor, Inc., Sustant charge, Alpayment of air freight charges, and your company's Issue of circ

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As you will note from the middle graphed slip attached to the enclosed forms, the total valuation indicated is for Customs purposes only. As the enhibition is fully insured under the Museum's fine arte policy NO VALUE should be declared to the carrier.

This photographic part to the fine sent the sent of the shipsent, i de Sao family, and Pauls, brazil by the Museum of Medern art, New York for exhibition purposes only. After the Saindardly, boding, the arbibition will tour in other countries in latin America and will then be restaured to the Museum of Modern art in latin America and will then be restaured to the Museum of Modern art in latin America and will then be restaured to the Museum of Modern art in Latin America and will then be restaured to the Museum of Modern art in Latin America and will then be restaured.

These contrary to U.S. law prohibited Executive Director Circulating Machinists.

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The Museum of Moder co: ICE-F-103-65-São Paulo RK RP RP

RP circ green

August 3, 1965

August 4, 1965

Mr. Louis Malinka

Vice President

W. R. Keating & Company, Inc.

90 Broad Street Britania de São Paulo

New York, New York 100012

Dear Mr. Malinka:

Dear Mr. Malinka:

I am enclosing seven copies of our Customs Invoice and Box List for the exhibition VISIONARY ANCHITECTURE for which you have arranged shipment by air freight to São Paulo, Brazille In accordance with your telemphons conversation of resterday with my secretary, shipment will be made via Varig Airlines Flight Sc. 697 Teaving New Morde on Friday, August 6, on Airwaybill Sc. 39116, scheduled for arrival at São Paulo the afternoon of Saturday, August 7. We have issued our purchase order No. I.C.E. 5123 to cover all expenses of this shipment, including cartage to the airport from Compo. Photocolor, Inc., Sastoms charges, prepayment of air freight charges, and your company's feet.

As you will note from the mineographed slip attached to the enclosed forms, the total valuation indicated is for Customs purposes only. As the exhibition is fully insured under the Museum's fine arts policy NO VALUE should be declared to the carrier.

This photographic for low kind assistances in arranging this chipment. de Sao radio, Sao Paulo, Brazil by the Museum of Modern Art, New York for exhibition purposes only. After the Sainderely, howing, the exhibition will tour in other countries in Latin America and will then be returned to the Museum of Modern Art in New York.

These commodities : licensed by U.S. law formaldo Resmussen nation Brazil.
Diversion contrary to U.S. law prohibited. Executive Director
Circulating Exhibitions.

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The Museum of Modern Art

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

August 3, 1965

FOR CUSTOMS CLEARANCE AND DELIVERY TO:

Fundação Bienal de São Paulo Caixa Postal 7832 Parque Ibirapuera São Paulo, Brazil

Exhibition: VISIONARY ARCHITECTURE

An exhibition organized by The Museum of Modern Art, New York

CONTENTS: 74 photo panels and 2 text panels mounted on aluminum.

TOTAL NUMBER OF CASES: 3
TOTAL CUBAGE: 142.0 cu. ft. (4.01 cu. M.)
TOTAL NET WEIGHT: 763 lbs. (346.1 ks.)
TOTAL GROSS WEIGHT: 1,518 lbs. (688.5 ks.)
TOTAL VALUE: \$7,500.

Cases are marked: MOMA 1-3 SAO PAULO

Itemized list attached.

This photographic panel exhibition is being sent to the Fundação Bienal de São Paulo, São Paulo, Brazil by the Museum of Modern Art, New York for exhibition purposes only. After the São Paulo showing, the exhibition will tour in other countries in Latin America and will then be returned to the Museum of Modern Art in New York.

These commodities $^{\circ}$ Licensed by U.S. law for ultimate destination BRAZIL. Diversion contrary to U.S. law prohibited.

The Manager of Manager and Asia and	Collection:	Series.Folder:
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THE MUSEUM OF MODERN ART 11 West 53rd Street New York, New York 10019

Exhibition: VISIONARY ARCHITECTURE

Box List

-			
Case No.	DIMENSIONS	WEIGHTS Net Gross	CUBAGE
MOMA 1	42 x 42 x 46 inches 106.7 x 106.7 x 116.8 cm.	251 lbs. 501 lbs. 114.1 ks. 227.2 ks.	47.0 cu. ft. 1.33 cu.m.
	23 photo and 2 text par A-1 A-4 A-5 A-7	B- B- B-	.6 .7 9
A-7 A-9 A-10 A-12 A-14 A-16 A-17 A-19 B-2 B-4	B-	12 14 16	
	A-19 B-2	B- B- TOTAL VALUE,	20

TOTAL VALUE PAGE #1:\$2,500.

71. 14	Collection:	Series.Folder:
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VISIONARY ARCHITECTURE Box List -- Page 2-- Value carried forward: \$2500.

2	42 x 42 x 46 inches 106.7 x 106.7 x 116.8 cm.		501 lbs. 227.2 ks.	47.0 cu. ft. 1.33 cu. m.
	25 photo panels mounted	on aluminum	n at \$100 eac	eh.
	B-23 B-24 C-3 C-5 C-8 C-11 C-13 D-2 D-4 D-6 D-7 D-9 D-10		D- D- D- D- D-	-12 -14 -16 -17 -18 -20 -21 -22 -22 -24 -26 -1
MOMA 3	142 x 42 x 47 inches 106.7 x 106.7 x 119.4 cm. 2 photo panels mounted 24 photo panels mounted	on aluminum	234.1 ks.	48.0 cu. ft. 1.35 cu. m.
				h
	A-2 A-3 E-4 E-5 E-6 E-8 F-1 F-3 F-4 F-6 F-7 F-10 F-11 F-13 F-15		av prov eati	F-16 F-18 F-19 F-21 F-22 G-2 G-4 G-5 G-7 G-8 G-11
	A-3 E-4 E-5 E-6 E-8 F-1 F-3 F-4 F-6 F-7 F-10 F-11 F-13	TOTA	L VALUE BOX	F-16 F-18 F-19 F-21 F-22 G-2 G-4 G-5 G-7 G-8 G-11

The Museum of Modern Art Archives, NY

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cc: ICE-F-103-65 Sao Paulo WR

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AIR MAIL

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IN CARRA POSTAL YESS, SÃO PAULO

July 30, 1965

Sao Paulo, July 24, 1965

Mr. Waldo Rasmussen

Mrs. Diná Lopez Coelho General Secretary Fundação Bienal de São Paulo Caixa Postal 7832

REQUEST FOR:

VIII Sao Paulo Bienal Sept.-Dec. 1965

Confirmed in letter to Mrs. Dina Lopez Coelho IONARY ARCHITECTURE & mo-

we have cabled you imes out of our willing we cture as we had planned. ation of today, in Archi-

nt on August 5th, least 1 cable you the k, so that there y of the cases from we shall prepay the of \$320.

le for you to typeand although I am of
the English text for
In order to permit a
I am very glad that
is showing since we
phic panels prepared.
to you to bring the
very disturbing to
the exhibition.

I am sure you will find when you receive the exhibition that it is very simple to install and should require no more than a day to set up.

I would appreciate it if you would let me know the exact dates of the Bienal, and whether other Brazilian showings can be arranged, as per my letter of July 16th.

Sincerely.

Waldo Rasmussen Executive Director Circulating Exhibitions

DC/mn

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cc: ICE-F-103-65 SEO Paulo PAULO

E CANA POSTAL FREE, SÃO PAULO

VRK NH circ green Sao Paulo, July 24, 1965

July 30, 1965

AIR MAIL SPECIAL DELIVERY

Mr. Waldo Rasmussen

Mrs. Diná Lopez Coelho General Secretary Fundação Bienal de São Paulo Caixa Postal 7832 São Paulo, Brazil

Dear Mrs. Coelho: to say that by conveniences out of our willing we This will confirm our telephone conversation of today, in which you authorized air shipment of the VISIONARY ARCHITECTURE exhibition next week.

The exhibition will be ready for shipment on August 5th, and so will reach you on August 6th. I shall cable you the flight number and airwaybill number next week, so that there should be no delay in your arranging delivery of the cases from the airport. As I stated in my last letter, we shall prepay the costs of shipment and bill you in the amount of \$320.

I understand that it will not be possible for you to type-set the Portuguese translation of the text, and although I am of course very disappointed, since we sent you the English text for translation last December, we agree to this in order to permit a the showing of the exhibition at the Bienal. I am very glad that it has been possible after all to arrange this showing since we have spent over \$3,000. to have new photographic panels prepared. We did this in order to honor our commitment to you to bring the exhibition to São Paulo, and it was naturally very disturbing to receive your letter of July 24th cancelling the exhibition.

I am sure you will find when you receive the exhibition that it is very simple to install and should require no more than a day to set up.

I would appreciate it if you would let me know the exact dates of the Bienal, and whether other Brazilian showings can be arranged, as per my letter of July 16th.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

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FUNDAÇÃO BIENAL DE SÃO PAULO

CAIXA POSTAL 7832, SÃO PAULO

ENDERÊÇO TELEGRÁFICO: BIENAL SÃO PAULO

TELEFONE: 7-8815

VIIIB/1423

São Paulo, July 24, 1965

Ju Auch - was

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

We have had your letter of July 16, and we have cabled you imediatelly in order to say that by conveniences out of our willing we cannot anymore receive the Visionary Architecture as we had planned. The Biennial has many sections as Plastic Arts, Theatre, Architecture, Books and the work in mounting it is very hard, in this moment. I understand that the additional delay is not your fault but we have no more sufficient time to get so big and so important show ves.

Making excuses if this new situation is a trouble too great to you, we reserve the honour to renew arrangements for the IXth. Bien-

With added thanks for your interest and best wishes, I remain

Cordially Yours

Carly.

Mello

Diná Coelho General Secretary

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MUSEUM OF MODERN ART NEW YORK

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LT
GONCALVES
BIENAL DE SAO PAULO
CAIXA POSTAL 7832
SAO PAULO (BRAZIL)

WUCABLES JULY 20 1965

VISIONARY ARCHITECTURE FOUND DAMAGED UPON ARRIVAL NEW YORK STOP PRODUCING NEW EDITION PHOTOGRAPHIC PANELS ONLY STOP CANNOT SEND ENGLISH TEXT PANELS BUT UNDERSTAND YOU ARE PRODUCING PORTUGUESE PANELS STOP WILL AIRSHIP EXHIBITION AUGUST 6 STOP OUR MUSEUM WILL PREPAY COSTS AIRSHIPMENT AND BILL YOU FOR \$320 STOP PLEASE CABLE EXACT SHIPPING ADDRESS STOP LETTER SUPPLYING FULL DETAILS AIRMAILED JULY 16 RASMUSSEN MUSEUM MODERNART

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cc: ICE-F-103-65-São Paulo
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We have also encountered another completation, of which you are indoubtedly award; the steamhip strike of the House Robersenh Lines. It will not be plauble to send the antibities win ocean freight or plaubed, but if you agree, we shall send it to

put by air freight. We would propose entring this stateback expense with you, since we realize that the unformed expense might not make it possible for you to bring the exhibition to breakly we would propose, therefore, that our bosons propose the

conto of air chipcone to Sac Parke, and hill you for (1995) - The amount agreed upon for chipment by Sra. Ropen Contac. As dist we may take there arrangements is accimately, I wante appropriate it if you would achie no at your emittent operational defending so whether you agree to this averagement.

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would approximate it is you would lot us more translation one orant shipping aderess for the computation.

Dr. Ospaldo Corres Cancalves

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cc: ICE-F-103-65-Brazil (Vis.Arch. Mrs. Kolmetz Copy 4) Mr. Palmer Mrs. Hecht 19 10 1965 cire green Mrs. Lopez Coelho, Bienal (lhd)

SPECIAL DELIVERY tob tort panels, because thorogra needed bars

I su piraid that July 16, 1965 since for up to

Mr. Oswaldo Correa Gonçalves Assessor da Secção de Arquitetura Fundação Bienal de São Paulo Caixa Postal 7832 or ingueso test panels may be constitued with São Paulo, Brazil ambibition, the following information should

Dear Mr. Correa Gonçalves:

aic panels in the exhibition are required I am sorry not to have been able to reply earlier to your letter of June 27th to Mr. Palmer, regarding the shipment of VISIONARY ARCHITECTURE. As you know, Mr. Palmer had earlier written Mrs. Lopez Coelho informing her that since the exhibition had to be returned to this country from Europe before its shipment to Brazil, we would be unable to send it to you in early June. The exhibition has now been returned, but unfortunately it has suffered considerable damage and we have found it necessary to prepare new photographic panels for the entire exhibition before sending it to you. We are very concerned by this additional delay, but of course we did not foresee the damaged condition of the exhibition. The condition was so severe that it would not have been possible to display the exhibition without doing it a great misjustice.

for properation of another edition of the exhibition. Hysever I understand that in any case those were not to be displayed

by wiring the panel; We have also encountered another complication, of which you are undoubtedly aware: the steamship strike of the Moore McCormack Lines. It will not be possible to send the exhibition via ocean freight as planned, but if you agree, we shall send it to you by air freight. We would propose sharing this additional expense with you, since we realize that the unforeseen expense might not make it possible for you to bring the exhibition to Brazil. We would propose, therefore, that our Museum prepay the costs of air shipment to São Paulo, and bill you for \$320., the amount agreed upon for shipment by Mrs. Lopez Coelho. So that we may make these arrangements immediately, I would appreciate it if you would cable me at your earliest convenience informing me whether you agree to this arrangement.

The exhibition would be shipped from New York on August 6th. I trust that this would provide sufficient time to install the exhibition before the opening of the Bienal on September 4th. I would appreciate it if you would let me know immediately the exact shipping address for the exhibition.

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Mr. Oswaldo Correa Gonçalves

July 16, 1965

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Text panels: I am afraid that it is not possible for us to send you the English text panels, because they are needed here for preparation of another edition of the exhibition. However, I understand that in any case these were not to be displayed with the exhibition, and that you are producing Portuguese text panels, translating the text which we sent to Mrs. Lopez Coelho last November.

So that the Portuguese text panels may be consistent with the design of the exhibition, the following information should be useful:

All of the photographic panels in the exhibition are mounted on aluminum, with bracing on the back of the panel so that it projects from the wall 3/4 inches (1.91 cm.). The text panels should each measure 36 inches high (91.44 cm.) by 12 inches wide (30.48 cm.). Of course, it is unnecessary for your text panels to be mounted on aluminum which we use for an exhibition which has extended tours, but I do hope that the text can be typeset on white photographic paper so that it appears as uniform as possible with the other panels in the exhibition.

Please let me know if you have any questions on the production of the text panels. For your information, I am enclosing a rough sketch of our panel design in case it should be useful. You will note that our panels have holes in the back bracing of the panels. These make it possible to hang the panels in several ways: by attaching them to the wall with angle nails; by wiring the panel; or by attaching the panels to a wooden strip.

Additional showings of the exhibition in Brazil: We think the exhibition could have wide appeal in other Brazilian cities and would like to arrange a tour to several cities following the closing of the Bienal, if this can be arranged. If you could be of assistance in arranging this tour, we should be most grateful. We would be willing to have the exhibition travel for three or four months if a tour can be arranged, and would suggest that it might be of interest to Rio de Janeiro, Porto Alegre, Belo Horizonte, Salvador and Recife. Could you please let me know whether such a tour could be arranged by the Bienal, or should I write directly to those cities? Others of our exhibitions have been shown at the Museu de Arte Moderna in Rio, and traveled under the auspices of the Institute Brasil-Estados Unidos, so that I can write to those institutions. Could you also let me know when the exhibition would be ready, after the closing of the Bienal, to begin this additional tour? I understand that the Bienal closes

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Oswaido Correa Gonçalves

July 16, 1965

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the end of November, rather than December as originally planned, but I would appreciate your confirming the closing date.

Since we would be sending the exhibition to other countries in Latin America following a Brazilian tour, I would like to arrange the dates of the tour as soon as possible. At this time, it is planned to send the exhibition to Venezuela after Brazil, so that if a tour is arranged in Brazil, it would be most convenient if the exhibition traveled northward, having a final showing in Recife.

I hope you will be able to cable me immediately, notifying me whether air shipment of the exhibition is acceptable under the terms outlined, and supplying me with the exact shipping address.

Sincerely,

Waldo Rasmussen Executive Director Circulating Exhibitions

Enclosure: sketch of panel design

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further quantiess and shall plan to be in touch with you used your, a month or so in nowagon of the time we foregred the chipment.

July 13, 1964

Richard b. Palmer Executive Assistant

Department of Circulation

Exhibitions

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Mrs. Diná Lopez Coelho General Secretary Fundação Bienal de São Paulo Caixa Postal 7832 São Paulo, Brazil

Dear Mrs. Coelho:

Thank you for your letter of May 4 and please excuse me for being so terribly late in replying. I was glad to learn that you were agreeable to the terms mentioned in my letter of April 23 and that we may therefore consider the VISIONARY ARCHITECTURE exhibition's inclusion in the VIII Bienal in 1965 finally confirmed. As you have requested, we shall include the English text panels in the shipment to you next year.

Since the exhibition is now on tour in the Middle East and may have additional showings in Europe before it is returned to this country for checking, I cannot absolutely guarantee that we can forward it to reach Santos before June 10, 1965. Although we shall certainly try to meet this deadline if at all possible, I hope you will let me know if we could have a few weeks leeway in case we encounter any delays, or if the refurbishing of the exhibition takes lenger than we now expect it to since I wrote in April 200 longer than we now expect it to. Since I wrote in April, we have received several new requests for the show and it now seems likely that we may not want to return it to New York quite as early in 1965 as I previously thought.

This will re-confirm that the Bienal will be responsible only for the transportation costs from New York to Brazil and that we will assume responsibility for the show after the Bienal closes in December 1965. We shall not arrange for any showings in other Latin American cities before the end of February 1966 or later, in order to give you adequate time to repack and otherwise prepare the exhibition for shipment.

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Mrs. Diná Lopez Coelho

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July 13, 1964

I shall look forward to hearing from you if you have any further questions and shall plan to be in touch with you next year, a month or so in advance of the time we forward the shipment.

Sincerely,

Richard L. Palmer Executive Assistant Department of Circulating Exhibitions

RLP/cpc contests, the fractive section of the Vill Himsi next year atte or RLP/cpc contests, the fractive Director of this Department, and as passent to the two that was make the axhibition available to per for the next tender to Berneter, 1965 period you requested.

P. S. I have asked Mrs. Anne Hecht, our Editorial Associate, to send you material for catalog and publicity purposes.

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April 23, 1964

Mrs. Dina Lopez Coelho General Secretary Fundacao Bienal de Sao Paulo Caixa Postal 7832 Sao Paulo, Brazil

Dear Mrs. Coelho:

Thank you for your letter of April 13 regarding our VISIONARY ARCHITECTURE exhibition. I have now discussed your suggestion that the show be included in the architecture section of the VIII Bienal next year with Mr. Waldo Rasmussen, the Executive Director of this Department, and am pleased to tell you that we can make the exhibition available to you for the September to December, 1965 period you requested.

Although it has not been settled finally, we shall probably return the exhibition to New York following the end of its Near Eastern and European tour early in 1965 so that we may check its condition carefully and make any necessary repairs or replacements. The Bienal would therefore be responsible for one-way transport charges from New York to Santos, plus local customs and cartage charges. Our agents here have advised me that the cost of shipping the show by ocean freight to Santos would be about \$320. (if we send you the complete exhibition, including the English text panels) or \$240. (if we send you only the three cases containing the photographic panels). You will recall that I mentioned in my earlier letter that we could either send you the existing explanatory text panels which are in English or supply you with the panel text so that you could produce Portuguese panels in Brazil.

I hope you will be able to let us have your final decision about the show fairly soon since we plan to offer it to other cities in South America following its showing in Sao Paulo. If the exact dates of the VIII Bienal have already been established, we should appreciate having them.

Could you also let me know what you will require in the way of catalog and publicity material on the show.

I shall look forward to hearing from you.

Sincerely,

Richard L. Palmer Executive Assistant Department of Circulating Exhibitions

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PUNDAÇÃO BIENAL DE SÃO PAULO

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São Paulo, April 13, 1964

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I have the pleasure to asknowledge you the arriving of the material about the Victomary Architecture

It is very interesting for us to show IV in our VIII Bienel, in 1965, that runs from September to

Piret of all, we would like to know approximately how much we have to spend in one-way trip of the exhibition; with this information, we will be able to book it definitly for our Menal.

The Phillippine catalog will return to you very soon, according to your wish. I hope to hear from you about the matter, as soon as it will be possible for you.

Sincerely .

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April 6, 1964

Mrs. Dina Lopez Coelho
General Secretary
Pundacao Bienal de Sac Paulo
Caixa Postal 7832
Sao Paulo, Brazil

Dear Mrs. Coelho:

Mr. Rene d'Harnoncourt has referred your letter of March 10 to me for reply since the VISIONARY ARCHITECTURE exhibition, in which you have expressed interest, is being circulated abroad under the direction of this Department.

At the present time, we have two duplicate copies of the exhibition in circulation. Copy 1, which began its tour in 1961 in Germany and has since had 15 showings, is now in Israel where it was recently shown at the Bezalel National Museum in Jerusalem. Copy 2 began its tour in Sydney, Australia in 1962 and has had showings in New Zealand, Malaya and The Philippines; it is currently touring in Japan under the auspices of the United States Information Service. Our traveling versions of VISIONARY ARCHIECTURE are based on the original exhibition, conceived by the Director of this Museum's Department of Architecture and Design, Arthur Drexler, which was exhibited here in 1960.

I have enclosed the following material about the show which will give you a fairly complete idea of its contents:

- Descriptive sheet contains a brief description of the contents and relevant packing and cost information.
- Visionary Architecture catalog published in Manila which contains illustrations and text about the show.
- Checklist a detailed itemization of the panels in the show.

If possible, I hope you may be able to return the Philippine catalog at some later date; we have only a limited number in our files and I doubt that it would be possible to secure replacements.

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Mrs. Dina Lopez Coelho

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April 6, 196h

Should you be interested in having the show for the Bienal in 1965, I hope you will let me know soon after you have seen the enclosed material. While I cannot give you a definite answer about the availability of the show now, since the Director of this Department is away from the Museum for a few weeks, I could discuss this matter with him immediately after I hear from you. The exhibition has already been shown quite extensively in Europe and we have been thinking of returning Copy 1 to this country after its showings in Israel and, possibly, Spain and Portugal. If we do this, I think it would be possible to let you have the show in 1965.

As is detailed on the descriptive sheet about the show, if we are able to make the exhibition available, we would expect you to absorb the costs of one-way transportation, either from the preceding exhibition point or from New York, should we decide to return it to this country before you would want it in Sac Paulo. While the show has text panels, they exist only in English, so you would have to plan to produce either Portuguese versions of the panels or to display our English panels and then have the Portuguese translation of them mimeographed and passed out to visitors to the exhibition. Your only other costs would be those of local transport, installation and publicity.

I shall look forward to hearing from you about this matter.

Sincerely,

Richard L. Palmer Executive Assistant Department of Circulating Exhibitions

RLP/cpc

Enclosures

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VISIONARY ARCHITECTURE (Copy h) ICE-F-103
I T I N E R A R Y

SAO PAULO, Brazil- VIII Bienal do Museu de

Arte Moderna

Sept. h - Nov. 28; 1965

2. RIO de JANEIRO, Brazil- Museu de Arte

Jan. 6 - 23, 1966 Moderna

Drawer# 13