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U.S. INFORMATION SERVICE

EMBASSY
OF THE
UNITED STATES OF AMERICA

OFFICIAL-INFORMAL
UNCLASSIFIED

June 14, 1967
Lome, Togo

Dear Mrs. Morgan,

I apologize for the delay in forwarding this brief account of the opening of the Museum of Modern Art Graphic Arts Exhibit in Lome. The whirl of social activities for departing Ambassador Witman coupled with my having taken R&R leave in the intervening time seem to have let time imperceptibly slip by to the neglect of even a brief report on what was for Togo an extremely successful and stimulating exhibit.

The collection was received in good condition from Cotonou on April 13, an invitational opening under Ambassador Witman's sponsorship was held on April 14, the exhibit was opened to the public April 15 and 16 and was forwarded to Accra on the 17th.

The opening night guests included Lome's "artist colony", one of whom, Mr. Paul Ahyi, may be considered the "doyen", being professor of art at the country's largest lycee, the most talented and reputable of all Togolese artists and sculptors. Since Mr. Ahyi's personal predilection is for modern art, the exhibit was a natural for him, widening his already broad and sophisticated horizons. Any exhibit, large or small, traditional, contemporary or avant-garde, in Mr. Ahyi's view, serves that essential purpose of extending his perception, adding to his knowledge of technique, and enriching his spirit. As you can gather by the words I devoted to Mr. Ayhi, the exhibit would have proved worthwhile even if he were the only visitor. But the more than 500 visitors who came to the American Cultural Center in three days also profited in one way or another from the exhibit. Wesselman's still lives of a radio and safety pin seemed to have the most popular appeal (based on comprehensibility no doubt if not some indefinable sense of humor), while the McGarrell, Johns, Motherwell and Lichtenstein tableaux seemed the most exciting if not provocative.

Since I returned from leave after Ambassador Witman's departure, I don't know if ^{he} had written you himself. In any case, I want to thank you on behalf of the Cultural Center for your efforts in bringing an altogether satisfying and successful show to Lome.

Sincerely yours,

Mrs. George A. Morgan
American Embassy
Abidjan, Ivory Coast

Ronald Sher
Ronald Sher
Public Affairs Officer

encl. Three Photos.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mrs. Simmons
Mrs. Morgan
WR, KBJ RF ICE-F-107-66
EJ, Vallen,
circ.
green

December 4, 1968

December 4, 1968: you for your note of October 16, enclosing the letter to WPA in Washington.

Mr. William F. Gresham
Policy Officer for Cultural Affairs
Office of the Assistant Director for Africa
U.S.I.A./IAA: Room 601
1750 Pennsylvania Avenue
Washington, D.C. 20547

Dear Mrs. Morgan:

Dear Mr. Gresham:

Thank you for your note of November 26 which reached us yesterday. Mr. Waldo Eastmann has asked me to follow-up his letter to you of last October 16 regarding our exhibition, 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS, which is presently in storage in Abidjan. I wonder if there is any possibility that you have yet been able to project any future showings of the exhibition or if you might possibly need any additional information from us in order to proceed with your plans. Your letter reminded me that it is now a month and a half since Waldo has been recently heard from Mrs. George A. Morgan, wife of the American Ambassador to the Ivory Coast, who has, as I believe you know, been responsible for the exhibition's tour arrangements to date, and that the Institut National des Arts in Abidjan has just opened in new quarters and requested another showing of the exhibition late this month. Although we do not have the exact dates of this second Abidjan showing, we assume the exhibition would be available to resume its tour sometime in January.

Do let us know if you should need any more catalogues for the Institute. I look forward to hearing from you and hope you will not hesitate to have telephone if that should be simpler for you. We have no other exhibitions in Africa at this time and would love to start this one moving again. Best regards,

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

Enclosure: copy of letter of today's date to Mr. Eastmann

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DEC 2 1968

cc: Mrs. Simmons
 WR RP ICE-F-107-66 Morgan
 Abidjan circ. green

Dear Mr. Palmer:

December 4, 1968 Thank you for your note of October 16, enclosing the letter to USIA in Washington.

Mrs. George A. Morgan, I am writing to tell you that we have been U.S. Embassy - Abidjan Institut National des Arts here, who think they c/o Department of State a "revival" of the Graphics Show in late Washington, D.C. 20521 There is such a peripatetic population here that it will be new to a great many people, and means also that we can get some extra "mileage" out of it. I'm sure you'll
 Dear Mrs. Morgan: hear of this.

Thank you for your note of November 20 which reached me yesterday. We I was delighted to learn that the Institut National des Arts in Abidjan was interested in scheduling another showing of the exhibition and hope it proves successful. If there is any public reaction, we would be delighted to hear about it and also if anyone should take slides or photographs, prints would be useful for our records. I want to get it into the pouch promptly.

Your letter reminded me that it is now a month and a half since Waldo Rasmussen wrote to U.S.I.A. in Washington about the possibility of their arranging future showings for the exhibition so I have now written a follow-up note to Mr. Gresham to see if anything has developed yet. I have also told him about this second Abidjan showing and noted that I supposed the exhibition could be made available to resume its tour sometime next month, although I doubt frankly that any U.S.I.A. arrangements will materialize that rapidly.

Circulating Exhibitions,

Do let me know if you should need any more catalogues for the Institut showing so that I may rush them to you through Washington. We still have thousands of them in stock.

With best regards,

Sincerely,

Richard L. Palmer
 Administrative Director
 Circulating Exhibitions

Enclosure: copy of letter of today's date to Mr. Gresham

ACTION AS REQUIRED
 SEE: WR RP
 NO REPLY NECESSARY
 FILE ICE-F-107-66
 INFORMATION REFERRED TO
 W K RP

to Mr

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DEC 2 1968

November 20, 1968
Abidjan, Ivory Coast

Dear Mr. Palmer:

Thank you for your note of October 16, enclosing the letter to USIA in Washington.

Meanwhile, I am writing to tell you that we have been talking to the Institut National des Arts here, who think they would like to have a "reprise" of the Graphics Show in late December here. There is such a perinatetic population here that it will be new to a great many people, and means also that we can get some extra "mileage" out of it. I'm sure you'll be glad to hear of this.

The Institut National des Arts has been opened since we displayed the show here before. It is a center for the teaching of fine arts, and collects around it the artistic intelligentsia in university, government and private circles.

Please forgive this hasty note, since I want to get it into the pouch promptly.

Sincerely yours,

Margaret R. F. Morgan
Margaret R. F. Morgan

Mr. Richard Palmer
Circulating Exhibitions,
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
FILE ICE-F-107-66 _____
INFORMATION COPIES TO: _____
WKR _____

return to Mr

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cc: WR,RP,AA, ICE-F-107-66 ABIDJAN
circ, green

August 4, 1968

Mr. Richard L. Palmer
Administrative Director, Circulating Exhibitions
Museum of Modern Art
September 27, 1968 New York, N.Y.

AUG 20 1968
INFORMATION COPIES TO:
H. R. (P. 1) AA
1.14 (1/1)

Dear Mr. Palmer:

Mrs. George A. Morgan May 23 was unaccountably slow in arriving, and came to U.S. Embassy - Abidjan while we were absent on leave. We have just returned to Department of State to you. Washington, D. C. 20521

It is very good to hear from you at last because I was completely sure Mrs. Morgan: I word on what you would authorize. However, on our trip in Africa I explored tentatively with various people the possibility of I am sorry to have delayed in replying to your last letter of August 22 about the TWENTY FIVE CONTEMPORARY AMERICAN ARTISTS AS PRISONERS exhibition. I had, by the way, heard directly from Mrs. Mathews about her decision not to make any further attempts to bring the show to Lagos because of transport and other complications. Under the circumstances, it seems just as well that this avenue is now closed.

In South Africa, the Public Affairs officer in Capetown expressed Mr. Remusson is away briefly but I hope to discuss the exhibition in more detail with him on Monday to see what he feels we should do as far as its future itinerary is concerned. He is in Washington today meeting with Mrs. Simmons and Mrs. Strauss and perhaps will bring back some ideas from Mrs. Simmons. In any case, I am not sure how he will feel about a showing in South Africa. We have sent no exhibitions there in recent years (if ever) and doing so would require a policy decision from the Council unless we could be sure that the exhibition facilities were completely desegregated; it has, along this whole coast, apparently been the heaviest and longest. I too wish we had been able to follow through on our original plan to have special frames designed for the works in the show; I believe I told you that we did actually ask our framers to do so, but the only one which was submitted was too flimsy to withstand a tour.

Our Ambassador in Guinea, as I have written you, feels it would I will be in touch with you again as soon as we have mapped out our future plans for the show and hope that you can in the meantime continue to store it for us without too much inconvenience. Working on the budget deeply cut, there may not be funds to take the show South. I was terribly sorry to hear that one of your children was ill and hope that by now everything is all right. I will keep you in touch with developments.

With best regards,

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

Sincerely yours,

Margaret R. T. Morgan

At the same time, in East Africa, I strongly commend for your future personal adventures a visit to both West and East of this fabulous continent.

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Mr. Richard L. Palmer
Administrative Director, Circulating Exhibitions
Museum of Modern Art
11 West 53rd St., New York, N.Y.

Dear Mr. Palmer:

Your letter of May 23 was unaccountably slow in arriving, and came around the 10th of July while we were absent on leave. We have just returned and I am hastening to write you.

It is very good to hear from you at last because I was completely stymied until I had word on what you would authorize. However, on our trip in Africa I explored tentatively with various people the possibility of having the show, should you be willing to make it available, and should it be possible to arrange transportation. As you doubtless are aware, there is a very intensive economy program operating which cuts both staff and operating funds. At this post, for example, we no longer have the use of an official plane, and there have been other budget and staff cuts; with the probability of more to follow. This is true elsewhere as well.

In South Africa, the Public Affairs officer in Capetown expressed the hope that the show might come there. There is a considerable audience for American cultural productions, he reports, and he feels the show would be very useful. In Lagos, the wife of the Ambassador expressed her deep and continuing interest in the show and she and the Ambassador felt, that if transportation and security problems could be worked out it would be wonderful to have the show. The most difficult problem of all is transport, since none of us can pay freight costs by plane or ship. I am working on some trucking possibilities to recommend to Mrs. Mathews. During the rainy season, now on, many roads have been washed out, and others badly damaged; it has, along this whole coast, apparently been the heaviest and longest rainy season in years. This makes for substantial problems of transport by road. There are also problems of customs clearance, and related formalities to get the show from Abidjan to Lagos.

Our Ambassador in Guinea, as I have written you, feels it would not be propitious at this time to try and get the show in and out of Guinea. I have not yet written Dakar or Kinshasa since I am currently working on the Nigerian request. But again, without our plane here and with everyone else's budget deeply cut, there may not be funds to take the show South.

This is a hasty interim note. I will keep you in touch with developments.

Sincerely yours,

Margaret R. T. Morgan

After our summer holiday in East Africa, I strongly commend for your future personal adventures a visit to both West and East of this fabulous continent.

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIG _____

ACTION AS REQUIRED _____

SEE: WR RP

NO REPLY NECESSARY _____

FILE _____

INFORMATION COPIES TO: _____

WE (P) AA

11/1/68

August 4, 1968

AUG 20 1968

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cc: WK
KUP
KA

August 22, 1968
Abidjan

Dear Mr. Palmer:

A letter, hand-written, has just arrived from Mrs. Mathews, wife of our Ambassador in Lagos. The pertinent parts are on the enclosed copy. It is a great disappointment that we cannot get the show to Nigeria, but from this end I have explored every possible means, and I think Mrs. Mathews' answer must be definitive.

In my recent letter, I mentioned that I had not been in touch with Kinshasa or Dakar about the show pending instructions from you. There are simply no funds to pay for transport, which I am very much afraid leaves the decision of what to do with the show up to you.

One of our children is ill and has to be taken up to Europe for diagnosis and treatment. For this reason, I shall not take any further steps before my departure and shall wait word from you as to what your wishes are. The biggest problem in this part of the world is transportation, and anything that is packaged in aluminum and some form of styrofoam saves so much in transportation costs that it might be worthwhile to ask some packing experts to research it for you. Air transportation is the only effective means of covering some of Africa's vast distances, and as we have seen the weight of the show (as in the case of Chad) has posed special problems even when official transport has been available.

The show is resting in our warehouse, packaged and in air-conditioning, in case you wonder about its present whereabouts.

Please forgive this hasty letter, but I want to get word to you promptly; and the mail closes in a few minutes.

In this world of violence and threats of violence, I think these cultural programs assume more importance than ever, and do hope the generous people have made it possible maintain unwavering importance in the value of what they have done and can do.

Richard

Very sincerely yours,

Margaret R. T. Morgan
Margaret R. T. Morgan

Mr. Richard Palmer
Administrative Director, Circulating Exhibitions
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

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COPY

Lagos
August 11, 1968

Dear Peggy:

Thank you for coming to Lagos. It meant a great deal to us to see the four of you. One almost forgets what its like to be with old friends and we were happy indeed.

I have had long discussions with USIS about bringing the exhibition here and we, very reluctantly, have come to the conclusion that the problems of transportation are insurmountable and it would not be very wise to attempt to bring it to Nigeria. Even if we could get it to Lagos, it would be a risk to send it to the inland post. The roads are very bad but sometimes impassable because of the heaviest rainfall in many years. I have written to Mr. Palmer to tell him our decision. It does seem a great shame, but as the collection in the Residence gets much exposure and, as I remember from the list, it is from the same school, it could be worse. However, I am very disappointed and wish it could have been managed.

Naomi (Mathews)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mrs. George A. Morgan

-2-

x cc: ICE-F-107-66

RP

May 2, 1968

WR

Mrs. S. Sammons

circ.

Catalogues

We have a huge supply of the catalogues we printed for the show - somewhere in excess of 20,000 copies - so arrangements could be made to forward more, May 23, 1968, to you or to the exhibiting posts, as soon as a decision is made about where the show is to be sent next.

Mrs. George A. Morgan
U.S. Embassy - Abidjan
c/o Department of State
Washington, D.C. 20521

on the Ghana showings and the additional material on them which you also enclosed. I note, in your status report of March 1 which Dear Mrs. Morgan Ambassador Morgan's letter of March 13, that you list the Upper Volta showing as having taken place. Our last word from you on the Ouagadougou As you know from my letter of last week to Ambassador Morgan, Mr. Rasmussen is in south America on a business trip and I am therefore responding to your many letters of the past months, the most recent of which arrived here May 1. I cannot tell you how truly sorry I am for the extremely long delay for I fear you have by now come to expect it. Your many reports are fascinating and I must tell you again how grateful we are for all of the time and effort you have already expended in making arrangements for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition. A few slides of the installation for our records. Reports and slides do enable us to stir up interest in projects and To cover some of the points brought up in your letters:

Insurance

I have again spoken with our insurance broker about the feasibility of sending the exhibition to countries such as Nigeria, the Congo and Guinea. Our insurers do not maintain a list of "hazardous countries" and would be reluctant to advise us specifically one way or the other about sending the exhibition to these countries. The fact remains that, if the exhibition were damaged or destroyed as a result of a war or insurrection, it would not be covered by our insurance policy and we would have to bear the consequent loss. As I believe I mentioned previously, our policy does not include war risk coverage. It is not, in any case, obtainable in such a form that would be needed to cover the exhibition on land, again soon.

Since our insurers cannot give me a final answer and we only know here what we happen to see in the newspapers, I must ask if we cannot rely on your own and Ambassador Morgan's judgment insofar as sending the exhibition to the countries which are currently having serious problems is concerned. From what we read here, Nigeria might seem chancey; on the other hand, we have a collection in the Residence there and haven't had any problems with it. I really hate to seem indecisive about this point, but I simply don't feel in a position to make a sound decision. I tend to feel personally that if the risks involved really are rather minimal - we do after all take chances whenever we send our shows to countries where there is political unrest - perhaps we should take the chance and try to set up showings in some of these countries. Would it ease your mind if we were directly in touch with the Ambassadors in these countries to discuss the problems involved before a final decision is made? If so, could you please let me know which posts we should be in touch with?

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	IC / IP	I.A.1638

Mrs. George A. Morgan

RP -2-

May 23, 1968

Catalogues

CC: NY/SDC (with all material attached)
File: 100-F-107-66 Abidjan

April 24, 1968
American Embassy- Abidjan

We have a huge supply of the catalogues we printed for the show - somewhere in excess of 20,000 copies - so arrangements could be made to forward more, either directly to you or to the exhibiting posts, as soon as a decision is made about where the show is to be sent next.

Last Showings
11 West 53rd Street
New York, N.Y.

Thank you for the report on the Ghana showings and the additional material on them which you also enclosed. I note, in your status report of March 1 which was enclosed in Ambassador Morgan's letter of March 13, that you list the Upper Volta showing as having taken place. Our last word from you on the Ouagadougou showing was that it had been postponed again owing to transport difficulties. If this showing did actually take place, could we have the dates of the showing and any other material which might be available.

I assure you that I really do understand the problems involved in securing what we usually consider standard publicity material - newspaper & magazine clips etc. in Africa. It would be useful though if the Embassy in each country could send us a report direct and at least a few slides of the installation for our records. Reports and slides do enable us to stir up interest in projects and areas.

New Projects

Margaret R. T. Morgan

The Council's Sub-Committee for Africa, of which Mrs. Simmons is the Chairman, met shortly after her return from Africa as you may have already heard direct from her. One project, an exhibition to consist of MULTIPLES (which would include banners, prints, posters, possibly some small sculptures and other objects) was approved for Africa. We have not yet assigned a director to the show but production, very tentatively, is set to begin in the early Spring of 1969.

I look forward very much to hearing from you and hope we will be able to get the print show moving again soon.

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

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MAY 1 1968

CC: NH/SD (with all material attached)
RP

File: 100-F-107-66 Abidjan

April 24, 1968
American Embassy- Abidjan

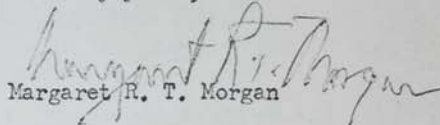
Mr. Waldo Rasmussen
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Rasmussen:

You will find enclosed the much-delayed publicity report on the showing of the Graphics show in Ghana.

I continue to wait for word from you about what your future plans on the Graphics Show are, so that we can make local arrangements accordingly.

Sincerely yours,


Margaret R. T. Morgan

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PUBLICITY REPORT

1. Title of exhibition: Twenty-five American Artists as Printmakers

2. Place shown:

Accra, Ghana - Centre for Art and Culture
Kumasi, Ghana - University of Science and Technology

3. Dates: April 24-26 Accra
April 28-May 2 Kumasi

4. Sponsoring Organizations:

USIS in cooperation with Centre for Art and Culture in Accra and with University of Science and Technology at Kumasi

5. Attendance:

Accra - 350
Kumasi - 500

6. Visits by special groups:

Secondary school classes
University students

7. Opening ceremonies:

In Accra - opened by the American Ambassador Franklin H. Williams

In Kumasi The American Ambassador Franklin H. Williams, The Asanthe Nana Sir Osei Agyeman Prempeh II and Professor K. Twum-Barmah, acting Vice-Chancellor of the University of Science and Technology officiated at the opening.

8. Lecture etc.: The film Art Scene U.S.A. was shown at both exhibitions.

9. Available Material:

Reviews (attached)
Photographs (attached)
Catalog (not issued locally)

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MAR 1 0 1968

MAR 28 1968

✓ *RP to reply*

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIGNATURE

ACTION AREA

SEC. W

NO REPLY

March 23, 1968

FILE

ICE-F-107-66

INFORMATION

WR, RP, AA

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

Dear Mr. Rasmussen:

Further correspondence with Conakry indicates that with various difficulties, including the border to Sierra Leone closed, it would be inadvisable to send the traveling exhibit to Guinea. I think this exhausts the West African possibilities, with the exception of Dakar. However, until I hear from you, I cannot make any specific arrangements with them. You may wish to send the show to Kinshasa, for example. I presume, not having heard, that you do not wish to send the show to Nigeria at the present time.

Since Mr. Palmer spoke of your eagerness to get the show presented in other parts of Africa, I think you may want to make specific plans accordingly. We will await your instructions. At present, the show is reposing in its packing boxes in the U.S. Embassy warehouse here in Abidjan.

What are your plans for getting something new to us? We are eager and interested. In the last five months, there have been a number of interesting shows. The Institut National des Arts has had a number of interesting exhibitions, for example, mostly of oils and some water colors, and of sculpture, mostly in wood with some metal.

I shall look forward to hearing from you. It was November when I first queried you about other African possibilities, and since the summer months are rapidly approaching, I'm sure you will want to move the show forward in some direction soon.

Very sincerely yours,

Mary Margaret Morgan
(Mrs. George A. Morgan)

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EMBASSY
OF THE
UNITED STATES OF AMERICA

Abidjan, Ivory Coast

March 13, 1968

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

Dear Mr. Rasmussen:

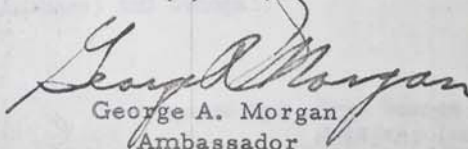
As July is only four months away I suppose it isn't too soon to think of raising the question of extending the loan of your splendid collection of pictures in my Residence for at least another year. It continues to give us great satisfaction and to arouse keen interest among our guests. For example, the other evening the Minister of Education, Amon Tanoh, who is also in charge of cultural affairs in Ivory Coast, commented with warm appreciation on your collection and the setting we have given it.

I would appreciate your letting me know whether it would be possible to extend the loan, and whether to write to individual lenders as I did last year. Please note that the Larry Zox painting did not arrive until November. Should I ask for the renewal of its loan at the same time as the others or later?

I enclose a status report prepared by my wife on the exhibit of American Printmakers, and also an excerpt from her letter to you of January 8, to which she would be grateful for an early reply.

With continued appreciation and very best wishes,

Sincerely yours,


George A. Morgan
Ambassador

JAN 19 1968

DRAFT DEPT. OF STATE

MAR 21 1968

SPICE 23-59 Abidjan

TB

WR/KP

ICE-F-107-66

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JAN 19 1968

DRAFT DEPLY M.F.A. ARCHIVES

Status Report March 1, 1968

25 Contemporary American Artists as
Printmakers

Chad

Unable to have show because aircraft cannot carry heavy weights.

Central African Republic

While interested in having show, unavailability of transportation because of disability of Chad aircraft makes it impossible.

Cameroons

Not interested in having show.

Congo (Kinshasa)

Interested in having show, but problems of transportation very complicated.

Nigeria

Interested in having show but present conditions probably make insurance invalid.

Senegal

Interested in having show, depending on time availability and transportation.

Guinea

Expressed interest in having show; awaiting word from Museum of Modern Art on whether insurance would cover. Would have to be trucked in 50 miles from Freetown.

Mali

Cannot have show at present time.

Gabon

Approached about show but not interested; too small an audience.

Sierra Leone

Approached about show but not interested; too small an audience.

COUNTRIES WHICH HAVE ALREADY DISPLAYED THE SHOW INCLUDE:

IVORY COAST, DAHOMEY, TOGO, GHANA, LIBERIA, UPPER VOLTA, EGYPT

Show also scheduled for Niger but adequate display space not available indoors.

Presently show is in Abidjan, awaiting instructions from Museum of Modern Art re: Guinea, Nigeria, Congo (Kinshasa) and Senegal.

Prepared by: Mrs. George A. Morgan
Abidjan, Ivory Coast

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JAN 19 1968

DRAFT REPLY MYC. LAYERS

DRAFT REPLY YOUR SIG

ACTION AS REQUESTED

SEE: FOR RP

January 8, 1968

SPIC-23-57 INKBY CONSP
REF 105-5-102-11

Excerpt from January 8, 1968, letter:

So now we turn to West Africa. In my last letter I wrote asking your opinion (and the view of your insurance company) about sending the show to Kinshasa and also to Nigeria. I have done nothing further about either one, pending word from you. A letter has just come from Guinea saying that they would like very much to have the show there; it could be trucked in over decent roads from Freetown in Sierra Leone. I am also waiting word from our Ambassador in Sierra Leone as to whether he wants the show, and from Dakar as well. It is possible that we could work out a tour from here to Monrovia (transit stop to change planes), to Sierra Leone. And it is possible that the Ambassador's plane from Dakar could pick it up in Freetown after showing in Conakry, if you approve. I am sending follow-up letter along this line today to our Ambassadors in Freetown and Dakar, and informing the Ambassador in Conakry of the hoped for plan. But before making final arrangements, I need to hear from you to see that this plan meets with your approval.

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	IC / IP	I.A.1638

DRAFT REPLY YOUR SIG

JAN 19 1968

January 8, 1968
American Embassy
Abidjan, Ivory Coast

Dear Mr. Rasmussen:

The Graphics show has had a lively time since I last wrote. It finally arrived here in mid-December. It appears to be in good condition; it is here now. We are waiting for word from Upper Volta since they had to cancel their showing in December because the government needed the space for its own exhibit. They suggested having the show in January and February and we thought we had a fine schedule arranged, so that it could go on to Chad. At the last minute, it could not be taken on our plane to Ouagadougou because of an overload problem: so many people had to go up on official business. Which was just as well, because for a number of days the airport at Ouagadougou was closed to all traffic the harmattan, a cool sandy wind from the Sahara was making it unsafe to land. Our plane was en route to Niger, and could have touched down with the show at Ouagadougou; fortunately it stayed here, since the landing field in Ouagadougou was completely shut-in, and there would have been no place to put it in Niger for the five days the plane was there except to keep it in the plane which is unwise because of high mid-day ground temperatures. So it is here.

Meanwhile I had sent a number of cables to Chad, hoping that their plane could pick up the show when it went north. A cable came back saying that because they had to carry some essential mechanical items to Chad from Europe this would not be possible. Today, at last, a letter came from the Ambassador's wife in Fort Lamy saying that their plane has a load limit at takeoff that would preclude their being able to carry the show. This in turn precludes the possibility of getting it to Bangui in the Central African Republic via the Chad plane. Everybody is very disappointed.

So now we turn to West Africa. In my last letter I wrote asking your opinion (and the view of your insurance company) about sending the show to Kinshasa and also to Nigeria. I have done nothing further about either one, pending word from you. A letter has just come from Guinea saying that they would like very much to have the show there; it could be trucked in over decent roads from Freetown in Sierra Leone. I am also waiting word from our Ambassador in Sierra Leone as to whether he wants the show, and from Dakar as well. It is possible that we could work out a tour from here to Monrovia (transit stop to change planes), to Sierra Leone. And it is possible that the Ambassador's plane from Dakar could pick it up in Freetown after showing in Conakry, if you approve. I am sending follow-up letter along this line today to our Ambassadors in Freetown and Dakar, and informing the Ambassador in Conakry of the hoped for plan. But before making final arrangements, I need to hear from you to see that this plan meets with your approval.

You have doubtless heard from Mrs. Simmons some of the problems of transport and such in Africa which make this recitative I've given you understandable! We were deeply distressed to hear of Ambassador Simmons death; and so very grateful for the privilege of seeing Mrs. Simmons in December.

Do let me hear from you, aye, or nay on the above suggestions.

*Simmons
Nigeria
Will it
come over?*

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DRAFT REPLY YOUR SIG

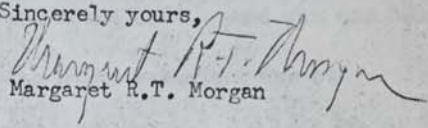
-2-

It is interesting to meet various African friends who speak of having seen the Graphics show in Dahomey, or Togo, or Koumassi... and yesterday at an opening of a French show, this happened.

Naturally I am eager to find out what and when you can send us something else. The audience is stimulated, eager and always grateful.

My best wishes to you for a very fruitful and rewarding 1968 for you personally and for your very exciting program.

Sincerely yours,


Margaret R.T. Morgan

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DRAFT REPLY YOUR SIG

*Do you know anyone who could help us on these?
It's fun to help people who are working so hard to help
themselves.*

In Ivory Coast, the government and people are working effectively to achieve steady progress in economic and social development. The problems are immense, but in the field of education, for example, schools are being built, teachers trained, the university is expanding, a teaching medical hospital is being added... everywhere there is expansion, a widening of horizons, an enthusiastic response to the future.

Still, help is needed. Illiterates have to learn to read and write, women have to learn the elements of nutrition, pre-natal and child care, and how to sew. Books have to be provided. The large numbers of ill children and adults require medical and home care. And you can help.

We would be grateful for, and can make excellent use of:

1. Infants' and children's clothing, boys' and girls', as well as adults' clothing.
2. Sewing materials, scissors, needles, thread, cloth in washable materials.
3. Books with lots of pictures, home-making magazines, as well as other publications, in French if possible, but useful, with pictures, in English. Children's books are particularly useful.
4. Sheets, towels, light blankets, bed covers of every sort.
5. If things are not available to you, your check will help to buy, for example, labor and materials to make tables and chairs, blackboards and other equipment to teach them home care, child nurture, cooking and sewing to young women who will become effectively employable, material to make uniforms for orphans, diapers for young babies in hospitals and institutions, clothing for lepers and others handicapped by illness

crayons, paper, and other simple equipment for child care centers,
and so on.

Everything can be sent in packages weighing not more than 20 pounds, at domestic U.S. postal rates to:

Ambassador George A. Morgan
Abidjan
Department of State
Washington, D.C. 20521

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DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-107-66

INFORMATION COPIES TO:

Mrs. Simmons (Lynch) Nix-

Stans, W. R. P. U.S. L.

E. L. R. P. R. S. T. (esp. M. & P. R.)

DEC 11 1967

December 5, 1967

American Embassy

Abidjan, Ivory Coast

Dear Mr. Rasmussen and Mr. Palmer:

You doubtless have wondered why my prolonged silence. It is because each day I hoped I would have specific news for you...rather like waiting for the rains to come in the dry season; or for the monsoon break, one waits and waits with hope, but not always with results. In any case, the grave problem of getting the exhibit out of Monrovia and back to Abidjan looks as if it were on the way to solution.

As soon as we arrived back in Abidjan, I confirmed arrangements for the exhibit to be taken to Monrovia by the naval attache plane based on Monrovia which was scheduled to visit here in mid-September. Our air attache plane (accredited to Ivory Coast and four other embassies) was scheduled to go to Portugal for a complete overhaul and we arranged that on the way back it pick up the exhibit and bring it to Abidjan. Alas, they found that the overhaul was to be basic indeed and had to keep the aircraft in Portugal; another plane was lent to us but it was filled with seats so there was no storage or baggage space at all for the exhibit. Again in mid November this plane went north to Portugal and our own plane was returned to us. When they got to Monrovia the load aboard was already heavy, and in local weather conditions, to add the exhibit would have put the plane limit above the legal safety weight for takeoff. I had begun a letter to you which was triumphantly announce the arrival of our exhibit in Abidjan just after Thanksgiving, but instead I have been busy trying to work out some kind of means to get it here. To send it by truck from Monrovia to Abidjan is hazardous since the little rainy season is on, the roads are pretty terrible some of the way and liable to be washed out for some weeks. Actually a few weeks ago, the airport in Liberia at Robertsfield (Monrovia) was completely cut off from the city by heavy rains which washed out the roads, and for four or five days, I gather, it was almost impossible to get into the town of Monrovia which is fifty miles from the airport. Now, today, we learn that the Naval Attache's plane has to be in Ghana in or around December 11, and will overfly Abidjan. We have just sent off a cable asking them to bring the show and land here on the way to Accra. We haven't heard from them yet, but this is an interim report...and a prayer.

Until we could be sure of getting the exhibit back here from Monrovia, we couldn't be absolutely sure of getting it to Upper Volta for their Independence Day fete in December. On November 28 a letter arrived from Upper Volta saying that the government of the country needed the space allocated for the graphics show for its own exhibit for Independence Day and asking us to get the show to them sometime in February or possible January. This is the fourth time we have had an Upper Volta cancellation for one reason or another, including a change of government, unavailability of space, absence from Ouagadougou of the important people who should see it, and so on. We hope we can work out a fifth time that works. Meanwhile I had written our Ambassador in Fort Lamy, Chad asking if they could pick up the show in Niamey, Niger around December 18 when the attache plane from here would be flying to Niamey for their Independence Day fete. It could stop in Upper Volta on the way to pick up the show. The plan was then to have the show flown to Bangui, in Central African Republic, back to Fort Lamy, and then to Niamey, where it would be picked up at a date not firmly specified and brought back here. As you may not know, the announcement that a new

Upper Volta?
did it take place?

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Morgan

Ambassador has been appointed to a country, precedes by considerable time his arrival at the post. His staff, meanwhile, quite properly cannot make commitments in his name. I am awaiting the arrival of Ambassador Dean Brown in Senggal (which according to the newspapers is scheduled for mid-December) to see when he might want the show in Senggal and Gambia. A new Ambassador, a former student of my husband's has been appointed to Sierra Leone, and he may be interested in having the show there. As you know, his predecessor was not. But he, too, has not arrived, and obviously won't want to make a decision till he arrives on the spot, and according to the press this will be just at Christmas time. I will have letters waiting both for Ambassador Brown in Dakar, and for Ambassador Miner in Sierra Leone. As you know, we no longer have diplomatic relations with Mauritania, so the plan for sending the show to Nouakchott from Dakar is completely out. The Nigerian situation continues to be difficult. Your interdiction still stands, I am sure, against sending the show to Nigeria.

Kinshasa () I have written the new Ambassador in Yaounde about the show, but since he has been in the United States with the President of the Camerouns, he has not replied. As you know, Kinshasa also has asked for the show. However, unsettled conditions there have prevented any scheduling or working out what is a very complicated transport problem. I would assume that you would like to pick up the show there for other African showings. In any case, I have heard today that Kinshasa has been cleared for dependents to come in, so that means, I would gather, that your insurance would cover the show. I don't really know how your war risks clause is written, so I may have leaped to a false conclusion.

We have just had a wonderful and much too brief visit from Mrs. Simmons. She has seen your exhibit and the new Larry Zox painting you sent us for the Residence collection. We badly need information about the painter so we can do a new catalogue for the big crowds of people we have in the Residence during the Christmas and holiday season. Can someone please send us some information about him, and about the painting- when done, particularly?

We discussed some of the problems of showing art in Africa. I'm sure it is very hard for you to visualize the local scene in each country. There is deep interest among some people, a less profound interest among others, and a real curiosity on the part of many; among the latter one finds an interesting mixture of esthetic interest and psychological response. As I told you, and Mrs. Simmons too, the response to the oils in the collection in the Residence has been rather amazing. They have been appreciated for themselves, and also as a symbol of the faith we have in the cultural interest and integrity of our African friends. No matter how limited the printing of a gravure, it is not "one of a kind" in quite the same way as an oil painting, or an individual hand-made ceramic, or a sculpture. And it is this "one of a kind" element that draws forth a very appreciative psychological response, which was expressed by one local artist who said "Reproductions are fine. But we want to see the originals, and when you send us an oil painting, we feel we are directly in touch with an artistic inspiration. We feel too that you are interested in us as artists, not audience, and that you trust our cultural integrity". In this scene, the mass media as we use the term do not have the same aspect as they do in many parts of the world including the United States. Traditional forms of communication, especially word-of-mouth are very important. In some countries there is no daily newspaper, so when you ask for "press clippings about the show", we can't produce. I think you will have to take us out here a bit on faith, because when we report the responses of individuals, we are reporting a true heartbeat, a representative

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Morgan

reaction. Television in this country is an important form of communication. It reaches the "power elite", if I may use a phrase widely seen in the American press. However, it is not the elaborate production exercise we know at home; it doesn't have the economic resources to synchronize sound tracks with pictures for local news, so we get radio reports, and commentators reports against a musical background, with pictures visible of whatever the story is about. These are ephemeral in the sense that we can't send them to you; but they reach people all over the country. (I mean by this the combination of television and radio reporting). Sorry, there had to be an interruption there when several people came rushing in to say an air-conditioner was spewing water into the room.

To continue, the word of mouth reporting is often very widespread. I told Mrs. Simmons of being down on the docks when I saw some people that looked like Peace Corps volunteers lost. I stopped, asked if I could help, and offered them a ride, introducing myself as the wife of a man who worked in the American Embassy. They said "Ah, have you seen the wonderful graphics show that was shown in Kourmassi (in Ghana). It was a tremendous success; some of the local artists felt it was the most exciting artistic experience they had had there". I said, "Yes, I know about the show". They then went on to say what a success d'estime it had been, how people had talked about it for weeks after, in fact, were still talking about it, and how much they appreciated the fact that somebody in the American Embassy in Abidjan had helped the Museum of Modern Art in getting it around Africa. To my ears, and yours, this should be music, for they didn't know I had anything to do with it, and were spontaneously enthusiastic and voluble about it. All I could write you, because there were no press clippings about the show there was that it was reported a great success.

I know you must be very frustrated at the lack of "paper" about the show emerging from what must seem not only the dark but the silent continent to you. I have sent to each post, to the Public Affairs officer through the Ambassador, a request for a condition report to be sent you, and to be sent to me a complete report on the show, who saw it, what their reaction was, where it was shown, whatever publicity appeared, and so on. I have asked several people who have shown the show why I hadn't heard more from them. Well, they hadn't sent in a condition report because there was nothing to report. Everything was fine. They had sent in a report to USIS in Washington for the Ambassador about the show. In most cases they had written me to say they had sent the report to Washington. I am now prying to pry out additional information for you. Do you have any connections with the exhibitions people in USIS or with Mark Lewis who is in charge of the African operations program (and a keen supporter of the show)? If so, you might get your operatives to pry out what has come in to Washington since there are often not duplicates and the post. And I will try once more to get you information to supplement what you have. Miss Naomi Huber in Monrovia has sent me a file with pictures, and you have duplicated some of the same material, so I assume we both got the same thing. Would you like me to send this to you? I am writing the PAO's in Dahomey (Mr. Calkins, who said the show was a great success in Porto Novo and got all the right people out for it), and the new PAO in Ghana. You have the information and picture material from Togo which I sent you. USIS here has produced an additional photo which they do not think you have on the showing here. The gentleman with my husband and myself is the Minister of Education who is Mr. Big for cultural affairs here, and a wonderful and discerning man.

You have additional catalogues in New York. Could you please send them directly to me, as soon as possible, via surface pouch, and addressed in the following way: Ambassador George A. Morgan, Abidjan, Department of State, Washington, D.C. 20521. The limit in weight per package is twenty pounds, if you send the package parcel post to Washington, and you pay only the postage.

*Send
Catalogue
Tell her
many we
have*

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between New York and Washington. If you can have them taken to Washington, they can be taken directly to the pouch room in the State Department and then will require no postage. In view of the "in again, out again" problems we are facing on transportation and scheduling, I think it is much better and safer for the catalogues to go with the show. Otherwise they get sent to a post, mislaid, and have to be duplicated, very often, when the show is staged. I have a small supply here, enough for Fort Lamy and for Bangui, but not for Haute Volta. I don't know how many you have in supply, but 5000 here would take care of current needs, not counting Senegal, or Kinshasa. It might well take care of them too, depending on what kind of scheduling is worked out.

Mrs. Simmons spoke of your interest in art education in the universities. This is a constantly changing and expanding phenomenon. There are art training programs in the universities of Accra and Kowassie in Ghana. I will ask the people in Ghana to send you more detailed information if they can. I understand there are similar programs in Nigeria, in Lagos and Ibadan. In the University here, there is a national institute of arts, associated with the University, and opened less than a year ago. Mrs. Simmons was here for the first exhibition they have had there...the work of a French woman who paints and does ceramics. As part of the institute, but in a separate place there is the school of painting and sculpture. The previous director left last June, and a new director has come in. His new program is just getting under way, so I can't tell you about it definitively; he is seeking to develop a broad gauge art education program, with training in painting, sculpture, etc. In various écoles secondaires there are art teaching programs, primarily teaching drawing but gradually enlarging their interests. I took Mrs. Simmons to an art school in Bèngerville which has a number of apprentices, approximately thirty-five, who are working primarily in wood sculpture and carving, though some are also doing some work in painting. I also took her to the museum to see some of the local "artisans", sculptors, potters, and weavers at work using indigenous materials. Unfortunately they too like to take a holiday Saturday afternoon. There are various small ateliers of groups of artists or artisans in various places around the country with apprentices. The quality of their work is variable, but interesting. The University for the national institute badly needs books, reproductions, and various materials that can be studied, as well as original works that can form part of the training program. The orientation is almost entirely European, and very largely French at the moment. Many of the students and faculty are not familiar with work being done in America, though I assure you that whenever we have a show, they all turn out with great interest. Now that we have the Larry Zox, and as soon as I get information from you, I want to have some more "afternoons" at the Residence when people can come and see the collection, since there is a new crop of teachers and students this year, some of whom would be much interested.

Needless to say, I hope you are very seriously at work on something more for us out here. There is constantly growing interest, an informed enthusiasm among the specialists, and an eager interest among the many who wish to learn. And we badly need your help.

It was wonderful to see Mrs. Simmons. You are very lucky to have her deep and conscientious interest in the program you are carrying on; we went over a good deal of the ground I have covered in what must seem to you an interminable screed. I hope I have answered most of your questions. If not, try me again.

With warm appreciation for all your help, and a happy Christmas to you all,

Sincerely yours,

*New project
approved*

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PS

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Are any of the shows you now have in operation in other parts of the world a possibility for routing our way? Have you made any progress on less weighty framing and packaging? I have seen a good many things shipped in foam core or styrofoam like frames, inside aluminum cornered cardboard boxes which have traveled very well. Weight is such an important cost factor in crossing the Atlantic or Pacific, and also such a problem for internal transport, I think any research you could triumphantly achieve, to bring down weight, and produce a viable lightweight packaging would help enormously. The other problem is the degree to which you can back your frames with some material that will deflect the humidity from paper. It is almost impossible to prevent "buckling" in the lithographs and gravures in the Residence collection in spite of constant tender loving care. I put the frames in a humidified and air-conditioned room which helps to dry out the backing and prevent the buckling from going further. But in regions of great humidity, canvas seems to stand up much better than paper, and there isn't any perfect solution. I have also used a silicate gel tied onto the picture wire to help absorb dampness around the back of the frame. I don't know whether it helps or not...at least it gives me the illusion I am doing something.

make mention of this

A final note- I don't know whether your council is aware of the remarkable number of people who have helped each in their many ways to help the exhibit become a success in West Africa. The people who have been at the airport in the rain, unloading the show quickly to keep it under cover and not get too wet; the airplane crews who have had to wrestle the heavy boxes on and off the plane; the people who have worked on Saturday and Sunday, not for money but for love, to check the show, and to mount it; the Ambassadors and their wives who have given special entertainments and arranged special showings. And not least of all my own husband, Ambassador Morgan, who has been an enthusiastic if not ardent supporter of the whole program, and who has been of constant and immeasurable help on all the nagging problems of transport and communication that make life in this part of the world an exciting, frustrating, hazardous but always exciting adventure. My husband has really been wonderful. I just wanted you to know that it is only by this enthusiastic spirit of cooperation and participation we've been able to bring this show to a new and interesting life in Africa.

Happy New Year- let's hope for bigger successes and fewer problems in 1968!

Once more, sincerely yours,

Margaret R. The
Miss George A. Morgan

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Mrs. Simmons

Mrs. Straus

Mr. Rasmussen

Mr. Palmer

ICE-F-107-66 MORGAN

circulate

green

August 24, 1967

Mrs. George A. Morgan

c/o Mrs. John Farr Simmons

2915 14th St. NW, N. W.

Washington, D. C. 20016

Dear Mrs. Morgan:

I had hoped to write before now to follow-up our telephone conversation of last week about the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition in greater detail but my schedule, unfortunately, has prevented me from doing so until today.

As you will know from the copy of my letter of August 17 to Miss Naomi Huber in Monrovia, Liberia which I sent you last week, I have sent her publicity material for the exhibition already. The 1,000 copies of the checklist will go out by air either today or tomorrow. I have not sent any material to Lagos at this point and wonder if it would not be best to at least temporarily postpone the exhibition's showings there. As I mentioned on the telephone, our insurance does not include "war risk" coverage and, should anything happen to the exhibition while in Nigeria as a result of the trouble there, I am afraid it would be a total loss. Would it be feasible to either 1) postpone the Nigerian showings until a later date or 2) make your commitment for showings there contingent on a resolution of the current situation. You may wish to wait until you return to Abidjan to explore these alternatives fully.

Since we can make the exhibition available for a longer period of time than you had expected, I understand you are willing to explore the possibility of future showings in some of the following countries:

1. Bamako, MALI - will check on return
2. Dakar, SENEGAL (when the new Ambassador is assigned)
3. Freetown, SIERRA LEONE (when new Ambassador's appointment is confirmed)
4. Fort-Lamy, CHAD (when new Ambassador appointed and if transport possible to week out) Amb. Sheldon Vance.
5. Bangui, CENTRAL AFRICAN REPUBLIC (when new Ambassador's appointment is confirmed) Amb. Jeffrey Lewis
6. Yaounde, CAMEROON

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August 24, 1967

Mrs. George A. Morgan
 1007-66 ABIDJAN
 SP-ICE-23-59 ABIDJAN

I also understand that, for various reasons, it would not be possible to schedule the show in Mauritania, Guinea, Niger, Gabon, and the Democratic Republic of the Congo.

I would appreciate it very much if you could let us know later in the fall how much time you think you might require for the remainder of the tour you are planning. We have not yet, as I mentioned, offered the show to any of the other African countries directly, but would like to do so later in the year when we can determine the closing date of the West African tour.

There are still many other points about the show I would like to discuss with you. I continue to hope you may find time to come to New York before you return to Abidjan. By now you have doubtless received Mrs. Donald B. Strauss' letter and know that she also would like to have an opportunity to meet you.

I shall write in greater detail within the next few days to follow up our lengthy conversation about future scheduling of the show. If a visit proves impossible, I hope perhaps we can talk on the telephone again about the show and other possibilities for future collaboration. I am also anxious to know if either you or Ambassador Morgan has had any word from Abidjan about the return of the Tworok painting since I understood you were planning to cable about it. I shall look forward to hearing from you after you have had some indication from the Embassy in Abidjan about the return of the Tworok painting.

I look forward to hearing from you, return of the Tworok painting.

I shall immediately make arrangements to forward 1,000 copies of the printed checklist for the print show to the Embassy in both Monrovia and Lagos and will also send photographs, press releases and various forms to Miss Hubber in Monrovia.

Richard L. Palmer
 Administrative Director

After this letter, I have a much better idea of the tremendous difficulties involved in mounting a print show in Africa and want to say that I appreciate more than ever your great interest in our program and efforts on our behalf.

With best regards,

Sincerely,

Richard L. Palmer
 Administrative Director
 Circulating Exhibitions

Enclosures: Copy of letter from Mr. Rasmussen to Mrs. Morgan dated July 6
 Copy of letter to Mr. Rasmussen dated August 16

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cc: Mrs. Simmons

Mrs. Straus

WR hold

RP

ICE-F-107-66 ABIDJAN

SP-ICE-23-59 ABIDJAN✓

circulate green

Mrs. George A. Morgan
c/o Mrs. John Farr Simmons
2915 44th Street
Washington, D. C. 20016

Dear Mrs. Morgan:

I enjoyed our conversation on the phone earlier today very much and do hope it may prove possible for you to come to New York sometime before you return to Abidjan in September. If your schedule does permit you to do this I would, as I mentioned, be willing to come in on Saturday to see you.

Although I shall write in greater detail within the next few days to follow up our lengthy conversation about future scheduling of the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition, I wanted to send you immediately a copy of the letter Mr. Rasmussen mailed you on July 6 in which he gave instructions for returning the Tworkov painting to New York. Also enclosed is a copy of my letter of today's date to Mr. Bitondo both about the Print show and the Tworkov which is self-explanatory. I shall look forward to hearing from you after you have had some indication from the Embassy in Abidjan about when we may expect the return of the Tworkov painting.

I shall immediately make arrangements to forward 1,000 copies of the printed checklist for the print show to the Embassies in both Monrovia and Lagos and will also send photographs, press releases and various forms to Miss Hubber in Monrovia.

After our conversation, I have a much better idea of the tremendous difficulties involved in scheduling the print show in Africa and want to say that I appreciate more than ever your great interest in our program and efforts on our behalf.

With best regards,

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

Enclosures: Copy of letter from Mr. Rasmussen to Mrs. Morgan dated July 6
Copy of letter to Mr. Bitondo dated August 16

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25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS - ITINERARY

ICE-F-107-66

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|---------------|--|---|--|
| | | | Material received
by MOMA, New York |
| 1. | Hotel Ivoire
ABIDJAN, Ivory Coast | March 7-13, 1967 | report & color
slides |
| 2. | University of Abidjan
ABIDJAN, Ivory Coast | March 13-19, 1967 | |
| 3. | American Cultural Center
CONTONOU, Dahomey | April 6 through 9, 1967.
Invitational opening April 5. | shipping forms only |
| 4. | U. S. Cultural Center
LOME, Togo | April 14-invited preview.
April 15 & 16, 1967 | report & 3 b&w
photos |
| 5. | ACCRA, Ghana* <i>lwk</i>
<i>Kumasi</i> <i>lwk</i> | _____ | |
| 6. | CAIRO, U. A. R. | May 18-May 31, 1967 ? | |
| <u>Future</u> | 7. MONROVIA, Liberia | Sept __-__, 1967 | |
| | 8. _____ Nigeria | Octo-Nov | |
| | 9. OUAGADOUGOU, Upper Volta | Dec. 1-11, 1967 | |

* Not clear from corresp. whether exhibition shown in Ghana or merely sent there for trans-shipment to Cairo. No reports received on Ghana showing.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

POSSIBILITIES FOR FUTURE SHOWINGS

(those asterisked were mentioned by Mrs. Morgan, at one point or another she had begun negotiations or considered doing so for showings in those countries)

1. Bamako, MALI - Mrs M. talked to Ambast it. will let her know in Sept.
2. Nouakchott, MAURITANIA * ltr to WR Feb 28 Severed vel - out
3. Dakar, SENEGAL * ltr to WR Feb 28 [N, AMB] -
4. Conakry, GUINEA - OUT - can't get planes in.
5. Freetown, SIERRA LEONE - Amb tel to Ceylon. New Amb being appointed. Chag d'Attein - int but feel (incl) space.
6. Nainey, NIGER * ltr to WR Feb. 21 - was booked, Amb found space inadequate OUT
7. FORT-LAMY, CHAD * ltr to WR Feb. 28 - No AMB. - as recent app't transposed very complicated
8. Bangui, Central African Republic * ltr to WR Feb. 28 - Amb wanted it - was
9. Yaounde, CAMEROON * ltr. to WR Feb. 28 - Rev Amb - NO had. New Amb being app'd. Chag - said not right. Chag - wanted it but New Amb - Mrs M. will work in Sept. - but until Amb
10. LIBREVILLE, ~~EEEEEX~~ GABON -
11. Brazzaville, ~~REPUBLIC~~ REPUBLIC OF THE CONGO (is U.S. Embassy still closed and situation unchanged?)
12. Kinshasa, DEMOCRATIC REPUBLIC OF THE CONGO * letter to WR Feb. 28

Amb feel not
→ to modern - not at present
Emb interested - Mrs has already
beamed - she has passed after up
and like to take up - count

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS - ITINERARY

ICE-F-107-66

- | | | | |
|--------|---|---|--|
| | | | Material received
by MOMA, New York |
| 1. | Hotel Ivoire
ABIDJAN, Ivory Coast | March 7-13, 1967 | report & color
slides |
| 2. | University of Abidjan
ABIDJAN, Ivory Coast | March 13-19, 1967 | |
| 3. | American Cultural Center
CONTONOU, Dahomey | April 6 through 9, 1967.
Invitational opening April 5. | shipping forms only |
| 4. | U. S. Cultural Center
LOME, Togo | April 14-invited preview.
April 15 & 16, 1967 | report & 3 b&w
photos |
| 5. | Centre for Art and Culture
ACCRA, Ghana* | April 24-26 | |
| 5.a. | University of Science and Technology
Kumasi, Ghana | April 28-May 2 | |
| 6. | CAIRO, U. A. R. | May 18-May 31, 1967 ? | |
| Future | 7. | MONROVIA, Liberia | Sept __-__, 1967 |
| | 8. | Nigeria | Octo-Nov |
| | 9. | OUAGADOUGOU, Upper Volta | Dec. 1-11, 1967 |

* Not clear from corresp. whether exhibition shown in Ghana or merely

sent there for trans-shipment to Cairo. No reports received on Ghana showing.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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POSSIBILITIES FOR FUTURE SHOWINGS

(those asterisked were mentioned by Mrs. Morgan, at one point or another she had begun negotiations or considered doing so for showings in those countries)

1. Bamako, MALI ✓
2. Nouakchott, MAURITANIA * ltr to WR Feb 28
3. Dakar, SENEGAL * ltr to WR Feb 28 ✓
4. Conakry, GUINEA ✓
5. Freetown, SIERRA LEONE ✓
6. Naimy, NIGER * ltr to WR Feb. 21 ✓
- XX
7. FORT-LAMY, CHAD * ltr to WR Feb. 28 ✓
8. Bangui, Central African Republic * ltr to WR Feb. 28 ✓
9. ;Yaounde, CAMEROON * ltr. to WR Feb. 28 ✓
10. LIBREVILLE, ~~EEEEEX~~ GABON ✓
11. Brazzaville, ~~RENEKATXX~~ REPUBLIC OF THE CONGO (is U.S. Embassy still closed and situation unchanged?)
12. Kinshasa, DEMOCRATIC REPUBLIC OF THE CONGO * letter to WR Feb. 28

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

To File (ICE-F-107-66) tab Simmons trip

From R. Palmer

Date November 1, 1967

Re

cc: W

Following is the itinerary which Mrs. Simmons gave me on the phone last week shortly before she left for Addis Ababa:

Addis Ababa, Ethiopia
GHION IMPERIAL HOTEL

LETTERS mailed before Nov. 9 should reach her

Nairobi, Kenya
NORFOLK HOTEL
P.O. Box #64

Letters mailed before November 24 should reach her

Tanzania

Brief visit

Ghana

Brief visit

Abidjan, Ivory Coast

Arrives December 1, write C/O American Ambassador

Bamaka, Mali

write c/o American Ambassador

Conakry, Guinea

write c/o American Ambassador

Dakar, Senegal

write c/o American Ambassador

Dates had not been established for certain stops on her tour. She expects to return to Washington shortly after the first of the year but this too was not absolutely definite.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

cc: Mrs. Straus

WR

RP

jBuck

ICE-F-99-64

green

Mrs. John Farr Simmons

-2-

October 27, 1967

October 27, 1967

Mrs. John Farr Simmons
2915 44th Street
Washington, D.C. 20016

Dear Mrs. Simmons:

I am writing further to our conversation of yesterday afternoon about your forthcoming trip to Africa and some of the things you might be able to do some research on and follow-up for us.

25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS

Although Mrs. Morgan and I discussed this show in some detail while she was in New York this summer, I have not heard anything further about her plans for the continuation of its tour. I presume it is probably back in the Ivory Coast now (she mentioned the possibility of arranging another showing outside Abidjan) and that it will still go to Upper Volta in December. I am planning to be in touch with her again in the near future and will bring up some of the following points again. If you could discuss them with her when you reach Abidjan and see that we get answers to all of them I would be very grateful. I will send a copy of my letter to Mrs. Morgan to you at one of the early stops on your itinerary probably to your hotel in Kenya.

1. Future plans for the tour

Mrs. Morgan mentioned that she hoped to further explore the possibilities of future showings in: Bamako, MALI; Dakar, SENEGAL; Bangui, CENTRAL AFRICAN REPUBLIC; Yaounde, CAMEROON; and Fort-Lamy, CHAD. We need to know what new arrangements she has now made and if she has any idea how much time will be required for these additional showings. I have already told her we can make the show available for the period of time necessary but we would, nevertheless, want to begin planning subsequent showings as much in advance as possible.

Since you will be going to two of the countries where Mrs. Morgan has said she hoped to schedule the show - Mali and Senegal - after you visit Abidjan, perhaps you could explore first-hand the interest the Ambassadors have in the show and whether they could arrange showings. In order to do this, you would have to discuss first with Mrs. Morgan what dates might be most suitable etc.

2. We need to find out as soon as possible how the future shipments of the exhibition's printed checklists (enclosed are two copies) should be forwarded. At one point, Mrs. Morgan suggested we send the whole lot to Abidjan so that they could be sent out to the various Embassies from that city. We can still do this, but I would hope that Mrs. Morgan might be able to make arrangements through Washington so that we would not have to assume shipping costs ourselves. Mrs. Battle made arrangements for the catalogue

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Mrs. John Farr Simmons

-2-

October 27, 1967

I will follow shipment to Cairo through U.S.I.A. or the State Department. Waldo thinks it worked very well. So far, we have had to spend several hundred dollars for shipping catalogues to Abidjan and Monrovia and, since we have already spent over \$12,000 just for the exhibition and catalogues, I hope we can keep our costs down this year.

I hope you have not been receiving publicity reports, slides of installations or copies of press cuttings for the showings. To date, we have had reports only from Abidjan and from Lome, Togo. None at all from Dahomey, Ghana, U.A.R. and Monrovia. (Sample of report form attached.) Since these completed forms and the other material we request is necessary if we are to maintain any kind of touch with the effectiveness of the show, I hope that they can be completed for all future showings.

Richard L. Palmer

Administrative

Circulating

Enclosures:

4. Some of the posts have returned our shipping forms (copies attached), but few have reported on the condition of the exhibition on the form we provide (copy attached). Since it is very important that we receive these forms promptly for our monthly reports to our insurers, I hope you might ask Mrs. Morgan if this procedure could be followed more closely.

5. We also need to know whether we should mail several sets of publicity material (photographs and press releases) to Mrs. Morgan for distribution to Embassies which schedule the show in the future. I could not find any of Porter Nelson's notes about his trip to Africa of last year, but have enclosed a list of addresses we have.

I think it would really be easier for everyone concerned if Mrs. Morgan could simply let us know in advance when she has set up a showing and then give us the name of the person at the Embassy involved who will actually handle the arrangements. We could then write directly, providing instructions for handling the works of art, and enclose the shipping, publicity and condition report forms and publicity material. We could also receive the reports directly.

If you have the opportunity to see the exhibition while you are in Africa, we would welcome a report on its condition. We are especially interested in knowing if the climate has affected any of the prints: in humid climates they frequently buckle or ripple.

RESEARCH TOWARDS FUTURE EXHIBITIONS

Waldo felt it could be extremely helpful if you could try to investigate existing exhibition facilities in the various cities on your itinerary and, if possible, to request that we be sent floor plans and photography of their galleries. Any notes you could make about the kinds of exhibitions they now show etc. would also be helpful.

Since, in some cities, there may not be a museum set-up as such, he thought it would also be worthwhile to see what types of exhibition facilities the universities have. Do the universities have courses in art and, if so, what kind? Is it possible for students to major in art history or studio courses, in architecture and design etc.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

Mrs. John Farr Simmons

-3-

cc: ICE-7-107-66

October 27, 1967

I will follow this up with another letter if there are additional points Waldo thinks you might consider investigating. I must rush this out without his having seen it since TWA was most uncooperative and said there was no way they could get this letter to you at the airport on Sunday. I am therefore hoping it will reach you before you leave Washington, but am sending a duplicate copy of everything to you in Addis Ababa just to make sure.

I hope you have a marvelous trip.

With best regards,

Sincerely,

Miss Naomi Huber, GAO
United States Information Service
American Embassy

Richard L. Palmer
Administrative Director
Circulating Exhibitions

Enclosures: Shipping Record form
Publicity Report form
Illustrated checklist for 25 CONTEMPORARY AMERICAN ARTISTS AS
PRINTMAKERS (2 copies)
List of artists in Africa
Condition Report form

P.S. I couldn't find a copy of Forter McCray's notes about his trip to Africa of some years back, but have enclosed a list of addresses we have Mrs. Cowles last year in case it might be of interest.

brochures each.

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

cc: ICE-F-107-66

cc: Mrs. M. Huber
Mrs. M. Huber
green

RP

ICE-F-107-66

circulate

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green

August 30, 1967

Miss Naomi Huber, CAO
United States Information Service
American Embassy
Monrovia
Liberia

Dear Miss Huber:

Just a note to inform you that we sent the illustrated checklists for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition this afternoon by AIR PARCEL POST directly to the American Embassy in Monrovia not via Washington. This seemed to be the most efficient way of forwarding them. They are in two packages containing 500 brochures each.

Sincerely,

Richard L. Palmer
Administrative Director
Circulating Exhibitions

I am also making arrangements to forward via the Diplomatic pouch 1, and additional copies of the printed checklist for distribution during the Monrovia showing of the exhibition. Should you require more, please let me know as soon as possible so that I may make the necessary forwarding arrangements.

We would be most appreciative if you could either complete and return the enclosed Arrival Notice, Shipping Notice, and Insurance Receipt forms of the three indicated on each, following the subject of the exhibition, as well as over in chapter will be responsible for shipping in such cases.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

Miss Naomi Huber

cc: Mrs. Morgan
Mrs. Simmons

August 17, 1967

WR
RP

ICE-F-107-66LIBERIA

circulate

NI records at the end of the

green grapher take a few

August 17, 1967

Miss Naomi Huber

Cultural Affairs Officer

U. S. I. S.

American Embassy - Monrovia, Liberia

c/o Department of State

Washington, D. C. 20521

Dear Miss Huber:

Mrs. George A. Morgan, wife of the American Ambassador to the Ivory Coast, advised us last month that our exhibition, 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS, for which she has been arranging the African tour, would be shown in Monrovia next month. Mrs. Morgan, as you may know, is now in Washington and I had an opportunity to speak to her at some length on the telephone yesterday about her plans for the show. She agreed that I should send you directly the following material pertaining to the exhibition which I have enclosed herewith:

1. Three copies of our suggested press release
2. Six black-and-white photographs of works in the exhibition for publicity use
3. Two copies of our printed checklist for the exhibition
4. A copy of the boxlist which provides complete packing statistics

I am also making arrangements to forward via the Diplomatic Pouch 1,000 additional copies of the printed checklist for distribution during the Monrovia showing of the exhibition. Should you require more, please let me know as soon as possible so that I may make the necessary forwarding arrangements.

We would be most appreciative if you could either complete and return the enclosed Arrival Notice, Condition Report, and Shipping Record forms at the times indicated on each, following the arrival of the exhibition, or turn them over to whoever will be responsible for attending to such details.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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JUL 31 1967

Miss Naomi Huber

- 2 -

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA
August 17, 1967

DRAFT REPLY BY SIGNATURE _____
DRAFT REPLY YOUR SIDE _____
ACTION AS REQUIRED _____

I have also enclosed our Publicity Report form in triplicate, two copies of which should be completed and returned to us for our permanent records at the end of the showing. If the Embassy could consider having its staff photographer take a few (10 - 15) 35 millimeter color slides either at the opening of the exhibition or later we would be very grateful. Our sponsoring organization, The International Council of the Museum, under whose auspices the exhibition was prepared, is scheduled to meet here on October 9 and I hope very much to show them slides taken of the exhibition during its tour in Africa. If the slides could be taken while there are visitors in the gallery, I think they would be of greatest interest.

New York

I hope you will let me know if you should require any further information and that I may, in any case, have the pleasure of hearing from you after the exhibition arrives in Liberia.

With best regards, Mrs George Morgan has asked me to write to you as soon as the American Graphics Exhibition reached Abidjan from Cairo.

Sincerely,

The collection was delivered to the American Embassy on July 21. I examined the shipment immediately and found that all the cases were damaged on the outside as a result of mishandling or from having been dropped. Cases numbered 1, 3 and 4 arrived partially opened. In addition, cases 3 and 5 were damaged on the inside, as well. However, the damage is negligible and can be repaired here.

Richard L. Palmer
Administrative Director
Circulating Exhibitions

In spite of the damage done to the cases, the reproductions

Enclosures: .3 copies, press release

.6 publicity photographs

.2 copies, printed checklist

.Copy, boxlist

.Arrival Notice form

.Condition Report form

.Shipping Record form

.Publicity Report form in triplicate

being stored in the Embassy warehouse until September when it will go to the U.S. Embassy in

should like to thank you for your cooperation in the collection available to Africa.

Sincerely,

[Signature]
Special Agent
Acting Embassy Officer

cc: Mr. Bitondo
Mrs Morgan

RE
25

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

JUL 31 1967



U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Abidjan, July 26, 1967

DRAFT REPLY MY SIGNATURE _____
DRAFT REPLY YOUR SIG _____
ACTION AS REQUIRED _____
SEE: WR RP _____
NO REPLY NECESSARY _____
FILE ICE-F-107-66 _____
INFORMATION COPIES TO:
RP DHD _____
BC EW _____

Mr. Waldo Rasmussen
Museum of Modern Art
11 W. 53rd St.
New York

Dear Mr. Rasmussen,

Mrs George Morgan has asked me to write to you as soon as the American Graphics Exhibition reached Abidjan from Cairo.

The collection was delivered to the American Embassy on July 21. I examined the shipment immediately and found that all the cases were damaged on the outside as a result of mishandling or from having been dropped. Cases numbered 1, 3 and 4 arrived partially opened. In addition, cases 3 and 5 were damaged on the inside, as well. However, the damage is negligible and can be easily repaired here.

In spite of the damage done to the cases, the reproductions themselves were untouched.

The collection is being stored in the Embassy warehouse until early September when it will go to the U.S. Embassy in Monrovia.

In closing I should like to thank you for your cooperation in making this collection available to Africa.

Sincerely yours

Ronald Bitondo
Ronald Bitondo
Art in the Embassy Officer

cc: Mr. Bitondo
Mrs Morgan

RE
BC

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1. We would especially like to receive an accurate listing of all the showings the 25 CONTEMPORARY AMERICAN ARTISTS ASPRINTMAKERS exhibition has so far had, along with the dates of each showing, the name of the institution in which it was shown, and the names of the sponsoring organizations.

2. For our records, we would also like to receive a completed Publicity Report form for each showing and copies of any photographs which might have been taken of the installations and any press clippings about the show. We had already asked Mrs. Morgan if color slides could be made of each installation and sent to us for use in our reports to our sponsoring organization, The International Council. To date, we have received only slides and a complete report on the showing in Abidjan.

3. Mrs. Morgan has advised us that the next showing will be in Liberia in September; following will be a November showing in Nigeria and a December showing in Upper Volta after which we will presumably take over and schedule the itinerary directly. In order to begin our plans, it is important that we know exactly where the exhibition has been seen so far so we do not duplicate Mrs. Morgan's earlier efforts. We also need to know if the three future exhibitors require additional copies of the brochure we printed here. We can also furnish publicity photographs if they are requested.

4. We heard last week from Mr. Bitondo that the exhibition had arrived from Egypt, but that some of the cases had been damaged. Even though he felt the damage was slight and could be repaired easily, we should like to have a detailed report so that we could offer advice about repairs.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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DELIVERY RECEIPT

To:

Date:

9/6/67

Material:

Small Color Reproductions

Title:	Donnard - Breakfast Room	Quantity:	4,600
	Draper (Woman)		4,550
	Chagall (Birthday)		4,600
	" (9 + Village)		4,550
	Cezanne (Bather)		4,600
	" (Still Life)		4,550
	Davis (Vase)		4,550
	Dali - Persistence		4,550
	De Kooning - Woman		4,550

Received from:Received by:

Feininger (Steamer)	4,600
Panaghiu (Still Life with peppers)	4,575
Dorcy - Agony	4,600
Hopper (House)	4,600
Klee (Equal)	4,500
Matisse (Piano)	4,500
" (Red Studio)	4,540
Modigliani - nude	4,600
Miro (Painting)	4,550
Picasso - Girl	4,550
" (Three nudes)	4,550
" (Studios)	4,550
" (Night Fishes)	4,600
" (Peasants)	4,550
" (Les Femmes d'Alger)	4,600
Rousseau (Gypsy)	

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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ICE P-107-66 RP N41-
MAY 8 1967
file - Cont. Print by 25 artist

PUBLICITY REPORT from Abidjan, Ivory Coast, West Africa
For Department of Circulating Exhibitions, Museum of Modern Art, 11 West 53rd St.,
New York, 10019

1. Title of Exhibition: La Gravue Contemporaine par 25 Artistes Americains
2. Shown at: Hotel Ivoire March 7-13; University of Abidjan March 13-19, 1967
3. March 7-19, 1967
4. Sponsored by American Ambassador and Mrs. George Allen Morgan, and the Rector of the University of Abidjan
5. Attendance: Impossible to do other than guesstimate- several thousand
6. Visits by Special Groups: American-International Women's Association of Ivory Coast; school students in groups
7. Opening Cermonies and Events:
Opened March 7 with special reception at exhibition, with Minister of Education Lambert Amon Tanoh, Gouverneur Guy Nairay (Chef de Cabinet du President de Colte d'Ivoire), Rectuer et Mme. Paulian (University of Abidjan) Ambassadors of Peru, Lebanon, Haute Volta, Nigeria, Switzerland, Netherlands, Belgium, Morocco, Ghana, Japan, China, Kinshasa, Charge d'Affaires of Great Britain, Italy, France Consul-General of Niger and other leading citziens in the Ivorian and expatriate community.
8. The show was accounced and reviewed on radio; covered by television with a three minute film showing (no sound track) except an announcement by the announcer about the opening and who was there; there was a special advance article in the daily paper Fraternite Matin.
9. Already sent have been:
Newspaper announcement and article
Photographs and slides of opening
10. Comments on the exhibition
The exhibition aroused violent comment. People either liked it very much or hated it intesely, but they all talked about it. For this audience, and indeed for Africa generally where American art is not known, the selection might have been more representative; to show two prints of the same man's work, identical except in difference colors was entertaining, but not very representative. The "pop art" items were rather meaningless, since people seeing the show had not been the United States and therefore could not assess the print one way or the other. Among most popular items were Matsumi Kanemitsu's "Nature Morte", Robert Motherwell "Automatisme"; among least popular were Jim Dine's "Throat", Omar Rayo's "Made in USA". Overall the show had a certain sophistication that was attractive to the artists; most of all was appreciated the generosity and imagination of the Museum of Modern Art, a private institution, in sending a collection to Ivory Coast and to West Africa. A number of people expressed the strong hope that they would send a collection of oils.

Mary Ann R. Morgan
Mrs. George A. Morgan
Wife, American Ambassador, Ivory Coast

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

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

25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

A Special Preview - November 1966

NOTE: Unless otherwise specified all works are printed in black on paper. In the checklist below, unscripted dates are enclosed in parentheses. The edition numbers of individual prints are also placed in parentheses. In the statement of dimensions, composition measurements are given and height precedes width. W.S.L.

ALBERS, Josef. American, born 1888.

1. White Line Square IV. 1966. Lithograph, printed in 2 colors. (86/125). 28×28
 $15 \frac{3}{4} \times 15 \frac{3}{4}"$.
(40 x 40 cm)
2. White Line Square VIII. 1966. Lithograph, printed in 2 colors. (80/125).
 $15 \frac{3}{4} \times 15 \frac{3}{4}"$. 28×28
(40 x 40 cm)

ANUSZKIEWICZ, Richard. American, born 1930.

3. Untitled. (1965). Serigraph, printed in 4 colors. $23 \frac{5}{8} \times 23 \frac{5}{8}"$. 32×32
(60 x 60 cm)
4. Untitled. (1965). Serigraph, printed in 4 colors. $23 \frac{5}{8} \times 23 \frac{5}{8}"$. 32×32
(60 x 60 cm)

BRACH, Paul. American, born 1924.

5. Silver Series. 1965. Lithograph, printed in 11 colors. (15/20). 28×28
 $18 \frac{5}{8} \times 19 \frac{1}{8}"$.
(47.3 x 48.5 cm)
6. Vessel. 1965. Lithograph, printed in 2 colors. (15/20). $21 \frac{1}{16} \times 21"$. 28×28
(53.5 x 53.3 cm)

D'ARCANGELO, Allan. American, born 1930.

7. Red Arrow. 1965. Serigraph, printed in 2 colors. (16/30). 28×28
 $22 \frac{1}{16} \times 22 \frac{1}{16}"$.
(56 x 56 cm)

DINE, Jim. American, born 1935.

8. Throat. 1965. Serigraph, printed in 5 colors. (192/200). $30 \times 24"$. $35 \frac{1}{8} \times$
(76.2 x 61 cm)

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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

Page 2

301 E. 91

FRANCIS, Sam. American, born 1923.

- ✓ 9. For Miró. 1963. Lithograph, printed in 3 colors. (4/20). $27\frac{5}{16} \times 36\frac{3}{8}$
 $22\frac{3}{16} \times 30"$
 (56.3×76.2) ~~over printed~~
- ✓ 10. Untitled. 1963. Lithograph, printed in 5 colors. (17/20). $22 \times 30"$
 $(55.9 \times 76.2 \text{ cm})$ ~~over printed~~ $27\frac{5}{16} \times 36\frac{3}{8}$

GILL, James. American, born 1934.

11. Untitled. 1965. Lithograph. (1/10). $23\frac{5}{8} \times 33\frac{5}{8}"$. 30×40
 $(60 \times 85.4 \text{ cm})$

GOTTLIEB, Adolph. American, born 1903.

12. Green Ground, Blue Disc. 1966. Serigraph, printed in 3 colors. 32×25
 $(47/50)$. $24 \times 18"$
 $(61 \times 45.7 \text{ cm})$
13. Black Ground, Red Disc. 1966. Serigraph, printed in 2 colors. $32\frac{3}{8} \times 24\frac{1}{2}$
 $(35/50)$. $28\frac{1}{4} \times 20"$
 $(71.8 \times 50.8 \text{ cm})$

JOHNS, Jasper. American, born 1930.

14. Two Maps. 1966. Lithograph, printed in black on white paper laid down on black paper. (8/30). $25\frac{9}{16} \times 20\frac{3}{4}"$. 30×40
 $(65 \times 52.7 \text{ cm})$ (mat needs adjusting)

JONES, John Paul. American, born 1924.

15. Woman in the Wind. (1962). Lithograph. (8/10). $25\frac{5}{8} \times 19\frac{11}{16}"$. 25×32
 $(65.1 \times 50 \text{ cm})$

KANEMITSU, Matsumi. American, born 1922.

- ✓ 16. Still Life. 1961. Lithograph, printed in brown. (1/10). $28\frac{3}{4} \times 37$
 $28\frac{1}{16} \times 20"$
 $(71.3 \times 50.8 \text{ cm})$ ~~over printed~~
- ✓ 17. Spectre. 1961. Lithograph. (15/20). $30\frac{1}{16} \times 22\frac{1}{4}"$. $28\frac{3}{4} \times 37$
 $(76.4 \times 56.5 \text{ cm})$ ~~over printed~~

KELLY, Ellsworth. American, born 1923.

18. White and Black. (1965). Lithograph. (27/75). $19 \times 15\frac{1}{4}"$. 30×40
 $(48.3 \times 38.7 \text{ cm})$
19. Blue and Orange. (1965). Lithograph, printed in 2 colors. (26/75). 30×40
 $19 \times 15\frac{1}{4}"$
 $(48.2 \times 38.7 \text{ cm})$

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

Page 3

KITAJ, R. B. American, born 1932.

- ✓ 20. Hellebore: For Georg Trakl. (1965). Serigraph, printed in many colors. (41/70). 27 15/16 x 19 1/4". 25 x 32
 (71 x 48.9 cm)
21. The Gay Science. (1965). Serigraph, printed in many colors. (60/70). 23 1/4 x 20 1/2". 25 x 32
 (59 x 52.1 cm)

LIBERMAN, Alexander. American, born 1912.

22. Three Arcs. 1963. Lithograph, printed in 4 colors. (14/40). 22" diameter. 25 x 32
 (55.8 cm)

LICHTENSTEIN, Roy. American, born 1923.

23. Moonscape. 1965. Serigraph, printed in 3 colors on metallic plastic. (25/200). 19 15/16 x 24". 25 x 30
 (50.7 x 61 cm)

MCGARRELL, James. American, born 1930.

24. Two-Part Invention VI. (1965). Lithograph. (47/50). 25 11/16 x 19 3/4". 25 x 32
 (65.2 x 50.2 cm)
25. Two-Part Invention XI. (1965). Lithograph. (47/50). 25 11/16 x 19 3/4". 25 x 32
 (65.2 x 50.2 cm)

MCLAUGHLIN, John. American, born 1898.

26. Untitled. 1963. Lithograph. (Printer's proof). 17 1/2 x 24 1/2". 25 x 32
 (44.5 x 62.2 cm)
27. Untitled. 1963. Lithograph, printed in 2 colors. (Printer's proof). 16 1/8 x 22". 25 x 32
 (41 x 55.9 cm)

MOTHERWELL, Robert. American, born 1915.

- ✓ 28. Automatism. (1965). Lithograph. (14/100). 25 7/8 x 21 3/8". 28 1/2 x 37 1/8
 (65.7 x 54.3 cm)

NEVELSON, Louise. American, born 1900.

29. An Homage to Edith Sitwell VII. 1966. Serigraph and collage on yellow paper. (Artist's proof). 19 1/8 x 15 1/16". 22 x 28
 (48.6 x 38.3 cm)
30. An Homage to Edith Sitwell XII. 1966. Serigraph and collage on blue paper. (Artist's proof). 19 15/16 x 16". 22 x 28
 (50.8 x 40.6 cm)

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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

Page 4

PEARSON, Henry. American, born 1914.

- ✓ 31. Gyros III. 1965. Lithograph. (24/25). 16 7/16 x 20 5/8". *22 x 28*
(41.7 x 52.4 cm)
- ✓ 32. Gyros V. 1965. Lithograph, printed in 2 colors. (12/25). *22 x 28*
 16 7/16 x 20 1/2".
(41.7 x 52.1 cm)

RAUSCHENBERG, Robert. American, born 1925.

33. Lawn. 1965. Lithograph, printed in 2 colors. (30/41). 31 7/8 x 24". *30 x 40*
(81 x 61 cm)
34. Visitation. 1965. Lithograph. (27/44). 27 7/8 x 21 3/4". *30 x 40*
(70.8 x 55.2 cm)

RAYO, Omar. Colombian, lives United States, born 1928.

35. The Little Machine. (1963). Inkless intaglio. (3/10). 16 3/8 x 7". *25 x 32*
(41.6 x 17.8 cm)
36. Made in U.S.A.: Pop Top. 1963. Inkless intaglio. (4/10). *25 x 32*
 18 11/16" diameter.
(47.5 cm)

ROSENQUIST, James. American, born 1933.

37. Campaign. 1965. Lithograph, printed in 4 colors. (21/26). *30 x 40*
 29 5/8 x 22 7/16".
(75.3 x 57.6 cm) *passerpartout*
38. Circles of Confusion. 1965-66. Lithograph, printed in 4 colors. *30 x 40*
 (6/12). 34 5/8 x 25 15/16".
(88 x 65.9 cm)

TROVA, Ernest. American, born 1927.

39. Grid with Multiple Figures. 1966. Serigraph, printed in 7 colors. *40 1/8 x 26 1/8*
 (12/50). 24 7/16 x 38 3/8".
(62.2 x 97.5 cm)

WESSELMANN, Tom. American, born 1931.

40. Still Life. (1965). Inkless intaglio and pencil. (Proof). 15 1/2 x *22 x 28*
 20 3/4".
(39.5 x 52.7 cm)

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ADDITIONAL INFORMATION

Page 5

Brief biographies of the artists included in the exhibition 25 Americans are listed separately.

Contemporary Painters and Sculptors as Printmakers by Elaine L. Johnson and published by The Museum of Modern Art in 1966 should be consulted for further information about modern printmaking.

The prints by Josef Albers are from White Line Square, a portfolio of 8 lithographs published by Gemini Ltd., Los Angeles; the prints by Richard Anuszkiewicz are from 6 seritypien, a portfolio of 6 serigraphs published by Galerie der Spiegel, Cologne, Germany; Throat by Jim Dine and Moonscape by Roy Lichtenstein are from 11 Pop Artists, 3 portfolios of 11 prints each published by Original Editions, New York; the prints by James McGarrell are from Two-Part Inventions, a portfolio of 15 lithographs published by the artist and printed in Paris; the prints by Louise Nevelson are from An Homage to Edith Sitwell, a portfolio of 12 collage serigraphs and 12 poems published by Pace Gallery and Harry Abrams, New York; Pop Top by Omar Rayo is from Made in U.S.A., a portfolio of 15 inkless intaglios published by the artist, New York; Still Life by Tom Wesselmann is from New York 10, a portfolio of 10 prints published by Tanglewood Press, New York.

2 x 2" color slides of many of the prints accompany the exhibition.

Additional 8 x 10" photographs in black and white of prints which may be ordered from the Department of Rights and Reproductions, The Museum of Modern Art, are listed separately.

The address of the Museum is 11 West 53 Street, New York, New York 10019.

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

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

25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS

A Special Preview - November 1966

NOTE: Unless otherwise specified all works are printed in black on paper. In the checklist below, unscripted dates are enclosed in parentheses. The edition numbers of individual prints are also placed in parentheses. In the statement of dimensions, composition measurements are given and height precedes width. W.S.L.

ALBERS, Josef. American, born 1888.

- ✓ 1. White Line Square IV. 1966. Lithograph, printed in 2 colors. (86/125).
15 3/4 x 15 3/4". \$100.00
- ✓ 2. White Line Square VIII. 1966. Lithograph, printed in 2 colors. (80/125).
15 3/4 x 15 3/4". \$100.00

ANUSZKIEWICZ, Richard. American, born 1930.

- ✓ 3. Untitled. (1965). Serigraph, printed in 4 colors. 23 5/8 x 23 5/8". \$100.00
- ✓ 4. Untitled. (1965). Serigraph, printed in 4 colors. 23 5/8 x 23 5/8". \$100.00

BRACH, Paul. American, Born 1924.

- ✓ 5. Silver Series. 1965. Lithograph, printed in 11 colors. (15/20).
18 5/8 x 19 1/8". \$100.00
- ✓ 6. Vessel. 1965. Lithograph, printed in 2 colors. (15/20). 21 1/16 x 21". \$100.00

D'ARCANGELO, Allan. American, born 1930.

- ✓ 7. Red Arrow. 1965. Serigraph, printed in 2 colors. (16/30).
22 1/16 x 22 1/16". \$35.00

DINE, Jim. American, born 1935.

- ✓ 8. Throat. 1965. Serigraph, printed in 5 colors. (192/200). 30 x 24". \$65.00

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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

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FRANCIS, Sam. American, born 1923.

- ✓ 9. For Miró. 1963. Lithograph, printed in 3 colors. (4/20). *SFRs 650, \$150.*
22 3/16 x 30".
- ✓ 10. Untitled. 1963. Lithograph, printed in 5 colors. (17/20). 22 x 30". *SFRs 1209, (1215.)*

GILL, James. American, born 1934.

- ✓ 11. Untitled. 1965. Lithograph. (1/10). 23 5/8 x 33 5/8". *\$125.00*

GOTTlieb, Adolph. American, born 1903.

- ✓ 12. Green Ground, Blue Disc. 1966. Serigraph, printed in 3 colors. *\$90.00*
(47/50). 24 x 18".
- ✓ 13. Black Ground, Red Disc. 1966. Serigraph, printed in 2 colors. *\$100.00*
(35/50). 28 1/4 x 20".

JOHNS, Jasper. American, born 1930.

- ✓ 14. Two Maps. 1966. Lithograph, printed in black on white paper laid down on black paper. (8/30). 25 9/16 x 20 3/4". *\$250.00*

JONES, John Paul. American, born 1924.

- ✓ 15. Woman in the Wind. (1962). Lithograph. (8/10). 25 5/8 x 19 11/16". *\$200.00*

KANEMITSU, Matsumi. American, born 1922.

- ✓ 16. Still Life. 1961. Lithograph, printed in brown. (1/10). *\$100.00*
28 1/16 x 20".
- ✓ 17. Spectre. 1961. Lithograph. (15/20). 30 1/16 x 22 1/4". *\$100.00*

KELLY, Ellsworth. American, born 1923.

- ✓ 18. White and Black. (1965). Lithograph. (27/75). 19 x 15 1/4". *\$50.00*
- ✓ 19. Blue and Orange. (1965). Lithograph, printed in 2 colors. (26/75). *\$50.00*
19 x 15 1/4".

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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

Page 3

KITAJ, R. B. American, born 1932.

- ✓ 20. Hellebore: For Georg Trakl. (1965). Serigraph, printed in many colors. (41/70). 27 15/16 x 19 1/4". \$85.00
- ✓ 21. The Gay Science. (1965). Serigraph, printed in many colors. (60/70). 23 1/4 x 20 1/2". \$95.00

LIBERMAN, Alexander. American, born 1912.

- ✓ 22. Three Arcs. 1963. Lithograph, printed in 4 colors. (14/40). 22" diameter. \$100.00

LICHTENSTEIN, Roy. American, born 1923.

- ✓ 23. Moonscape. 1965. Serigraph, printed in 3 colors on metallic plastic. (25/200). 19 15/16 x 24". \$85.00

MCGARRELL, James. American, born 1930.

- ✓ 24. Two-Part Invention VI. (1965). Lithograph. (47/50). 25 11/16 x 19 3/4". \$100.
- ✓ 25. Two-Part Invention XI. (1965). Lithograph. (47/50). 25 11/16 x 19 3/4". \$100.

MCLAUGHLIN, John. American, born 1898.

- ✓ 26. Untitled. 1963. Lithograph. (Printer's proof). 17 1/2 x 24 1/2". \$125.00
- ✓ 27. Untitled. 1963. Lithograph, printed in 2 colors. (Printer's proof). 16 1/8 x 22". \$125.00

MOTHERWELL, Robert. American, born 1915.

- ✓ 28. Automatism. (1965). Lithograph. (14/100). 25 7/8 x 21 3/8". \$150.00

NEVELSON, Louise. American, born 1906.

- ✓ 29. An Homage to Edith Sitwell VII. 1966. Serigraph and collage on yellow paper. (Artist's proof). 19 1/8 x 15 1/16". (\$200)
- ✓ 30. An Homage to Edith Sitwell XII. 1966. Serigraph and collage on blue paper. (Artist's proof). 19 15/16 x 16". (\$200)

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25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

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PEARSON, Henry. American, born 1914.

- ✓ 31. Gyros III. 1965. Lithograph. (24/25). 16 7/16 x 20 5/8". \$100.00
- ✓ 32. Gyros V. 1965. Lithograph, printed in 2 colors. (12/25). \$100.00
16 7/16 x 20 1/2".

RAUSCHENBERG, Robert. American, born 1925.

- ✓ 33. Lawn. 1965. Lithograph, printed in 2 colors. (30/41). 31 7/8 x 24". \$250.00
- ✓ 34. Visitation. 1965. Lithograph. (27/44). 27 7/8 x 21 3/4". \$225.00

RAYO, Omar. Colombian, lives United States, born 1923.

- ✓ 35. The Little Machine. (1963). Inkless intaglio. (3/10). 16 3/8 x 7". \$100.00
- ✓ 36. Made in U.S.A.: Pop Top. 1963. Inkless intaglio. (4/10). \$100.00
18 11/16" diameter.

ROSENQUIST, James. American, born 1933.

- ✓ 37. Campaign. 1965. Lithograph, printed in 4 colors. (21/26). \$125.00
29 5/8 x 22 7/16".
- ✓ 38. Circles of Confusion. 1965-66. Lithograph, printed in 4 colors. \$200.00
(6/12). 34 5/8 x 25 15/16".

TROVA, Ernest. American, born 1927.

- ✓ 39. Grid with Multiple Figures. 1966. Serigraph, printed in 7 colors.
(12/50). 24 7/16 x 38 3/8". \$125.00

WESSELMANN, Tom. American, born 1931.

- ✓ 40. Still Life. (1965). Inkless intaglio and pencil. (Proof). 15 1/2 x
20 3/4". \$45.00

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ADDITIONAL INFORMATION

Page 5

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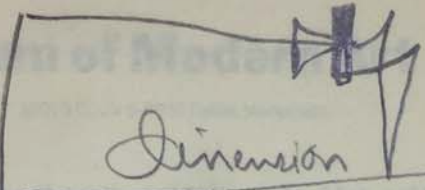
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The Museum of Modern Art

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

No. 136

FOR RELEASE:

Wednesday, November 2, 1966

Before being shipped to West Africa, the 31st collection of art assembled by the Committee for Art in Embassies of The International Council of The Museum of Modern Art will have a private viewing for UN delegates on Tuesday, November 1, and for Contributing Members of the Museum on November 4, 5 and 6. The exhibition, 25 Americans: Contemporary Artists as Printmakers, will be shown in the Trustees' Room of the Museum. It will then travel on a special tour arranged by Mrs. George A. Morgan, wife of the United States Ambassador to the Ivory Coast in Abidjan.

The Committee for Art in Embassies, whose chairman is Mrs. John Farr Simmons, has sponsored an extensive program of sending works of art to American embassies since 1960. The UN delegates from those countries in which the show, prepared for Africa, will travel after the opening in Abidjan, were invited to the November 1 preview. The present schedule of the tour includes Chad, Dahomey, Liberia, Niger, The Senegal, Togo and Upper Volta.

The exhibition selected by William S. Lieberman, Director of Drawings and Prints, includes the work of West Coast and mid-western artists as well as painters and sculptors living on the eastern seaboard and, in one case, England. Mr. Lieberman was requested to choose works which would indicate current aspects in American painting and sculpture. He says: "For convenience, it might be said that the selection began with Jasper Johns' startling 'double map' of the United States. The choice of forty prints, however, attempts to reflect briefly and by a minor medium various recent trends in painting and sculpture in the United States: abstract expressionism with examples by Gottlieb, Motherwell and Sam Francis; 'the responsive eye' with the geometric images of Albers and Anuszkiewicz and with the looser linear schemes of Brach and Pearson; 'hard edge' with Kelly and McLaughlin; the 'return to the figure' with Gill, Jones and McGarrell; 'pop' with Dine, Lichtenstein and Rosenquist. There are also more sculptural metaphors in the disquieting, often ambiguous images of Kitaj, Nevelson and Trova."

(more)

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All prints shown in the exhibition were done in the 1960's, for the most part since 1964. With the exception of three embossed and inkless intaglios by Rayo and Wesselmann, only lithographs and serigraphs have been chosen. Future exhibitions may be concerned specifically with etching and engraving and with the woodcut.

For convenience in transportation within Africa, none of the prints matted exceeds the size of 30 x 40 inches. All prints are glazed in plexiglas and are framed in aluminum. The exhibition will be accompanied by color slides as well as photographs of the artists and their biographies.

25 Americans: Contemporary Artists as Printmakers represents a departure for the Committee for Art in Embassies which until now has assembled a separate collection for each embassy. However, Mrs. Morgan's collection, which was sent to the Ivory Coast last February, aroused so much interest in neighboring countries that it was decided to prepare a traveling show for institutions in those countries under the auspices of the various American embassies.

Additional information and photographs available from Elizabeth Shaw, Director, Department of Public Information, The Museum of Modern Art, 11 West 53 Street, New York, N.Y. 10019. Circle 5-8900.

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The Museum of Modern Art

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25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS

Works on paper by twenty-five American painters and sculptors have been chosen for this exhibition, which consists of original prints done during the 1960's, for the most part since 1964. With the exception of three embossed images, produced by pressing the paper into relief, the selection is limited to lithographs (printed with ink from stones) and serigraphs (printed through screens of silk). These forty prints reflect the diversity of direction, philosophy, and personal style encountered today in some of the most recent trends in painting and sculpture. The artists come from many different parts of the United States, and one now lives in England.

The artist's own experience in the act of creation is both the theory and practice of abstract-expressionist painters. In printmaking, their directness and spontaneity are demonstrated by Gottlieb, Motherwell, and Francis.

Less subjective are the highly calculated statements of Albers and Anuszkiewicz. They do not attempt to reveal the actual experience felt by the artist as he creates; instead, their exact designs and precise use of colors provoke the active response of the spectator. Optical effects are also exploited by the looser linear schemes of Pearson, and the densely webbed images of Brach. The stark, less complicated forms of Kelly and McLaughlin have sharply defined edges which leave a residual image after one has gazed fixedly at the composition. The interest of these American painters in optical effects owes much to the example and teaching of Albers, the oldest artist represented in the exhibition, who left Germany in 1933 to live in the United States.

A decade ago in the United States, "fine" prints were seldom associated with the avant-garde. Today, however, two of its principal exponents, Johns and

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Rauschenberg, have established a precedent of involvement with printmaking which other artists have been quick to follow. They do not seek inspiration in exalted subjects. Many of these painters derive their themes from the intense and pedestrian -- even vulgar -- realism of everyday American culture. Dine, Lichtenstein and Rosenquist, for instance, discover truth in the imagery and symbols of advertising and trademarks which, in highly industrialized societies, constantly assault the eye, either blatantly or subtly. Rauschenberg selects reproductions of photographs from newspapers and magazines, then has them printed photographically onto stone, and combines them with his own abstract brushwork. Even common utensils and everyday methods of eating and drinking undergo metamorphosis.

Gill, Jones, and McGarrell work in a realistic idiom and are concerned with the psychology of human relationships. The prints by Kitaj, Nevelson, and Trova are also concerned with man or his environment -- but perhaps in another, more disquieting world.

An exhibition circulated by The Museum of Modern Art.

(Wall label for the exhibition)

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Mr Palmer

November 9, 1966

REPORT OF THE COMMITTEE FOR ART IN EMBASSIES TO THE ANNUAL MEETING OF THE INTERNATIONAL COUNCIL OF THE MUSEUM OF MODERN ART

I. The Committee for Art in Embassies met on October 31, at 3 p.m., in Mrs. Walter Hochschild's apartment at the Cherry-Netherland. 11 members of the Committee were present.

First on the agenda was a report on the status of the 14 collections currently installed. The Embassies which now have art collections are:

Addis Ababa, Ethiopia
Rome, Italy
Reykjavik, Iceland
Paris, France
Bonn, Germany
New Delhi, India
Mexico City, Mexico

Helsinki, Finland
United Nations Residence and
U.S. Mission Building
The Hague, The Netherlands
Abidjan, Ivory Coast

plus three collections installed since our meeting in April 1966 for:

Damascus, Syria
Lagos, Nigeria
Bucharest, Rumania

Ambassador Hugh Smythe in Damascus received 37 works, including 11 pieces of sculpture, primarily for outdoor installation. He and Mrs. Smythe arranged a 10 day public showing of the collection in October at the National Museum of Damascus, through the cooperation of the Syrian Ministry of Culture.

Ambassador and Mrs. Elbert Mathews received the second collection which the Art in Embassies Committee has assembled for Lagos; their collection included 7 painting loans and 19 prints belonging to The International Council.

The Bucharest collection was forwarded to Ambassador and Mrs. Ribbard Davis in August and numbered 42 works, including for the first time a selection of 9 photographs on loan from the Museum's photography collection.

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REPORT OF THE COMMITTEE FOR ART IN EMBASSIES

2.

The Bonn and New Delhi collections will be returning to New York in December and January respectively, each having been extended on an additional year's loan already.

The initial loan terms for the collections in Mexico City and Helsinki expired during the summer; the Ambassadors in both countries personally wrote each lender asking for permission to borrow works for an additional year. With one or two exceptions, all loans may remain in these Residences through July 1967.

II. A Major accomplishment since our last meeting in April has been the organization of a contemporary American graphic exhibition, selected by William S. Lieberman, for circulation throughout West Africa. This exhibition, entitled 25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS, was assembled through the initial interest of Ambassador and Mrs. George Morgan in Abidjan, who proposed sending a small exhibition of American graphics to several countries which heretofore have been excluded from the usual circuit of international art shows. To date Mrs. Morgan has enlisted the support and sponsorship of American Ambassadors from 9 countries in Africa, each of whom is helping to arrange a special 3-1/2 week showing in an appropriate public building in the city. The countries involved are: Ivory Coast, Liberia, Upper Volta, Niger, Chad, Togo, Dahomey, Senegal, Ghana, Kinshasa, Cameroon and Cairo.

On the evening of November 1, the Committee for Art in Embassies held a special preview of the exhibition in the Founders' Room of the Museum. Members of The International Council and the Museum staff welcomed several of the artists whose works are included in the exhibition and many distinguished guests connected with African cultural and political organizations. To mention only a few names of people who came - His Excellency Ignacio-Pinto from the Republic of Dahomey, Chief of their Mission to the U.N.; Madame Berrah of the Ministry

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REPORT OF THE COMMITTEE FOR ART IN EMBASSIES

3.

Of Foreign Affairs in the Ivory Coast; Mrs. H. Alwyn Inness-Brown, previously Chairman of the U.S. Committee for the Dakar Festival; Mr. Ulric Haynes, Jr., formerly White House staff for Africa; Mr. Jay Jacobson on the Council of the African-American Institute; and Mr. Macaire Pedanou, Executive Secretary of the Organization for African Unity.

III. In the early stages of preparation is a collection of art for Consul General Richard Hawkins in Montreal, scheduled to be completed by January 1967. We have definitely secured the loan of two paintings by Albers and Ronald from the Art Gallery of Ontario and hope to be able to borrow works by such artists as Cassatt, Prendergast, Nadelman, Nevelson, Craham, Eilshemius, Youngerman, Frankenthaler and Avery. We have been gauging our plans for the Montreal collection to coincide with "Expo '67", as Mr. and Mrs. Hawkins will undoubtedly have every opportunity to open their house to many international visitors while the Fair is running from April to October.

IV, A general discussion followed about future commitments for the Art in Embassies program and how readily the Committee should accept new projects, in view of the overall exhibition schedule of the Museum. As the State Department is now so completely involved in fulfilling a mass number of requests for art collections at Embassy posts, our program has taken on a more distinct and selective role by comparison. Our collections are "tailor-made", almost all works being borrowed from sources outside the Museum, and therefore require a number of months to prepare. We have assembled six large collections in the past year and the present staff for the Embassies program meanwhile combines its functions and duties with the Circulating Exhibitions program. Both warehouse space and personnel are limited in view of the number of regular traveling shows scheduled each year. Therefore, new Embassy collections must be accepted

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REPORT OF THE COMMITTEE FOR ART IN EMBASSIES

4.

by the Committee, not on short notice, but on a long-range basis, devising a feasible preparation schedule and notifying the Ambassador that it may be necessary to wait up to six months after his request has been submitted before a collection can be forwarded to him. As Mr. d'Harnoncourt stressed, our purpose in sending art to American Embassies is not simply to fill an automatic need for hanging paintings in attractive living areas, but rather to set high standards in art by selecting the best contemporary work available.

V. Two Embassy collections are now in the offing; one for Ambassador J. Robert Schaetzel in Belgium, the other for Ambassador Jacob Beam in Czechoslovakia. Ambassador Schaetzel visited the Museum in September and has since supplied us with very useful photographs, precise wall measurements and floor plans of his Residence in Brussels. Ambassador Beam first contacted us in August and we are now waiting to receive more explicit information about the Residence before proceeding with any suggestions or actual selections.

The Committee decided to undertake collections for both Embassies, stipulating completion dates for next April or May, when it is certain that staff and space can be committed to these projects and the Museum can do justice to the individual Residences.

Mr. Rasmussen said that it would be essential to have extra help on assembling these collections and asked if the Committee would approve adding one person to the staff to work exclusively on selections for the Art in Embassies projects. The Committee was completely in favor of doing this.

The meeting was adjourned at 5 p.m.

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25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS

An exhibition circulated by the International Council of the Museum of Modern Art, New York.

PRINTS are original works of art intended to be produced in multiple examples. The artist creates a master image from which one or more almost identical impressions can be printed, usually in ink on paper. (A print differs from a reproduction of a painting, which is the translation of a work into another medium from that in which the artist originally conceived it.) In most processes, the master image is reversed in the course of printing.

METHODS OF PRINTMAKING are often complex and sometimes combine several techniques. Most print processes, however, fall into one of four categories: intaglio, relief, planographic, and stencil.

In the intaglio processes, the master image is incised into the surface (usually a metal plate). In engraving, the incising is done with a sharp tool; in etching, with acid.

In the relief processes, such as woodcut, the master image is not incised into the surface. Instead, the areas which are not to be printed are cut or carved away; the image is then printed by the remaining flat surface of the wood.

Planographic techniques, as the term suggests, are processes in which printing is done from a plane surface. Lithography -- printing from smooth flat stones -- is the most frequently used planographic process.

In stencil techniques, for instance serigraphy, the master image is printed by forcing ink through meshes of cloth that are left partially open.

With the exception of three prints by Rayo and Wesselmann, this exhibition includes examples only of planographic and stencil processes: lithography and serigraphy.

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LITHOGRAPHY, the planographic technique principally used by painters, evolved in Germany in the 1790's and was developed during the nineteenth century by such artists as the French painters Daumier and Toulouse-Lautrec. It can yield the most painterly effects of all the print processes. The name lithography derives from the Greek word for "stone" (lithos), since traditionally a special grainy limestone provides the surface on which the artist creates his master image with a greasy lithographic crayon or ink. The stone is then chemically treated to alter its texture, making it more receptive to ink where the design has been applied, and more retentive of water in areas not to be printed. After the stone has been dampened, a greasy ink is rolled onto it, which adheres to the crayon or ink of the design but is repelled by water on the blank areas. Dampened paper is then laid on the stone, and both run through a press to transfer the ink to paper.

In contemporary lithography, metal or plastic plates are often used instead of stone. The master image may be prepared from imprints of various objects, from photographic images printed on the plate or stone, or from reactions of incompatible chemicals mixed on the surface.

SERIGRAPHY, the stencil technique most widely used by artists, was invented in the United States during the 1930's. It is particularly adaptable to flat-patterned or painterly effects. The name derives from the Greek word for "silk" (serikos), as a piece of fine silk is stretched across a wooden frame to make a screen for the stencil. To prepare his master image, the artist seals the mesh of the silk in those areas he does not wish to print -- usually by means of an adhesive film; or he draws on the screen with a greasy crayon or ink, covers the entire surface of the screen with a water-soluble size, and then washes out the meshes where the design was applied with benzene. Paper is placed beneath the screen and paint forced through the open meshes with a squeegee. Artists today also sometimes prepare the master image by coating the silk screen with light-sensitive gelatin on which a photographic transparency is laid. On exposure to light, the dark areas of the transparency protect the gelatin,

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which hardens wherever light can penetrate. The screen is immersed in hot water to wash away the gelatin which had been protected from the light, leaving the form of the design in the open meshes of the silk.

INTAGLIO, a term derived from the Italian word "to engrave" (tagliare), is applied to processes in which the artist creates his master image by cutting into the surface of a metal plate, or biting into it with acid. To engrave a plate, the artist uses a sharp tool to cut away the metal. To etch or bite a plate with acid, the artist covers the plate with a substance to protect it from the acid, and then scratches his design through this substance. The plate is then bathed in acid, and this process is repeated until the parts of the plate that have been exposed by scratching are grooved or eaten away to hold the desired quantity of ink. Traditionally, printing in the intaglio processes is done by rolling a thin ink onto the plate. The ink fills the incised or etched areas, and any ink remaining on the surface is wiped away. A dampened piece of paper is placed on the plate, and the plate and paper are run through a press. The heavy pressure of the press forces the paper into the recesses, transferring the ink to the paper.

Inkless intaglio -- such as the three in the exhibition -- differs from this process because the artist runs his plate, which has usually been deeply cut, etched, or sometimes built up, through the press without applying ink. The damp paper is forced against the shape of the master image, which is retained in the form of relief after the paper has dried. The artist may also use blunt tools instead of a printing press to force the damp paper into the grooves of the plate.

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MISCELLANEOUS

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

cc: Mrs. Morgan
Mrs. Simmons
RP/WR
ICE 25 CONTEMP AM ARTISTS AS
PRINTMAKERS

green
circ.

107-66

Mr. William F. Gresham
Mr. William F. Gresham

-2-
-3-

October 16, 1968

from which you will see that it can be transported by passenger aircraft. As I mentioned on the telephone, since we are supplying the exhibition and catalog at no cost to the exhibitors, U. S. I. A. assumes transport costs. 1,000 copies of the catalog are being printed for free distribution. We are also planning to see if there is something that has been shown in the U. S. I. A. exhibition for free distribution.

Mr. William F. Gresham
Policy Officer for Cultural Affairs
Office of Assistant Director for Africa
U. S. I. A. /IAA: Room 601
1750 Pennsylvania Avenue
Washington, D. C. 20547

Dear Mr. Gresham:

I am writing further to our telephone conversation regarding the proposed further circulation in Africa of our exhibition 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS.

You may recall that Mrs. John Farr Simmons, a member of the International Council of The Museum of Modern Art and chairman of its Art in Embassies Committee, discussed this exhibition with you last spring when it was touring the west coast of Africa under arrangements made by our Embassy in the Ivory Coast.

I am enclosing the bilingual catalog folder which we printed in French and English for the tour, and am sending fifty additional copies separately. As you will see, the exhibition is representative of advanced trends in recent American art, concentrating on work done in the 1960s, by some of our best known artists (Albers, Gottlieb, Johns, Kelly, Motherwell, Rauschenberg) as well as by others whose reputations are more recently established. I think it provides an unusual, perhaps even unprecedented opportunity for the African public to see original works by our contemporary artists.

Of course, we realize the exhibition will be seen by a relatively small segment of the public in Africa, but we are eager to establish contact with African intellectuals and regard the show as a first step in this direction. For this reason, if U. S. I. A. posts accept the exhibition for circulation, we would appreciate as much information on the showings as possible -- not only records of showings and available press clippings, but reports on the reactions and any possible contacts with local institutions and individuals.

I am also enclosing a copy of the box list for the exhibition, as long in the area as seems desirable. The Embassy in the

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. William F. Gresham
Mr. William F. Gresham

-2-
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October 16, 1968
October 16, 1968

from which you will see that it can be transported by passenger aircraft. As I mentioned on the telephone, since we are anxious, supplying the exhibition and catalog at no cost to the exhibitors, we would hope that they or U. S. I. A. assume transport costs. We have on hand in New York about 1,000 copies of the catalog and a folder which can be sent with the exhibition for free distribution. For your information, the exhibition has been shown in the following places to date: local possibilities for exhibition space will be greatly appreciated.

1. Hotel Ivoire
ABIDJAN, IVORY COAST March 7-13, 1967
2. University of Abidjan
ABIDJAN, IVORY COAST March 13-19, 1967
3. American Cultural Center
CONAKRY, GUINEA April 6-9, 1967
4. U. S. Cultural Center
DOHA, QATAR April 15-16, 1967
5. Centre for Art and Culture
ACCRA, GHANA April 24-26, 1967
6. University of Science and Technology
KUMASI, GHANA April 28-May 2, 1967
7. CAIRO, U. A. R. May 18-May 31, 1967

8. OUAGADOUGOU, UPPER VOLTA December 1-11, 1967

Catalog list, 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS
The Embassy in the Ivory Coast contacted the following posts on the West Coast which were unable to schedule the exhibition: Sierra Leone, Niger, Mali, Chad and Guinea (the post in Guinea was interested, but could not arrange transport). I believe there was some discussion of a showing in Senegal, where certainly the exhibition should be shown if at all possible, but we have heard nothing further.

Because the material was purchased by the International Council especially for circulation in Africa, the exhibition can travel as long in the area as seems desirable. The Embassy in the

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Mr. William F. Gresham

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October 16, 1968

Ivory Coast is holding the exhibition pending our instructions, but I assume there is no urgency in arranging the ongoing tour. We hope that the exhibition can tour as widely as possible. In some cases when a U. S. I. S. post may not be able to schedule the exhibition, it might be possible for us to be in direct correspondence with local institutions to see if there is something we can arrange. Consequently, any information the U. S. I. S. posts can furnish us on local possibilities for exhibition space will be greatly appreciated.

I will look forward to hearing from you after you have had some reaction from the posts, and meanwhile want to thank you for your cooperation and assistance. I feel, and hope you agree, that by working together we should be able to bring an exhibition of considerable significance to African countries. And I hope, too, that this can mark the beginning of an exhibition and educational program in Africa in which our Museum and its International Council are most deeply interested.

If it is possible for us to meet and talk at greater length about possible programs in Africa, I would enjoy it very much. Won't you let me know if you plan to come to New York any time in the near future?

Sincerely yours,

Waldo Rasmussen
Director
Circulating Exhibitions

Enclosures:

Catalog list, 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS
Box list, " " " " " "

Embassy of the United States of America
Rue Cassini Dupont de Nemours at Ave. de la Paix
Abidjan, Ivory Coast
West Africa

We ask that our exhibitions be shown in museums, schools or other educational institutions, NOT in commercial galleries, and, of course, we must be assured that the places of exhibition fulfill the customary requirements of security, fire protection, etc. We would need to know beforehand where the exhibition would be shown.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Desmond Greig

cc: Mrs. Morgan
ICE-P-107-66 South Africa
(offer)

E. Shaw
RP RK
circ green

Exhibitions circulated by The Museum of Modern Art are available only to institutions and organizations agreeing to exhibit them to the public without any restrictions involving racial discrimination or segregation.

May 24, 1967

Aside from the print show no other shows are planned for travel to Africa

Mr. Desmond Greig
Editor

South African Tatler

Leader Building

9 Harrison Street

P. O. Box 1020

Johannesburg, Africa

Circulating Exhibitions

Dear Mr. Greig:

While going through our files recently, I uncovered a copy of a letter written you on May 2, 1966 by Elizabeth Shaw, Director of our Department of Public Information. The last paragraph of the letter mentioned that you would be hearing from us regarding your request for a Pop Art show for South Africa. Since our reply is one year late please accept our humblest apologies.

Our present plans for circulating shows do not include a Pop Art show nor is it likely that such a show would be circulated in the foreseeable future. We could offer you however, our print show 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS presently circulating in Africa through the United States Embassy in Abidjan, Ivory Coast. It contains 40 original prints executed during the 1960s, primarily since 1964, showing the diversity of direction, philosophy and personal style encountered today in recent trends in painting and sculpture. The show was selected by William S. Lieberman, Director of the Department of Drawings and Prints. If you are interested, you should contact Mrs. George A. Morgan, wife of the U. S. Ambassador to the Ivory Coast in Abidjan. Mrs. Morgan has arranged a tour which includes Ivory Coast, Niger, Dahomey, Togo, Upper Volta, United Arab Republic, Senegal, Monrovia, Central African Republic, and Nigeria. Her address is:

Embassy of the United States of America
(Boite Postale 1712)
Rue Crosson Duplessis at Ave. du Gen. de Gaulle
Abidjan, Ivory Coast
West Africa

We ask that our exhibitions be shown in museums, schools or other educational institutions, NOT in commercial galleries, and, of course, we must be assured that the places of exhibition fulfill the customary requirements of security from the standpoint of adequate staff for handling and guarding the material, fire protection, etc. We would need to know beforehand where the exhibition would be shown.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Mr. Desmond Greig

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cc: Mrs. Morgan
Mrs. Simpson
RP
May 24, 1967
ICE-F-107-66 Out. shipment

Exhibitions circulated by The Museum of Modern Art are available only to institutions and organizations agreeing to exhibit them to the public without any restrictions involving racial discrimination or segregation.

Aside from the print show no other shows are planned for travel to Africa at this time.

Sincerely,

John P. Kefauver
Adviser on Fine Arts
Department of State

Victor M. Saythe
Circulating Exhibitions

Dear Mrs. Kefauver:

Thank you for sending me your current listing of the status of Art in Embassy collections installed abroad. At present, we have no new requests under consideration and I wonder if you might have any suggestions to make in this regard.

Enclosed you will find a copy of my letter of today's date to the U. S. Despatch Agency in regard to the shipment of catalogues for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition to Abidjan. I very much appreciate your and Miss Veitengruber's kind assistance in getting the catalogue shipment to Ambassador Morgan in Abidjan. The U. S. Despatch Agent is presently making arrangements and the shipment will probably leave New York either today or tomorrow.

Best regards,

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: Copy of letter and boxlist to U. S. Despatch Agency

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

cc: Mrs. Morgan
Mrs. Simmons
RP
ICE-F-107-66 Cat. shipment
green
circ.

March 1, 1967

Mrs. Nancy P. Kefauver
Advisor on Fine Arts
Department of State
Room 936 SA-11 DLS
Washington, D.C. 20520

THE MUSEUM OF MODERN ART

Dear Mrs. Kefauver: WDC, January 20, 1967

Thank you for sending us your current listing of the status of Art in Embassies collections installed abroad. At present, we have no new requests under consideration and I wonder if you might have any suggestions to make in this regard.

Enclosed you will find a copy of my letter of today's date to the U. S. Despatch Agency in regard to the shipment of catalogues for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition to Abidjan. I very much appreciate your and Miss Veitengruber's kind assistance in getting the catalogue shipment to Ambassador Morgan in Abidjan. The U. S. Despatch Agent is presently making arrangements and the shipment will probably leave New York either today or tomorrow.

Best regards,

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: Copy of letter and boxlist to U. S. Despatch Agency

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

Mr. Lee Williams

cc: MRS. Straus
Mrs. Simmons
WH
RP
DH
ICE-F-107-66
green

pass air freight charges, delivery to the New York office and your cost. Charges in Abidjan will be borne by the Embassy there.

December 19, 1966
Mr. Lee Williams
Vice President
W. A. Keating and Company Inc.
90 Broad Street
New York 4, New York

Dear Lee: DLS THE MUSEUM OF MODERN ART

As Al Morgan has doubtless told you, I called earlier this afternoon about having the shipment to forward our WUC, January 20, 1967. I gave Al the following information about the shipment - that it consists of 6 cases marked MORGAN, WE ARE SUBSIDIZING COST OF PRINTING MODEST FRENCH ENGLISH CATALOGUE FOR AMERICAN PRINT SHOW HERE stop MRS. GEORGE the exhibition are of MORGAN SUGGESTED WE ASK YOU HOW MANY COPIES WOULD BE NEEDED FOR THE SHOWING IN CAIRO PLEASE CABLE REPLY

The shipment is to be consigned exactly as RICHARD PALMER of the cases will bear labels with the following address: MODERNART

TO: Embassy of the United States of America
(Boite Postale 1712)
Rue Croix du Repaire at Ave. du Gen. de Gaulle
Charge ICE-F-107-66
attention: Ambassador Morgan

As you know, Al has already confirmed a reservation for the shipment on Air France Flight 058 leaving New York at 11:00 P.M. on December 21 and on the connecting flight from Paris to Abidjan, VTA Flight 1513, on December 22. I have already cabled the Embassy in Abidjan to advise them that the shipment would arrive there at 5:05 A.M. on December 23 and that the airway bill number is 057-7436238. Would you kindly airmail your letter of instructions and the necessary shipping papers to Ambassador George A. Morgan at the above address as soon as they are completed?

The cases are now on our floor at Santini Brothers Warehouse, 147 West 49th Street, and I would appreciate it if you would let me know whether Higgins will collect them on Tuesday or Wednesday, or if you will use a different broker. We will need to make out our release slip in advance of the pick up.

All of the charges involved in sending the exhibition to Abidjan will be borne by us and I have therefore issued our purchase order I.O.N. 5737 to cover pre-

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

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Mr. Lou Molinka

DHD

WSL

RP

EG

ICE-F-107-66 "Shipment"

circulate

green

paid air freight charges, delivery to the New York air terminal and your fees. Charges in Abidjan will be borne by the Embassy there.

December 19, 1966

1. I enclose copies of the exhibition's booklet for your use in making the shipping arrangements. Please let me know if you need any additional information.

Mr. Lou Molinka
Vice President

W. R. Keating and Company Inc.
90 Broad Street
New York 4, New York

Dear Lou:

As Al Correntino has doubtless told you, I called earlier this afternoon about having him handle arrangements to forward our exhibition, 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS, to Abidjan, Ivory Coast. I gave Al the following preliminary information about the shipment - that it consists of 6 cases marked MCMA 1-6 ABIDJAN VIA PARIS, which have a total gross weight of 1,235 pounds and a total cubage of 80.8 cubic feet. All of the works in the exhibition are of United States origin and will be insured during their transit to Abidjan under our own fine-arts insurance policy.

The shipment is to be consigned exactly as follows and all of the cases will bear labels with the following address:

TOTAL NUMBER OF CASES: 6
TO: Embassy of the United States of America
(Boite Postale 1712)
Rue Croisson Duplessis at Ave. du Gen. de Gaulle
ABIDJAN, Ivory Coast
West Africa
attention: Ambassador Morgan

As you know, Al has already confirmed a reservation for the shipment on Air France Flight 058 leaving New York at 11:00 P.M. on December 21 and on the connecting flight from Paris to Abidjan, UTA Flight 1813, on December 22. I have already cabled the Embassy in Abidjan to advise them that the shipment would arrive there at 5:05 A.M. on December 23 and that the airway bill number is 057-2436238. Would you kindly airmail your letter of instructions and the necessary shipping papers to Ambassador George A. Morgan at the above address as soon as they are completed?

The cases are now on our floor at Santini Brothers Warehouse, 447 West 49th Street, and I would appreciate it if you would let me know whether Higgins will collect them on Tuesday or Wednesday, or if you will use a different trucker. We will need to make out our release slip in advance of the pick up.

All of the charges involved in sending the exhibition to Abidjan will be borne by us and I have therefore issued our purchase order I.C.E. 5737 to cover pre-

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

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

Mr. Lou Molinka

December 19, 1966

paid air freight charges, delivery to the New York air terminal and your fees. Charges in Abidjan will be borne by the Embassy there.

I have enclosed 10 copies of the exhibition's boxlist for your use in making the shipping arrangements. Please let me know if you need any additional information. New York, New York 10019

Sincerely, (agent: W. R. Keating and Company Inc.
90 Broad Street
New York 4, New York)

Richard H. Palmer, EMBASSY OF THE UNITED STATES OF AMERICA
Executive Assistant (BOITE POSTALE 1712)
Circulating Exhibition Messon Duplessis at Ave. du Gen. de Gaulle
ABIDJAN, Ivory Coast
Enclosures: 10 boxlists

Exhibition: 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS
An exhibition organized by The Museum of Modern Art, New York
under the auspices of The International Council of the Museum.

CONTENTS: 40 works of art (prints)

TOTAL NUMBER OF CASES: 6

TOTAL CUBAGE: 80.8 cubic feet (2.29 cubic meters)

TOTAL NET WEIGHT: 468 lbs. (212.3 kilos.)

TOTAL GROSS WEIGHT: 1,235 pounds (560.3 kilos.)

TOTAL VALUE: \$49 15.

Cases are marked: MOMA 1-6 ABIDJAN VIA PARIS

These works of art are of United States origin and are being sent by The Museum of Modern Art, New York to the Embassy of the United States of America in Abidjan, Ivory Coast for exhibition purposes only. Following the exhibition's showing in Abidjan, it will be shown at other cities in the Ivory Coast and then tour widely in other countries in Africa. At the end of the tour, these works of art will be returned to The Museum of Modern Art in New York.

All works in this exhibition are framed in aluminum frames and are glazed under plexiglas.

These commodities licensed by U. S. law for ultimate destination IVORY COAST. Diversion contrary to U. S. law prohibited.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

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

December 20, 1966

Shipper: The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

(agent: W. R. Keating and Company Inc.
90 Broad Street
New York 4, New York)

CONSIGNEE: EMBASSY OF THE UNITED STATES OF AMERICA
(BOITE POSTALE 1712)
Rue Crosson Duplessis at Ave. du Gen. de Gaulle
ABIDJAN, Ivory Coast
West Africa

Exhibition: 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS
An exhibition organized by The Museum of Modern Art, New York
under the auspices of The International Council of the Museum.

CONTENTS: 40 works of art (prints)

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TOTAL VALUE: \$49 15.

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Exhibition: 25 AMERICANS: CONTEMPORARY ARTISTS AS PRINTMAKERS

Box List

Dimensions are given in inches and centimeters. Length precedes height precedes width. Weights are given in pounds and kilos. Cubage is given in cubic feet and cubic meters. Values are given in U.S. dollars.

Case Number	Dimensions	Net Weight	Gross Weight	Cubage
MOMA				
1	35 x 47 x 13 ins.	72 lbs.	197 lbs.	12.4 cu.ft.
ABIDJAN	89 x 119.4 x 33 cms.	32.7 kilos.	89.4 kilos.	0.35 cu.M.
Museum Number	Artist, title, date, medium			Value
AP66.18	Rauschenberg: <u>Lawn</u> . 1965. lithograph, printed in 2 colors.			\$ 250.
AP66.32	Johns: <u>Two Maps</u> . 1966. lithograph, printed in black on white paper laid down on black paper.			250.
AP66.23	Trova: <u>Grid with Multiple Figures</u> . 1966. serigraph, printed in 7 colors.			125.
AP66.48	Kelly: <u>White and Black</u> . 1965. lithograph			50.
AP66.47	Kelly: <u>Blue and Orange</u> . 1965. lithograph, printed in 2 colors.			50.
TOTAL VALUE, BOX #1:				\$ 725.
MOMA				
2	35 x 45 x 15 ins.	86 lbs.	207 lbs.	13.7 cu.ft.
ABIDJAN	89 x 114 x 38.1 cms.	39 kilos.	94 kilos.	0.39 cu.M.
AP66.46	Kanemitsu: <u>Spectre</u> . 1961. lithograph.			\$ 100.
AP66.11	Dine: <u>Throat</u> . 1965. serigraph, printed in 5 colors.			65.
AP66.43	Francis: <u>Untitled</u> . 1963. lithograph, printed in 5 colors.			150.
AP66.44	Francis: <u>For Miro</u> . 1963. lithograph, printed in 3 colors.			275.
AP66.45	Kanemitsu: <u>Still Life</u> . 1961. lithograph, printed in brown.			100.
AP66.5	Motherwell: <u>Automatism</u> . 1965. lithograph.			150.
TOTAL VALUE, BOX #2:				\$ 840.
MOMA				
3	86.4 x 91.4 x 53.3 cms.	41.3 kilos.	104.3 kilos.	14.9 cu.ft.
ABIDJAN	34 x 36 x 21 ins.	91 lbs.	230 lbs.	0.42 cu.M.
AP66.27	Brach: <u>Vessel</u> . 1965. lithograph, printed in 2 colors.			\$ 100.
AP66.50	Nevelson: <u>An Homage to Edith Sitwell XII</u> . 1966. serigraph & collage on blue paper.			200.
AP66.28	Brach: <u>Silver Series</u> . 1965. lithograph, printed in 11 cls.			100.
AP66.40	Wesselman: <u>Still Life</u> . 1965. inkless intaglio and pencil.			45.
AP66.49	Nevelson: <u>An Homage to Edith Sitwell VI</u> . 1966. serigraph & collage on yellow paper.			200.
AP66.24	Pearson: <u>Gyros III</u> . 1965. lithograph.			100.
AP66.14	Pearson: <u>Gyros V</u> . 1965. lithograph.			100.
AP66.9	D'Arcangelo: <u>Red Arrow</u> . 1965. serigraph, printed in 2 cls.			135.
AP66.15	Albers: <u>White Line Square IV</u> . 1966. lithograph, printed in 2 colors.			100.
AP66.16	Albers: <u>White Line Square VIII</u> . 1966. lithograph, printed in 2 colors.			100.
TOTAL VALUE, BOX #3:				\$1,080.
TOTAL VALUE, PAGE 1:				\$2,645.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

Box List - 25 AMERICANS: CONTEMPORARY
ARTISTS AS PRINTMAKERS

- 2 - Value carried forward: \$2645.

MOMA				
4	31 x 39 x 18 ins.	82 lbs.	201 lbs.	12.6 cu.ft.
ABIDJAN	78.7 x 99.1 x 45.7 cms.	37.2 kilos.	91.2 kilos.	0.36 cu.M.
AP66.37	Rayo: <u>Made in U.S.A.: Pop Top.</u> 1963. inkless intaglio.			\$ 100.
AP66.31	Lieberman: <u>Three Arcs.</u> 1963. lithograph, printed in 4 colors.			100.
AP66.4	Kitaj: <u>Hellebore: For Georg Trakl.</u> 1965. serigraph, printed in many colors.			85.
AP66.2	McGarrell: <u>Two-Part Invention XI.</u> 1965. lithograph.			100.
AP66.3	McGarrell: <u>Two-Part Invention VI.</u> 1965. lithograph.			100.
AP66.30	Gottlieb: <u>Green Ground, Blue Disc.</u> 1966. serigraph, printed in 3 colors.			90.
AP66.7	McLaughlin: <u>Untitled.</u> 1963. lithograph, printed in 2 colors.			125.
AP66.36	Rayo: <u>The Little Machine.</u> 1963. inkless intaglio.			100.
	TOTAL VALUE, BOX #4:			\$ 800.

MCMA				
5	38 x 40 x 18 ins.	79 lbs.	225 lbs.	15.8 cu.ft.
ABIDJAN	96.5 x 101.6 x 45.7 cms.	35.8 kilos.	102.1 kilos.	0.45 cu.M.
AP66.13	Anuszkiewicz: <u>Untitled.</u> 1965. serigraph, printed in 4 colors.			\$ 100.
AP66.8	McLaughlin: <u>Untitled.</u> 1963. lithograph.			125.
AP66.17	Lichtenstein: <u>Moonscape.</u> 1965. serigraph in 3 colors on metallic plastic.			85.
AP66.26	Kitaj: <u>The Gay Science.</u> 1965. serigraph, printed in many colors.			85.
AP66.12	Anuszkiewicz: <u>Untitled.</u> 1965. serigraph, printed in 4 colors.			100.
AP66.29	Gottlieb: <u>Black Ground, Red Disc.</u> 1966. serigraph, printed in two colors.			100.
AP66.39	Jones: <u>Woman in the Wind.</u> 1962. lithograph.			200.
	TOTAL VALUE, BOX #5:			\$ 795.

MOMA				
6	35 x 47 x 12 ins.	58 lbs.	175 lbs.	11.4 cu.ft.
ABIDJAN	89 x 119.4 x 30.1 cms.	26.3 kilos.	79.4 kilos.	0.32 cu.M.
AP66.20	Rosenquist: <u>Circles of Confusion.</u> 1965-66. lithograph, printed in 4 colors.			\$ 200.
AP66.21	Rosenquist: <u>Campaign.</u> 1965. lithograph, printed in 4 colors.			125.
AP66.19	Rauschenberg: <u>Visitation.</u> 1965. lithograph.			225.
AP66.34	Gill: <u>Untitled.</u> 1965. lithograph.			125.
	TOTAL VALUE, BOX #6:			\$ 675.

TOTAL VALUE, PAGE 2: \$2,270.

TOTAL VALUE OF SHIPMENT: \$4,915.

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	IC / IP	I.A.1638

cc: Mrs. Simmons
Mrs. Straus
Mrs. Morgan
RP
DH
WSL
ICE-F-106-66
circ.
green

September 9, 1966

Mrs. Lucius D. Battle
Embassy of the United States of America
Cairo, United Arab Republic
C/O Department of State
Washington, D.C.

Dear Mrs. Battle:

I enjoyed talking to you on the telephone today about our preliminary plans for the circulation in Africa of an exhibition devoted to contemporary American Graphics. So that you will have a better idea of how we expect the exhibition and its tour to develop, I have enclosed copies of our most recent correspondence with Mrs. George A. Morgan about the show. If we are able to follow our present schedule for the production of the exhibition, it will be ready for a preview here in New York at the time our sponsoring organization, The International Council, meets in November. It would be flown directly to Abidjan during the latter part of that same month and would probably begin its inaugural showing there sometime in December, 1966.

As I mentioned on the phone, Mrs. Morgan has not been able to proceed with her plans for the tour until she had more detailed information about the contents of the exhibition: my letter of September 7 provided all of the information I was able to gather at this point and I hope she will now be able to contact other Embassies in Africa about scheduling the show. Until our plans for the tour are further developed, it is difficult to know when the exhibition might be available for a showing in Cairo.

However, I do hope you may be able to investigate the possibility of showing it, at some point during the tour, in the new Al Aharam Gallery. From your description, it sounds as if it would be the ideal place for the show in Cairo. I doubt that the exhibition could be available for a Cairo showing as early as February or March, 1967 - the date the Al Aharam Gallery is scheduled to open - but we could discuss this point after you have returned to Cairo and are able to look into this matter. Perhaps you would want to write Mrs. Morgan directly or send her a copy of your letter to me.

In any case, I am sending Mrs. Morgan a copy of this letter so that she will know we had an opportunity to talk about the show. Your interest in it is greatly appreciated and we shall certainly do everything we can to see that it is shown in Cairo.

With best regards,

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: Copies of letters to Mrs. Morgan dated July 15, 1966 and Sept. 7, 1966
Copy of letter from Mrs. Morgan dated August 4, 1966

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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3

copy DH
RK
RP
to Walter Dillman 11/4/66
Africa

NOV 7 1966

October 18, 1966

Mrs. Renee Neu
Museum of Modern Art
11 West 53rd St.
New York, N.Y.

Dear Mrs. Neu:

For your information, I am forwarding a copy of a request received from our Public Affairs Officer in Cairo asking to be included on the itinerary of the African print exhibition now being prepared by the Museum for circulation in Africa. Do let me know if you think this is possible. If possible, we would appreciate knowing the general contents and schedule of the exhibition so that our plans in this area will not duplicate yours. I would be delighted to discuss this with you in New York when I am next there, if you wish.

Meanwhile, best wishes and many thanks.

Sincerely,

Margaret Cogswell
International Art Program

MCogswell:elp:10-18-66

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FIELD 3
MESSAGE 1

UNCLASSIFIED
CLASSIFICATION

U. S. INFORMATION SERVICE

DO NOT TYPE IN THIS SPACE

U. S. INFORMATION

SEP 29 12 03 PM

RECEIVED, 10.

FROM: USIS CAIRO

26

TO: USIA WASHINGTON Attn: Smithsonian/NCFR

MESSAGE NO.

REF:

September 24, 1966

DATE

SUBJECT: American Graphics Exhibition

AGENCY USE

729
ACTION

KLS

INFO.

1/C
1/C/K
1/AW
1/C/R

NCFR

We have been informed that the Museum of Modern Art, New York, is preparing an American Graphics exhibition for circulation in Africa. As reported this exhibition will be shown under the auspices of the American Ambassador with co-sponsorship by a local museum or university in each country to which it is circulated.

In view of the great interest in the exhibit of Fifty Contemporary American Prints held in Cairo last May (EM 86 -- June 14, 1966) Cairo would like to be included on the exhibit's itinerary. The post would be willing to assume the costs of transporting the exhibit by air freight from Abidjan or some other African post to Cairo as well as the costs of onward shipment to the next post.

Robert A. Bauer
Robert A. Bauer
Country Public Affairs Officer

MT MacKellar: on
DRAFTED BY

UNCLASSIFIED
CLASSIFICATION

ACTION COPY

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cc: Mrs. Straus

Mr. Palmer

Mr. Rasmussen *file*

Miss Hallowell

SP-ICE 23-59 Rio, Brazil (request)

SP-ICE 23-59 African graphics show
green

June 2, 1966

Mrs. John Farr Simmons
2915 44th Street
Washington, D. C. 20016

Dear Mrs. Simmons:

Mrs. Straus asked me to write to let you know that she and Waldo met Mr. Tuthill last Friday, May 27, at her apartment for cocktails, and to discuss the Museum's Art in Embassies program. He is very enthusiastic about having us assemble a collection of art for the Residence in Rio and has given us a complete go-ahead. Elaine Johnson, Associate Curator of the Print and Drawing Department, is planning to be in Brazil during July and will visit the Embassy Residence then to take measurements and determine the size of the collection. She has agreed to select the loans as well, which is marvellous, as this will mean that we can start work on the collection before the fall.

Mrs. Straus is having lunch tomorrow with Bill Lieberman to discuss the graphics show for Africa. He is planning to select the prints that the Council will purchase for this travelling exhibition. Mrs. Straus wants to see if the exhibition can be completed by September, and hopefully, Mr. Lieberman can fit the project into his schedule.

If the graphics can be assembled by early fall, Mrs. Straus would like to arrange a special showing of the exhibition in the Founders Room before it goes to Africa, and hopes that the Council might invite several diplomats from West African countries who are in New York to attend the preview. We shall write Mrs. Morgan after tomorrow's meeting between Mrs. Straus and Mr. Lieberman to tell her more specifically of our plans and ask if she could suggest some people to invite. If you should have any suggestions about the showing, please let Mrs. Straus know. It may be to our particular advantage at this time to get some good publicity on the event.

Mrs. Beam is coming to the Museum on Monday, June 6.

Sincerely,

Diana Hallowell
Exhibition Assistant
Circulating Exhibitions

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The Museum of Modern Art

cc: Vera Gillick
Nadia Hermos
R. Palmer
ICE-F-107-66
financial

To Miss Rubenstein
From Richard Palmer

Date January 3, 1967

Re Purchase of Museum Membership

Dear Sarah:

In lieu of a financial payment for time spent in checking French translations of text for our 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS catalogue, Mr. Ben Berns has requested we purchase a Regular Museum membership in his name. Could you therefore make a journal entry to charge the cost of a membership - which I understand is \$17.60 - to our account ICE-F-107-66 and then notify the Membership Department that this has been done so that they may process the membership? The cards (for Mr. and Mrs. Berns) should be forwarded to the following address:

Mr. Ben Berns
505 West 23rd Street
New York, New York

Please let me know if you require any other information about this from me.

2. As regards your note of [unclear] framing/setting charges which must be made for [unclear] before it can be sent to Africa, I have asked Erwin to check up on your recommendations. [unclear] would have been such a [unclear] if the work which you have asked us to do was taken off the walls in the Trustee's Room. However, if he can do the work you suggested within our schedule, we shall have the work involved brought back to the Museum. I assume there is no reason why Mr. Walsh should not do the other necessary work.
3. We think it would be too expensive to have labels printed for insertion in the frames and it would also delay our plans for shipping the show to Africa. However, I have asked Erwin to check the revised labels with you before they are inserted in the frames.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

cc: WR
EW
RP
ICE-F-107-66
circulate
green

The Museum of Modern Art

To Virginia Allen

From Richard Palmer

Date November 14, 1966

Re 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS

Dear Virginia:

In reply to your memos of the past several days, I can tell you the following:

1. We are proceeding to issue purchase orders for all works purchased for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition for which invoices have already been received, as well as for the group of works we have purchased for our Art in Embassies project. Purchase orders are being issued to differentiate between purchases for the exhibition and the Art in Embassies project - a necessary step for our own records and those of the Treasurer's Office.
2. As regards your memo of November 10 regarding framing/matting changes which must be made for works in the exhibition before it can be sent to Africa, I have asked Erwin Wassum to follow-up on your recommendations. It would have been much simpler if the works which you have now asked us to try to have Andy Olah remat could have been taken to him directly after the show was taken off the walls in the Trustee's Room. However, if he can do the work you suggested within our schedule, we shall have the work involved brought back to the Museum. I assume there is no reason why Mr. Walsh should not do the other necessary work.
3. We think it would be too expensive to have labels printed for insertion in the frames and it would also delay our plans for shipping the show to Africa. However, I have asked Erwin to check the revised labels with you before they are inserted in the frames.

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	IC / IP	I.A.1638

The Museum of Modern Art

cc: Virginia Allen
Helen Franc
Wilder Green
Richard Palmer ✓
file
(2)

To
From
From

Date
Re

Re
25 Americans: Contemporary Artists as Printmakers
(Founder's Room - October 31, 1966. Tour Africa -- later.)

Dear Waldo:

I attach an original and a copy of a draft for the wall label to accompany 25 Americans: Contemporary Artists as Printmakers. May I see it again after it has been changed but before it is printed. Ideally, it should be ready in some form for the Contributing Members' preview. Also, a draft of six questions, with their answers, which will undoubtedly be asked during the exhibition's tour. If Helen Franc has any time at all, I'd appreciate her eye on the label as well as the questions.

His concern was for the mobility and transportation of it in Africa.

We also have assembled photographs of all the artists represented. These should be arranged appropriately on a panel by a designer.

Your department will be responsible for short biographies of the artist. These now exist in draft form. Miss Allen will direct the work of a competent assistant.

The labeling of the items in the show must be restudied; a few adjustments in matting and framing are necessary before the tour begins. It is also essential that the wet matboard be removed from the frames and allowed to dry. Any questions concerning the exhibition should be referred to Virginia Allen. I hope that they are not many since I and my staff are working under considerable other pressures.

He pointed out that the show would have to be carried by small private planes to some of the outposts. For these reasons heavy aluminum frames would be unsuitable.

To solve the TPE problem, since the exhibition must be installed in the Founder's Room by October 31, Waldo suggested that perhaps the works could be matted and passe-partouted to be ready for the Cocktail Party Preview for The Committee for Art in Embassies and invited guests on November first. This would give Bill and Elaine time to explore further and resolve framing the works within some simple Plexiglas technique for its tour in Africa. The extra cost of the passe-partout would be offset by avoiding the expense of creating aluminum frames for the 30 prints.

Waldo suggests that you meet with Elaine and/or Bill today to work out these problems.

file
Africa
107-66
let's
space

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	IC / IP	I.A.1638

cc: ICE-F 107-66
WSL EJ BG i-o

WR
RP

The Museum of Modern Art

To Miss Wassum

From Gina Wilcox

Date October 14, 1966

Re AMERICANS TODAY: 25 PAINTERS AS PRINTMAKERS
(Founder's Room - October 31, 1966. Tour Africa -- later.)

Dear Edwin:

I talked with Waldo last night, Thursday, 10:30pm. (Friday, 11:30AM Tokyo time.) He was pleased to hear your report on AMERICANS TODAY: 25 PAINTERS AS PRINTMAKERS which is in preparation for a tour in Africa. I told him that we had had the pleasure of seeing the 26 prints which WSL had already selected and that they were beautiful. Waldo said that he knew that Bill's show would be very beautiful... that his concern was for the mobility and transportation of it in Africa.

He recalled the meeting with WSL and EJ when it was decided to purchase the prints for the tour in Africa, so that if the prints were damaged in any way due to framing, or transportation, or weather; we would not have to account to lenders. Waldo pointed out that the conservation of the prints was not the prime element...that mobility was.

He said he thought that Elaine and Bill were finding ways to frame the prints in plexiglas. Not the heavy plexiglas used in the LONDON NEWYORK HOLLYWOOD show, but lighter plexiglas...a kind of sealing of the print between two sheets of plexiglas. While this method is not the most handsome presentation, it is the easiest to handle. He went on to say that other countries have framed in this way for exhibits travelling in questionable weather with questionable transportation. He pointed out that the show would have to be carried by small private planes to some of the outposts. For these reasons heavy aluminum frames would be unsuitable. TM

To solve the TDE problem, since the exhibition must be installed in the Founder's Room by October 31, Waldo suggested that perhaps the works could be matted and passepartouted to be ready for the Cocktail Party Preview for The Committee for Art in Embassies and invited guests on November first. This would give Bill and Elaine time to explore further and resolve framing the works within some simple plexiglas technique for its tour in Africa. The extra cost of the passepartout would be offset by avoiding the expense of creating aluminum frames for the 50 prints.

Waldo suggests that you meet with Elaine and/or Bill today to work out these problems.

File

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The Museum of Modern Art

To Waldo and Dick
From Erwin
Date October 12
Re Print show for Africa

This is the situation with the African print show.

It is now Wednesday October 12. 26 out of the intended 50 prints in the show have been selected and are here. Mr. Lieberman intends to have 50 prints, 2 by each of 25 artists.

These 26 prints and any additional ones that come in are to go to Mr. Walsh on Monday, Oct. 17. The original idea of the plexiglas frames couldn't be used so we are using aluminum frames from our warehouse stock and Kulich. Mr. Walsh is going to mat the prints and then fit them with the frames I am going to send him. He has to have until Oct. 27 to do this. The prints will then return Oct. 27 and begun to be installed on Oct. 28.

Going from one of Dick's letters to Mrs. Morgan the frames should be one of three standard si-es. This is pretty impossible. As I see it now, there must be at least 6 frame sizes (maybe 7). (There are quite a few square prints that look very strange in the standard frames) These other frames that will not be standard sizes will have at least one side a standard measurement.

I am very concerned that the size of the show by the time the other 24 works are selected, will make it very difficult for inexperienced personnel with limited facilities to handle. The prints are generally large. Of the 26 already here, 7 must go into 30 x 40" frames, and of course, that means less per case, which means more cases, etc. According to Mrs. Morgan, no case can be over 30 x 48 x 36".

Another concern, obviously, is the time element - only half of the things are here and they are supposed to be framed and on the walls by Nov. 1.

A third concern is matting the works securely yet correctly and safely. Some compromise must be made here.

Mr. Lieberman wants a set of slides of everything in the exhibition. (some of these are being taken today - I don't know when for those others) I have asked him to choose several color slides to send to Mrs. Morgan for possibilities for the catalog cover. I have also asked him to choose some photos to give to Liz Shaw for publicity

There hasn't been any time to gather catalog material as biographies.

As just a footnote - it has been very difficult making a lot of these decisions as I have not been able to speak to Mr. Lieberman ONCE, only Virginia Allen who is no help at all.

Happier trip! Erwin

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ASK BILL LIEBERMAN ABOUT PRINT SHOW FOR AFRICA

1. Is selection developed to point where we could give Mrs. Morgan more detailed ideas abt. number of works and artists to be

The Museum of Modern Art

cc: Virginia Allen
Wilder Green
Richard Palmer ✓
Mrs. Struass
Erwin Wassum
file

To WALDO RASMUSSEN

From William S. Lieberman

Date October 4, 1966

Re African Print Exhibition

Dear Waldo:

The title for the "African" show will be:

AMERICANS TODAY: 25 PAINTERS AS PRINTMAKERS

6. Mrs. Morgan thinks it would be invaluable if we could send her color slides in advance to they could be used to plan installation and could be passed on to succeeding exhibitors. SOON AS POSSIBLE.

Leger The Black Road 341.48 58681

Marie, The Angel, 342.48
no photos

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ASK BILL LIEBERMAN ABOUT PRINT SHOW FOR AFRICA

1. Is selection developed to point where we could give Mrs. Morgan more detailed ideas abt. number of works and artists to be represented??
2. Could you give us at least a rough idea of the number of prints in each standard mat size so that we may estimate running feet. Assume overall sizes will vary.
3. Do you feel it would be advisable to mount labels (which must be in English and French) inside the frame unit so that they cannot become detached or lost?
4. Check maximum case size with Brad again to see what largest print size should be. 30 x 48 x 36". Morgan says several smaller cases would be preferable to a couple large ones as they would be easier to handle and could possibly be moved around in a station wagon.
5. Do you think we could plan to do a modest catalogue here. Would depend partially on how much prints and framing etc. will cost. If enough left to print one we could do it. Possibly a brief introduction, brief descriptions of print processes and item listing, similar to C/E checklists?? **Would have to be english and french.** Morgan suggests color repros in cat., but this would probably be too expensive.
6. Mrs. Morgan thinks it would be invaluable if we could send her color slides in advance to they could be used to plan installation and could be passed on to succeeding exhibitors. **SOON AS POSSIBLE.**

Leger The Black Road 341.48 58681

Marie, The Acrobat. 342.48
no photos

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THE MUSEUM OF MODERN ART

cc: Mrs. Straus
Mr. Palmer
Miss Hallowell
Mr. Lieberman

To: Wilder Green and Liz Shaw
Dinah Hallowell

Date: July 20, 1966

Re: SHOWING OF GRAPHIC COLLECTION
FOR AFRICA IN TRUSTEES ROOM

Print Show for Africa

Dear Mr. Green and Mrs. Shaw:

We are planning to send an exhibition of approximately 50 graphic works to West Africa in late November for circulation throughout several countries in this region. Mr. Lieberman is selecting the prints which will be purchased by The International Council from NK funds allotted to our Art in Embassies program, and the tour in Africa will be arranged largely through the American Embassy in Abidjan, Ivory Coast. Mrs. George A. Morgan, wife of the Ambassador to the Ivory Coast, has assured us of the enthusiastic participation of and coordination through several other American Embassies in West Africa, and we are now waiting to hear from her about specific locations for exhibiting the prints.

Mrs. Straus would like to plan a preview of the collection around the time of various Committee meetings of The International Council and have the prints on view in the Trustees Room from October 31 through November 11. She would particularly like to schedule a cocktail preview for members of the Council and invite NK many representatives of the West African countries who will participate in the tour from both the New York and Washington areas whose names we can gather for a guest list. This party would be held in the early evening on November 1.

It would be an excellent occasion to publicize on behalf of the Art in Embassies program and a definite departure from the single projects that have been undertaken so far where public exposure has often been limited due to the domestic surroundings in Embassy Residences themselves. We hope that the tour can be set up to permit showings in local museums, cultural centers or universities under the auspices of the Ambassadors to each country.

Publicity would undoubtedly be enhanced by some color reproductions that could go into magazines and, of course, it would be essential that both New York and Washington newspapers do a spread.

Mrs. Straus would very much like to know if the above dates are acceptable for a showing in the Trustees Room and also what suggestions Liz might have for giving effective coverage to the event.

Buel

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cc: Mrs. Straus

DH

✓RP

EJ

SP

The Museum of Modern Art

SP-ICE-ART IN EMBASSIES Print show
for Africa

circ

i-o

To Mr. Lieberman
From Waldo Rasmussen
Date June 6, 1966
Re Print show for Africa

Dear Bill:

This is the show I mentioned to you in the Print Room when you were showing me the beautiful Dine "Midsummer" designs.

We would like to do a contemporary American print show, with between 40 to 50 prints, showing a wide spectrum of styles and techniques. Emphasis should be on the avant-garde, I think, but including some established names - Motherwell, Albers, Newman, Francis - when prints are available. You were going to suggest a list of artists.

Because of the uncertainties of African climate, we want to purchase the prints. We are anxious to frame them as completely as possible, so they can travel by air. I mentioned to you and Elaine that I hoped we could explore some means of sealing the prints in plexiglas so that they were air-tight and very lightweight.

We would also like to have some accompanying text material and photographs giving simple, basic information on printmaking techniques. Perhaps we could hire someone from the outside to work on this, utilizing some of the technical descriptions from Elaine's book.

We originally talked about a show made up of purchased prints for South America, but because we have an excellent means for circulating this show in Africa through the American Ambassador to the Ivory Coast, Ambassador Morgen, whom we supplied with an ART IN EMBASSIES collection, I would like to switch gears and do the African show first. However, I think we should discuss your having a continuing purchase fund for the South American show, so that it can be in progress, for circulation sometime in 1968 perhaps. I think it is a better idea to avoid duplication of print purchases, although of course there is nothing wrong in buying several prints by each artist for both shows.

For your information, I attach a checklist of the ART IN EMBASSIES collections now in the Ivory Coast and Nigeria. There is no reason why you cannot use some of the same artists, but I would avoid duplicating identical prints.

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Mr. Lieberman

-2-

June 6, 1966

We hope the show can have extensive circulation throughout Africa, and the tour will probably take a couple of years. I would like to give Ambassador Morgan some idea of when we might have it ready. Could you let me know what you think?

Thanks.

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799 UNITED NATIONS PLAZA
NEW YORK, N. Y. 10017

YUham 6-2434

UNITED STATES MISSION TO THE UNITED NATIONS

Mrs. S
WR (to hold)
RKoch
DDudley
RPalmer
ICE-F-107-66-Abidjan
circulate
green

June 12, 1967

Mr. Richard L. Palmer
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

June 12, 1967

Mr. H. Robert Malone, past director of this
Adviser, African Affairs, United States Mission to the United Nations
799 United Nations Plaza
New York, New York 10017

"Have received anti-disturbance from the press."
Dear Mr. Malone: Exhibition was delayed by airport prior
to disturbances. Will arrive the morning of June 13.

Thank you for your telephone call and letter of June 9
advising me that our 25 CONTEMPORARY AMERICAN ARTISTS AS
PRINTMAKERS exhibition had been shipped from Cairo to Abidjan
before the Mid-East crisis last week.

Let us know.
I look forward to hearing directly from Ambassador Morgan after
the show is delivered to the Embassy in Abidjan.

My thanks again for setting my mind at ease about the show.

Sincerely,

R.L. Palmer
Adviser, African Affairs

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

SEE: WN HP

NO REPLY NECESSARY

FILE

ICE-F-107-66 Abid

INFORMATION COPIES TO:

Mr. S.
Mr. Koch
Mr. Dudley
Mr. Palmer

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	IC / IP	I.A.1638



UNITED STATES MISSION TO THE UNITED NATIONS

799 UNITED NATIONS PLAZA
NEW YORK, N. Y. 10017

YUkon 6-2424

June 9, 1967

Mr. Richard Palmer
Museum of Modern Art
11 West 53rd Street
New York, N.Y.

Dear Mr. Palmer:

In accordance with your telephone conversation of this afternoon, I am transmitting to you the text of Ambassador Morgan's cable to the Department of State concerning the Museum's art exhibition. The text is as follows:

"Have received notification from Cairo Print-makers Exhibition was shipped to Abidjan prior to disturbances. Will advise when received."

/s/ Amb. Morgan

If we can be of any further assistance in this matter, please let us know.

Sincerely,

H. R. Melone

H.R. Melone
Adviser, African Affairs

JUN 12 1967

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIG _____

ACTION AS REQUIRED _____

SEE: WR RP

NO REPLY NECESSARY

FILE 1 CC-F-107-66 Abid

INFORMATION COPIES TO:

WR (hold) Mrs. S.

Mr. Kahn Miss Dudley

RP _____

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	IC / IP	I.A.1638

Telefax

WESTERN UNION

Telefax



WUB CDC002 UAR90 C147 17/15 INTL CD CAIRO VIA WUI

JUN 7 1519

LT PALMER MODERMART

NYK

PRINTKMAKERS EXHIBITION SHIPPED ABIDJAN

ROBERT A BAUER 14 SH HINDAWY DOKKI CAIRO. 7520/8

cc: WR (hold for)

RP

file ICE-F-107-66

1270 (1-51)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

February 15, 1967

Mr. Leslie B. Smith
Secretary of the DTF
2, Charles St.
Cairo, U.A.R.

IT
USE
AMEMBASSY
CAIRO (UAR)

Dear Mr. Smith:

IF NOT ALREADY DONE WE REQUEST PRINTMAKERS EXHIBITION BE WITH-
DRAWN FROM CIRCULATION IMMEDIATELY AND STORED IN SAFE PLACE
UNTIL EXPORTATION POSSIBLE. PLEASE ADVISE CURRENT STATUS
OF SHOW AND WHETHER ANY MEANS EXPORT TRANSPORT AVAILABLE.

ADVISING WHETHER EXHIBITION AND CATALOGUES SENT EARLIER
ARRIVED SAFELY ALSO DETAILS OF PALMER KING AND DATES REMAINS.

WUC JUNE 6, 1967
JUNE 17, 1967

RICHARD PALMER
MODERNART

Charge ICE-F-107-66 cc: Mrs S. Mrs. Simmons, DND, RKOch, ICE-F-107-66
I shall pass charge ICE-F-107-66
Further details, please.

What the Cairo consular is requesting would you please let us know how the matter
should be handled? We are seeking the earliest possible shipment of the
exhibition to ensure the work is shipped, but you may be able to make arrange-
ments with the Department of State to forward them through official channels.

We appreciated very much your enthusiastic letter about the print exhibition and
hope it will be possible, at some future date, to visit a printing exhibition in
Egypt. At this time though, our schedule for the next two years is rather
fully committed, as I think that we would undertake a project of this sort
at least this time. We are not, however, at all sure that we have the space and
facilities for exhibition in various foreign countries, and the possibility
of transport etc., before we could make a proper shipping plan. We are also
concerned at the possibility of repeating after us very different conditions of climate
within a short period of time and would like to explore this point in much greater
detail. We would not want that the print exhibition, which
we are now planning, should be postponed or cancelled.

I shall be in touch with you as soon as we have heard from Mrs. Smith. With
best regards, and very respectfully, We are, Sir, very truly,
Yours in the service of the United States of America.

Sincerely,

Richard B. Palmer
Executive Assistant
Curatorial Activities

Enclosure: 1 catalogue
and letter of inquiry from Mr. Simon (copy)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638



*R.B. - 16
putting in with my copy
of my copy
this letter*

cc: WR
RP
ICE-F-107-66
circ.
green
green
green

File

February 18, 1967

January 23, 1967

Mrs. Lucine B. Battle
Embassy of the United States of America
5, Sharia Al Fekra
Cairo, United Arab Republic

DLS

MUSEUM OF MODERN ART

Dear Mrs. Battle
LT
USIS
AMEMBASSY
CAIRO (UAR)

WUC, MAY 19, 1967

Thank you for your letter of January 23 to Mr. Hasselgren. I have delayed replying both to you and to Mr. Hasselgren. I had hoped to receive further details from Mrs. George A. Morgan in ARTISTS AND ARTISTS ADVISOR. I have now received the completed copies of your letter and I have now enclosed the letter to you. I have also arrived safely also details CAIRO SHOWING AND DATES REGARDS requested, we increased our print order to include 2,000 copies for the Cairo showing.

RICHARD PALMER
MODERNART

We last heard from Mrs. Morgan on January 3, 1967. She was about to leave Abidjan on a trip, so we are not really up-to-date on her plans for the tour. The show was delayed in transit to Abidjan for almost two weeks and this threw the early part of the tour off schedule. Perhaps you would want to write again directly to Mrs. Morgan to see when Cairo can be fitted into the itinerary. I shall pass on to you any pertinent information I can as soon as I have further details.

Charge ICE-F-107-66

When the Cairo showing is scheduled, would you kindly let us know how the catalogues should be forwarded? We are sending the various posts sponsoring the exhibition to assume the costs of shipment, but you may be able to make arrangements with the Department of State to forward them through official channels.

We are immensely grateful to you for sending the print show. We appreciated very much your enthusiastic letter about the print exhibition and hope it will be possible, at some future date, to send a painting exhibition to Africa. At this time though, our schedule for the next two years is rather fully committed, so I doubt that we could undertake a project of this sort for at least that long. As you can understand, we also need to learn more about the facilities for exhibitions in various African countries, means and reliability of transport etc., before we could embark on a major painting show. We are also concerned at the prospect of exposing oils to very different conditions of climate within a short period of time and would have to explore this point in much greater detail.

I shall be in touch with you as soon as we have heard from Mrs. Morgan. With best regards,
Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: 2 catalogues
and letter of today's date to Mrs. Morgan (copy)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638



EMBASSY
OF THE

UNITED STATES OF AMERICA

Cairo, United Arab Republic

cc: Mrs. Simmons
Mrs. Straus
WSL
RP
ICE-F-107-66
circ.
green

FEB 1 1967

January 23, 1967

February 16, 1967

Mrs. Lucius D. Battle
Embassy of the United States of America
5, Sharia al Zekra
Cairo, United Arab Republic
11 West 53rd Street
New York

Dear Mrs. Battle:

Thank you for your letter of January 23 to Mr. Rasmussen. I have delayed replying both because I had hoped to receive further details from Mrs. George A. Morgan in Abidjan about plans for the tour of the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTER exhibition and because I wanted to send you completed copies of our catalogue for the show. The catalogues were delivered earlier today and I have now enclosed two copies for your information. As you requested, we increased our print order to include 2,000 copies for the Cairo showing. available, hopefully after its showing in The Ivory Coast.

We last heard from Mrs. Morgan on January 3, at which point she was about to leave Abidjan on a trip, so we are not really up-to-date on her plans for the tour. The show was delayed in transit to Abidjan for almost two weeks and this threw the early part of the tour off schedule. Perhaps you would want to write again directly to Mrs. Morgan to see when Cairo can be fitted into the itinerary. I shall pass on to you whatever pertinent information I can as soon as I have further details. languages plus Arabic are most frequently used. I

believe we would need 2,000 catalogues for distribution in When the Cairo showing is scheduled, would you kindly let me know how the catalogues should be forwarded? We are asking the various posts sponsoring the exhibition to assume the costs of shipment, but you may be able to make arrangements with the Department of State to forward them through official channels.

We are immensely grateful to you for sending the Print show We appreciated very much your enthusiastic letter about the print exhibition and hope it will be possible, at some future date, to send a painting exhibition to Africa. At this time though, our schedule for the next two years is rather fully committed, so I doubt that we could undertake a project of this sort for at least that long. As you can understand, we also need to learn more about the facilities for exhibitions in various African countries, means and reliability of transport etc., before we could embark on a major painting show. We are also concerned at the prospect of exposing oils to very different conditions of climate within a short period of time and would have to explore this point in much greater detail.

I can remember off hand that the Poles, Yugoslavs, Cypriots, and British among others, have sent exhibitions of paintings, I shall be in touch with you as soon as we have heard from Mrs. Morgan. With best regards,ists and connoisseurs. You can imagine that the atmosphere is ripe for the showing of first-rate American art.

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: 2 catalogues
cc: Letter of today's date to Mrs. Morgan (copy)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638



*RB-pls
put this in my
file with my copy
of my report
to Mrs. Butcher*

EMBASSY
OF THE
UNITED STATES OF AMERICA
Cairo, United Arab Republic

FEB 1 1967

January 23, 1967

*RP
DH
EW
SPICE 2359
NH
RK*

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

Dear Mr. Rasmussen:

We have heard the excellent news from Mrs. George Morgan in Abidjan that the Museum's Print Exhibition has arrived in The Ivory Coast. The coming of this show to Cairo is enthusiastically anticipated here and we are presently working out arrangements to air freight it to Cairo as soon as it is available, hopefully after its showing in The Ivory Coast. The Ministry has expressed interest in it, and when we can give them definite dates and information we can arrange for exhibition space in one of the local art exhibition halls.

Mrs. Morgan tells me you are printing catalogues in English and French, which would be perfect for Egypt, since these two languages plus Arabic are most frequently used. I believe we would need 2,000 catalogues for distribution in Egypt. The catalogue will be of considerable value and interest here because of the lack of foreign printed material and publications on the arts.

We are immensely grateful to you for sending the Print show to Africa, to countries where interest is high and artists starved for stimulation, and hope it's success will encourage you to consider sending a traveling exhibition of contemporary oil paintings. You know, in Cairo, our ballets compete with the Bolshoi, our concert pianists and singers with the Austrians, Germans and British, our musical programs with the Italian and Hungarian Opera and The Comedie Francaise. The United States has yet to show an exhibition of Contemporary American painting in Cairo. In the past two years I can remember off hand that the Poles, Yugoslavs, Cypriots, and British among others, have sent exhibitions of paintings, the quality of which was visibly disappointing to the local artists and connoisseurs. You can imagine that the atmosphere is ripe for the showing of first-rate American art.

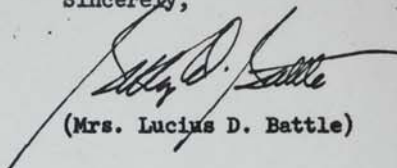
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

2.

I have in the Embassy Residence, borrowed from The Woodward Foundation, paintings by Rothko, Morris Louis, Joseph Albers, and Milton Avery and prints by Rauschenberg, Jasper Johns, Larry Rivers, Calder and others, the first and only examples of the work of these artists ever seen by local artists who are thoroughly familiar with the work of these artists from books and slides.

With immense anticipation we look forward to the Museum of Modern Art Exhibition in Cairo and with gratitude for making this possible.

Sincerely,



(Mrs. Lucius D. Battle)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638



EMBASSY
OF THE
UNITED STATES OF AMERICA

June 14, 1987
Lima, Peru

Dear Mrs. Morgan,

I apologize for the delay in forwarding this brief account of the opening of the Museum of Modern Art Graphic Arts Exhibit in Lima. The exhibit of social activities for departing Ambassador Wilson coupled with my having taken PHS leave in the intervening time, to have let this opportunity slip by to the neglect of even a request of what was for long an extremely successful and educational exhibit.

The collection was received in good condition from Geneva, Switzerland, as the national opening under Ambassador Wilson's sponsorship on April 14, the exhibit was opened to the public April 15 and 16 and was forwarded to Lima on the 17th.

The opening night guests included Lima's "artistic colony", and of course, Mr. Paul Ayl, who is considered the "father", being professor of art at the country's largest lyceum, the most talented and representative of all Peruvian artists and sculptors. Since Mr. Ayl's personal predilection is for modern art, the exhibit was a natural for him, whether or not already known and sophisticated horizons. Any exhibit, from the most traditional, contemporary or avant-garde, in Mr. Ayl's view, serves that essential purpose of extending his perception, adding to the knowledge of technique, and enriching his spirit. As you can gather by the words I devoted to Mr. Ayl, the exhibit would have been worthwhile even if he were the only visitor. But the only ones who visitors who came to the American Cultural Center in Lima that week profited in one way or another from the exhibit. Exchange of ideas, lives of a nation and safety pin seemed to have the most common thread (based on comprehensibility no doubt if not some immediate sense of humor), while the McFarrell, Jones, Mathewson and Langhorne tapestry seemed the most exciting if not provocative.

Since I returned from leave after Ambassador Wilson's departure, I don't know if I had written you myself. In any case, I want to thank you on behalf of the Cultural Center for your efforts in making an altogether satisfying and successful show in Lima.

Mrs. George A. Morgan
American Embassy
Attn: Mrs. Morgan

Very truly yours,

Signature
Paul Ayl
Paul Ayl
Paul Ayl

Mrs. MORGAN

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638



U.S. INFORMATION SERVICE

EMBASSY
OF THE
UNITED STATES OF AMERICA

RP-
file
ICG-F

June 14, 1967
Lome, Togo

OFFICIAL-INFORMAL
UNCLASSIFIED

Dear Mrs. Morgan,

I apologize for the delay in forwarding this brief account of the opening of the Museum of Modern Art Graphic Arts Exhibit in Lome. The whirl of social activities for departing Ambassador Witman coupled with my having taken R&R leave in the intervening time seem to have let time imperceptibly slip by to the neglect of even a brief report on what was for Togo an extremely successful and stimulating exhibit.

The collection was received in good condition from Cotonou on April 13, an invitational opening under Ambassador Witman's sponsorship was held on April 14, the exhibit was opened to the public April 15 and 16 and was forwarded to Accra on the 17th.

The opening night guests included Lome's "artist colony", one of whom, Mr. Paul Ahyi, may be considered the "doyen", being professor of art at the country's largest lycee, the most talented and reputable of all Togolese artists and sculptors. Since Mr. Ahyi's personal predilection is for modern art, the exhibit was a natural for him, widening his already broad and sophisticated horizons. Any exhibit, large or small, traditional, contemporary or avant-garde, in Mr. Ahyi's view, serves that essential purpose of extending his perception, adding to his knowledge of technique, and enriching his spirit. As you can gather by the words I devoted to Mr. Ahyi, the exhibit would have proved worthwhile even if he were the only visitor. But the more than 500 visitors who came to the American Cultural Center in three days also profited in one way or another from the exhibit. Wesselman's still lives of a radio and safety pin seemed to have the most popular appeal (based on comprehensibility no doubt if not some indefinable sense of humor), while the McGarrell, Johns, Motherwell and Lichtenstein tableaux seemed the most exciting if not provocative.

Since I returned from leave after Ambassador Witman's departure, I don't know if ^{he} had written you himself. In any case, I want to thank you on behalf of the Cultural Center for your efforts in bringing an altogether satisfying and successful show to Lome.

Sincerely yours,

Ronald Sher
Ronald Sher
Public Affairs Officer

Mrs. George A. Morgan
American Embassy
Abidjan, Ivory Coast

encl. Three Photos.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

Mrs. George A. Morgan

Mrs. George A. Morgan

Since it was relatively easy for us to pack the catalogues (the pouches were used), I wonder if you would like to have the catalogues sent to the other 17,000 pouches directly from New York; if so, you would have to secure an overall authorization to have the pouches sent to each post, the exact shipping address, and the dates the pouches should be received in order to proceed. If you think this would be too complicated, we are, of course, perfectly agreeable to sending the 17,000 pouches directly from New York.

Dear Mrs. Morgan:

Thank you for your letters of February 28 and March 8 to Mr. Rasmussen to which I am replying since he is presently in India. I know he will be as delighted as we all were to learn that the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition has now had its Abidjan showing and that it was so successful. I do hope it was possible for you to have some color slides taken at the opening ceremonies, since I am sure the International Council members would be most interested in seeing them. Is there any chance that we might be able to borrow or buy a print of the television tape you referred to for a screening at the Council's meeting in May; it would be marvelous to hear, first-hand, the Minister's reaction to the works in the show.

I am sorry the catalogues arrived at the last possible moment. Although I did advise you by cable when the shipment left New York, I haven't had time until now to advise you that the Department of State did not contact us at all. As the time was growing so short, I finally called Mrs. Refauver's office in the hope she might know something about your request and fortunately found that she did. Although it was out of her province, she very kindly managed to secure authorization for the shipping costs - I don't know exactly how - and I then proceeded to set up the arrangements directly with the U. S. Despatch Agency here. However, I have received no further word from the Department of State about forwarding the large shipment of 17,000 copies.

Mrs. Bettie also requested that the State Department make arrangements to forward 2,000 copies of the catalogue to Cairo for the showing of the exhibition there and her request resulted in an immediate call to me from U. S. I. A., and within two days we had packed the catalogues and they were on their way via diplomatic pouch. I have listed below the address of the person in Washington who handled these arrangements, and hope you might be willing to write her direct about your earlier request:

Further to Miss Hollowell's letter of March 8, I want to advise you that I recently learned that Mr. Jack Barber is no longer represented by the Leo Castelli Gallery. In another matter, I mentioned that we had recently had a meeting with the Ambassador about extending the Art in Sebastian. Mr. Barber indicated that he wished to withdraw his name from the list of artists at the end of the present loan period. If you should wish to consider this decision, his address is 224 West 124th Street, New York, New York.

Mrs. Simmons

Mrs. Straus

WR(hold)

March 16, 1967

WSL

VA

NH

ICE-F-107-66MORGAN

green

circulate

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	IC / IP	I.A.1638

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Mrs. George A. Morgan

March 16, 1967

- 3 -

Mrs. George A. Morgan

March 16, 1967

Since it was relatively easy for us to pack the Cairo shipment for the pouch (cardboard containers were used), I wonder if it wouldn't really be easier for you if we forwarded catalogues to the other African posts directly from New York: if they come first to Abidjan, you would have yet another aspect of the show to cope with. If you agree, could you try to secure an overall authorization to have the catalogues shipped by pouch? All we would then need would be advice about the number of copies to be sent to each post, the exact shipping address, and the dates by which they should be received in order to proceed. If you think this would be too complicated, we are, of course, perfectly agreeable to sending the 17,000 copies to Abidjan.

We shall look forward to hearing from you about the other showings listed in your letter of February 28. I have enclosed 12 copies of our Publicity Report form and hope you will be willing to pass them on to the persons responsible for each of the showings to be completed and returned to us. Also enclosed are 12 copies each of our Arrival Notice, Condition Report and Shipping Record forms which should also be completed at each exhibition point. It is essential that we receive these latter forms as soon as possible after the show is received in each city so that we may maintain up-to-date insurance records. Mr. Rasmussen mentioned, in his letter of January 19, the possibility of our forwarding these forms with an explanatory note to each exhibitor directly, but you have not yet commented about this suggestion, and I thought it advisable to send them to you since the show is now beginning to move.

I note that we have not yet, in fact, received the various shipping and condition forms for the Abidjan showing. Since you mentioned earlier that some of the cases appeared to have been handled rather badly, I hope we might have more details about any work you had to do on the show when it arrived. Needless to say, it is extremely important that only experienced personnel handle any corrective work which might, from time to time, be necessary; even re-attaching a print which has slipped in its mat can cause considerable damage unless it is done properly.

You mentioned that it was difficult to overprint local sponsorship and dates for showings on the catalogue cover since it is a dark color. We purposely left spaces inside the catalogue for this purpose: one is at the end of the French item listing on the sixth fold and the other is at the end of the English item listing on the sixth fold on the reverse side. Couldn't you utilize these spaces instead of the cover? The cover was very carefully designed and an overprint in a different typeface probably would be unattractive.

Further to Miss Hallowell's letter of March 8, I want to advise you that I recently learned that Mr. Jack Tworok is no longer represented by the Leo Castelli Gallery. In speaking to him about another matter, I mentioned that we had recently had a most enthusiastic letter from the Ambassador about extending the Art in Embassies collection for another year, but he indicated that he wished to withdraw his painting, Thursday, at the end of the present loan period. If you should wish to ask him to reconsider this decision, his address is 234 East 23rd Street, New York, New York.

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Mrs. George A. Morgan

March 16, 1967
March 8, 1967

Mrs. John Farr Simmons, Chairman of our Committee for Art in Embassies, has also asked me to thank you for your very enthusiastic and interesting letters about the print show and to say how grateful we are for your major role in this undertaking. It has happened! The Graphics show has had its successful and happy African launching. I think you and all the members of the International with best regards, have been very happy.

Sincerely, We were deeply touched that the Minister of Education came and spent some time with each item in the show, seeking to understand the technique used, discussing the artist's ideas, and so on. This was very thoroughly filmed for television, and we look forward to seeing the show today, Richard L. Fallick what the news story is like. I am writing this at Executive Assistant in the morning to be sure it gets off to you by pouch to bring circulating exhibitions excitement.

Enclosures: 12 each: Publicity report forms, background study forms, Condition Report forms, Shipping Report forms. Many other people came to see the show, and quite a few said they wanted to come back and see it when there weren't so many people. Said one man, the Director of the Cabinet of the President's office, "This is very exciting; like a breath of fresh wind. We are so very grateful to you and Ambassador Morgan for arranging this, and for the Museum of Modern Art for making it possible. This is wonderful for Ivory Coast... and we are so glad it is going to other African countries too".

Said the leading sculptor in the Ivory Coast, "I never knew sculptors would work on paper; this opens a whole new dimension for me." My husband and I are meeting with him this morning at ten to talk about his work and your show.

Another artist said, "I feel sometimes I am working with ideas all alone in the world. But I find here people searching, with some of the same problems and same ideas; it is like a spiritual communion".

And so on and so on.

The catalogues, in the usual cliff-hanging performance to which I am never going to be used, arrived the night of March 6 at five p.m. Thank goodness we had the leeway of an extra day. We are staffing the show with someone there to answer questions and distribute catalogues at the busy time of the day; I will be there as much as possible myself.

DRAFT REPLY BY SIGNATURE

Now, I must rush off to begin the day. But thank you so very much.

ACTION AS REQUIRED TO

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-102-66 MORGAN

INFORMATION COMES TO:

Mrs. Simmons, Mrs. Straus

WR (Hold), RP, WSL/EJ,

VAllen, EW JVB (WR report)

RP will reply

Sincerely yours

George A. Morgan
(Mrs. George A. Morgan)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

March 8, 1967

Dear Mr. Rasmussen:

It has happened! The Graphics show has had its successful and happy African launching. I think you and all the members of the International Council would have been very happy.

We were deeply touched that the Minister of Education came and spent some time with each item in the show, seeking to understand the technique used, discussing the artist's ideas, and so on. This was very thoroughly filmed for television, and we look forward to seeing the show today, as well as seeing what the news story is like. I am writing this at six-thirty in the morning to be sure it gets off to you by pouch to bring you our enthusiastic excitement.

Many other people came to see the show, and quite a few said they wanted to come back and study it when there weren't so many people. Said one man, the Directeur de Cabinet of the President's office, "This is very exciting; like a breath of fresh wind. We are so very grateful to you and Ambassador Morgan for arranging this, and for the Museum of Modern Art for making it possible. This is wonderful for Ivory Coast... and we are so glad it is going to other African countries too".

Said the leading sculptor in the Ivory Coast, "I never knew sculptors would work on paper; this opens a whole new dimension for me." My husband and I are meeting with him this morning at ten to talk about his work and your show.

Another artist said, "I feel sometimes I am working with ideas all alone in the world. But I find here people searching, with some of the same problems and same ideas; it is like a spiritual communion".

And so on and so on.

The catalogues, in the usual cliff-hanging performance to which I am never going to be used, arrived the night of March 6 at five p.m. Thank goodness we had the leeway of an extra day. We are staffing the show with someone there to answer questions and distribute catalogues at the busy time of the day; I will be there as much as possible myself.

DRAFT REPLY MY SIGNATURE _____

~~Now, I must rush off to begin the day.~~ But thank you so very much.

ACTION AS REQUIRED _____

SEE: WR RP

NO REPLY NECESSARY _____

FILE ICE-F-107-66 MORGAN

INFORMATION COPIES TO:

Mrs. Simmons, Mrs. Straus

WR (Hold), RP, WSL/EJ,

VAllen, EW JvD (WR report)

RP will reply

Sincerely yours

George A. Morgan
(Mrs. George A. Morgan)

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L'Ambassadeur des Etats-Unis d'Amérique et
Madame Morgan prient de leur faire l'honneur
d'assister au Vernissage d'une Exposition
"La Gravure Contemporaine" par 25 Artistes
Américains, le 7 Mars à 1830 heures à
l'Hôtel Ivoire.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

100-107-66 - Africa
✓ KP
MAR 8 1967

February 28, 1967
American Embassy-Abidjan

Dear Mr. Rasmussen:

This is a quick note to thank you and Mr. Palmer for his letter of February 16. We hope that the arrangements with the Department of State pouch room worked out all right and that the shipment of catalogues is already accomplished. We are waiting with bated breath for ours, since we are scheduled to open on March 7, here in Abidjan.

I have been corresponding directly with Mrs. Battle about the Shipment of the show to Cairo. I think in view of the rapidly shifting pattern of developments, rather like clouds moving in contrary winds across the skyscape, it is better for all transportation problems in Africa to funnel through me. It is almost a full-time job!

The present schedule is as follows, subject to confirmations, and transformations.

	March 7	Opening in Hotel Ivoire, Abidjan
	until	
Abidjan	March 12	
	March 12 to 19	Special showing at University of Abidjan, as feature in University Week program
Niger	March 20	Niger
	March 21-April 2	Special showing in Museum of Niger in Niamey
Dahomey	April 3-10	Cotonou, Dahomey
Togo	April 14- 22	Lome, Togo

(We have some complicated transportation problems on the above two which haven't all been ironed out yet).

No firm word yet from Upper Volta or Ghana on whether they want it during the period from April 22 to May 15.

May 18-25 Shipment to Cairo. Showing in Cairo for a month.

July 1-September 1- Show offered to Dakar, Senegall and Nouakchott, Mauritania. Waiting confirmation

September 1-30 (Includes somewhat complicated travel arrangements to get to Monrovia, and to get from Monrovia to Central African Republic, if this can be managed)

Oct. 1-15 Central African Republic (if transportation available)

Oct 15- November 30 Nigeria

Since there is a change of Ambassadors in Chad, the departing Ambassador suggested we wait until a new Ambassador is appointed and start "de novo". There is also a new Ambassador in the Cameroons, which previously turned down

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

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as being too avant-garde for local sensibilities. Kinshasa is also interested in having it.

Mrs. Battle raised the question of having the show go to Lebanon, which is after all not African territory after it leaves Cairo. I have told her to wait on making an approach until I consulted you. During the summer in Lebanon there is lots going on, and a ready audience, but personally I would advise giving priority to Dakar and Nouakchott if the times are suitable.

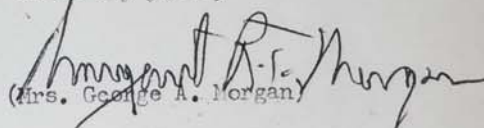
Ambassador Williams of Ghana is coming here next week and I can talk with him at length about Ghana scheduling. There is a much publicized trade fair going on there at present, and he felt your show would face unusual competition for attention during fair-time. I'll let you know the results of our conversations.

We will try to get color slides on the opening at the Hotel Ivoire here and the same in Niamey for the show in the Museum there...and get them to you by the time of your International Council meeting. The Council might be amused, if not intimidated, by some of the fascinating problems which have arisen in circulating the show!

I still haven't fully explored the possibility of the art education program you mentioned, and since I shall be seeing people from a number of African posts in the next several days, whom I have not yet consulted, let me wait to give you a complete answer after our conversations.

With best personal greetings,

Sincerely yours,


(Mrs. George A. Morgan)

P.S. May I suggest, the next time you do a catalogue, that you not be so modest about the Museum of Modern Art's role; one of the important aspects of this show out here is that it is not government sponsored, that culture springs from the free enterprise system which you epitomize, and that you are making a direct and vital contribution to American life. Also, a color other than dark purple which is impossible to overprint with the local sponsorship of the show would be a good idea. We hoped we could use a stamp if not overprint, in order to give local dates, sponsorship and place of the show, but with this cover it doesn't work.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Telex **WESTERN UNION INTERNATIONAL, INC.**
To get fast, dependable service, write in **"Via W. U. CABLES" here**

Mrs. Simmons

RP

NH

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CALL LETTERS DLS CHARGE TO THE MUSEUM OF MODERN ART^ NEW YORK

To LT
MRS GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)

Via WUC MARCH 3, 1967

U S DESPATCH AGENCY ADVISES 3600 CATALOGUES LEFT NEW YORK
MARCH 2 VIA TWA FLIGHT 800 SCHEDULED FOR CONNECTION WITH UNION
TRANSPORTS AERIENE FLIGHT 1801 LEAVING PARIS FOR ABIDJAN TODAY
stop CONNECTIONS NOT CONFIRMED SO SOME DELAY POSSIBLE stop TWA
AIRWAYBILL NUMBER 015 JFK 894993

PALMER
MODERNART

Charge ICE-F-107-66 MORGAN

WUI 1272

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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cc: Mrs. Simmons
 Mrs. Morgan
 Mrs. Kefauver
 RP
 ICE-F-107-66
 circ.
 green

The Museum of Modern Art

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

March 1, 1967

TO: AMERICAN AMBASSADOR
 Mr. Michael Folchetti
 U.S. Despatch Agency
 45 Broadway
 New York City, 10006

Dear Mr. Folchetti:

FROM: U. S. DESPATCH AGENT
 Enclosed are 4 copies of our boxlist for the shipment of catalogues which you are arranging to forward to Ambassador Morgan in Abidjan, Ivory Coast. The case has been marked in accordance with the instructions you gave me on the telephone yesterday.

TOTAL GROSS WEIGHT: 165 pounds
 I understand the case will be collected from our floor at Santini Brothers Warehouse, 447 West 49th Street sometime today and that it will be booked on a flight to Paris for connection with an AIR FRANCE flight to Abidjan as soon as possible. As I mentioned yesterday, if it is possible to forward the shipment to Europe on a carrier other than Pan American I feel it would be advisable to do so since we have not found their service very reliable in the past few months. Would you kindly phone me as soon as the shipment has been booked so that I may cable Ambassador Morgan the specific shipping details and the airwaybill number.

You will note that we are forwarding 3,600 copies of the catalogue, rather than 3,000 as I originally planned. The catalogues were packed in boxes of 1,200 copies and it seemed simpler to forward three complete boxes than to split them up and count copies. Since the total weight is under the estimate I gave you, I thought you would not object.

3,600 printed catalogue-brochures for the exhibition,
 Thank you so much for your help in getting this shipment out so quickly.

French and English texts

With best regards,

NO COMMERCIAL VALUE

Sincerely,

These catalogues are of U. S. origin and are being sent to the American Embassy in Abidjan, Ivory Coast for use in conjunction with the showings there of the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition. Richard L. Palmer has no commercial value and will be distributed free-of-charge as Executive Assistant wings of the exhibition in the Ivory Coast.
 Circulating Exhibitions

These commodities licensed by U. S. law for ultimate destination U.S.S.R.
 Enclosures: 4 copies of boxlist U. S. law prohibited.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

The Museum of Modern Art

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

TO: AMERICAN AMBASSADOR
AMERICAN EMBASSY
ABIDJAN, IVORY COAST
A
1642

FROM: U. S. DESPATCH AGENT

NUMBER OF CASES: 1

TOTAL GROSS WEIGHT: 165 pounds

TOTAL CUBAGE: 3.5 cubic feet

TOTAL VALUE: NO COMMERCIAL VALUE

CONTENTS: as itemized below

CASE DIMENSIONS	TOTAL GROSS WEIGHT	TOTAL CUBAGE
58 x 15 x 7"	165 pounds	3.5 cubic feet

Contents

3,600 printed catalogue-brochures for the exhibition,
25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS, with
French and English texts

NO COMMERCIAL VALUE

These catalogues are of U. S. origin and are being sent to the American Embassy in Abidjan, Ivory Coast for use in conjunction with the showings there of the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition. The catalogues have no commercial value and will be distributed free-of-charge at the showings of the exhibition in the Ivory Coast.

These commodities licensed by U. S. law for ultimate destination IVORY COAST. Diversion contrary to U. S. law prohibited.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

cc: Mrs. Simmons
Mrs. Straus --- WSL

file: ICE-F-107-66

Februaru 21, 1967

Abidjan

Rec 2/27

Dear Mr. Rasmussen:

I hope by now everything is worked out satisfactorily with the Department of State to get catalogues out by air pouch to us, for our opening here, and the rest by surface pouch.

Scheduling has run into the usual complications...it adds to the excitement when messages don't get through promptly. For example, after some complications in Upper Volta, including the Harmattan (a desert wind of sand from the Sahara which blows and closes in air-ports) the exhibit did not get to Upper Volta, and will go later. The present schedule calls for a March opening here, plus a trip to Niamey, Niger on March 19 or 20, and then a showing in Cotonou or Lome (Dahomey or Togo) depending on transportation problems. Sorry my typing is bad- I have several fingers cut on the tips and this makes for confusion when bandages catch in the keys. I'm in process now of doing some complicated negotiations which will clarify April scheduling and will let you know as promptly as I can. To give you an insight into the problem, a letter written by the Ambassador to Togo on February 11, asking for the show in late February reached me only today, and now the plane schedule is fixed and we will have to wait till April.

Incidentally, you should know that the trip here must have been a bit rough; screws were knocked out of several frames (we've replaced them), several things were loose and crooked in the frames and so on as if the cases had had rather a beating on the way here.

This is a very hasty note on the eve of our National Day Fete tomorrow to which some 900 people have been invited, so we should have another large viewing of your collection at our Residence. I will write you again after February 22 in much more responsive fashion. I have been studying carefully your ideas about art education material and want to outline a proposal to you.

Ambassador Goldschmidt, our Ambassador to Ecosoc is going to take this to New York and Mail it for me to let you have latest news on scheduling. He has seen the Residence collection and is much impressed.

With best personal greetings, and most sincerely

August R. Morgan
Mrs. George A. Morgan

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

cc: MRS. Battle (lhd)
 Mrs. Simmons
 Mrs. Straus
 WSL
 RP
 NH/JVD
 ICE-F-107-66
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February 16, 1967

Mrs. George A. Morgan
 Embassy of the United States of America
 Boite Postale
 Abidjan, Ivory Coast
 West Africa

Dear Mrs. Morgan:

I am writing further to Mr. Rasmussen's cable of earlier today to enclose two copies of the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS exhibition catalogue which were just delivered earlier today. We are all extremely pleased with them and hope you will be too.

I am also sending copies on to Mrs. Lucius D. Battle in Cairo who wrote on January 23 to advise us that she thought about 2,000 copies would be required for the showing there. Since we are not up-to-date on your plans for the exhibition's tour in the Ivory Coast and are therefore not sure if the show will go afterwards to Niger, Dahomey, Ghana and Chad, as you mentioned in your letter of December 28, I shall ask Mrs. Battle to be in touch with you again about scheduling the show in Cairo.

Since we assumed the costs of producing the catalogues, we felt you and the other Embassy posts would be willing to assume responsibility for shipping costs. Our printer has packed the catalogue in cartons containing 500 copies each, weighing approximately 25-30 pounds. We can ship copies to Abidjan as soon as we have your authorization and the exact consignment address. If the shipment could be made by diplomatic pouch (I don't know whether the weight and size would preclude this) it would probably save some time. Will you also let us know whether we will be hearing directly from the other posts which have scheduled the exhibition about the number of copies they will require, and how they should be consigned?

Although you acknowledge receipt of the show in your letter of January 3, we have not heard since if all of the works arrive in good condition. Could you possibly ask a member of the Embassy staff to complete and return the enclosed Condition Report form as soon as convenient?

If the exhibition is on view when this reaches you, I hope you may also be able to have 8 or 10 color slides taken of the installation. Since this is the first exhibition of original material we have sent to Africa for sometime, we are particularly eager to have slides of all the installations to show to the members of The International Council. The Council's next meeting will be held in

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Mrs. George A. Morgan

- 2 -

February 16, 1967

May and we hope by that time we may be able to secure slides of at least one, and hopefully more, of the exhibition's showings. The slides would be of greater interest if they could be taken while visitors are in the galleries, and we could reimburse you for their cost if necessary.

I shall look forward to hearing from you.

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosures: 2 catalogues
Condition Report form

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cc: Mrs. Simmons
Mrs. Strauss
MR
WOL
AP
DH
ICE-F-107-66
circ.
green

February 1, 1967

Mrs. George A. Morgan
Embassy of the United States of America
MUSEUM OF MODERN ART
LT
MRS. GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)
WUC, February 15, 1967

Dear Mrs. Morgan:
PRINTMAKING CATALOGUE COMPLETED stop PLEASE ADVISE HOW
MANY COPIES YOU NEED FOR IVORY COAST AND HOW SHIPMENT SHOULD
BE CONSIGNED stop WE REQUEST EMBASSY ASSUME COSTS AIR FREIGHT
AND PROPOSE SENDING SHIPMENT COLLECT UNLESS YOU CAN ARRANGE
DETAILS THROUGH WASHINGTON FOR DIPLOMATIC POUCH CARRIAGE
stop LOOKING FORWARD TO FURTHER WORK ON PLANS FOR TOUR
and regards at the bottom in black.

RASMUSSEN

All of the text will be printed in MODERNART white stock and the seven
illustrations will be in black and white. After some discussion, we
decided to print the catalogue so that all of the French text would appear
on CHARGE ICE-F-107-66 in English on the other so that it could be read
with the greatest ease possible. In order to do this, the listings of
works in the exhibition were combined with the artists' biographies in
both languages.

cc: MRS. Simmons

The catalog Mrs. Strauss is in production and we expect delivery of the final
copies on WSL January 15th. Could you in the meantime let us know in how
many copies you want the catalog forwarded to Abidjan when they are
available ICE-F-107-66

circ.

green
We look forward to having your reply to the other points mentioned in
Mr. Rasmussen's last letter.

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

Enclosure: Extra copy of preliminary study of catalogue for the
AMERICAN ARTISTS AS PRESENTED exhibition

I shall be happy to send you a copy of the catalogue study
which is complete for the time being and which will be a very handy copy of the
we will have to give you some more information on the subject of the book we want.

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cc: Mrs. Simmons

Mrs. Straus

WR

WSL

RP

DH

ICE-F-107-66

circ.

green

February 1, 1967

Mrs. George A. Morgan
Embassy of the United States of America
Boite Postale
Abidjan, Ivory Coast
West Africa

Dear Mrs. Morgan:

At Mr. Rasmussen's request, I am enclosing a Xerox copy of the preliminary dummy for the catalogue of the AMERICAN ARTISTS AS PRINTMAKERS exhibition. Attached to the cover is a swatch of the color of ink which will be used, although it may vary slightly in intensity in the final printing. The English title of the show will be in white ink, the French title in black and the credits at the bottom in black.

All of the text will be printed in black on white stock and the seven illustrations will be in black and white. After some discussion, we decided to print the catalogue so that all of the French text would appear on one side and all of the English on the other so that it could be read with the greatest ease possible. In order to do this, the listings of works in the exhibition were combined with the artists' biographies in both languages.

The catalogues are now in production and we expect delivery of the final copies on February 15th. Could you in the meantime let us know as soon as possible how many copies should be forwarded to Abidjan when they are available? We look forward to having your reply to the other points mentioned in Mr. Rasmussen's last letter.

Sincerely,

Although the printing of the catalogue will not be completed for three or four more weeks, I may be able to send you a dummy of one working sheet. The cover will be a bright color, printed in black and white. The text will be in black and white reproductions. I will want to make it clear, since your letter of January 1 leads us to believe you thought it was a dummy.

Enclosure: Xerox copy of preliminary dummy of catalogue for the AMERICAN ARTISTS AS PRINTMAKERS exhibition

I shall write directly to Mrs. Bette about the number of catalogues which would be required for Cairo and shall hope to have a very speedy reply since we will have to give our final order to our printer within the next two weeks.

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cc: Mrs. Simmons

Mrs. Straus

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Mrs. George A. Morgan

- 2 -

I have answered below the questions you have brought up and mentioned other related matters which I shall hope to hear from you.

January 18, 1967

of course, distressed to learn that the exhibition had reached Abidjan so late. Our shipping agents believe the delay was due to heavier than usual traffic during the holidays, which we anticipated. Since the show is late, I imagine it must have affected your plans for the tour. Would you let me know how your plans stand at present? Whether you think it necessary for us to be in direct touch with any of the other Embassies which will be showing the exhibition?

Dear Mrs. Morgan:

We are preparing a publicity release on the show and will publish it. I am sorry I could not respond immediately to your letters of December 26 and January 3 but we were still checking the French translations of the catalogue text for the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS show until late last week. The checking has now been finished and I have enclosed the following material in both English and French:

1. Title and credit line (these will appear on the Title Poster, which we are now preparing for installation with the exhibition, and on the cover of the catalogue.
2. Introduction by Mr. William S. Lieberman
3. Notes on Printmaking
4. Catalogue item listing with explanatory note
5. Artists' biographies

I fear it will reach you too late for you to put it to use before the trip you were planning. As I hope you will understand, the translation of the catalogue text has required a great deal of time: we do not have people on our staff who can undertake such projects directly, so we had to secure an outside translator, then have the translated text checked by someone else outside the Museum, before having it read by Mr. Lieberman and our publications department. In any event, this work is finished now and the text is being typeset at this very moment.

Although the printing of the catalogue will not be completed for three or four more weeks, I may be able to send you a dummy of one sometime next week. The catalogue cover will be a bright color, printed in black and white, and there will be a fold-out seven columns wide to accommodate the text and about seven black-and-white reproductions. I did want to make it clear, since your letter of January 3 leads me to believe you thought we were doing the catalogue only in French, that we definitely are planning to do it bi-lingually. There would be no need for Nigeria to plan its own English version.

I shall write directly to Mrs. Battle about the number of catalogues which would be required for Cairo and shall hope to have a very speedy reply since we will have to give our final order to our printer within the next two weeks.

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Mrs. George A. Morgan

- 2 -

January 18, 1967

I have answered below the questions you have brought up most recently and mentioned other related matters which I shall hope to hear about from you.

Schedule: We were of course, distressed to learn that the exhibition had reached Abidjan so late. Our shipping agents believe the delay probably occurred because of heavier than usual traffic during the holidays, but it was certainly something none of us anticipated. Since the show did arrive so late, I imagine it must have affected your plans for the initial part of the tour. Would you let us know how your plans stand at the moment and whether you think it necessary for us to be in direct touch with any of the other Embassies which will be showing the exhibition?

Publicity: We are preparing a publicity release on the show and will forward copies as soon as possible. In the meantime, you could prepare your own release using the catalogue material enclosed. Do you want us to mail publicity material for the other showings direct to the Embassies involved, which would seem simpler, or should it be sent through you? If the former, could you please furnish the names and addresses of the persons to whom it should be directed. We would propose sending each exhibitor copies of the release, a selection of about 8 black-and-white photographs of works in the show, and a publicity report form which would be completed and returned to us for each showing.

I have enclosed some Publicity Report forms for your use. Please note particularly that we are eager to have copies of any press clippings which appear on the show (and translations of them if they appear in a language other than English) as well as photographs taken at opening ceremonies and 35 millimeter color slides of the installations. If necessary, we could assume the costs of having the slides made, but I hope each post may be able to use a staff photographer instead. It would be especially useful to have slides of the installations of the earliest showings to present at the next meeting of The International Council in early May, 1967.

Installations: Rather than send you an actual plan for the installation of the exhibition, our Department of Drawings and Prints has suggested instead that you and the other exhibitors try to install the works in the five following groupings. The exhibition was hung this way at our Museum and worked extremely well:

Group 1

Sam Francis
Adolph Gottlieb
Matsumi Kanemitsu
Robert Motherwell
Robert Rauschenberg

Group 2

James Gill
John Paul Jones
James McGarrell

Group 3

Richard Anuskievics
Henry Pearson
Paul Brach
Josef Albers
Ellsworth Kelly
Alexander Liberman
John McLaughlin
Allan D'Archangelo

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Mrs. George A. Morgan

- 3 -

January 16, 1967

Group 4

Louise Nevelson
Ernest Trova
R.B. Kitaj

Group 5

Roy Lichtenstein
Omar Rayo
James Rosenquist
Tom Wesselman
Jim Dine
Jasper Johns

They have also suggested that each artist's works be kept together. The order in which the works are installed within each group is quite flexible and can be changed as necessary to fit the available wall areas. Works can, if necessary, be hung one above another but it is preferable to hang all works at slightly below eye level which we consider to be about 57" from the floor: this means that the center of the work should be about 57" from the floor, so that all works, regardless of size, are on the same center line.

I hope these suggestions are of some help and that you will not hesitate to let me know if you should need any additional advice about installation.

Shipping between showings: Although I presume you will arrange directly with the other Embassies the matter of shipment of the exhibition between its showings, we will need to keep a running record of its transits for our insurers. I have therefore enclosed the following forms which should be completed for each showing at the times indicated and returned to me by airmail:

1. ARRIVAL NOTICE - to be completed and returned as soon as possible after the exhibition arrives in each city.
2. CONDITION REPORT - to be completed and returned as soon as possible after the exhibition has been unpacked and can be examined carefully.
3. SHIPPING RECORD - to be completed and returned as soon as arrangements are set up for its shipment to the following exhibitor.

I can either send you an additional supply of these forms for forwarding to the posts scheduling the show or we can mail them directly with the publicity material, so please let me know which method would be simpler for you.

I was very pleased by your reaction to the presentation album for your Art in Embassies collection and only wish it had been possible to send it much earlier.

Alas, I am afraid I cannot be very encouraging about our organizing an exhibition of paintings at present. Our schedule for preparation of exhibitions is presently so intense that we have difficulties meeting our

January 18, 1967

January 3, 1966

For local distribution, I think they will probably want to
Sincerely, catalogue in English. I am writing them suggesting this.

Shipping and Condition Report forms

Shipping and Condition Report forms
Can you please be sure to enclose catalogue text by return mail?
I wish you a very happy new year filled with creative excitement and
adventure.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mrs. Simmons

Mrs. Straus

WE---WSL

✓RP

DH

NH/JVD

file: ICE-F-107-66

JAN 9 1967

January 3, 1966

American Embassy-Abidjan

Department of State

Washington, D.C. 20521

Dear Mr. Rasmussen:

The American Graphics show arrived in Ivory Coast today at 11 a.m. ten days after it left you...or was it more? At any rate it is here. I am very glad we didn't try to open the show in early January here since this cliff-hanging waiting is ghastly. I've been very eager to get started working out a suggested hanging pattern since a number of posts want it. This will keep us busy for a while!

Could you get a copy of the catalogue in French out to me- in English too, for that matter? We badly need to have the information to develop publicity material? I'd be most grateful if it could come air mail, since time is very much at a premium. I leave here on January 19 for eleven days out of the country, and want to get everything possible done in advance.

A lovely last day of the year surprise arrived on Saturday in a package from the Museum. I opened with it with eager interest and found the lovely book about the show you've lent us- I call it a show because we are constantly showing it to people, and having people come to see it! It is grand to have the book, and it is so much more elegant than the mimeographed material I have been giving people. Thank you so much.

Can you please let Mrs. Battle in Egypt know about the catalogue and see what her requirements are since I didn't include them in the 20,000 figure I mentioned to you. A letter has just arrived this afternoon from Nigeria asking if they can have the show for two months this spring (impossible) or next October and November since they want to take it on tour all over Nigeria, from north to south and east to west. For local distribution, I think they will probably want to reproduce the catalogue in English. I am writing them suggesting this.

By the way, what can you do to encourage sending oils out this way? They survive far better than things on paper, and really lend an air of permanence and durability to our cultural interests that nothing else can. After all, to preserve oil and canvas one produces humidity... at least in Japan where I have seen remarkable 13th and 14th century Italian things in perfect condition, just because of the humidity. And to add to our charms, we have not very great changes in temperature which are kind to canvas and oil too?

Can you please be sure I get catalogue text by return mail? I wish you a very happy new year filled with creative excitement and adventure.

Sincerely yours,

Margaret R.T. Morgan

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

Mr. Simmons
Mrs. Strauss
Falconer
Hallowell
Carmichael
Mr.
100-1-123-45

Simmons

Straus

WR

RP

DH

Ice f-107- 66

green

12/23/66

FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

ANY

A 2-7934

DS BRANCH DS214 ZC 72895
ABIDJAN
MRS. GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)

CANNOT HAVE PRINTMAKERS CATALOGUE READY FOR MAILING BEFORE
FIRST WEEK FEBRUARY stop PLEASE ADVISE WHETHER YOU ARE DELAYING
RASMUSSEN FIRST SHOWING OR PROCEEDING JANUARY 7th OPENING AS PLANNED HAS
SHOW ARRIVED SAFELY REGARDS

RASMUSSEN
MODERNART

PACKING CASE SIZES OKAY NEED TWENTY THOUSAND CATALOGUES
SUGGEST SHOW TITLE GRAPHIS AMERICAINS
1967 WRITING MORGAN AMEMBASSY ABIDJAN

COL 1967

January 21 to Bobo-Dioulasso, January 30 (approximate)
to Ougadougou, February 12 (approximately) to Abidjan, for shipment to
Monrovia. I will have to get confirmation from the Naval Attache in Monrovia
on his actual pickup date from here. March 3, approximately return to Abidjan
from Liberia. Is this data sufficient for insurance purposes? NYO and NYA
are not necessary, I assume, or are they?

I will let you know as soon as the show arrives safely. We are breathless

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mrs. Simmons
Mrs. Straus-----WSL
✓ Palmer
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NH
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JAN 3 1967

December 28, 1966
American Embassy-Abidjan

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VIA
FRENCH

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A 2-7934

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ABIDJAN 22 16 1755

RASMUSSEN MODERNART NEWYORKCITYNY USA

PACKING CASE SIZES OKAY NEED TWENTY THOUSAND CATALOGUES

SUGGEST SHOW TITLE GRAPHIS AMERICAINS

1967 WRITING MORGAN AMEMBASSY ABIDJAN

COL 1967

WR
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ICE-F-107-66
FRENCH CABLE COMPANY
10 ROCKEFELLER PLAZA
NEW YORK, NY 10020
TEL. NY 7-8157

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

VIA
FRENCH

FREN

... now they are January 21 to Bobo-Dioulasso, January 30 (approximately) to Ougadougou, February 12 (approximately) to Abidjan, for shipment to Monrovia. I will have to get confirmation from the Naval Attache in Monrovia on his actual pickup date from here. March 3, approximately return to Abidjan from Liberia. Is this data sufficient for insurance purposes? ETD and ETA are not necessary, I assume, or are they?

I will let you know as soon as the show arrives safely. We are breathless!

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

cc: Mrs. Simmons
Mrs. Straus-----WSL
✓Palmer
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circulate
NH
ICE-F-107-66

JAN 3 1967

December 28, 1966
American Embassy-Abidjan

Dear Mr. Rasmussen:

Happy New Year, bonne annee!

Arrivals

1. Your cable which you said had been sent on December 12 reached me here on December 20. It had been sent to Lagos, Nigeria by the sender. Lagos is about five hundred miles from here, but the cable office there had to do a check. It finally reached here on one of those "Try Abidjan" bases. I do suggest that should you be cabling again, be sure your office gets Abidjan, Ivory Coast in the address, since it is just good luck and the fact a cable clerk had some imagination and thought perhaps it might be here that the cable ever reached me.

2. As of this writing, the shipment of the show has not yet arrived. We have been meeting every possible plane, and will continue to do so, since we want to get the show in our air-conditioned rooms as soon as possible. And then, for those of us whose appetite has been whetted for some long, we'll have a preview.

Time of showing in Abidjan

The good space at the Hotel Ivoire in January is no longer available. We have decided that since this is the most sophisticated city in West Africa, we want to give the show the best possible "send-off". And we want to be absolutely sure of having catalogues. So, we are working on March dates. The University of Abidjan is having a University Week in March, and have asked if we can help with a distinguished American feature. We think the show would be excellent then, since it has already been promised for late January and early February to Upper Volta, and then to Liberia for late February. In Abidjan we would have a showing both at the university and at the Hotel Ivoire, thus reaching two different but important audiences; because of its bulk, I haven't yet been able to work out plans to take it inland to Bouake, but this may be possible.

Because our attache plane has a rather complicated schedule already I am having to try to work out additional showings in the other countries only tentatively. Niger, Dahomey, and Ghana and Chad are next, but I don't have a specific order, and will let you know as soon as I have it.

Schedule

As soon as I have specific dates on shipment to Upper Volta I will let you know, but as of now they are January 21 to Bobo-Dioulasso, January 30 (approximately) to Ougadougou, February 12 (approximately) to Abidjan, for shipment to Monrovia. I will have to get confirmation from the Naval Attache in Monrovia on his actual pickup date from here. March 3, approximately return to Abidjan from Liberia. Is this data sufficient for insurance purposes? ETD and ETA are not necessary, I assume, or are they?

I will let you know as soon as the show arrives safely. We are breathless!

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	IC / IP	I.A.1638

-2-

I have written to Mrs. Battle in Cairo asking her to get in touch with you directly on catalogues, since the 20,000 I spoke about was for West Africa. In Cairo alone there are more people than the entire population in some of the West African countries... and I cannot guesstimate from here what her needs are likely to be.

This must rush to get the pouch- I waited till the last possible minute hoping I could report the arrival of the show!

With best personal wishes,

Sincerely yours,

Myra R. Morgan
(Mrs. George A. Morgan)

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ESTIMATE SHEET

HUXLEY HOUSE LTD.
216 EAST 45 STREET
NEW YORK, N. Y. 10017
MU 7-1050

Date 12/9/66

Name

QUOTES:

Address

Subject

Job

Notes

Notes

Facsimile

Specimen

- ① 4"x9" (9"x28") ACCORDIAN FOLD
ON TEXT WT. VELLUM WITH
SQUARE 1/2 TONES AND 1
BLED PANEL IN COLOR W.
DROP OUT TYPE + PHOTO
1 color 1 side, 2 colors 1 side
- ② 4"x9" (9"x20") ACCORDIAN
FOLD ETC.
(FOR FRENCH version with
English trans. of Intro. +
techniques
- ③ 4"x9" (9"x8") Brochure
staple bound 12 pages
plus cover with type
and 8 half tones covering
12 pages. Cover-bleed
color 1 side plus d.o. type
and half-tone (2 colors
1 side)
- ④ 4"x9" 20 M sheets
cameo brilliant dull text
1 color 1 side

RUBY-

Bibliography in Fr.

ke-up

All in French only--\$310 Bibliography & checklist in Eng--\$120

All prices include readers proofs & reprints. So if

Estimate of job with proofs and/or reprints \$

French checklist and French
bibliography plus English + French
versions of Intro and techniques
would be: \$430Name of Estimator Paul MillerName of Client's Representative Pat Maka

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ESTIMATE SHEET

HUXLEY HOUSE LTD.
216 EAST 45 STREET
NEW YORK, N. Y. 10017
MU 7-1050

Date 12/9/66Name of Client Museum of Modern Art

*Exposition
De Lithographies et Serigraphies
Par 25 Artistes Americains
Contemporains*

ography in Fr.

Exposition
De Lithographies et Serigraphies
Par 25 Artistes Americains Contemporains

Special Instructions All in French & Eng--\$550All in French only--\$310 Bibliography & checklist in Eng--\$120All prices include readers proofs & repros. *So #*

Estimate of job with proofs and/or repros \$

*French checklist and French
bibliography plus English + French
versions of intro. and techniques
would be: \$430*

Name of Estimator Paul MillerName of Client's Representative Pat Maka

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	IC / IP	I.A.1638

ESTIMATE SHEET

HUXLEY HOUSE LTD.
216 EAST 45 STREET
NEW YORK, N. Y. 10017
MU 7-1050

Date 12/9/66Name of Client Museum of Modern Art

Address _____

Subject: American artists as printmakers

Job No. _____ Date Requested _____

No. Proofs _____ No. Typed Pages: plus 3 pages of bibliography in Fr.
17 ~~XX~~ Galley FormNo. Repros _____ Body matter width 20 pic ☐ Make-up

Faces

Lino

Hand

8/10 Tr. GothSpecial Instructions All in French & Eng--\$550All in French only--\$310 Bibliography & checklist in Eng--\$120All prices include readers proofs & repros.

Estimate of job with proofs and/or repros \$

So if French checklist and French bibliography plus English + French versions of intro. and techniques would be: \$430

Name of Estimator Paul MillerName of Client's Representative Pat Maka

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

15000
15000

#1 40 X 31 X 19

47 X 35 1/2 X 13 1/2

47 X 35 1/2 X 12

39 1/2 X 37 1/2 X 17 1/2

35 1/2 X 33 1/2 X 21 1/2

44 1/2 X 34 1/2 X 15

92- 36 X 47 X 29

36 X 46 X 29

31 29 29

31 39 29

341 35 29

$$\begin{array}{r} 35 \\ 33 \\ \hline 108 \\ 109 \\ \hline 115 \end{array}$$

$$\begin{array}{r} 1155 \\ 21 \\ \hline 23195 \\ 23 \\ \hline 23255 \end{array}$$

$$\begin{array}{r} 47 \\ 35 \\ \hline 141 \\ 144 \\ \hline 1845 \\ 155 \\ \hline 12455 \\ 12 \\ \hline 23065 \end{array}$$

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	IC / IP	I.A.1638

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28 BOUARD STREET, NEW YORK, TEL. RM. 2-7734

FRENCH CABLE COMPANY

28 BOUARD STREET, NEW YORK, TEL. RM. 2-7734

DLS
LT
MRS GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)

THE MUSEUM OF MODERN ART

Simmons

Straus

WR

RP

WUC DEC 11-107-6600

green

Mrs. Simmons
Mrs. Straus
Mr. Lieberman
Mr. Palmer
Miss Hollowell
DH
ICE-F-104-66
ABIDJAN

circulate

green

THANKS URTEL AND LETTER stop EXHIBITION green NEW YORK
DECEMBER 21 ON AIR FRANCE FLIGHT 660 TRANSHIPMENT IN
PARIS TO UTA FLIGHT 1813 DUE ARRIVE ABIDJAN DECEMBER 22

LT
MRS; GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)

CANNOT HAVE PRINTMAKERS CATALOGUE READY FOR MAILING BEFORE
FIRST WEEK FEBRUARY stop PLEASE ADVISE WHETHER YOU ARE DELAYING
FIRST SHOWING OR PROCEEDING JANUARY 7th OPENING AS PLANNED HAS
SHOW ARRIVED SAFELY REGARDS

RASMUSSEN
MODERNART

PACKING CASE SIZES ORAY NEED TWENTY THOUSAND CATALOGUES

SUGGEST SHOW TITLE GRAPHIS AMERICAINS

1967 WRITING MORGAN AMEMBASSY ABIDJAN

COL 1967

were going to be any publicity material supplied by you or shall we
develop it here? In any case, I need a history of the Museum of Modern

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

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

DLS

LT

MRS GEORGE MORGAN
AMEMBASSY
ABIDJAN (IVORY COAST)

THE MUSEUM OF MODERN ART

EMBASSY

OF THE

WUC DECEMBER 20, 1966

Mrs. Simmons
Mrs. Straus
Mr. Lieberman
Mr. Palmer
Miss Hollowell
BG
ICE-F-107-66
ABIDJAN

circulate

green

THANKS URTEL AND LETTER stop EXHIBITION LEAVING NEW YORK
DECEMBER 21 ON AIR FRANCE FLIGHT 068 TRANSHIPMENT IN
PARIS TO UTA FLIGHT 1813 DUE ARRIVE ABIDJAN DECEMBER 23
5:05 AM stop SHIPMENT AIRWAYBILL NUMBER 057-2436238 stop WE
ARE PREPAYING ALL COSTS TO ABIDJAN EXPECT EMBASSY
ARRANGE CUSTOMS CLEARANCE AND CARTAGE TO EXHIBITION
SITE REGARDS

RASMUSSEN
MODERNART

RASMUSSEN MODERNART NEWYORKCITYNY USA

Charge ICE-F-107-66- ABIDJAN

PACKING CASE SIZES OKAY NEED TWENTY THOUSAND CATALOGUES

SUGGEST SHOW TITLE GRAPHIS AMERICAINS

1967 WRITING MORGAN AMEMBASSY ABIDJAN

COL 1967

FRENCH CABLE COMPANY

25 BROAD STREET, NEW YORK, TEL. HA 2-7934

MPANY

A 2-7934

FRENCH CABLE COMPANY

FR

25 BR

there going to be any publicity material supplied by you or shall we
develop it here? In any case, I need a history of the Museum of Modern

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

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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EMBASSY
OF THE

CCIRP

FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934
FRENCH CABLE COMPANY
25 BROAD STREET, NEW YORK, TEL. HA 2-7934

DS BRANCH DS214 ZC T2899

ABIDJAN 22 16 1755

RASMUSSEN MODERNART NEWYORKCITYNY USA

PACKING CASE SIZES OKAY NEED TWENTY THOUSAND CATALOGUES

SUGGEST SHOW TITLE GRAPHIS AMERICAINS

1967 WRITING MORGAN AMEMBASSY ABIDJAN

COL 1967

DEC 10 1966 (5)
ICE F 107-66
FRENCH CABLE
10 ROCKEFELLER PLAZA
TEL PLAZA 7-3157

there going to be any publicity material supplied by you or shall we develop it here? In any case, I need a history of the Museum of Modern

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638



EMBASSY
OF THE
UNITED STATES OF AMERICA

Abidjan, Ivory Coast

December 16, 1966

Dear Mr. Rasmussen:

Your letter of December 12th arrived last night. Your cable has still not come. Thanks to the presence of Mr. Martin of Chase Bank, I was able to write an immediate reply which should reach you in New York Monday morning. I have also cabled you today. In case neither of these communications reach you, let me repeat:

First, the catalogue: designing and printing the catalogue at the Museum makes enormous good sense from every point of view. 20,000 copies are needed. How soon can we get copies here in Abidjan? Could we get an advance print run by show time here or should we try somehow to postpone the opening a week or two? May we suggest using color for the cover? Orange and green are widely used in this part of the world and one or the other on the first page with a black and white reproduction, title of the show with space for a local insert to show sponsorship would be wonderful. I have consulted several local experts in French, and the arts, who suggest the following title: "Graphis - 1967 - Exposition des Artistes Americains Contemporains". We prefer the shorter title for effective local display and publicity purposes.

2. Shipping cases: the revised case size and weight distribution will work out all right according to our Air Attache, since cases can be stacked. The aisle of the plane has to be kept open and seats and other installations are fixed, but we have worked out this morning a packing plan that will suit both the local plane and the others likely to be used.

3. Exhibition plan and publicity material: early on you spoke of having a exhibition plan. Is this going to be available or should we work out a proposed lay-out here, which we can share with other posts? Is there going to be any publicity material supplied by you or shall we develop it here? In any case, I need a history of the Museum of Modern

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

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

Art and the story of its overseas programming through the International Council.

I am rushing this letter to you and I am sending a duplicate through the pouch. We will lick the communications problem yet!

With warm appreciation and best wishes for Christmas, and hurray for full steam ahead,

Sincerely yours,

Margaret R. T. Morgan
(Mrs. George A. Morgan)

Dictated 12/16, not not read

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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December 15, 1966
Abidjan, Ivory Coast

Dear Mr. Rasmussen:

Your letter of December 12 arrived an hour ago. Your cable cited in the letter has not yet come. Fortunately, we had coming in for a drink, just as your letter came, Mr. Dawson Martin of Chase-Manhattan International who had been at your opening of the West African collection ("25 Contemporary American artists"), or had seen the collection subsequently. We will send a cable tomorrow morning to you, but given communications problems, Mr. Martin who is arriving in New York Saturday will get this letter to you, in case the cable is delayed.

First, the catalogue. I think 20,000 should be adequate, and certainly it would solve an enormous number of problems, including money, production, quality standards, etc. if you could reproduce them. Particularly since post budgets have just been cut drastically, your production would assure quality. Any additional local information could be handled by a mimeograph or offset handout done at each post. If you are using any color, I think the Orange of art in the mirror is more attractive than the light brown of the Burri folder. Orange, white and green are the national colors here and in several other countries and orange or green would be more attractive on a cover than black and white, or something more dull in tone. Leaving cover space for local insert is excellent. Second, the cases

I have tried to reach our Air Attache on the telephone tonight but he is not in. Five minutes later- I've tracked down his assistant who thinks the new dimensions will work, particularly since there is no "right side up". The aisle of the plane has to be kept free for passage, but by careful handling he thinks it will work out all right. So proceed with your cases as planned. The dimensions I gave you originally are for the door of the plane- in other words the case can exceed the dimensions I gave you, but the internal space available is limited by fixed installations, including seats; the assistant air attache says that since the cases can be piled on one another, it will be manageable under present circumstances both for the local plane and for several others that will be employed at other posts.

Third- the title.

I want to check with someone tonight at a concert at which we are due in ten minutes, acting as hosts. If there is time, I'll get the title we suggest reviewed by a French expert tonight, and list it below. If there is no time, I'll get a letter off to you Friday morning by air mail...that is tomorrow.

It has been wonderful to hear from you- a little like a reprieve from a possible death sentence. And Forgive this very hastily typed letter, but since Mr. Martin is leaving at dawn tomorrow, this is my only chance to be doubly sure word reaches you safely and promptly.

Have a gay wonderful Christmas, and my warm appreciation to you,

Sincerely yours,

Mrs. George A. Morgan

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

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Mrs. George A. Morgan

Mrs. Simmons

Mrs. Straus

WR/RP

WSL

BG

DH

NH

ICE-F-107-66 Abidjan

circ.

green

December 12, 1966

Mrs. George A. Morgan

Embassy of the United States of America

Boite Postale

Abidjan, Ivory Coast

West Africa

Dear Mrs. Morgan:

Thank you for your letter of November 30. By now you will have received my cable of earlier this morning, of which I have enclosed a confirmation copy, about the most immediate problems of packing the 25 CONTEMPORARY AMERICAN ARTISTS AS PRINT-MAKERS exhibition and of the possibility of our printing a modest catalogue here in New York.

Framing and Packing

As I mentioned in my letter of November 16, we had originally hoped that our framers would be able to design a new, lightweight frame in time for use on the works in the exhibition. Unfortunately, although several designs were submitted to us, none fulfilled our needs; while some were lighter, we felt they would not afford adequate protection to the works during the tour. For this reason, all of the prints in the exhibition have been mounted in our standard aluminum frames (which I believe you are familiar with as we have framed many works in our Art in Embassies collections in them) and are glazed under plexiglas. A title label, in English and French, is affixed to the mat of each print inside the frame unit where it can be viewed easily and cannot be detached or lost.

Since the aluminum frames themselves are fairly heavy, it is impossible for us to cut down the total packed weight of the show to any appreciable degree regardless of the type of packing container used. However, we have, as you suggested, checked on the possibility of securing aluminum or other lightweight cases. We discussed this matter with U. S. I. A. in Washington and, at their suggestion, with the Library of Congress which has developed an aluminum case of its own shops. The Library was certain their type of case could not be secured commercially and, since having similar cases fabricated here would take sometime and also be extremely expensive, we felt it could not be pursued at this point. Our Registrar also felt that a metal case might act as a trap for moisture and cause more rapid deterioration of the prints than would a wooden case.

In order to make the cases as light as possible, we have decided to pack each work in an individual slip case made of heavy cardboard and wood and then fit these individual slip

25 ARTISTES AMERICAINS CONTEMPORAINS: LITHOGRAPHIES ET
SERIENGRAPHES

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Mrs. George A. Morgan

December 12, 1966

cases into an outer wooden shell which will be lined with foam and waterproof paper. Doing this will eliminate the heavy carpeted tracks we normally use and will cut down somewhat both on the weight of the cases and the size. However, as I noted in my cable, the maximum 47 inch dimension of two of the cases cannot be reduced. About eight of the prints have a framed dimension of 40 inches and this dictates the size of the case. Since it would not be necessary for the cases to ride with the 47 inch dimension up, I hope they can be accommodated on the type of planes you are planning to use. We made a point of keeping within the maximum case dimensions you gave us in earlier letters and were quite surprised to learn in your last letter that your earlier information was evidently incorrect. In your reply to my cable of this morning and to authorize us to proceed immediately with the packing of the exhibition in the cases mentioned, we should if the cases do not exceed 200 pounds each, it should be possible for two men to move them about without difficulty. Even though the cases will be sturdily constructed, care must be taken in handling them.

Catalogue

I have enclosed samples of several catalogue-brochures we have printed here in the recent past for exhibitions in our national circulating exhibitions program. It is this type of catalogue I had in mind for the print show. I thought one printed on paper of the quality of the Burri-Fontana, only with about seven fold instead of four, would be adequate to accommodate Mr. Lieberman's introduction, his description of printmaking techniques, artists' biographies, a complete item listing and about eight black-and-white reproductions. We would propose doing all text in both French and English, possibly printing all French text on one side and all English on the other. We might also use a reproduction on the cover, as we did for Bridget Riley and Art in The Mirror. A black space could be left, either on the cover or inside, so that the local Embassy or exhibiting institution could imprint its name and the dates of its showing. We also explored the possibility of using at least one color reproduction on the cover, but this would delay the printing process tremendously and would also add a great deal to our costs.

Cooperative Director

If you agree that we should proceed to design and print a catalogue of this type for the show here, could you kindly give me the answers to the following points:

1. Would an edition of from 15,000 to 20,000 copies be adequate for the showings which would be scheduled on the tour? If not, how many would you suggest printing?
2. Our translators have suggested using one of the following as the French title of the show:

LITHOGRAPHIES ET SERIGRAPHIES PAR 25 ARTISTES AMERICAINS
CONTEMPORAINS
25 ARTISTES AMERICAINS CONTEMPORAINS: LITHOGRAPHIES ET
SERIGRAPHIES

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RP

Telefax WESTERN UNION INTERNATIONAL, INC. A

To get fast dependable service, write in "Via W. U. CABLE" form

TO: DLS - 3 - CHARGE THE MUSEUM OF MODERN ART

Mrs. George A. Morgan

December 12, 1966

MRS. MORGAN
AMEMBASSY
LAGOS (NIGERIA)

WUC DECEMBER 12, 1966

You mentioned earlier the possibility of changing the title slightly to make it sound livelier in French: could you let me know what you had in mind?

I think printing a modest catalogue of this type here would solve many problems in Africa since, in addition to eliminating the necessity of designing and printing one for each locality, it would free the various Embassies' funds for use on the installation or publicity.

Shipping

If you are able to wire your reply to my cable of this morning and to authorize us to proceed immediately with the packing of the exhibition in the size cases mentioned, we should be able to complete our work and to forward the show sometime next week. This would mean that you could proceed as planned with the first showing of the exhibition in Abidjan from January 7 to January 15.

Under separate cover I am sending you the following additional material on the show:

1. Complete set of black-and-white photographs
2. Introduction and print techniques description in French
3. Artists' biographies in English
4. Listing of works in English and French

I look forward to hearing from you soon.

With best regards,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD

REQUEST: CATALOGUE OF EXHIBITION HERE WITH ALL TEXT ENGLISH FRENCH AND ABOUT EIGHT BLACK WHITE REPRODUCTIONS stop COULD NOT BE READY FOR FIRST ABIDJAN SHOWING BUT COULD BE FORWARDED END JANUARY stop WE WOULD ASSUME COSTS BUT NEED KNOW WHETHER 15 OR 20 THOUSAND COPIES ADEQUATE FOR ENTIRE TOUR stop SENDING SAMPLES OTHER BROCHURES WERE PRINTED BUT APPRECIATE CABLED REPLY ABOUT CATALOGUE NOW SO WE COULD BEGIN PLANNING DESIGN

REGARDS RASMUSSEN MODERNART

Charge ICE-F-107-66

WUI 1273

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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RP/CH

*RP
under review
25th Nov
as per
Abidjan*

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RP

Telefax WESTERN UNION INTERNATIONAL, INC.

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS **DLS** CHARGE TO **THE MUSEUM OF MODERN ART**

To LT
MRS. MORGAN
AMEMBASSY
LAGOS (NIGERIA)

Via WUC DECEMBER 12, 1966

THANKS YOUR LETTER NOVEMBER 30 stop CAN DECREASE INDIVIDUAL CASE SIZES BY PACKING SHOW IN SIX CASES WITH FOLLOWING DIMENSIONS IN INCHES 2 CASES 47x36x13 stop 1 CASE EACH FOLLOWING SIZES 45x35x15, 40x31x19, 40x38x18, 36x34x22 stop EACH CASE WOULD AVERAGE ABOUT 200 POUNDS stop CANNOT DECREASE 47 INCH DIMENSION OWING TO ACTUAL SIZE OF SOME PRINTS stop SINCE CASES CAN RIDE WITH EITHER DIMENSION UP HOPE YOU CAN ACCOMMODATE stop PLEASE CABLE CONFIRMATION SO WE MAY BEGIN PACKING IMMEDIATELY IN ORDER MEET JANUARY 7 OPENING ABIDJAN stop WOULD YOU BE RECEPTIVE IDEA OUR PRINTING
(continued on p. 2)

WUI 1272

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CALL LETTERS **DLS** CHARGE TO **THE MUSEUM OF MODERN ART**

P. 2 (cont'd)

Via

MODEST FOLDOUT CATALOGUE OF EXHIBITION HERE WITH ALL TEXT ENGLISH FRENCH AND ABOUT EIGHT BLACK WHITE REPRODUCTIONS stop COULD NOT BE READY FOR FIRST ABIDJAN SHOWING BUT COULD BE FORWARDED END JANUARY stop WE WOULD ASSUME COSTS BUT NEED KNOW WHETHER 15 OR 20 THOUSAND COPIES ADEQUATE FOR ENTIRE TOUR stop SENDING SAMPLES OTHER BROCHURES WERE PRINTED BUT APPRECIATE CABLED REPLY ABOUT CATALOGUE NOW SO WE COULD BEGIN PLANNING DESIGN
REGARDS
RASMUSSEN
MODERNART

Charge ICE-F-107-66

WUI 1272

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.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD

*RP
Cable to
25 Jan as per
Abidjan*

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1638

cc: Mrs. Simmons Hallowell
 Mrs. Straus Wassum
 Mr. Lieberman
 ✓ Rasmussen/Palmer
 Gillaugh
 DEC 6 1966

File: ICE-F-107-66

Abidjan
 30 November 1966

Dear Mr. Rasmussen:

Thank you for sending me the slides and for your letter of November 16 which came as something of a bombshell. We have been trying to schedule the show at the most effective time in each country, and the time when we can get maximum effective viewing audience, impact, and publicity. At the same time the scheduling is very complicated because the planes of the Air attaches have many demands on them, and this has to be fitted into the program without prejudicing other commitments. Let me give you a case in point. We had hoped to have the first African showing of the exhibit in Abidjan, originally in December. Because of the delays, and because transport by air would not be available early in January, we scheduled the show here from January 7 to 15 in the Hotel Ivoire, and at the University of Abidjan for the five days thereafter. We had also hoped to take the show inland to the second largest city in the Ivory Coast. Following this, the Embassy in Upper Volta which is having a very special program in Bobo-Dioulasso in the South of the country had hoped for the show around January 20, to be there and then move on to Cugadougou in early February. We had then offered the show to Monrovia, in keeping with their local "maximum value" time for late February and early March. And so on. Having been to each of these countries and talked with the Ambassador and his staff about the show during the month of October, this timing seemed most effective. To someone not familiar with Africa, the significance of rainy and dry seasons, and scheduling in terms of local optimum time is almost too complicated to explain, but we have been working with other Embassies in the same terms. The presence of an international conference, for example, bringing people from many countries, or the period of a national fête, bringing people from all over the country are important to capitalize on.

Postponing the show into the late spring runs into a great many difficulties. First, the rainy season begins, and this means inland transportation is difficult. Then the college and school examination periods begin in late April and continue through June which limits the amount of school participation which we regard as very important. It is not only significant to reach the present leaders, but in these countries where people with education play such an important role it is significant for the future to reach them too. Then during the summer months, with the exception of Liberia where the schools are in session during the summer, schools are not in session (from June to October), and many teachers scatter, and many people take vacations and trips abroad. The result is that this is a period in which we can reach fewer people effectively. I won't go on, but be sure we have given this very detailed and serious consideration. In any case, I think it is far more important to go ahead with schedules as they are now, than to shove the program into March, which would make it too late in reaching many interested countries to capture the important audiences we want for it.

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-2-

There is also the problem of space availability under the criteria you have established. Here for example, the Hotel Ivoire is holding space in January (we have to rent it of course), and the next available time is probably mid-March since other countries and projects are booked, and new requests keep coming in.

Packing of the exhibition

I have had to check in detail with our air attaché who tells me that he cannot manage the large cases you have planned. As you know the planes are not cargo planes. They have fixed seats to handle passengers, and therefore the stowing of crates is complicated. The large ones 36 x 46 x 29" are all right to get through the entrance, but they are too big in the 46" dimension to fit into available space. He suggests putting them in smaller crates. Can you work out light weight aluminum and korfoam cases (or somekind of plastic material) for local handling? Here comes the next problem, since some posts do not have a truck of their own, and also an item weighing 250 pounds requires a number of people to handle it. As to the overall weight factor, our Attache says he can cope with the total weight you have mentioned. I think you will find a lightweight frame and packing material more protective than something that is so heavy it often gets dropped by people who are lifting it around. I have had several exhibits sent out in light weight packing which have survived better and stood up better under use than the traditional heavy wooden-glass combination.

Catalogue:

As I told you, in my last letter, a number of posts wish to reproduce the catalogue locally in terms that will be most appealing to their own local clientele which I am sure they know better than either you or me. I think it is important for your people to realize that something that is most effective in the United States does not necessarily mean that it will be most effective here. I can give you a case in point. Last night we had a reception here at which a number of Ivoirians were speaking about a program put on by another country, and where they complained that too much money had been spent on an elaborate presentation which seemed to them unnecessary and in fact rather condescending to them. This to me was an interesting insight into a point of view that we wish to avoid. In my discussions around West Africa I have spoken of a catalogue tasteful, and attractive, but not necessarily costly. Since the Ambassadors and their wives will be sponsoring these showings, you may be sure that they will wish everything to be tastefully done, but done in keeping with what is most effective both in interpreting an important American enterprise and creative effort and in reaching the local populace. I would hope that we could have the text as soon as possible. We can try to get a rush printing job done here. Unless the entire project is postponed to late spring, I do not think we could manage a printing in Beirut, since each post would have to see catalogue text, printing plans, etc., and after this is done, a lead time of three months minimum is required. If the original schedule you had spoken about had been followed, all posts getting the showing from March on could have had catalogues. And as it is now, I doubt, what with all the local correspondence and communication necessary here in order to get composite agreemtn and a composite order, we could get a catalogue from Beirut before late April and/or May.

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and say please

This would then mean that we either would present the show in some countries during the least desirable months, when the optimum audience simply wasn't available, or hold over until the autumn of 1967, and this in turn would throw some of the scheduling into 1968, or approximately six or seven months later than originally planned. If Ambassadors change, of course, everything has to be renegotiated. Many posts have limited funds, both for getting catalogues and for representation. For example, if we did a reception here in connection with the show, as the budget stands presently it would come entirely out of my husband's and my personal pocket. This was also true for the special showing and receptions we have held in connection with the collection which you have let us have for the Residence. I think each post would have to have cost estimates on several different bases of doing the catalogue before placing orders, and as I think about it, the possibility of a catalogue from Beirut by May begins to look more dim. The time involved in intra-African communication is fantastic ... compared to what you are used to at home.

My best advice would be to proceed as closely as possible along the original plan, with the hope that you can break up the cases to make them more like "sandwiches" than squares, so they can be stowed on the attache planes. Secondly, I think in most cases we will have to give up taking the show out of the national capital because of transportation problems- everything in my discussions had been predicated on lightweight framing and manageable weights.

Thirdly, my recommendation on the catalogue would be to let each post proceed with the catalogue (those on the early showing list), and let me see about the others as I can. I am enclosing a letter from Ambassador Ryan (a copy has already been forwarded to you) which poses another possibility. Niger was scheduled tentatively for the show in late March or April, depending on transport availability.

Could you let me know soonest what your decisions are, particularly as regards getting the show to Abidjan for an early January showing, since we have a great deal of work to do to get ready for it, and there are claimants for the space at the Hotel and the University if we do not want it.

I am rushing this off by pouch to you, since that seems the most secure way of reaching you quickly.

With best personal wishes...I'm so glad the showing in New York was a success and that Madame Berrah of the Ivory Coast came. She is a remarkable person.

Sincerely yours,

Margaret R. T. Morgan

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EMBASSY
OF THE
UNITED STATES OF AMERICA

cc: Mrs. Straus, Mrs. Simmons,
Mr. Lieberman, Mr. Palmer,
Miss Henson, Mr. Gillingham

CC: WRA
RP
WSL
DH

File: ICE-F-107-66

Abidjan
November 16, 1966

Dear Mr. Rasmussen:

There has been no word from you since early October, and I am very concerned. It is now too late to get a catalogue printed here in time for a December showing. I have not yet heard from you about the reproduction of the catalogue in mimeographed form to send various posts. I gather it is urgently needed at other posts to get printing done in time, just as it is here. And I have had no confirmation date about the arrival of the show in Abidjan. Will you please let me know very promptly about these points? It is very difficult to work out a schedule until we have this information in hand, and various posts are eagerly pressing to get a definitive date set up. Transportation complications are acute, so the sooner I get word the sooner it will be possible to unsnarl some of the confusions.

Through USIS Wireless Bulletin, we gather that you had the opening of the show on November 1 for UN delegations; do let us know who came from various countries so that this can be used in publicity in this part of the world.

You have all my previous letters with questions so I won't repeat them. As you know I have visited Dahomey, Upper Volta, Niger, and Liberia and seen the sites proposed to show the exhibition. I think you would be very pleased with the plans and the expectations we all have...and why we so badly need word from you.

A letter has come in from the Central African Republic saying how much they would like to have the show but suggesting difficult transportation problems, with an official plane going in only about once a month on an irregular schedule. It occurs to me that in dealing with your insurance people we will send you approximate dates, but they should be assured that it may not be possible in every case to keep to them with absolute exactitude.

Please let me know just as soon as you can about arrival date of the show and the reproductions and other materials that I was scheduled to get late in October.

With best but frustrated good wishes,

Sincerely yours,

Margaret R. T. Morgan
Margaret R. T. Morgan

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

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1638

cc: Mrs. Straus, Mrs. Simmons,
Mr. Lieberman, Mr. Palmer,
Miss Wassum, Mr. Cillaugh,
ICE-F-107-66, circ.,
green
DH, Virginia Allen

November 16, 1966

Mrs. George A. Morgan
Embassy of the United States of America
Boite Postale
Abidjan, Ivory Coast
West Africa

Dear Mrs. Morgan:

Thank you for your letter of October 14 which arrived here just a few days before 25 CONTEMPORARY AMERICAN ARTISTS AS PRINTMAKERS opened here on November 1. I had hoped to reply before now but the last two weeks have nearly totally been taken up by the Annual Meeting of our sponsoring organization, The International Council.

The exhibition was very well received here, and I think you will find it very lively and stimulating. I have forwarded under separate cover a complete set of color slides of all the works in the show, which number 40 by 25 artists. Owing to a series of last-minute crises, the major one of which was that the special type of all-rag mat board we always use for mounting works on paper was in critically short supply, the exhibition was delivered to our Museum only a day or two in advance of its scheduled opening. Since we were unable to secure enough mat board to mount all of the prints properly before the opening, we must now have our framer remount and reframe certain works. This will delay the date on which we will be able to forward the exhibition to Abidjan.

Size and installation of the exhibition

As you will see from the enclosed copies of the exhibition's checklist, there is a wide range in the sizes of the prints. I have marked one copy of the checklist to indicate the exact outside dimensions of each frame for use in planning the installation in Abidjan. Mr. William Lieberman is now working on a suggested installation scheme for the exhibition, which will contain recommendations for hanging specific groups of related works together, and we will forward it as soon as it is completed. We hope to send an actual plan and elevations of a gallery space showing exactly how the exhibition could be most effectively installed so that the various exhibitors in Africa would have a basis on which to plan their own installations.

Packing of the exhibition

Although we cannot begin packing the exhibition until our framer has completed his work on the show, we estimate that it will require five cases of the approximate sizes and weights listed below:

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Mrs. George A. Morgan

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36 x 46 x 29"	250 pounds
36 x 47 x 29"	250 pounds
31 x 39 x 29"	250 pounds
31 x 39 x 29"	250 pounds
34 x 35 x 29"	250 pounds

TOTAL: 1,250 pounds

We had hoped that it would be possible to frame the exhibition so that it could be packed more compactly, but our framers were unable to develop a new lightweight frame which offered sufficient protection. All of the above cases are within the size limitations you listed in your letters, but I should appreciate knowing immediately if you feel any of them will present serious shipping problems within Africa. Their size, I am sure, would preclude the use of station-wagon transport between various showings and I hope this will not interfere with your plans.

Schedule of shipment and tour

While we expect that the exhibition will be ready for shipment to Abidjan by December 12 at the very latest, I wonder if you agree that it might be advisable to postpone its actual opening in Abidjan until the catalogue could be completed. Since all of the prints have been purchased by our Museum, there is no fixed period for the African tour: from our point of view, it could begin as advantageously in February or March, as in December. Unless you have already made a definite commitment for the date of the Abidjan showing then, I hope we might settle on a later date which will make it possible for you to produce a catalogue in Lebanon which could be utilized for all of the African showings. Could you let me know how you feel about this point soon so that we may make our shipping plans accordingly? Even if the opening is postponed, we could send the exhibition well in advance if you feel this would be advisable. We have already checked with Air France and have found that they can accommodate the shipment: it would be sent to Abidjan via Paris and there are almost daily flights so the entire transit would only require two days.

Catalogue

I have enclosed the following material for the catalogue of the exhibition:

1. Introduction by William S. Lieberman
2. Description of print processes
3. Checklist of the exhibition which should be used for the catalogue item listing

We are now in the process of having these texts translated into French and will forward them at the earliest possible moment. We are also preparing brief artists' biographies, but they will have to be sent at a slightly later date.

Within the next week, we expect to airmail a complete set of black-and-white photographs which will be marked to indicate those Mr. Lieberman feels it most important to illustrate in the catalogue (in the event you are unable to reproduce them all), as well as an 8 x 10" color transparency of the Trova print for use on the cover.

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Mrs. George A. Morgan

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November 16, 1966

As I mentioned earlier, we feel it would be most desirable to print one catalogue which could be used for the entire African tour. It would be expensive for us to forward complete sets of catalogue material to each country and it would also be difficult to maintain any kind of quality control if several different versions were published. Since you have so generously agreed to plan the tour and set up the various necessary arrangements, it seems advisable to keep the production of the catalogue under the supervision of the Embassy in Abidjan. Would you be able to clear with the Embassies in the other African countries which have expressed interest in the show the number of copies they would require so that they could all be printed at once? Although it may be somewhat early to mention this, we would like to have about 250 copies for distribution to the artists, members of the International Council, and our own staff.

If you have settled on the French translation of the exhibition's title you want to use, could you let me know what it is when you next write?

We are most interested in knowing if your plans for the routing of the exhibition's tour are now more advanced and if specific institutions in various countries have been selected to show it.

At the opening of the exhibition in our Trustees' Room, His Excellency Ignacio Pinto from the Republic of Dahomey, Chief of their Mission to the U. N. and Madame Berrah of the Ministry of Foreign Affairs of the Ivory Coast were present. Many members of The International Council, several of the artists, and our own staff were also present.

I shall look forward to hearing from you soon and hope that you will be pleased with the exhibition.

With best regards,

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

Enclosures:

Exhibition checklists, 4 copies - 1 marked with
frame dimensions
Lieberman introduction, 2 copies
Print Processes, 2 copies

Forwarded under separate cover:
40 color slides

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EMBASSY
OF THE
UNITED STATES OF AMERICA

Niamey, Niger

November 5, 1966

Mrs. Margaret H. T. Morgan
American Embassy
Abidjan, Ivory Coast

Dear Peg:

Thank you for your letter of October 16. I have just returned from a week's trip to the interior which was very interesting and instructive. Upon my return I met the new Public Affairs Officer and discussed the idea of the Graphic Arts Exhibit with him.

It seems an excellent idea for posts interested in the Graphic Arts Exhibit to combine in determining the common format and their needs for a catalog. Such a catalog, containing general information on graphic art in the United States plus specific information on the works exhibited as well as on the artists could be quite bulky. Depending on the number of reproductions, the paper and format, this could run into quite a bit of money.

We were wondering whether the Museum of Modern Art could have the job done in New York in French, or at least make arrangements with USIA/ICS and through them perhaps with the Smithsonian to have the catalog prepared centrally and have it paid for out of USIA support funds.

May I suggest that your contact in the Museum of Modern Art write about this to Miss Lois Bingham in USIA/ICS to whom our PAO, Nicholas Milroy has written about this matter.

The main purpose of the Museum's contact with ICS would be to determine the type, size, cost of the catalog and to obtain a decision as to who would pay for it.

Your initiative in this project is much appreciated by all of us. I plan to be in Washington in late December during my home leave and, if necessary, could try to do something about funds at that time if it would not be too late.

Mary and I certainly enjoyed your recent visit to Niamey. Thanks very much for sending us the fruit via Colonel Miller. As always it was delicious.

Mary joins me in sending warm regards to you, George and Gael.

Sincerely,

Robert J. Ryan
Ambassador

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Abidjan, Ivory Coast
October 14, 1966

Dear Mr. Rasmussen:

We are about to leave for a business trip to Dahomey, Togo and Ghana, which will give me an opportunity to do some exhibit business too.

Our visit to Upper Volta and to Niger were both intellectually valuable and esthetically stimulating. I think the Museum of Modern Art show can be very significant there. The building of the excellent Museum in Niger which is going to be made available for this show is excellent, with adequate lighting, protected from the fierce sun and with a breeze blowing through it. Because there are no regular exhibit facilities for hanging frames, the Nelson frame I mentioned to you in my preceding letter will be used. In Ougadougou the plan is for the show to be given in a big hall which is the center of the city's cultural activities.

Since the material for the catalogue will be getting to us *in the Ivory Coast* much too late to get the catalogue printed in Beirut, I am hoping you can help us on this front by sending two copies of the catalogue material to each post which wishes to have the show. They can then move ahead to cooperate on a printing in Beirut, if that seems possible, or else arrange for local reproduction which in most cases has to be arranged quite far in advance of the show itself.

I am a bit concerned about the title for the show, as given in English, since it doesn't translate into very stirring French. Also, we want to emphasize that the Museum of Modern Art in New York is the responsible American institution thus showing how our "free enterprise" system operates in the arts. Hereabouts most people assume that only governments can forward an arts exchange program. So, may we have permission to use your English title but to make a liberal translation that will be most appealing to the Francophone viewer?

From what you say final text for the catalogue will probably not be in our hands before the end of November. If this is so, we shall have to work out the dates of the show accordingly. Since, for example in the Ivory Coast, we want to have the show appear in or in conjunction with educational institutions, we will have to work out a schedule that keeps the show almost quiescent through the Christmas holiday period when the educational institutions are, alas, firmly shut.

I am enclosing a list of additional names just received. Our list now includes Ivory Coast, Liberia, Senegal, Dahomey, Chad, Upper Volta, Togo, Niger and Egypt; as I suggested, for your reception you may wish simply to invite Ambassadors and staff in Washington and U.N. delegations.

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I am listing below the Ambassadors at each post to whom the catalogue material should be sent. In each case the envelope should be marked "Open in the Absence of the Ambassador".

Ambassador George A. Morgan, Ivory Coast B.P. 1712

Ambassador Ben H. Brown, Monrovia, Liberia

Ambassador Elliott P. Skinner, Ougadougou, Upper Volta

Ambassador Robert Ryan, Niamey, Niger

Ambassador Brewster H. Morris, Fort Lamy, Chad

Ambassador and Mrs. Lucius D. Battle, Cairo, Egypt

Ambassador William Witman, Lome, Togo

Ambassador Clinton Knox, Cotonou, Dahomey

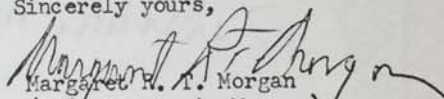
Mr. ~~Robert~~ McKenna, Charge D'affaires, Dakar, Senegal. (John McKenna)

In each case the envelope should be addressed to the Ambassador, American Embassy, and the name of the post. Most posts have post office box numbers which unfortunately I do not have available here.

When your International Council meets, I hope you can tell them two things: first, the great enthusiasm we all have for the show and for their cooperation, and second, our universal desire to get some American oils out in these parts. We find that in the collection the Museum of Modern Art has lent us, and which continues to be a source of great pleasure and enlightenment in this community, it is the oils which attract the most attention and admiration. We find also that the oils show least reaction to weather, air conditioning and so on. I have checked this at each post we have visited and found the same situation.

We all hope you have a brilliant reception, and wait eagerly for the catalogue information, and slides of the show.

Sincerely yours,


Margaret A. T. Morgan
(Mrs. George A. Morgan)

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Togo List

Mr. AKPO ANADE ADABI
 Mr. Ali Antoine BOSSONA
 Mr. Emmanuel K. BRUCE
 Mr. Emmanuel GBEDEY
 Mr. Abdon H. ISSAKA
 Mr. Michel KEKEH
 Mr. Augustin N. LARE

Above are members of Togolese delegation
 to the U.N.

In Washington D.C., at Embassy
 of Togo

H.E. DR. ROBERT ASAVON, Ambassador
 Mr. Victor DE MEDEIROS, 1st Secy.
 Mr. Jean K. EVODA, Attache

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For Reception at Museum of Modern Art

Dahomey

Washington, D.C. 6600 16th St. N.W.

Ambassador Louis Ignacio-Pinto

Mr. Antoine G. Andre, Counselor of Embassy

United Nations Mission of Dahomey

Dr. Emile Defflin Zinseu, Foreign Minister

Mr. Jules Laventure, Secretary General of Dahomey Foreign Office

Mr. Tameyou Adjibade, member of Dahomeyan mission

Invitations should be addressed to 4 East 73rd St., New York, N.Y.

Togo

You may wish to invite Ambassador and Mrs. William Witman, on temporary duty with the United States Mission to the United Nations, as well as the Togolese Ambassador in Washington, and members of U.N.C. delegation in New York.

Senegal

Ambassador Designate William Rivkin can be reached through the State Department in Washington. Agzin, the Senegalese Ambassador in Washington, and members of the mission to the United Nations should be invited.

For information on people from the Department of State, you may wish to be in touch with Mr. Bernard F. Coleman, Special Assistant to the Assistant Secretary of State for African Affairs, Department of State, Washington, D.C.

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From
Upper Volta

Washington, D. C.

Ambassador Paul Rouamba
Embassy of Upper Volta
Washington, D. C.

M. Hama Arba
Cultural Attache
Embassy of Upper Volta
Washington, D. C.

Miss Genevieve L. West
Department of State, Room 4246
Washington, D. C.

Miss Lilymae S. Richardson
Department of State, Room 4246
Washington, D. C.

Mrs. Izella H. Williams
Department of State, Room 4242
Washington, D. C.

Miss Barbara Watkins
Department of State
Washington, D. C.

Dr. James Moss
110 Maryland Avenue, N.E.
Washington, D. C.
New York,

Professor Gloria Marshall
Department of Anthropology
New York University
New York, New York

Mrs. Ann Frija
Department of Anthropology
New York University
New York, New York

Miss Herschelle Sullivan
African American Institute
345 East 46th Street
New York, New York 10017

Dr. and Mrs. James H. Robinson
Operations Crossroads Africa
150 Fifth Avenue
New York, New York

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From
Lipser
Volter 2

New York (continued)

Mr. Albert Balima
440 East 79th Street
New York, New York

Mrs. Vera Chimere
193 Cleveland Drive
Croton-on-Hudson, New York

Professor Morton H. Fried and faculty
Department of Anthropology
Columbia University
New York, New York 10027

Professor Terrence Hopkins
Department of Sociology
Columbia University
New York, New York 10027

Professor Immanuel Wallerstein
Department of Sociology
Columbia University
New York, New York 10027

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*See my file
if you can track
it down.*

cc: Mrs. Straus
Mrs. Simmons
Mrs. Stone
X Mr. Palmer
Mr. Lieberman
Miss Wassum

September 1966
American Embassy
Abidjan, Ivory Coast
Washington, D.C.

October 4, 1966

Mrs. J. George A. Morgan:
Embassy of the United States of America

Boite Postale 1712: a hasty note to report developments and ask for help. Abidjan, Ivory Coast: people from a number of neighboring countries gave me West Africa-tunity last week to send personal letters to the American

Dear Mrs. Morgan: Leone, Senegal and Gambia. Conference left here on the 15th and 16th of September with personal letters to the Ambassador and I am sending you a brief report on our progress with the graphic show, AMERICANS TODAY: 25 PAINTERS AS PRINTMAKERS, in answer to several questions raised in your letter of September 19. Interested. I need to know how long you are prepared to allow the exhibit in Africa before offering William S. Lieberman, Curator of the Print and Drawing Collection at the Museum is completing the selection of prints which are to be included in the graphic show for Africa. We expect that the list of artists, titles and catalogue data will be in final form within the next two weeks and that we will be able to provide you with this material, as well as color slides of several prints that might be used effectively on the cover of the proposed catalogue. Mr. Lieberman has also agreed to write an explanatory text on the contents of the exhibition, in which he will outline developments in contemporary print techniques and include biographical comments on each of the 25 artists represented in the show. We anticipate completion of this text material by mid-November and will then pass it on to you in the hope that catalogue production can be handled through the U.S.I.S. offices in Abidjan.

I am trying to collect a list, a composite, for you of As the prints in the exhibition are all being purchased by The International Council, rather than borrowed from outside sources, we are not obliged to restrict the period of time the exhibition can travel in Africa. It would be advisable, for reasons of practical transportation, to schedule the exhibition locations in the 10 West African countries you mentioned for approximately the first year. Thereafter, we could consider the number of "outlying" posts interested in participating in the exhibition tour. From the moment the tour commences we recommend that the bookings be scheduled three or four locations in advance so that toward the end of the circuit we shall be able to establish a reasonable termination date for the show. The contents will have to be photo-offset on our USIS equipment here, given the time schedule. We are anxious to get the catalogue material to you just as quickly as possible and please be assured that we are reaching the final stages of making the graphic show a reality. We hope the catalogue will contain information on the Museum of Modern Art and its service in the American and world community, as well as a brief introduction on trends in contemporary American art and in graphics in particular.

Waldo Rasmussen I am rushing this to get the pouch. It brings best wishes. Executive Director: writing to me to have this project becoming a reality! Circulating Exhibitions

Sincerely yours,
Mrs. George A. Morgan

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copy Mrs. Strauss
WSL - ET
SEP 20 1966
XRP
DH

September 19, 1966
American Embassy
Abidjan, Department of State
Washington, D.C.

Dear Mr. Rasmussen:

This is a hasty note to report developments and ask for help. A conference of people from a number of neighboring countries gave me an opportunity last week to send personal letters to the American Ambassadors in Nigeria, Togo, Dahomey, Ghana, Liberia, Upper Volta, Chad, Sierra Leone, Senegal and Gambia. Conferees left here on the 15th and 16th of September with personal letters to the Ambassador and his wife, with a guidance sheet compiled from your letters setting up your criteria for putting on the show. In addition there were people here from Kinshasa and Gabon who were interested. I need to know how long you are prepared to allow the exhibit in Africa before offering it to places like Gabon and Kinshasa where the plane availabilities are limited, and usually on a once a month basis (that is the official transportation we've been talking about). I also think, owing to the usual problems of mounting a show and slippages in schedule that we ought to allow a week between countries, so that means we should allow approximately three weeks per country. Obviously where transportation is easier and countries are nearby we can tighten this schedule a little.

Ambassadors already interested and heard from are Ivory Coast, Liberia and Chad. Also, I have just received Mr. Palmer's letter to Mrs. Battle about the interest in having it in Cairo, which Mrs. Battle and I discussed when we were in Cairo in July.

I am trying to collect a list, a composite, for you of people who should be invited to the preview on November 1. All of us wish you to invite the chief of the U.N. delegations, and if possible members of the delegation, and the Ambassadors from our countries who are stationed there and in Washington. In some cases you can get more accurate information there than here, since delegations are augmented by assignments from other posts and the names are not always easy to get in the nation's capitol.

We are eagerly awaiting some color prints to see if we can get a cover designed and color -printed by December. The contents will have to be photo-offset on our USIS equipment here, given the time schedule, unless you can find funds to prepare a master catalogue, printed and in color. We think a colored cover will add greatly to the effect of the catalogue. And we hope the catalogue will contain information on the Museum of Modern Art and its service in the American and world community, as well as a brief introduction on trends in contemporary American art and in graphics in particular.

I am rushing this to get the pouch. It brings best wishes. It is really exciting to me to have this project becoming a reality!

Sincerely yours,
Mrs. George A. Morgan

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cc: Mrs. Simmons
Mrs. Straus

From: Mrs. George A. M. M. M.

WR

WSL

X RP

DH

SEP 14 1966

file: ICE-F-106-66

September 8, 1966

American Embassy B.P. 1712

Abidjan, Ivory Coast, West Africa

Dear Mr. Rasmussen:

Time is passing swiftly and I am now very much in need of help. Production time schedules in West Africa are very different from those in New York. The only way we can get color printing done, on our budget, is to send it to Lebanon, and the turn-around takes almost three full months. We want to get an attractive color-print cover for the catalogue for the traveling show you are producing. To do so, we need to get copy off almost immediately. Could you please send us by immediate return mail several color slides of prints that are in the show, from which we can choose one for the cover? We have several artists among the Embassy family who can develop a design quickly, once we have a slide in hand.

I have not yet heard from you about some of the questions I raised in response to your letter of July 15. Since time is pressing, I have written a number of Ambassadors and their wives telling them about the show, giving them the guidances you have sent, and asking both for a list of people from their "country" who may be in New York and Washington at the time of your reception, and for a preferred time to have the show. As you may not know, intra-african communications are not very speedy, and again we have to work on a longer time schedule than would be necessary in the United States.

Knowing how busy you are, could someone in your office give me answers to some of the questions I raised earlier. I am presuming that sponsorship by the American Ambassador and his wife in each country is satisfactory with you, since I haven't heard to the contrary. Everyone wants to know the estimated size of the space necessary to display the show adequately. For example, I would like to take the show to two centers in this country outside of Abidjan. Before I can begin local negotiations, or indeed investigations this information is a sine qua non. Secondly, I would like to know when we can expect copy for the catalogue. Will it be coming in both English and French or will we have to plan time for translation into French? Will the show captions and explanations of processes used be in both French and English (I pray so!)? Could we have any advance word on what artists are being included? I would like to build up some advance interest here if I can.

I have asked the Ambassadors I have written to send me their list of Africans who will be in New York and Washington at the time of your "preview" so that you can invite them. I will send a consolidated list as soon as possible. At the moment, for example, the United Nations General Assembly delegation from the Ivory Coast is in process of appointment. I would hope you would be able to include them, though at the moment I cannot give you names of members.

This letter is full of questions which urgently need answers. I pray you can get the slides to us promptly.

We gave a dinner at the Residence last night for some leading art-lovers in this country who thoroughly enjoyed seeing your collection here. People like to see it not only once by again and again. Sincerely yours, *Henry M. M. M.*

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	IC / IP	I.A.1638

cc: Mrs. Simmons
Mrs. Straus
Mr. Lieberman
DH
RP ✓
ICE-F-106-66
circulate
green

September 7, 1966

Mrs. George A. Morgan
Embassy of the United States of America
Boite Postale 1712
Abidjan, Ivory Coast
West Africa

Dear Mrs. Morgan:

Thank you for your letter of August 4 about the American graphics exhibition which we are assembling for circulation in Africa. Although Mr. William S. Lieberman, who is directing the exhibition, is not sufficiently far along with his plans to enable me to give you specific answers to all of your questions, I hope you will find the following information helpful in making preliminary plans for the tour:

1. Sponsorship: We would agree that the exhibition should be shown under the auspices of the American Ambassador in each of the African countries to which it is circulated. However, as I mentioned in my letter of July 15, we also feel it is important that each showing be co-sponsored by a local museum, school or university, or art museum and shown, whenever possible, in an appropriate public building, rather than in a U.S.I.S. or other U.S. government building.
2. Contents: The exhibition will contain between 40-50 prints and we shall write to give you a full list of artists and works at the earliest possible moment. Insofar as possible, all prints will be matted and framed in a uniform manner in one of the following standard sizes: 22 x 28 inches, 25 x 32 inches, 30 x 40 inches.
3. Installation: Based on the preliminary information Mr. Lieberman has given me, I believe the exhibition will require approximately 150 running feet of wall space. This allows a space of approximately 12 inches between works and it is possible the show could be installed in a smaller space if works were double hung or closer together. When the selection is final, we hope to prepare a suggested installation scheme to aid you and the other exhibitors in hanging it, even though it would have to be adjusted depending on the actual space available for each showing.
4. Labelling: We will plan to mount a small bi-lingual label for each work inside the frame unit itself. Although we normally provide separate labels which can be installed directly on the wall beside or below the works, we felt in this case it would be simpler to mount them inside in order to simplify the installation. This also seemed advisable since separate labels are easily lost and would be difficult to replace in Africa.

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Mrs. George A. Morgan

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September 7, 1966

5. Packing and shipping: Since we have asked several framers here to develop a new light-weight, waterproof frame especially for the exhibition - and the final version has not yet been settled on - I cannot estimate accurately at this point how many cases will be required for the show. However, you can be assured that we will not exceed the maximum case dimensions you provided and that we shall attempt to make the cases as easily portable as possible. Whether they could all be carried in one station wagon or not would be difficult to know at this time.

We are still hoping to fly the exhibition to Abidjan via air freight in the latter part of November, following its showing here during the meeting of The International Council.

6. Catalogue: Until the selection is final, we cannot forward material for your catalogue. Would it be possible for you to have one printed if the material reached you as late as November 1 and have you been able to raise any funds which might enable you to include color reproductions? Since our own budget for this project has already been determined, I do not know at this point whether we would have funds to print some sort of modest checklist-catalogue in New York or to subsidize one you might print: it will depend on how much we spend for the prints and for framing and packing them. In any event, I shall explore these possibilities further as soon as our costs can be estimated more accurately.

I believe we could supply you with the introductory text in both French and English. Since we will also be translating the data about each work for the labels, we could also furnish a bi-lingual item listing. We will plan to have a complete set of color slides made as soon as the exhibition has been assembled.

I shall look forward to hearing from you soon and hope this delay in my reply has not held up all of your negotiations. We would welcome news about your plans for the tour as soon as it is available.

With best regards,

Sincerely,

Richard L. Palmer
Executive Assistant
Circulating Exhibitions

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

August 4, 1966
Abidjan, Ivory Coast

Dear Mr. Rasmussen:

What happy news your letter brought. We are delighted to know that the traveling show is becoming a reality, and we have gotten immediately to work on the many technical details involved. It appears that I will be responsible for general overall management of the show at this end, with very helpful backstopping from everybody.

One general point I should like to check with you right away. I feel strongly that it would be advisable in each country to have the show appear under the sponsorship of the American Ambassador and his wife. This makes for uniformity of presentation, avoids various local jurisdictional disputes, makes it easier to handle arrangements, and to use official transportation. If it were so announced at your end too there would be no confusion as to who was responsible in the various countries where the show will appear.

Before I can make specific arrangements here in the Ivory Coast for the show, or before anyone in various interested posts can do so, I need some specific data from you. How much display space will be needed to show the approximately fifty items in the show? Will they be of a uniform size, and will they be framed uniformly, or will both overall size and frames vary? Will each one be captioned in English and French, with name of painting and painter? (The bi-lingual approach is absolutely essential). It is very difficult here (and incredibly expensive) to get labels made for the collection you have sent us, so forgive my jargon, but advance labelling by you is very important.

The next problem is shipping. I have discussed this with our 40-
Air Attache, who says the dimensions for shipping cases should be no greater than 30 inches by 48 inches by 36 inches to get in through the door of a C47. I have also measured the back of a station wagon, since some posts don't have trucks and cases larger than this are not feasible there either. It is much easier for us here to transport a number of small cases and when you are planning the packaging we would appreciate your attention to this problem. If as we wish to do here, we send the show into the interior, we also have to rely on station-wagon transportation.

The next problem is the catalogue. Since there are no funds to pay for it, and no angel in sight, I don't think we can manage any color reproductions, much as we would like to. I think, however, it would be most

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helpful to have color slides in advance, since the display space available to us may make it necessary to plan different types of arrangement, and seeing what we are dealing with in advance saves vast amounts of effort, sometimes at the very last minute. So as soon as we could get color slides, they would be most helpful.

Are you planning to supply us with catalogue text in French and English? When will we be getting the text? Time schedules here move at a different tempo than we are used to at home, so we have to have plenty of lead time... the sooner we get the information, the better job we can do. If you know any angels who would like to finance an elegant catalogue with color reproductions, they would be more than warmly welcomed!

I will try to get a list for you of people in New York who should be invited to the opening. This will depend, in part, on the countries where the show is to appear, and this will depend on how soon I can get answers to some of the specific questions I've raised in this letter.

Please forgive my haste ;in writing you, and my typographical errors w; someone is taking this to the United States and mailing it there to save time, so I am rushing' it off to you as swiftly as possible.

Again, our joy is unbounded. I've talked to the American Ambassador in Egypt... his wife is an expert ;in contemporary art- they are both excited about getting the show there, and I think I've worked out the transportation problem. And our Ambassador and his wife in Lebanon are also interested; are you? If so, I shall write them promptly.

With all best wishes,

Sincerely yours,

Therese A. Morgan
(Mrs. George A. Morgan)

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cc: Mrs. Simmons
Mrs. Straus
Mrs. Hochschild
c Mr. Lieberman
Mr. Palmer
Miss Hallowell
extra

ICE-107-66 FIFTY AMER. PRINTS (FOR AFRICA)
green

July 15, 1966

Mrs. George A. Morgan
Embassy of the United States of America
Boite Postale 1712
Abidjen, Ivory Coast
West Africa

Dear Mrs. Morgan:

I have delayed writing you about the American graphics show until our plans could be determined and a final date set for completion of the exhibition.

We are extremely pleased that Mr. William S. Lieberman, Curator of the Museum's Department of Drawings and Prints, will undertake the selection of prints which The International Council plans to purchase for inclusion in the traveling exhibition for West Africa. The show will consist of approximately 50 works representing the most recent achievements in American graphics and showing a variety of both techniques and styles. We plan to augment the group of prints with text and photographic panels explaining the materials and processes used to produce the various kinds of prints.

Mr. Lieberman will begin selecting works during the summer and we anticipate having the collection completely assembled by mid-October. At the suggestion of Mrs. Donald B. Straus, President of The International Council, our Department is scheduling a preview showing of the graphic collection at the Museum from October 31 through November 11. As The International Council is the sponsoring organization for the print show and will be holding several Committee meetings during this time, it seems entirely appropriate that members should have the opportunity of viewing the collection of prints before they are sent on tour in Africa.

Mrs. Straus would like to hold a cocktail preview on November 1 in the Trustees Room of the Museum and is very anxious to invite many Africans from the New York and Washington areas who are cultural or diplomatic representatives of the countries where the exhibition will be held. We are asking Mrs. Simmons' help on gathering names for a guest list and hope that you may be able to send us a list of people in this country who would be interested in seeing the graphic show and perhaps be willing to assist with plans for the tour by contacting their colleagues in Africa. We would be very happy to have your suggestions for people to invite, hopefully within a month, as we shall be pressed for time in the fall and would like to plan the social functions well in advance.

This brings us to the point of the exhibition - its tour in West Africa. Judging that the exhibition will be small and compactly assembled, we should

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Mrs. George A. Morgan

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July 15, 1966

be able to forward the shipment to Abidjan by air at the end of November. With the assistance of your Embassy staff, we should like to set up a tentative tour for the exhibition, beginning with a showing in Abidjan and continuing on to several different cities and countries where public exhibition facilities are suitable for a small-scale exhibition. Each exhibitor might keep the exhibition for a few weeks (two or three may be sufficient in most cases) and then make arrangements to forward it to the next institution. Considering the problems of transportation from one point to another, how long a period do you think that the overall tour in West Africa would require? After a series of showings in the West African region, we would like to consider booking the exhibition in several other parts of the continent.

Would it be possible for arrangements for the West African tour to be centralized through the Embassy in Abidjan, or the USIS staff there? It would be far simpler if the itinerary and all the details of shipping, publicity and presentation were handled in Africa by a central office, keeping us informed of arrangements and forwarding reports on the showings.

We feel that the following considerations should be kept in mind in scheduling the exhibition as key to its success:

1. Whenever possible, the exhibition should be co-sponsored by a local museum, school or university, or art organization, and shown in a public building readily accessible to the general public. The local sponsorship helps remove the possible reaction to the exhibition as U. S. propaganda, and other things being equal - especially the desirability of space - we find that exhibitions circulating abroad have greater impact if shown in a local museum, gallery or university, rather than a USIS center. Of course, we are perfectly pleased to have the exhibition shown in an American center or library when that seems preferable. We do believe, however, that its being shown in an Embassy residence, reception or office area is much less desirable because it loses the independent character and coherence of the exhibition, and tends to confuse it with residential or office décor.
2. In general, we ask that the exhibition be shown only in non-commercial space and auspices. In this country we have a firm policy that our exhibitions cannot be shown in department stores or business offices. This policy is less inflexible abroad because sometimes these spaces are the only ones available, but we regard them as a "last resort" and urge caution over the exhibition's value for promotional purposes. This caution may be quite unnecessary, but I mention it because of some unhappy past experiences.
3. If it is possible to print a catalogue or brochure for the exhibition, it could add immensely to its effectiveness. Of course color illustrations enhance such publications enormously and I would appreciate it if you would let me know if they can be produced because it would then be necessary for us to obtain color transparencies of the graphics.
4. For our records, it is essential that we remain apprised of the location of the exhibition and of dates of shipments and arrivals. We would supply forms on which this could be regularly reported. The exhibition would be insured throughout its tour by the Museum and this report is necessary for our insurance records.

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Mrs. George A. Morgan

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July 15, 1966

5. We would send publicity releases and photographs for the use of local institutions, and would ask that we receive a report from each place of showing, enclosing press clippings, color slides and photographs of the installation and/or opening ceremonies, and a written brief summary of the local reaction. This material is invaluable to us in evaluating our program and in reporting to our sponsors, The International Council.

I would greatly appreciate learning your reaction to these suggestions, and your recommendations on the places and length of the proposed tour in West Africa. We hope that similar arrangements can be made for the extensive circulating of the exhibition in other parts of Africa, and that this first project can establish a precedent for later future projects.

I cannot tell you how much we appreciate your enthusiasm and devotion to this project, and how greatly we look forward to working on it.

Sincerely,

Waldo Rasmussen
Executive Director
Circulating Exhibitions

WR/dh

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EMBASSY
OF THE
UNITED STATES OF AMERICA

May 13, 1966

MAY 23 1966

Mr. SIMMONS
CC: DH
RP ✓

SP-ICE 23-59 Hoidjzn

*Print Show
for Africa*

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

Dear Mr. Rasmussen:

I am enclosing another copy of the newspaper story about our showing of your collection the end of March. There are one or two errors, but this is not surprising, since it happens in the best of papers. What is particularly interesting is that in the group looking at the Marco-Relli, a universal favorite, is Christian Lattier, an Ivorian artist who won the Grand Prix in the Plastic Arts at the Dakar Negro Arts Festival.

He spoke at the time of the showing of his hope that perhaps it would be possible to have some sculpture for the Residence, so one could view both two and three-dimensional works. We share his earnest hope.

We received word that on April 14 you were going to consider having a traveling show. I have continued to talk about this with everyone appropriate and there is universal enthusiasm. Here, our whole cultural center operation is going to be moved in a month or two to much better and more attractive quarters, and we could, in addition to a showing in the Residence, also have a series of special showings there. I do hope you have taken favorable action, and that you will let me know how I can help from here.

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MAY 23 1965

When she was visiting here, I spoke to Mrs. Gardner Cowles about the value of having an exhibit of modern American design in ceramics, housewares, fabrics, rugs, and such. There is considerable interest here, and I think some of the remarkably interesting work that is going on at home could be happily shared with people in this part of the world. It would give them a stimulating and refreshing American experience, particularly if there are things they can touch and feel.

We have a small collection of American fabrics, and I find the tactile sense as appealing to people as the actual color and pattern of the cloth itself. People enjoy feeling the softness, or the crispness, and so on. When we show our things, we are also trying whenever possible to play appropriate American music, so that we provide a multi-sensory experience of Americana. (?)

I do hope that perhaps you will be able to send us some more information about the works in the collection you have sent us particularly the large pieces. People want to know more about Goodnough's other work; does he always paint in the same style, where does he work, where is he hung? We have the same questions about the Marco-Relli, the Yrissary, and the Aristodemos Kaldis. With limited library resources here I have not been able to research these questions properly. Enclosed is the French translation of the material you have sent, which has been, of course, very useful.

We shall look forward to hearing about the prospects of the traveling show. If it could happen this year, we should already begin making plans for it.

With sincere appreciation.

Sincerely,

Margaret R. T. Morgan
Margaret R. T. Morgan
(Mrs. George A. Morgan)

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Mrs. ~~Swins~~ Battle

June - to October
No point for showing

Ames
Cairo, UAR
40 West of State
Washington, D.C.

Cairo - most appreciated.
Beany Cuts - very large

Atelier - artists coop
gallery studio - 2
Small rooms

January - February 1967 opening
of Al Ahram - the big
publ. group of the Egyptian
Govt. sponsored.

interest -
w/ contact - Jordan
Other Amb. - Turkey -
Greece - Turkey -

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Exhibit of stg to Middle East
wd be most appreciated.

Coll from Woodward Film
Louis, Rothko & John

Egyptians have seen so little Amer
Art. Have no way of seeing
them.

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10-50

30 x 40

8 30 x 40

18 25 x 32

18 22 x 28

44

Karlische - Special frame
thin luminous

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Try placing call to
Amer Emb - Rio

Since 1960

Letter

Silk

WC

Intaglio

2-3 wks by each artist

DT - Ltr to Morgan
ask about size &
A weight limit.

check letter to Mrs Morgan

Check USIA Listings to see
what they have sent to Africa

E Caines P D

check

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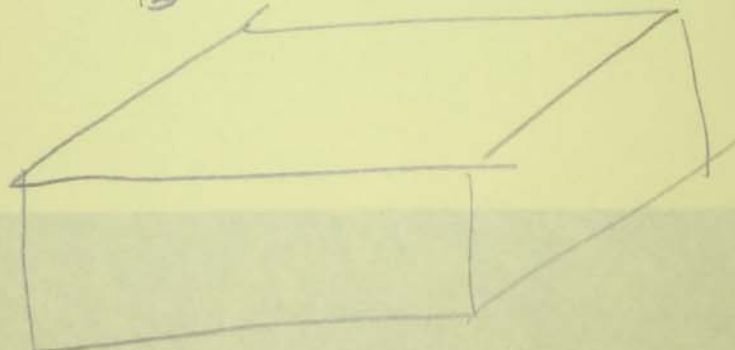
12
11
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12
138

DC6 ✓ 3' 9" X 3' 1" X 5' 10"

DC8 3' 7" X 3' 8" X 11' 9"

45" X 37" X 70"

43" X 36" X 141"



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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25 Contemporary
American
Artists as
Printmakers

La Gravure
Contemporaine
par 25
Artistes
Américains

An exhibition organized by The Museum of Modern Art, New York
under the auspices of the Committee for Art in Translation of the
International Council of the Museum

Une exposition organisée par The Museum of Modern Art, New York,
sous les auspices du Comité pour l'Art en Traduction de la
Conférence Internationale des Musées

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Introduction

Cette exposition groupe des œuvres exécutées sur papier par vingt-cinq peintres et sculpteurs américains. Elle comprend des originaux faits durant les années 1960 et pour la plupart depuis 1964. À l'exception de trois œuvres travaillées en bosse (résultat obtenu en pressant le papier sur une surface en relief) toute l'exposition représente des lithographies (faites par impression d'un dessin tracé sur une pierre calcaire) et des sérigraphies (impression à l'aide d'un écran de soie). Ces quarante œuvres reflètent les différentes directions, philosophies et styles que l'on peut rencontrer à l'époque actuelle parmi les tendances les plus récentes de la sculpture et de la peinture. Les artistes que groupe cette exposition sont originaires de différentes parties des États-Unis et l'un d'eux habite actuellement en Angleterre.

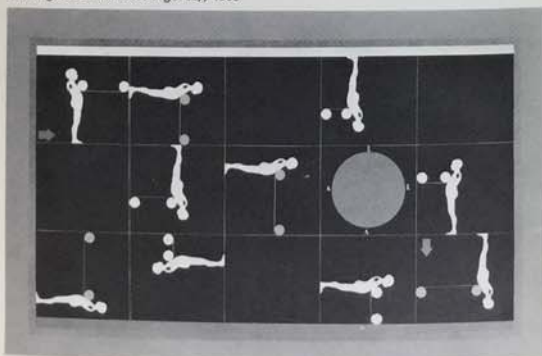
La propre expérience de l'artiste dans l'acte de création correspond à la fois à la théorie et à la pratique des peintres abstraits-expressionnistes. Dans le domaine de l'impression, leur franchise et spontanéité sont représentées par Gottlieb, Motherwell et Francis. Les effets calculés d'Albers et d'Anuszkiewicz sont moins subjectifs. Ils ne cherchent pas à révéler les sentiments de l'artiste en train de créer. Au contraire, la précision des dessins et l'emploi raisonné des couleurs provoquent une réaction active chez le spectateur. Pearson, lui, a exploité les effets d'optique dans des compositions linéaires plus libres. Il en est de même pour les œuvres très tramées de Brach. Les formes pures, et moins compliquées de Kelly et McLaughlin ont des contours nettement définis qui laissent une image précise dans l'œil de celui qui a contemplé fixement l'ensemble de l'œuvre. L'intérêt de l'effet optique des différentes œuvres de ces peintres américains est en grande partie dû à l'enseignement d'Albers, le doyen des artistes de cette exposition, qui émigra d'Allemagne aux États-Unis en 1933.

Il y a seulement dix ans, aux États-Unis, les gravures d'art étaient rarement associées à l'avant-garde. Par contre, aujourd'hui, deux des principaux représentants de cet art, Johns et Rauschenberg, ont manifesté un certain goût pour la gravure que d'autres artistes n'ont pas tardé à suivre. Leurs sources d'inspiration ne sont pas exaltantes. Grand nombre de ces peintres trouvent des sujets d'inspiration dans la réalité intense, insolite ou même vulgaire des activités quotidiennes américaines. Dine, Lichtenstein et Rosenquist, par exemple, ont trouvé leur "vérité" dans les symboles et les illustrations publicitaires qui assaillent sans cesse l'œil de façon ou criarde ou subtile, dans une société très fortement industrialisée. Rauschenberg sélectionne des reproductions de photographies parues dans des journaux ou revues puis les fait imprimer par procédé photographique sur plaque de pierre et intègre sa propre création abstraite à coup de pinceau. Même des objets, des ustensiles ordinaires, subissent cette métamorphose.

Gill, Jones et McGarrell travaillent sur un plan plus réaliste et s'intéressent surtout à la psychologie des relations humaines. Les œuvres de Kitaj, Nevelson et Trova reflètent aussi un certain intérêt pour l'homme et ce qui l'entoure—mais peut-être dans un autre monde plus tourmenté.

W. S. L.

Ernest Trova: Grid with Multiple Figures
(Grillage avec Maintes Figures), 1966



Notes sur les Procédés d'Impression

Une gravure (estampe ou lithographie ou sérigraphie) est une œuvre d'art originale conçue au départ pour être tirée en multiples exemplaires. L'artiste crée une image matrice qui sera tirée à un ou plusieurs exemplaires, le plus souvent sur papier et à l'encre. (Une gravure [estampe, lithographie ou sérigraphie] diffère d'une reproduction en ce sens qu'une reproduction traduit l'œuvre originale à l'aide de moyens différents de ceux employés par l'artiste au moment de la création de la dite œuvre.) Dans la plupart des procédés d'impression l'image matrice, lorsqu'elle est imprimée, est renversée.

Les Procédés d'Impression sont généralement complexes et ils se rattachent quelquefois à plusieurs techniques. On peut toutefois discerner quatre grandes catégories auxquelles ces procédés appartiennent: l'entaille, le relief, la planographie et le stencil.

Dans le procédé de l'entaille, l'image est incisée dans la surface, pour la plupart des cas d'une plaque de métal. En gravure l'incision est faite avec un outil pointu, et pour les eaux-fortes elle est faite à l'aide d'un acide.

En relief—la gravure sur bois par exemple—l'image matrice n'est pas gravée dans la surface. On dégage les parties du dessin qui ne devront pas paraître sur le papier, et le reste de la surface plate du bois ainsi imprimé compose le dessin.

La planographie—comme son nom l'indique—est un procédé d'impression à partir d'une surface plane. La lithographie est la technique la plus fréquemment employée en planographie. C'est un procédé de reproduction par impression d'un dessin tracé sur une pierre plate.

Dans les techniques au stencil, par exemple la sérigraphie, l'image matrice est imprimée en faisant passer de l'encre à travers des mailles de tissu (de la soie en général) laissées ouvertes par endroits.

À l'exception des trois œuvres de Rayo et Wesselmann, cette exposition groupe exclusivement des exemples d'œuvres réalisées en employant ou les procédés de planographie ou ceux du stencil: des lithographies et des sérigraphies.

La Gravure. Ce terme groupe les différents procédés par lesquels un artiste crée son image matrice en faisant des incisions dans la surface d'une plaque de métal ou en attaquant cette surface avec un acide. Pour graver une plaque, l'artiste doit se servir d'un outil pointu qui dégage le métal. Pour graver à l'eau-forte, ou ronger une plaque avec un acide, l'artiste recouvre la plaque d'une matière qui la protège de l'acide et ensuite il grave son dessin à travers cette matière. Puis il plonge la plaque dans de l'acide et répète ce procédé jusqu'à ce que les parties de la plaque qui ont été exposées par la gravure soient suffisamment tracées pour contenir alors la quantité d'encre désirée. En général, et selon la tradition, on imprime en enduisant un encre fine sur la plaque. On laisse l'encre remplir les parties gravées ou incisées, et on la retire du restant de la surface. On assouplit le papier à imprimer puis on le passe sous la presse. La pression ainsi exercée fait entrer le papier dans les rainures et transfère l'encre sur le papier.

La gravure sans encre—telle que représentée par les trois œuvres exposées—diffère du procédé décrit ci-dessus en ce sens que l'artiste fait passer sous la presse une plaque qu'il a fortement incisée, gravée à l'eau-forte ou quelquefois élevée sans appliquer une couche d'encre. Le papier préalablement assoupli est engagé de force dans la forme de l'image matrice, et y reste jusqu'à séchage complet. L'artiste peut également se servir d'outil émoussé pour faire pénétrer le papier humide dans les rainures de la plaque, au lieu d'employer la presse.

La Lithographie. Cette technique de planographie tant employée par les peintres apparut en Allemagne vers 1790 et fut ensuite perfectionnée au XIX^e siècle par des artistes français comme Daumier et Toulouse-Lautrec. Cette façon de procéder peut produire une impression plus proche de la peinture que celle obtenue par les autres procédés. Le mot "lithographie" (du grec "lithos" qui signifie "pierre") identifie un procédé selon lequel on utilise traditionnellement une certaine pierre calcaire sur laquelle l'artiste trace son image matrice soit à l'encre grasse, soit au crayon gras. La pierre est ensuite recouverte d'une solution chimique qui modifie sa texture, rendant les parties à reproduire plus sensibles à l'encre et les parties qui ne devront pas paraître, plus hydrophiles. La pierre est ensuite humidifiée et l'encre grasse passée au rouleau n'adhère qu'aux traits qui après passage sous la presse se trouvent fidèlement reportés sur le papier.

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A l'heure actuelle, on remplace très souvent la pierre par des plaques de métal ou de plastique. L'image matrice peut être formée d'empreintes d'objets variés ou de photographies reproduites par impression sur la plaque ou la pierre, ou encore par la réaction chimique de solutions étalées sur la surface.

La Sérigraphie. Il s'agit là de l'emploi le plus répandu de la technique du stencil. Cette technique fut inventée aux Etats-Unis dans les années 1930. Elle favorise surtout la réalisation d'effets de peinture ou de motifs dépourvus de relief. Le mot "sérigraphie" (du grec "serikos" qui signifie "soie") correspond à un procédé d'impression sur toutes sortes de matières, à l'aide d'un écran de soie très fine. Sur un tissu à mailles quadrillées on laisse libres les mailles correspondant à l'image à imprimer et on bouche le reste avec une pellicule adhésive. Ou alors l'artiste exécute son dessin directement sur l'écran, à l'encre ou au crayon gras, puis il recouvre toute la surface de l'écran d'une colle soluble à l'eau, et ensuite retire à la benzène les mailles correspondant au dessin. Le papier est placé sous l'écran et à l'aide d'une raclette on étale de l'encre qui passe à travers les mailles et se dépose sur le papier. Les artistes qui emploient actuellement cette technique préparent quelquefois leur dessin original en disposant sur l'écran de soie une couche de gélatine sensible à la lumière, sur laquelle ils placent un cliché photographique. Une fois exposées les parties sombres du cliché protègent la gélatine qui se durcit là où la lumière a pu pénétrer. L'écran est ensuite plongé dans de l'eau chaude pour retirer la gélatine qui a été protégée de la lumière, laissant ainsi les traits du dessin sur les mailles libres de la soie.



Henry Pearson: Gyros III (Gyros III), 1965

Catalogue de l'Exposition

Toutes les œuvres sont de la Collection du Museum of Modern Art, New York. Sauf indication contraire, les œuvres sont en noir imprimées sur papier. Dans le catalogue suivant, les dates des œuvres non signées et non datées par l'artiste sont entre parenthèses. Le numéro du tirage est aussi indiqué entre parenthèses. Les dimensions sont celles de la composition, hauteur par largeur.

Josef Albers. Né en Allemagne, 1888. Etudia et enseigna au Bauhaus, 1920-33. Départ pour les Etats-Unis, 1933. Chef de file dans la théorie des couleurs, enseigna à Black Mountain College, 1933, puis à Yale University, 1950-59. Nombreuses conférences aux Etats-Unis et en Amérique du Sud. Nombreuses expositions, y compris: "Josef Albers: Homage to the Square," organisée par The Museum of Modern Art, New York, et circulée en Amérique du Sud et aux Etats-Unis, 1963-66. Réside à New Haven, Connecticut.

- 1 Carré à Ligne Blanche IV. 1966. Lithographie, imprimée en 2 couleurs. (86/125). 40 x 40 cm.
- 2 Carré à Ligne Blanche VIII. 1966. Lithographie, imprimée en 2 couleurs. (80/125). 40 x 40 cm.

Richard Anuszkiewicz. Né en Pennsylvanie, 1930. Etudia avec Josef Albers à Yale University, 1953-55. Etudia et voyagea en Europe et en Afrique du Nord, 1958. Créateur de dessins d'objets en argent pour Tiffany & Co., 1959-60. Dernière exposition à la Sidney Janis Gallery, New York, 1965. Réside à Frenchtown, New Jersey.

- 3 Sans Titre. (1965). Sérigraphie, imprimée en 4 couleurs. 60 x 60 cm.
- 4 Sans Titre. (1965). Sérigraphie, imprimée en 4 couleurs. 60 x 60 cm.

Paul Brach. Né à New York, 1924. Etudia à Iowa State University avec Mauricio Lasansky. Bénéficiaire d'une bourse de la Ford Foundation en 1964 pour effectuer un stage au Tamarind Lithography Workshop, Los Angeles. Réside et enseigne à New York.

- 5 Serie d'Argent. 1965. Lithographie, imprimée en 11 couleurs. (15/20). 47.3 x 48.5 cm.
- 6 Vaisseau. 1965. Lithographie, imprimée en 2 couleurs. (15/20). 53.5 x 53.3 cm.

Allan D'Arcangelo. Né dans l'Etat de New York, 1930. Etudia à l'American University de Mexico, 1957-59. Exposition à la Galeria Génova, Mexico, 1958. Mural pour le "Transportation and Travel Pavilion" de l'Exposition de New York, 1964. Enseigne à la School of Visual Arts, New York. Réside à New York.

- 7 Flèche Rouge. 1965. Sérigraphie, imprimée en 2 couleurs. (16/30). 56 x 56 cm.

Jim Dine. Né dans l'Ohio, 1935. Fit partie du groupe d'avant-garde de jeunes artistes qui innova les "Happenings" à New York, 1959. A travaillé à New York et à Londres. Récentes expositions à la Sidney Janis Gallery, New York, et à la Fraser Gallery, Londres, 1966. Enseigne à Cornell University, Ithaca, New York. Réside à Ithaca, New York.

- 8 Gorge. 1965. Sérigraphie, imprimée en 5 couleurs. (192/200). 76.2 x 61 cm.

Sam Francis. Né en Californie, 1923. Diplômé (M.A.) en Histoire de l'Art à l'University of California, 1950. Première exposition au San Francisco Museum of Art, 1947, dans une exposition annuelle. Voyagea dans le monde entier faisant de longs séjours en Italie, à Ceylan et au Japon, 1957-59. Participant à la V Biennale, São Paulo, Brésil, 1959, et à Documenta II et III, Allemagne, 1959, 1964. Réside à Santa Monica Canyon, Californie.

- 9 A Miró. 1963. Lithographie, imprimée en 3 couleurs. (4/20). 56.3 x 76.2 cm.
- 10 Sans Titre. 1963. Lithographie, imprimée en 5 couleurs. (17/20). 55.9 x 76.2 cm.

James Gill. Né au Texas, 1934. Etudia l'architecture et travailla dans ce domaine comme dessinateur, 1956-60. Reçu une bourse pour étudier la peinture à l'University of Texas, 1960-61. Expose à Landau-Alan Gallery, New York, depuis sa première exposition dans cette galerie en 1962. Réside à Hermosa Beach, Californie.

- 11 Sans Titre. 1965. Lithographie. (1/10). 60 x 85.4 cm.

Adolph Gottlieb. Né à New York, 1903. Etudia à l'Art Students League de New York et en Europe. Première exposition à Dudensing Gallery, New York, 1930. Reçu le Grand Prix de la Peinture de la VII Biennale, São Paulo, Brésil, 1963. Réside à New York.

- 12 Fond Noir, Disque Rouge. 1966. Sérigraphie, imprimée en 2 couleurs. (35/50). 71.8 x 50.8 cm.
- 13 Fond Vert, Disque Bleu. 1966. Sérigraphie, imprimée en 3 couleurs. (47/50). 61 x 45.7 cm.

Jasper Johns. Né en Caroline du Sud, 1930. Etudia à l'University of South Carolina. Première exposition à la Leo Castelli Gallery, New York, 1958. Rétrospective de dix années de peinture au Jewish Museum, New York, 1964. Réside à New York et Edisto Beach, Caroline du Sud.

- 14 Deux Cartes Géographiques. 1966. Lithographie, imprimée noir sur papier blanc superposé sur papier noir. (8/30). 65 x 52.7 cm.

John Paul Jones. Né dans l'Iowa, 1924. Etudia à Iowa State University. Puis fut l'élève de Mauricio Lasansky. Première exposition à Iowa Wesleyan College, 1951. Voyagea en Angleterre et dans d'autres pays d'Europe,

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1960-61. Au Pays de Galles, 1962-63. Exposition rétrospective au Los Angeles County Museum of Art, Californie, 1965. Réside à Los Angeles.
15 *Femme dans le Vent*. (1962). Lithographie. (8/10). 65.1 x 50 cm.

Matsumi Kanemitsu. Né en Utah, 1922. Habita au Japon, 1925-40. Etudia à l'Art Students League de New York, et avec Fernand Léger à Paris. Bénéficiaire d'une bourse de la Ford Foundation, 1961, pour effectuer un stage au Tamarind Lithography Workshop. Réside à Berkeley, Californie.
16 *Spectre*. 1961. Lithographie. (15/20). 76.4 x 56.5 cm.
17 *Nature Morte*. 1961. Lithographie, imprimée marron (1/10). 71.3 x 50.8 cm.

Ellsworth Kelly. Né dans l'Etat de New York, 1923. Etudia à la School of the Museum of Fine Arts, Boston, 1946-48. Habita Paris, 1948-54. Première exposition à la Galerie Arnaud, Paris, 1951. Participant à la XXXIII Biennale de Venise, Italie, 1966.
18 *Bleu et Orange*. (1965). Lithographie, imprimée en 2 couleurs. (26/75). 48.2 x 38.7 cm.

19 *Blanc et Noir*. (1965). Lithographie. (27/75). 48.3 x 38.7 cm.
Ronald Kitaj. Né dans l'Ohio, 1932. Etudia à New York, à Vienne et à Oxford. Voyagea en Amérique du Sud, 1952-53; en Allemagne et en France, 1955-57. Réside à Londres depuis 1958. Exposition rétrospective au Los Angeles County Museum of Art, Californie, 1965.

20 *La Science Joyeuse*. (1965). Sérigraphie, imprimée en plusieurs couleurs. (60/70). 59 x 52.1 cm.
21 *Hellebore: A Georg Trakl*. (1965). Sérigraphie, imprimée en plusieurs couleurs. (41/70). 71 x 48.9 cm.

Alexander Liberman. Né en Russie, 1912. Etudia la peinture et l'architecture à l'Ecole des Beaux-Arts, Paris, 1929-32. Départ pour les Etats-Unis, 1941. Est maintenant Chef de Rédaction des Editions Condé Nast. Première exposition à Betty Parsons Gallery, New York, 1960. Réside à New York.

22 *Trois Arcs*. 1963. Lithographie, imprimée en 4 couleurs. (14/40). 55.8 cm. (diamètre)

Roy Lichtenstein. Né à New York, 1923. Etudia à Ohio State University et à l'Art Students League, New York. Première exposition à la 1030 Gallery, Cleveland, Ohio, 1949. Participant à la XXXIII Biennale de Venise, Italie, 1966. Fut l'un des premiers promoteurs du mouvement "Pop Art." Réside à New York.

23 *Paysage Lunaire*. 1965. Sérigraphie, imprimée en 3 couleurs sur plastique métallique. (25/200). 50.7 x 61 cm.

James McGarrell. Né dans l'Indiana, 1930. Etudia à Indiana University, à l'University of California, puis en Allemagne grâce à une Bourse Fulbright. Première exposition à Frank Perls Gallery, Beverly Hills, Californie, 1955. Représentant à Documenta II en Allemagne, 1965. Enseigne à Indiana University. Réside à Bloomington, Indiana.

24 *Invention en Deux Parties VI*. (1965). Lithographie. (47/50). 65.2 x 50.2 cm.

25 *Invention en Deux Parties XI*. (1965). Lithographie. (47/50). 65.2 x 50.2 cm.

John McLaughlin. Né dans le Massachusetts, 1898. Fit de longs séjours en Orient, avant, pendant et après la Deuxième Guerre Mondiale. Etudia l'art et la philosophie orientale. Bénéficiaire d'une bourse de la Ford Foundation pour effectuer un stage au Tamarind Lithography Workshop, Los Angeles, 1963. Réside à Dana Point, Californie.

26 *Sans Titre*. 1963. Lithographie (impression d'imprimeur). 44.5 x 62.2 cm.
27 *Sans Titre*. 1963. Lithographie, imprimée en 2 couleurs (impression d'imprimeur). 41 x 55.9 cm.

Robert Motherwell. Né dans l'Etat de Washington, 1915. Etudia à l'University of California et à Harvard University. Première exposition à l'Art of This Century Gallery, New York, 1944. Voyages fréquents au Mexique, au Canada et en Europe depuis 1926. Exposition rétrospective au Museum of Modern Art, New York, 1965; circulée en Europe, 1966. Réside à New York.

28 *Automatisme*. (1965). Lithographie. (14/100). 65.7 x 54.3 cm.

Louise Nevelson. Née en Russie, 1900. Départ pour les Etats-Unis, 1905. Etudia à l'Art Students League de New York, et avec Hans Hofmann. Etudia l'archéologie en Amérique Centrale. Première exposition aux Nieren-

dorf Galleries, New York, 1941. Participante à la XXI Biennale de Venise, Italie, 1962. Réside à New York.

29 *Un Hommage à Edith Sitwell VII*. 1966. Sérigraphie et collage sur papier jaune (impression d'artiste). 48.6 x 38.3 cm.

30 *Un Hommage à Edith Sitwell XII*. 1966. Sérigraphie et collage sur papier bleu (impression d'artiste). 50.8 x 40.6 cm.

Henry Pearson. Né en Caroline du Nord, 1914. Etudia à l'University of North Carolina et à l'Art Students League de New York. Diplômé (M.A.) en art de décors de théâtre, Yale University, 1938. Etudia la peinture au Japon. Première exposition à Mizusaki Gallery, Tokyo, 1949. Expose chaque année depuis 1961 à Stephen Radich Gallery, New York. Réside à New York.

31 *Gyros III*. 1965. Lithographie. (24/25). 41.7 x 52.4 cm.

32 *Gyros V*. 1965. Lithographie, imprimée en 2 couleurs. (12/25). 41.7 x 52.1 cm.

Robert Rauschenberg. Né au Texas, 1925. Etudia à l'Académie Julian, Paris, puis élève de Josef Albers à Black Mountain College, Caroline du Nord, puis à l'Art Students League, New York. Première exposition à Betty Parsons Gallery, New York, 1951. Exposition rétrospective au Jewish Museum, New York, 1963, puis à Londres à la Whitechapel Gallery, 1964. Réside à New York.

33 *Pelouse*. 1965. Lithographie, imprimée en 2 couleurs. (30/41). 81 x 61 cm.

34 *Visitation*. 1965. Lithographie. (27/44). 70.8 x 55.2 cm.

Omar Rayo. Né en Colombie, 1928. Travailla comme illustrateur pour un journal de Bogota puis, plus tard, étudia l'art graphique au Mexique grâce à une aide de l'"Organization of American States." Première exposition à la Casa de la Cultura Equatoriana, à Quito et à Guayaquil, en Equateur, 1954. Départ pour les Etats-Unis, 1960. A exposé à The Contemporaries, New York, depuis 1961. Réside à New York.

35 *Fabrique aux Etats-Unis: Pop Top*. 1963. Gravure sans encre. (4/10). 47.5 (diamètre)

36 *La Petite Machine*. (1963). Gravure sans encre. (3/10). 41.6 x 17.8 cm.

James Rosenquist. Né en Dakota du Sud, 1933. Etudia à l'University of Minnesota et à l'Art Students League, New York. Executa des affiches publicitaires et industrielles jusqu'en 1958. Puis première exposition à la Green Gallery, New York, 1962. Premier Prix de la Premio Internacional de Pintura, Argentine, 1965. Réside à New York.

37 *Campagne*. 1965. Lithographie, imprimée en 4 couleurs. (21/26). 75.3 x 57 cm.

38 *Cercles de Confusion*. 1965-66. Lithographie, imprimée en 4 couleurs. (6/12). 88 x 65.9 cm.

Ernest Trova. Born in Missouri, 1927. Self-taught as an artist. First exhibition à la Pace Gallery, Boston et New York, 1963. Participant au Bicentennial de St. Louis, 1964. Réside à St. Louis, Missouri.

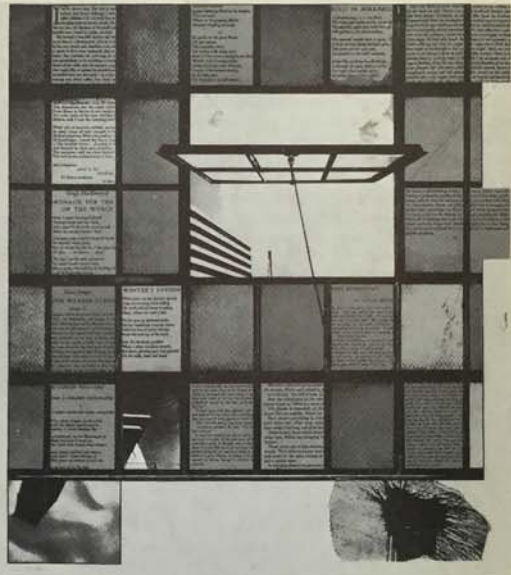
39 *Grillage avec Maintes Figures*. 1966. Sérigraphie, imprimée en 7 couleurs. (12/50). 62.2 x 92.5 cm.

Tom Wesselmann. Né dans l'Ohio, 1931. Etudia à Cincinnati et à New York. Première exposition à Tanager Gallery, New York, 1961. Depuis 1965 expose à la Sidney Janis Gallery. Réside à New York.

40 *Nature Morte*. (1965). Gravure sans encre avec crayon (impression). 39.5 x 52.7 cm.

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R. B. Kitaj: The Gay Science (Le Science Joyeuse), (1965)

Robert Motherwell: Automatism (Automatisme), (1965)



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Introduction

Works on paper by twenty-five American painters and sculptors have been chosen for this exhibition, which consists of original prints done during the 1960s, for the most part since 1964. With the exception of three embossed images, produced by pressing the paper into relief, the selection is limited to lithographs (printed in ink, from stones) and serigraphs (printed through screens of silk). These forty prints reflect the diversity of direction, philosophy, and personal style encountered today in some of the most recent trends in painting and sculpture. The artists come from many different parts of the United States, and one now lives in England.

The artist's own experience in the act of creation is both the theory and practice of abstract-expressionist painters. In printmaking, their directness and spontaneity are demonstrated by Gottlieb, Motherwell, and Francis.

Less subjective are the highly calculated statements of Albers and Anuszkiewicz. They do not attempt to reveal the actual experience felt by the artist as he creates; instead, their exact designs and precise use of colors provoke the active response of the spectator. Optical effects are also exploited in the looser linear schemes of Pearson and the densely webbed images of Brach. The stark, less complicated forms of Kelly and McLaughlin have sharply defined edges which leave a residual image after one has gazed fixedly at the composition. The interest of these American painters in optical effects owes much to the example and teaching of Albers, the oldest artist represented in the exhibition, who left Germany in 1933 to live in the United States.

A decade ago in the United States, "fine" prints were seldom associated with the avant-garde. Today, however, two of its principal exponents, Johns and Rauschenberg, have established a precedent of involvement with printmaking which other artists have been quick to follow. They do not seek inspiration in exalted subjects. Many of these painters derive their themes from the intense and pedestrian—even vulgar—realism of everyday American culture. Dine, Lichtenstein, and Rosenquist, for instance, discover truth in the imagery and symbols of advertising and trademarks which, in highly industrialized societies, constantly assault the eye, either blatantly or subtly. Rauschenberg selects reproductions of photographs from newspapers and magazines, then has them printed photographically onto stone and combines them with his own abstract brushwork. Even common utensils undergo metamorphosis.

Gill, Jones, and McGarrell work in a realistic idiom and are concerned with the psychology of human relationships. The prints by Kitaj, Nevelson, and Trova are also concerned with man or his environment—but perhaps in another, more disquieting world.

W. S. L.

Roy Lichtenstein: Moonscape (Le Paysage Lunaire), 1965



Notes on Printmaking

Prints are original works of art intended to be produced in multiple examples. The artist creates a master image from which one or more almost identical impressions can be printed, usually in ink on paper. (A print differs from a reproduction of a painting, which is the translation of a work into another medium from that in which the artist originally conceived it.) In most processes, the master image is reversed in the course of printing.

Methods of Printmaking are often complex and sometimes combine several techniques. Most print processes, however, fall into one of four categories: intaglio, relief, planographic, and stencil.

In the intaglio processes, the master image is incised into a surface (usually a metal plate). In engraving, the incising is done with a sharp tool; in etching, with acid.

In the relief processes, such as woodcut, the master image is not incised into the surface. Instead, the areas which are not to be printed are cut or carved away; the image is then printed by the remaining flat surface of the wood.

Planographic techniques, as the term suggests, are processes in which printing is done from a plane surface. Lithography—printing from smooth flat stones—is the most frequently used planographic process.

In stencil techniques, for instance serigraphy, the master image is printed by forcing ink through meshes of cloth.

With the exception of three prints by Rayo and Wesselmann, this exhibition includes examples only of planographic and stencil processes: lithography and serigraphy.

Intaglio, a term derived from the Italian word "to engrave" (*tagliare*), is applied to processes in which the artist creates his master image by cutting into the surface of a metal plate, or biting into it with acid. To engrave a plate, the artist uses a sharp tool to cut away the metal. To etch or bite a plate with acid, the artist covers the plate with a substance to protect it from the acid, and then scratches his design through this substance. The plate is then bathed in acid, and this process is repeated until the parts of the plate that have been exposed by scratching are grooved or eaten away to hold the desired quantity of ink. Traditionally, printing in the intaglio processes is done by rolling a thin ink onto the plate. The ink fills the incised or etched areas, and any ink remaining on the surface is wiped away. Dampened paper is placed on the plate, and the plate and paper are run through a press. The heavy pressure of the press forces the paper into the recesses, transferring the ink to the paper.

Inkless intaglio—used in three prints in the exhibition—differs from this process because the artist runs his plate, which has usually been deeply cut, etched, or sometimes built up, through the press *without applying ink*. The damp paper is forced against the shape of the master image, which is retained in the form of relief after the paper has dried. The artist may also use blunt tools instead of a printing press to force the damp paper into the grooves of the plate.

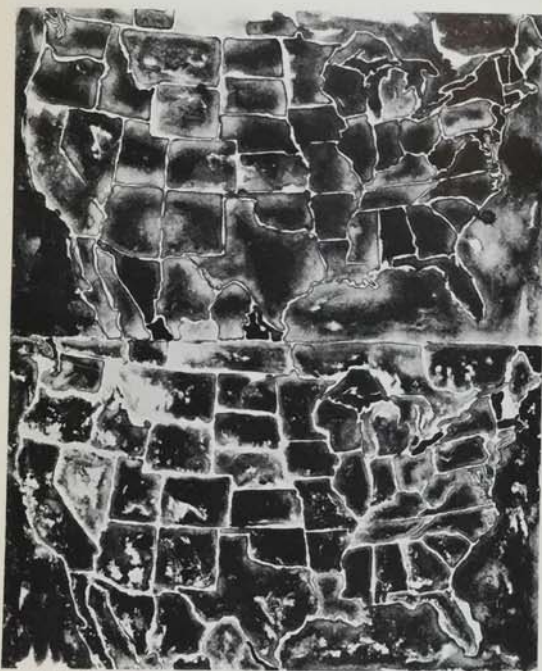
Lithography, the planographic technique principally used by painters, evolved in Germany in the 1790s and was developed during the nineteenth century by such artists as the French painters Daumier and Toulouse-Lautrec. It can yield the most painterly effects of all the print processes. The name lithography derives from the Greek word for "stone" (*lithos*), since traditionally a special grainy limestone provides the surface on which the artist creates his master image with a greasy lithographic crayon or ink. The stone is then chemically treated to alter its texture, making it more receptive to ink where the design has been applied, and more retentive of water in areas not to be printed. After the stone has been dampened, a greasy ink is rolled onto it, which adheres to the crayon or ink of the design but is repelled by water on the blank areas. Paper is then laid on the stone, and both are run through a press to transfer the ink to paper.

In contemporary lithography, metal or plastic plates are often used instead of stone. The master image may be prepared from imprints of various objects, from photographic images printed on the plate or stone, or from reactions of incompatible chemicals mixed on the surface.

Serigraphy, the stencil technique most widely used by artists, was invented in the United States during the 1930s. It is particularly adaptable to flat-patterned or painterly effects. The name derives from the Greek word for "silk" (*serikos*), as a piece of fine silk is stretched across a wooden form to make a screen for the stencil. To prepare his master

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image, the artist seals the mesh of the silk in those areas he does not wish to print—usually by means of an adhesive film; or he draws on the screen with a greasy crayon or ink, covers the entire surface of the screen with a water-soluble size, and then washes out the meshes where the design was applied with benzine. Paper is placed beneath the screen and paint or ink forced through the open meshes with a squeegee. Artists today also sometimes prepare the master image by coating the silk screen with light-sensitive gelatin, on which a photographic transparency is laid. On exposure to light, the dark areas of the transparency protect the gelatin, which hardens wherever light can penetrate. The screen is immersed in hot water to wash away the gelatin that had been protected from the light, leaving the form of the design in the open meshes of the silk.



Jasper Johns: *Two Maps (Deux Cartes Géographiques)*, 1966

Catalogue of the Exhibition

All works are from the Collection of The Museum of Modern Art, New York. Unless otherwise specified, they are printed in black on paper. In the checklist below, dates for works not individually signed and dated by the artist are enclosed in parentheses. The edition number is also placed in parentheses. Measurements are of composition size, height preceding width.

Josef Albers. Born in Germany, 1888. Studied and taught at the Bauhaus, 1920-33. To U.S., 1933. A leading color theorist, he taught at Black Mountain College, 1933-49, and at Yale University, 1950-59. Has lectured widely in the U.S. and South America. He has had many one-man shows, including "Josef Albers: Homage to the Square," circulated by The Museum of Modern Art, New York, in South America and the U.S., 1963-66. Lives in New Haven, Connecticut.

1 *White Line Square IV*. 1966. Lithograph, printed in 2 colors. (86/125). 15 1/4 x 15 1/4"

2 *White Line Square VIII*. 1966. Lithograph, printed in 2 colors. (80/125). 15 1/4 x 15 1/4"

Richard Anuszkiewicz. Born in Pennsylvania, 1930. Studied under Josef Albers, Yale University, 1953-55. Traveled and studied in western Europe and North Africa, 1958. Designed silver objects for Tiffany & Co., 1959-60. Most recent one-man show at Sidney Janis Gallery, New York, 1965. Lives in Frenchtown, New Jersey.

3 *Untitled*. (1965). Serigraph, printed in 4 colors. 23 3/4 x 23 3/4"

4 *Untitled*. (1965). Serigraph, printed in 4 colors. 23 3/4 x 23 3/4"

Paul Brach. Born in New York, 1924. Studied at Iowa State University under Mauricio Lasansky. Received a Ford Foundation Grant in 1964 for fellowship at Tamarind Lithography Workshop, Los Angeles. Lives and teaches in New York.

5 *Silver Series*. 1965. Lithograph, printed in 11 colors. (15/20). 18 1/2 x 19 1/4"

6 *Vessel*. 1965. Lithograph, printed in 2 colors. (15/20). 21 1/4 x 21"

Allan D'Arcangelo. Born in New York State, 1930. Studied at the American University of Mexico, 1957-59. First one-man show at Galería Génova, Mexico City, 1958. Commissioned mural for Transportation and Travel Pavilion, New York World's Fair, 1964. Teaches at School of Visual Arts, New York.

7 *Red Arrow*. 1965. Serigraph, printed in 2 colors. (16/30). 22 1/4 x 22 1/4"

Jim Dine. Born in Ohio, 1935. Among group of avant-garde young artists who innovated "Happenings" in New York, 1959. Has worked in New York and London. Recent one-man exhibitions at Sidney Janis Gallery, New York, and Fraser Gallery, London, 1966. Teaches at Cornell University, Ithaca, New York. Lives in Ithaca, New York.

8 *Throat*. 1965. Serigraph, printed in 5 colors. (192/200). 30 x 24"

Sam Francis. Born in California, 1923. Received M.A. in Art History from University of California, 1950. First exhibited in annual exhibition, San Francisco Museum of Art, 1947. Traveled around the world, making extended visits in Italy, Ceylon, and Japan, 1957-59. Represented in V Biennial, São Paulo, Brazil, 1959, and Documenta II and III, Germany, 1959, 1964. Lives in Santa Monica Canyon, California.

9 *For Miró*. 1963. Lithograph, printed in 3 colors. (4/20). 22 1/4 x 30"

10 *Untitled*. 1963. Lithograph, printed in 5 colors. (17/20). 22 x 30"

James Gill. Born in Texas, 1934. Studied architecture and worked as architectural designer, 1956-60. Painting scholarship at University of Texas, 1960-61. Has exhibited at Landau-Alan Gallery, New York, since his first one-man show there in 1962. Lives in Hermosa Beach, California.

11 *Untitled*. 1965. Lithograph. (1/10). 23 3/4 x 33 3/4"

Adolph Gottlieb. Born in New York, 1903. Studied at the Art Students League, New York, and in Europe. First one-man show at Dudensing Gallery, New York, 1930. Received the Grand Prize for Painting at the VII Biennial, São Paulo, Brazil, 1963. Lives in New York.

12 *Black Ground, Red Disc*. 1966. Serigraph, printed in 2 colors. (35/50). 28 1/4 x 20"

13 *Green Ground, Blue Disc*. 1966. Serigraph, printed in 3 colors. (47/50). 24 x 18"

Jasper Johns. Born in South Carolina, 1930. Studied at the University of South Carolina. First one-man show at Leo Castelli Gallery, New York, 1958. Ten-year retrospective at The Jewish Museum, New York, 1964. Lives in New York and Edisto Beach, South Carolina.

14 *Two Maps*. 1966. Lithograph, printed in black and white paper laid over black paper. (8/30). 25 1/4 x 20 1/4"

John Paul Jones. Born in Iowa, 1924. Studied at Iowa State University; graduate work under Mauricio Lasansky. First one-man show at Iowa Wesleyan College, 1951. Traveled in England and Europe, 1960-61; Wales, 1962-63. Retrospective exhibition at Los Angeles County Museum of Art, California, 1965. Lives in Los Angeles, California.

15 *Woman in the Wind*. (1962). Lithograph. (8/10). 25 1/4 x 19 1/4"

Matsumi Kanemitsu. Born in Utah, 1922. Lived in Japan, 1925-40. Studied at the Art Students League, New York, and with Fernand Léger in Paris. Ford Foundation Grant for fellowship at Tamarind Lithography Workshop, 1961. Lives in Berkeley, California.

16 *Spectre*. 1961. Lithograph. (15/20). 30 1/4 x 22 1/4"

17 *Still Life*. 1961. Lithograph, printed in brown. (1/10). 28 1/4 x 20"

Ellsworth Kelly. Born in New York State, 1923. Studied at School of the Museum of Fine Arts, Boston, 1946-48. Lived in Paris, 1948-54. First one-

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man show at Galerie Arnaud, Paris, 1951. Represented in XXXIII Biennale, Venice, Italy, 1966. Lives in New York.

18 *Blue and Orange*. (1965). Lithograph, printed in 2 colors. (26/75). 19 x 15 1/4"

19 *White and Black*. (1965). Lithograph. (27/75). 19 x 15 1/4"

Ronald Kitaj. Born in Ohio, 1932. Studied in New York, Vienna, and Oxford. Traveled in South America, 1952-53; Germany and France, 1955-57. Has lived in London since 1958. Retrospective exhibition at Los Angeles County Museum of Art, California, 1965.

20 *The Gay Science*. (1965). Serigraph, printed in several colors. (60/70). 23 1/4 x 20 1/2"

21 *Hellebore: For Georg Trakl*. (1965). Serigraph, printed in several colors. (41/70). 27 3/4 x 19 1/4"

Alexander Liberman. Born in Russia, 1912. Studied painting and architecture, Ecole des Beaux-Arts, Paris, 1929-32. To U.S., 1941. Is now editorial director of Condé Nast publications. First one-man exhibition at Betty Parsons Gallery, New York, 1960. Lives in New York.

22 *Three Arcs*. 1963. Lithograph, printed in 4 colors. (14/40). 22" (diameter)

Roy Lichtenstein. Born in New York, 1923. Studied at Ohio State University and the Art Students League, New York. First one-man show at 1030 Gallery, Cleveland, Ohio, 1949. Represented in XXXIII Biennale, Venice, Italy, 1966. A leading originator of "Pop Art." Lives in New York.

23 *Moonscape*. 1965. Serigraph, printed in 3 colors on metallic plastic. (25/200). 19 1/8 x 24"

James McGarrell. Born in Indiana, 1930. Studied at Indiana University, the University of California, and on a Fulbright Award in Germany. First one-man show at Frank Perls Gallery, Beverly Hills, 1955. Represented in Documenta III, Germany, 1965. Teaches at Indiana University. Lives in Bloomington, Indiana.

24 *Two-part Invention VI*. (1965). Lithograph. (47/50). 25 3/4 x 19 3/4"

25 *Two-part Invention XI*. (1965). Lithograph. (47/50). 25 3/4 x 19 3/4"

John McLaughlin. Born in Massachusetts, 1898. Spent many years in the Orient, before, during, and after World War II. Studied Oriental art and philosophy. Ford Foundation Grant for fellowship at Tamarind Lithography Workshop, Los Angeles, 1963. Lives in Dana Point, California.

26 *Untitled*. 1963. Lithograph (printer's proof). 17 1/2 x 24 1/2"

27 *Untitled*. 1963. Lithograph, printed in 2 colors. 16 1/8 x 22"

Robert Motherwell. Born in Washington State, 1915. Studied at the University of California and Harvard University. First one-man show at Art of This Century Gallery, New York, 1944. Has traveled frequently in Mexico, Canada, and Europe, since 1926. Retrospective exhibition at The Museum of Modern Art, New York, 1965; circulated in Europe, 1965-66. Lives in New York.

28 *Automatism*. (1965). Lithograph. (14/100). 25 7/8 x 21 3/8"

Louise Nevelson. Born in Russia, 1900. To U.S., 1905. Studied at the Art Students League, New York, and with Hans Hofmann. Did archeological studies in Central America. First one-man show at Nierendorf Galleries, New York, 1941. Represented in XXXI Biennale, Venice, Italy, 1962. Lives in New York.

29 *An Homage to Edith Sitwell VII*. 1966. Serigraph and collage on yellow paper (artist's proof). 19 1/8 x 15 1/8"

30 *An Homage to Edith Sitwell XII*. 1966. Serigraph and collage on blue paper (artist's proof). 19 1/8 x 16"

Henry Pearson. Born in North Carolina, 1914. Studied at the University of North Carolina and the Art Students League, New York. M.A. degree in scenic design from Yale University, 1938. Studied painting in Japan. First exhibited at Mizusaki Gallery, Tokyo, 1949. Has exhibited at Stephen Radich Gallery, New York, annually since 1961. Lives in New York.

31 *Gyros III*. 1965. Lithograph. (24/25). 16 3/4 x 20 3/4"

32 *Gyros V*. 1965. Lithograph, printed in 2 colors. (12/25). 16 3/4 x 20 1/2"

Robert Rauschenberg. Born in Texas, 1925. Studied at Académie Julian, Paris; under Josef Albers at Black Mountain College, North Carolina; and at the Art Students League, New York. First exhibited at Betty Parsons Gallery, New York, 1951. Retrospective exhibitions at The Jewish Museum, New York, 1963, and the Whitechapel Gallery, London, 1964.

Lives in New York.

33 *Lawn*. 1965. Lithograph, printed in 2 colors. (30/41). 31 7/8 x 24"

34 *Visitation*. 1965. Lithograph. (27/44). 27 7/8 x 21 1/4"

Omar Rayo. Born in Colombia, 1928. Worked as a newspaper illustrator in Bogotá, later studying graphic art in Mexico on fellowship from the Organization of American States. First exhibited at Casa de la Cultura Equatoriana, Quito and Guayaquil, Ecuador, 1954. To U.S., 1960. Has exhibited at The Contemporaries, New York, since 1961. Lives in New York

35 *Made in U.S.A.: Pop Top*. 1963. Inkless intaglio. (4/10).

18 1/4" (diameter)

36 *The Little Machine*. (1963). Inkless intaglio. (3/10). 16 3/8 x 7"

James Rosenquist. Born in North Dakota, 1933. Studied at the University of Minnesota and the Art Students League, New York. Worked as an industrial and billboard painter until 1958. First exhibited at Green Gallery, New York, 1962. Awarded First Prize, Premio Internacional de Pintura, Argentina, 1965. Lives in New York.

37 *Campaign*. 1965. Lithograph, printed in 4 colors. (21/26). 29 3/4 x 22 1/4"

38 *Circles of Confusion*. 1965-66. Lithograph, printed in 4 colors. (6/12).

34 5/8 x 25 3/4"

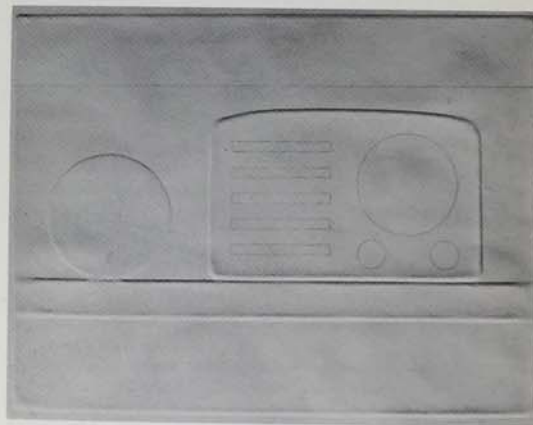
Ernest Trova. Born in Missouri, 1927. Self-taught as an artist. First exhibited at Pace Gallery, Boston and New York, 1963. Represented in St. Louis Bicentennial, 1964. Lives in St. Louis, Missouri.

39 *Grid with Multiple Figures*. 1966. Serigraph, printed in 7 colors.

(12/50). 24 3/4 x 38 3/4"

Tom Wesselmann. Born in Ohio, 1931. Studied in Cincinnati and New York. First one-man exhibition at Tanager Gallery, New York, 1961. Has exhibited at Sidney Janis Gallery since 1965. Lives in New York.

40 *Still Life*. (1965). Inkless intaglio and pencil (proof). 15 1/2 x 20 3/4"



Tom Wesselmann: Still Life (Nature Morte), (1965)