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CARICONS

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

Caracas Aug 25

Inter-American Center -

arrive at center Sept. 3. -  
<sup>wed.</sup>  
 Open Sept. 11. through Sept 22.

September 23 - 27. registration at center  
 return directly

Costs to Center: ?  
 (\*5000 or \$6000).

? fee  
 → additional insurance  
 transportation

check ~~whether~~ whether goes in single van -

Catalogue: 500 copies

letter written by D Rockefeller = send draft to  
 Dick Dana.

Todo's secretary:  
 Miss de Posada.



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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republica de venezuela  
museo de bellas artes  
CARACAS  
23 of September 1968

no. 661

cc: RP  
JyD  
File: ICE-F-111-67  
green  
DRAFT: JyD  
DRAFT: JyD  
ACTION AS REQUIRED  
NO REPLY NECESSARY  
✓ ICE-F-111-67  
INFORMATION LOST TO  
PP

Mr. Richard L. Palmer  
Administrative Director  
October 2, 1968  
Exhibitions  
The Museum of Modern Art  
Mr. Miguel Arroyo G.  
Director  
Museo de Bellas Artes  
Parque Sucre los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

Enclosed please find three copies of our Publicity Report Form. With reference to our exhibition CEZANNE TO MIRO, would you please fill out and return two forms to us; the third is for your files.

the opening of the exhibition CEZANNE TO MIRO and I am sorry to tell you that the color slides of the Caracas installation turned out to be too bad for printing.

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions  
Mr. Arroyo is at the moment in Europe and will perhaps see you in New York (beginning of October), on his way back to Caracas. He could give you all the information about the exhibition which you still may need.

Encs.  
With best regards

Sincerely,

Gerd Laufert

Gerd Laufert  
Curator Grafica Veloz  
Laboratorio Grafico  
Circulating Exhibitions



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república de venezuela  
museo de bellas artes  
caracas

23 of September 1968

OCT 1 1968

no. 661

Mr. Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 west 53 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-11-67  
INFORMATION COPIES TO:  
PP

Dear Mr. Palmer:

I hope you have already all photographs taken by Mr. Jim Creskey at the opening of the exhibition CEZANNE TO MIRO and I am sorry to tell you that the color slides of the Caracas installation turned out to be too bad for printing.

Meantime I got a complete set of clippings which I enclose.

Mr. Arroyo is at the moment in Europe and will perhaps see you in New York ( beginning of October ), on his way back to Caracas. He could give you all the informations about the exhibition which you still may need.

With best regards

Sincerely,

Gerd Leufert

Gerd Leufert  
Curador Gráfico Palmer  
Administrative Director  
Circulating Exhibitions

GL/la

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: WR/RP

ET

JvD

ICE-F-112-67 CARACAS

circ

green

September 13, 1968

Mr. Miguel Arroyo C.  
September 27, 1968

Museo de Bellas Artes  
Mr. Miguel Arroyo C.

Director

Museo de Bellas Artes  
Parque Sucre los Caobos  
Caracas, Venezuela

In connection with your showing of the exhibition CEZANNE TO MIRO,  
Dear Mr. Arroyo:

Thank you so much for the large packet of press clippings on the CEZANNE TO MIRO exhibition's Caracas showing which arrived this morning in the mail. We shall put our translator to work on them very soon as we are now in process of preparing a summary of the various articles which appeared in the Latin American press for distribution to lenders.

I note that we have not yet received any photographs taken at your opening of the exhibition, nor do we have any color slides of your installation. Could you let me know if it will be possible for you to send us this additional photographic material as we very much want it for our records. We plan to show slides of all three installations of the exhibition at the November meeting of The International Council.

The final showing of the exhibition, at the Center for Inter-American Relations here in New York, has now closed and the exhibition is now being dismantled and individual loans returned to their owners. The overall condition of the exhibition is excellent and we have detected only a very few, and relatively minor, damages.

With best regards, I shall let you know if all goes well.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

RLP:wh



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

TO: Miguel Arroyo  
Museo de Bellas Artes  
Caracas, Venezuela

cc: MW, WRZRP, ET, ICE-F-114-67 Caracas, circ, green  
ON BEHALF OF THE MUSEUM OF MODERN ART AND ITS INTERNATIONAL COUNCIL WE SEND OUR BEST WISHES FOR THE SUCCESS OF THE

September 13, 1968

Mr. Miguel Arroyo C.  
Director  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

August 1, 1968

Dear Mr. Arroyo:

In connection with your showing of the exhibition CÉZANNE TO MIRO, the following color transparencies were sent to you:

Dear Mr. Arroyo:

Matisse: The Blue Window  
Braque: The Black Rose  
Miró: Dutch Interior  
Severini: The Armored Train  
Bonnard: Standing Nude  
Rouault: Christ Mocked by Soldiers  
Léger: The City  
Cézanne: Boy in a Red Waistcoat  
Picasso: The Model  
Vlaminck: Still Life with Flowers

Thank you for the 21 and the enclosed check in the amount of \$100.00. I have sent your check to MIRO and to our receipt. I have sent your check to MIRO and to our receipt. I have sent your check to MIRO and to our receipt.

We were very pleased to attend your exhibition and shall look forward to your future. I hope Jim Cressley will bring back photographs taken at the opening of the exhibition. May we now please have them all returned to us.

Yours sincerely,  
Judith von Daloz  
Editorial Assistant  
Circulating Exhibitions

Our arrangements have been made and confirmed to collect the exhibition at the airport this afternoon. I shall let you know if all goes well.

With best regards,  
Sincerely,  
Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD

ICE-F-114-67 CARACAS



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WESTERN UNION INTERNATIONAL, INC. A  
To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DTF	LT	CHARGE TO	NOMA
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To Miguel Arroyo  
Museo de Bellas Artes  
Caracas, Venezuela

cc: MW, WRZRP, ET, ICE-F-114-67 Caracas, circ, green

ON BEHALF OF THE MUSEUM OF MODERN ART AND ITS INTERNATIONAL COUNCIL WE SEND OUR BEST WISHES FOR THE SUCCESS OF THE CEZANNE TO MIRO EXHIBITION AND HOPE IT WILL BE ONE OF MANY OCCASIONS BETWEEN OUR TWO MUSEUMS.

BETH STRAUS AND BATES LOWRY

August 28, 1968

Mr. Miguel Arroyo C. International Council 336-001 August 1, 1968  
Director  
Museo de Bellas Artes  
Parque Sucre los Caobos  
Caracas, Venezuela

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

Dear Mr. Arroyo:

Thank you for your letter of August 21 and the enclosed check in the amount of U. S. \$2, 089. for the 2,000 additional copies of the CEZANNE TO MIRO exhibition catalogue which you ordered. I have sent your check on to our Treasurer's Office and expect that they will send you direct the receipt you requested.

We were very pleased with your attendance figures and shall look forward to a full publicity report in the near future. I hope Jim Creskey will bring back photographs taken at the opening of the exhibition as well as color slides of your installation, which I understand from Waldo was especially effective. The exhibition will have a final, brief showing here in New York at the Center for Inter-American Relations and we hope to install a selection of photographs of each Latin American showing, along with quotes from the press in each city, to give the viewers here a better idea of the success of the tour. If Jim Creskey does not have this material on the Caracas showing, I should be very grateful if you could rush it to us.

Our arrangements have been made and confirmed to collect the exhibition at the airport this afternoon. I shall let you know if all goes well.

With best regards,

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

RLP:wah

International Council 336-001 August 1, 1968

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✓ ICE-F-111-67 CARACAS

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WESTERN UNION INTERNATIONAL, INC.

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DTF	LT	CHARGE TO	MOMA
To				
Miguel Arroyo Museo de Bellas Artes Caracas, Venezuela				
Via				
ON BEHALF OF THE MUSEUM OF MODERN ART AND ITS INTERNATIONAL COUNCIL WE SEND OUR BEST WISHES FOR THE SUCCESS OF THE CEZANNE TO MIRO EXHIBITION AND HOPE IT WILL BE ONE OF MANY OCCASIONS BETWEEN OUR TWO MUSEUMS.				
BETH STRAUS AND BATES LOWRY				

CE-F-111-67

International Council 336-001 August 1, 1968

WUI 1272

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Telefax WESTERN UNION INTERNATIONAL, INC.

To get fast, dependable service, write in "Via W. U. CABLES" here

CALL LETTERS	DTF	LT	CHARGE TO	MOMA
To				
Alfredo Boulton Apartado 929 Caracas, Venezuela				
Via				
ON BEHALF OF THE INTERNATIONAL COUNCIL I SEND OUR GRATITUDE FOR YOUR EFFORTS ON BEHALF OF CEZANNE TO MIRO IN CARACAS AND WISH YOU GREAT SUCCESS.				
BETH STRAUS PRESIDENT				

International Council 336-001 August 1, 1968

WUI 1272

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✓ ICE-F-111-67 CARACAS



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dtf

MUSEUM OF MODERN ART

MIGUEL ARROYO  
MUSEO DE BELLAS ARTES  
CARACAS (VENEZUELA)

WUC, July 22, 1968

RECEIVED CABLE FROM SANTIAGO INFORMING EXHIBITION DEPARTING  
TODAY JULY 22 AT 23:00 LOCAL TIME WITH STOPS LIMA AND BOGOTA  
SCHEDULED ARRIVAL TIME MAQUETIA CARACAS 16:30 ASSUME YOU  
RECEIVED THIS INFORMATION AND WILL RECEIVE LATER CONFIRMATION  
FROM OUR REPRESENTATIVE JAMES CRESKEY TRAVELING WITH EXHIBITION  
I ARRIVE JULY 26 ON VIASA FLIGHT MONROE WHEELER ARRIVING JULY  
30 LOOK FORWARD SEEING YOU HOPE ALL GOES WELL WITH ARRIVAL  
EXHIBITION

BEST  
WALDO

Charge: 610-625-824 cc: ICE: F-111-67 Caracas, MW, RP/WR, DHD, Green, circ.



The Museum of Modern Art Archives, NY	Collection:	Series, Folder:
	IC / IP	I.A. 1723

cc: ICE-F-111-67 CARACAS  
ICE-F-71-62 CARACAS  
ICE-F-112-67 CARACAS  
green  
circ.  
RP  
WR/RP (3)  
AA

File: ICE-F-111-67  
CARACAS

July 18, 1968

July 17, 1968

Hotel Avila

Mr. Hans Neumann  
c/o Montana C. A.  
P. O. Box 3654  
Caracas, Venezuela

Dear Hans:  
This is to confirm reservations made by our Director, Waldo Rasmussen in telephone conversation directly with you today.

My assistant who handles the financial details for our program has reminded me that I should write you regarding your contribution for the \$750. fee for the Gorky/Motherwell exhibition. When I last wrote you on February 9th, I was uncertain whether you wished to make a direct contribution in this amount to the International Council, or should we send you an invoice in this amount? As I haven't heard from you regarding this, could you let me know what you would prefer?

I hope you will be in Caracas for the opening of the CEZANNE TO MIRO exhibition. I will be coming for it and will be arriving on July 26 in case Miguel can use any help with the installation or other matters. It has been an astonishing success in both Buenos Aires and Santiago -- over 190,000 saw it in Buenos Aires -- and I am looking forward so much to seeing it in Caracas.

Monroe Wheeler told me of his enormous pleasure in seeing your collection. He will be coming down for the opening, too, a few days after I arrive. I am bringing not only my wife but my children (not so small: a boy 15 and girl 13) because I think it's time for them to see their first foreign country. We're planning to spend a few days in Margarita after the opening.

I'll hope to see you soon, and in the meantime would appreciate it if you would let me know how you wish to handle the contribution.

Many thanks and warmest regards.

Yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Miguel G. Arroyo C.  
Director.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

republica de venezuela  
museo de bellas artes  
CARACAS

July 12, 1968

no. 585

File: ICE-F-111-67  
CARACAS

DRAFT REPLY BY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WE NP \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
FILE: ICE-F-111-67 CARACAS ✓  
INFORMATION COPIES TO:  
WR/RR RP MW  
CA

JUL 17 1968

July 17, 1968

Hotel Avila  
Caracas, Venezuela

Mr. Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
THE MUSEUM OF MODERN ART

Dear Sirs:

This is to confirm reservations made by our Director, Waldo Rasmussen in telephone conversation directly with you today.

Reservations made:

- Dear Palmer
1. One double room - single occupancy for Waldo Rasmussen arriving July 26. From July 26 to July 31. poor I will answer Double occupancy from July 31 to August 6.  
your letters in cablegraphic manner.
  2. Two single rooms - From July 31 to August 6.  
For Mark David Rasmussen and Lisa Rasmussen  
sending me photographs and plans of the installation in Buenos Aires
  3. One single room - for Monroe Wheeler-arriving July 30 through August 6.  
they, too, will help for our own installation.

It is understood that these accommodations were confirmed by you this date.

Respectfully yours, see dehumidify if it is necessary.

We received the documents for the catalogues and the

Victor N. Smythe Nacional de Cultura y Bellas Artes is taking care of the  
Circulating Exhibitions  
clearance.

Did you have any news from Chile. Yesterday I spoke  
to Mario Caraccioli -by phone- and everything is arranged. The print-  
ings will arrive at Matanzas the 22nd of July at 3 p.m.

Soon you will receive the cheque for the additional  
catalogues.

Did Waldo received my cable, in case he has not re-  
ceived it please tell him that Alfredo Boulton will arrange every-  
thing concerning the installation.

Best regards to you, Waldo and Mr. Wheeler.

Miguel G. Arroyo C.  
Director.



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república de venezuela  
museo de bellas artes

CARACAS July 12, 1968

no. 585

JUL 17 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
FILE: ICE P-111-67 CARACAS ✓  
INFORMATION COPIES TO:  
WR/RP RP MW  
EA \_\_\_\_\_

Mr. Richard L. Palmer  
Administrative Director  
Circulating exhibitions  
THE MUSEUM OF MODERN ART  
11 West 53 Street  
New York, N.Y.

Dear Palmer

As my english is rather poor I will answer  
your letters in cablegraphic manner.

First of all I want to thank you an Mr. Wheeler for  
sending me photographs and plans of the installation in Buenos Aires  
they, no doubt, will help for our own installation.

I do not think we will have humidity problems in August  
but we can use dehumidif if it is necessary.

We received the documents for the catalogues and the;  
Instituto Nacional de Cultura y Bellas Artes is taking care of the  
cleareance.

Did you have any news from Chile. Yesterday I spoke  
to Mario Caraccioli -by phone- and everything is arranged. The paint-  
ings will arrive at Maiquetfa the 23rd of July at 3 p.m.

Soon you will receive the cheque for the additional  
catalogues.

Did Waldo received my cable, in case he has not re-  
ceived it please tell him that Alfredo Boulton will arrange every-  
thing concerning Margarita.

Best regards to you, Waldo and Mr. Wheeler.

Sincerely  
Miguel G. Arroyo C.  
Director.

MGAC/as.



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cc: ICE F 111-67 CARACAS  
WR/RP RP VS BG green

circ

## The Museum of Modern Art

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

RCA COMMUNICATIONS, INC.  
A GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA  
60 BROAD STREET, N.Y. TEL. 363-2121

NNNN

File: ICE F 111-67  
CARACAS

STANDARD TIME

JUL 10 4 47 PM '68

ZCZC RXB0388 RMD3931 VAZ0731 SBG-101/JMG

URNY CO VECA 011

CARACAS 11 10 1530

cc: WR ✓

RCA COMMUNICATIONS, INC.  
A GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA  
60 BROAD STREET, N.Y. TEL. 363-2121

RASMUSSEN

MODERNART NEWYORK

ALFREDO WILL ARRANGE EVERYTHING CONCERNING MARGARITA REGARDS

ARROYO

COLLN RASMUSSEN MODERNART

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A GLOBAL SERVICE OF RADIO CORPORATION OF AMERICA  
60 BROAD STREET, N.Y. TEL. 363-2121

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cc: ICE F 111-67 CARACAS  
WR/RP RP VS BG green

circ

## The Museum of Modern Art

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

July 15, 1968  
July 16, 1968

CONSIGNEE: INSTITUTO NACIONAL DE CULTURA Y BELLAS ARTES  
Mr. Lou Malinka CARACAS, VENEZUELA.  
W. R. Keating and Co., Inc.  
90 Broad St. CEZANNE TO MIRO ( ICE F 111-67 )  
New York, N. Y. exhibition organized by The International Council of  
The Museum of Modern Art, New York.

Dear Lou:

CONTENTS: 4500 catalogue inserts of the exhibition in Spanish  
Enclosed are six copies of the boxlist for the catalogue inserts of the  
CEZANNE TO MIRO catalogues in Spanish. As I told you yesterday, these  
inserts are going to Caracas, Venezuela in connection with the showing  
there of our exhibition CEZANNE TO MIRO. The inserts should be sent by  
air and consigned to:

TOTAL GROSS WEIGHT: 7 1/4 lbs.

INSTITUTO NACIONAL DE CULTURA Y BELLAS ARTES  
TOTAL NET WEIGHT: CARACAS, VENEZUELA.

The case is ready for pick up at Santini Brothers warehouse. Would you  
let me know when this will be effected? Also, as soon as you have ship-  
ping information would you let me know so I may cable ahead to Caracas?

Purchase order #23070 was issued to cover air freight charges and local cartage and fees for this shipment.	58 lbs.	7 1/4 lbs.	2.5 cu. ft.
This shipment should be scheduled for this week.			

Regards, tains 4500 single page catalogue inserts of the CEZANNE TO MIRO catalogue.

These catalogue inserts are being sent to Caracas, Venezuela for use in conjunction  
Victor N. Smythe of the CEZANNE TO MIRO exhibition at the Museo de Bellas Artes.  
Circulating Exhibitions  
These commodities are licensed by the U.S. for ultimate destination VENEZUELA.  
Enclosure: Boxlists to U.S. law prohibited.

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## The Museum of Modern Art

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

July 15, 1968

CONSIGNEE: INSTITUTO NACIONAL DE CULTURA Y BELLAS ARTES  
CARACAS, VENEZUELA.

Exhibition: CEZANNE TO MIRO ( ICE F 111-67)  
An exhibition organized by The International Council of  
The Museum of Modern Art, New York.

CONTENTS: 4500 catalogue inserts of the exhibition in Spanish

TOTAL NUMBER OF CASES: 1

TOTAL CUBAGE: 2.5 cu. ft.

TOTAL GROSS WEIGHT: 74 lbs.

TOTAL NET WEIGHT: 58 lbs.

TOTAL VALUE: No value

CONTENTS:

DIMENSIONS	NET WEIGHT	GROSS WEIGHT	CUBAGE
21 x 17 x 12	58 lbs.	74 lbs.	2.5 cu. ft.

Case contains 4500 single page catalogue inserts of the CEZANNE TO MIRO catalogue.

These catalogue inserts are being sent to Caracas, Venezuela for use in conjunction with the showing of the CEZANNE TO MIRO exhibition at the Museo de Bellas Artes.

These commodities are licensed by the U.S. for ultimate destination VENEZUELA.  
Diversion contrary to U.S. law prohibited.



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Mr. Miguel Arroyo  
Director  
Museo de Bellas Artes  
Parque Sucre los Cacaos  
Caracas, Venezuela

MUSEUM OF MODERN ART

Mr. Wheeler met with Walde and we about the CEZANNE TO MUSEO exhibition shortly after he arrived in New York last week. We were delighted to learn that the CEZANNE exhibition was to be changed to July 9, 1968. We met with you in Caracas (VENEZUELA) to discuss the CEZANNE exhibition. I understood he felt everything was pretty much settled as far as the Caracas showing of the exhibition is concerned. CARACCIOLI ADVISES THAT CHILEAN AIRFORCE HAS CONFIRMED FLIGHT CARRYING SHOW WILL LEAVE SANTIAGO 0200 HOURS AND ARRIVE APPROXIMATELY 1500 HOURS JULY 20 STOP EXPECT DETAILED FLIGHT PLAN WILL BE SENT YOU DIRECT FROM SANTIAGO. The photographs of the CEZANNE exhibition were sent to Mr. Wheeler to deliver to you were left, instead, in Santiago. I am therefore sending you a set of the installation photographs in Buenos Aires, along with a copy of the floor plan of the galleries in which the exhibition was installed. Mr. Wheeler has marked the plan as PALMER and the photographs to give you a clearer idea of the sequence in which the CEZANNE exhibition was installed in Argentina. MODERNART

Charge: 610-620-824 cc? WR, RP, MW, ICE-F-111-67 Caracas, circ. green

Sincerely,

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: WR  
RP

cc: MMS, MW

WE JC

RF ICE-F-111-67 Caracas

HW ET

-B- J GREEN (send to Santiago)

ET

ICE-F-111-67 CARACAS

circ.

green

June 23, 1968

July 3, 1968

Mr. Miguel Arroyo G.  
Director  
Museo de Bellas Artes  
Parque Sucre los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

Mr. Wheeler met with Waldo and me about the CEZANNE TO MIRO exhibition shortly after he returned to New York last week. We were delighted to learn that he had been able to change his schedule and to meet with you in Caracas prior to your departure. I understand he felt everything was pretty much settled as far as the Caracas showing of the exhibition is concerned, although I gather you are trying to find some way to solve the humidity problem in the galleries.

The photographs of the New York installation which I had given to Mr. Wheeler to deliver to you were left, instead, in Santiago. I am therefore sending you a set of the installation photos taken in Buenos Aires, along with a copy of the floor plan of the galleries in which the exhibition was installed. Mr. Wheeler has marked the plan and numbered the photographs to give you a clearer idea of the sequence in which the exhibition was installed in Argentina.

Please let me know if you need any further information.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: Black and white photos  
Floor plan

Although we still expect that the exhibition will be transferred from Santiago to Caracas on July 20, I have not been able to learn anything more specific about the Chilean Airforce plane's departure



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	IC / IP	I.A.1723

Mr. Miguel Arroyo G.

cc: MRS. STRAUS

WR ✓

RP

MW

-2- J CRESKEY (send to Santiago)

ET

~~ICE-F-111-67~~ CARACAS

circ.

green

June 25, 1968

or arrival times. I shall send a copy of this letter to Mr. James  
Creskey, the member of our staff who is remaining with the exhibition  
in Santiago, to urge him to try again to secure fuller information

Mr. Miguel Arroyo G.

Director

Museo de Bellas Artes

Parque Sucre Los Caobos

Caracas, Venezuela

Dear Mr. Arroyo:

Thank you for your letter of June 17 about the Caracas showing of  
the CEZANNE TO MIRO exhibition. I was pleased also to have the signed  
and dated copy of the exhibition contract and have noted the various  
requirements which you will not be able to meet: although we did  
discuss these points on the telephone some weeks ago, I hope that  
we may still consider the matter of how the works will be hung in  
your galleries as pending until a member of our staff is able to  
check your regular installation system first-hand.

With the receipt of the Museo's \$2,000. check, which was also  
enclosed in your letter, we have now received the full \$17,000.  
contribution of the Venezuelan sponsors towards the costs of the  
exhibition. Thank you for sending it in advance of the date we had  
requested.

I have turned over to our Publications Department the text for the  
Caracas catalogue insert. It will take several weeks to produce  
so I imagine that we shall have to send the printed copies down to  
you by air freight once they are completed. We will, as usual, wire  
advance information about the shipping arrangements we eventually  
make for the inserts.

I am enclosing our invoice, in the total amount of \$2,089., for the  
2000 additional copies of the CEZANNE TO MIRO catalogues which you  
ordered. We should appreciate receiving your check for this amount  
at your convenience. Could you also let me know by mail when the  
catalogues are delivered and if they all reach you safely: they  
are insured during transit.

Although we still expect that the exhibition will be transferred  
from Santiago to Caracas on July 20, I have not been able to learn  
anything more specific about the Chilean Airforce plane's departure



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republica de venezuela  
museo de bellas artes  
caracas

file 106-111-67 Caracas  
Catalogue  
museo  
Caracas

no.  
Mr. Miguel Arroyo C.

-2-

June 25, 1968

# AGRADECIMIENTO

or arrival times. I shall send a copy of this letter to Mr. James Creskey, the member of our staff who is remaining with the exhibition in Santiago, to urge him to try again to secure fuller information about this matter.

cuya excepcional importancia no sólo radica en su calidad, sino también en su oportunidad. I cabled Monroe Wheeler in Santiago after receiving your cable of late last week to advise him that you would not be in Caracas on June 25 and 26. I also asked that he let you know direct should it prove possible for him to come to Caracas either prior to your departure or after your return. In any case, Mr. Wheeler will be flying down to Santiago next month before the exhibition closes and could probably stop off in Caracas to meet with you briefly on the way. I will write more about this possibility when Mr. Wheeler returns to New York later in the week.

siguientes personas e instituciones:

I have notified Pan American Airlines and our shipping agents here that we plan to return the exhibition from Caracas to New York on August 28 and space has now been reserved on their cargo flight on that date.

With best regards,

Sincerely,

Richard L. Palmer Sr. González Gorrondona, José Joaquín  
Administrative Director Mavesa S.A.  
Circulating Exhibitions Mendoza, Eugenio

Enclosure: Invoice Sr. Rodríguez Landaeta, Carlos  
Sr. Rojas, Rodolfo  
Seguros La Metropolitana S.A.  
Tabacalera Nacional C.A.  
Venezolana Internacional de Aviación S.A. (VIASA)  
Sr. Vollmer, Alberto

Para todos ellos y también para The International Council de "The Museum of Modern Art, New York" va el comedido agradecimiento del Museo de Bellas Artes.

Caracas, 4 de agosto de 1968

Miguel G. Arroyo C.  
Director.

MGAC/as.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

republica de venezuela  
museo de bellas artes  
caracas

file: MCE-F-111-67 CARACAS  
catalogue  
misat  
Caracas

no.

# AGRADECIMIENTO

El deseo de mostraren nuestro Museo esta exposici3n cuya excepcional importancia no s3lo radica en su calidad, sino tambi3n en el hecho de que por primera vez se exhiben en Venezuela obras de Beckmann, Boccioni, Ensor, Magritte, Malevich, Mondrian, Seurat y Tanguy, se ha visto cumplido gracias a la entusiasta colaboraci3n del se3or Alfredo Boulton y a la generosa contribuci3n de las siguientes personas e instituciones:

- Sr. Anzola Montauban, Eloy  
Banco Central de Venezuela  
Banco del Caribe  
Banco Obrero  
Banco Metropolitano
- Sr. Cervini, Angel  
Compañia Shell de Venezuela  
Creole Petroleum Corporation  
Fundaci3n John Boulton  
Fundaci3n S3nchez
- Sr. Gonz3lez Gorrondona, Jos3 Joaqu3n;  
Mavesa S.A.
- Sr. Mendoza, Eugenio
- Sr. Rodr3guez Landaeta, Carlos
- Sr. Rojas, Rodolfo  
Seguros La Metropolitana S.A.  
Tabacalera Nacional C.A.  
Venezolana Internacional de Aviaci3n S.A.(VIASA)
- Sr. Vollmer, Alberto

Para todos ellos y tambi3n para The International Council de "The Museum of Modern Art, New York" va el conmovido agradecimiento del Museo de Bellas Artes.

Caracas, 4 de agosto de 1968

Miguel G. Arroyo C.  
Director.

MGAC/as.



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	IC / IP	I.A.1723

república de venezuela  
museo de bellas artes

caracas June 17, 1968

no. 585

Mr. Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
The Museum of Modern Art  
New York.-

Dear Mr. Palmer:

As agreed I enclose check N° 624905 of the First National City Bank, made out to The Museum of Modern Art, New York, for the amount of two thousand dollards, the sum submitted by the Museo de Bellas Artes as its participation in the exhibition "From Cezanne to Miro". I am also enclosing the contract, duly signed and sealed, as well as the insert which must be printed in the catalogue.

Furthermore, and just as I told you over the telephone, we will not fulfill the following stipulations in the contract:

No telephones will be installed in the galleries since the police guard will employ walkie-talkies to contact directly police headquarter.

The paintings will be hung from the structures which the Museum employs and no nails will be placed in the walls.

No publicity posters will be printed for there are few places in the city where one could place them.

The transport vans will observe all traffic regulations, stopping at intersections whenever the red light indicates.

With nothing more for the moment, I remain, sincerely,

Miguel G. Arroyo C.  
Director.

MGAC/as.

*Please let me know, as soon as possible, the date the exhibit will be sent from Santiago to Caracas, as I have to notify the Customs House in advance.*

JUN 21 1968  
DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-11167 CARACAS

INFORMATION COPIES TO:

WR/RP Mrs. Arroyo

ET J. Creney MWJ

GM.

TO CC.





The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: Mr. Wheeler  
JC (mail to Santiago)  
WR  
RE  
VCE-F-111-67 Caracas  
ET  
circl.  
green

Mr. Miguel Arroyo -2-  
MUSEO DE BELLAS ARTES  
CARACAS (VENEZUELA)

June 12, 1968

Mr. Miguel Arroyo  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

I had a call from Pan American Airlines yesterday which reminded me that I must give them a final answer very soon about the date on which we plan to return the CEZANNE TO MIRO exhibition from Caracas to New York. Pan American must make a special application to secure clearance for James Creskey, the young man we hired to accompany the exhibition on its tour, to return to New York on the same cargo plane with the show: this application must be made a full sixty days in advance, thus the urgency in making a decision about the date.

Sincerely,  
As you know from my letter of May 2, we have the choice of returning the exhibition either on Pan American's August 28 or August 30 flight. Unless you think it would be unwise, we would hope the exhibition could be dismantled and repacked in time to be returned on the August 28 flight. If it returns on the 28th, it would reach New York on a regular working day and greatly simplify our arrangements for receiving it. Although we can, if absolutely necessary, arrange to receive it over the weekend, it is much more complicated and terribly costly since everything must be done on overtime. I hope I may hear from you very soon advising whether you feel it is safe to count on an August 28 return date.

I am enclosing a copy of the catalogue shipment's boxlist for your advance information. The shipment leaves Friday aboard the SANTA PAULA and our agents - W. R. Keating and Company Inc., 90 Broad Street, New York 4 - will airmail you the original Bill of Lading and such other papers as you will require to secure the release of the shipment.

Mr. Monroe Wheeler, Counsellor to the Trustees of our Museum and the director of the CEZANNE TO MIRO exhibition, is leaving this weekend to attend the opening of the show in Santiago. We felt it would be advantageous if you could meet Mr. Wheeler to discuss the

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

Telex WESTERN UNION INTERNATIONAL, INC.

TO: MUSEUM OF MODERN ART

FROM: Mr. Miguel Arroyo, -2- June 12, 1968

TO: MUSEO DE BELLAS ARTES, CARACAS (VENEZUELA)

Via WUC, June 19, 1968

exhibition and your ideas for the installation etc. in advance so I have asked if he could stop in Caracas on his return from Santiago and he has agreed to do so. Mr. Wheeler would arrive in Caracas on June 25 and leave on the 27th. Could you kindly let me know by cable if you will be in Caracas during this period so that I may let Mr. Wheeler know in Santiago whether he should definitely plan to come to Caracas or not?

If you will be in Caracas and can meet with Mr. Wheeler on either the 25th or 26th or both, could you immediately reserve a room for him at the Hotel Avila or another suitable hotel of your choice. Mr. Wheeler would plan to advise you directly by telegram from Santiago of his flight and expected time of arrival on the 25th.

I shall look forward to having your cabled response to this letter and hope to have a letter and the signed contract sometime soon as well.

With best regards,

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosure: Catalogue boxlist



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	IC / IP	I.A. 1723

*Telex* WESTERN UNION INTERNATIONAL, INC.  
To get fast dependable service, write in "Via WUI" here

CALL LETTERS DTF CHARGE TO MUSEUM OF MODERN ART

To

LT

MIGUEL ARROYO

MUSEO DE BELLAS ARTES

CARACAS (VENEZUELA)

*Via* WUC, June 19, 1968

APPRECIATE CABLED REPLY MY LETTER JUNE 12 PLEASE ADVISE WHETHER  
YOU WILL BE IN CARACAS AND AVAILABLE DISCUSS CEZANNE MIRO  
EXHIBITION WITH MONROE WHEELER JUNE 25 AND 26 stop DO YOU  
AGREE TO OUR PROPOSED RETURN OF THE EXHIBITION ON AUGUST 28  
stop SIGNED CONTRACT STILL HAS NOT ARRIVED HERE REGARDS

PALMER  
MODERNART

Charge: 610-625-824 cc: MW (hold), WR, RP, JC (snatiago), ET ICE-F-111-  
WUI 1272 (R5-66) Send the above message, subject to the terms of Western Union International, Inc. 67 caracas,  
set forth in its tariffs on file with the Federal Communications Commission. circ. green

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER - DO NOT FOLD



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cc: WR  
EP  
RSN (SANTIAGO)  
ET

WR, RP, MW(hold)  
cc: JC(Sant.), circulate

File: ICE-F-111-67 CARACAS

1968 JUN 19 PM 10 16

NNNN

ZCZC DA2483 RMD4337 VBZ0766 SBG 85 LU

URNY CO VECA 026

CARACAS 26 19 1700

PALMER

MODERNART NEWYORK

EXHIBIT CAN BE RETURNED AUGUST 28 STOP ILL BE OUT OF TOWN  
FROM JUNE 25 TO 29 STOP LETTER CONTRACT FOLLOWS

REGARDS ARROYO

COLLN PALMER MODERNART 28 ILL 25 29

cc: WR  
RP  
DHD -  
ICE-F-111-67

for the Caracas insert for the  
need several weeks to produce here. In case you did mail

REN

REN Global Telegram

Global Telegram

ly via RCA: call 363-4141

Reply via RCA: call 363-4141

Repl

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

cc: WR  
RP  
RSN (SANTIAGO)  
ET  
YCF-P-111-67 Caracas  
circl.  
green

June 5, 1968

Mr. Miguel Arroyo  
Director  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

We recently completed our revision of the Cézanne to Miro exhibition's boxlist, which contains complete packing details, and I am now able to enclose two copies for your advance information. Please note that the values of the works are listed for customs and insurance purposes only and should otherwise be regarded as strictly confidential.

Following our telephone conversation, I wrote to request that Santiago advise you of all pertinent details as soon as it was possible to determine exactly when on July 20 the Chilean Airforce plane would depart with the exhibition. I have asked the two members of our staff who are now with the exhibition to follow-up on this matter as well and am sure you may count on receiving the information you need in order to set up your own local arrangements as soon as it is available.

We are planning to forward your catalogues for the exhibition - 4,500 all told - to La Guira next week. They will leave New York on the Grace Line's SANTA PAULA on June 11. The shipment will be consigned as you instructed me over the telephone and our agents will Airmail all of the shipping papers directly to you so that you may make whatever arrangements are necessary in advance. Once the shipment has left, we will send our invoice for the 2,000 additional catalogues you ordered and the pro-rated share of the shipping and packing costs.

I look forward to receiving your letter and the signed exhibition contract in the near future. Also your text for the Caracas insert for the catalogue which we will need several weeks to produce here. In case you did mail

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Mr. Miguel Arroyo

-2-

June 5, 1968

your letter and the other material as you had planned to do just after I spoke to you on the telephone, perhaps you should air mail duplicate copies.

Unfortunately, the first set of photographs of the Buenos Aires installation were inadequate. I have therefore ordered a set of photos of the New York installation of the show and will rush them to you next week. I hope you will not hesitate to let me know if there is any other information or material you need.

With Best regards,

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

cc: WR(Hold), RP, ~~CE~~CE-F-111-67 CARACAS  
circulate, green

May 23, 1968

Mr. Alfredo Boulton  
Apartado 929  
Caracas, Venezuela

Dear Mr. Boulton:

I regret the delay in replying to your letter of April 30 to Waldo Rasmussen which arrived here a week or so after his departure for South America. I read the letter quickly when it came in on May 6 and mistakenly thought you had asked him to recommend someone to write an article for El Parol about the CEZANNE TO MIRO exhibition. In the meantime, I had asked several critics if they would be interested only to find most of them already over-committed and therefore unable to take any new assignments. Upon rereading the letter again yesterday, I realized you had suggested that Waldo consider writing the article himself and, of course, he will have to answer directly about this possibility.

A copy of your letter was forwarded to Waldo in Buenos Aires almost two weeks ago but I know he has been extremely busy there so it is possible he has not yet had an opportunity to reply. In any case, you can be sure that I will bring it to his attention when he returns. Should he be unable to write the article himself - and I do doubt seriously that he will have the time - I have found one person who would be interested.

In case you have not already read accounts of it in the Latin American press, I must tell you that the Buenos Aires showing of the exhibition was a tremendous success. The Museo Nacional sold out the four thousand copies of the catalogue they had ordered within three days and we are now in the process of printing a second edition. I cabled Mr. Arroyo about this matter yesterday since I thought he might wish to order additional copies at this time. I doubt that we would be able to reprint yet another time.

Members of The International Council and the Museum's staff who were in Buenos Aires for the opening of the exhibition are just beginning to return to the city and all reports

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Mr. Alfredo Boulton

-2-

May 23, 1968

indicate that the exhibition is creating a real sensation in Buenos Aires. Waldo told me on the telephone on Monday that people line up in front of the Museo Nacional every day - since the crowds are controlled very strictly in the galleries - and that the average daily attendance has been between 4,000 to 5,000.

I hope you will let me know if there is anything further I may do for you before Waldo returns.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions



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## The Museum of Modern Art

To **CEZANNE TO MIRO FILE** ✓ (ICE-F-111-67 CARACAS) cc: WR(Bog), MW, RP, ET, RSN, JC, ICE-F-111-67 CARACAS, Circulate VS

From **R. Palmer**

Date May 22, 1968

Re Telephone conversation of today's date with Miguel Arroyo

Miguel Arroyo, Director of the Museo de Bellas Artes in Caracas, telephoned me today to discuss the contract for the CEZANNE TO MIRO exhibition which I had sent him some weeks ago. He had gone through the contract thoroughly and found only a few points about which he had questions. He noted that they were not planning to print a poster and I told him this was not a requirement for his taking the exhibition: I pointed out that we had mentioned this in the contract only because we wanted to approve any poster designs. He also said that they do not normally nail into the gallery walls but use instead their system of hanging rods: I told him that if his present system was safe I thought this would not prove a problem.

The police or guards in the galleries will be in touch with the central police station by walkie-talkies, rather than by means of gallery phones (which they do not have): I told him this was agreeable. Mr. Arroyo noted that it would be dangerous for the caravan coming from and going to the Airport not to stop for traffic lights: I told him this was alright and that Buenos Aires had also told us they could not adhere to this requirement.

Mr. Arroyo will now sign and return the contract with a covering note listing the variations we discussed on the phone.

He also requested 2,000 additional copies of the catalogue. I pointed out again that they would cost \$1.00 each and advised him the Venezuelan price could be increased slightly to cover the difference.

I told him that I expected we would be able to ship the catalogues to him within the next two weeks or so. He asked that they be consigned to:

TO: INSTITUTO NACIONAL DE CULTURA y BELLAS ARTES  
CARACAS, VENEZUELA

All shipping documents should, however, be sent to Mr. Arroyo at the Museo.. I told him we would ship by ocean freight and he simply requested that we make sure the catalogues arrived well advance of his early August opening date.

Mr. Arroyo will mail with the contract the Spanish text for the Caracas insert for the catalogue. I told him we would probably send the completed inserts to him separately and that he would have to have them put in the catalogues in Caracas.

Mr. Arroyo noted that he plans to use (and that WR had agreed) the galleries marked as 7,8,9 on the Museo's plan (in my office). They are situated together and will allow for most efficient security precautions. If the exhibition requires more space, Mr. Arroyo will use instead two very large galleries - 9 & 13.

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cc: WR(hold) [unclear]  
 Liz Shaw  
 RP  
 ET  
 ICE-F-111-67 Caracas  
 WR/JVB  
 circ.  
 green

May 10, 1968

Miss Lucy Lippard  
 46 Grand Street  
 New York City, New York

DTF

MUSEUM OF MODERN ART

Dear Lucy:

MIGUEL ARROYO

We have to MUSEO DE BELLAS ARTES Boulton, who is the principal sponsor of the CE PARQUE SUCRE LOS CAOBOS WUC, May 21, 1968 Caracas, to recommend CARACAS (VENEZUELA) write an article about the show for the Spanish edition of THE LAMP, a publication of the Uroole Petroleum Corporation. SINCE BUENOS AIRES SOLD OUT 4000 COPIES CEZANNE MIRO CATALOGUE here, it IN THREE DAYS WE ARE REPRINTING IMMEDIATELY stop PLEASE ADVISE BY RETURN DIRECT CABLE IF YOU WISH TO ORDER MORE COPIES FOR CARACAS AS WE MUST GIVE PRINTER FINAL ORDER TODAY stop SINCE SIZE EDITION SMALLER REPRINT COPIES WILL BE ONE DOLLAR EACH PLUS SHIPPING COSTS FROM NEW YORK

Liz Shaw ideal person to do the article since you wrote all of the texts about the PALMER deal works for the catalogue/ Mr. Boulton did not mention the MODERNART as but I should think they would probably need the text before the end of June. They want an article of about 6 typewritten, double-spaced pages and are willing to pay \$100. Please let me know if you are interested that I may ask Mr. Charge: 610-625-824 cc: WR, MW, F.B. RP RSN, ET/ICE-F-111-67 Caracas

the fee is too little, I see no reason why you couldn't negotiate green the magazine. circ.

I look forward to hearing from you about this matter as soon as it is convenient.

Best regards,

Sincerely,

Richard L. Palmer  
 Administrative Director  
 Circulating Exhibitions



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cc: WR(hold)   
 Liz Shaw   
 RP   
 ET   
 ICE-F-111-67 Caracas   
 NH/JVD   
 circ.   
 green

May 2, 1968

May 2, 1968

May 10, 1968

Museo de Bellas Artes  
 Miss Lucy Lippard  
 46 Grand Street  
 New York City, New York

Dear Lucy:

In the Spanish checklist mailed to you earlier, the following:  
 We have been asked by Mr. Alfred Boulton, who is the principal sponsor of the CEZANNE TO MIRO exhibition's forthcoming showing in Caracas, to recommend someone who could write an article about the show for the Spanish edition of THE LAMP, a publication of the Creole Petroleum Corporation. We receive the English edition of the magazine regularly here: it is a handsome publication, about the size of one of the weekly news magazines, which is distributed free. I have no idea of the size of the circulation.

Collection William A. Paley, New York

Liz Shaw and I both think you would be the ideal person to do the article since you wrote all of the texts about the individual works for the catalogue. Mr. Boulton did not mention their deadline but I should think they would probably need the text before the end of June. They want an article of about 6 typewritten, double-spaced pages and are willing to pay \$100. Please let me know if you are interested so that I may ask Mr. Boulton to put the magazine directly in touch with you: if you think the fee is too little, I see no reason why you couldn't negotiate it with the magazine.

I look forward to hearing from you about this matter as soon as it is convenient.

Best regards,

Sincerely,

Richard L. Palmer  
 Administrative Director  
 Circulating Exhibitions

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cc: RP  
LT  
JvD  
✓ File: ICE-F-111-67  
green

May 2, 1968

Mr. Miguel Arroyo  
Director  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

In the Spanish checklist mailed to you earlier, the following corrections should be made:

for Cézanne, Boy in a Red Waistcoat (Muchacho con chaleco rojo)  
Colección privada, New York  
please read: The Museum of Modern Art, New York, donación David  
Rockefeller (donación retenida de por vida)

for Derain, Landscape (Paisaje)  
Colección William S. Paley, New York  
please read: Colección Mr. y Mrs. William S. Paley, New York

for Gauguin, Tahitian Landscape (Paisaje Tahitiano)  
Colección William S. Paley, New York  
please read: Colección Mr. y Mrs. William S. Paley, New York

Yours sincerely,

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions



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	IC / IP	I.A. 1723

cc: WR  
RP  
MW  
ET  
JC  
ICE-F-11167 caracas  
circ.  
green

Mr. Miguel Arroyo  
Mr. Miguel Arroyo

-2-

May 2, 1968

Mr. Miguel Arroyo  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

Thank you for your cable of April 23 and your letter of April 18, the latter of which arrived here only on the 29th. Waldo has already departed for Santiago - he went there to plan the installation of a collection of American painting and sculpture in the United States Embassy Residence and to confirm various arrangements for the CEZANNE TO MIRO exhibition - and will then go on to Buenos Aires for the official opening of the exhibition on May 15. In his absence, I am writing to enclose our formal contract covering your showing of the exhibition and to bring up various aspects of the show about which we should appreciate receiving your comments at the earliest possible moment.

By now you doubtless know that Mr. Alfredo Boulton has already send his check in the amount of \$15,000. to cover the initial payment of the Caracas contribution for the exhibition; the \$2,000. balance may be forwarded at your convenience before the Caracas opening of the exhibition in August. I believe Waldo probably discussed most of the points covered in our contract for the exhibition with you when he was in Caracas. In any case, I have enclosed the original and one copy of the contract and its various attachments. Both the original and duplicate have been signed by officers of our institution and I would appreciate it if you could also sign, have your corporate seal affixed and attested, and return the original to us, retaining the duplicate copy and attachments for your records.

The contract covers all of the various organizational and financial points involved in the Caracas showing of the exhibition. Would you note particularly the following:

1. Contract item 2. The August 4-25 dates are those for which Waldo said you were planning to schedule the exhibition and we have already printed them in the catalogue. Would you confirm specifically that they are correct?
2. Contract item 3. Please list the official Venezuelan sponsors of the exhibition in the space provided. Could you let us know the following as soon as possible:
3. Contract item 6. Please advise if any of the SECURITY MEASURES to be taken in connection with the showing of the exhibition in Caracas present problems for you. May I point out particularly that it is absolutely essential that two vans be used to carry the exhibition from the Caracas airport to the Museo and for the return to the airport. Our insurance policy PROHIBITS CARRIAGE OF MORE THAN HALF OF THE SHOW ON ANY ONE VAN.



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Mr. Miguel Arroyo  
Mr. Miguel Arroyo

-2-

May 2, 1968

4. Contract item 7.c. (Venezuelan sponsors expenses)

This section about building repairs was added specifically to cover repairs necessary in Santiago but we would naturally expect that your institution would meet the same standards.

5. Contract item 9. I have attached to the checklist of the exhibition's contents a separate listing of those works which may not be reproduced or used in any manner for television programs.

I have also attached a separate insert we printed here to go into the catalogue for distribution in Buenos Aires. I believe Waldo Details not covered by contract. that we could print a similar insert here for your use if you wish us to. Could you please let us know if you do want the Shipment of the exhibition to and from Caracas sent in Spanish as soon as possible.

Among the arrangements Waldo is now discussing in Santiago are those regarding transportation of the exhibition from Santiago to Caracas. You may have heard directly, either from Waldo or from Mr. Mario Carriaccioli (who is the General Coordinator for the special Ad Hoc Committee set up for the exhibition in Santiago) about the possibility of using a Chilean Airforce plane for the transit. In any case, this matter is now under discussion and will, hopefully, be settled within the next week or so. I will, at the earliest possible moment, let you know what arrangements have been made and exactly when you may count on receiving the show in Caracas.

Although either Waldo or I will write you about our staff in more detail later, we have already had preliminary discussions with PAN AMERICAN AIRWAYS regarding the return of the exhibition following the Caracas closing on August 23. They advise me that it could be accommodated on either their flight of August 28 or August 30. I tend to think the August 30 date would be more feasible since it will give you a few more days for the dismantling and repacking but please let me know what you think. I hope to advise Pan American within the next two weeks of which date you prefer to aim for since they want to make advance arrangements for a member of our staff to return on the cargo plane with the show.

For your advance information, I enclose a copy of the exhibitions boxlist. Please regard the values listed as confidential.

#### Catalogue and insert

The catalogue has been printed and is now being bound: we expect the first copies, which will be flown immediately to Buenos Aires, to be delivered tomorrow. I shall AIRMAIL you a few copies as soon as they are available.

Administrative Director

As noted in the contract, we will provide 2,500 copies of the catalogue, which you may sell in Caracas for up to the Venezuelan equivalent of \$.75 per copy, at no additional cost. Should you require them, we may be able to provide some additional copies at a cost to you of \$.75 per copy. Could you let me know the following as soon as possible:

1. Do you require more than the 2,500 copies?
2. What is the exact address to which the catalogue shipment should be consigned - whether to the Museo or to your shipping agents. The remainder of the catalogues will be delivered to our warehouse by the end of next week and we are eager to forward the Caracas copies



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Mr. Miguel Arroyo

-3-

May 2, 1968

shortly thereafter. Do you need to give us any special instructions for the shipment in order to avoid having it held up by customs on your end?

3. We would plan to ship the catalogues by the most economical means, probably ocean freight, at our expense since there would be adequate time before your opening. Would you confirm your agreement to this?

I have enclosed a xerox copy (exact size) of the acknowledgement insert we printed here to go into the catalogue for distribution in Buenos Aires. I believe Waldo mentioned when he was in Caracas that we could print a similar insert here for your use if you wish us to. Could you please let me know if you do want the insert printed here? If so, we would need your text in Spanish as soon as possible.

#### Installation

I have the photographs of the Museo and the floor plan which Waldo brought back but am not sure whether you were planning to use only Galleries 9 and 13 or others as well for the exhibition. Could you please note exactly which galleries you plan to use when you next write.

#### Museum of Modern Art Staff

Although either Waldo or I will write you about our staff in more detail later, I can tell you now that Mr. Monroe Wheeler, Director of the exhibition and Counsellor to the Trustees of our Museum, is definitely planning to come to Caracas during the installation and for the opening. Mr. James Creskey, a young man whom we have hired and trained especially to accompany the exhibition on its tour, will arrive with the exhibition from Santiago and will remain in Caracas with the exhibition, accompanying it on its final return flight to New York.

I hope the details of this letter and the contract are not too overwhelming and that I shall hear from you soon.

With my best regards to you and Mrs. Arroyo,

Sincerely, Give Gary Yolanda's and myself a very cordial abrazo de.

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: Contract, original and duplicate copies and attachments  
Boxlist for the CEZANNE TO MIRO exhibition  
Xerox copy of acknowledgement insert for Buenos Aires showing of the exhibition

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MAY 6 1968

ALFREDO BOULTON

Caracas, april 30, 1968

RP to reply  
DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NOT NECESSARY \_\_\_\_\_  
FILE ICR F-11-67 Caracas

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

INFORMATION COPIES TO:  
WR (BA), NH (with clip)  
L. Shae (with copy of clip)  
ET, MW, RP

Dear Waldo:

I want to thank you for that wonderful book "Dada, Surrealism and their Heritage". It will be most helpful to me because I am taking notes for a work I am doing on Neo-Dadaism here in Venezuela.

"El Farol" which is the spanish edition of "The Lamp", published by Creole Petroleum Corporation, asked me for a person who could write a small article of about six pages, double space, for their August issue which would appear at the same time as "Cezanne to Miro" exhibition. For such a work \$100.00 is their usual fee. I told them that I would write you because I think that you are the right person to do it. Please let me know.

Give Gary Yolanda's and myself saludos y para ti un muy cordial abrazo de,

*Alfredo.*

AB/bh.

Encls: Clipping of today's "El Nacional".



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COLOMBOS

April 18, 1968

cc: Mrs. Straus

✓ ICE-P-111-67

MW

RP

no. 252

April 25, 1968

Dr. Alfredo Boulton  
Apartado 929  
Caracas, Venezuela

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

Words cannot express how deeply grateful I am to you personally, and the International Council of The Museum of Modern Art officially, for your brilliant, energetic and successful efforts on behalf of the CEZANNE TO MIRO exhibition. It was wonderful of you to take on the responsibility of raising funds for the exhibition, and I feel sure you will find your efforts justified when the show comes to Caracas. Mr. and Mrs. Herrera represented Caracas at our opening preview here on Monday, and they seemed thrilled to see it on our walls. It is truly magnificent.

I was delighted to see the Herreras, but it gave me a great pang of nostalgia for Caracas and memories of our lovely trip there. And I will never forgive life and work for making it impossible for us to stay with you in Santa Margarita: it sounds like a dream which I hope will someday come true. mail you my acknowledgement so that it

It was lovely seeing you, and Gerry and I both send our love and hope to see you again soon.

I would also appreciate knowing both if we have  
With warmest affection,

other duties, in addition to the check, and the exact date to arrive,

rival of the works in Venezuela so that I may plan ahead with time.

Forgive me this short note, but I'm up to my ears

Waldo Rasmussen

Director, Our very warmest wishes to you and Gerry.  
Circulating Exhibitions

Sincerely,

Miguel G. Arroyo C.  
Director.



WAC/et.

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república de Venezuela  
museo de bellas artes  
caracas

April 18, 1968

APR 22 1968

VS to chaff reply  
APR 29 1968

no. 252

Caracas, april 18, 1968

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

Dear Waldo,

Today I cabled to tell you we have accepted the exhibition "From Cezanne to Miró". Alfredo has done an excellent job in obtaining the sufficient funds; we only wait for your instructions now to send the check for \$ 17,000.00.-

As soon as Alfredo gives me the list of people who contributed, I will mail you my acknowledgement so that it may be included in our catalogue.

I would also appreciate knowing both if we have other duties, in addition to the check, and the exact date to arrival of the works in Venezuela so that I may plan ahead with time.

Forgive me this short note, but I'm up to my ears in work. Our very warmest wishes to you and Gerry.

Sincerely,

Miguel G. Muroyo C.  
Director.



MGAC/as.



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república de venezuela

ICE-F-111-67

APR 22 1968

ALFREDO BOULTON

Caracas, april 18, 1968

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

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP \_\_\_\_\_

NO REPLY NECESSARY \_\_\_\_\_

✓ FILE ICE-F-111-67 \_\_\_\_\_

INFORMATION COPIES TO:

CC (w/ check)

✓ RBP MW Mrs. Straus

Dear Waldo:

As I told you in my previous letter my part of the agreement has been fulfilled. As I have some dollars left, I am sending you \$ 15,000.00. The balance is being sent next week by Miguel. We did it;.

Best regards,

*Alfredo*

AB/bh.

Encl.: Check # 633271  
for U.S. \$ 15,000.00  
drawn on First National City Bank.

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república de venezuela  
museo de bellas artes

caracas , 25 de Abril de 1968.-

no 255

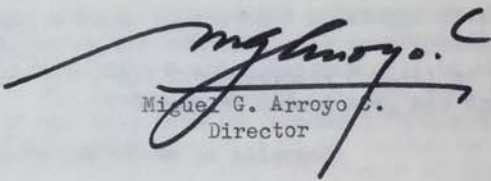


Mrs. Judith von Daler  
Editorial Assistant  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
New York, N.Y. 10019  
U. S. A.

Dear Mrs. von Daler:

Thank you very much for your letter and  
for the preliminary release covering the Cezanne to Miró ex-  
hibition.

Sincerely yours,

  
Miguel G. Arroyo C.  
Director

MGAC/ipm.



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ICE-F-111-67 CARACAS  
 RP/WR  
 G. Marenoff  
 R. Koch  
 VS + extra copy

Agreement dated May 2, 1968 between the Museo de Bellas Artes, Caracas, Venezuela and The Museum of Modern Art, New York regarding the exhibition of Modern Paintings from Collections in The United States which will be shown in Caracas commencing on August 4, 1968:

1. The title of the exhibition will be:

CEZANNE TO MIRO (DE CEZANNE A MIRO in Spanish)

2. Showings and dates of the exhibition will be as follows:

Museo Nacional de Bellas Artes  
 Buenos Aires, Argentina

May 15 - June 5, 1968

Museo de Arte Contemporaneo  
 de La Universidad de Chile  
 Santiago, Chile

June 26 - July 17, 1968

Museo de Bellas Artes  
 Caracas, Venezuela

August 4 - August 25, 1968

3. Sponsors of the exhibition will be:

in Venezuela

-

in New York

-

The International Council of The  
 Museum of Modern Art, New York

4. Final listing of works to be exhibited is attached.

5. Insurance: The exhibition will be completely covered at all times under the fine-arts insurance policy of The Museum of Modern Art, New York. The policy provides for transit coverage from New York to Buenos Aires to Santiago to Caracas to New York, as well as on-location coverage for the full period of time the exhibition remains in each city.

6. Security: The Museo de Bellas Artes will take all prescribed measures to safeguard the exhibition as itemized on the listing of SECURITY MEASURES affixed to this agreement.

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ICE-F-111-67 CARACAS  
RP/WR  
G. Marenoff  
R. Koch  
VS + extra copy

All security measures must be supervised and approved by a representative of The Museum of Modern Art, New York. As stated in the SECURITY MEASURES, handling of the paintings must at every step be under the personal supervision of this representative.

In the event of any damage to a work of art, the representative of The Museum of Modern Art must be notified immediately. Under no circumstances should the exhibiting institution undertake any type of restoration or repair without full authorization from that representative.

Under no circumstances may a work of art be unframed without full authorization of the Museum's representative.

7. Coverage of expenses for the exhibition:

Expenses to be covered by The Museum of Modern Art, New York

- a. Transportation costs for the assembly and dispersal of all loans, cartage of the exhibition to the New York air terminal upon departure, air transport of the exhibition from New York to Buenos Aires to Santiago to Caracas to New York, cartage from the New York air terminal upon return, and arrangements for both outgoing and incoming clearance through U. S. customs.
- b. Cost of reframing works as necessary.
- c. Cost of packing all works for the tour.
- d. Cost of complete insurance coverage of the exhibition throughout its tour.
- e. Complete cost of producing a fully illustrated catalogue of the exhibition with 8 color reproductions, an introduction, and descriptive analysis of each work in Spanish. 2,500 copies of the catalogue will be supplied to each exhibitor without cost. The Museum of Modern Art, New York requests that the local sales price of the catalogue not exceed \$.75 per copy, or the nearest equivalent in local currency.
- f. Air fare and expenses for all staff members from The Museum of Modern Art, New York to travel to Venezuela and to remain with the exhibition during the Caracas showing.



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

ICE-F-111-67 VS+extra copy  
RP/WR  
G. Marenoff  
R. Koch

7. Coverage of expenses for the exhibition (continued)

Expenses to be covered by the Venezuelan sponsors of the exhibition:

- a. The Museo de Bellas Artes will share in the expenses of organizing and packing the exhibition, insurance coverage, costs of air shipment, and preparation of the catalogue through the payment of a fee of \$17,000. to The Museum of Modern Art, New York. The first installment of this fee, in the amount of \$15,000. has already been paid. The final \$2,000. installment is to be paid before August 4, 1968.
  - b. In addition to the payment of the above mentioned fee to The Museum of Modern Art, New York, the Museo de Bellas Artes also agrees to assume direct responsibility for all local expenses, including but not limited to the following: transport from the local air terminal to the Museo, unpacking, installation, guarding, dismantling, repacking, transport to the local air terminal, local incoming and outgoing customs charges, and local publicity costs, including the production of a poster.
  - c. The Museo de Bellas Artes agrees to make such building repairs as are necessary to guarantee the security of the exhibition. These include adequate fire protection (as specified in Security Measures attached), any repairs to roof or sky-lights to prevent water leakage, provision of internal locks for all doors and windows, and any other structural repairs which may be required. All such repairs must be completed by June 25, 1968 and will be subject to inspection by a representative of The Museum of Modern Art after that date. The Museum of Modern Art, New York reserves the right to cancel the exhibition if after inspection by its representative the building is found to be lacking in adequate security.
  - d. As regards installation, the Museo de Bellas Artes agrees to cover the costs of repainting all galleries to be used for the exhibition, providing additional lighting equipment, and construction of such temporary walls as may be required to meet the needs of the exhibition as determined by the representative of The Museum of Modern Art, New York.
8. Clearance of copyright for reproducing works in the exhibition catalogue and for the poster (used for publicity purposes) to be handled by The Museum of Modern Art, New York. (Copyright does not extend to production of picture postcards, color reproductions of works in the exhibition, or any other publication not directly related to publicity for the exhibition.) Design and wording of posters must be submitted to The Museum of Modern Art, New York for approval before printing.

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-4-

ICE-F-111-67 CARACAS

RP/WR

G. Marenoff

R. Koch

VS+extra copy

9. Excepting works specifically listed by The Museum of Modern Art, New York as "not for reproduction or use in any manner for television programs," reproductions and photographs of the paintings may be used without restriction in television programs reviewing or discussing the exhibition. Any television filming in the galleries of the Museo de Bellas Artes must be supervised by the representative of The Museum of Modern Art, New York to be certain that appropriate safety measures are observed.
10. Venezuelan sponsors to supply The Museum of Modern Art, New York, free of charge, with a full publicity record on the exhibition, including a full set of press and magazine articles published in Venezuela (with English translations), photographs of the opening ceremonies and a reasonable number (not to exceed 100) of copies of the poster. Venezuelan sponsors will also send The Museum of Modern Art, free of charge, 35 millimeter color slides as well as black-and-white photographs fully covering the exhibition's installation.
11. Following the closing of the exhibition in Venezuela on August 25 the exhibition will be repacked by the Museo de Bellas Artes and made available for shipment from the air terminal no later than August 28 or 30, 1968.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

THE MUSEUM OF MODERN ART, NEW YORK

By \_\_\_\_\_  
Secretary

ATTEST:

\_\_\_\_\_  
Assistant Treasurer

MUSEO DE BELLAS ARTES, CARACAS

By \_\_\_\_\_

ATTEST:

\_\_\_\_\_



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PARQUE DE WILLAS ARTES  
Parque Surco Los Capones  
Caracas, Venezuela

cc: RP  
JvD  
File: ICE-F-111-67  
green  
circ.

ICE-F-111-67  
Caracas



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RASMUSSEN

MODERNART NEWYORK

WE ACCEPT FROM CEZANNE TO MIRO LETTER FOLLOWS

ARROYO

COLL

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cc: RP  
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File: ICE-F-111-67  
green  
circ.

Mr. Miguel Arroyo  
Director  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Mr. Arroyo:

Enclosed please find a preliminary publicity release covering the  
CEZANNE TO MIRO exhibition. We are also preparing another release,  
describing in more detail the coming activities of the International  
Council, which will be mailed to you as soon as it has been completed.

Yours sincerely,

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions

Enc.



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MUSEO DE BELLAS ARTES  
Parque Sucre Los Caobos  
Caracas, Venezuela

ICE-F-111-67  
Caracas

PLANO DE UBICACION DE LOS EXPOSITORES EN EL MUSEO

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CARACAS 28 28 1640

THE MUSEUM OF MODERN ART 11 WEST 53RD STEET NYK10019NYK

FOR RASMUSSEN

GLAD TO INFORM YOU MY TWELVE THOUSAND READY THEREFORE EXHIBITION

ASSURED FOR CARACAS BEST REGARDS

ALFREDO

COL 11 10019

NNNN

RB

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-111-67 Caracas

INFORMATION COPIES TO:

Mr. Stamps. WR, MW  
RP, GW, ET, JC

1958 APR 28 PM 5 23

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

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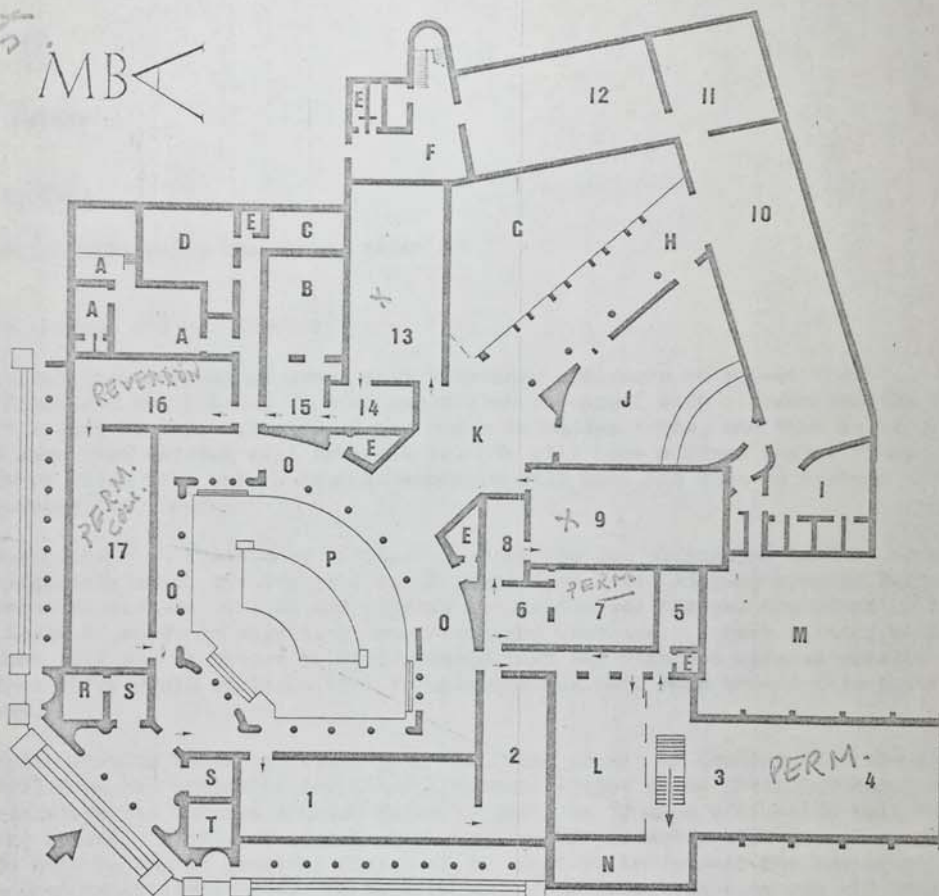
MUSEO DE BELLAS ARTES  
Parque Sucre Los Caobos  
Caracas, Venezuela

ICE-F.111-67  
Caracas

PLANO DE UBICACION DE LOS EXPOSITORES EN EL MUSEO

22 x 11 mts  
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## The Museum of Modern Art

To Mrs. Straus  
Mr. Wheeler

From Richard Palmer

Date March 21, 1968

Re Conversation with Waldo Rasmussen, March 20

Dear Mrs. Straus and Mr. Wheeler:

Waldo called from Caracas at about 6:15 yesterday afternoon to report that he had discussed the CEEANNE TO MIRO exhibition in detail with Alfredo Boulton and with Miguel Arroyo, Director of the Museo de Bellas Artes, and that it is now 90% sure that Caracas will schedule it. We will have a final answer within ten days by which time the Venezuelan sponsors will have had time to explore their sources for funds.

Waldo requested that I ask Gray Williams to have the two paragraphs in Mrs. Straus's acknowledgements which involve credits to persons in Latin America typeset twice, one version to include Caracas and credits to Boulton and Arroyo, the other to be on the basis of showings only in Buenos Aires and Santiago. I have already called Gray about this and he thinks he will have the text set with the Caracas credits only since there would still be time to make changes next week should this prove necessary.

The Caracas showing would be from August 4 through August 25 (rather than the slightly later period we had projected for Lima). Caracas always opens their new shows on weekends. Since the Caracas showing seems so definite to come off, Waldo will not fly on to Bogotá. I also mentioned my discussion of yesterday with Mr. Block to see if Waldo felt he should consider flying on to Santiago to inspect the Museo de Arte Contemporáneo first hand. He felt he should not take the time now and suggested that I discuss it further here and consider sending someone else instead.

cc: Mr. d'Harnoncourt, Mr. Williams, Mrs. Shaw,  
Miss Johnson, Miss Dudley, Mr. Palmer, ✓  
Miss Tweedy, Mr. Creskey, ICE-F-111-67 Caracas,  
circulate

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~~Mr. Neumann~~  
cc: Mrs. Straus / Mr. d'H.  
MW WR/RP ✓ ICE F 111-67 Caracas  
circ green

March 8, 1968

NNNN

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URRG CO VECA 019

CARACAS 19 8 1730

RASMUSSEN MODERNART USA TRY MODERNART NEWYORK

ANY TIME YOU CHOSE FINE FOR US PLEASE CABLE DATE DEPARTURE TO MAKE  
RESERVATIONS REGARDS

ARROYO

COL RASMUSSEN

cludes costs of air shipment of the exhibition and 2,500 copies of a Spanish-  
language catalogue which we are printing here. The contract lists all the expenses  
assumed by our Museum, and those which we would ask the Venezuelan sponsors to  
assume. It also lists in great detail the security measures which would have to be  
taken to protect the exhibition.

Because it has been very difficult to borrowworks of this importance, we have to  
limit the tour to three cities, with showing of three weeks each, and another three  
weeks between showings to allow for transportation, customs clearance and installation.

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Correct  
MAR 10 AM 8 46



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~~Mr. Neumann~~  
cc: Mrs. Straus / Mr. d'H.  
MW WR/RP ✓ ICE F 111-67 Caracas  
circ green

Mr. Miguel Arroyo

-3-

March 8, 1968

The last-minute cancellation by him was totally unexpected, but if you are able to consider taking the final showing in August, I am sure you would be thrilled with the exhibition.

March 8, 1968

Mr. Miguel Arroyo  
Museo de Bellas Artes  
Parque Sucre Los Caobos  
Caracas, Venezuela

Dear Miguel:

I am writing in haste, following our telephone conversation, to send you information on the CEZANNE TO MIRO exhibition so that you may discuss the possibility of bringing it to Caracas in August. As you can imagine, it is terribly urgent that we learn as soon as possible whether a showing in your Museum is at all feasible.

My wife and I shall be arriving in Caracas on March 16, on Viasa flight 751, which is scheduled to arrive at 7:20 p.m. I will greatly appreciate your cabling me the name of the hotel where we will be staying.

I am enclosing the following material for the CEZANNE TO MIRO exhibition:

1. A checklist of the contents of the exhibition
2. A sample of the contract supplying all the details on costs, security arrangements, etc. which would have to be signed by your Museum and ours.
3. The English text of the Preface and Acknowledgements to the catalogue, written by Mrs. Donald B. Straus, President of the Museum's International Council. This text would have to be revised to include acknowledgements for the sponsors in Caracas.

As you will see from the checklist, the exhibition is an incredible collection of masterpieces, owned by private collectors and museums in this country. Our Museum has lent 18 major works to the exhibition. The selection was made by Monroe Wheeler, former Director of Exhibitions in our Museum and now Counsellor to the Trustees.

Of course, such an exhibition is terribly expensive, and we are asking a fee of \$17,000 as a share in expenses. As you will see from the contract, this fee includes costs of air shipment of the exhibition and 2,500 copies of a Spanish-language catalogue which we are printing here. The contract lists all the expenses assumed by our Museum, and those which we would ask the Venezuelan sponsors to assume. It also lists in great detail the security measures which would have to be taken to protect the exhibition.

Because it has been very difficult to borrow works of this importance, we have to limit the tour to three cities, with showing of three weeks each, and another three weeks between showings to allow for transportation, customs clearance and installation.

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Mr. Miguel Arroyo

-2-

March 8, 1968

The last-minute cancellation by Lima was totally unexpected, but if you are able to consider taking the final showing in August, I am sure you would be thrilled with the exhibition.

The dates proposed are August 7 - 28. The exhibition closes in Santiago on July 17, and would be flown immediately to Caracas. As listed in the contract, we would send a representative of our Museum, at our expense, to supervise the exhibition as part of our agreement with the lenders.

I hope you can discuss the proposal with your sponsors as soon as possible. Our most immediate problem is the catalogue because it will go to press very soon and if it were possible, we would like to adjust Mrs. Straus's preface to include appropriate acknowledgements to your museum and its patrons. If you wished us to do so, we could print a separate insert, listing members of your Museum and other local acknowledgements.

If by any change you can come to a definite decision before I leave for Caracas, I would be grateful if you would telephone or cable me. Of course, I realize it is nearly impossible to come to such an important decision so quickly, especially since it involves so large a financial commitment on your part. But if you cannot accept the exhibition, I will need to move quickly to offer the exhibition elsewhere. If it is such a magnificent show that I would love to see it come to Caracas.

Both Gary and I look forward to our trip enormously, and we are deeply grateful for your kind invitation. And we shall be seeing you very soon indeed!

With warmest greetings,

Yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions



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STANDARD

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Cézanne to Miro  
ICE F 111 67

EL MERCURIO

DEC 16 1968

LUIS GARRIDO G.,  
Ibáñez 359  
Santiago,  
CHILE

SANTIAGO, December 11, 1968  
Santiago, 25 de February 1969

Messrs.  
THE MUSEUM OF MODERN ART,  
11 West 53 Street,  
New York, N.Y. 10019  
U.S.A.

Dear Mrs. Nadia Hermos:

Thank you for your letter of February 17,  
and advise you that I received today the "CEZANNE TO MIRO" catalogue  
by airmail with success.

Dear Mr. Palmer:

With a lot of thanks for your efforts about  
it, and I can say you that you won a good, very good friend in  
this part of the world, and if it you need of myself for any  
request, don't hesitate to write me.

a) With my best regards,  
that the Chilean Museum should pay the additional catalogue in order  
to avoid further difficulties and delays, the invoice of June 3, for US\$  
400.78 covering 500 copies of the "The Cézanne to Miro" catalogue will  
be paid by "El Mercurio" as soon as they get the proper authorization  
of the Central Bank. Please send to Mr. Nadia Hermos a new copy  
of the invoice so they can proceed with the necessary red tape.

b) I am getting in touch with Mr. Perez to find out who  
ordered the 500 copies of the catalogue for the "Contemporary Painters  
and Sculptors as Printmakers" exhibition, as "El Mercurio" has obviously  
nothing to do with them. In case the Museum doesn't pay, the Sociedad  
de Arte Contemporáneo will probably do so.

I will keep you informed about the final solution of this  
problem and I hope to be of some help.

Sincerely,

Agustín E. Edwards  
Mrs. Agustín E. Edwards

Landotaria Goynechea 4335  
Santiago, Chile



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**EL MERCURIO**  
SANTIAGO-CHILE

DEC 16 1968

AGUSTIN E. EDWARDS  
PRESIDENTE

SANTIAGO, December 11, 1968

Mr. Richard Palmer  
Administrative Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
NEW YORK, N.Y. 10019  
U.S.A.

DRAFT ONLY MY SIGNATURE \_\_\_\_\_  
DRAFT ONLY YOUR SIG \_\_\_\_\_  
ACTION REQUIRED BY \_\_\_\_\_  
FILED \_\_\_\_\_  
✓ RE-F-111-67  
WR/RP, LT, \_\_\_\_\_  
\_\_\_\_\_

Dear Mr. Palmer:

In connection with your letter of December 4, and the two invoices you mention, I can inform you the following:

a) Eventhough according to Mercurio's files it is clear that the chilean Museum should pay the additional catalogues in order to avoid further difficulties and delays, the invoice of June 3, for US\$ 400.78 covering 500 copies of the "The Cezanne to Miro" catalogue will be paid by "El Mercurio" as soon as they get the proper authorization of the Central Bank. Please send to Mr. Mario Caraccioli a new copy of the invoice so they can proceed with the necessary red tape.

b) I am getting in touch with Mr. Perez to find out who ordered the 500 copies of the catalogue for the "Contemporary Painters and Sculptors as Printmakers" exhibition, as "El Mercurio" has obviously nothing to do with them. In case the Museum doesn't pay, the Sociedad de Arte Contemporáneo will probably do so.

I will keep you informed about the final solution of this problem and I hope to be of some help.

Sincerely,

*Agustin E. Edwards*  
Mrs. Agustin E. Edwards

Candelaria Goyenechea 4335  
Santiago, Chile

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	IC / IP	I.A.1723

cc: RP  
Accts. Receivable  
ICE-F-111-67 SANTIAGO  
✓ ICE-F-99-64  
circ.  
green

December 4, 1968

Mrs. Agustin Edwards  
Candelaria Goyenschen 4335  
Santiago, Chile

Dear Mrs. Edwards:

I am enclosing a copy of the letter from Mr. Alberto Perez, Director of the Museo de Arte Contemporaneo in Santiago, which I showed you very briefly at the end of the Latin American Sub-Committee Meeting last Wednesday morning.

By way of explanation, I can tell you that Mr. Perez's letter is in response to an earlier communication from our Treasurer's office which enquired about the two outstanding invoices, copies of which are also enclosed, covering expenses for catalogues ordered for the Museo's showings of our two exhibitions, CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and CEZANNE TO MERO. According to all of our records, both invoices are still outstanding. If you could discuss this matter with Mr. Perez we would be most grateful. I wonder if there is any possibility that the Museo's financial records might have been confused when Mr. Perez succeeded Mr. Assler. We can, if necessary, send duplicates of our original invoices if this should be necessary.

Thank you so much for offering to take this matter up with the Museo. We all appreciated your attendance at the Latin American Committee meeting and look forward to seeing you here again soon.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: copy of letter from Mr. Perez dated November 14, 1968  
two invoices



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*Handwritten: "Holly" and "Angela" with arrows pointing to the header.*

Museo de Arte Contemporáneo  
Universidad de Chile

cc: RP

Accts. Receivable  
ICE-F-111-67 SANTIAGO  
ICE-F-99-64  
circ.  
green

The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019  
New York, U.S.A.

November 14, 1968

December 4, 1968

Dear Sirs:

In what concerns your letter of August 29<sup>th</sup> in which  
Mrs. Agustin Edwards of the balance made by your auditors, we do  
Candelaria Goyenechea 4335  
Santiago, Chile in our own records any account which concerns this  
Museum.

We would be very grateful if you could inform us  
Dear Mrs. Edwards:  
in detail of this balance.

I am enclosing a copy of the letter from Mr. Alberto Perez, Director of  
the Museo de Arte Contemporáneo in Santiago, which I showed you very  
briefly at the end of the Latin American Sub-Committee Meeting last by Mrs.  
Wednesday morning.

By way of explanation, I can tell you that Mr. Perez's letter is in response  
to an earlier communication from our Treasurer's office which enquired about  
the two outstanding invoices, copies of which are also enclosed, covering  
expenses for catalogues ordered for the Museo's showings of our two exhibi-  
tions, CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS and CEZANNE TO  
MIRO. According to all of our records, both invoices are still outstanding.  
If you could discuss this matter with Mr. Perez we would be most grateful.  
I wonder if there is any possibility that the Museo's financial records  
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Thank you so much for offering to take this matter up with the Museo. We all  
appreciated your attendance at the Latin American Committee meeting and look  
forward to seeing you here again soon.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: copy of letter from Mr. Perez dated November 14, 1968  
two invoices



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*Sally*  
*Any plans*  
*on this*  
*for*

**Museo de Arte Contemporáneo  
Universidad de Chile**

Teléfono 91978 • Casilla 3627 • Quinta Normal • Santiago de Chile

The Museum of Modern Art  
11 West 53 Street, New York, N.Y.10019  
New York . U.S.A.

November 14, 1968

Dear Sirs:

In what concerns your letter of August 23d in which you inform us of the balance made by your auditors, we do not find in our own records any account which concerns this Museum.

We would be very grateful if you could inform us in detail of this balance.

On the other hand, we understand that all the accounts concerning the Cezanne to Miro exhibition were settled by Mrs. Agustin Edwards and the "Sociedad de Arte Contemporáneo".

Please let us know as soon possible.

Sincerely yours

*[Signature]*  
ALBERTO PEREZ  
Director Museo Arte Contemporáneo  
Universidad de Chile.



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No.

The Museum of Modern Art  
11 West 53 Street, New York, N.Y. 10019 Tel. 245-3200 Cable: Modernart

To Museo de Arte Contemporaneo  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Date August 20, 1968

Terms

Via Att: Sr. Federico Assler  
Director

Order No.

For 500 copies of the catalogue for the exhibition CONTEMPORARY  
PAINTERS AND SCULPTORS AS PRINTMAKERS at \$ .50 per copy

1,250 00

Transportation charges from New York to Santiago

51 01

1,301 01

610-499-811

Credit

Ch'd and Ent'd

No.

Pg.



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06022

The Museum of Modern Art  
11 West 83 Street, New York 19, N. Y. Cable Address: Modernart

Museo de Arte Contemporaneo de la  
Universidad de Chile  
Casilla 5627  
Quinta Arenal  
Santiago, Chile

Date June 3, 1968

Terms

Order No.

Att: Sr. Federico Assler

for 500 copies of the CEZANNE TO MIRO catalogue	\$375.00	
@ \$.75 per copy		
Pro-rated share of the costs of shipment to	25.78	
Valparaiso aboard the Grace Line's SANTA CRUZ		
(1/6 of \$154.68)	\$400.78	\$400.78

610-499-824 reimb. of exp.

Credit \_\_\_\_\_

Ch'd and Ent'd \_\_\_\_\_

No. \_\_\_\_\_ Pg. \_\_\_\_\_



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DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SUB- WR RP

NO REPLY NECESSARY

FILE

INFORMATION COPIES TO

Mrs Straus

Mrs Simmons

Mrs Wheeler

October 17, 1968

U.S. Embassy  
Santiago, Chile

✓ ICE-F-111-67  
Santiago  
RX: RN  
WR  
UMC

Dear Elaine:

Have wanted to send you the enclosed booklet for a long time. It is the result of the last of your conferences here --when the need for explaining "el grabado" was so explicitly obvious (see acknowledgements in back). Through the combined efforts of many of your friends here and the money provided by the Institute--the booklet was very rapidly prepared, given to visitors at the Bienal and subsequently at all grabado shows and in some schools, with guest-visitors explaining the techniques. So we feel that the Bienal not only provided an excellent show--but generated a great deal of enthusiasm far from the Quinta Normal itself.

The "Cezanne a Miro" show was fabulous. Rene Neu was here for the intricacies of the installation, etc. and she was superb --and, with the steady publicity of El Mercurio, the show really created a cultural revolution. People took courses in homes, at neighborhood cultural institutes, etc. before going to see it. People travelled here from all over the country (also from Peru and other countries) to visit it again and again. The Museum itself was re-done in order to house it (so we now have a decent museum). All told, the International Council should be thrilled with the results of their good will.

The "Art in Embassies" loan at the Residence is stunning--beautifully-installed (the Embassy was re-done almost completely to show it off to its advantage) and the Amb. and Mrs. Korry really do it justice! They've arranged visits by student-groups and many other people and also, during their entertaining chores, can show it to a large group of viewers. This is really one place where the show is worth every bit of the investment and effort which is made to send it.

Am still very busy with the Sociedad --we have many projects. We recently helped set up collective shows in engravings, sculpture and paintings to the Archives of American Art group who came thru on their way to Easter Island. I know they enjoyed it (they did quite a bit of purchasing) and it was fun for us to see their enthusiasm. I don't know whether you've heard or not, but Nemesio Antunez is due to return to Chile to take over the directorship of Bellas Artes (in the center of the city) and really try to make a "living" museum out of it. Pablo Burchard, who you met here (he's an architect; son of one of Chile's most famous expressionist painters --now dead) is due to come to NY to take his place.

Emilio and I are trying to help Nelson Leiva (the graphic artist --who designed the "Twenty Young Chilean Painters" catalog which we gave you --and also the poster which you may still have) in preparing his application for a Guggenheim. But it's a difficult, difficult thing to try to get an artist to put his plans and his dreams down into composition form! He wants to study and work in communicatory-arts (posters, book and magazine layouts, etc.) which are so important in a developing nation (especially with the tremendous educational reform going on here). Since he's also an instructor at Bellas Artes, he would be able to share his wider knowledge with many students, too. So how do we get this across to the Guggenheim committee? If you have any good ideas PLEASE send us a line. I'm leaving here on Nov. 16th, en route to New York for home leave (and firstly, Thanksgiving vacation with the children) and want to be sure that the application leaves Chile before I do--because if it doesn't, I'll have no assurance that it'll get out in

SOCIEDAD DE AMIGOS  
DEL  
MUSEO DE ARTE  
CONTEMPORANEO  
CASILLA 3930  
SANTIAGO DE CHILE



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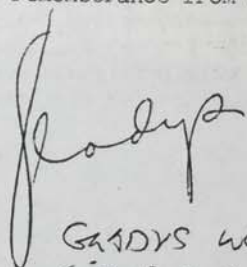
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time. We all really feel that Nelson would make a wonderful choice for the Guggenheim --and he's being sponsored not only by Emilio and myself, but by Nemesio, Jose Balmes (director of School of Bellas Artes), Flaviano Levine (Pres. of the Sociedad), etc. Please send any good hints that you may have-- quickly!

Hope that everything is going well and that you're enjoying the New York autumn. I surely will come in to see you when I'm at the Museum -- and I'll phone beforehand--

Every good remembrance from all of us

My N.Y. Tel. # is:  
872-2959



GADYS WEINTRAUB  
(wife of A.D. de la Cruz de  
la Cruz)

I thought you might also enjoy seeing Nelson Leiva's newest "production". It's the program for the National Ballet --but, since the Ballet travels throughout Chile (and there's no money to prepare posters to send with them) you will note that, when you take out the staples and slip the program apart, arranging the colors to meet, you have a perfect poster available. I really think it's a beautiful and imaginative piece of work. Ah, how I pray that his dreams come true.



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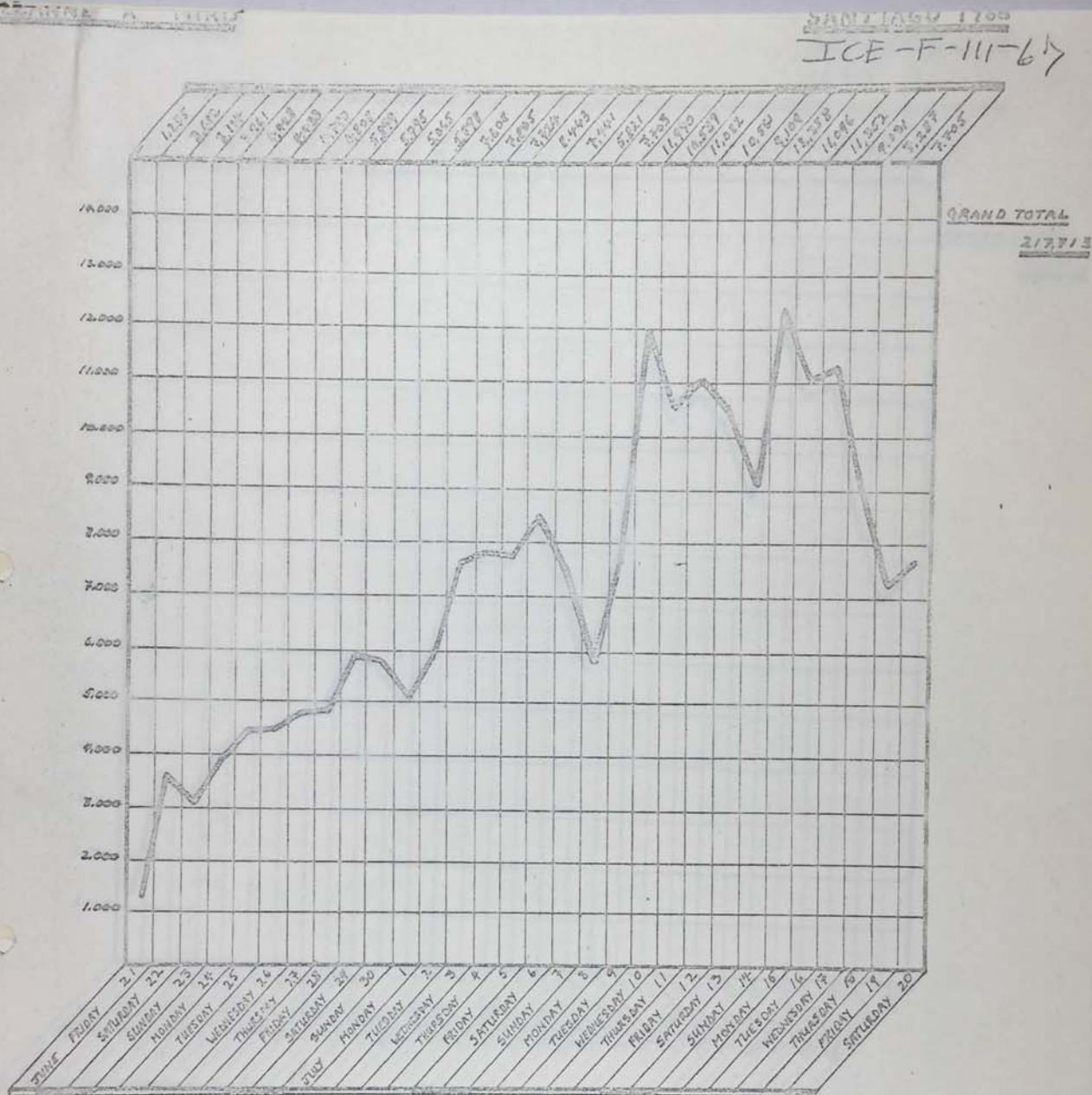
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SANTIAGO 1700  
ICE-F-111-67

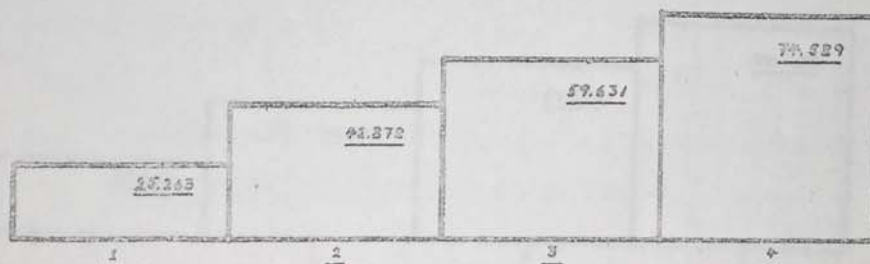
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DAILY TOTALS



WEEKLY TOTALS

ATTENDANCE FIGURES  
EXCLUDING OPENINGS AND SPECIAL VISITS

SOURCE: CONTROL MUSEO DE ARTE CONTEMPORANEO



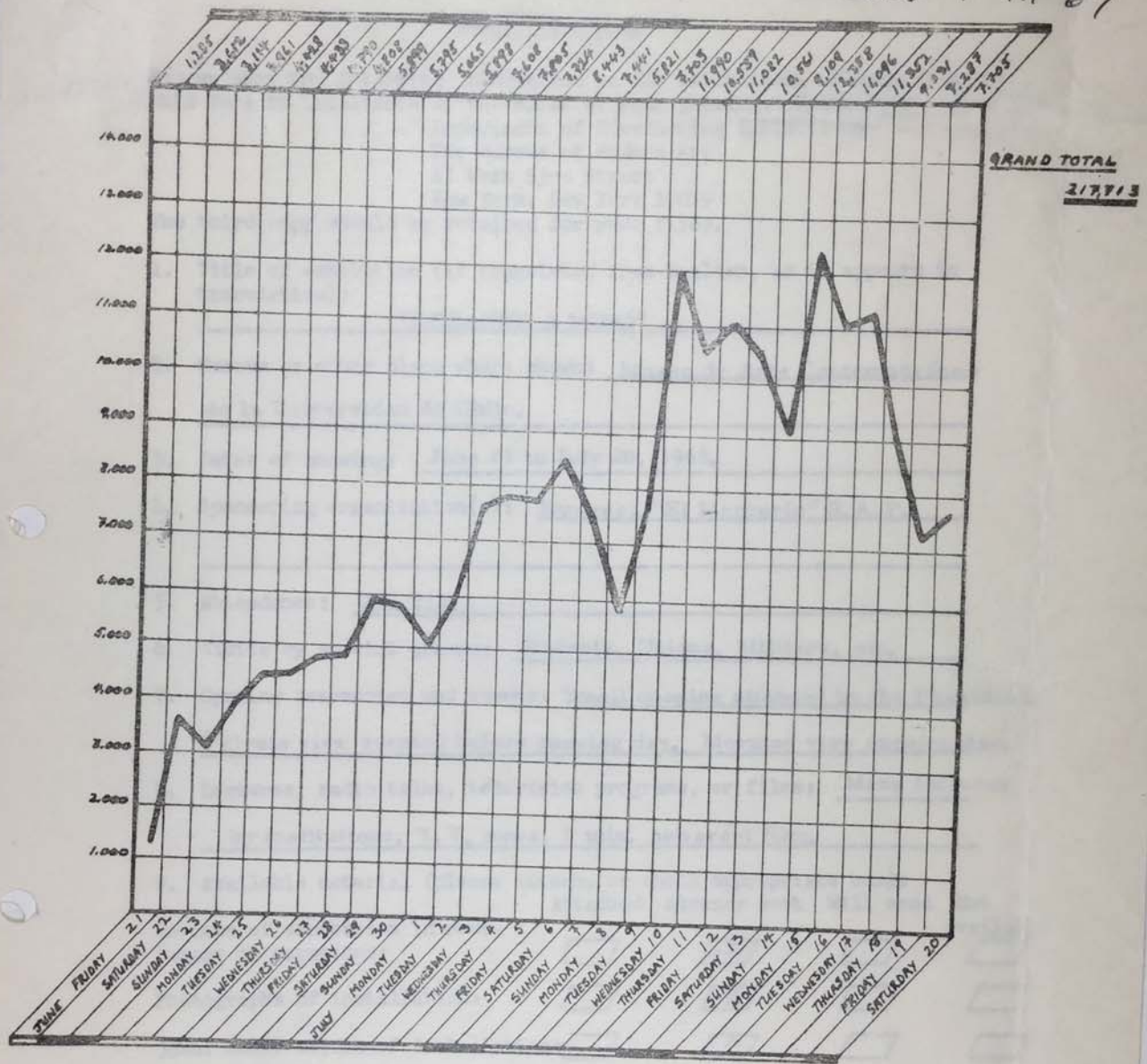
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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

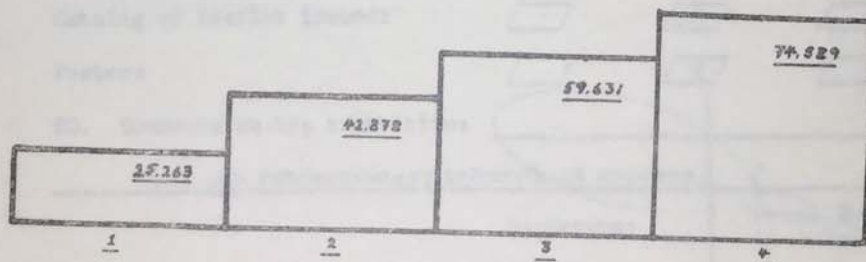
CEZANNE A MIRÓ

SANTIAGO 1968

ICE-F-111-67



DAILY TOTALS



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ICE-F-111-67

## PUBLICITY REPORT

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

Department of Circulating Exhibitions  
The Museum of Modern Art  
11 West 53rd Street  
New York, New York 10019

The third copy should be retained for your files.

1. Title of exhibition (if translated from English, as it appears in translation):

"CEZANNE A MIRO"

2. Museum or other place where shown: Museo de Arte Contemporáneo de la Universidad de Chile.

3. Dates of showing: June 21 to July 20, 1968.

4. Sponsoring organization(s): Empresa "El Mercurio" S.A.P.

5. Attendance: 217,713.-

6. Visits by special groups: Students, Unions, Military, etc.

7. Opening ceremonies and events: Small opening attended by the President.  
Private view evening before opening day. Morning view opening day.

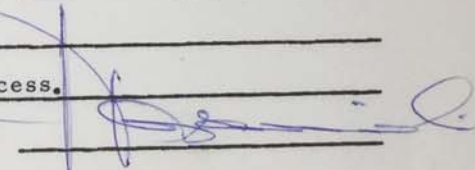
8. Lectures, radio talks, television programs, or films: Many lectures  
by institutions, T.V. news, 5 min. newsreel film.

9. Available material (please attach, or check appropriate box):

	Attached	Already sent	Will send	Not available
Reviews of exhibition in newspapers or magazines:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographs of installation:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
35mm. color slides of installation:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Photographs of opening ceremonies:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Catalog or leaflet issued:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Poster:	<input type="checkbox"/>	<input checked="" type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

10. Comments on the exhibition:

An extraordinary triumphant success.

Signature: 

Title: \_\_\_\_\_

(Use other side of form for further comment)



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ICE-F-111-61

EL MERCURIO

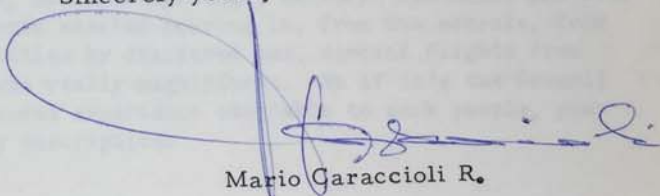
Santiago, October 11, 1968.

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

Dear Miss von Daler:

Please find attached two copies of the Publicity Report  
Form filled out as per your request.

Sincerely yours,



Mario Caraccioli R.

Encl.

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cc: RP  
JvD  
File: ICE-F-111-67  
green

October 2, 1968

Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

Enclosed please find three copies of our Publicity Report Form.  
With reference to our exhibition CEZANNE TO MIRO, would you please  
fill out and return two forms to us; the third is for your files.

Yours sincerely,

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions

Encs.



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CE-111-67 SANTO

Cez to Miro

## The International Council of The Museum of Modern Art

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

September 23, 1968

To: Mr. Wheeler  
✓ Mr. Rasmussen  
Mr. Lowry

Re: The following note was written to Mr. Frederick Weisman  
from Gladys Weintraub in Santiago

First let me apologize for not answering beforehand. After the International Council left we all really had to tune-up for the Cezanne-a-Miro show, and it was a mountain of work — amazingly, it did open to the public! (the period-of-preparations in-between is a hair-raising tale)—and I'm sure you'll be pleased to know that it was a fantastic success, practically a cultural revolution for Chile. Just to impress you with "statistics"—let me point out that Buenos Aires, with its 8 million inhabitants, had 250,000 visitors to the exhibition. Santiago, with 2½ millions, had the same number of visitors. The promotion campaign of El Mercurio (our leading newspaper, which had underwritten all the expenses, rebuilt the museum, etc.) was so effective that courses in "appreciation" were given in cultural centers, mothers' meetings, workers' councils, all over the country —and then the people started pouring in, from the schools, from the factories, from far-away cities by chartered bus, special flights from Lima and other capitals —it was really magnificent. So if it's the Council which makes this kind of treasured experience available to such people, your work is rewarding beyond every description.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

cc: RP, AA, ICE-F-99-64 SANTIAGO, ICE-F-103-65 SANTIAGO, ICE-F-111-67SANTIAGO, circ, green

Ceremonia to Miro

We only recently got the English translation of a large group of the clippings which appeared in the Santiago press at the time the September 13, 1966 show at your institution. I found them fascinating, especially the ones which recorded the remarks of visitors and Mr. Federico Assler, B. as guides.

Director

Museo de Arte Contemporáneo from Correo without incident on Universidad de Chile, then directly to the Center for Inter-American Casilla 5627, Park Avenue. Mr. Assler installed the show there for Quinta Normal on the 11th and it will remain on view through September 22. Santiago, Chile

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

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

Enclosure: Letter from Mr. Agustin Edwards

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

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

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



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

Mr. Federico Assler B.

September 13, 1968

-2-

### Cezanne to Miro

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

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

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

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosure: letter from Mr. Agustin Edwards

Remitt: Christ Mocked by Soldiers

Figure: The City

Cezanne: Boy in a Red Waistcoat

Picasso: The Model

Vladimir: Still Life with Flowers

May we now please have them all returned to us.

Yours sincerely,

Judith van Daler  
Editorial Assistant  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

ICE - F-111-67 SANTIAGO

cc: RP  
JvD  
File: ICE-F-111-67  
green

TRANS: UNI.

Santiago, Aug. 22, 1960

Dear Mr. Rasmussen:

In regards to our recent telephone conversation and our prior cable to Mr. Palmer requesting authorization from you to print a greater number of posters of the CEZANNE TO MIRO exhibition, I am pleased to furnish additional reasons in the hope of obtaining, as possible, this authorization.

September 13, 1960

Mr. Mario Caraccioli R. Stay in Santiago, we were able to distribute only 6,000 posters. Nevertheless, due to the public demand (over 200,000) this quantity was greatly insufficient to satisfy the growing demand, particularly coming from educational institutions.

We have continued to receive requests for these posters and we believe it necessary to satisfy many of those who have been cheated out of getting them by printing an additional quantity using some of the slides which you sent us for this purpose.

Dear Mr. Caraccioli:

In connection with your showing of the exhibition CEZANNE TO MIRO, the following color transparencies were sent to you: the pictures for authorization to be printed, with the understanding that the wording of the posters be the same as the poster approved by you.

Without greetings.  
Mario C.  
Matisse: The Blue Window  
Braque: The Black Rose  
Miró: Dutch Interior  
Severini: The Armored Train  
Bonnard: Standing Nude  
Rouault: Christ Mocked by Soldiers  
Léger: The City  
Cézanne: Boy in a Red Waistcoat  
Picasso: The Model  
Vlaminck: Still Life with Flowers

May we now please have them all returned to us.

Yours sincerely,

Judith von Dalor  
Editorial Assistant  
Circulating Exhibitions



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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

✓ ICE - F-111-67 SANTIAGO

TRANS: VNS.

Santiago, Aug. 22, 1968

Dear Mr. Rasmussen:

In regards to our recent telephone conversation and our prior cable to Mr. Palmer requesting authorization from you to print a greater number of posters of the CEZANNE TO MIRO exhibition, I am pleased to furnish additional reasons in the hope of obtaining, as soon as possible, this authorization.

During the exhibition's stay in Santiago, we were able to distribute only 6,660 posters, which was the original quantity printed. Nevertheless, due to the public which visited the exhibition in Santiago (over 200,000) this quantity was greatly insufficient to satisfy the growing demand, particularly coming from educational and cultural institutions.

We have continued to receive requests for these posters and we believe it necessary to satisfy many of those who have been cheated out of getting them by printing an additional quantity using some of the slides which you sent us for this purpose.

I would greatly appreciate your asking the lenders of the pictures for authorization to enable us to proceed with this printing, with the understanding that the wording of the posters be substantially the same as the poster approved by you.

Without anything further; my greetings.

Mario Caraccioli R.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1723

EL MERCURIO

AUG 26 1968

Santiago, 22 de Agosto, 1968.

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE

IC-111-67 Santiago

INFORMATION COPIES TO:

Señor  
Waldo Rasmussen  
Museo de Arte Moderno, N. Y.  
11 West 53 Street  
New York, N. Y. 10019

Estimado Sr. Rasmussen:

En relación a nuestra reciente conversación telefónica y a nuestro anterior cable a Mr. Palmer solicitando autorización de Uds. para imprimir una mayor cantidad de afiches de la exposición "De Cézanne a Miró", me es grato dar a Ud. antecedentes adicionales con el objeto de conseguir, a la brevedad posible, dicha autorización.

Durante la permanencia de la exhibición en Santiago sólo pudimos distribuir 6,000 afiches, que fué la cantidad que imprimiéramos originalmente. Sin embargo, debido al público que visitó la exhibición en Santiago (sobre 200,000), dicha cantidad fué absolutamente insuficiente para satisfacer una creciente demanda, particularmente proveniente de instituciones de tipo educacional y cultural.

Hemos estado continuamente sometidos a peticiones de estos afiches y pensamos sería conveniente dar satisfacción a mucha gente que ha quedado desfraudada por no poder adquirirlos, imprimiendo una cantidad adicional utilizando algunas de las diapositivas que Uds. nos enviaron para este fin.

Mucho le agradecería que solicitara las autorizaciones de los propietarios de los cuadros para poder proceder a esta impresión, en el entendido que la lectura de estos afiches será sustancialmente la misma del afiche aprobado por Uds.

Sin otro particular, me es grato saludarlo muy atentamente,

Mario Caraccioli R.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: VCE-F-111-67 Santiago  
Mrs. Straus  
Bates Lowry  
Waldo Rasmussen  
Monroe Wheeler  
green

August 12, 1968

Sra. Malú del Río de Edwards  
Candelaria Goyenechea, 4335  
Santiago, Chile

Dear Malú:

I was very happy to have your letter with the fascinating account of the attendance in Santiago. To spare myself writing five separate letters, which I should do, I hope you will forgive me if I address this epistle to all of you at one time: to you, to Chavela, to René, to Mario, to Bendor. Will you please share it with them all?

First to you, the most beautiful, the most gracious, generous and judicious hostess in the world. Your sweet and impeccably adroit hospitality to the International Council and to me were matchless in every respect, and you will have our love and admiration forever.

Then to Chavela, whom I am deeply sorry to have missed, I send my heartfelt thanks for opening your beautiful home to me, and for making me so blissfully comfortable during my days there.

To René, my profound gratitude for master-minding, with so much wisdom and tact and kindness, the many crucial problems that arose in connection with a project whose dimensions were new to your city, and for providing the tremendous publicity which brought the exhibition to the attention of ~~your~~ country.

To Mario, for your masterful management of the innumerable complicated details concerning the rehabilitation of the University Museum, the arrival, the installation and departure of the paintings, which arrived in Caracas in perfect condition. Your skill and competence, in dealing with not only major issues but with the most minute details, from beginning to end, with brilliance and patience, were peerless in my experience, and our debt to you is without measure.

To Bendor, my warmest thanks for your devoted attention and kindness to me during every hour of my stay in Santiago, and for relieving me of so many details that might have been arduous.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

Sra. Malú del Rio de Edwards August 12, 1968

-2-

And to you all I want to say how immensely I esteem your final report and summary of the exhibition in Mercurio. In the entire history of exhibitions, this has never before been done with such clarity and thoroughness, including the public financial accounting of all money received and spent. It is a great satisfaction to us all to know that the University Museum has benefited so handsomely by all your efforts.

And perhaps most of all, I want to thank Doonie for championing the entire project from its inception and for his supreme generosity in bearing the cost of bringing the Cézanne to Miro to Chile. My greatest regret is that he and Chavela were not there when I was.

I have never known an exhibition of paintings to be so transcendently successful anywhere, and you to whom this letter is addressed can be justifiably proud of what you have done for the art-loving people of your country. And I can assure you, Malú, that no member of the International Council has ever rendered it greater service than you have done.

I have just returned from Caracas, where the President of Venezuela opened the exhibition, with a brass band from the army playing the national anthem.

Now I am off to Australia to represent the Museum of Modern Art at the opening of the new building of the National Gallery in Melbourne.

ZCZC RBA498 VIA ITT XK1112 FT02 With warm affection to each of you, I am,  
Ever appreciatively yours,

UIRB CO CCSO 039

SANTIAGOCHILE 39 9 1007

PALMER MODERNART NEWYORK

DUE TO THE GREAT UNSATISFIED DEMAND OF

Monroe Wheeler  
Counselor to the Trustees  
Director of the Exhibition-  
Cézanne to Miro

EXHIBITIO POSTPUS. WI shall write a separate letter to Federico Assler praising him for his own splendid achievement in presenting the exhibition and his conscientious surveillance.

SENT US FOR PROMOTIONAL PURPOSES STOP

MW:wah

WE HOPE YOU'LL AGREE STOP PLEASE CABLE

CONFIRMATION BEST REGARDS

CARACCIOLI

WONN

743-3657

py

702 AUG 9 AM 10 00

702 AUG 9 AM 10 00



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EL MERCURIO

Rec'd Aug 13

cc: RP

10/30

File: 101-111-67 Summary

AUG 9 1968

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

ZCZC RBA498 VIA ITT XKI112 FT0214 CEA526 AAC563 NW

UIRB CO CCSO Q39

SANTIAGOCHILE 39 9 1007

PALMER MODERNART NEWYORK

DUE TO THE GREAT UNSATISFIED DEMAND OF  
EXHIBITIO POSTERS WE PLAN TO PRINT

ADDITIONAL COPIES USING THE SLIDES YOU

SENT US FOR PROMOTIONAL PURPOSES STOP

WE HOPE YOU'LL AGREE STOP PLEASE CABLE

CONFIRMATION BEST REGARDS

CARACCIOLI

NNNN

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
FILE ACE-F-111-67 Saly  
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PY

1968 AUG 9 AM 10 09

743-3659

ITT World Communi

Communications Inc.

Telegr. 797-3311 / Msgr. 7522 / Infor. 7550 / Telex 7590

NY Phone Serv. Telegr. 797

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

EL MERCURIO

Santiago, August 8, 1968.

Mr. Richard L Palmer  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019

DIF

MUSEUM OF MODERN ART

Dear Mr. Palmer:

CARACCIOLI

EL MERCURIO

SANTIAGO (CHILE)

We sent yesterday, August 14, 1968, a letter containing the records of all the material published in our newspapers and others about "De Cézanne a Miró". REGRET DELAY IN REPLYING YOURTEL AUGUST 9 BUT HAVE JUST RETURNED FROM VACATION stop WE HAVE LONGERS PERMISSION TO USE REPRODUCTIONS OF THEIR PAINTINGS STRICTLY FOR CATALOGUE AND PUBLICITY PURPOSES DIRECTLY RELATED TO EXHIBITION stop WOULD NEED MORE DETAILS YOUR PLANS TO REPRINT AND PUBLICIZE POSTERS BEFORE WE COULD AGREE TO PERMIT FURTHER USAGE OF THE COLOR TRANSPARENCIES WE SENT

PALMER

I hope you find there all the development and success of the exhibition in Chile.

Charge: 610-623-824 cc: MR, RP, MN, ET, JC, ICE-F-111-67 Santiago

green

Maxo Caraccioli R.



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

Rec'd Aug 13.

cc: RCP

NH/JvD

File: ICE-F-III-67 Santiago

Santiago, August 8, 1968.

Mr. Richard L Palmer  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019

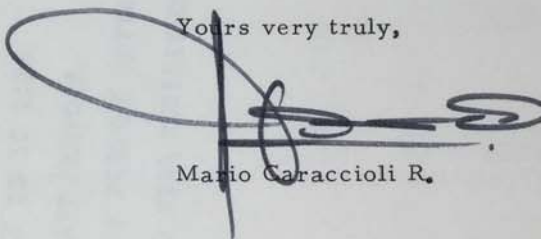
Dear Mr. Palmer:

We sent yesterday by air mail a parcel containing the records of all the material published in our newspapers and others about "De Cézanne a Miró" exhibition.

The news cover a period as from the visit of The International Council of The Museum of Modern Art, New York, until the 4th of August.

I hope you'll find there all the development and success of the exhibition in Chile.

Yours very truly,



Mario Caraccioli R.

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	IC / IP	I.A.1723

ITT World Comm

ITT World Communications Inc.

WESTERN UNION INTERNATIONAL, INC.  
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DTF LT CHARGE TO MUSEUM OF MODERN ART  
CARACCIOLI  
EL MERCURIO  
SANTIAGO CHILE  
JUL 29. 1968

ZCZC RBA416 VIA ITT XKI223 FT0690 CEA698 AAC175 KX

UIRB CO CCSO 020

SANTIAGOCHILE 20 30 1325

PALMER MODERNART NEWYORK

OUR SHIPMENT OF PRINTED MATTER CONTENTS 100 POSTERS

OF CEZANNE TO MIRO EXHIBITION 50 CENTS EACH

CARACCIOLI

COL 100 50

NNNN

JUL 31 1968

DRAFT REPLY MY SIGNATURE  
DRAFT REPLY YOUR SIG  
ACTION AS REQUIRED  
SEE: WR RP  
NO REPLY NECESSARY  
FILE REF-111-67414100  
INFORMATION COPIES TO:  
WRK/abg WR/abg  
NH/JVD CC VS  
MW ET

311/Msngr.-7522/Infor.-7550/Telex-7590

NY Phone Serv:Teleg. 797-3311/Msngr.-7522/Infor.-7550

1968 JUL 30 PM 1 22



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DTF	LT	CHARGE TO	MUSEUM OF MODERN ART
CARACCIOLI			
EL MERCURIO			
SANTIAGO CHILE			

July 29, 1968

URGENTLY NEED FOR CUSTOMS CLEARANCE INFORMATION ON CONTENTS  
AND VALUE ON SHIPMENT OF PRINTED MATTER YOU SENT. PLEASE JUNE 26  
REPLY BY RETURN CABLE DOLLARS MAILED JUNE 30 BOTH AIRMAILED

PALMER PALMER  
MODERN ART MODERN ART

CHARGE; 610-625-824 cc: WR/RP ICE F 122-67 SANTIAGO  
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Co., Inc.

WU 1272

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Telefax

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CALL LETTERS	DTF	CHARGE TO	MUSEUM OF MODERN ART
To	CARACCIOLI EL MERCURIO SANTIAGOCHILE	Via	WUC JULY 19, 1968
BOTH PAYMENTS DUE CHILEAN AIRFORCE WERE MAILED ATTENTION MAXIMO ERRAZURIZ WARD FIRST CHECK 1300 DOLLARS MAILED JUNE 26 SECOND CHECK 1550 DOLLARS MAILED JUNE 30 BOTH AIRMAILED			
PALMER MODERNART			

Charge: 610-625-824 WR/RP RP MW ICE F 111-67 SANTIAGO

WUI 1272

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cc: MW CC RP  
ACE-F-111-67 SANTIAGO  
circ green

November 15, 1968

Mr. Carlos Ducci  
Presidente  
Emelco Chilena  
Casilla 9912  
Santiago, Chile

Dear Mr. Ducci:

Your recent note of October 31st to Mr. Monroe Wheeler was referred to me for reply. We did receive the news-reel on the CEZANNE TO MIRO exhibition and have shown it. The film is a most worthy addition to our records here on this exhibition which proved to be so epoch making.

Again, many thanks for sending the reel to us.

Sincerely,

Waldo Rasmussen  
Director  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

MEMORANDUM

To: *Waldo Rasmussen*

From: MONROE WHEELER

Date: *5 Nov. '68*

Subject:

AGUSTINAS 785 — S  
CONDELL 1176 — VA

Mr. Monroe W  
The Museum of  
11 West 53 Str  
New York, N.  
U. S. A.  
-----

Dear Mr. Wheeler

*Dear Waldo - I know  
nothing about  
this. Can you have  
it answered for  
me? MW*

newsreel inform  
held here in Santiago de Chile.

It was sent to you by air freight, Braniff  
air waybill N° 618-630 date July 11th. 1968.

As we have not received any acknowledge-  
ment from you until today we would very much appreciate if  
you would let us know if you received that copy.

Very truly yours,

E M E L C O C H I L E N A  
Sociedad Anónima Comercial

*[Signature]*  
CARLOS DUCCI C.  
Presidente

NOV 8 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP \_\_\_\_\_

NO REPLY NECESSARY \_\_\_\_\_

✓ FILE *ICE-F-111-67 SANTIAGO*

INFORMATION COPIES TO:

FILES: "EMELCO" \_\_\_\_\_

FILES: "EMELCO" \_\_\_\_\_

31st. 1968.

copy of our  
anne to Miró



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723



EMELCO CHILENA  
S.A.C.

AGUSTINAS 785 — SANTIAGO — CASILLA 9912 — TELEFONO 381111 — CABLES: "EMELCO"  
CONDELL 1176 — VALPARAISO — CASILLA 2110 — TELEFONO 2310 — CABLES: "EMELCO"

SANTIAGO, October 31st. 1968.

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.  
-----

Dear Mr. Wheeler:

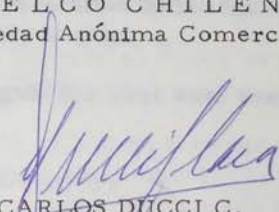
On July 10, 1968 we sent you a copy of our newsreel information regarding the exhibition Cézanne to Miró held here in Santiago de Chile.

It was sent to you by air freight, Braniff air waybill N° 618-630 date July 11th. 1968.

As we have not received any acknowledgment from you until today we would very much appreciate if you would let us know if you received that copy.

Very truly yours,

EMELCO CHILENA  
Sociedad Anónima Comercial

  
CARLOS DUCCI C.  
Presidente

NOV 8 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP \_\_\_\_\_

NO REPLY NECESSARY \_\_\_\_\_

✓ FILE 1CE-F-111-67 SANTIAGO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723



EMBASSY OF THE  
UNITED STATES OF AMERICA

Santiago, Chile

COPY

Mr. Richard R. Palmer  
Administrative Director  
Circulating Exhibitions  
The Museum of Modern Art

Mr. Monroe Wheeler  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.

SANTIAGO, July 10, 1968.

Thank you for your letter of July 1 which sets forth the conditions of the loan of the Museum of Modern Art to me. Enclosed is the signed copy of the agreement. As for the other points in your letter:

As you undoubtedly know, the exhibit "From Cézanne to Miró" has been an outstanding success in Chile. I will forward to you shortly a photograph of the Lichtenstein.

I wish to thank you on Emelco's behalf and mine for permitting us to film some of the pictures for the Emelco Chilean Newsreel, and for letting us have the benefit of your most helpful and valuable advice.

Our Newsreel is shown in all the main cinemas of this country, and thus the public, who has not been able to attend the exhibit personally has had the opportunity to visualize its significance and importance through this media.

I have the pleasure to enclose a copy of the Newsreel information, with a translation of the Spanish text, which I trust will be of interest to you.

No works on paper are exposed to direct or reflected sunlight or to strong artificial light. Thanking you again for your kind assistance, I remain,

I am currently seeking a safe dry place for the original packing containers. I intend to use them for the return of the collection. Happily, because of the current drought, their storage is satisfactory. but I hope the Sociedad Anónima Comercial of the Embassy will soon be able to locate a more adequate location.

Yours truly,

EMELCO CHILENA  
Sociedad Anónima Comercial

CARLOS DUCCI C.  
Presidente

JUL 18 1968

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR REPLY MY SIGNATURE

NO REPLY NECESSARY: MY YOUR

FILE IC-F-III-67 SANTIAGO

INFORMATION COPIES TO: RP

WJRP RP

MW EA NH/ND

LR Shaw

SA (2) RP

SA (2) RP

SA (2) RP

SA (2) RP

SA (2) RP

SA (2) RP



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723



EMBASSY OF THE  
UNITED STATES OF AMERICA

Santiago, Chile

JUL 18 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP

NO REPLY NECESSARY

July 9, 1968 *FILE 22-17 SANTIAGO*  
*100-F-111-67 SANTIAGO*

INFORMATION COPIES TO:

*WR/RP (2) RP*

*Mrs. Strauss M.W.*

*EA RSN GIVE DWD*

*E. Shaw*

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

Dear Mr. Palmer:

Thank you for your letter of July 1 which sets forth the conditions of the loan of the Museum of Modern Art to me. Enclosed is the signed copy of the agreement. As for the other points in your letter:

1. I will forward to you shortly a photograph of the Lichtenstein.
2. I do intend to seek an extension of the collection and you may consider this statement as a formal request. Hence, I would appreciate it if your office could note that I will be looking for your advance instructions some time next spring.
3. If any further damages occur, I will notify you.
4. If my appointment should be terminated during the loan period, you will be notified immediately.
5. No works on paper are exposed to direct or reflected sunlight or to strong artificial light.
6. I am currently seeking a safe dry place for the original packing containers, since we intend to use them for the return of the collection. Happily, because of the current drought, their storage in our garage has been satisfactory, but I hope that the Administrative Section of the Embassy will soon be able to locate a more adequate location.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

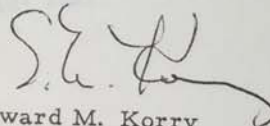
Page #2

7. Within the next two months, once we have had time to effect some changes in the furnishings of the residence, I will have the color slides taken of the collection per your suggestions.

May I attest to Mr. Wheeler's reports on the Cezanne to Miro exhibition. With one week remaining, more than 100,000 Chileans have visited the show. Without any doubt, it is the most successful cultural import in the history of Chile. In my view, it is the very best form of US propaganda because it demonstrates a willingness to share our wealth without beating our own breasts. More than just the names, the uniformly high quality of the signatures has been very impressive. You have been fortunate too in the choice of a Chilean partner; Mercurio and the Edwards family have brought the exhibition to the Chilean public with a degree of excellence, be it the manner in which they have organized tours by school children, university students, unions, intellectuals, or the ways in which they have stimulated, through a series of discussion groups in many different organizations, on television and on radio, as well as the press, a high degree of popular interest or the devotion with which they have attended to an infinite array of other details.

I do indeed hope that you will have the occasion to be sent to Santiago so that I, for one, may express to you my appreciation for both the exhibition in the residence and for the meaningful contribution the Museum has made to Chilean-US relations with Cezanne a Miro and with the contemporary art.

Sincerely,



Edward M. Korry  
American Ambassador

Enclosure:

Signed receipt.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

## The Museum of Modern Art

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

I hereby affirm that I have read the conditions governing the loan of a collection of works of art, as listed in the Museum's letter of July 1, 1968 to me, and that I will ensure they are carefully observed during the time the collection is on view in the U. S. Embassy Residence in Santiago. I have received all of the following works in the collection:

BAIZERMAN: Dawn (c. 1940)

CALDER: The Catch II. 1932  
Cowboy and Rope Ladder. 1932  
Triangular. 1967

CHRISTENSEN: L. S. 1967

DINE: Midsummer Wall. 1966

FRANCIS: First Stone. 1960

GORKY: Untitled. 1947

GUSTON: The Mirror. 1957

HINMAN: Columbus Day. 1967

JOHNS: Targets. 1967-68

KELLY: Untitled. n.d.

KIPP: Puffin. 1967

KRUSHENICK: Untitled. 1964

LICHTENSTEIN: Modern Painting in Porcelain. 1967

LIBERMAN: Columns. 1966

LOUIS: Feh. 1958

MARIA: The Three Mountains with the Four Fires  
Floated on the Blue Sea toward the Green Mountains. 1964

MARTIN: Stone. (1964)

NAKIAN: Europa. 1950

PAVIA: High Tide. 1964-65

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

RECEIPT

Page 2

RAUSCHENBERG: Break Through II. 1965  
REMINGTON: Untitled. 1965-67  
ROSENQUIST: Dusting off Roses. 1965  
ROTHKO: Siena. 1959  
RUSCHA: Pool. 1967  
SANDER: Scuppernong XII. 1967  
SMITH: Torn Drawing. 1961  
STELLA: Untitled, from Star of Persia series.  
STONE: Another Place. 1968  
SUGARMAN: Untitled. 1965  
TCHELITCHEW: Head VI. 1960  
TOMLIN: Painting Number 3. 1948  
ZOGBAUM: Ball and Screw #1. 1962  
ZOX: Bangalore. 1967

July 6 1968  
Date of Signing

Edward M. Korry  
Signature  
Ambassador Edward M. Korry  
U. S. Embassy - Santiago



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

DTF  
LT  
CARACCIOLI  
EL MERCURIO

MUSEUM OF MODERN ART

wuc, July 9, 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP  
NO REPLY NECESSARY

ZCZC RBA290 VIA ITT XKI265 FTO616 CEA562 AAC583 PC  
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SANTIAGOCHILE 50/49 18 1653

JUL 19 1968

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NO REPLY NECESSARY

FILE ICE 11/11/67 SANTIAGO  
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~~WR/RP~~ gen. air

PALMER MODERNART NEWYORK  
URGENTE CHILEAN AIRFORCE HAS NOT RECEIVED YET THE PAYMENTS  
FOR 1300 AND 1550 AS ANNOUNCED IN YOUR CABLE OF JULY 9  
STOP URGENT CLARIFICATION OF THIS MATTER IS NECESSARY  
TO SECURE ON DUE TIME THE TRANSPORT OF THE EXHIBITION  
TO CARACAS STOP PLEASE CABLE BACK

CARACCIOLI  
COL 1300 1550 9

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Telex-7590

ITT World Communications Inc.

communications

97-3311/Msngr. 7-7522/Infdr. 7590/Telex 7590

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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wuc, July 9, 1968

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97-3311/Msngr.-7432/Infor.-7550/Telex-7590

**ITT World Communications Inc.**

2 Octo. en Jefe F. A. de O.  
1 Arch. Odo. Odo. B. F.



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

DTF  
LT  
CARACCIOLI  
EL MERCURIO  
SANTIAGO (CHILE)

MUSEUM OF MODERN ART

wuc, July 9, 1968

cc: 100-F-111-67 Santiago

NY  
LT  
JC  
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DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
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NO REPLY NECESSARY  
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INFORMATION COPIES TO:

Mr. Strauss, NY 400/  
NW, RSN, ET

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SANTIAGOCHILE 29 10 1116  
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ARROYO REQUESTS DELAY ARRIVAL EXHIBITION  
UNTIL 23 JULY DUE CUSTOMS PROBLEMS STOP  
DATE OK WITH AIRFORCE HERE THEREFORE  
REQUEST KEEP OPEN EXHIBITION UNTIL 20 JULY

CARACCIOLI  
COL 23 20  
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NY Phone Serv: Teleg. 797-3311 / Msgr. 7552 / Infor. 7550 / Telex 7590

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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DTF  
MUSEUM OF MODERN ART  
LT  
CARACCIOLI  
EL MERCURIO  
SANTIAGO (CHILE)  
wuc, July 9, 1968

THANKS YOURTEL HAVE PASSED INFORMATION TO ARROYO PLEASE ASK  
CRESKEY TO SEND DETAILS OF FLIGHT PLAN DIRECT TO CARACAS stop  
OUR FIRST CHECK FOR 1300 DOLLARS WAS MAILED JUNE 26 WE WILL  
NOW PROCEED TO ISSUE SECOND CHECK FOR 1550 DOLLARS stop  
THRILLED EXHIBITION PROVING SO SUCCESSFUL

PALMER  
MODERNART

cc: WR,RP,MW,GM,ICE-F-111067 SANTIAGO,circl, green

1968 JUL 5 PM 6 01

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: ICE-F-111-67 Santiago

RP

LT

MW

JC

Circ.

green

Mr. Mario Caraccioli R.

-2-

July 2, 1968

3. Photographs and Slides - Although this was mentioned in the exhibition and I have also asked James Creskey to follow this up, I want to note that we need both black-and-white photographs taken at the

July 2, 1968

Mr. Block GM

hold orig for WR to see

cc: WR/Rp, MW, ET, DHD, ICE-F-111-67 SANTIAGO, circ

ZCZC RBA939 VIA ITT #32689

CEA149 AAC767

UINY CO CCSO 040

SANTIAGOCHILE 40/39 5 1820

- MODERNART NEWYORK -

PALMER AIRFORCE CONFIRM FLIGHT TO CARACAS 20 JULY  
LEAVING 2 AM ARRIVING APPROXIMATELY 3 PM LOCAL BUT  
NEED YOUR CHEQUE FIRST STOP CRESKEY SENDING DETAILS  
FLIGHT PLAN STOP NO PROBLEMS GREAT SUCCESS VISITORS  
PRESENTLY TOTALLING 70.000

CARACCIOLI

COL 20 2 3 70.000

NNNN

plans. I wonder particularly whether the plane will be at the commercial airport in Caracas and if the loading facilities of one of the commercial airlines are being reserved?

Even though arrangements in Buenos Aires were to have been planned and set up carefully in advance, there were last-minute delays and we do want to avoid a recurrence when the show goes on to Caracas. Mr. Arroyo has now advanced his opening date to August 2, rather than August 4, so it is more important than ever that arrangements go on schedule. I am still under the impression the exhibition is scheduled to leave Santiago for Caracas on July 20.

We are in the process of paying the Ministerio de Defensa Nacional \$1,300. for transporting the exhibition from Buenos Aires to Santiago and shall plan to pay for the Santiago-Caracas transit after it has been completed.

NY Phone Serv: Telegr. 797

T.W. Id Communications Inc.

Communications Inc.

NY Phone Serv: Telegr. 797-3311 / Msngr. 75221

1968 JUL 5 PM 6 01

RR

2 Photo. on Jafe P.A. de Ch.  
1 Arch. Oss. de Ch. R.P.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

cc: ICE-F-111-67 Santiago

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green

Mr. Mario Caraccioli R.

-2-

July 2, 1968

3. Photographs and Slides - Although this was mentioned in the exhibition and I have also asked James Cresskey to follow this up, I want to note that we need both black-and-white photographs taken at the exhibition and black-and-white photographs and color slides fully

Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
EL MERCURIO  
Santiago, Chile

Dear Mr. Caraccioli: - Mr. Wheeler has brought back a great deal of material on the Santiago showing of the exhibition and I assume we will be receiving Thank you for your letter of June 27 and the most welcome news that the CEZANNE TO MIRO exhibition is proving such a popular success. Mr. Wheeler returned to New York late last week and has told us that everything worked out extremely well and that the openings were a great success.

I have gone over our most recent correspondence and want to list again some points which are still pending:

1. Financial - We have now received the \$7,000. check which fulfills completely the Chilean sponsors' contribution toward the organizational expenses of the exhibition. I understand that you will require some additional time in order to process clearance of the payment of \$2,170. to our Museum for the additional catalogues which were ordered for the Santiago showing.
2. Transport - Although I know you have discussed this with Mr. Wheeler, I want to mention again that it is important to advise Mr. Miguel Arroyo at the Museo de Bellas Artes in Caracas as early as possible exactly when the Chilean Airforce plane carrying the exhibition will arrive there. Mr. Wheeler mentions that a plan has been worked out whereby you or the Airforce will telephone Mr. Arroyo when the plane leaves Santiago so that he will have ten hours (or however long the flight requires) to hastily confirm all of his arrangements for a police escort, vans etc. Mr. Wheeler has discussed this with Mr. Arroyo and he feels he can handle the arrangements under these conditions. However, I wonder if it might not be advisable for you to contact Mr. Arroyo now just to go over your plans. I wonder particularly whether the plane will land at the main, commercial airport in Caracas and if the loading facilities of one of the commercial airlines are being reserved?

Even though arrangements in Buenos Aires were to have been planned and set up carefully in advance, there were last-minute delays and we do want to avoid a recurrence when the show goes on to Caracas. Mr. Arroyo has now advanced his opening date to August 2, rather than August 4, so it is more important than ever that arrangements go on schedule. I am still under the impression the exhibition is scheduled to leave Santiago for Caracas on July 20.

We are in the process of paying the Ministerio de Defensa Nacional \$1,300. for transporting the exhibition from Buenos Aires to Santiago and shall plan to pay for the Santiago-Caracas transit after it has been completed.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

AL MARCURI

JUL 1 1966

Mr. Mario Caraccioli R.

-2-

July 2, 1968

3. Photographs and Slides - Although this was mentioned in the exhibition contract and I have also asked James Creskey to follow this up, I want to note that we need both black-and-white photographs taken at the opening ceremonies and black-and-white photographs and color slides fully documenting the installation of the exhibition at the Museo. If the photographs and slides of the installation have not yet been made, I would be most grateful if you could ensure that they are taken while there is still time.
4. Publicity material - Mr. Wheeler has brought back a great deal of material on the Santiago showing of the exhibition and I assume we will be receiving copies of subsequent articles which appear in due course. Could you also have 100 copies of your poster (as we specified in the contract) and 200 or so copies of the supplemental catalogue on the show which we would like to mail to lenders and International Council members.

I look forward to hearing from you and want to take this opportunity to thank you for your hospitality and kindness to Mr. Wheeler and Mrs. Neu.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

on the June 19.

I enclose a copy of the Air Force account. It includes the total for both flights. You might feel like paying it in two instalments or all at once. The cheque should be made out to: "Fuerza Aérea de Chile", and sent to:

Ministerio de Defensa Nacional  
Fuerza Aérea de Chile  
Comando de Unidades - Depto. de Transporte  
Santiago de Chile

and the covering letter marked with their reference number: "Depto. Transp. 32.95-K".

//.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

EL MERCURIO

JUL 1 1968

Santiago, June 27, 1968.

Mr. Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
NEW YORK, N. Y. 10019

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WF TP \_\_\_\_\_

NO REPLY (SEE NUMBER) \_\_\_\_\_

FILE 100-F-111-67

INFORMATION COPIES TO: \_\_\_\_\_

RR LT

WR, GM.

Dear Mr. Palmer:

Thank you for sending me a copy of your letter of the 18th June to Mr. Assler.

I cannot, unfortunately, give you a firm date for the remission of the US\$ 2,170. Such remissions depend on the length of time for clearance through the foreign exchange department of the Central Bank. The matter has been put in hand, and I hope you will be in receipt of the amount as early as possible.

As advised by cable, we have remitted the US\$ 7,000 by cheque N° 13874 of the Manhattan Trust Co. New York on the June 19.

I enclose a copy of the Air Force account. It includes the total for both flights. You might feel like paying it in two instalments or all at once. The cheque should be made out to: "Fuerza Aérea de Chile", and sent to:

Ministerio de Defensa Nacional  
Fuerza Aérea de Chile  
Comando de Unidades - Depto. de Transporte  
Santiago de Chile

and the covering letter marked with their reference number: "Depto. Transp. 32.95-K".

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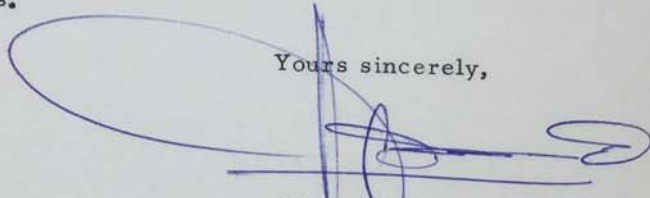
EL MERCURIO

- 2 -

The exhibition is much appreciated and running smoothly. To date we have more than 40,000 students, 6,500 industrial union members, and 1,000 people from welfare organizations inscribed to see the exhibition free. On weekends the Museum is filled to capacity with the general public, as it is at certain times during the weekdays. The momentum and interest generated by the exhibition gives us a great deal of satisfaction.

We will, after the closing of the exhibition, be sending you a full report containing details of attendance with the final figures.

Yours sincerely,



Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró".

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

MINISTERIO DE DEFENSA NACIONAL  
FUERZA AEREA DE CHILE  
COMANDO DE UNIDADES  
ESTADO MAYOR  
-----

DEPTO. TRANSP. N° 32/95-K.

MATERIA : Formala cobro por traslado aéreo  
de la Exposición de Cézanne a  
Miro.

REP. (1) : Of. Depto. Transp. N° 32/95 A de 08.  
MAY. 968, de la Cdoia. en Jefe,  
al Sr. Sub-Gerente de la Empre-  
sa "El Mercurio".  
-----

SANTIAGO, 24 JUN. 1968

AL SEÑOR  
SUB-GERENTE DE LA EMPRESA  
"EL MERCURIO" S.A.P.  
DON MARIO CARACCIOLI R.  
COMPAÑIA N° 1214  
PRESENTE.

En relación con el traslado aéreo de la  
Exposición Pictórica de Cézanne a Miro efectuado por un avión  
DC-6 de la Fuerza Aérea desde Buenos Aires a Santiago el día  
08. JUN. 968, la que será transportada en el mismo medio desde  
Santiago a Caracas, a fines de Julio del presente año, debo  
confirmarle Ud. que el costo de estos traslados alcanza a  
las siguientes sumas:

DE BUENOS AIRES A SANTIAGO	US\$ 1.300,00
DE SANTIAGO A CARACAS	US\$ 1.550,00
TOTAL . . . . .	US\$ 2.850,00

Agradeceré a Ud. disponer que estos valo-  
res sean cancelados en el Departamento Transporte del Comando  
de Unidades, (Ministerio de Defensa Nacional - 3er. Piso, de 14:00  
a 16:00 horas en días hábiles), oficina con la cual, además, se  
debe coordinar la fecha del viaje a Caracas.

Saluda atentamente a Ud.



MAXIMO ERRAZURIZ WARD  
General del Aire  
COMANDANTE EN JEFE

1. h. 4. e.  
Distribución:

1 Sr. Mario Caraccioli R.  
2 Gto. en Jefe F.A. de Ch.  
1 Arch. Gto. Gdo. R.F.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: Mr. Caraccioli (lthd)  
Mr. Creskey (Santiago)  
RP  
circ.  
green

June 18, 1968

June 18, 1968

Mr. Federico Assler  
Museo de Arte Contemporaneo de la  
Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

I am enclosing a copy of my letter of today's date to Mr. Assler regarding the final shipment of catalogues for the Santiago showing of the CEZANNE TO MIRO exhibition. Also enclosed for your information is a carbon copy of the invoice sent to Mr. Assler covering the cost of the catalogues and their shipment to Santiago. Although we have been directly in touch with Mr. Caraccioli about this matter, I assume he has by now advised you that the second shipment of CEZANNE TO MIRO catalogues, 2,000 copies, is now enroute to Chile aboard the Grace Line's SANTA BARBARA which is due to reach Valparaiso on July 1. This shipment has also been consigned to the American Embassy in Santiago, marked to the attention to Mr. Ebersole, and I should be most appreciative if you would be in touch with him to ensure that he has received the shipping papers from our agents and also to give him instructions for having the catalogues delivered to your premises. As with the first shipment, we assume the Museo will cover any local costs involved.

I am enclosing our invoice for the catalogues and other charges involved in shipping them to Santiago. The catalogues are billed at \$1.00. per copy (since the reprint copies were more expensive), there is a \$50. charge for constructing the wooden cases in which the catalogues are packed, and a total charge of \$120.79. for ocean shipment and related fees. We would appreciate it if the Museo's check covering this invoice in the total amount of \$2,170.79. could be forwarded as soon as it is convenient.

We have had numerous reports from Mrs. Neu and are pleased that things seem to be going smoothly. I hope your opening on the 20th is a great success and we all look forward to having your direct reports on it.

With best regards,  
Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
Enclosure: Catalogue invoice

Enclosures: Copy of letter to Mr. Assler dated June 18, 1968  
Carbon copy of invoice for final catalogue shipment

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

CC. MW (Hold)      WR  
JC (Santiago)      RP  
RSN (Lima)  
circ.  
green

June 18, 1968

Mr. Mario Caraccioli  
Coordinador General de Comite Ad Hoc de la  
Exposition "De Cezanne a Miro"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

I am enclosing a copy of my letter of today's date to Mr. Assler regarding the final shipment of catalogues for the Santiago showing of the CEZANNE TO MIRO exhibition. Also enclosed for your information is a xerox copy of the invoice sent to Mr. Assler covering the cost of the catalogues and their shipment to Chile. I would be most appreciative if you would ensure that we receive reimbursement as soon as it is convenient.

Now that the exhibition is safely in Santiago and about to begin its showing at the Museo, we should also like to receive the final installment of the Chilean sponsors' contribution towards the costs of the exhibition. Although not all of our costs are yet in, it is already clear that the exhibition will cost us considerably more than we had anticipated. For this reason we would ask that your final contribution be in the amount of \$7,000., which with your initial \$10,000. contribution, will fulfill your commitment to us. Would you be so kind as to let us know the details of the transfer of this sum by cable once you have set up the necessary arrangements.

We understand from Mrs. Neu that, after some set-backs, everything now seems to be running smoothly and that the opening will be held on schedule. She has advised that you would prefer us to reimburse the Chilean Airforce directly for transporting the exhibition from Buenos Aires to Santiago and we shall proceed to issue our check for \$1,300. immediately. If there are any other matters about which you may wish to comment, I hope that you may have an opportunity to discuss them with Mr. Wheeler since he will be back here late next week and I could follow up anything necessary after conferring with him.

I want to take this opportunity to send my best wishes to you for the success of the exhibition's Santiago showing. I know it has been a long and strenuous task for you but am sure it will prove worth all your efforts.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: Copy of letter to Mr. Assler dated June 18, 1968  
Xerox copy of invoice for final catalogue shipment

ICE-F-111-67  
Catalogue



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

WUC NY MSG 2+

MODERNART NYK

NYK 6 20 68

FR MR FEDERICO ASSLER

MUSEO DE ARTE CONTEMPORANEO

CASILLA 5627

QUINTOEEE QUINTA NORMAL

SANTIAGOCHILE

ON BEHALF OF THE MUSEUM OF MODERN ARTANDEEE ART AND ITS  
INTERNATIONAL COUNCIL WE SEND OUR BEST WISHES FOR THE  
SUCCESS OF THE CEZANNE TO MIRO EXHIBITION AND HOPE IT WILL  
BE ONE OF MANY OCCASIONS FOR COLLABORATION BETWEEN OUR TWO  
MUSEUMS

RENE D'HARNONCOURT

ELIZABETH BLISS PARKINSON

MRS DONALD B STRAUS

WALDO RASMUSSEN

WUC NY MSG 2+

MODERNART NYK

T

*1:05*  
*Str.*  
*Ref.*

*cc. Mrs. Straus*  
*ICE-P-111-67 SANTAGO*  
*gen. env*

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\*  
WUCNY MSG3+

MODERNART NYK

NYK 6 20 68

FR MRS AGUSTIN EDWARDS

EL MERCURIO

CASILLA 13D

SANTIAGOCHILE

OUR GREETINGS AND LOVE TO YOU ON THE OPENING OF CEZANNETOEER

CEZANNE TO MIRO AND OUR ADMIRATION FOR EVERYTHING YOU HAVE

DONE TO MAKE IT POSSIBLE

BETH ELIZA RENE WALDO

\*

WUCNY MSG3+

MODERNART NYK

T

*Sent 3:45  
RCY*

*cc. Mrs. Strans  
ICE-F-111-67 SANTIAGO  
Jen circ*

WUCNY MSG 22+

MODERNART NYK

T

*cc. Mrs. Strans  
ICE-F-111-67 SANTIAGO  
Jen circ*



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\*  
WUCNY MSG 22+

MODERNART NYK

NYK 6 20 68

FR MR MARIO CARACCIOLI

EL MERCURIO

CASILLA 13 D

SANTIAGOCHILE

OUR WARMEST GRATITUDE TO EL MERCURIO FOR ITS SPONSORSHIP OF  
THE CEZANNE TO MIRO EXHIBITION AND PERSONAL THANKS FOR YOUR  
DEVOTED EFFORTS ON ITS BEHALF STOP THE MUSEUM OF MODERN ART  
AND ITS INTERNATIONAL COUNCIL ARE PROUD TO HAVE THIS OPPORTUNITY  
TO SHOW THE EXHIBITION IN CHILE

RENE D'HARNONCOURT

ELIZABETH BLISS PARKINSON

MRS DONALD B STRAUS

WALDO RASMUSSEN

\*  
WUCNY MSG 22+

MODERNART NYK

T

*Sent 4:30  
180.*  
  
cc: Mrs. Straus  
ICE-F-111-67 SANTIAGO  
John CFC

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Telefax WESTERN UNION INTERNATIONAL, INC. <sup>▲</sup>  
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CHARGE SIGNATURE OF MODERNART

JUN 11 1968

AO+

MODERNART NYK

WUCNY MSG 3

COR209 MAA500

SANTIAGOCH 20 10 1958 VIA WU

PALMER MODERNART NEWYORK

WE WILL GLADLY MEET MR WHEELER AT HIS HIS

ARRIVAL TO SANTIAGO ON THE 17TH REGARDS

CARACCIOLI

COL 17TH

MODERNART NYK

WUCNY MSG 3

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP \_\_\_\_\_

NO REPLY NECESSARY \_\_\_\_\_

FILE 100-F-111-67 SANTIAGO

INFORMATION COPIES TO:

WR MW



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CALL LETTERS	DTF	CHARGE TO	MUSEUM OF MODERNART
To	LT		
	MARIO CARIACCIOLI		

JUN 10 1968

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP

✓ NO REPLY NECESSARY \_\_\_\_\_

FILE 100-F-111-67 SANTIAGO

INFORMATION COPIES TO:

WR/RP ET

MW Mr. Strano

MODERNART NYK

WUCNY MSG 1

COR49

MAA105 SANTIAGOCH 14 9 2153

LT RASMUSSEN MODERN-ART NYK

EVERYTHING AND EVERYBODY SAFELY IN SANTIAGO LETTER

FOLLOWS LOVE

RENEE

(AST 652A)

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CALL LETTERS	DTF	CHARGE TO	MUSEUM OF MODERNART
To	LT		
	MARIO CARIACCIOLI		
	EL MERCURIO		
	SANTIAGO (CHILE)	Via	WUC, June 7, 1968
MONROE WHEELER ARRIVES SANTIAGO JUNE 17 AT FIVE THIRTY AIR FRANCE FLIGHT 217 GREATLY APPRECIATIVE IF COULD BE MET AT AIRPORT			
PALMER MODERNART			

CHarge: 610-625-824 cc? WR, RP, RSN(Santiago), ICE-F-111-67 Santiago, ET  
WUI 1272 (R5-66) Send the above message, subject to the terms of Western Union International, Inc. Green  
set forth in its tariffs on file with the Federal Communications Commission.

PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER — DO NOT FOLD



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: RP  
VS  
RSN (Santiago)  
ICE-F-111-67 Santiago  
circ.  
green

June 5, 1968

Mr. Al Sorrentino  
Export Manager  
W.R. Keating and Company Inc.  
90 Broad Street  
New York, New York, 10004

Dear Al:

I had a wire from Santiago shortly after speaking to you and we have now been asked to forward the CEZANNE TO MIRO catalogue shipment via ocean freight. Would you therefore proceed to reserve space for the shipment on the Grace Line's SANTA BARBARA which is due to leave New York next Wednesday, June 12, and to arrive in Valparaiso on July 1. I have already advised Brad Gillaugh at the warehouse that you would plan to have the two cases collected on Monday and delivered to the pier on that same day.

Enclosed for your use are an original and six copies of the boxlist for the shipment of two cases which have a total gross weight of 1,228 pounds and total cubage of 31.7 cubic feet. The shipment should be consigned exactly as follows:

TO: AMERICAN EMBASSY  
SANTIAGO, CHILE  
Attention: Mr. Robert Ebersole

Please Airmail the original Airwaybill and any other papers necessary to Mr. Ebersole at the Embassy and send a copy to Mr. Mario Ciriaccioli at this address:

Mr. Mario Ciriaccioli  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cezanne a Miro"  
El Mercurio  
Santiago, Chile

Our purchase order #20984 will cover the costs of prepaid ocean freight and other local U.S. charges. Arrangements will be made in Chile to cover charges on that end.

I will ask Victor to send you tomorrow the papers for the shipment of 4,500 catalogues to Caracas which we hope to book on the SANTA PAULA departing on the 14th.

Many thanks,

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions  
Enclosures: boxlist, 7 copies

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	IC / IP	I.A.1723

cc: Mr. Caraccioli (Lthd)  
RSN (Santiago)  
MW

*cc: VS*  
*File: 14-F-111-61*  
*Santiago* ✓

ZCZC RBA575 VIA ITT #32689

CEA555 AAC388

UINY CO CCSO 009

SANTIAGOCHILE 9 5 1306

- MODERNART NEWYORK -

PALMER PLEASE FORWARD BY SANTA BARBARA

CARACCIOLI

NNNN

RR

RB

JUN 5 PM 12:27

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

Infor. 7550 / Telex 7590

ITT World Communications Inc.



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cc: Mr. Caraccioli (Lthd)  
RSN (Santiago)  
MW  
RP  
✓ ICE-F-111-67 Santiago  
circ.  
green

June 4, 1968

Mr. Federico Assler  
Museo de Arte Contemporaneo de la  
Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Dear Mr. Assler:

I am enclosing our invoice for the 500 CEZANNE TO MIRO exhibition catalogues, which we furnished in addition to the 2500 copies allotted to you in accordance with our agreement concerning the exhibition. As you know, these catalogues left New York last month aboard the Grace Line's SANTA CRUZ and were destined to reach Valparaiso today. Since they were consigned to the American Embassy in accordance with Mr. Caraccioli's instructions, I trust you will be in touch with Mr. Ebersole to supply delivery instructions etc.

In addition to the \$375. charge for the 500 catalogues, I have added a \$25.78 charge to cover that percentage of the total shipping costs which the additional catalogues entailed. I should appreciate it very much if you could make the necessary arrangements to forward the Museo's check to cover this invoice at your earliest convenience.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

WR, RD  
CC: MWheeler  
R. New  
E. Tweedy  
File: 1CE-F-111-6

DTF  
LT  
MARIO CARACCIOLI  
EL MERCURIO  
SANTIAGO (CHILE)

MUSEUM OF MODERN ART

WUC, June 4, 1968

WE ARE ABLE SUPPLY FULL 2000 ADDITIONAL CATALOGUES AS YOU REQUESTED BUT CANNOT SECURE SPACE ON SANTA ISABEL stop WE CAN EITHER FORWARD ON SANTA BARBARA LEAVING JUNE 12 ARRIVING VALPARAISO JULY 1 OR BY AIR FREIGHT stop AIR FREIGHT WOULD COST MUSEO NINE HUNDRED DOLLARS MORE stop PLEASE CABLE YOUR PREFERENCE SOONEST

α  
α

**PALMER  
MODERNART**

Charge: 610-625-824 cc: Mr. Ceraccioli, MW, VS, WR, RP, RSH (Santiago) / ICE-P-111-67  
Santiago, green

MC 2C RRA714 VIA ITT 452689

CEA936 AAC023

VINYL CO CROSS LINKING

SANT'AGOSTINO 25 1034

PALMER DARTT AND OPENING DEFINITE



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cc: Mr. Assler  
Mr. Caraccioli R.  
RSN  
WR  
RP  
MW  
ET  
Tc

Mr. Mario Caraccioli R.

-2-

WR, RD  
cc: MWheeler  
R. Nev  
E. Tweedy  
✓file: ICE-Full-67 Sant

ZCZC RBA714 VIA ITT #32689

1968 MAY 27 AM 10 35

CEA936 AAC023

UINY CO CCSO 009

RR

RR

SANTIAGOCHILE 9 27 1031

- MODERNART NEWYORK -

PALMER SANTIAGO OPENING DEFINITELY JUNE 20

CARACCIOLI

COLL 20

NNNN

Arroyo wants to make arrangements with local van lines, police,  
etc. as much in advance as possible.  
Also writing a copy of this letter to Mr. Assler for his  
information and am planning to ask Mrs. Nev to deliver a  
Catalogues

As you know from my letter of May 15 to Mr. Ebersole, we were

ITT World

NY Phone Serv: Teleg. 1311 / Msgr. 7522 / Infor. 7550 / Tel.

7590

Serv: Teleg. 797-3311 / Msgr. 7522 / Infor. 7550 / Telex 7590

ITT World Commun

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Assler  
Mr. Caraccioli R.  
RSN  
WR  
RP  
MW  
ET  
Jc  
✓ICE-F-111-67 Santiago  
circ. green

May 24, 1968

Mr. Mario Caraccioli R.  
Coordinador General Del Comité Ad Hoc  
de la Exposición "De Cézanne a Miro"  
El Mercurio  
Santiago, Chile

Dear Mr. Caraccioli:

Thank you for your letter of May 15 confirming various points mentioned in my earlier letter about the CÉZANNE TO MIRO exhibition. Earlier this week I was able to speak directly with Mr. Rasmussen, who was then in Buenos Aires, and I have now also had conversations with Mr. Wheeler and Mrs. Straus, who are back in New York, and feel very reassured about the arrangements which are underway for the Santiago showing of the exhibition.

#### Transport

Our insurers had, in fact, earlier agreed to the use of the Airforce plane but the letters describing the plane and arrangements were nevertheless most useful and I am now able to confirm finally that they are in complete agreement with the transport arrangements as they are now set up. I am still attempting to have our underwriters withdraw or reduce the additional premium they are levying for the Buenos Aires-Santiago and Santiago-Caracas transits but this will not, in any event, affect the Chilean sponsors' costs.

I spoke to Mr. Miguel Arroyo, Director of the Museo de Bellas Artes in Caracas, on Tuesday about his showing of the exhibition. He is most eager to know the exact schedule for the Airforce plane which will carry the show to Caracas. I could tell him only that it had been reserved for July 20. Could you kindly advise him directly of the exact time the plane will depart Santiago and the time it will reach Caracas. Also please advise him if it will land at other than the main Caracas airport. Mr. Arroyo wants to make arrangements with local van lines, police, etc. as much in advance as possible.

#### Catalogues

As you know from my letter of May 15 to Mr. Ebersole, we were



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

Mr. Mario Caraccioli R.

-2-

May 24, 1968

able to forward 3,000 catalogues of the exhibition on the Grace Line's SANTA CRUZ which is due to reach Valparaiso on June 4. I trust that either you or the Embassy will let us know when the catalogues arrive. In the meantime, I shall send our invoice for the additional 500 copies and a pro-rated share of the transport costs direct to Mr. Assler.

For some reason, your cable of May 22 was delivered to me only a few moments ago, two days after we had advised our printer of the size of the reprint edition. I had, fortunately, ordered additional copies on the off chance you would want more so we will be able to supply you with a least 1,500 additional copies and possibly the full 2,000 you have requested. As noted in my cable, they will be invoiced at the rate of \$1.00 per copy, plus shipping costs from New York.

I have noted that this second catalogue shipment should also be consigned to the Embassy. We do not expect delivery of the catalogues until the week of June 3 and will make immediate arrangements at that time to forward the Santiago shipment. The only sailing which would bring the catalogues to Chile in time - and this slightly after the opening - would be the Grace Line SANTA ISABEL which is due to reach Valparaiso on June 25. Although it will be more expensive, we may therefore have to ship the second group of catalogues by air freight. Details will be cabled direct to the Embassy.

#### Dates of showing

I have just received a cable from James Creskey, our staff member presently in Buenos Aires, that the Santiago opening date has been changed to June 20. I have already advised Mrs. Neu and Mr. Wheeler and plan to cable you later in the day to request your direct confirmation of this new date.

#### Boxlist

I am enclosing three copies of the exhibition's final, revised boxlist for your use in arranging transportation for the exhibition.

I am also mailing a copy of this letter to Mr. Assler for his information and am planning to ask Mrs. Neu to deliver a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

Mr. Mario Caraccioli R.

-3-

May 24, 1968

carbon copy to you when she arrives next Tuesday in case the original is delayed in the mails.

I look forward to hearing from you if there are any other immediate problems.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions



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DTF

MUSEUM OF MODERN ART

MARIO CARACCIOLI  
EL MERCURIO  
SANTIAGO (CHILE)

WUC, May 21, 1968

SINCE BUENOS AIRES SOLD OUT 4000 CEZANNE MIRO CATALOGUES IN  
THREE DAYS WE ARE REPRINTING IMMEDIATELY stop ADVISE BY  
RETURN DIRECT CALBE IF YOU WISH TO ORDER MORE COPIES FOR  
SANTIAGO AS WE MUST GIVE PRINTER FINAL ORDER TODAY stop  
SINCE SIZE EDITION SMALLER REPRINT COPIES WILL BE ONE DOLLAR  
EACH PLUS SHIPPING COSTS FROM NEW YORK

PALMER  
MODERNART

Charge: 610-625-B24 cc:WR(Bog) MW,FB,RP,RSN,ET, ACE-F-111-67<sup>sent.</sup>  
circ.  
green

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CC: RSM, RP

File: SP-ICE-2359 Santiago

File: ICE-F-111-67 Santiago



*Lancaster*

Buenos Aires  
May 19, 1968

Ambassador and Mrs. Edward M. Korry  
Embassy of the United States of America  
Santiago, Chile

Dear Mr. and Mrs. Korry:

This is a belated note to thank you for all your kindness and hospitality during my week in Santiago while we were eagerly awaiting the collection. I had a wonderful time, and was so grateful to you for inviting me to stay at the residence. It gave me a quiet warm refuge during some busy days, and I enjoyed being with you so much.

I was delighted to hear from the International Council members that the collection proved to be a big hit. Many of them told me that the reception at the residence was the high spot of their trip, and they all said that the collection was stunning. Naturally I was quite set up by their response, and I hope they expressed their enthusiasm to you as well. They are more convinced than ever of the value of our Art In Embassies program, and it was very important for them to see a collection first-hand. They all spoke with great warmth of your graciousness to them, and of your own infectious enjoyment of the art.

I had so looked forward to returning to Santiago, but unfortunately my wife was taken ill with the grippe this week and her doctor said it would be dangerous for her to travel, so we've stayed over here for the weekend. She's now much better and we will be on our way to Lima tomorrow, but I'm so sorry she didn't meet you and see the collection.

I think I mentioned to you that our Assistant Curator of Painting, Mrs. Renée Sabatello Neu, is coming to Santiago to supervise the CEZANNE TO MIRO exhibition. She will be arriving on or about May 28 and staying until the opening on June 25, with a few days in between in Buenos Aires. I have asked her to call on you, and especially to do a condition report on the Liberman sculpture. It was shipped directly from the artist's studio and we are obliged to report on its condition for our insurance.

I know you will enjoy meeting Mrs. Neu. She is a charming woman, an especially close friend of mine, and will represent our Museum



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*Lancaster*

beautifully in Chile. Anything you can do on her behalf will be greatly appreciated.

She will be assisted by Mr. James Creskey, who is coordinating the transportation and other technical details, and will remain in Santiago for the duration of the exhibition.

It was a pleasure and an honor meeting you, and a joy to work with you on the collection.

I hope you won't fail to call on me when you're next in New York. I especially want you to meet my wife.

With warmest appreciation,

Sincerely,

Waldo Rasmussen

P. S.

The CHIZANNE TO MIRO show is an astounding success here. People queued around two blocks waiting to get into the Museum today, and already all 4000 catalogues allotted to Buenos Aires have been sold. I hope it has a similar success in Santiago, but it's certain to have a great effect on the artists and art public. I wish you had been here for our opening!

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	IC / IP	I.A. 1723

CC: RSN, RP, MW

File: ICE-F 111-67 Santi 790

## The Museum of Modern Art

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

Buenos Aires  
May 19, 1968

Mr. Mario Cariaccioli R.

EL MERCURIO

Casilla 13-D

Santiago, Chile

Dear Mario:

I am so sorry that because of my wife's illness I was unable to return to Santiago as planned. I had looked forward to seeing you again, and was especially sorry that my wife did not have the pleasure of meeting you. She is now nearly recovered from the grippe, but we must be going on to Lima tomorrow where we both have a series of appointments.

I understand from Mr. Wheeler that both you and Mr. Assler will be coming to Buenos Aires to see the exhibition, and I am terribly pleased that you will be able to see it in advance. I am sure it will be a great help in making plans for the Santiago showing.

Our coordinator for the exhibition, Mr. James Creskey, will look forward to meeting you both, and to discussing the specific details for the shipment of the exhibition from Buenos Aires to Santiago, and onwards from Santiago to ~~Caracas~~ Caracas. Mr. Samuel Oliver, Director of the Museo de Bellas Artes, will also be glad to meet with you and Mr. Assler to be certain that all advance arrangements are made here for outgoing customs and delivery to the airport. Mr. Oliver, Mr. Creskey and I have already met with the Chilean Ambassador to Argentina and shown him the letter from the Chilean Airforce so that he can inform the appropriate Chilean government offices here.

Mr. Oliver has confirmed that the cases can be delivered to the airport on June 7 as planned. I understand that both you and Mr. Assler will be traveling with Mr. Creskey on the airforce plane.

Our Assistant Curator of Painting, Mrs. Renée Sabatello Neu, will be arriving in Santiago on or about May 28th and will spend a few days with you discussing advance arrangements. As I mentioned to you in Santiago, she is fully authorized to act as our Museum's representative and any important decisions affecting the exhibition should be referred to her. She is a charming woman and I know you will all enjoy working with her.

I hope that by the time Mrs. Neu arrives all the necessary building repairs and fire precautions will have been completed, as outlined in the report of the Santiago Fire Department. I know you realize the importance of this, but I cannot urge too strongly that these repairs be completed at the earliest possible moment.

Mr. Creskey will be on hand to assist Mrs. Neu, and to help with the technical details of shipment, handling of pictures, unpacking and repacking. He is to be present at all times when the exhibition is being shipped, unpacked and installed. He has with him detailed condition



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

-2-

reports and photographs of each painting, and will be responsible for making daily inspections of the paintings. He will remain in Santiago throughout the course of the exhibition and will coordinate with you and Mr. Assler arrangements for the shipment to Caracas.

I think when you see the exhibition in Buenos Aires you will be astounded by the quality of the paintings and the success they are having here. Daily attendance is over 3000 and will probably increase as the exhibition continues. There are queues of visitors to the exhibition waiting outside the Museo to be entered in controlled numbers.

The only problem we have encountered here was at the opening, where far too many people were admitted. We discussed this in Santiago, but I should stress again that crowd control is an essential factor in the security. This is particularly difficult, but nevertheless essential to control at the opening.

I understand that the preview of the exhibition will take place on June 24 and opening to the public on the 25th. Mr. Wheeler hopes to be able to come to Santiago shortly before the opening, and my office in New York will cable you if this proves possible. I only wish I were able to join you, but you will have all my best wishes for its success.

I want to tell you how much I enjoyed meeting you, and how grateful I was for your kindness to me when I was in Santiago. I will always remember with pleasure our wonderful evening at El Curro, and hope that I will be able to return your hospitality sometime in New York.

Please give Bender my best regards, and tell him how sorry I am that we were unable to stay with him as planned. It was so kind of him to offer to put us up, and I am most apologetic that our plans changed at the last minute.

My very best regards and thanks too to Mrs. Edwards whom we enjoyed having with us in Buenos Aires.

With warmest greetings, we hope to some extent the disappointment of those who will want to go away from this unique exhibition with a memento.

Waldo Rasmussen

#### Photographic Restrictions

We have taken note of the specific restrictions imposed by some of the owners, as well as your general guidance in this matter. You can rest assured that we will follow your wishes faithfully.

#### Box List

The additional information you have sent us will be useful in our further discussions with the Air Force, and we hope to receive as soon as possible the small modifications in dimensions.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

EL MERCURIO

sent 5/22  
cc: WR(Bogota), WR(hold), RP, MW, JC, ET, ICE-F-111-67 SANTIAGO  
Mrs. Straus

Santiago, May 15 1968.

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

Dear Mr. Palmer:

I have just received your letter of the 8th of May, with its enclosures referring to restrictions as regards photography, the boxlist, and the extra catalogue.

I should like to deal with the points mentioned in your letter one by one.

Catalogues

We realise the difficulty about securing an extra number of these, and so can only ask you to do what you can in sending us extra copies. These should be invoiced to Mr. Assler.

Anticipating that we shall be sold out of the number we receive very quickly, we are going to make an additional cheap catalogue ourselves, reprinting material that has already, or will appear in "El Mercurio" or in the magazine of one of our affiliates. This will alleviate we hope to some extent the disappointment of those who will want to go away from this unique exhibition with a memento.

Photographic Restrictions

We have taken note of the specific restrictions imposed by some of the owners, as well as your general guidance in this matter. You can rest assured that we will follow your wishes faithfully.

Box List

The additional information you have sent us will be useful in our further discussions with the Air Force, and we hope to receive as soon as possible the small modifications in dimensions.



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cc: Mr. Caraccioli Mr. Assler

EL MERCURIO

- 2 -

I would prefer that you addressed that directly to me, for it is us who are handling the matter of shipment with the Air Force. Obviously we will regard the values listed with utmost confidence.

Transport Buenos Aires - Santiago, Santiago - Caracas

The Air Force has agreed to shipping the exhibition from Buenos Aires to Santiago, and from Santiago to Caracas.

I enclose a letter from the Air Force to Mr. Rasmussen accepting his proposals in fulfilling this transport. Also I enclose a copy of Mr. Rasmussen's letter by which he solicited this service. I understand that Mr. Rasmussen's agreement with the Air Force is pending only on talks you are to hold with your underwriters.

Yours sincerely,



Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "DeCézanne a Miró"

Encl.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 1723

cc: Mr. Caraccioli Mr. Assler  
Mr. Sorrentino  
WR (forward) MW RP ET JC  
ICE F 111-67 Santiago  
circ green

May 15, 1968

Mr. Robert P. Ebersole  
Cultural Affairs Officer  
U.S.I.A.  
Embassy of the United States of America  
Santiago, Chile

Dear Mr. Ebersole:

As I believe you know, Mr. Mario Caraccioli, who is the General Coordinator of the Ad Hoc Committee set up to handle certain arrangements for the Santiago showing of our CHANCE TO MIND exhibition, cabled me last week to advise that the shipment of catalogues for the show should be consigned to the U.S. Embassy and marked to your attention. I assume Mr. Caraccioli discussed this matter with you in advance of his cable to me and that the Embassy is prepared to cooperate in these arrangements.

The shipment of 3,000 catalogues of the exhibition, which is packed in three cases as itemized on the enclosed documents, is scheduled to leave New York today aboard the Grace Line's SANTA CRUZ and to arrive in Valparaiso on June 4. We have prepaid all local charges and the ocean freight and expect that Mr. Caraccioli will advise you how the charges for delivery from the port to Santiago, customs clearance and agent's fees are to be billed. In any case, we assume the Embassy need not become involved financially in this undertaking unless such participation has already been authorized by you.

We expect that the catalogue shipment should be delivered directly to the following address:

Museo de Arte Contemporáneo  
de la Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Would you kindly confirm this with both Mr. Caraccioli and with Mr. Federico Assler, Director of the Museo de Arte Contemporáneo?

I shall delay mailing this letter until our shipping agents have forwarded to me the Original Bill of Lading and other shipping documents which will be required to effect the release of the shipment in Valparaiso. We were reluctant to have them mailed through regular channels for fear their delivery to you would be delayed in the aftermath of the recent postal strike in Chile.



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Mr. Robert P. Ebersole

-2-

May 15, 1968

We would be most grateful if arrangements for the transfer of the catalogues from Valparaiso to Santiago could be expedited. We are anxious to avoid any possibility of damage on the pier and there will actually be relatively little time between their arrival on June 4 and the opening of the exhibition (for which they must be available) which I understand may be moved up to June 18.

I am again taking advantage of Mr. Arthur Shankle's offer to forward correspondence through the pouch. Please let me know if you have any questions about this matter.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosure: Shipping documents

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ice-f-111-67  
Santiago

Ministry of National Defense  
Chilean Air Force

Santiago, Chile May 10, 1968

Dear Mr. Rasmussen:

I acknowledge receipt of your letter of May 2 which refers to conversations held during our meeting yesterday.

In reference, I wish to reiterate the collaboration of the Chilean Air Force in the transport of the exhibition CEZANNE TO MIRO making it possible in this way for this important cultural show to be known in our country.

Consequently, I am pleased to inform you of our agreement to transport the exhibition from Buenos Aires to Santiago and afterward take it from our capital to Caracas.

I would like also to confirm the points which you mention in your letter of reference:

- The exhibition will be transported in a plane from our Institution model DC-6B with adequate cargo facilities. - The plane has a pressurized system and has a non-automatic heating system.
- We note that the cargo consists of 19 cases, with a total volume (cubage) of 1080 cu. ft. and total weight (gross) of approximately 10,000 lbs.
- We assure you that the dimensions of the largest cases present no inconvenience since the access doors to the plane would permit them (entering).
- We are in accord that Mr. Creskey, representative of the Museum of Modern Art, New York, who will supervise the loading and unloading of the cargo, travel on the plane, from Buenos Aires to Santiago and from here to Caracas.
- We reiterate to you our verbal information in the sense that the crew consist of: 1 pilot, 1 co-pilot, 1 flight engineer and 3 crew men.
- In relation to the manner in which the cases should be accomodated Mr. Creskey's recommendations will be followed in this regard.
- It is established that the cargo will embark at the Buenos Aires Airport and brought to Santiago on June 7 next and that the transport of the exhibition to Caracas will be done on July 20.
- Note that the Chilean Airforce relieves itself of/risk of responsibility for the transport of passengers, baggage and cargo concerning air risks, in accord with the dispositions of Art. 43 of the D.F.L. No. 221 which fixes the definitive text of the Air Navegation Laws. - Likewise, we are not responsible for delays in the itinerary, flight cancellation etc.



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Ministry of National Defense  
Chilean Air Force

cont.

- The charges do not include payment of insurance, which is covered by the interested party.
- The contribution which the Museum of Modern Art will make to the Chilean Air Force will be:

From Buenos Aires to Santiago .....\$1,300.  
From Santiago to Caracas.....\$1,550.

With nothing further and reiterating to you the satisfaction with which the Chilean Air Force concurs with its aid to this exhibition, I am pleased to express my most distinguished regards,

Signed..Maximo Errazuriz Ward  
Air General  
Commander in Chief

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MINISTERIO DE DEFENSA NACIONAL  
FUERZA AEREA DE CHILE  
COMANDANCIA EN JEFE  
N° 32/95-B

Santiago de Chile, 10 de Mayo de 1968.

Señor  
Waldo Rasmussen  
Director  
Exhibiciones Circulantes  
Museo de Arte Moderno  
11 West 53 Street  
New York, N.Y. 10019

Estimado Sr. Rasmussen:

Acuso recibo de su atenta carta de fecha 2 de Mayo en la que se refiere a las conversaciones sostenidas en nuestra reciente reunión de ayer.-

Sobre el particular, deseo reiterarle la colaboración de la Fuerza Aérea de Chile en el transporte de la exhibición "De Cezanne a Miró", haciendo posible de esta manera que esta importante muestra cultural sea conocida en nuestro país.-

Consecuente con esto me es grato informar a Ud. nuestro acuerdo de transportar la exposición desde Buenos Aires a Santiago y posteriormente llevarla desde nuestra capital a Caracas.-

Por la presente me place, asimismo, confirmarle los puntos a que Ud. hace mención en la carta en referencia:

- La exposición será transportada en avión de nuestra Institución, modelo DC-6B con adecuadas facilidades de carga.- El avión cuenta con sistema de presurización y, de calefacción no automática.-
- Tomamos nota que la carga consistirá en 19 cajas, con un volumen total de 1080 pies cúbicos y, un peso total de 10.000 lbs. aproximadamente.-
- Podemos asegurar a Ud. que las dimensiones de las cajas de mayor tamaño no ofrecen inconvenientes dado que las puertas de acceso al avión así lo permiten.-

//..



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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MINISTERIO DE DEFENSA NACIONAL  
FUERZA AEREA DE CHILE  
COMANDANCIA EN JEFE

- 2 -

- Estamos de acuerdo que el Sr. Creskey, representante del Museo de Arte Moderno de Nueva York, quien asesorará en las operaciones de carga y descarga, viaje en el avión, tanto de Buenos Aires a Santiago como desde aquí a Caracas.-
- Reiteramos a Ud. nuestra información verbal en el sentido que la tripulación consistirá en: 1 piloto, 1 copiloto, 1 Ingeniero de vuelo y 3 sobrecargos.-
- Con relación a la forma en que deben acomodarse las cajas se seguirán las recomendaciones que el Sr. Creskey dé sobre el particular.
- Queda establecido que la carga será embarcada en el Aeropuerto de Buenos Aires y traída a Santiago el 7 de Junio próximo y que el transporte de la exposición a Caracas se hará el día 20 de Julio.
- Se deja constancia que la Fuerza Aérea de Chile queda exenta de responsabilidad en el transporte de pasajeros, equipaje y carga, en razón de los riesgos de vuelo, en conformidad a las disposiciones del Art. 43 del D.F.L. N°.221 que fijó el texto definitivo de la Ley de Navegación Aérea.- Asimismo, no se hace responsable, por atraso de itinerario, cancelación del vuelo, etc.
- En el cobro no se incluye pago de Seguros, debiendo ser por cuenta del interesado.
- La contribución que hará el Museo de Arte Moderno a la Fuerza Aérea de Chile será la siguiente:

Desde Buenos Aires a Santiago..... US\$ 1.300.-  
Desde Santiago a Caracas..... US\$ 1.550.-

Sin otro particular y reiterándole a Ud. la satisfacción con que la Fuerza Aérea de Chile, concurre con su ayuda a esta exhibición, me es grato saludarlo con las expresiones de mi más distinguida consideración,

  
MAXIMO ERRAZURIZ WARD  
General del Aire  
COMANDANTE EN JEFE

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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May 8, 1968

To: Mr. Mario Caraccioli R.

- I. In regard to your request of April 16, 1968, I am pleased to inform you that the Chilean Air Force, is very pleased to accept your petition to transport from Buenos Aires to Santiago and afterward from this capital to Caracas, the 50 master works of art of the period from Cézanne to Miró.
- II. In this particular, we inform you that these transports will be effected on the dates indicated, and payment will be in indicated US dollars or equivalent in legal monies (Escudos):  
  
Buenos Aires - Santiago June 7, 1968-----\$1,300.  
Santiago - Caracas July 20, 1968-----\$1,550.
- III. To finalize the details I will coordinate directly with the Department of Unit Command Transport (Ministry of National Defense - 3rd floor).

Sincerely,

signed - Maximo Errazuriz Ward  
Air General  
Commander in Chief



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

cc: BG VF WR/RP  
✓ICE F 111-67 Santiago  
green

May 10, 1968

Mr. Al Sorrentino  
W. R. Keating and Co., Inc.  
90 Broad Street  
New York, N. Y. 10004

Dear Al:

Enclosed are original and 5 copies of boxlist for catalogue shipment to Santiago. As you already know these catalogues are being sent in conjunction with the CÉZANNE TO MIRO exhibition.

I understand you will arrange to have the shipment picked up from Santini Bros. warehouse on Tuesday, May 14th for delivery to the pier. The shipment will go out on Wednesday, May 15th on the SANTA CRUZ.

Our purchase order 14187 has been issued to cover ocean freight charges, cartage to the pier and your handling fees.

Best,

Victor N. Smythe  
Assistant to the Director  
Circulating Exhibitions

Enclosure: Boxlists





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

VNYK 5 14 68

LT JOHN BROWN

AMEMBASSY

MEXICO CITY MEXICO

MEXICAN LINE JUST ADVISED JALAPA SCHEDULE CHANGED NOW DEPARTING

NEW YORK MAY WEEE 21 ARRIVING VERA CRUZ MAY 28 \*533EEEE STOP SHIPMEN

PACKED FIVE CASES TOTAL WEIGHT 2725 POUNDS TOTAL CUBAGE 525

FEET STOP PLEASE ARRANGE COLLECTION VERA CRUZ AND CUSTOMS

CLEARANCE AFTER DELIVERY TO EMBASSY RESIDENCE STOP LETTER AND

SHIPPING PAPERS FOLLOW

RICHARD PALMER

MODERNART

Comunicar a Ud. para informarle a Ud. sobre el transporte de la carga a San Pedro y Portorricha. La carga consistirá en 19 cajas, con un volumen total de 1080 pies cúbicos y, un peso total de 10,000 lbs. aproximadamente. Podemos asegurar a Ud. que las dimensiones de las cajas de mayor tamaño no ofrecen inconvenientes dado que las puertas de acceso al avión así lo permiten.

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MINISTERIO DE DEFENSA NACIONAL  
FUERZA AEREA DE CHILE  
COMANDANCIA EN JEFE

Santiago de Chile, 10 de Mayo de 1968.

Señor  
Walter Guggenheim  
Director  
Exhibiciones Circulantes  
Museo de Arte Moderno  
11 West 53 Street  
New York, N.Y. 10019

Estimado Sr. Guggenheim:

Acuso recibo de su atenta carta de fecha 2 de Mayo en la que se refiere a las conversaciones sostenidas en nuestra reciente reunión de ayer.-

Sobre el particular, deseo reiterarle la colaboración de la Fuerza Aérea de Chile en el transporte de la exhibición "Walter Guggenheim a Maró", haciendo posible de esta manera que esta importante muestra cultural sea llevada a Chile.-

Concediendo así, a Ud. la información a Ud. sobre el transporte de la exhibición desde Buenos Aires a Santiago y posteriormente hacia Chile.-

Por lo tanto, le informo que la Fuerza Aérea de Chile puede aceptar la exhibición en Chile.-

La exhibición será llevada a Chile por la Fuerza Aérea de Chile, la cual cuenta con el personal necesario para el transporte de la exhibición.-

También nota que la carga consistirá en 12 cajas, con un volumen total de 1080 pies cúbicos y, un peso total de 10.000 lbs. aproximadamente.-

- Podemos asegurar a Ud. que las dimensiones de las cajas de mayor tamaño no ofrecen inconvenientes dado que las puertas de acceso al avión así lo permiten.-

//..



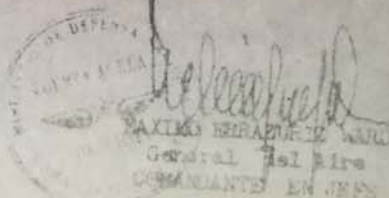
The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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MINISTERIO DE DEFENSA NACIONAL  
FUERZA AEREA DE CHILE  
COMANDANCIA EN JEFE

- 2 -

- Estamos de acuerdo que el Sr. Creskey, representante del Museo de Arte Moderno de Nueva York, quien asesorará en las operaciones de carga y descarga, viaje en el avión, tanto de Buenos Aires a Santiago como desde aquí a Caracas.-
- Reiteramos a Ud. nuestra información verbal en el sentido que la tripulación consistirá en: 1 piloto, 1 copiloto, 1 Ingeniero de vuelo y 2 sobrecargos.-
- Con relación a la forma en que deben acomodarse las cajas se seguirán las recomendaciones que el Sr. Creskey dé sobre el particular.
- Se ha establecido que la carga será embarcada en el Aeropuerto de Buenos Aires y traída a Santiago el 7 de Junio próximo y que el transporte de la exposición a Caracas se hará el día 20 de Julio.
- Con constancia que la Fuerza Aérea de Chile queda exenta de responsabilidad en el transporte de pasajeros, equipaje y carga, en razón de los riesgos de vuelo, en conformidad a las disposiciones del Art. 43 del D.F.L. N° 221 que fijó el texto definitivo de la ley de Navegación Aérea.- Asimismo, no se hace responsable, por atraso de itinerario, cancelación del vuelo, etc.
- En el cobro no se incluye pago de Seguros, debiendo ser por cuenta del interesado.
- La contribución que hará el Museo de Arte Moderno a la Fuerza Aérea de Chile será la siguiente:
  - Desde Buenos Aires a Santiago..... US\$ 1.300.-
  - Desde Santiago a Caracas..... US\$ 1.550.-

Sin otro particular y reiterándole a Ud. la satisfacción con que la Fuerza Aérea de Chile, concurre con su ayuda a esta exhibición, me es grato saludarlo con las expresiones de mi más distinguida consideración,

  
MAXIMO MIRAMONTE VARGAS  
General del Aire  
COMANDANTE EN JEFE

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VVMQVU

NYK 513 68

LT CARACCIOLI

EL MERCURIO

CASILLA 13-D

SATIAGOGILE

CATALOGUEES LEAVE NY MAY 15 VIA

WUCNY MSG 7+

MODERNART NYK

NYK 5 8EEE 13 68

LT CARACCIOLI

EL MERCURIO

CASILLA 13AEEE-D

SATIAGOCHILE

CATALOGUES LEAVE NEW YORK MAY 15 VIA SANTA CRUZ EXPECTED ARRIVAL

VALPARAISO JUNE 4 STOP SHIPPING PAPERS BEING SENT AMEMBASSY REGARDS

PALMER

MODERNART+

WUCNY MSG 7+

MODERNART NYK

MAY 10 1968

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

## The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 246-3200 Cable: Modernart

CC: ICE-F-111-67

Santiago

The Honorable Edward M. Kerry  
American Ambassador to Chile  
Embassy of the United States of America  
Santiago, Chile

Dear Mr. Ambassador:

I have enclosed for your use final copies of the checklist of the collection assembled for your Residence under the auspices of the Committee for Art in Embassies.

Mr. Rasmussen has not yet written me the details of his visit to Santiago so I am unsure whether the collection actually ~~DTF~~ **MUSEUM OF MODERN ART** him to supervise the installation or not. We should be most appreciative if you could let us know ~~EL MERCURIO~~ **CARACCIOLI** if the works arrived in good condition.

Although ~~CASILLA 13-D~~ **WUC, May 13, 1968** Mr. Rasmussen may have a copy of the CEZANNE TO HIRO ~~SANTIAGO (CHILE)~~ was in Santiago, I am now enclosing one for your own use.

**CATALOGUES LEAVE NEW YORK MAY 15 VIA SANTA CRUZ EXPECTED ARRIVAL VALPARAISO JUNE 4 stop SHIPPING PAPERS BEING SENT AMEMBASSY** I look forward to the collection and hope it has proved possible to install it in the Residence in advance of the arrival of the Council members.

REGARDS

Sincerely,

PALMER  
MODERNART

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Charge: 610-625-824 cc: ICE-F-111-67 RP, ET, BG, VS, green

May 8, 1968

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

## The Museum of Modern Art

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

CC: ICE-F-111-67  
Santiago Emb

The Honorable Edward M. Korry  
American Ambassador to Chile  
Embassy of the United States of America  
Santiago, Chile

Dear Mr. Ambassador:

I have enclosed for your use final copies of the checklist of the collection assembled for your Residence under the auspices of the Committee for Art in Embassies.

Mr. Rasmussen has not yet written me the details of his visit to Santiago so I am unsure whether the collection actually arrived in time for him to supervise the installation or not. We should be most appreciative if you could let us know if all of the works arrived in good condition.

Although I expect that Mr. Rasmussen may have shown you a copy of the CEZANNE TO MIRO catalogue when he was in Santiago, I am now enclosing one for your own use.

I look forward to hearing from you about the safe arrival of the collection and hope it has proved possible to install it in the Residence in advance of the arrival of the Council members.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

May 8, 1968



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

cc: WR (BA)

RP

RSN

ET

ICE-F-111-67 SANTIAGO

circ.

green

May 8, 1968

Mr. Federico Assler  
Director General del Comité Ad Hoc  
Museo de Arte Contemporáneo a Nivel  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Dear Mr. Assler:

I have enclosed for your information a copy of my letter of today's date to Mr. Mario Caraccioli regarding various details of the CREANINE TO MIND exhibition's Santiago showing. By the time this reaches you, I hope the catalogues of the exhibition will be enroute by ocean freight. the Grace Line's SANTA CHAS. This ship is scheduled to leave New York For your advance information, I am enclosing two copies of the exhibition's preliminary booklist. We are now in process of adjusting the gross weights of some of the cases and will send you corrected copies as soon as they are available. In the meantime, the dimensions and weights provided should enable you to arrange for the necessary number of vans to carry the exhibition from the airport to the Museo upon its arrival in Santiago.

Although I assume you will have already seen the copy of the catalogue Mr. Rasmussen brought with him to Santiago, I am enclosing another copy for your advance use. We are embarrassed at the mistaken spelling of the Museo's name on the title page and I regret exceedingly that it was discovered only when it was too late to make a correction. Publications Department only after it was too late to make a correction. I shall plan to advise you direct when Mrs. Neu's plans are final and hope you will, in the meantime, let me know if you have questions about any matters on which I may be of assistance. be made later today or tomorrow, at which time I will know exactly how many copies above Sincerely, can send you. Mr. Rasmussen's notification that you wished to have 1,000 additional copies for the Santiago showing reached us after the catalogue had already been printed so there was no way of increasing the print order. However, we expect there will be an Richard L. Palmer 500 copies and I am tentatively planning to send that Administrative Director on to you. Should the invoice for the additional Circulating Exhibitions office or direct to Mr. Assler?

Enclosures: Copy of letter to Mr. Caraccioli and enclosures  
Photography Restrictions

I have enclosed a short list of works in the exhibition whose owners have imposed specific restrictions regarding photography and use of photographs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

cc: Mr. Assler (lhd)

MR(BA)

RP

Mr. Williams

RSN

ET

ICE-E-111-67 SANTIAGO

circulate

green

May 8, 1968

Mr. Mario Caraccioli  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miro"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

Thank you for your cable of May 6 about the shipment of catalogues for the Santiago showing of the Cézanne to Miro exhibition. As you know from my cabled reply of yesterday's date, a confirmation copy of which is enclosed, I hope to forward the catalogue shipment next week aboard the Grace Line's SANTA CRUZ. This ship is scheduled to leave New York on May 15 and to arrive in Valparaiso on June 4. I believe this would provide more than adequate time for the shipment's delivery to Santiago prior to the opening of the show on June 26 and hope you and Mr. Assler will agree. I look forward to having your cabled confirmation of the proposed shipping arrangements later this week.

#### Catalogue

I must tell you, in case you have not already noticed, that there is a mistake in the spelling of the Museo de Arte Contemporáneo on the catalogue's title page. It was, unfortunately, discovered by our Publications Department only after it was too late to make a correction and I hope you will accept our sincere apologies for this embarrassing error. I am enclosing another copy of the catalogue for your advance use. The final delivery of catalogues will be made later today or tomorrow, at which time I will know exactly how many copies above 2,500 we can send you. Mr. Rasmussen's notification that you wished to have 1,000 additional copies for the Santiago showing reached us after the catalogue had already been printed so there was no way of increasing the print order. However, we expect there will be an overage of about 500 copies and I am tentatively planning to send that number of extra copies on to you. Should the invoice for the additional copies be sent to your office or direct to Mr. Assler?

#### Photography Restrictions

I have enclosed a short list of works in the exhibition whose owners have imposed specific restrictions regarding photography and use of photographs



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A.1723

Mr. Mario Camaccioli

-2-

May 8, 1968

which must be observed very carefully.

Boxlist

For your advance information, I am enclosing a boxlist of the exhibition which contains full details about the number, sizes and weights of the cases in which it is packed. May I request that the information about the values of the works of art be regarded as CONFIDENTIAL and not used in any way whatsoever in publicizing the exhibition.

This boxlist was made slightly before all of the cases were completed and, for this reason, we are in process of making adjustments to the gross weights for some of the cases. This adjusted list will be mailed direct to Mr. Assler as soon as we complete it.

Transport from Buenos Aires

I have not yet had a letter from Mr. Rasmussen giving me the details of his discussions with you and the Chilean Airforce regarding the use of an Airforce cargo plane to transport the exhibition from Buenos Aires to Santiago and possibly on to Caracas. From his several cables about this subject, however, I understand the Airforce is writing a detailed letter about the plane they would make available: immediately upon receiving this letter I will discuss it with our insurers since they were concerned that we were not using the services of a regularly scheduled, commercial line. Could you urge that this letter be sent on to me if it has not already gone out?

I look forward to hearing from you and hope that everything is going smoothly in Santiago as regards your advance preparations for the exhibition. Mr. Rasmussen has doubtless already told you that Mrs. Renee Neu, Assistant Curator of Painting and Sculpture at our Museum, will be coming to Santiago as our official representative. I shall send you details about her plans within the next week or so.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: CEMANE TO MIRO boxlist  
CEMANE TO MIRO catalogue  
Confirmation copy of cable

cc: Mr. Federico Assler

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DTF  
LT

MUSEUM OF MODERN ART

MARIO CARIACCIOLI  
EL MERCURIO  
CASILLA 13-D  
SANTIAGO (CHILE)

WUC, May 7, 1968

WILL CONSIGN CATALOGUE SHIPMENT AMEMBASSY EBERSOLE AS INSTRUCTED  
stop PROBABLY CAN SUPPLY 3000 COPIES TOTAL WILL VERIFY AMOUNT  
LATER stop PROPOSE FORWARDING SHIPMENT ON GRACE LINE SANTA  
CRUZ LEAVING NEW YORK MAY 15 ARRIVING VALPARAISO JUNE 4 stop  
PLEASE CABLE WHETHER THIS WILL PERMIT ADEQUATE TIME FOR CARTAGE  
TO SANTIAGO CUSTOMS CLEARANCE ETC. PRIOR TO OPENING stop  
RELUCTANT FORWARD BY AIR SINCE FREIGHT COSTS OVER THOUSAND  
DOLLARS MORE REGARDS

PALMER  
MODERNART

Charge: 610-625-824. cc: Mr. Assler, Mr. Sorrentino, WR(BA), WR hold  
FBoss, ET, XCE-F-111-67 SANTIAGO  
Circ. Green



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cc: VS

RP

BG

✓ICE-F-111067 Santiago

ET

green

May 7, 1968

Mr. Al Sorrentino  
W.R. Keating Company Inc.  
90 Broad Street  
New York City, New York, 10004

Dear Al:

This will constitute slight advance warning that I hope to forward 3,000 catalogues of the CEZANNE TO MIRO exhibition to Santiago, Chile next week if the exhibitor there agrees to my proposal for ocean shipment. Enclosed for your information is a copy of my cable to Mr. Mario Cariaccioli who is handling all of the local details. Since the shipment will be consigned to the American Embassy, I wonder if it is necessary to have the papers validated or to make any other special arrangements for the shipment?

Because of our schedule at the warehouse which is still very hectic, we shall probably not be able to pack the catalogues before Monday. Brad estimates that there will be three cases in all: could you make a hasty estimate of the cubage based on the recent Buenos Aires shipment so that space could be reserved on the SANTA CRUZ as soon as I have a go-ahead from Santiago? I can't seem to find a copy of the Buenos Aires boxlist here. We will issue a separate purchase order to cover this shipment and I will be in touch as soon as I have Mr. Cariaccioli's reply.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

Enclosures: Copy of telegram from Mr. Caraccioli dated May 6th.  
Copy of telegram to Mr. Caraccioli dated May 7th.

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EL MERCURIO

4th. May

12

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TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

1968 MAY 6 PM 6 08 51  
RB NSH

ZCZC FT0807 CEA365 AAC151

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SANTIAGOCHILE 21 6 1823

- PALMER MODERNART NEWYORK -

PLEASE CONSIGN CATALOGUES EXHIBITION AMERICAN EMBASSY

SANTIAGO MARKED ATTENTION EBERSOLE STOP HOPE SHIPPING

DATES ALLOW ADEQUATE TIME

CARACCIOLI

NNNN Mr. Sorrentino (keating)

cc: WR(BA), WR(hold), RP, MW, FBoas,ET, ICE-F-111-67 SANTIAGO  
circulate, green

Communications Inc.

NY Phone Service: 797-3311 / Manager: 7522 / Inter-7

Inc.

ITT World Communications Inc.

NY Phone S



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EL MERCURIO

4th. May

Waldo Rasmussen  
Museum of Modern Art  
New York City.

Dear Mr Rasmussen,

Following our conversations in Santiago, I enclose a translation of the report of the Fire Department with our intentions reference their recommendations.

We are having regular contact with the Fire Department and the police about the Cezanne to Miro exhibition, and are confident that the actual precautions taken will exceed those of the recommendations.

Further we accept that your representative Mrs. Neu will have the power to make the final decision as to whether or not the exhibition will be put on view.

As to the matter of rates for entrance to the exhibition we undertake that they will not exceed £2,50, and that the price per catalogue will not be more than £8,00.

Yours faithfully,



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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# REPORT ON THE "MUSEO DE ARTE CONTEMPORANEO"

which is near QUINTA NORMAL default of this, during the exhibition no work should be done in the workshop, and the present door should remain closed during this time.

## BY THE SANTIAGO FIRE DEPARTMENT

No work will be done in the carpenter's shop during the exhibition. The door will be closed and the keys handed over.

Page 1. - Merely deals with details such as general description and layout of the Museum, positions of doors and dimensions, all of which are shown on the plan of the Museum.

3. - Close for the duration of the exhibition all access to the different storerooms.

Page 2. -:

Paragraph 1. - The electrical installation is old and the main switchboard is immediately underneath a stairway leading a small attic. It is not in good condition and its fuses have been reinforced for greater load, a factor increasing risk and also against regulations.

2. - The building is heated by parafine stoves and replace by kerosene heaters.

2. - The building is heated by parafine stoves, which if not properly looked after can be dangerous. Also these stoves made by Calorol exude smoke and vapour, both of which might damage the paint of the pictures on exhibition.

3. - Another fire risk is the fact that the caretakers quarters are totally attached to the Museum and in Wintertime are heated by parafine stoves. Moreover any carelessness on the part of the people living there would be a threat to the exhibition rooms.

4. - The secretariat and adjoining rooms are heated by a Comet stove whose chimney passes through the ceiling.

The building itself is being totally redecorated and its state of repair is good. But I would like to make the following points about fire prevention, as asked for by the Committee.

1. - Will be done.

1. - The electrical installations should be thoroughly inspected by a qualified electrician, and should be brought up to the standard demanded under the present regulations of the General Electricity Board.

- The system will be thoroughly inspected by a qualified electrician, and untrustworthy circuits isolated if necessary.
- The modernization of the equipment to present installation standards is impossible because of expense, time and the ensuing necessity of redecorating once more. This potential risk can best be overcome by having a qualified electrician always present making sure that no circuit is overloaded and cutting it if necessary. During the night he can "mega" the circuits to make sure that there has been no deterioration in the insulation.

2. - The Museum has a responsible safety team to implement these recommendations.

3. - Will be done.



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- 2 -

2. - Isolate with a metal door access from Room 4 to Store 7 which is used as a workshop. In default of this, during the exhibition no work should be done in the workshop, and the present door should remain closed during this time.

- No work will be done in the carpenter's shop during the exhibition. The door will be closed and the keys handed over to the duty patrolling fireman.

3. - Close for the duration of the exhibition all access to the different stoves.

- Will be closed, and keys entrusted as above.

4. - Remove throughout the Museum, and the house of the caretakers all parafine stoves and replace by butane heaters.

- All will be removed from the premises and the necessary heating done by stoves on loan from the gas company.

5. - So arrange the construction of the door on the south side in Store N° 4 that in the event of fire it could be used as an escape route for personnel and pictures, and in an emergency as an escape for the general public.

- Will be done.

6. - Make available a permanent electrician during the exhibition.

- Will be done. storage the 1.000 litres of parafin for the stoves which for the time will not be used.

7. - Use only automatic fuses in the main switch board.

- Will be done.

8. - No smoking in the Museum.

- Will be done.

9. - Set aside a place in the Museum for a responsible safety team to implement these recommendations.

- Will be done.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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10. - Day and night police patrol to eliminate any possibility of sabotage by irresponsible people motivated by the fact that the exhibition comes from the U. S. A.

- Will be done.

11. - Place in each exhibition room and in the caretaker's quarters and offices soda acid or water pressure fire extinguishers.

- Will be done.

12. - Place by the side of the main switchboard a dry powder or CO2 fire extinguisher.

- Will be done.

13. - In case of fire do not try to put it out without first calling the Fire Department, stating that the emergency is at the Exhibition at the Museo de Arte Contemporáneo.

- Will be done.

14. - Immobilize all stores in the building for furniture, exhibition material, etc., leaving them in a neat and clean state and clear access.

- Will be done.

15. - Remove from storage the 1.000 litres of parafin for the stoves which for the time will not be used.

- Will be done.

16. - Take all precaution in the power of the organizers of the Exhibition that it is possible to take to avoid whatever disaster could occur to cause incalculable damage.

- Will be done.

The Museum, conscious of its responsibility in looking after these exhibits, from the moment of the opening of the exhibition will maintain an open radio link directly in communication with the central radio department of the Fire Department. The Department will also supply complete emergency hose equipment on the site.



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

The Department will be on call for any emergency during the period of the exhibition and as well will make periodical ad-hoc inspections to further safety.

We hope that we have satisfied your requirements to date. On our part all we ask is that you observe faithfully all normal fire prevention and safety measures.

Jefe del Estado Mayor  
Ministerio de Defensa Nacional  
Santiago

Dear Sir:

On behalf of The Museum of Modern Art of New York, I would like to express our deep gratitude for your generous assistance in agreeing to transport the exhibition CEZANNE TO MIRO from Buenos Aires to Santiago, and from Santiago to Caracas. This action on the part of the Chilean Air Force will make it possible for this important exhibition to come to your country. The exhibition has been endorsed by the governments of both our countries as a cultural exchange project of enormous significance, and your cooperation will greatly facilitate this event.

As I mentioned in our conference today, I would greatly appreciate receiving a letter of confirmation regarding the details of our discussion. This will summarize the various points which I should transmit to our insurance company.

We understand that the equipment used for the shipment will be a DC6B with cargo facilities. The total shipment will consist of 19 cases with a total cubage of 1090 cubic feet and total weight of approximately 10,000 pounds. Attached is a copy of the box list listing dimensions for each case. We were concerned about the dimensions of the two largest cases (numbers 3 and 13 on the attached list), but I understand that these dimensions have been checked and that it is certain they can be accommodated.

It was agreed that the exhibition could be accompanied on both flights by a member of the staff of The Museum of Modern Art, Mr. James Cresser, who would assist in supervising the loading and handling of the cases on the aircraft. I have informed our insurance company and the crew of the shipment consists of the following: pilot, co-pilot, flight engineer, cargo officer, and ground mechanics. We have also been assured that the

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DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: VII IP

NO REPLY NECESSARY

FILE

INFORMATION COPIES TO:

RP, RSN, ET, MWhacker

DHD

Mr. Block

Mr.

May 2, 1968.

General of the Air Force  
Julio de la Fuente del Villar  
Jefe del Estado Mayor  
Ministerio de Defensa Nacional  
Santiago

The cargo rates established at our conference were:

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

plane is pressurized with a non-automatic heating system.

It is especially important to note that the dimensions listed for the cases on the attached list are given with the first measurement for height. It is essential that the cases be shipped upright. Grave damage to the works of art could result if the cases were loaded flat or at an angle.

The exhibition closes in Buenos Aires on June 5, and would be delivered to the airport for shipment on June 7. Mr. Creskey will be present for this transfer of the exhibition.

The cargo rates established at our conference were:

shipment Buenos Aires to Santiago : \$ 1,300. -  
shipment Santiago to Caracas : \$ 1,550. -

Both rates are understood to include loading and unloading charges.

The exhibition closes in Santiago on July 17, and would be delivered to the airport for shipment on July 20. I understand that you will confirm this date for shipment to Caracas at your earliest opportunity. I cannot tell you how deeply we appreciate your kind cooperation and your assurance that the exhibition will be handled with the greatest care. As you know, the exhibition contains masterpieces of incalculable value, and their insured value of \$ 8,000,000 in no way reflects their cultural importance.

With warmest thanks for your assistance,

Very sincerely yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions  
The Museum of Modern Art.

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May 2, 1968.

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Julio de la Fuente del Villar  
Jefe del Estado Mayor  
Ministerio de Defensa Nacional  
Santiago

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With warmest thanks for your assistance,

Very sincerely yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions  
The Museum of Modern Art.

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May 2, 1968

Dear Mr. Caraccioli:

for Cézanne, Boy in a Red Waistcoat (Muchacho con chaleco rojo)  
Colección privada, New York  
should read: The Museum of Modern Art, New York, donación David Rockefeller (donación retenida de por vida)

for Derain, Landscape (Paisaje).  
Colección William S. Paley, New York  
should read: Colección Mr. y Mrs. William S. Paley, New York

for Gauguin, Tahitian Landscape (Paisaje Tahitiano)  
Colección William S. Paley, New York  
should read: Colección Mr. y Mrs. William S. Paley, New York

Yours sincerely,

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions



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EL. MICROFILM

cc: Mr. Huntington T. Black  
Mr. Wheeler  
Mr. Crocker  
Mr. Palmer  
Miss Dudley

File: ICE-F-111-67 Santiago

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

tions Inc.

ZCZC RBA887 VIA ITT CEA977 AAC580

UINY CO CCSO 059

SANTIAGOCHILE 59 19 1339

- RASMUSSEN MODERNART NEWYORK -

FURTHER TO LAST CABLE AIRFORCE CONFIRM TRANSPORT EXHIBITION

BUENOSAIRS SANTIAGO STOP FURTHERMORE THINK IT LIKELY THAT

THEY WOULD ALSO TRANSPORT SANTIAGO OARACAS STOP COST

APPROXIMATELY FIFTY PERCENT COMMERCIAL RATES STOP AS SOON

AS I HAVE A PRICE FOR BOTH TRANSPORTS WILL CABLE YOU FOR I FEEL

THAT A PROMPT PAYMENT WILL ABSOLUTELY SECURE THIS SERVICE

CARACCIOLI

NNNN

MS

APR 19 PM

RB

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE F 111

RP/WR MW

RB

MS

ITT World Communications Inc.

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DTF

MUSEUM OF MODERN ART

CARACCIOLI  
EL MERCURIO  
SANTIAGO (CHILE)

WUC, April 25, 1968

HAD PLEASURE MEETING MR SILVA LAST FRIDAY INFORMED HIM I ARRIVE  
SANTIAGO AFTERNOON APRIL 29 STAYING AT HOTEL CRILLON THROUGH  
MAY 2 INFORMED AMERICAN EMBASSY I ARRIVE FLIGHT FROM BUENOS  
AIRES stop MISS JOHNSON INFORMED OF PLANS FOR POSTER DESIGN IF  
POSSIBLE WOULD PREFER SEE THEM BUT IF IMPERATIVE BEGIN PRINTING  
BEFORE I ARRIVE PLEASE PROCEED stop REGARDING AIR SHIPMENT TO  
CARACAS PLEASE CONTACT MIGUEL ARROYO DIRECTOR MUSEO DE BELLAS  
ARTES CARACAS stop WILL NEED TO KNOW TYPE OF AIRCRAFT USED  
BY CHILEAN AIRFORCE BEFORE CAN GIVE FINAL APPROVAL stop  
BRINGING ADDITIONAL COLOR SLIDES OTHER PUBLICITY MATERIAL stop  
LOOK FORWARD SEEING YOU APPRECIATE YOUR INFORMING MRS EDWARDS  
MY ARRIVAL WALDO RASMUSSEN

Charge 610-625-824 cc:MW,DHD,RP,JC,LT,BG,ACE-P-111-67 green



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EL MERCURIO

cc: Mr. Huntington T. Block  
Mr. Wheeler  
Mr. Creskey

APR 22 1968

ZCZC RBA997 VIA ITT CEA627

UINY CO CCSO 023

SANTIAGOCHILE 23 22 1139

- RASMUSSEN MODERNART NEWYORK -

BLOCKS INSURANCE COMPANY STILL NOT CONTACTED

CARRACIOLI FIRE DEPARTMENT PROMISES REPORT

THIS WEEK ARRIVE NEWYORK TOMORROW NATIONAL

FLIGHT 24

ELAINE

COL 24

NNNN

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
FILE ICF-F-11-67 SANTIAGO ✓  
INFORMATION COPIES TO:  
WR/RP JC

MS

RB

... but will be sent as soon as we have received them. But this appears to us to be of much less importance in view of the information we now have from the insurance company.

I would very much appreciate your cooperation in sending us from the Museum's Publicity Department the additional colour transparencies we asked for. I wrote on this matter some time ago, but as yet have had no reply from them. I enclose a copy of the letter I sent.

Yours very truly,

Mario Caraccioli R.

Att.

NY Phone Serv:Telegr.797-3311/Msgr.

ITT World Communications Inc.

ITT World Communications Inc.

NY Phone Serv:Telegr.7

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EL MERCURIO

cc: Mr. Huntington T. Block  
Mr. Wheeler  
Mr. Creskey  
Mr. Palmer  
Miss Dudley

File: ICE-F-111-67 Santiago ✓

Santiago, April 11, 1968.

Mr. Richard A. Palmer  
Executive Assistant  
Circulating Exhibitions  
The Museum of Modern Art  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.

Dear Mr. Palmer:

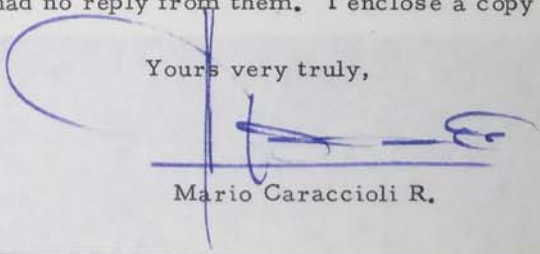
I am pleased to be able to send you the report on fire risk which the insurance company, "La Chilena Consolidada" has sent us having done an on the spot inspection of the Museum of Contemporary Art. For your convenience I am sending you a translation of this report. As you will appreciate this preliminary report infers that there are no grave risks of fire in the Museum, and that by taking various measures, what risks there are can be reduced to a minimum.

However, as yet we have had no news of the inspection that you were expecting to be done by an AFIA affiliated company.

The Fire Department report and recommendations have not yet reached us, but will be sent as soon as we have received them. But this appears to us to be of much less importance in view of the information we now have from the insurance company.

I would very much appreciate your cooperation in sending us from the Museum's Publicity Department the additional colour transparencies we asked for. I wrote on this matter some time ago, but as yet have had no reply from them. I enclose a copy of the letter I sent.

Yours very truly,

  
Mario Caraccioli R.

Att.



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## LA CHILENA CONSOLIDADA

SANTIAGO, CASILLA 23-D - VALPARAISO, CASILLA 74-V

TELEGRAMAS: CONSOCHILE

SANTIAGO, Marzo 29 de 1968.-

Señor  
Mario Caraccioli  
c/o. El Mercurio  
PRESENTE.-

Muy señor mío:

En atención a su solicitud de inspección del riesgo del Museo de Arte Contemporáneo, con el objeto de poder establecer las medidas de protección necesarias para dominar un eventual incendio, me es grato confirmar a Ud. lo manifestado por nuestro Inspector Sr. Felipe Zúñiga, en copia del informe que obra en su poder, en el sentido que es conveniente colocar dos extinguidores de incendio en cada pabellón y aumentar el número de funcionarios en las horas de atención de público.

Quedo a su disposición para cualquier otra consulta que desee formularnos sobre el particular.

Atentamente saluda a Ud. su S. S.

GERENTE

GS/MS.

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Santiago, Interior Quinta Normal de Agricultura.  
Universidad de Chile, Museo de Arte Contemporáneo.  
Clasificación I-S.3P.1.

#### CARACTERISTICA GENERAL DEL RIESGO

Edificio de uno y dos pisos mas o menos rectangular con 55 metros de frente por 22 de fondo, 660 m<sup>2</sup> de superficie aproximada, dividido interiormente en 7 pabellones y oficina con casa para el cuidador, únicamente la casa del cuidador tiene dos pisos, ca si la totalidad del edificio de un solo piso.

#### TIPO DE CONSTRUCCION

Murallas interiores y exteriores de ladrillo, solidas, sin cadenas, altura 7 metros, suelos madera, techo zinc, cielos madera y claraboya de vidrio, enriga de madera y fierro el pabellon N°2, material de construcción entre cada piso madera, instalación eléctrica buena cubeta, riesgos solidantes espacios libres, extinguidores de incendio 3, agua de la calle, bomberos a 12 cuadras.

#### Ocupacion

En la actualidad esta desocupado, a partir de Junio sera utilizado como sala de exposición de pinturas de artistas de renombre, hay un cuidador que vive en el edificio y 5 empleados que atienden cuando hay exposición.

#### OBSERVACIONES Y RECOMENDACIONES DE ALGUNAS MEDIDAS DE SEGURIDAD

Edificio viejo pero en buen estado de conservación, amplio, la posibilidad de un siniestro es muy remota, es imposible un cálculo de posibles pérdidas dada la índole de la materia asegurada.

Se recomienda aumentar el número de los extinguidores a por lo menos 2 por cada pabellón, como así mismo el número de los empleados que atienden durante las horas que concurre el público.

Santiago, 27 de Marzo de 1968

Arquitecto en jefe a parte



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

LA CHILENA CONSOLIDADA

Santiago, Chile. *La Chilena Consolidada*, Agriculture.  
University of Chile, Museum of Modern Art.  
Classification: I-A. SP. 1.

Santiago, March 29, 1968.

GENERAL CHARACTERISTICS OF THE RISKS

Building: one and two stories high; a rectangular area of approximately 22 sq. mt. x 22 sq. mt. divided in 7 pavilions and quarters for janitor. The janitor's house, solely, Santiago whereas almost the entire building is one story high.

YES OF CONSTRUCTION

Dear Sir:

In reply to your request for inspection of the risk involved in the Museum of Modern Art, with the purpose of establishing the necessary protective measures in case of eventual fire. I am glad to confirm the report issued by our Inspector, Mr. Felipe Zuñiga.

According to this report, it is necessary to install two fire extinguishers in each pavilion and increase the personnel during visiting hours.

I am at your disposal for any further consults on the matter.

Very truly yours,

RECOMMENDATION OF SAFETY MEASURES

On building but kept in good conditions, spacious, slight possibility of fire risk, it is impossible to foresee any possible losses due to the kind of covered matter.

MANAGER

It is recommended to increase fire extinguishers up to at least 2 in each pavilion, as well as to increase the personnel during hours.

GS/MM.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

TRANSLATION /

Santiago, inner area of Quinta Normal de Agricultura.  
University of Chile, Museum of Modern Art.  
Classification 1-2. SP. 1.

GENERAL CHARACTERISTICS OF THE RISKS

Building: one and two stories high; a rectangular area of approximately 650 square meters (55 sq. mt. x 22 sq. mt.) divided in 7 pavilions and office with living quarters for janitor. The janitor's house, solely, has two floors whilst almost the entire building is one story high.

TYPE OF CONSTRUCTION

Outside and inside solid brick walls, 7 meters high, without chains, timber floors, zinc roofs and timber ceilings, glass skylight window, pavilion N° 2 wooden and iron beamed, construction material in-between each wooden floor, good electric tubing system, free areas as surrounding risks, 3 fire extinguishers, water available from street, firemen 12 blocks distant.

OCCUPATION

Unoccupied now; will be used for exhibition of famous paintings as from June. There is a janitor who lives in the building and six assistants that only work during exhibition periods.

RECOMMENDATION OF SAFETY MEASURES

Old building but kept in good conditions, spacious, slight possibilities of fire risk, it is impossible to foresee or evaluate possible losses due to the kind of insured matter.

It is recommended to increase fire extinguishers having at least 2 in each pavilion, as well as to increase the personnel during visiting hours.



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: RP  
JvD  
File: ICE-F-111-67  
green  
circ.

Santiago, March 29, 1968.

April 19, 1968

Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
El Mercurio  
Casilla 13-D - Santiago, Chile

Dear Mr. Caraccioli:

Enclosed please find a preliminary publicity release describing the color CEZANNE TO MIRO exhibition. We are also preparing another release, describing in more detail the coming activities of the International Council, which will be mailed to you as soon as it has been completed. more than ten to each exhibitor, it is impossible for us to order them now. Yours sincerely, will be able to make some use of those you have already received.

We would however very much appreciate more promotional material, especially more color transparencies. Yours sincerely, publish three daily newspapers and one Sunday one as well as five in the provinces. Our Sunday Editorial Assistant Santiago and the provinces are supplemented by an Judith von Daler color magazine. Also part of our group is a Editorial Assistant produces five weekly and monthly magazines. Enc. Circulating Exhibitions old adequately we really could do with more.

Please could you let me know as soon as possible if you will be able to help us in this.

Yours sincerely,

Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1723

EL MERCURIO

cc: RP  
JvD  
ICE-F-111-67  
green

Santiago, March 28, 1968.

April 16, 1968

Judith von Daler  
Editorial Assistant  
Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

Dear Miss von Daler:  
We are very sorry not to be able to honor your request for more color transparencies, and appreciate the large area you have in which to publicize the exhibition. Unfortunately the preparing of color transparencies is a lengthy process, and not having arranged to supply more than ten to each exhibitor, it is impossible for us to order them now. Hopefully you will be able to make some use of those you have already received.

We would however very much appreciate more promotional material, especially more color transparencies for we do publish three daily newspapers and one Sunday one in Santiago, as well as five in the provinces. Our Sunday papers in Santiago and the provinces are supplemented by an illustrated color magazine. Also part of our group is a Editorial Assistant produces five weekly and monthly magazines. Circulating Exhibitions field adequately we really could do with more.

Please could you let me know as soon as possible if you will be able to help us in this.

Yours sincerely,

Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"



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

ICE-F-111-67

Santiago, March 29, 1968.

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

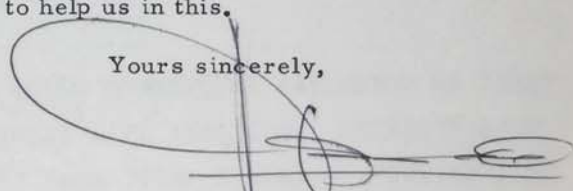
Dear Miss von Daler:

Thank you for your letter of March 19 and for the promotional material enclosed. We have taken due note of your suggestions and editorial instructions for the use of it.

We would however very much appreciate more promotional material, especially more color transparencies for we do publish three daily newspapers and one Sunday one in Santiago, as well as five in the provinces. Our Sunday papers in Santiago and the provinces are supplemented by an offset printed color magazine. Also part of our group is a company that produces five weekly and monthly magazines. So to cover the field adequately we really could do with more.

Please could you let me know as soon as possible if you will be able to help us in this.

Yours sincerely,



Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"

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DTF  
MARIO CARACCIOLI

MUSEUM OF MODERN ART

DTF LT  
MARIO CARACCIOLI  
EL MECURIO  
CASILLA 13-D  
SANTIAGO (CHILE)

MUSEUM OF MODERN ART

WUC APRIL 10, 1968

GREATLY ENCOURAGED BY YOUR CABLE AND POSSIBILITY CHILEAN AIRFORCE  
TRANSPORT FOR EXHIBITION BUENOS AIRES TO SANTIAGO AND SANTIAGO  
CARACAS STOP ESTIMATE TOTAL 18 CASES WEIGHING APPROXIMATELY  
10,000 POUNDS WITH CUBAGE 1080 CUBIC FEET STOP TWO LARGEST CASES  
HAVE DIMENSIONS APPROXIMATELY 78 BY 63 BY 41 INCHES and 80 BY 66  
BY 29 INCHES STOP APPRECIATE YOUR CONTACTING VENEZUELAN EMBASSY  
REGARDING TRANSPORT CARACAS STOP WARMEST THANKS

ZCZC RBAS09 V

CEAS02 CIT15 RASMUSSEN

UINY CO CISO 111

SANTIAGOCHILE Charge: 610-625-824 MW WR RP DHD BG ET JC JChapman  
ELJ circ green

- MODERNART NEWYORK -

RASMUSSEN WE HAVE BEEN INFORMED THAT LAN DOES NOT HAVE SUFFICIENT  
EQUIPMENT TO TRANSPORT THE EXHIBITION FOR ALL TOUR STOP WE CAN  
ARRANGE TRANSPORTATION FROM BUENOSAIRE TO SANTIAGO EITHER BY  
LAN OR LADECO BOTH IATA AIRLINES STOP BUT CHILEAN AIRFORCE IS  
WILLING TO TRANSPORT THE EXHIBITION AT A

CIT156 2/50

COST APPROXIMATELY 50 PERCENT UNDER COMMERCIAL RATE STOP WE THINK  
THIS WOULD BE THE BEST SINCE WOULD GIVE ADDITIONAL SECURITY STOP  
PLEASE CABLE URGENTLY FOLLOWING DATA TOTAL WEIGHT AND VOLUME PLUS  
MAXIMUM DIMENSION FOR LOADING STOP WE BELIEVE IT WILL BE EASY  
TO ARRANGE WITH VENEZUELAN GOVERNMENT TRANSPORT SANTIAGO CARACAS  
COL 50

CIT156 3/11

STOP WOULD YOU LIKE US TO CONTACT VENEZUELAN EMBASSY HERE

CARACCIOLI



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DTP  
MARTIN GART

MUSEUM OF MODERN ART

APR 10 1968

MW  
CC: WR  
RP  
DHD  
J Chapman  
BG  
ET  
JC

✓ File: ICE-F-11161

1968 APR 9 AM 11 04

Santiago

RB

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SANTIAGOCHILE 111 9 1146

- MODERNART NEWYORK -

RASMUSSEN WE HAVE BEEN INFORMED THAT LAN DOES NOT HAVE SUFFICIENT EQUIPMENT TO TRANSPORT THE EXHIBITION FOR ALL TOUR STOP WE CAN ARRANGE TRANSPORTATION FROM BUENOSAIRE TO SANTIAGO EITHER BY LAN OR LADECO BOTH IATA AIRLINES STOP BUT CHILEAN AIRFORCE IS WILLING TO TRANSPORT THE EXHIBITION AT A

CIT156 2/50

COST APPROXIMATELY 50 PERCENT UNDER COMMERCIAL RATE STOP WE THINK THIS WOULD BE THE BEST SINCE WOULD GIVE ADDITIONAL SECURITY STOP PLEASE CABLE URGENTLY FOLLOWING DATA TOTAL WEIGHT AND VOLUME PLUS MAXIMUM DIMENSION FOR LOADING STOP WE BELIEVE IT WILL BE EASY TO ARRANGE WITH VENEZUELAN GOVERNMENT TRANSPORT SANTIAGO CARACAS COL 50

CIT156 3/11

STOP WOULD YOU LIKE US TO CONTACT VENEZUELAN EMBASSY HERE  
CARACCIOLI

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DTP  
MARIO CARIA

MUSEUM OF MODERN ART

DTP  
MARIO CARACCIOLI  
EL MERCURIO  
CASILLA 13-D  
SANTIAGO (CHILE)

MUSEUM OF MODERN ART

WUC APRIL 3, 1968

SERIOUS CRISIS REGARDING AIR TRANSPORTATION HOPE YOU CAN INTERCEDE  
stop BRANIFF AGREED CONTRIBUTE FREE TRANSPORTATION FOR SHOW AND  
MUSEUM PERSONNEL PENDING CIVIL AERONAUTICS BOARD APPROVAL BUT THEIR  
CARGO SERVICE NOW SUSPENDED BECAUSE AIRCRAFT REQUISITIONED BY US  
GOVERNMENT stop INFORMED CHILEAN EMBASSY WASHINGTON OF PROBLEM BE-  
CAUSE APPARENTLY NO CARGO SERVICE EXISTS BETWEEN BUENOS AIRES SAN-  
TIAGO AND SANTIAGO CARACAS stop REQUESTED EMBASSY CONSIDER USE  
CHILEAN GOVERNMENT AIRCRAFT stop LANCHILE INFORMS POSSIBILITY THEIR  
MAKING CARGO PLANE AVAILABLE FOR ENTIRE TOUR AT NORMAL CARGO RATES  
ALTHOUGH THEIR SERVICE NORMALLY DOES NOT OPERATE BETWEEN NEW YORK

(continued)

(continued page 2)  
MARIO CARACCIOLI

BUENOS AIRES SANTIAGO CARACAS NEWYORK stop UNDERSTAND THIS POS-  
SIBILITY NOW BEING DISCUSSED WITH LANCHILE SANTIAGO OFFICE stop  
COULD YOU DISCUSS MATTER WITH LANCHILE IS THERE ANY POSSIBILITY  
THEY MIGHT MAKE CONTRIBUTION TO TRANSPORTATION COSTS stop WE ES-  
TIMATE FIFTEEN THOUSAND DOLLARS TO TRANSPORT EXHIBITION THROUGH-  
OUT TOUR stop IF CARGO SERVICE CANNOT BE GUARANTEED BUENOS AIRES  
SANTIAGO MANY MAJOR PAINTINGS CANNOT BE SHIPPED BECAUSE DIMEN-  
SIONS TOO LARGE FOR PASSENGER AIRCRAFT stop URGENTLY HOPE YOU CAN  
COME TO OUR ASSISTANCE

RASMUSSEN  
MODERNART

Charge: 610-625-024

WR RP MM ET/JC ICE F 111-67 Santiago  
green circ



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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Block (lhd)  
Mr. Wheeler  
Mrs. Straus

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 707/3311

1968 MAR 27 PM 4 26

RB

ZCZC RBA 620 VIA ITT #32689  
CEA771 AAC271

UINY CO CCSO 025

SANTIAGOCHILE 25 27 1655

- MODERNART NEWYORK -

PALMER TODAY FIRE DEPARTMENT AND ONE INSURANCE  
CO INSPECTED MUSEUM PREMISES STOP WE EXPECT TO  
SEND YOU BOTH RECORTS EARLY NEXT WEEK

CARACCIOLI

NNNN

cc: Mr. Block, Mrs. Straus, Mr. Wheeler,  
WR, RP, DHD, ET, JC,  
ICE-F-111-67 SANTIAGO

stand we simply must take all precautions possible to ensure the safety of the  
exhibition during its tour. I look forward to hearing either from you or Mr.  
Caraccioli about the fire inspection report.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

P.S. I have just heard from U.S.I.A. in Washington that they are willing to  
assume the costs of shipping our CONTEMPORARY PAINTERS AND SCULPTORS AS  
PRINTMAKERS exhibition from Santiago to Lima sometime ago. Would you  
please rush me the invoice for these charges which your institution has  
temporarily paid?

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1723

March 26, 1968

Mr. Federico Asaler  
Museo de Arte Contemporaneo  
de la Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Dear Mr. Asaler:

As you doubtless know, I cabled Mr. Caraccioli last week to advise him that our insurers had examined the photographs and plan of the Museo and that as a result they had requested a report by the Santiago Fire Department on the condition of the building be secured at the earliest possible moment. I have not yet yet heard from Mr. Caraccioli regarding the matter but hope he has passed our request on to you and that the official report will be sent on to us very soon.

Since I cabled Mr. Caraccioli, we have discussed this matter further with our insurance brokers, Huntington T. Block Inc. in Washington, and have agreed to the suggestion that an insurance inspection specialist from one of their Santiago affiliates examine the building first-hand and make a direct report on it. This seems a very reasonable precaution to us, since the amount involved in covering the Cézanne to Miro exhibition is so great, and we would therefore be most appreciative if you would extend your cooperation to the person designated to inspect the Museo.

I cannot yet give you the name of the firm in Santiago which will make the inspection, since these arrangements are being set up directly by Mr. Block in Washington, but will cable you the necessary details as soon as they are available. In any case, should the inspector arrive before my cable, he would identify himself as being a member of the American Foreign Insurance Association and also as having been sent at our request.

I hope you will not be unduly concerned by this request and that you will understand we simply must take all precautions possible to ensure the safety of the exhibition during its tour. I look forward to hearing either from you or Mr. Caraccioli about the fire inspection report.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

P.S. I have just heard from U.S.I.A. in Washington that they are willing to assume the costs of shipping our CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS exhibition from Santiago to Lima sometime ago. Would you please rush me the invoice for these charges which your institution has temporarily paid?

cc: Mr. Block (lhd)

Mr. Wheeler

Mrs. Straus

NR

RP

ET

TC

ICE-P-111-67 SANTIAGO

Circ.

Green



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cc: RP  
JvD  
File: ICE-F-111-67

*Telefax* **WESTERN UNION INTERNATIONAL, INC.** ▲  
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CALL LETTERS	DTF	CHARGE TO	THE MUSEUM OF MODERN ART, NEW YORK
To	MARIO CARACCIOLI EL MERCURIO CASILLA 13-D SANTIAGO (CHILE)	Via	WUC March 20, 1968

HAVE JUST SHOWN OUR INSURERS PHOTOGRAPHS AND PLANS MUSEO DE ARTE CONTEMPORANEO AND THEY REQUEST FULL REPORT OF SANTIAGO FIRE DEPARTMENT BE FORWARDED IMMEDIATELY COULD YOU PLEASE EXPEDITE FIRE DEPARTMENT INSPECTION AND REPORT IF NOT ALREADY DONE SINCE WE MUST COMPLY INSURERS REQUEST EARLIEST POSSIBLE MOMENT

PALMER MODERNART

Charge: 610-625-824 cc: Mrs. Straus, Mr. Wheeler, Mr. Rasmussen, Mr. Palmer,  
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**

ICE-F-111-67 Santiago

Assistant  
Circulating Exhibitions

Enclosures

ITT World Communications Inc.

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cc: RP  
JvD  
✓ File: ICE-F-111-67  
green

March 19, 1968

Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

For your use in publicizing the exhibition FROM CEZANNE TO MIRO, please find enclosed the following:

1. 53 black-and-white photographs of works in the exhibition (the remaining two will be mailed to you as soon as possible).
2. 10 color transparencies of works in the exhibition. Please return these when you have finished using them. Included are:  

Matisse: <u>The Blue Window</u>	Rouault: <u>Christ Mocked by Soldiers</u>
Braque: <u>The Black Rose</u>	Léger: <u>The City</u>
Miró: <u>Dutch Interior</u>	Cézanne: <u>Boy in a Red Waistcoat</u>
Severini: <u>The Armored Train</u>	Picasso: <u>The Model</u>
Bonnard: <u>Standing Nude</u>	Vlaminck: <u>Still Life with Flowers</u>

When reproducing photographs or transparencies, please credit both lender and photographer.

3. 3 copies of our Publicity Report Form - 2 to be filled out and returned to us at the end of the showing, the third for your files.

Following are our usual editorial instructions to exhibitors:

We ask that in any material prepared for the showing of the exhibition the following acknowledgment be included: "This exhibition was prepared by the Department of Circulating Exhibitions of The Museum of Modern Art, New York, under the auspices of its International Council." We ask also that the name of the Museum be retained in English wherever it occurs, in order to distinguish it from the many other museums of modern art in other parts of the world.

Yours sincerely,

Judith von Daler  
Editorial Assistant  
Circulating Exhibitions

Enclosures



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cc: Mrs. Straus, Mr. Wheeler, WR, <sup>ELJ</sup> RP, LT, JC  
✓ File: ICE-F-111067 SANTIAGO

CEZANNE TO MIRO

ZCZC RBA505 VIA ITT @32689

CEA336 AAC317

UINY CO CCSO 010

SANTIAGOCHILE 10 8 1210

- MODERNART NEWYORK -

RASMUSSEN AIRMAILING TODAY THE CONTRACT DULY

SIGNED

CARACCIOLI

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RB

NY Phone Serv: Telegr. 797-3311 / Msgr. 7522 / Infor. 7551

ITT World Communications Inc.

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DRAFT REPLY MY SIGNATURE

1968 MAR 19 PM 1 19

RB

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WT RP

X

NO REPLY NECESSARY

FILE ICE-F-111-67 SANTIAGO

INFORMATION COPIES TO:  
Mrs. Straus, WR, RP,  
MF, ET, JC

Advised Gray Williams on phone that the  
Straus intro was ok as in as far as  
Santiago is concerned.

ZCZC RBA565 VIA ITT #32689

CEA431 CIT181

UINY CO CISO 027

SANTIAGOCHILE 27 19 1340

- MODERNART NEWYORK -

PALMER WE AGREE WITH MRS STRAUS INTRODUCTION

STOP NO FURTHER CHANGE SEEMS NECESSARY STOP SIGNED

CONTRACT WAS SENT UNDER SEPARATE COVER FOLLOWING OUR LETTER

CARACCIOLI

NNNN

NNNN

ITT World Comm

797-33Y Phone Serv:Telegr.797-3311/Msngr.-7522/Infar.-7550/Telex-7590

Infar.-IC.

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

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ITT World Communications

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

ITT World Com Com

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1968 FEB 29 PM 1 4

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP

NO REPLY NECESSARY  
FILE ICE-F-111-67 SANTAGO

INFORMATION COPIED TO:  
WR/RP GW NH/JJD  
Mrs. Strano Mr. Wheeler  
LT/JC \_\_\_\_\_

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UINY CO CISO 028

SANTIAGOCHILE 28 29 1346

- MODERNART NEWYORK -

RESMUSSEN SEPARATE INSERT NOT REQUIRED STOP IF PATRONAGE  
MENTIONED TITLE PAGE AGUSTIN ANXIOUS EXHIBITION CHILE  
APPEARS UNDER EMPRESA EL MERCURIO SAP NOT UNDER HIS NAME

CARACCIOLI

COL SAP

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

ZCZC RBA725 VIA ITT #32689

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SANTIAGOCHILE 82/81 11 1912

LT

- MODERNART NEWYORK -

RASMUSSEN TO START PROMOTION OF EXHIBITION HERE WILL  
APPRECIATE YOU AND/OR MRS STRAUS COULD MEET ASSOCIATED  
PRESS REPRESENTATIVES STOP PLEASE EXPLAIN THEM DETAILS OF  
OUR SANTIAGO SHOW REGARDING ITS ARTISTIC VALUE ORGANIZATION  
PATRONAGE ETC STOP THEY WILL CABLE YOUR INFORMATION TO  
BE PUBLISHED IN OUR NEWSPAPERS STOP

AAC063 2/31

PLEASE SEND US AS SOON AS POSSIBLE ALL PROMOTIONAL MATERIAL  
YOU HAVE STOP WE PARTICULARLY NEED COLOR SLIDES OF  
EACH PAINTING IN ORDER TO PLAN THE SHOW IN THE  
MUSEAUM

CARACCIOLI

NNNN

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED WR action

SEE: WB RP

NO REPLY NECESSARY

☒ FILE Cezanne Mrs

INFORMATION COPIES TO:

Mrs. Shaw - Mrs. Straus

NH/T-D MW ET

RR WR/RP

MAR 11 PM 6 29

RB

Infor. 7550 / Telex 7590

ITT World Communications Inc.

ITT World Com Inc



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DTF LT

MUSEUM OF MODERN ART

MARIO CARIACCIOLI R.

EL-MERCURIO

Casilla 13-D

SANTIAGO (CHILE)

MUC, February 23, 1968

CEZANNE TO MIRO CATALOGUE GOING TO PRINTER IN MARCH stop AIRMAILING  
FOR YOUR INFORMATION PREFACE BY MRS. STRAUS WHICH ACKNOWLEDGES WITH  
WARMEST THANKS THE ASSISTANCE WE HAVE RECEIVED FROM INDIVIDUALS  
AND INSTITUTIONS IN ALL THREE CITIES stop CATALOGUE TITLE PAGE WILL  
LIST NAMES INSTITUTIONS AND DATES OF SHOWING stop REGRET HOWEVER WE  
CANNOT LEAVE SPACE FOR COMPLETE LIST SPONSORS AND LOCAL ACKNOWLEDGE  
MENTS FOR EACH CITY stop WE WOULD GLADLY PRINT SEPARATE INSERT WITH  
THIS INFORMATION FOR YOUR SHOWING IF YOU WISH stop APPRECIATE CABLE  
INFORMING WHETHER YOU WISH US TO DO SO stop MUST RECEIVE TEXT FOR  
THIS MATERIAL IN SPANISH BY MARCH 10 LATEST

RASMUSSEN

Charge: 610-625-824 cc: GW, MW, Mrs. Straus, ICE-F-111-67, NH/JVD, WR/RP, Circ.  
green

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EL MERCURIO

MAR 12 1968

cc: Mrs. Straus  
Mrs. Shaw

NY Phone Serv:

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

tions Inc.

World Communications Inc.

ITT World Communications Inc.

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUESTED

SEE: WR UP

NO REPLY NECESSARY

FILE 106F-111-67-Santiago

INFORMATION COPIES TO:

WR/PP, NW, Mrs.

STRAUS, ELJ, JC,

LT

EK

1968 FEB 21 PM 4 48

rec'd 2/21/68

ZCZC RBA908 VIA ITT #32689

CEA828 CIT303

UINY CO CISO 034

SANTIAGOCHILE 34 21 1705

- MODERNART NEWYORK -

RASMUSSEN REFER YL FEBRUARY 2 ASSLER IS OUT OF TOWN UNTIL  
MARCH FIRST STOP WILL SEND CONTRACT DULY SIGNED AT HIS

RETURNING STOP WE ARE GATHERING REQUIRED INFORMATIONS STOP

LETTER FOLLOWS

CARACCIOLI

COL YL 2

NNNN

3. Deposit.

We have noted the fact that our deposit of \$ 10,000 to date has  
Richard L. Palmer  
Administrative Director  
Circulating Exhibitions



The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 1723

cc: Mrs. Straus  
Mrs. Shaw  
NH/JvD  
MW  
WR/RP  
ET  
Circ.  
✓ ICE-F-111-67  
Green

March 13, 1968

Mr. Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"  
El Mercurio  
Casilla 13-D  
Santiago, Chile

Dear Mr. Caraccioli:

Thank you for your detailed letter of March 6 about the Santiago showing of the CÉZANNE TO MIRO exhibition and for the various enclosures. Mr. Rasmussen has asked me to advise you that we will reply directly and in greater detail as soon as he has had an opportunity to study your letter and the enclosures more fully.

In the meantime, I wanted to let you know that the exhibition contract, which you said you were enclosing, did not arrive in the letter. I assume this is probably just a clerical error but would appreciate it if the signed contract could be returned as soon as possible.

One further immediate question, in your cable of last week you advised that any Santiago credits made on the catalogue's title page should be to Empresa "El Mercurio" rather than directly to Mr. Agustin Edwards. This is no problem since we were not planning to list local sponsors on the title page; however, as you know from the copy of Mrs. Straus's introduction which I sent you, we had planned to acknowledge Mr. Edwards by name in that text.

I have enclosed another copy of Mrs. Straus's text and should very much appreciate having another cable from you if there is any need for us to make any further changes regarding the Santiago credits.

Our publicity section is airmailing you under separate cover a set of Black-and-white photographs of works in the exhibition, along with a group of 8 x 10" color transparencies which can be used for publicity purposes.

We learned only early this week that various complications may make it necessary to cancel the Lima showing of the exhibition. Mr. Rasmussen is therefore flying to Caracas next week to discuss the exhibition and, for this reason, he and Mrs. Straus feel that they will have to wait to release information to the Associated Press until the last week of this month.

Sincerely,

Richard L. Palmer  
Administrative Director  
Circulating Exhibitions

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EL MERCURIO

MAR 12 1968

Santiago, March 6, 1968.

Mr. Waldo Rasmussen  
11 West 53 Street  
New York, N.Y. 10019

Dear Mr. Rasmussen:

I am sorry not to have replied sooner to your letter of the 2nd of February, but as I said in my cable Mr. Assler was on holiday.

But I am now sending you the contract, duly signed and the information that you asked for in your letter as completely as we can gather it so far.

The following are points you mentioned in your letter, and some appendices are attached.

1. Patronage of the exhibition.

Although originally we were thinking of having this exhibition under the patronage of several linked enterprises, we have decided that the sole patron will be Empresa "El Mercurio" S.A.P. of which Mr. Agustin E. Edwards is president. The Mercurio, therefore will bear all the financial responsibility. However, as it was absolutely essential to get government help for foreign exchange, police facilities and customs formalities, etc., we asked for and got the sponsorship of the Ministry of Foreign Affairs. I sent you some time ago a copy of their endorsement of the exhibition.

2. Security.

We see no difficulty in complying absolutely with the security measures required in the contract. The Ministry of Foreign Affairs has guaranteed us adequate police protection, and they themselves will make the application to National Police Headquarters.

3. Deposit.

We have noted the fact that our deposit of \$ 10,000 to date has been written in the contract.

DRAFT REPLY BY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE

NO

100-F-111-67 Santiago

G. Marcovitz, R. Koch

MW 27/IC ELJ

JP/CR Mrs. Strass



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EL, MERCURIO

2.

4. Museum.

The Museo de Arte Contemporáneo is at this moment being painted inside and outside, the roof is being repaired where necessary and all measures required by you in the contract are being taken care of. At the same time they have installed security locks and other devices, and are improving the lighting of the exhibition rooms. We are certain that by the 15th of April all arrangements and repairs to the Museum will be completed and ready for inspection by yourself or Mr. Monroe Wheeler.

5. Contract.

We have no objection to item 9 in the contract.

The following is a list of other details mentioned in your letter about the Museum and its personnel.

1. The permanent staff and its functions are listed in Appendix # 1.
2. This staff actually works on a part time basis. Mr. Assler will give them a full daily contract for some time before and during the exhibition. It is obvious that we will need more staff and we are relying on the Ministry of the Interior to provide such additional people as necessary. Mr Assler will send us a list of such additional staff to be engaged and will make sure that they get the basic training required before the opening of the exhibition.
3. We have asked the head of the Fire Department to make an inspection of the Museum and to submit us a report on it. So far we have not received it, but as soon as we do we will send you a copy immediately. Anyway all of their recommendations will be put into effect before the opening.
4. Mr. Assler will reply directly to you on the matter of crowd control. He has experience of this, but I think he would be happy if you wanted to make any suggestions.

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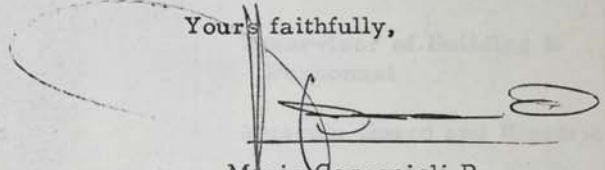
EL MERCURIO

3.

5. Enclosed are photographs of the hanging system and exterior views of the Museum. As you will notice from the photographs the pictures will be hanged from a rail and I agree with Miss Johnson's opinion that this is not an attractive way to hang them. I think it would be best if you write to Mr. Assler directly about the matter.
6. Also enclosed is a plan of the Museum, scale 1:200 in metres. Mr. Assler will send you directly his plans for the use of the galleries. This obviously is strictly his province as far as we are concerned, but we have not heard his intentions to date.
7. Enclosed is the mean humidity/temperature range provided by the Air Force. These of course refer to exterior temperatures and humidity of this very zone. The Met Office itself is in Quinta Normal as is the Museum. No statistics are available for inside the Museum. Appendix # 2.

I hope this covers all the points satisfactorily.  
May I plead again for promotion material so that we may start our campaign in our three newspapers and local magazines.

Yours faithfully,



Mario Caraccioli R.  
Coordinador General del Comité Ad Hoc  
de la Exposición "De Cézanne a Miró"

MCR:EJA

Encl.

c.c. Sr. Agustín E. Edwards  
Sr. Federico Assler



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EL MERCURIO

Appendix # 1

PERMANENT STAFF OF THE MUSEO DE ARTE  
CONTEMPORANEO

UNIVERSIDAD DE CHILE

Messrs. Federico Assler	Director
Humberto Soto	Art Consultant
Ludwig Zeller	Coordinator of Exhibitions
Miss Ofelia Vilches	Secretary
Messrs. Ramón Arce	Supervisor of Building & Personnel
Héctor Pérez	Museum Guard and Electrician
René Cartes	Museum Guard and Packer
Eduardo Salas	Museum Guard
Samuel Hernández	Museum Guard

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EL MERCURIO

Appendix #2

PERIOD 25 JUNE - 15 JULY

Average temperatures of the period 42,4 F°

Maximum recorded July 4 at 1600 hrs. 72,7 F°

Minimum recorded 13 July at 0730 hrs. 35,9 F°

Average daily humidity of the period 80%

Maximum recorded July 9 at 0800 hrs. 100%

Minimum recorded July 2 at 0700 hrs. 35%



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MAR 14 1968

**EL MERCURIO**  
SANTIAGO - CHILE

AGUSTIN E. EDWARDS  
PRESIDENTE

Santiago, March 4, 1968

Mr. Waldo Rasmussen  
THE MUSEUM OF MODERN ART  
11 West 53 Street  
New York, N. Y. 10019  
U. S. A.  
-----

DRAFT REPLY BY \_\_\_\_\_  
DRAFT REPLY BY \_\_\_\_\_  
ACTION BY \_\_\_\_\_  
SEE \_\_\_\_\_  
NO REPLY NECESSARY  
✓ FILE 100-F-111-67 Santiago  
INFORMATION COPIES TO:  
Mr. Graw, MW  
WK/RP, ET, JC

Dear Mr. Rasmussen,

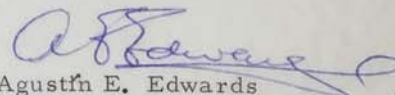
With some delay I am answering your letter of February 5, for I have been out of town during February. In any case I know that Mr. Caraccioli has kept in close contact with you in all activities related to the Cezanne to Miro Exhibition.

I know that the Museo has taken very seriously your list of security measures and are working on them, so that when you or your representative comes to Santiago in late April, you can be satisfied by the arrangements made.

I have urged Mr. Assler to answer the questions raised by Elaine Johnson while she was in Santiago and I trust that by now they have been sent to you.

We are looking forward to the Exhibition and feel confident that it will be a great success.

Sincerely yours,

  
Agustín E. Edwards

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	IC / IP	I.A.1723

cc: Mr. Mr. Edwards (lhd)  
 WR/RP  
 Mrs. Straus  
 M. Wheeler  
 Mr. Koch  
 ELJ  
 Lt/JC  
 ICE-F-111-67 SANTIAGO  
 Circ.  
 Green

February 2, 1968

Mr. Mario Cariaccioli R.  
 Coordinador General del  
 Comité ad hoc de la Exposición  
 "De Cézanne a Miró"  
 EL-MERCURIO  
 Casilla 13-D  
 Santiago, Chile

Dear Mr. Cariaccioli:

I am afraid it has taken considerably longer than I expected to revise our contract for CEZANNE TO MIRO, on the basis of Miss Johnson's discussions with all three exhibitors. This talk is now finally completed and I have enclosed for your own and Mr. Federico Assler's signatures the original and one copy of the contract and its various attachments.

Would you both kindly sign the contract, have the Museo de Arte Contemporáneo's seal affixed and attested, and then return the original contract to me and retain the duplicate copy and attachments for your records? I am sending this same letter to Mr. Assler with a duplicate copy of the contract and attachments for his records and to request that he meet with you to discuss and sign the original.

I want to point out specifically the following changes in the final contract:

1. Contract item 3. Please list the official sponsors of the exhibition in the space provided. I was not sure whether both the Museo and the Comité ad hoc de la Exposición should be listed, or only one or the other.
2. Contract item 6. We have changed this section of the contract extensively and have attached a detailed listing of SECURITY MEASURES which we are asking each institution on the tour to follow. Would you please read over the SECURITY MEASURES very carefully and let me know specifically about any which you feel may pose problems for you? We have tried to outline them very carefully with our Museum's Security man, who is an expert in this area, but we realize that local conditions, availability of equipment etc. could conceivably pose some problems we have not yet anticipated. Owing to the great value of the exhibition, we are naturally eager to ensure that all security arrangements are made as much in advance and planned as carefully as is humanly possible.
3. Contract item 7.a. (Chilean Sponsors' Cost) This paragraph has been changed to acknowledge receipt of the first \$10,000. installment of the Santiago sponsor's fee to our Museum.
4. Contract item 7.c. (Chilean Sponsors' Costs) This section was added



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Mr. Mario Cariaccioli R.

-2-

February 2, 1968

to the contract especially to cover certain repairs to the Museo's physical plant - repainting of walls, repair of skylights and provision of new locks for doors and windows - which were discussed by Miss Johnson, Mr. Assler and Mr. Drummond. I have written more about this subject below.

5. Contract item 9. This section is new and we will later supply a list of any works which may not be reproduced or used in any manner for television publicity.

#### BUILDING REPAIRS

I was concerned to learn that the Museo de Arte Contemporaneo was in need of basic building repairs before the exhibition can be safely housed. Mr. Assler assured Miss Johnson that the Ministry of Education would assume all costs of repainting and repairing the Museo de Arte Contemporaneo during the Chilean summer. This was to include repairs to the roof and skylights, repairs to the floors, repainting of all galleries to be used for the exhibition with fire-resistant or water base paint, and the installation of secure locks on all windows and doors. We regard all of these changes as absolutely essential to the security of the exhibition and are planning to send a representative of the Museum to Santiago sometime between April 15 and early May to inspect the repairs and other changes. In all probability, either Mr. Monroe Wheeler, Director of the Exhibition, or I will inspect the repairs personally.

#### ADDITIONAL DETAILS ABOUT MUSEO AND ITS STAFF

I understood from Miss Johnson that Mr. Assler and Mr. Drummond were to have met on December 6 to discuss the following matters and that we were to hear either from Mr. Drummond or you shortly thereafter. Since we have had no word from Santiago since Miss Johnson's return, may I urgently request that we receive the information as soon as possible.

1. Description and listing of the Museo's permanent staff
2. Where will the additional guards who will be needed for the exhibition be secured? Will they have had previous experience in guarding works of art? Who will train them?
3. We understood that the local fire department would be asked to make a formal inspection of the Museo and that we would receive a copy of their report.
4. How would crowds be controlled in the Museo's galleries?
5. We were to receive photographs of the metal rods normally used for hanging paintings in the galleries which showed the locking devices and how they work.



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Mr. Mario Caraccioli R.

-3-

February 2, 1968

6. I understand from Miss Johnson that you very kindly offered to have a new floor plan of the Museo drawn up (since the existing one was unsatisfactory) and that Mr. Assler would mark on it exactly which galleries he was planning to use for the exhibition.
7. Temperature and humidity levels in the galleries were to be measured and we were to be advised of the readings. Could you estimate the probable temperature-humidity range the exhibition would be subjected to in June-July?
8. For our insurers, we also need a few snapshots or 8 x 10" prints showing the exterior of the Museo and the back and side elevations of the building as well. Could your photographer, who took the interior photographs, also take these exterior shots?

We are making good progress on the exhibition and are now in the process of having a small group of the paintings restored and reframed, although we will not collect the majority of the works until late March. We are presently planning a very brief showing of the exhibition here at our Museum before sending it off to Buenos Aires at the end of April and I will send you more details about it later in the event you or Mr. and Mrs. Edwards should be able to attend. Our plans for the catalogue are also advanced and we are now awaiting the last group of text translations from Argentina. May I point out now that, should the Chilean sponsors wish more than the allotted 2,500 catalogues for the Santiago showing, additional copies should be ordered at the time the contract is returned.

We hope to forward a group of color transparencies, black-and-white photos and a suggested press release for advance publicity use within the next few weeks. We assume you will discuss your publicity plans with Mr. Assler.

I shall look forward to hearing from you and Mr. Assler in the near future and to having the signed contract and the other material requested as soon as possible.

Sincerely yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Enclosures: Contract with attached checklist and Security Measures in duplicate

cc: Mr. Agustin Edwards



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VS  
LT/JC

✓ICE-F-111-67 SANTIAGO

## Museum of Modern Art

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

### SECURITY MEASURES - CEZANNE TO MIRO EXHIBITION

#### ARRIVAL OF EXHIBITION AT LOCAL AIRPORT/DEPARTURE FROM LOCAL AIRPORT

##### Police

Advance notice must be given to local police so they will be present when the exhibition arrives and during its unloading from the airplane.

##### Airport

Advance arrangements should be made with airport authorities so that the exhibition will receive high priority treatment.

It is absolutely essential that either a fork lift should be available for transferring the exhibition cases from the airplane to the waiting trailers, or that adequate airport handlers are provided to make the transfer as rapidly and as safely as possible.

Special arrangements should be made with the airport to have the exhibition cases transferred direct from the airplane to the vans which will carry them into the city and the local museum.

##### Vans

TWO STEEL VANS will be required for each movement of the exhibition - approximately one-half of the exhibition is to be loaded on each van in accordance with instructions which will be provided by The Museum of Modern Art representative who will be present. VANS are to be key locked after exhibition is loaded. The driver's and passenger's doors of the tractor are to be locked from the inside. Each van must have at least one 5 pound carbon dioxide fire extinguisher aboard, in the driver's compartment.

#### MOVEMENT TO/FROM LOCAL MUSEUM

##### Police

One armed police officer should ride in each van with the driver. Motorcycle and other police escort must be provided.

##### Movement

Vans and police escort are to make no stops for fuel or any other reasons. Advance arrangements must be made so that caravan can pass through traffic lights or other obstacles without stopping.

Vans and police escort should move together as a unit and never become separated by other vehicles.

##### Radio

Radio communication should be possible between the police cars and the two vans.

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#### ARRIVAL AT LOCAL MUSEUM

##### Police

In advance of arrival of the exhibition, police should make thorough search of the museum premises.

Exhibition should be unloaded under supervision of full guard equivalent without interruption.

##### Unloading

Either a fork lift or adequate personnel to transfer the exhibition cases from the vans to the museum must be provided. Dollies or trailers for moving cases to the appropriate area inside the museum should also be available.

Tarpaulins should be on hand to cover the cases during unloading in the event of rain.

##### MOMA

##### Representative

Will make a careful inventory check of all exhibition cases before the vans depart.

#### CUSTOMS CLEARANCE, UNPACKING, BOX STORAGE

##### Customs

Arrangements should be made in advance so that customs clearance on the premises of the local museum can take place as soon as conveniently possible after the arrival of the exhibition.

##### Handling

All unpacking and handling of the works of art to be done only under the direct supervision of The Museum of Modern Art representative. MOMA representative will make full inventory of paintings as cases are opened for customs inspectors.

After customs inspection, paintings should be moved to area where they will be stored until installation begins. If no appropriate storage area is available, paintings should be placed on foam rubber pads (at least two per painting) and leaned against gallery walls.

##### Case Storage

After the unpacking is completed, the case lids should be bolted in place.

Cases should then be moved to a safe, dry area within the museum for storage while the exhibition is on view. If cases must be stored in a commercial warehouse or other space outside the museum premises, it is absolutely essential to ensure that they will be in a protected, dry area in a fire-proof building.

#### INSTALLATION OF EXHIBITION

##### Handling

Works of art to be handled and hung only by or in the presence of Museum of Modern Art representatives.



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# INSTALLATION OF EXHIBITION (continued)

- Hanging      Paintings should be hung from nails driven into the gallery walls and should be secured at either top and bottom or on both sides so that they cannot slip out of position.
- Barriers      In order to safeguard paintings, barriers to keep visitors a safe distance away from them should be installed. Barriers must be installed so that they cannot be knocked over against the paintings.

## GUARDING OF THE EXHIBITION

### During hours exhibition open to the public

- Guards      One guard must be on duty in each gallery at all times. If galleries are large, the presence of two or more guards at all times may be required. This will be determined by the MOMA representative who will be present.  
  
There must also be at least one relief guard to replace other guards during lunch hours and breaks so there is never any time when each gallery is not covered.  
  
If the exhibition is installed in several galleries over a large area, it may be desirable to have a patrolling guard supervisor.
- Traffic Control      There must be one guard on duty during open hours at the main entrance to the exhibition so that strict control of the traffic flow can be maintained. The number of visitors to be permitted in the galleries at any one time must be controlled carefully and in accordance with requirements specified by the Museum of Modern Art representative.
- Museum Doors      Any other doors to the museum which must remain open during the day must be guarded at all times. Doors which are not in use must be locked securely from the inside with a lock which cannot be opened from the exterior side.

### During hours exhibition closed to public and at night

- Guards      Two armed guards must guard the exhibition at all times when the museum is closed to the public.  
  
Both guards must be alert and awake during their entire tour of duty. This should be affirmed by their making hourly telephone calls either to the local police station or some other external source.
- Telephone      A telephone (or telephones) should be installed in the galleries so that guards could instantly call either the local police or fire department in the event of an emergency.

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During hours exhibition closed to public and at night (continued)

<u>Museum Doors</u>	All museum doors and windows must be locked from the inside. New locks, which provide maximum security, should be installed on all doors and windows which do not presently have them. All locks will be inspected by and must meet the requirements specified by the Museum of Modern Art staff representative.
<u>Police</u>	If exterior guarding of the building can be arranged with the local police department it would be highly desirable.

GENERAL GUARDING INSTRUCTIONS

As normal procedure, guards will be expected to:

Prevent visitors from touching the paintings.

Prohibit umbrellas and brief cases within the galleries.

Prevent crowding in the galleries.

Guards will be given specific instructions to deal with emergency situations. In the event of fire, they will remove paintings to a predetermined safe place, carrying paintings by the sides of frames, one at a time.

In the event of vandalism, guards are to be instructed to remove damaged objects from display as soon as they are discovered. They are also to be instructed to consider the need for closing the gallery where the damaged object is found. Once again, it is imperative that they be directed to immediately advise the MOMA representative of any such occurrence.

FIRE PRECAUTIONS

<u>Paint</u>	Galleries to be utilized for the exhibition should be painted with fire-resistant substance or water based paint. <u>Oil-based</u> paint must not be used.
<u>Fire Extin- guishers</u>	Each gallery must have at least one carbon dioxide extinguisher or dry chemical extinguisher and guards must be instructed in their use.

All security measures must meet with the approval of The Museum of Modern Art Representative.

2/1/68



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January 29, 1968

Dear Señor Caraccioli:

The International Council has retained the services of Mrs. Carla Hunt to make all our travel arrangements for the trip in May. She is a very charming and intelligent young woman and is giving our visit a great deal of personal attention.

Mrs. Hunt will be coming to Santiago on Sunday, March 17th for a few days. I have asked her to get in touch with you and Mrs. Edwards in order to review our plans and to be of any help that you feel necessary.

Monroe Wheeler has gotten together a magnificent show, which will have a brief preliminary exhibition here in our Founders Room before being packed, and will give us an opportunity for advance publicity.

I am looking forward to seeing you this spring.

Sincerely,

Mrs. Donald B. Straus  
President

Señor Mario Caraccioli  
Coordinator General del  
Comité ad hoc de la Exposición  
"De Cézanne a Miró"  
El Mercurio  
Casilla 13D  
Santiago, Chile

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January 29, 1968

Dear Ambassador Korry:

I was delighted to receive your letter and your very generous invitation to visit the Embassy Residence the evening of Saturday, May 11th. Our group will number between 40 and 50 art patrons and museum trustees from all over the United States. Several of our Canadian, English and Latin American members will also be with us, as well as René d'Harnoncourt, Director of The Museum of Modern Art, and Mrs. Bliss Parkinson, President. Would this be too large a group for a cocktail buffet, since we have no other plans for that evening? I believe the Agustin Edwards are arranging a dinner for Friday night, and the Museum of Modern Art is planning a special exhibition of Contemporary Chilean Painters and Sculptors for Saturday noon.

We have retained the services of Mrs. Carla Hunt to make all our travel arrangements for the trip. She is a very charming and intelligent young woman and is giving our visit a great deal of personal attention. Mrs. Hunt will be coming to Santiago on Sunday, March 17th, for a few days, and I have asked her to get in touch with your office to see if she can be of any assistance.

I am looking forward so much to meeting you and Mrs. Korry in May.

Sincerely,

Mrs. Donald B. Straus  
President

The Honorable Edward M. Korry  
American Ambassador  
Embassy of the United States of America  
Santiago, Chile, South America



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	IC / IP	I.A.1723

cc: WR/RP  
Mrs. Straus  
Mr. Wheeler  
ELJ  
LT/JC  
✓ XCE-F-111-67 SANTIAGO  
Circ.  
Green

February 5, 1968

Mr. Agustin Edwards  
Presidente  
EL MERCURIO  
Santiago, Chile

Dear Mr. Edwards:

I have enclosed for your information copies of my letters of Friday, February 2 to Mr. Cariaccioli and Mr. Assler about the Santiago showing of the CHEANNE TO MERO exhibition. Attached to the copy of my letter to Mr. Cariaccioli is the exhibition contract, which we have now revised, and a rather long and very specific list of SECURITY MEASURES which we have asked the Museo to follow very carefully. Since Mr. Cariaccioli is handling the financial and publicity arrangements and Mrs. Assler will be responsible for all arrangements at the Museo, we have asked that both sign and return the original copy of the contract. I would very much appreciate it if you could go over all of the enclosed material as well in the event you should wish to comment on anything at this point.

As you doubtless know from your meeting with Elaine Johnson, the Museo was in rather bad condition when she inspected it in December. For this reason, we have incorporated into the contract, sections which deal specifically with the repairs and renovations to the Museo's physical plant which we regard as absolutely necessary to the safety of the exhibition. I hope that we may receive very soon, either from Mr. Assler or from Mr. Cariaccioli, a specific report on what repairs have already been made and the schedule of completion for the others. Either Monroe Wheeler or myself will come to Santiago in late April or the very first part of May to inspect the repairs and renovations.

Although Elaine Johnson discussed several questions with Mr. Assler and Mr. Drummond when she was in Santiago and they were to have written answers shortly thereafter, we have still had no word. If you could urge Mr. Assler to let us have answers to these questions soon, I would be very grateful.

The exhibition itself is coming along very well. All of the loans are now completely definite and we are in the process of arranging restoration and reframing for a small number of them; all other works will be collected from their owners during the latter part of March. We hope to have a brief New York showing - probably from about April 22-25 - before sending the show to Buenos Aires and I will send you more details later in the event you and Mrs. Edwards should be able to attend.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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Mr. Agustin Edwards

-2-

February 5, 1968

The basic design of our catalogue is also planned but we have not received all of the Spanish text translations so the actual production is still several weeks off. We hope to send Mr. Cariaccioli color transparencies, black-and-white photographs and a suggested release for advance publicity purposes within the next few weeks.

I look forward to hearing from you.

Sincerely,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Enclosures: Copy of letter to Mr. Cariaccioli dated February 2, 1968  
with attachments  
Copy of letter to Mr. Assler



The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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cc: Mr. Mr. Edwards (lhd)

WR/RP

Mrs. Straus

M. Wheeler

Mr. Koch

ELJ

Lt/JC

ICE-F-111-67 SANTIAGO

Circ.

Green

February 2, 1968

Mr. Mario Cariaccioli R.  
Coordinador General del  
Comité ad hoc de la Exposición  
"De Cézanne a Miró"  
EL-MERCURIO  
Casilla 13-D  
Santiago, Chile

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I am afraid it has taken considerably longer than I expected to revise our contract for CÉZANNE TO MIRO, on the basis of Miss Johnson's discussions with all three exhibitors. This task is now finally completed and I have enclosed for your own and Mr. Federico Assler's signatures the original and one copy of the contract and its various attachments.

Would you both kindly sign the contract, have the Museo de Arte Contemporáneo's seal affixed and attested, and then return the original contract to me and retain the duplicate copy and attachments for your records? I am sending this same letter to Mr. Assler with a duplicate copy of the contract and attachments for his records and to request that he meet with you to discuss and sign the original.

I want to point out specifically the following changes in the final contract:

1. Contract item 3. Please list the official sponsors of the exhibition in the space provided. I was not sure whether both the Museo and the Comité ad hoc de la Exposición should be listed, or only one or the other.
2. Contract item 6. We have changed this section of the contract extensively and have attached a detailed listing of SECURITY MEASURES which we are asking each institution on the tour to follow. Would you please read over the SECURITY MEASURES very carefully and let me know specifically about any which you feel may pose problems for you? We have tried to outline them very carefully with our Museum's Security man, who is an expert in this area, but we realize that local conditions, availability of equipment etc. could conceivably pose some problems we have not yet anticipated. Owing to the great value of the exhibition, we are naturally eager to ensure that all security arrangements are made as much in advance and planned as carefully as is humanly possible.
3. Contract item 7.a. (Chilean Sponsors' Cost) This paragraph has been changed to acknowledge receipt of the first \$10,000. installment of the Santiago sponsor's fee to our Museum.
4. Contract item 7.c. (Chilean Sponsors' Costs) This section was added

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Mr. Mario Caraccioli R.

-2-

February 2, 1968

to the contract especially to cover certain repairs to the Museo's physical plant - repainting of walls, repair of skylights and provision of new locks for doors and windows - which were discussed by Miss Johnson, Mr. Assler and Mr. Drummond. I have written more about this subject below.

5. Contract item 9. This section is new and we will later supply a list of any works which may not be reproduced or used in any manner for television publicity.

#### BUILDING REPAIRS

I was concerned to learn that the Museo de Arte Contemporaneo was in need of basic building repairs before the exhibition can be safely housed. Mr. Assler assured Miss Johnson that the Ministry of Education would assume all costs of repainting and repairing the Museo de Arte Contemporaneo during the Chilean summer. This was to include repairs to the roof and skylights, repairs to the floors, repainting of all galleries to be used for the exhibition with fire-resistant or water base paint, and the installation of secure locks on all windows and doors. We regard all of these changes as absolutely essential to the security of the exhibition and are planning to send a representative of the Museum to Santiago sometime between April 15 and early May to inspect the repairs and other changes. In all probability, either Mr. Monroe Wheeler, Director of the Exhibition, or I will inspect the repairs personally.

#### ADDITIONAL DETAILS ABOUT MUSEO AND ITS STAFF

I understood from Miss Johnson that Mr. Assler and Mr. Drummond were to have met on December 6 to discuss the following matters and that we were to hear either from Mr. Drummond or you shortly thereafter. Since we have had no word from Santiago since Miss Johnson's return, may I urgently request that we receive the information as soon as possible.

1. Description and listing of the Museo's permanent staff
2. Where will the additional guards who will be needed for the exhibition be secured? Will they have had previous experience in guarding works of art? Who will train them?
3. We understood that the local fire department would be asked to make a formal inspection of the Museo and that we would receive a copy of their report.
4. How would crowds be controlled in the Museo's galleries?
5. We were to receive photographs of the metal rods normally used for hanging paintings in the galleries which showed the locking devices and how they work.



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Mr. Mario Carliaccioli R.

-3-

February 2, 1968

6. I understand from Miss Johnson that you very kindly offered to have a new floor plan of the Museo drawn up (since the existing one was unsatisfactory) and that Mr. Assler would mark on it exactly which galleries he was planning to use for the exhibition.
7. Temperature and humidity levels in the galleries were to be measured and we were to be advised of the readings. Could you estimate the probable temperature-humidity range the exhibition would be subjected to in June-July?
8. For our insurers, we also need a few snapshots or 8 x 10" prints showing the exterior of the Museo and the back and side elevations of the building as well. Could your photographer, who took the interior photographs, also take these exterior shots?

We are making good progress on the exhibition and are now in the process of having a small group of the paintings restored and reframed, although we will not collect the majority of the works until late March. We are presently planning a very brief showing of the exhibition here at our Museum before sending it off to Buenos Aires at the end of April and I will send you more details about it later in the event you or Mr. and Mrs. Edwards should be able to attend. Our plans for the catalogue are also advanced and we are now awaiting the last group of text translations from Argentina. May I point out now that, should the Chilean sponsors wish more than the allotted 2,500 catalogues for the Santiago showing, additional copies should be ordered at the time the contract is returned.

We hope to forward a group of color transparencies, black-and-white photos and a suggested press release for advance publicity use within the next few weeks. We assume you will discuss your publicity plans with Mr. Assler.

I shall look forward to hearing from you and Mr. Assler in the near future and to having the signed contract and the other material requested as soon as possible.

Sincerely yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Enclosures: Contract with attached checklist and Security Measures in duplicate

cc: Mr. Agustin Edwards

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cc: G. Marenoff R. Koch  
WR/RP MW IT JC  
✓ICE P 111-67 CHILE  
green

Agreement dated February 2, 1968 between the Museo de Arte Contemporaneo de la Universidad de Chile, Santiago, Chile, and The Museum of Modern Art, New York regarding the exhibition of Modern Paintings from Collections in The United States which will be shown in Santiago commencing on June 26, 1968:

1. The title of the exhibition will be:

CEZANNE TO MIRO (DE CÉZANNE A MIRÓ in Spanish)

2. Showings and dates of the exhibition will be as follows:

Museo Nacional de Bellas Artes  
Buenos Aires, Argentina

May 15 - June 5, 1968

Museo de Arte Contemporaneo de  
la Universidad de Chile  
Santiago, Chile

June 26 - July 17, 1968

Instituto de Arte Contemporaneo  
Lima, Peru

August 7 - August 28, 1968

3. Sponsors of the exhibition will be:

in Chile

-

in New York

- The International Council of The  
Museum of Modern Art, New York

4. Final listing of works to be exhibited is attached.

5. Insurance: The exhibition will be completely covered at all times under the fine-arts insurance policy of The Museum of Modern Art, New York. The policy provides for transit coverage from New York to Buenos Aires to Santiago to Lima to New York, as well as on-location coverage for the full period of time the exhibition remains in each city.

6. Security: The Museo de Arte Contemporaneo will take all prescribed measures to safeguard the exhibition as itemized on the listing of SECURITY MEASURES affixed to this agreement.



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All security measures must be supervised and approved by a representative of The Museum of Modern Art, New York. As stated in the SECURITY MEASURES, handling of the paintings must at every step be under the personal supervision of this representative.

In the event of any damage to a work of art, the representative of The Museum of Modern Art must be notified immediately. Under no circumstances should the exhibiting institution undertake any type of restoration or repair without full authorization from that representative.

Under no circumstances may a work of art be unfixed without full authorization of the Museum's representative.

7. Coverage of expenses for the exhibition:

Expenses to be covered by The Museum of Modern Art, New York

- a. Transportation costs for the assembly and dispersal of all loans, cartage of the exhibition to the New York air terminal upon departure, air transport of the exhibition from New York to Buenos Aires to Santiago to Lima to New York, cartage from the New York air terminal upon return, and arrangements for both outgoing and incoming clearance through U.S. customs.
- b. Cost of reframing works as necessary.
- c. Cost of packing all works for the tour.
- d. Cost of complete insurance coverage of the exhibition throughout its tour.
- e. Complete cost of producing a fully illustrated catalogue of the exhibition with 8 color reproductions, an introduction, and descriptive analysis of each work in Spanish. 2,500 copies of the catalogue will be supplied to each exhibitor without cost and additional copies may be ordered in advance of publication at \$.75 each. The Museum of Modern Art, New York requests that the local sales price of the catalogue not exceed \$.75 per copy, or the nearest equivalent in local currency.
- f. Air fare and expenses for all staff members from The Museum of Modern Art, New York to travel to Chile and to remain with the exhibition during the Santiago showing.

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## 7. Coverage of expenses for the exhibition (continued)

Expenses to be covered by the Chilean sponsors of the exhibition:

- a. The Museo de Arte Contemporaneo and the Chilean sponsors will share in the expenses of organizing and packing the exhibition, insurance coverage, costs of air shipment, and preparation of the catalogue through the payment of a fee of \$17,000. to The Museum of Modern Art, New York. The first installment of this fee, in the amount of \$10,000., has already been paid. The final \$7,000. installment is to be paid in May, 1968.
  - b. In addition to the payment of the above mentioned fee to The Museum of Modern Art, New York, the Museo de Arte Contemporaneo also agrees to assume direct responsibility for all local expenses, including but not limited to the following: transport from the local air terminal to the Museo, unpacking, installation, guarding, dismantling, repacking, transport to the local air terminal, local incoming and outgoing customs charges, and local publicity costs, including the production of a poster.
  - c. The Museo de Arte Contemporaneo agrees to make such building repairs as are necessary to guarantee the security of the exhibition. These include adequate fire protection (as specified in SECURITY MEASURES attached), any repairs to roof or sky-lights to prevent water leakage, provision of internal locks for all doors and windows, and any other structural repairs which may be required. All such repairs must be completed by April 15, 1968 and will be subject to inspection by a representative of The Museum of Modern Art after that date. The Museum of Modern Art, New York reserves the right to cancel the exhibition's Santiago showing if, after inspection by its representative, the building is found to be lacking in adequate security.
  - d. As regards installation, the Museo de Arte Contemporaneo agrees to cover the costs of repainting all galleries to be used for the exhibition, providing additional lighting equipment, and construction of such temporary walls as may be required to meet the needs of the exhibition as determined by the representative of The Museum of Modern Art, New York.
8. Clearance of copyright for reproducing works in the exhibition catalogue and for the poster (used for publicity purposes) to be handled by The Museum of Modern Art, New York. (Copyright does not extend to production of picture postcards, color reproductions of works in the exhibition, or any other publication not directly related to publicity for the exhibition.) Design and wording of posters must be submitted to The Museum of Modern Art, New York for approval before printing.
  9. Excepting works specifically listed by The Museum of Modern Art, New York as "not for reproduction or use in any manner for television programs," reproductions and photographs of the paintings may be used without restriction in television programs reviewing or discussing the exhibition. Any



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9. (continued)

television filming in the galleries of the Museo de Arte Contemporaneo must be supervised by the representative of The Museum of Modern Art, New York to be certain that appropriate safety measures are observed.

10. Chilean sponsors to supply The Museum of Modern Art, New York, free of charge, with a full publicity record on the exhibition, including a full set of press and magazine articles published in Chile (with English translations), photographs of the opening ceremonies and 100 copies of the poster. Chilean sponsors will also send The Museum of Modern Art 35 millimeter color slides as well as black-and-white photographs of the exhibition's installation.

11. Following the closing of the exhibition in Santiago on July 17, the exhibition will be repacked by the Museo de Arte Contemporaneo and made available for shipment from the air terminal no later than July 20, 1968.

IN WITNESS WHEREOF, the parties hereto have executed this agreement the day and year first above written.

THE MUSEUM OF MODERN ART, NEW YORK

By \_\_\_\_\_  
Secretary

ATTEST:

\_\_\_\_\_  
Assistant Treasurer

MUSEO DE ARTE CONTEMPORANEO DE LA  
UNIVERSIDAD DE CHILE

By \_\_\_\_\_  
Director

ATTEST:

\_\_\_\_\_

COMITE AD HOC DE LA EXPOSICION  
DE CECILIE A MIRO

By \_\_\_\_\_  
Coordinador General

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cc: Mr. Edwards (1hd)  
Mrs. Straus  
WR/RP  
Mr. Wheeler  
Lt/JC  
ELJ  
✓ICE-F-111-67 SANTIAGO  
Circ.  
Green

February 2, 1968

Mr. Federico Assler, Director  
Museo de Arte Contemporaneo de la  
Universidad de Chile  
Casilla 5627  
Quinta Normal  
Santiago, Chile

Dear Mr. Assler:

I am afraid it has taken considerably longer than I expected to revise our contract for the CEZANNE TO MIRO exhibition on the basis of Miss Elaine Johnson's discussions with all three exhibitors. This task is now finally completed and I have enclosed for your records a duplicate copy of the contract and its various attachments. I have mailed the original copy of the contract and another duplicate directly to Mr. Mario Cariaccioli and would be most appreciative if you could arrange to meet with him to discuss this letter and to sign the original document as soon as possible.

I want to point out specifically the following changes made in the final contract:

1. Contract item 3. This is to be filled in by you and Mr. Cariaccioli on the original document; I was not sure whether both the Museo and the Comite ad hoc de la Exposicion should be listed, or only one or the other.
2. Contract item 6. We have changed this section of the contract extensively and have attached a detailed listing of SECURITY MEASURES which we are asking each institution on the tour to follow. Would you please read over the SECURITY MEASURES very carefully and let me know specifically about any which you feel may pose problems for you? We have tried to outline them very carefully with our Museum's Security man, who is an expert in this area, but we realize that local conditions, availability of equipment etc. could conceivably pose some problems we have not yet anticipated. Owing to the great value of the exhibition, we are naturally eager to ensure that all security arrangements are made as much in advance and planned as carefully as is humanly possible.
3. Contract item 7.a. (Chilean Sponsors' Costs) This paragraph has been changed to acknowledge receipt of the first \$10,000. installment of the Santiago sponsor's fee which arrived here last month.



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Mr. Federico Assler

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February 2, 1968

4. Contract item 7.c. (Chilean Sponsors' Costs) This section was added to the contract especially to cover certain repairs to the Museo's physical plant - repainting, repair of skylights and provision of new locks - which were discussed by Miss Johnson, you and Mr. Drummond. I have written more about this subject below.
5. Contract item 9. This section is new and we will later supply a list of any works which may not be reproduced or used in any manner for television publicity.

#### BUILDING REPAIRS

I was concerned to learn that the Museo de Arte Contemporaneo was in need of basic building repairs before the exhibition could be safely housed in it. Miss Johnson has told me that you assured her that the Ministry of Education would assume all costs of repainting and repairing the Museo during the Chilean summer. This was to include repairs to the roof and skylights in order to prevent any possibility of future leakage, repainting of all galleries to be used for the exhibition (with fire-resistant or water-base paint), and the installation of secure locks on all windows and doors. We regard all of these changes and repairs as absolutely essential to the security of the exhibition and are therefore planning to send a representative of our Museum to Santiago sometime between April 15 and early May to inspect the repairs and other changes you have been asked to make. In all probability, either Mr. Monroe Wheeler, Director of the Exhibition, or I will inspect the Museo personally.

#### ADDITIONAL INFORMATION ABOUT THE MUSEO AND ITS STAFF

Miss Johnson advised me that you and Mr. Drummond were to have met on December 6 to discuss the following matters and that the information was to have been sent on to me either by Mr. Drummond or Mr. Caraccioli shortly thereafter. Since we have had no word from Santiago since Miss Johnson's return, may I urgently request that we receive this information as soon as possible.

1. Description and listing of the Museo's permanent staff.
2. Where will additional guards who will be needed for the exhibition be secured? Will they have had previous experience in guarding works of art? Who will train them?
3. We understood that the local fire department would be asked to make a formal inspection of the Museo and that we would receive a copy of their report.
4. How do you propose controlling crowds in the galleries?
5. We were to receive photographs of the metal rods normally used for hanging paintings in your galleries which showed the locking devices and how they work.



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Mr. Federico Assler

-3-

February 2, 1968

6. I understand Mr. Cariaccioli promised Miss Johnson that he would have a new floor plan of the Museo drawn up and that you would indicate on it exactly which galleries you propose using for the exhibition.
7. Temperature and humidity levels in the galleries were to be measured and we were to be advised of the readings. Could you estimate the probable temperature-humidity range the exhibition would be subjected to in June-July?
8. For our insurers, we also need a few snapshots or 8 x 10" prints showing the exterior of the Museo, and the back and side elevations of the building as well. Perhaps the same photographer who took the interior photographs of the Museo could do some exterior shots: I believe he was on Mr. Cariaccioli's staff.

Another factor which I regard as extremely important is that I understand you are definitely planning to be actively involved in the administration of the Museo at all times during the period the exhibition is on view. Would you please re-confirm this when you next write.

We are making good progress on the exhibition and are now in the process of having a small group of the paintings restored and reframed although we will not collect the majority of the works until late March. We are presently planning a very brief showing of the exhibition here at our Museum before it is flown to Buenos Aires at the end of April. I will send you more details about it later. Our plans for the catalogue are also advanced and we are now awaiting the last group of text translations from Argentina. Could you be sure to advise Mr. Cariaccioli whether you feel you will require more than the allotted 2,500 copies for the Santiago showing. Additional copies, for which there will be an additional charge, should be ordered soon.

We hope to send Mr. Cariaccioli a group of color transparencies, black-and-white photos and a suggested press release for advance publicity usage within the next few weeks. I assume you will want to discuss with him the publicity coverage for the exhibition.

I look forward to hearing from you and Mr. Cariaccioli in the near future.

Sincerely,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Enclosures: Contract and attached checklist and Security Measures, Duplicate copy

cc: Mr. Agustin Edwards



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January 17, 1968

Señor Mario Caraccioli  
Coordinador General del  
Comité ad hoc de la Exposición  
"De Cézanne a Miró"  
El Mercurio  
Casilla 13D  
Santiago, Chile

Dear Señor Caraccioli:

The International Council has retained the services of Mrs. Carla Hunt to make all our travel arrangements for the trip in May. She is a very charming and intelligent young woman and is giving our visit a great deal of personal attention.

Mrs. Hunt will be coming to Santiago on Sunday, February 11th for a few days. I have asked her to get in touch with you and Mrs. Edwards in order to review our plans and to be of any help that you feel necessary.

Monroe Wheeler has gotten together a magnificent show, which will have a brief preliminary exhibition here in our Founders Room before being packed, and will give us an opportunity for advance publicity.

I am looking forward to seeing you this spring.

Sincerely,

Mrs. Donald B. Straus  
President

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COL. LT. MR. RASMUSSEN 6

DTF

LT  
MARIO CARACCIOLI  
EL MERCURIO  
CASILLA 13 D  
SANTIAGO (CHILE)

THANKS YOUR CABLE DECEMBER 11 STOP CHECK ARRIVED TODAY  
THROUGH AMERICAN EXPRESS STOP WILL WRITE SHORTLY AFTER  
ELAINE JOHNSON RETURNS TO NEW YORK

RASMUSSEN  
MODERNART

Charge: 610-820-824

cc: Mrs. Straus, Mr. Wheeler, WR, RP, Mr. Marenoff, Miss Colwell,

ICE-F-111-67 BA Santiago, circulate green



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ET  
Straus



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URRG HL CVSO 041

SANTIAGODECHILE 41328 1303

LT

MR. RASMUSSEN

MODERNART NEWYORK

REFER YOUR LETTER OCTOBER 6 WE HAVE NOT RECEIVED CONTRACTUAL  
AGREEMENT SO WE MAY SEND FIRST INSTALMENT STOP LOOK FORWARD  
SEEING MISS JOHNSON AS SHE ARRIVES STOP PHOTOGRAPHIC MATERIAL  
OF CONTEMPORARY MUSEUM BEING PREPARED REGARDS

CARACCIOLI

COL LT MR. RASMUSSEN 6

NOV 29 1967

PLEASE REPLY MY SIGNATURE  
PLEASE REPLY YOUR SIG  
ACTION AS REQUIRED  
SEE: WR RP  
NO REPLY NECESSARY  
FILE  
INFORMATION COMES TO  
RPT/WR

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Straus

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Mr. Mario Caraccioli R.

I have not yet been able to discover the reason for the missing page in the catalogue, but will write you about it as soon as I can touch with the person responsible.

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-F-111-67-Sub

INFORMATION COPIES TO:

Mrs. S., NW, WR, RP

G.M.

ZCZC RBA120 VIA ITT CEA045 AAC033

UINY CO CCSO 030

SANTIAGOCHILE 30/29 11 1411

- RASMUSSEN MODERNART NEWYORK -

AGREE TERMS DRAFT CONTRACT RECEIVED VIA MISS JOHNSON

STOP AWAITING OFFICIAL DRAFT STOP NEVERTHELESS

SENDING FIRST INSTALMENT 10.000 TO AMEXCO ENDORSED

MODENART PAYMENT NUMBER 9659

CARACCIOLI

COLL 10.000 9659

NNNN

copies to each exhibitor, as included in the fee for the exhibition. If additional copies beyond the 2500 are desired, we would ask that the exhibitor pay \$1.00 per catalogue; this, of course, is still below the actual cost price.

NY Phone Serv: Tel. 797-3311 / Msgr.

World Communications Inc.

ITT World Communications Inc.

NY Phone Serv: Tel.



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Straus

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Mr. Mario Cariaccioli R.

I have not yet been able to discuss the possibility of inscribing an inscription in the catalogue, but will write you about it. I shall also be in touch with you later regarding publicity materials we shall be needing.

October 6, 1967

Mr. Mario Cariaccioli R.

Coordinador General del

Comité ad hoc de la Exposición

"De Cézanne a Miró"

EL-MERCURIO

Castilla 13D

Santiago, Chile

Dear Mr. Cariaccioli:

Thank you so much for your two letters regarding the CÉZANNE TO MIRÓ exhibition. I was especially glad to see your first letter upon my return from vacation, informing us that you would serve as general coordinator for the exhibition in Santiago.

We have been delighted to learn of the cooperation of the Chilean Ministry of the Interior and the Central Bank regarding security and financial arrangements for the exhibition. I am forwarding under separate cover our contractual agreement for the exhibition which I would appreciate your signing and returning on behalf of the Chilean Committee. This stipulates the security arrangements which we have asked to be provided, and the Committee's assurance that these have been committed by your Ministry is quite sufficient for our insurance.

I am attaching an approximate breakdown of costs for the exhibition. It is still too early for these figures to be as accurate as I would like, but as you will see, we foresee a total budget of approximately \$83,000. Of this total, we are asking each of the three participating cities in South America to contribute between \$15,000 to \$17,000, while the International Council of The Museum of Modern Art is contributing and raising additional funds or contributions for the remainder, or over \$30,000.

I have informed our Publications Department that you wish to reserve 2500 copies of the catalogue. We have decided that in view of the high costs of producing the catalogue it is best for us to allot a ceiling total of 2500 copies to each exhibitor, as included in the fee for the exhibition. If additional copies beyond the 2500 are desired, we would ask that the exhibitor pay \$1.00 per catalogue; this, of course, is still below the actual cost price.

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Mr. Mario Cariaccioli R.

October 6, 1967

I have not yet been able to discuss the possibility of inserting an auspices page in the catalogue, but will write you about this later. I shall also be in touch with you later regarding publicity materials we shall be sending.

I would greatly appreciate receiving a floor plan and elevation of the Museo de Arte Contemporaneo, and as many photographs of the building as are available for consideration in making installation plans.

Our Associate Curator of Drawings and Prints, Miss Elaine Johnson, will be coming to Santiago in connection with research for a forthcoming exhibition and publication on Latin American printmaking. On our behalf, she will also discuss the current status of plans for the CÉZANNE TO MIRÓ exhibition. We would greatly appreciate it if it might be possible for you to meet with her on December 4 at 10:00 a.m. Could you let me know if this would be convenient? Miss Johnson will be staying at the Hotel Carrera.

Once again, our sincerest thanks for working with us on the exhibition.

Very sincerely,

Waldo Rasmussen  
Director

Circulating Exhibitions

Enclosure: Preliminary Budget Estimate for CÉZANNE TO MIRÓ

Total Estimated Cost: \$ 83,000.

Contributions from each South American exhibitor: \$15,000. to \$17,000.

Contributions from the International Council: \$30,000. to \$35,000.



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EL MERCURIO  
SANTIAGO - CHILE

CÉZANNE TO MIRÓ

PRESIDENCIA

Preliminary Budget Estimate

SEP 11 1967

Santiago, September 22, 1967

Organized by The Museum of Modern Art, New York, under the auspices of its International Council.

Museum of Modern Art

Assembly and dispersal of exhibition: \$ 4,000.

Framing and packing: 7,000.

Photography (including color transparencies): 1,500.

Conservatorial supervision: 9,500.

Insurance: 30,000.

Foreign transportation (air): 10,000.

Catalogue production: 15,000.

Travel and living expenses for Museum of Modern Art personnel in South America 6,000.

Total Estimated Costs: \$ 83,000.

Contributions from each South American exhibitor: \$15,000. to \$17,000.

Contributions from the International Council: \$32,000. to \$38,000.

Comité ad hoc de la Exposición  
"De Cézanne a Miró"

For it is under this name and title that our application to the Central Bank will be presented.

I wonder if it is still too early for you to answer some of the points I brought up in my previous letter.

Yours sincerely,

*[Signature]*

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**EL MERCURIO**  
CASILLA 13 - D - TELEF. 61111  
SANTIAGO - CHILE

PRESIDENCIA

SEP 23 1967

Santiago, September 22, 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED WR

SEE: WR RP

NO REPLY NECESSARY

✓ FILE

INFORMATION COPIES TO:

MW ET

Mr. Waldo Rasmussen  
Museum of Modern Art  
11 West 53 Street  
New York City, N. Y.  
U. S. A.  
-----

Dear Mr. Rasmussen,

I enclose a copy of an official letter from the Ministry of Foreign Affairs giving their sponsorship of the Cezanne to Miro Exhibition.

As I told you in my last letter, the Central Bank has agreed to release dollars for this project on receipt of our formal application. I wonder if you could send me an approximate breakdown of the total costs and indicate to us that our contribution will be a percentage of them. We need this in order to apply to the Central Bank, so some urgency is necessary here.

I would be grateful if you could address this letter formally to me:

Mario Caraccioli R.  
Coordinador General del  
Comité ad hoc de la Exposición  
"De Cezanne a Miro"

For it is under this name and title that our application to the Central Bank will be presented.

I wonder if it is still too early for you to answer some of the points I brought up in my previous letter.

Yours sincerely,

Mario Caraccioli R.



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REPUBLICA DE CHILE  
MINISTERIO DE RELACIONES EXTERIORES

JEV/anele

DIRECCION DE ASUNTOS CULTURALES  
E INFORMACION EXTERIOR

Exposición "De Cézanne a Miró"

Nº 18204

Santiago, -5 SET. 1967

Me es grato referirme a la exposición de pintura "De Cézanne a Miró", que será enviada por el Museo de Arte Moderno de Nueva York para ser exhibida en Santiago a mediados del año próximo en el Museo de Arte Contemporáneo de la Universidad de Chile.

El Ministerio de Relaciones Exteriores se ha impuesto con suma interés de este proyecto, que dará lugar a un evento cultural de gran significación y será, a la vez, un ejemplo de colaboración internacional en estas materias.

En virtud de lo expuesto anteriormente, me permite confirmar a Ud. que el Ministerio de Relaciones Exteriores patrocinará con el mayor agrado la exposición "De Cézanne a Miró" y contribuirá en la medida de sus posibilidades y sin que esto naturalmente implique compromisos financieros, a facilitar su realización.

Saluda atentamente a Ud.

Por el Ministro,

*[Handwritten signature]*

AL SEÑOR  
MARIO CARACCIOLI  
COORDINADOR GENERAL DEL COMITE AD-HOC  
DE LA EXPOSICION "DE CEZANNE A MIRO"  
" EL MERCURIO "  
PRESENTE.-

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SEP 1 1967

**EL MERCURIO**

CASILLA 13 - D - TELEF. 61111  
SANTIAGO - CHILE

PRESIDENCIA

Santiago, August 28, 1967

Mr. Waldo Rasmussen  
Museum of Modern Art  
New York, N. Y.  
U. S. A.  
-----

Dear Mr. Rasmussen,

In a way this is a letter of introduction, for Mr. Edwards asked me to be his general coordinator for the Exhibition "Cézanne to Miró". It is also to bring you up to date on a few details.

I can confirm that there will be no difficulty about the currency export permit, both for November 1st 1967 and for June 1968. The Vice President of the Central Bank of Chile told me this personally and has appointed a member of his staff to see the matter through.

Referring to your letter of the 14th July to Mr. Edwards, I have been in touch with the Ministry of the Interior on the matter of security and he has offered his fullest cooperation. Mr. Assler says that with the Museum's own security staff working with the Ministry's there should be no cause for anxiety. The Museum will not be closed on any of the days while the Exhibition is here. But perhaps you or your underwriters have some particular or required forms of security you would like assurance about from the Museum and the Ministry. If this is so, could you let me know?

I discussed the matter of catalogues with Mr. Assler and we think that 2,500 would be a realistic quantity. Price, even an indication is rather difficult. But I would think that \$ 1 to \$ 1,50 ( E° 5.00 to E° 7,50 ) could be a sensible price. I wonder if it would be possible to leave a blank page in the catalogue so that we could stick in an insertion to thank the heads of the various ministries who have helped us? That sort of thing means a lot to them and is a method of showing our appreciation. Obviously we would like to see a proof of the catalogue as soon as possible, and would be grateful for any promotional material you can let us have; colour slides would be especially useful for reproduction in "El Mercurio" and its Sunday Magazine. We intend to organize a crescendo of publicity nearer the time, so the more background we can give it and the longer we have to construct it the better.

... 2)

RP to send interim reply

DRAFT REPLY YOUR SIG

ACTION AS REQUIRED

5. 40 WR RP

NO REPLY NECESSARY

FILE ✓ ICE-F-111-67 CHILE

INFORMATION COPIES TO:

Mrs. Strass, Mr. Wheeler, R/H

WR, RP, L. Tweedy



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**EL MERCURIO**  
CASILLA 13 - D - TELEF. 6111  
SANTIAGO - CHILE

PRESIDENCIA

-2-

Mr. Assler says that your dates, June 26th to July 17th suit him admirably and that he will produce a contemporary chilean exhibition for the first fortnight in May. I believe your Council will be coming to Santiago for a few days in this period. It will include chilean engravings (3rd. Bienale), painting and sculpture. He will also arrange visits to private collections and galleries.

Yours sincerely,

*Alfonso Ossandón*

167



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Chile

cc: Wheeler  
Mrs. Straus  
WR  
RP  
ET  
ICE-F111-67 Chile  
green  
circ.

<b>CLASS OF SERVICE</b> This is a fast message unless its deferred character is indicated by the proper symbol.	<b>WESTERN UNION TELEGRAM</b> W. P. MARSHALL CHAIRMAN OF THE BOARD R. W. McFALL PRESIDENT	<b>SYMBOLS</b> DL = Day Letter NL = Night Letter ITL = International Letter Telegram
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JUL 25 1967

LT  
RASMUSSEN MUSEUM OF MODERN ART NEWYORK  
REFER YOUR CABLE STOP FEEL EXHIBITION CAN NOW BE CONFIRMED  
AND SUGGEST WRITE ASSLER DIRECTLY FOR DATES AND ARRANGEMENTS  
STOP YOU CAN COUNT ON ME TO HELP ON FUTURE DEVELOPMENTS

REGARDS

AGUSTIN EDWARDS

COL CHN0012

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NO REPLY NECESSARY ☒  
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INFORMATION COPIES TO:  
Mrs. Straus - MW  
Rah RP WR  
ET

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EXHIBITION STOP TODAY ORGANIZED PERSONAL STAFF COMMITTEE FOR  
CORRESPONDANCE AND ACTION PLAN NAMING MR MARIO  
CARACCIOLI AS GENERAL COORDINATOR PLEASE CHANNEL ALL  
CORRESPONDENCE THRU HIM STOP DETAILS FOLLOWS  
REGARDS

AGUSTIN EDWARDS

NNNN

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3314

ITT World Communications Inc.

NY Phone Service Telegram 797-3314



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Chile

cc: Wheeler  
Mrs. Straus  
WR  
RP

JUL 28 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP  
NO REPLY NECESSARY \_\_\_\_\_

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INFORMATION COPIES TO:  
WR 2P Mr. d'Honnant  
Mr. Straus Mr. Wheeler  
LT

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SANTIAGOCHILE 59 27 1453

LT

- RASMUSSEN MUSEUM OF MODERN ART NEWYORK - ( MODERNART NY ) RB  
EXHIBITION ON STOP AM DELIGHTED MINISTRY CONFIRMS NO  
DIFFICULTIES EXHIBITION SANTIAGO STOP ASSLER AGREES  
PROPOSED DATES AND HAPPY ORGANIZE CONTEMPORARY CHILEAN  
EXHIBITION STOP TODAY ORGANIZED PERSONAL STAFF COMMITTEE FOR  
CORRESPONDANCE AND ACTION PLAN NAMING MR MARIO  
CARACCIOLI AS GENERAL COORDINATOR PLEASE CHANNEL ALL  
CORRESPONDENCE THRU HIM STOP DETAILS FOLLOWS  
REGARDS

AGUSTIN EDWARDS

NNNN

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

Willingness to lend from  
now needs to approach  
on the exhibition.

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*Chile*

cc: Wheeler  
Mrs. Straus  
WR  
RP  
ET  
ICE-F111-67 Chile  
green  
circ.

July 14, 1967

Mr. Agustin E. Edwards  
Presidente  
EL MERCURIO  
Santiago, Chile

Dear Mr. Edwards:

As you can imagine, Beth and I were delighted to receive word from Ambassador Tomić that the Chilean Ministry of Foreign Relations has agreed to sponsor CÉZANNE TO MIRÓ and to supply the necessary currency export permit. I enclose a copy of the Ambassador's letter and my reply. The news seemed almost too good to be true, so I thought it best to cable you the basic facts so we could receive your reaction as soon as possible. I understand that you will be in Santiago through July, but will be out of the city during August, so I hope we may have some word from you before then.

Because you bear so much of the responsibility for bringing the exhibition to Chile, both Beth and I felt we should ask you frankly whether, if the currency export permit solves the financing as it seems to, you feel that we can now confirm the Santiago showing. From our point of view, if the Ministry of Foreign Relations sponsors the exhibition and we can receive confirmation of security arrangements from them, we are ready to "sign, seal and deliver". We will of course send someone from our Staff or a hired specialist to accompany the exhibition to provide additional supervision. But in our enthusiasm for the project, we do not want to burden you with this responsibility if you do not feel the time is right to bring the exhibition to Chile. Of course, we are anxious to know how you feel, because if you think we should not go through with these plans, we should try to arrange another showing elsewhere right away--probably in Caracas.

We are especially anxious to learn your reaction because Monroe Wheeler feels it is essential to give prospective lenders full information on the itinerary of the exhibition before making a formal loan request. He has already been given verbal assurances of willingness to lend from several collectors and from our own Museum, but now needs to approach other museums and collectors with full information on the exhibition.



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Mr. Agustin Edwards

-2-

July 14, 1967

Because Mr. Wheeler's selection cannot be final until the early fall, our Publications Department feels it would be impossible to have the catalogue printed outside the United States. There are simply too many complications in checking proofs, copy and reproduction against a pressing deadline to produce a catalogue in time for the first showing of the exhibition in the middle of May. I suspect you will be relieved by this news, but I do hope that at some time in the future we may make the catalogues for our exhibitions a collaborative venture.

The dates for the showing in Buenos Aires are not finally set, but we have proposed the three weeks from May 15 to June 9. Allowing three weeks between showings, the exhibition could open in Santiago by June 26 for a three week showing ending July 17. Of course, these dates need not be exact, but we must hold to a very tight schedule. Could you discuss these dates with Mr. Assler?

As mentioned in my cable, we would hope that payment of the fee for the exhibition could be in two installments: one of \$10,000 by November 1, 1967, and the remainder by June 1, 1968. This is particularly important for us, because funds received from South America are subject to matching funds from our American donor, and we need to build up our Latin American Fund for this and future projects. We still cannot give a final budget figure for the exhibition because there are still too many indeterminates: the total insurance cost cannot be known until the selection is final and lenders have supplied values; the shipping costs can only be estimated; and the catalogue production costs can vary between \$15,000 to \$20,000. We have agreed, however, that the three participating cities in South America will be asked to contribute a maximum of between \$15,000 to \$17,000 each, and the International Council will absorb any additional costs if the budget exceeds the \$75,000 to \$85,000 originally estimated.

Regarding the catalogue, we plan a publication with a format of about 8 by 9 inches, paperbound with sewn binding, of approximately 64 pages. All fifty works in the exhibition will be illustrated, but because of time and financing, only a few will be in color. Along with brief general introduction by Mr. Wheeler, the text will include descriptive analysis and comments on each work. We think it will provide excellent documentation on the exhibition and a good introduction to the modern movement in painting. We especially hope it will be useful to students, and that it can have wide distribution. Could you give us some indication of a selling price which you think would be appropriate for a book of this character? Since the catalogue is subsidized by the Council, we want to keep the price as low as possible to encourage wide sales. Could you also give us some indication of the number of copies which you think might be sold in Santiago? As you will recall, we agreed that the \$15,000 to \$17,000 fee would include our providing copies of the catalogue at no additional cost. It is important that we know the required size of the edition soon, however.

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Mr. Agustin E. Edwards

-3-

July 14, 1967

I will not go into further details now until we hear whether you feel we should proceed with the exhibition. If you do, I would like to write to the American Ambassador and to the Department of State in Washington to inform them our plans, and ask for their cooperation in any way possible. Perhaps it would also be wise for me to write to the appropriate person in the Chilean Ministry of Foreign Relations regarding details of their sponsorship, security precautions, etc. I know Beth will also be writing you concerning the visit of the Council to Santiago, and perhaps you will be able to discuss with Mr. Assler the possibility of organizing an exhibition of Chilean contemporary art at the time of their visit.

We hope to hear from you soon.

My kindest regards to Mrs. Edwards.

Yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions

Enclosures:

1. Letter from Ambassador Tomić, July 10, 1967
2. Reply to Ambassador Tomić, July 13, 1967
3. Copy of cable, June 13, 1967



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WR  
Straus  
RP  
~~ICE-F-111-67~~  
Wheeler  
circ.  
green

June 14, 1967

Mr. Agustin E. Edwards  
Presidente  
EL MERCURIO  
Santiago, Chile

Dear Mr. Edwards:

I am sorry to be so late in forwarding the enclosed information copies of Waldo Rasmussen's letters of May 23 to The Honorable Radomiro Tomic, Chilean Ambassador to the United States and to Mr. Nemesio Antunez, who is in the Chilean Mission to the United Nations. We have already heard from Ambassador Tomic, who seems very enthusiastic about the CÉZANNE TO MIRÓ exhibition, and has already written to Chile to investigate the possibility of securing an export permit. I have enclosed a photocopy of his letter of June 5.

The copies of your calendars, which you mentioned you were sending in your letter of May 22 to Mrs. Straus, have arrived and I showed them to Mr. Wheeler last week. Since they did not contain any black-and-white illustrations, he remains somewhat uncertain about printing the exhibition's catalogue in Santiago, a possibility you brought up at the meeting we had when you were last in New York. If the catalogue printing could not serve as at least a partial solution of the Chilean currency restriction problem, it would be more urgent than ever to determine if the necessary Export Permit can be obtained quickly.

Mr. Rasmussen will return from Australia early next week at which time we plan to discuss the overall tour for the exhibition in detail. Mr. Wheeler is eager to begin requesting loans in writing within the next few weeks and feels it absolutely essential that we be in a position to tell all prospective lenders exactly where the exhibition will be shown in Latin America. If we cannot secure an answer quickly about the Chilean Export Permit, it seems possible we may have to offer the exhibition to another country where funding would not pose such a problem. I hope this possibility will not be too disappointing and can assure you we will be in touch with you at the earliest opportunity.

Sincerely,

Richard L. Palmer  
Executive Assistant  
Circulating Exhibitions

Enclosures: .Copy, letter of May 23 to Mr. Antunez  
.Copy, letter of May 23 to Ambassador Tomic  
.Copy, letter of June 5 from Ambassador Tomic

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DTF

THE MUSEUM OF MODERN ART, NEW YORK

LT

MR. AGUSTIN EDWARDS  
EL MERCURIO  
SANTIAGO (CHILE)

WUC JUNE 13, 1967

AMBASSADOR TOMIC INFORMS CHILEAN MINISTRY GRANTS CURRENCY EXPORT  
PERMIT FOR CEZANNE TO MIRO EXHIBITION MINISTRY AGREES SPONSOR EX-  
HIBITION AND ASSURES NO PROBLEMS CUSTOMS IMPORT PERMIT stop  
APPRECIATE LEARN SOONEST WHETHER YOU FEEL EXHIBITION CAN BE CON-  
FIRMED AND WHETHER WE SHOULD WRITE ASSLER DIRECTLY REGARDING DATES  
AND ARRANGEMENTS stop SUGGEST SANTIAGO SHOWING FROM JUNE 26 TO  
JULY 17 COMING FROM BUENOS AIRES WHERE CLOSURES APPROXIMATELY JUNE 9  
stop HOPE ASSLER ALSO ABLE ARRANGE EXHIBITION CONTEMPORARY CHILEAN  
ART FOR INTERNATIONAL COUNCIL SANTIAGO VISIT AROUND MAY 10 OR 11  
stop BECAUSE DEADLINES SO PRESSING WHEELER FEELS IMPERATIVE MUSEUM  
PRINT CATALOGUES HERE stop HOPE CURRENCY EXPORT PERMIT MAKES  
POSSIBLE FIRST PAYMENT TO OUR MUSEUM TEN THOUSAND DOLLARS THIS  
NOVEMBER REMAINDER BY JUNE 1968 STOP LETTER FOLLOWS BUT APPRECIATE  
CABLE YOUR FRANK OPINION FEASIBILITY THESE PLANS WARMEST REGARDS  
RADNUSSEN MODERNART

Charge: 610-625-824

cc: Mr. Edwards (1thd)  
Wheeler  
Mrs. Straus  
WR  
RP  
ET  
✓Ice-F-111-67 Chile  
circulate  
green



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## The Museum of Modern Art

April 6, 1967

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

cc: Mr. d'Harnoncourt  
Mr. Wheeler  
Mrs. Straus  
LATIN AMERICAN PROGRAM  
to Miro ICE-F-111-67

DRAFT REPLY MY SIGNATURE

1967 APR 17 PM 8 23  
DRAFT REPLY YOUR SIGNATURE

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE ICE-111-67

INFORMATION COPIES TO:

WR

RP

RB

NSH

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UINY HL CRSE 021

SANJOSECR 21 13 1907 VIA ITT

TRY MODERNART NY

LT

RASMUSSEN MODART NEWYORKNYK

EDWARDS WANTS EXHIBITION PROVIDING CURRENCY DIFFICULTIES

SOLVED AM DUBIOUS PAYMENTS MOMA URUGUAY STILL WAITING

GOVERNMENT PERMIT

BETH

COLL LT RASMUSSEN MODART AM MOMA BETH

NNNN

FOR PROMPT SERVICE  
TELEPHONE REPLY TO  
MAIN OFFICE 797-3311

NY Phone Serv: Teleg. 797-3311 / Msn 7522 / Infor. 7550 / Telex-7550

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ITT World Communications Inc.

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## The Museum of Mo

April 6, 1967

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

Mr. Agustin E. Edwards  
Brook Club  
111 East 54th St.  
New York, N. Y.

Dear Mr. Edwards:

Mr. Richard Dana told me that you were in the city, and I telephoned today in hopes that we might meet to discuss the proposed exhibition of European painting for Santiago. If there is any chance that we might get together, won't you let me know? If possible, I hope we might meet with Mr. Wheeler who will be directing the exhibition.

Mrs. Straus will be arriving in Santiago tomorrow, April 7, and will remain there until April 12. I know she is eager to know your reaction to the possibility of the International Council's coming to Santiago in the Spring of 1968, and if you are going to be in Santiago next week, I would like very much to inform her by cable.

I hope you will be able to telephone me, either here at the Museum (CI 5-8900) or at home (RI 9-7797).

With kindest regards,

Yours,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

cc: Mr. d'Harnoncourt  
Mr. Wheeler  
Mrs. Straus  
LATIN AMERICAN PROGRAM  
✓Cezanne to Miro ICE-F-111-67  
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circ



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cc: Mr. Ulloa (lhd)

Mr. d'H

Mrs. Straus

Mr. Wheeler

Mrs. Sahw

RP/RR

ET

✓ ICE MODERN PAINTINGS FROM COLLECTIONS

Latin American Program

circ

green

February 24, 1967

Mr. Agustin E. Edwards  
El Mercurio  
Santiago, Chile

Dear Mr. Edwards:

I am writing to report on our progress with plans for the exhibition of MODERN PAINTINGS FROM COLLECTIONS IN THE UNITED STATES which we hope to send to Santiago in the Spring of 1968.

When Mrs. Straus, Mr. Ulloa and I met with you and Mrs. Edwards to discuss this project, and the proposal of combining the opening of the exhibition in Santiago with the Spring Meeting of the International Council in April or May of 1968, it seemed like a far-off dream. Now, however, we are making active plans for the exhibition, and hope very much that we can still plan its opening in conjunction with the Council meeting. I am therefore writing in fullest detail about the exhibition, and hope you will forgive my bombarding you with information and questions.

I am pleased to tell you that Mr. and Mrs. Straus plan to be in Santiago in March, in connection with a conference Mr. Straus is attending. I know Mrs. Straus will be eager to discuss our plans with you, and she will be writing you separately about her trip. It would be a great help, however, if you could reply to this letter as soon as possible, because naturally we do not want to proceed with our plans for the exhibition before hearing from you. And time is of course growing short to organize so important an event!

Content of the exhibition:

We are delighted to tell you that Mr. Monroe Wheeler, the Museum's Director of Exhibitions, has agreed to direct the exhibition and plans its publication. He is planning an extraordinarily distinguished exhibition, representing the major movements in modern art from Cezanne to Miro. About fifty paintings will be included, drawn from important collections in this country. A partial list of the artists Mr. Wheeler plans to represent will indicate the scope and quality of the exhibition:

Precursors of the modern movement

Cezanne  
Van Gogh  
Seurat  
Gauguin  
Monet  
Munch

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Mr. Agustin E. Edwards

- 2 -

February 24, 1967

Cubism and School of Paris

Picasso  
Matisse  
Bonnard  
Vuillard  
Derain  
Braque  
Gris  
Miro  
Leger  
Rouault

Futurism and Italian Painting

Boccioni  
Modigliani  
Balla  
Severini  
de Chirico  
Morandi

Expressionism

Kandinsky  
Beckmann  
Nolde  
Soutine

Dada and Surrealism

Duchamp  
Ernst  
Klee  
Schwitters

Pure abstraction

Malevich  
Mondrian

We are now working on plans for a catalogue to accompany the exhibition which would be printed here in Spanish. It would provide a generous group of color illustrations, plus additional black-and-white, representing all the paintings in the exhibition, and the text would include thorough documentation on the works and a general introduction on the modern movement.

Scheduling and itinerary

Of course, the key factor in our plans is the opening date in Santiago. From our point of view, it would be best to open the exhibition around the middle of May 1968. The collectors from whom we shall be borrowing the paintings will be more receptive to our request if we do not have to assemble the works until as late in the spring as possible.

The major problem in organizing the show is of course that of obtaining the paintings for a tour of several cities. Because the exhibition will be so



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Mr. Agustin E. Edwards

- 3 -

February 24, 1967

expensive a project, we feel it is desirable to show it in four cities so that the costs can be shared equally. But this does lengthen the amount of time the paintings will be away from their owners, and we shall have to adhere to a very precise schedule so that our loan period is not too long.

We are suggesting showings of three weeks in each city, with an additional three weeks between showings for dismantling, transport and installation. Such a schedule can only be achieved if we secure the utmost cooperation far in advance with the governments of the countries concerned, so that the exhibition does not encounter any delays because of customs or other formalities.

The other cities we hope may be included on the tour are Lima, Buenos Aires and Caracas. Mr. Ulloa is most eager to bring the exhibition to Peru, but we have not yet corresponded with Argentina or Venezuela.

Some questions:

1. Could you let us know as soon as possible the dates on which you think the opening of the exhibition and the International Council Meeting might take place?
2. Would a showing of three weeks be acceptable?
3. Where would you recommend that the exhibition be shown in Santiago? I remember that you mentioned previously you felt the Museo de Arte Contemporaneo was not ideal space nor centrally located, and that you wished to explore alternate possibilities.

Shipment of the exhibition

For maximum security and to shorten the loan period for the paintings, it is essential that we ship the exhibition by air throughout its tour. Of course, this is extremely costly and we intend approaching Braniff International with a request for free transportation.

Costs:

We can only provide rough figures for costs at present, but we assume it will cost between \$75,000. to \$85,000. to organize the exhibition, produce its catalogue and ship it to four cities. A major item will be the costs of insurance because the value of the exhibition is estimated at about six million dollars.

We are proposing that each of the cities participating in the tour share equally in the total expenses. This would mean between \$15,000. to \$17,000. per city, with an equal amount from the International Council in addition to the Council's contribution of all the staff and space requirements for assembling the exhibition. Naturally this a daunting figure and we hope to reduce it by seeking additional subsidies for the catalogue of the exhibition and for the air shipment.

As you know, the total fund-raising goal for Chile's participation in the Council's Latin American Program was \$30,000. over a five-year period. A serious problem for us is the fact that the present exhibition would absorb so large a proportion of the total funds for the Latin American Program. Hence, we hope

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Mr. Agustin E. Edwards

- 4 -

February 24, 1967

that countries participating in the exhibition will be able to allocate more than their annual quota from the five-year program. Manuel Ulloa is optimistic that he can raise \$15,000. for the present exhibition, in addition to the \$6,000. already contributed by Peru to our Program. Do you think it would be possible to raise an equal amount in Chile, in addition to the \$5,000. currently deposited in the International Council fund in Santiago?

In considering the transfer of funds from Chile, because of the currency export problems, we wonder if it would be possible to pay some of the expenses for the International Council Meeting in Santiago in escudos, taken from the Council's account. Since we expect anywhere from forty to fifty Council members to come to Santiago for the opening, we thought it might be possible to prepay some of the following items in Santiago in Chilean currency:

1. Air tickets for Council members and museum staff
2. Hotel accommodations
3. Costs of Council Meeting

We could then obtain reimbursement from Council members in dollars for these expenses. Do you think this is a feasible plan?

Official announcement of the exhibition and meeting:

You undoubtedly know that PAN AMERICAN WEEK is taking place from April 9 to 16, and many events are being planned in New York around it. The International Council has been invited by the City of New York to co-sponsor a dinner honoring the Ambassadors of Latin American countries and other distinguished guests. Mr. William S. Paley, Chairman of the Council's Inter-American Honorary Sponsoring Committee, has agreed to be host on this occasion.

We would like very much to be able to announce our plans for the exhibition and other details regarding the Council's Latin American Program at this time. Do you think we shall have made sufficient progress with our plans for the Santiago showing and Council meeting to make an announcement by that time?

We shall of course want to write His Excellency Ambassador Radimiro Tomic in advance of the dinner, informing him of our plans and requesting the official participation of the Chilean government.

Future plans for the Latin American Program:

You will be glad to know that Mr. d'Harnoncourt has been in contact with the new Center for Inter-American Relations, of which he is a Trustee for its art program, and we shall be working out arrangements to coordinate our programs of bringing Latin American art to the United States. Although no "official" agreement has been made at present, the Center has been most receptive to our suggestion to offer its space as an additional showcase for exhibitions of Latin American art organized by the Council. This will make it possible for us to have additional New York exhibition space and will greatly ease our problems of showing Latin American art since the space in our own building is limited and scheduled so far in advance. Of course,



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Mr. Agustin E. Edwards

- 5 -

February 24, 1967

we shall also want to schedule incoming exhibitions from Latin America in the Museum as well, and it seems likely that the first of these will be the comprehensive GRAPHICS FROM LATIN AMERICA which Mr. William S. Lieberman, our Director of Drawings and Prints, is planning as both an exhibition and publication. Other exhibitions we are discussing for the future will feature painting and sculpture from Latin America, and shows of architecture, design and photography.

An important element in our plans, and one perhaps not sufficiently featured in our discussions of the Latin American Program, is the Museum's own Collection of Latin American art. As you know, our Museum was the first in this country to establish a modern collection in this field, and the first public showing of our collection was the exhibition: The Latin American Collection of The Museum of Modern Art shown March 31 - June 6, 1943. Of course, major examples by Latin American artists are permanently on view in the Museum. We feel very strongly, however, that in recent years our acquisitions of Latin American art have been too dependent upon works which were available in this country. In the coming years we are especially eager to stimulate the growth of our Latin American Collection by acquiring key examples, and particularly more recent material. Towards this end, we plan to encourage the travel of our Museum's curatorial staff in Latin America, so that our acquisitions may reflect first-hand knowledge of current movements. This program has already begun with the travel of Miss Elaine L. Johnson, the Museum's Associate Curator of Drawings and Prints, last year in connection with the exhibition of Latin American graphics. Last fall Mr. Alfred H. Barr, Jr., Director of the Museum Collections, was on the jury of the Bienal Americana de Arte in Cordoba. Through their journeys we have already begun to acquire additional important material for our Collection.

Other exhibitions planned for tours in Latin America include:

ART OF THE 'SIXTIES. An exhibition of avant-garde trends in recent art.  
20TH CENTURY INDUSTRIAL DESIGN  
MODERN GRAPHIC DESIGN  
AMERICAN PHOTOGRAPHERS  
MODERN AMERICAN PAINTING  
RECENT PRINTMAKING IN THE UNITED STATES

These are the basic elements of the Council's Latin American Program which we would announce during PAN AMERICAN WEEK. We hope that such an announcement will elicit greater support of the program and wider awareness of its aims.

I hope you will not be too discouraged by the enormous length of this letter, but I felt you should have as full a report as possible on the current state of our plans. We shall look forward eagerly to hearing your reaction.

With kindest regards,

Sincerely,

Waldo Rasmussen  
Executive Director  
Circulating Exhibitions

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EMBASSY  
OF THE  
UNITED STATES OF AMERICA

Santiago, Chile

ACTION AS REQUIRED

SEE: WR RP

NO REPLY NECESSARY

FILE

INFORMATION COPIES TO:

WR, RP, EL, MW

MRS STRAUS

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DEC 20 1967

December 12, 1967

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

Dear Mr. Palmer:

I want to tell you how pleased Mrs. Korry and I were that Miss Johnson was able to take time out of her busy schedule in order to survey the residence and to speak with us about the plans for our loan. We had a lengthy and enjoyable discussion with her and understand fully the procedures that accompany this program. We now look forward to the collection's arrival at the residence, which, as Miss Johnson can tell you, is presently in very sad shape.

I was also interested to learn in greater detail from Miss Johnson about the International Council's plans for an exhibition in Lima, Santiago and Buenos Aires. The purpose of this exhibition is most admirable and I want to assure that both I and the Embassy will collaborate with the Council in whatever ways possible. Mrs. Straus has not yet written, but we look forward to her arrival and hope that you will assure her that we expect her to visit the residence.

Thank you again for your efforts in our behalf.

Sincerely,

Edward M. Korry  
Ambassador

EMBASSY  
OF THE  
UNITED STATES OF AMERICA  
Santiago, Chile

December 12, 1967



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*Chile*

cc: Mr. Edwards  
WR  
Mr. Wheeler  
RP  
Mrs. Straus  
ET  
circ.  
✓ ICE-F-111-67  
green

July 13, 1967

Ambassador Radomiro Tomić  
Embassy of Chile  
1736 Massachusetts Avenue N.W.  
Washington, D.C.

Dear Mr. Ambassador:

I was delighted to receive your kind letter of July 10th addressed to Mr. Palmer, with its encouraging news that your government's Ministry of Foreign Relations had agreed to sponsor the exhibition CÉZANNE TO MIRÓ during its showing in Santiago in 1968.

I am informing Mr. Agustin Edwards that the Ministry has also agreed that the private sponsors of the exhibition in Chile may obtain the necessary currency export permit, so that funds may be transmitted to our Museum in dollars in partial reimbursement for the costs of preparing the exhibition. I cannot tell you how grateful we are for your support of the exhibition and generous assistance in contacting your Ministry.

We expect that the exhibition will be open in Santiago the latter part of June 1968, but of course we will keep you informed on developments and shall let you know as soon as the showing can be definitely confirmed. In the meantime, our deepest thanks for all you have done on our behalf.

Respectfully yours,

Waldo Rasmussen  
Director  
Circulating Exhibitions

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EMBAJADA DE CHILE

*xerox / copy for RP*

*Chile*

JUL 12 1967

DRAFT REPLY MY SIGNATURE \_\_\_\_\_

DRAFT REPLY YOUR SIG \_\_\_\_\_

ACTION AS REQUIRED \_\_\_\_\_

SEE: WR RP

Washington, D. C.  
July 10, 1967  
FILE ICE-F-111-67 Chile

INFORMATION COPIES TO:

WR Mrs. Straus

RP M. Wheeler

ET circ. \_\_\_\_\_

Dear Mr. Palmer:

We have just now received the necessary information from Santiago in connection with your letter of June 16.

I am giving you a literal translation of the telegram I received from the Ministry of Foreign Relations:

- "1.- Temporary import permit will be granted as soon as covering bill of lading of shipment is received.
- "2.- There will be no problem in obtaining the necessary exchange that will be contributed by the enterprises sponsoring the exhibit.
- "3.- The Ministry will be pleased to sponsor the exposition."

The above is self-explanatory and answers all your questions so that you can go ahead with the preparation of the plans for your exhibit in Chile on the South American tour.

Needless to say that I am very pleased that this outstanding collection "CEZANNE TO MIRO" will be shown in my country and I would appreciate your keeping this Embassy informed as to further developments in this connection.

Sincerely

Radomiro Tomić  
Ambassador of Chile

Mr. Richard A. Palmer  
Executive Assistant  
Circulating Exhibitions  
The Museum of Modern Art  
New York, N.Y. 10019



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cc; Mr. Edwards

Mrs. Straus

Mr. Wheeler

WR

RP

✓ICE-F-111-67

circ

geen

June 16, 1967

The Honorable Radomiro Tomic  
Chilean Ambassador to the United States  
Chilean Embassy  
1736 Massachusetts Avenue, N. W.  
Washington 6, D. C.

Dear Mr. Ambassador:

Thank you for your kind letter to Mr. Waldo Rasmussen of June 5 regarding the proposed showing of our forthcoming *CÉLANNE TO MIRÓ* exhibition in Santiago. Mr. Rasmussen left on a business trip to Australia shortly after writing to you on May 23 and although, I shall show him your reply as soon as he returns next week, I wanted to acknowledge it and express our appreciation for your interest in the project.

Since our plans for the exhibition are developing very rapidly, we hope it may be possible to have a decision about securing a Currency Export Permit within the next few weeks. If your schedule permits, could you advise me whether you expect an answer to the enquiries you have sent to Chile in the very near future? In order to make the extensive advance preparations which are necessary for a project of this importance, we must be in touch with prospective lenders to the exhibition before the end of this month and would need to be in a position to tell them exactly where the exhibition would be shown. Should it prove difficult to secure the currency permit, we would have to move very quickly to make alternative arrangements for the tour.

Sincerely,

Richard L. Palmer  
Executive Assistant  
Circulating Exhibitions

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*RP to reply*  
DRAFT REPLY MY SIGNATURE \_\_\_\_\_  
DRAFT REPLY YOUR SIG \_\_\_\_\_  
ACTION AS REQUIRED \_\_\_\_\_  
SEE: WR RP \_\_\_\_\_  
NO REPLY NECESSARY \_\_\_\_\_  
FILE: *✓ Cezanne to Miro* \_\_\_\_\_

JUN 6 1967

INFORMATION COPIES TO:

*Mrs Strous, Mr. Wheeler*  
*W.R. (had) RP*

Washington, D. C.  
June 5, 1967

EMBAJADA DE CHILE

Dear Mr. Rasmussen:

Thank you kindly for your letter of May 23 advising me of the exhibition exchange program of the Museum with Latin American countries, and particularly of the forthcoming program CEZANNE TO MIRO in preparation.

As a matter of fact I know both Messrs. Edwards and Levine who have a well deserved reputation of being connoisseurs and collectors.

I warmly congratulate the Museum of Modern Art for this very effective way of bringing art to the people and of making the aware of art from other countries. I am writing to Chile in support of your request in order to facilitate the entrance of the CEZANNE TO MIRO collection to Chile and the fulfillment of the agreed contribution to the Museum of Modern Art.

I hope everybody will applaud this magnificent initiative.

Sincerely yours,

*[Signature]*  
Radomiro Tomić  
Ambassador of Chile

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