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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

Correspondence

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

cc: miss dudley
ice-f-18-53
mr. palmer
miss pearson
g/e

October 20, 1960

Mr. P. S. Royals
W. R. Keating and Company
90 Broad Street
New York, New York

Dear Mr. Royals:

I am enclosing a copy of Mr. McGray's letter to Miss Anne Logan of the American Embassy in Santiago, Chile, requesting that the Embassy arrange return shipment of the exhibition THE AMERICAN WOODCUT TODAY to New York. The two cases containing the exhibition are to be consigned to you under article 10.66 of customs regulations for customs clearance and delivery to the Museum care of Santini Brothers Warehouse, 447 West 49th Street.

A box list of the exhibition is enclosed. Our purchase order ICE 3749 will cover your services.

Very best wishes,

Sincerely,

Waldo Rasmussen
Executive Assistant
Circulating Exhibitions

Enclosure

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

cc: Mr. Royals
Miss Dudley
Miss Pearson
ICE-F-18-53 Chile
Extra
green

October 20, 1960

Miss Anne M. Logan
Assistant Cultural Affairs Officer
United States Information Service
American Embassy
Santiago, Chile

Dear Miss Logan:

Thank you for your letter of October 5th. Unfortunately we do not seem to have received your cable of September 2nd. We would appreciate it if you would return the exhibition THE AMERICAN WOODCUT TODAY to New York, as we had requested in our letter of May 26th.

The two cases containing the prints should be shipped via ocean freight, consigned as follows:

TO: W. R. Keating and Company
90 Broad Street
New York, New York

FOR CUSTOMS CLEARANCE AND DELIVERY TO:
The Museum of Modern Art
c/o Santini Brothers Warehouse
447 West 49th Street
New York 19, New York

I am enclosing two copies of the box list for use in preparing shipping papers. This list should be attached to a completed, signed copy of the enclosed shipper's declaration form which is essential to clear the exhibition through U. S. customs on entry. Please airmail the originals of all shipping papers to W. R. Keating, and duplicates to me at the Museum. I am also enclosing a shipping record sheet which we should appreciate having filled in with the detailed information requested and returned together with the duplicate shipping papers to the Museum.

We hope that in view of its long retention in Chile the Embassy may be able to pay the costs of shipment. Please note that the exhibition is fully covered by our insurance policy, so that only minimum value need be declared to the steamship company for shipment.

Santiago

Concepcion

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

-2-

October 20, 1960

We are sincerely pleased that you were able to utilize the exhibition to such advantage in Chile, and hope that in the future we may be able to collaborate with you on other exhibitions organized by our department.

June 21, 1960

Sincerely,

Miss Anna M. Logan
Assistant Cultural Attache
American Embassy
Santiago, Chile

Porter A. McGray
Director
International Circulating
Exhibitions

Dear Miss Logan:

I have received your letter of June 1st with its request for an extension of THE AMERICAN WORKOUT TODAY to allow for the PAM:rp New showing and for additional showings in La Serena and Valparaiso. We are glad to permit this extension, but would appreciate hearing from you to learn the tentative dates planned. We hope that the exhibition can be returned to New York by September.

Our best wishes are with you for the reconstruction period you must all be going through now, after the earthquake disaster.

Sincerely,

Porter A. McGray
Director
Department of Circulating Exhibitions

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

cc: Miss Dudley
Rasmussen
Hecht
ICE F 18 53 Chile
green

June 21, 1960

Miss Anne M. Logan
Assistant Cultural Attache
American Embassy
Santiago, Chile

Dear Miss Logan:

I have received your letter of June 1st with its request for an extension of THE AMERICAN WOODCUT TODAY to allow for the Vina del Mar showing and for additional showings in La Serena and Valparaiso. We are glad to permit this extension, but would appreciate hearing from you to learn the tentative dates planned. We hope that the exhibition can be returned to New York by September.

Our best wishes are with you for the reconstruction period you must all be going through now, after the earthquake disaster.

Sincerely,

Porter A. McCray
Director
Department of Circulating Exhibitions

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy
Santiago, Chile

June 1, 1960

Mr. Porter McCray
Director
The International Program
The Museum of Modern Art
81 West 53rd Street
New York 19, N.Y.

Dear Mr. McCray:

The opening of the exhibition of the woodcuts in Viña del Mar was postponed because of the national catastrophe. The prints are hung and well cared for in the Museum of Bellas Artes, and I am happy they had left Concepción when the earthquake occurred. The binational center in Valparaíso has asked to be able to show them at the conclusion of the presentation at the Bellas Artes and a museum in La Serena has asked for them as well. With your permission we will arrange all of these showings before sending the woodcuts back to you.

I assume that by now you have received the Concepción report which was sent to you through the U.S. Information Agency.

Sincerely yours,

Anne M. Logan
Assistant Cultural Attaché

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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UNITED STATES INFORMATION AGENCY
WASHINGTON

February 26, 1960

Dear Porter:

It is a pleasure to send you the enclosed enthusiastic report on the showing of "The American Woodcut Today" at the Santiago Binational Center. Also enclosed are three sets of photographs, catalog leaflets and press clippings. The report was prepared by the Director of Activities of the Center and forwarded by USIS with a covering memorandum.

The memorandum added the information that the exhibit is now in Concepcion for a showing beginning the first of March, and that from Concepcion it will go to Valparaiso.

Sincerely yours,

Eleanor Powell
Development Branch
Exhibits Division

Enclosures:

Photographs (12)
Leaflets (3)
Clippings (8)

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

ICE F 18 53. 1e

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 174

CC: AM WC TODAY - copy 2 - ICE-F-18-53 - Chile
confirmation copy for Mr. Edwards
Dr. Arturo Prat
Mr. George N. Butler - PAO - USIS
Miss Elinor Halle - CAO - USIS
Helen M. Franc
Cynthia Feinberg

VIA AIR MAIL

April 30, 1958

Mr. Arturo M. Edwards
President
Instituto de Arte Moderna
Casilla 53-D
Santiago, Chile

Dear Mr. Edwards:

In a letter dated April 18th, the Instituto de Arte Contemporaneo, Lima, notified us that they forwarded THE AMERICAN WOODCUT TODAY to Santiago, and enclosed their bill covering these transportation expenses. Since this is the first notification we have had of these arrangements, I cabled you April 22nd, as follows, in order to confirm them:

PLEASE CABLE CONFIRMATION AMERICAN WOODCUT EXHIBITION
FORWARDED TO YOU FROM LIMA

As soon as we receive your confirmation, I shall notify you of the exact cost for transportation from Lima to Santiago and should very much appreciate it if you would reimburse us. If you will recall from our previous correspondence the woodcut was made available to you for the costs of transportation from Lima only.

For your use in publicizing and installing the exhibition, and for preparing a catalog or leaflet, if this is desired, I am enclosing the following material:

Enclosure 1: Two copies of the check list for the exhibition with these items checked off for which publicity photographs are included. This check list may serve as a catalog list, if you wish to prepare a catalog, leaflet, or descriptive brochure.

Enclosure 2: An article on the woodcut by William S. Lisberman, Curator of Prints at The Museum of Modern Art, who organized the exhibition, which you might find helpful in preparing the publicity on the show. Should you wish to make use of this article, please request permission directly from the following gentleman:
Mr. James Laughlin
President
Intercultural Publications
60 East 42nd Street
New York 17, New York

Santiago

Concepcion

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Mr. Arturo M. Edwards

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April 30, 1958

Enclosure 3: Two copies of the text for the introductory panel which is included in the exhibition, by Mr. Lieberman. You may wish to translate this for installation with the exhibition, or you may wish to use this in preparing the catalog.

Enclosure 4: Nine (9) photographs of prints included in the exhibition, marked on the check list, which may be used for publicity or catalog purposes.

Enclosure 5: Two copies of the proposed release on the exhibition. The first paragraph of this release could be amplified in order to include relevant details on the local auspices and personalities involved in presenting the exhibition in Chile, opening ceremonies, planned lectures and guided tours, and so forth.

Enclosure 6: Two copies, background information on The Museum of Modern Art, New York.

Enclosure 7: Background information on The International Council at The Museum of Modern Art and The International Program, under whose auspices the exhibition has been prepared and circulated.

Enclosure 8: Two copies of the unpacking and packing instructions for the exhibition.

Enclosure 9: Two copies of the box list for the exhibition.

I am also enclosing 6 copies of a publicity report form (Enclosure 10). We should appreciate it if, at the conclusion of the first showing in Santiago, you would cooperate in supplying the detailed information requested and would return the completed form to us, together with as much of the supplementary material (catalogs, posters, releases, photographs, press clippings) as may be available. We should like to have such a report for each showing in Chile, and would therefore appreciate your forwarding the publicity form to the appropriate person in each center to be completed and returned to us.

May we ask that in all invitations, posters, catalogs and publicity material the following acknowledgment be made of the origin of the exhibition: "An exhibition prepared and made available by the International Program of The Museum of Modern Art, New York, under the auspices of The International Council at The Museum of Modern Art." In order to avoid confusion with other institutions or organizations throughout the world having similar names, we prefer that the title of The Museum of Modern Art, New York, and the International Program and The International Council at The Museum of Modern Art, be retained in English wherever they appear.

Santiago

Concepcion

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

-3-

April 30, 1958

We should appreciate it if you would return the enclosed arrival notice (Enclosure 11) and condition report form (Enclosure 12) which are for your convenience in giving us the details of arrival and in noting any damages or signs of wear in the exhibition.

We should appreciate it if you would notify us of the exact itinerary for THE AMERICAN WOODCUT TODAY including dates as soon as possible. As stated in my letter to you of March 11th, the exhibition is available for a 3 to 4 month period of circulation in Chile.

We thank you for making possible the Chilean tour of THE AMERICAN WOODCUT TODAY and wish you every success with this undertaking.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures: 12, as above.

PAM/CF:CF

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

CC: AM WC TODAY - copy 2 - IGE-P-16-53 -

Chile

Helen M. Franc

Cynthia Feinberg

VIA AIR MAIL

April 30, 1958

Dr. Arturo Prat
Instituto de Arte Moderna
Casilla 53-D
Santiago, Chile

Dear Dr. Prat:

For your information, I am enclosing a copy of my letter of April 30th to Mr. Arturo M. Edwards concerning the publicity material for THE AMERICAN WOODCUT TODAY.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosure: Copy, letter to Mr. Arturo M. Edwards, April 30, 1958.

PAM/GF:CF

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CC: Mr. George N. Butler, PAO - USIS - Santiago
Waldo Rasmussen
BUILT IN U.S.A. - ICE-F-27-55 - offers -
Santiago
THE AMERICAN WOODCUT TODAY, Copy 2 - offers -
ICE-F-18-53 - Santiago
LATIN AMERICAN ARCHITECTURE SINCE 1945 -
ICE-F-33-57 - offers - Santiago

VIA AIR MAIL

November 6, 1957

Dr. Arturo Prat
President
Instituto de Arte Moderna
Casilla 53-D
Alameda Bernardo O'Higgins 980
Santiago, Chile

Dear Dr. Prat:

I was indeed sorry that the postponement of the opening of the IV Bienal in Sao Paulo made it impossible for me to stop in Santiago to visit your new museum. I had looked forward very much to the opportunity of discussing with you your interest in the exhibitions which the International Program has prepared for circulation in South America and your suggestion for organizing an exhibition of American and European painting for circulation in Latin America. Unfortunately, under our present schedule of commitments we are unable to organize a painting exhibition for Latin America at this time, but hope to realize this important project sometime in the near future.

At present, three exhibitions, prepared under the International Program of The Museum of Modern Art, about which you communicated earlier are available for showing in Santiago. The three exhibitions are: (1) BUILT IN U. S. A.: POST-WAR ARCHITECTURE; (2) THE AMERICAN WOODCUT TODAY; and (3) LATIN AMERICAN ARCHITECTURE SINCE 1945.

We feel that it would be advantageous to present the two architecture exhibitions as part of one program illustrating modern architecture in the Western Hemisphere. Such a presentation would undoubtedly increase the impact of each exhibition. In other showings of these exhibitions they have been presented under joint sponsorship of the exhibiting museum or gallery and a local architectural association. In this regard, perhaps it would be possible for the Architectural Faculty of the Chilean National University to join the Instituto de Arte Moderna in presenting the two exhibitions.

The International Program can make all three exhibitions available at no other cost than that of one-way transportation from the preceding city. This of course assumes that the sponsoring institution will assume the local costs of installation, publicity, catalog, etc. The exhibitions have all been designed to minimize the task of unpacking, hanging and repacking, and specific unpacking and packing instructions accompany each exhibition.

The exhibitions are presented through text panels, glass and large-scale photographic panels, as well as through three-dimensional color slides mounted in individual viewers.

Santiago

Concepcion

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

-2-

November 6, 1957

Dr. Arturo Prat

-3-

November 6, 1957

1. BUILT IN U.S.A.: POST-WAR ARCHITECTURE

Dates of availability: BUILT IN U.S.A. would be available for an opening in Santiago around February 1st following its closing in Lima the end of December. The exhibition could be retained for a full month's showing. The opening date would of course be adjusted somewhat to the transportation arrangements.

Description: BUILT IN U.S.A.: POST-WAR ARCHITECTURE consists of 43 buildings by 32 architects presented in the exhibition by means of photographic enlargements, explanatory text and plans, together with three-dimensional color slides. The buildings were selected by the architectural historian Professor Henry-Russell Hitchcock for their importance in the development of American architecture and their quality as works of art. I am forwarding separately a copy of the book Built In U. S. A.: Post-war Architecture which reproduces all of the buildings included in the exhibition.

The exhibition requires a maximum of approximately 300 running feet of exhibition space. It contains 46 photographic panels ranging in size from 24 x 30 inches to 60 x 48 inches; 43 text panels, each 36 x 14 inches; and 59 stereorealist viewers and three-dimensional color slides.

As the most comprehensive exhibition yet assembled on the intense architectural activity in this country since the war, BUILT IN U.S.A.: POST-WAR ARCHITECTURE would, I feel sure, arouse considerable interest in Santiago.

Cost of transportation: As stated above the International Program can make the exhibition available at no other cost than that of one-way transportation from the preceding city. We suggest that BUILT IN U.S.A. be shipped by ocean freight from Lima to Santiago. For your convenience in estimating these transportation costs, I list the following data:

BUILT IN U.S.A.: POST-WAR ARCHITECTURE - ocean freight from Lima

Total number cases:	8
Total gross weight:	2421 pounds (1100.1 kilos)
Total net weight:	1001 pounds (458.6 kilos)
Total cubage:	192.0 cubic feet (5.4367 cubic metres)

2. LATIN AMERICAN ARCHITECTURE SINCE 1945

Dates of availability: LATIN AMERICAN ARCHITECTURE would be available for an opening in Santiago sometime in early July following its closing in Caracas. As soon as the closing dates for Caracas have been confirmed, these arrangements could be finalized.

Description: LATIN AMERICAN ARCHITECTURE SINCE 1945 was specially commissioned by the International Program and shown at The Museum of Modern Art in New York as a feature of its 25th Anniversary Year. The exhibition is the outcome of a first-hand survey of contemporary achievements in Latin American building undertaken by the architectural historian, Henry-Russell Hitchcock, who was accompanied by the photographer Rollie McKenna on a trip to gather material. Fifty-two examples from eleven countries chosen for their architectural excellence are presented through text panels, plans and large-scale photographic panels, as well as through three-dimensional color slides mounted in individual viewers.

Santiago

Concepcion

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

Dr. Arturo Prat

-3-

November 6, 1957

November 6, 1957

All prints in the exhibition are framed and glazed with glass. The exhibition requires approximately 600 running feet of exhibition space and contains the following:

- 21 text and photo panels, each 7'8" x 1'
- 17 photo murals, each composed of from two to four separate panels, with a constant height of 7'8" and width varying in size from 4' to 11'9"
- 35 photo panels, ranging in size from 13 x 37 inches to 7'8" x 5'6"
- 1 title and introduction panel, 7'8" x 5'6"
- 49 three-dimensional color-slides mounted in viewers on 10 shelves

We feel that this major exhibition, which is the first comprehensive presentation of the notable work being done by modern architects in Central and South America, would prove of great interest to your public in Santiago. I am forwarding separately a copy of the book Latin American Architecture Since 1945 which reproduces all of the buildings included in the exhibition.

Cost of transportation: As stated above the International Program can make the exhibition available at no other cost than that of one-way transportation from the preceding city. It has occurred to us that it might be possible for you to request one of the Latin American Steamship Companies to provide free ocean freight transportation for LATIN AMERICAN ARCHITECTURE from Caracas to Santiago. The following data will be helpful in estimating these transportation costs:

LATIN AMERICAN ARCHITECTURE SINCE 1945 - ocean freight from Caracas

Total number cases: 16
 Total gross weight: 8038 pounds; (3653.6 kilos)
 Total net weight: 2682 pounds; (1219.09 kilos)
 Total cubage: 931.4 cubic feet (26.3745 cubic metres)

3. THE AMERICAN WOODCUT TODAY

Dates of availability: THE AMERICAN WOODCUT TODAY could be available for an opening in Santiago in late December or early January, following its closing in Montevideo in late November. We should very much appreciate it if you would cable your acceptance of THE AMERICAN WOODCUT TODAY so that final arrangements for its subsequent showing in Lima can be made.

Description: THE AMERICAN WOODCUT TODAY consists of 40 prints by 30 artists. A survey of work in the woodcut medium, it at the same time demonstrates the use of colors and textures, emphasis on large-scale prints and technical experimentation typical of contemporary printmaking in general.

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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Dr. Arturo Prat

-4-

November 6, 1957

All prints in the exhibition are framed and glazed with plexiglas. They range in size from 17 x 23 inches to 31 x 43 inches, and require approximately 125 running feet of exhibition space.

Cost of transportation: As stated above, the exhibition is available at no other cost than that of one-way transportation from the preceding city. We suggest that the exhibition be shipped by ocean freight from Montevideo. When we have been notified of the exact closing dates for Montevideo these arrangements can be made more definite. For your convenience in estimating the transportation costs, I list the following data:

THE AMERICAN WOODCUT TODAY - ocean freight from Montevideo

Total number cases: 2
 Total gross weight: 854 pounds (388.2 kilos)
 Total net weight: 295 pounds (133.6 kilos)
 Total cubage: 44.0 cubic feet (1.2411 cubic metres)

Publicity on the exhibitions: For your use in publicizing the exhibitions, we will supply you with background material for press releases and a number of glossy photographs of items in the exhibitions. These would serve either for publicity in the press or for catalogs or any leaflets or descriptive brochures you might wish to prepare.

I am enclosing check lists for BUILT IN U.S.A.: POST-WAR ARCHITECTURE, LATIN AMERICAN ARCHITECTURE SINCE 1945, and THE AMERICAN WOODCUT TODAY for your consideration.

I very much hope it will be possible to initiate arrangements for showings of these exhibitions in Santiago and I look forward to some word from you.

With very best wishes,

Sincerely,

Porter A. McGray
 Director
 The International Program

Enclosures: 3 check lists.

Under separate cover: Built In U. S. A.: Post-war Architecture.
Latin American Architecture Since 1945.

PAM/WR/CF:CF

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

cc: Hecht
Rasmussen
McCray (hold)
VICE P 18 53
green

June 17, 1960

Miss Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
United States Information Service
Washington 25, D. C.

Dear Miss Bingham:

Mr. McCray has asked me to write you during his absence in Europe to thank you for forwarding the Publicity Form and the clippings from the Concepcion showing of THE AMERICAN WOODCUT TODAY. He also asked if you could send him the Leonardo Borgese review of the Milan showing of the St. Louis show. This most probably would have appeared in the Corriere della Sera, which is published in Milan.

With best wishes,

Sincerely,

Forster A. McCray
Director

Waldo Rasmussen Program
Executive Assistant
Department of Circulating Exhibitions

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

cc: show American Woodcut Today
green
extra

Publicity - ice - F - #18.

53

Santiago
U. S. I. A.
Parcell

March 28, 1960

Miss Eleanor Powell
Development Branch
Exhibits Division
United States Information Agency
Washington, D. C.

Dear Eleanor:

Many thanks for sending us the USIS Report, press clippings, catalog and events photographs of the showing of THE AMERICAN WOODCUT TODAY at the Santiago Bi-national Center. They will be most useful for completing our records of the exhibition.

With best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

CC: confirmation copy for Mr. Butler
AM WO TODAY, copy 2 - IUE-P-18-51 - Chile
Helen M. Franz
Cynthia Weinberg

VIA AIR MAIL

April 30, 1958

THE AIR MAIL

APRIL 17, 1958

Mr. George W. Butler
Public Affairs Officer
United States Information Service
American Embassy
Santiago, Chile

Dear Mr. Butler:

For your information, I am enclosing a copy of my letter of April 30th to Mr. Arturo M. Edwards concerning the publicity material for THE AMERICAN WOODCUT TODAY. In the event that you may be able to offer Mr. Edwards some assistance with his presentation of the exhibition, I am enclosing the following material:

- check list for the exhibition;
- proposed release on the exhibition;
- background information on The Museum of Modern Art, New York;
- background information on The International Council at The Museum of Modern Art and the International Program, under whose auspices the exhibition has been prepared and circulated.

We shall greatly appreciate any assistance you may be able to offer Mr. Edwards.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures: 5.

PAM/GF:GF

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

CC: ICE-F-18-53 - AM WC TODAY - Santiago ✓
ICE-F-27-55 - BUILT IN USA - Santiago
Cynthia Feinberg

VIA AIR MAIL

April 17, 1958

Miss Elinor Halle
Cultural Affairs Officer
United States Information Service
American Embassy
Santiago, Chile

Dear Miss Halle:

Thank you for your letter of March 19th and for your generous offer to assist Mr. Arturo Edwards with his presentations of our exhibitions. We shall notify you as soon as we receive authorization to forward THE AMERICAN WOODCUT TODAY and BUILT IN U. S. A.: POSTWAR ARCHITECTURE to Chile for showing under the Instituto's auspices, and shall furnish you with material for your use in publicizing the exhibitions.

We were delighted to have been able to assist Mr. Emilio Hermansen while he was here and are glad that he enjoyed his visit with us.

Sincerely,

Porter A. McGray
Director
The International Program

PAM/CF:CF

Santiago

Concepcion

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1959 F 15 53

TITLE: THE BENIGNA WOODS TRUST

LOCATION: Santiago, Chile

PLACE: Santiago Binational Center

DATE: November 13, 1959-January 25, 1960

a. Printing: leaflet issued, on file

b. Printing: Santiago Binational Center and UNO, Santiago

c. Opening ceremony: Reception attended by artists, art administrators, and others associated with the arts

d. Lectures and other special events:

e. Total attendance figures: Approximately 2,500

f. Prices recorded:

g. Special notes:

"The Center's Art Committee is very anxious to receive more loan collections of this high caliber from the United States."

h. Supplementary material sent:

i. Photographic material available:

1. of ceremonies and events:

2. of installations:

j. Poster: distributed but unavailable

k. Press clippings:

l. Exhibitor report: Yes. UNO, Santiago, Chile

Santiago

Concepcion

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE F 18 53

Title: THE AMERICAN WOODCUT TODAY

SHOWING AT: Santiago, Chile

Place Santiago Binational Center

Date November 19, 1959-January 12, 1960

- a. Catalog: leaflet issued. on file
- b. Auspices: Santiago Binational Center and USIS, Santiago
- c. Opening ceremonies: Reception attended by artists, art educators, and others associated with the arts
- d. Lectures and Other Special Events:
- e. Total attendance figures: Approximately 2,500
- f. Prizes awarded:
- g. Special notes:

"The Center's Art Committee is very anxious to receive more loan collections of this High caliber from the United States. "
- h. Supplementary material sent:
- i. Photographic material available:
 - 1. of ceremonies and events:
 - 2. of installation:
- j. Poster: distributed but unavailable
- k. Press clippings: 7
- l. Publicity report: Yes. USIS, Santiago, Chile

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

Page _____ of
 Desp. No. _____
 From _____

UNCLASSIFIED
 (Classification)

Page _____ of
 Encl. No. _____
 Desp. No. 110
 From USIS Santiago, Chile

February 9, 1960

MUSEUM OF MODERN ART WOODCUT EXHIBIT

This exhibit was sponsored by the Santiago Binational Center to inaugurate the Center's new exhibit room. It opened on November 19.



ICE # 1853
 Santiago

EXPOSICION INAUGURAL DE LA
 SALA DE EXHIBICIONES DEL
 INSTITUTO CHILENO-NORTE-
 AMERICANO DE CULTURA

"El grabado en madera
 de hoy en los Estados
 Unidos"

COLECCION CEDIDA POR
 CORTESIA DE
 THE MUSEUM OF MODERN
 ART - NEW YORK

One painter and critic stated that this collection represented "the highest quality of this type of work that I have seen in Chile - superior to similar work sent by any other country". Other comments referred to "variety" and "lightness and optimism as opposed to the content of most prints today". One newspaper critic remarked in his review that this collection indicated a change from an earlier period of social commentary; that American printmakers today have become more introspective than before and hence are now more expressive.

In addition to..../

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En los Estados Unidos, un número cada vez mayor de artistas dedican sus mejores energías a la creación de grabados originales en todos los medios gráficos. Últimamente ha tomado considerable incremento el interés por el grabado en madera, especialmente por el grabado en madera en colores, de gran tamaño, estimulado por sus iniciadores Louis Schanker y Adja Junkers.

Esta exposición de la obra de treinta artistas, ofrece un panorama del grabado norteamericano en madera de hoy. Al mismo tiempo, muestra tres características del arte del grabado americano contemporáneo en general: el uso del color y texturas, énfasis en los grabados de gran formato y los experimentos realizados en innovaciones técnicas.

La desviación de una larga tradición en blanco y negro, así como el desarrollo de grabados de mayor tamaño, hace que muchos grabados parezcan pinturas. Este aspecto de pintura, se logra a menudo por el medio de variaciones en la técnica básica del grabado en madera. Schanker y Frascóni, por ejemplo, introducen salta de alambre dentro de la misma madera, para aumentar el efecto pictórico de la imagen cuando ha sido impresa. Adja Junkers y Seong Moy emplean hasta siete y ocho bloques diferentes para formar los colores que aparecen en un solo grabado. Forsberg usa relieves de cartón en lugar de madera, mientras que artistas como Danny y Marx, encuentran que el linóleo permite una mayor libertad del tallado. El joven Harold Paris utiliza un material totalmente nuevo, un plástico completamente transparente, que al ser grabado, ofrece el mismo efecto que los grabados en madera de Barker y Ballinger.

La tradición del grabado en madera moderno fue establecida en Europa por Paul Gauguin y Edvard Munch a fines del siglo XIX. Su método directo y osado de tallar las superficies del bloc ofrecía un vívido contraste con el grano de la madera, que se dejaba intacto. Esta tradición fue dramáticamente continuada por los expresionistas alemanes y, últimamente, por varios artistas de los que toman parte en esta exposición, entre ellos: Amen, Piech y Quastler. El bloc mucho más duro, que se usa para grabar la madera, ofrece mayor resistencia a la herramienta cortante. La superficie de la madera queda preservada. El artista graba dentro de ella, contra el grano, para lograr una línea fina, ahondada, que se imprime como blanco. Charles Quest y Misch Kohn dan nueva vida a una técnica a menudo limitada y severa.

Los grabadores de esta exposición trabajan en muchas partes de los Estados Unidos desde Massachusetts hasta California. Están todos representados en las colecciones del Museo de Arte Moderno de Nueva York.

WILLIAM S. LIEBERMAN

Conservador de Grabados
Museo de Arte Moderno, N.Y.



- | | | |
|--------------------|----|--|
| Josef Albers | 1 | MULTIPLEX A. 1947. Grabado en madera. |
| Irving Amen | 2 | PASEO. 1949. Grab. en madera en color |
| Walter Barker | 3 | RETRATO DE MAX BECKMANN. 1951. Grab en madera. |
| Leonard Baskin | 4 | Nueve láminas de UN PEQUEÑO LIBRO DE HISTORIA NATURAL. 1951. Linóleo y grabado en madera |
| Leonard Baskin | 5 | EL ANATOMISTA. 1952. Grab. en mad., en color |
| Fiske Boyd | 6 | GRANEROS DE BAPTISTOWN. 1952. Grab. en madera |
| Jim Forsberg | 7 | OBJETO. 1952. Madera tallada y cartón |
| Hildegard Haas | 8 | VENTANA ESCARCHADA. 1951. Grab. en mad., en color |
| Milton Hirsch | 9 | CICLISTA. 1951. Grab. en mad., en color |
| Misch Kohn | 10 | TIGRE. 1949. Grabado en madera |
| Misch Kohn | 11 | SOPLADOR DE VIDRIO. 1950. Grab. en mad. |
| Vincent John Longo | 12 | ESTRUCTURA. 1953. Grab. en mad. |
| Robert E. Marx | 13 | ATRAPADO. 1953. Grabado en linóleo, en color. |
| Seong Moy | 14 | INSCRIPCION DE T'CHAO PAE. 1950. Grab. en madera, en color |
| Seong Moy | 15 | YEN SHANG. 1952. Grab. en mad., en color |
| Harold Paris | 16 | "¿ADONDE VAMOS?" (Series Buchenwald) 1948. Grabado en "lucite" |
| Paul Peter Piech | 17 | CAMPO DE CONCENTRACION. 1949. Grab. en mad. |
| Leona Pierce | 18 | PAJARO EXTRAÑO. 1952. Grab. en mad., en color |

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MUSEUM OF MODERN ART WOODCUT

This exhibit was sponsored by the Santiago Center and inaugurated by the Center's new exhibit room. It was inaugurated on January 12, 1960, with a attendance of approximately 2,500 people. The gallery attendance is normally low.

The exhibit was opened with a reception by Ambassador and Eugenio Pereira Salas (historian of the Center), who both spoke briefly in Spanish to serve the cultural activities of Santiago. Connected with other art institutions and education among them Marcos Bontá, Director of the Museum of Fine Arts of Chile and Mario Carreño, intern and professor of Fine Arts at the Catholic University of Chile, art students, teachers of the other painters, art students, teachers of the as leaders in music and the theater.

A great number of the subsequent visitors to the Center and members of the public passing by these people represent many different groups: government and military personnel, business men. The exhibit was thus situated to reach various visit art exhibits.

The showing was especially extended into the people attending the summer schools of the personnel from the other Binational Centers in at the Santiago Center.

One painter and critic stated that this is the highest quality of this type of work that I have seen to similar work sent by any other country". "variety" and "lightness and optimism as opposed to prints today". One newspaper critic remarked collection indicated a change from an earlier that American printmakers today have become more and hence are now more expressive.

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February 9, 1960

MUSEUM OF MODERN ART WOODCUT EXHIBIT

This exhibit was sponsored by the Santiago Binational Center to inaugurate the Center's new exhibit room. It opened on November 19, 1959 and closed on January 12, 1960 with a total of 32 open days.

Gertrude Quastler	19	CONTRAPUNTO. 1951. Grab. en mad.
Charles Quest	20	NATURALEZA MUERTA CON TORNO. 1948 Grab. en mad.
Bernard Reder	21	NATURALEZA MUERTA CON ARAÑA. 1953. Grab. en mad., color.
Louis Schanker	22	ARREGLO DE FORMAS. 1949. Grab. en mad.
Louis Schanker	23	IMAGEN CIRCULAR. 1952. Grab. en mad.
Frank Wallace	24	POMPEYA. 1949. Grab. en mad.
Karl Zerbe	25	EL ROSTRO DE LA GRAN MENTIRA. 1951 Grab. en mad.
R. Maxil Ballinger	26	LOS SIETE SACRAMENTOS. 1952. Grab. en mad.
Danny Pierce	27	LAS MOSCAS. 1953. Grab. en linóleo, en color
Walter Feldman	28	ORACION. 1952. Grab. en mad., en color
Jim Forsberg	29	LA FAMILIA. 1953. Madera tallada y cartón
Antonio Frasconi	30	VIENE LA TORMENTA. 1950. Grab. en mad. en color.
Antonio Frasconi	31	PESCADOR DE MONTEREY. 1951. (Díptico) Grab. en mad.
Max Kahn	32	BUHOS EN UN ARBOL. 1949. Grab. en mad.
Louise Kruger	33	REUNION DOMINGUERA. 1949. Grab. en mad.
Leona Pierce	34	ZANCOS. 1951. Grab. en mad.
Bernard Reder	35	"STTICINE". 1951. Grab. en mad.
Carol Summers	36	ICARO. 1952. Grab. en mad.
Vera Torkanowsky	37	SINAGOGA. 1952. Grab. en mad.
Adja Yunkers	38	LA REUNION DE LOS CLANES. 1952. Grab. en mad.
Adja Yunkers	39	EPIFANIA PERSONAL. 1953. Grab. en mad.

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The exhibit was opened with a reception which was attended by the Ambassador and Eugenio Pereira Salas (historian and Vice-President of the Center), who both spoke briefly in presenting this new room to serve the cultural activities of Santiago. Others present were people connected with other art institutions and educators in the field of art, among them Marcos Bontá, Director of the Museum of Modern Art of the University of Chile and Mario Carreño, internationally-known painter and professor of Fine Arts at the Catholic University. There were also other painters, art students, teachers of the Center's faculty, as well as leaders in music and the theater.

A great number of the subsequent visitors were students of the Center and members of the public passing by to the Center's library. These people represent many different groups; office and business clerks, government and military personnel, business men and university students. The exhibit was thus situated to reach various people who do not ordinarily visit art exhibits.

The showing was especially extended into January for the benefit of the people attending the summer schools of the two universities and the personnel from the other Binational Centers in Chile attending a seminar at the Santiago Center.

One painter and critic stated that this collection represented "the highest quality of this type of work that I have seen in Chile - superior to similar work sent by any other country". Other comments referred to "variety" and "lightness and optimism as opposed to the content of most prints today". One newspaper critic remarked in his review that this collection indicated a change from an earlier period of social commentary; that American printmakers today have become more introspective than before and hence are now more expressive.

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In addition to the usual posters in all classrooms and public areas of the Center, publicity was issued through a special pre-inaugural showing for the press, radio announcements, a newsreel of the opening, and an additional special list of 300 names was added to the Center's standard list of 400 for catalogue mailing. The catalogue issued was superior in quality to that of similar materials used by local exhibit rooms.

The Center's Art Committee is very anxious to receive more loan collections of this caliber from the United States. The chairman, Mr. Emilio Hermansen, supervised the hanging of the exhibit and also was the designer of the exhibit room. Mr. Hermansen studied museum techniques in the United States under a Fulbright scholarship in 1957/58.

University of Chile and Santa Cecilia, International House, and professors of fine arts at the Santiago University. There were also other exhibitors, art students, teachers of the Center's Faculty, as well as teachers in public and private schools.

A great number of the subsequent visitors were members of the Center and members of the public coming by to the Center's library. These people represented many different groups - artists and business classes, government and military personnel, businessmen and university students. The exhibit was thus attended to people various people who do not ordinarily visit the exhibit.

The showing was especially attended from January for the benefit of the people attending the winter season of the fine and decorative and the personnel from the other Museum of Art in Chile attending a course at the Santiago Museum.

The painter and artist showed that his collection represented the highest quality of this type of work that I have seen in Chile - especially in the area of the modern movement. When Hermansen referred to the exhibit as the most important in his career, he was not wrong. This collection was an excellent period of social awareness that was very much more than a mere collection of abstract forms and lines and was very expressive.

RHartzell:mia
 Enclosure: 6 copies of catalogue.
 5 clippings.
 4 photographs.

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February 8, 1960

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ICE F 18 53

THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE

November 1959- January 1960

El Diario Ilustrado November 20 1959

EL DIARIO ILUSTRADO—Viernes 20 de Noviembre de 1959

GRABADOS EN MADERA EXHIBE EL INST. CHILENO NORTEAMERICANO

Con asistencia del Embajador de los Estados Unidos en Chile, señor Walter Howe, se inauguró ayer en la nueva Sala de Exposiciones del Instituto Chileno-Norteamericano de Cultura una exhibición titulada "El grabado en madera en los Estados Unidos". Esta colección de cuarenta grabados pertenece al Museo de Arte Moderno de Nueva York, y su exhibición en Chile forma parte del programa de intercambio internacional de esa institución, bajo los auspicios de la Fundación Rockefeller.

En la ceremonia inaugural hizo uso de la palabra el señor Eugenio Pereira Salas, vicepresidente del Instituto, quien destacó el papel del arte en la civilización como lazo de contacto espiritual que sobrepasa las barreras del lenguaje. Se refirió además al Museo de Arte Moderno de Nueva York, elogiándolo como "institución representativa de la conciencia estética contemporánea".

El Embajador Howe respondió a las palabras del señor Pereira, describiendo las manifestaciones artísticas como "expresiones de vigor intelectual" y señalando el interés de los Estados Unidos por incrementar el intercambio artístico internacional.

Asistieron también a la inauguración el señor Hewson Ryan, jefe del Servicio Informativo de los Estados Unidos en Chile; el señor Marcos Bontá, director del Museo de Arte Moderno de la Universidad de Chile; el señor Sydney Hamolsky, director del Instituto Chileno-Norteamericano; el señor Mario Carreño, pintor de renombre internacional y profesor de la Facultad de Bellas Artes de la Universidad Católica; y las señoritas Ruth Hartzell y Sarah Davis.

directoras de Actividades y de Extensión Cultural, respectivamente, del Instituto Chileno-Norteamericano.

Conjuntamente con la apertura de la exhibición, que permanecerá abierta al público hasta el próximo mes de enero, se inauguró la nueva Sala de Exposiciones del Instituto. Esta moderna galería de arte fue diseñada por el pintor chileno señor Emilio Hermansen, al regresar a Chile después de haber sido invitado por el Departamento de Estado a visitar museos y salas de exposiciones en los Estados Unidos.

La colección que se exhibe en el Instituto fue preparada por William S. Lieberman, Curador del Museo de Arte Moderno de Nueva York, quien seleccionó especialmente para su exhibición internacional, los grabados en madera más representativos de la variedad de estilos que caracteriza a este arte en los Estados Unidos. La exposición incluye cuarenta ilustraciones de treinta célebres grabadores, entre quienes figura Josef Albers, artista norteamericano que hace algunos años se desempeñó como profesor de artes plásticas en la Universidad Católica de Santiago.

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THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE

November 1959-January 1960

La Nacion November 21 1959

Grabados en madera de USA en nueva sala

Conjuntamente con la apertura de una nueva sala de exposiciones, se inauguró en el Instituto Chileno-Norteamericano de Cultura, con asistencia del Embajador Walter Howe, una exhibición denominada "El grabado en madera en los Estados Unidos", perteneciente al Museo de Arte Moderno de Nueva York.

En la ceremonia inaugural hizo uso de la palabra el señor Eugenio Pereira Salas, vicepresidente del Instituto, quien destacó el papel del arte en la civilización como lazo de contacto espiritual que sobrepasa las barreras del lenguaje. Se refirió además al Museo de Arte Moderno de Nueva York, elogiándolo como "institución representativa de la conciencia estética contemporánea".

El Embajador Howe respondió a las palabras del señor Pereira, describiendo las manifestaciones artísticas como "expresiones de vigor intelectual", y señalando el interés de los Estados Unidos por incrementar el intercambio artístico internacional.

Asistieron también a la inauguración, el señor Hewson Ryan, Jefe del Servicio Informativo de los Estados Unidos en Chile; el señor

Marcos Bontá, director del Museo de Arte Moderno de la Universidad de Chile; el señor Sydney Hamolsky, director del Instituto Chileno-Norteamericano; el señor Mario Carreño, pintor de renombre internacional y profesor de la Facultad de Bellas Artes de la Universidad Católica; y las señoritas Ruth Hartzell y Sarah Davis, directoras de Actividades y de Extensión Cultural, respectivamente, del Instituto Chileno-Norteamericano.

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THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE

November 1959-January 1960

El Diario Ilustrado Novemebr 23 1959

EL DIARIO ILUSTRADO—Lunes 23 de Noviembre de 1959

EXPOSICION DE GRABADO EN MADERA

En el Instituto Chileno Norteamericano de Cultura permanece abierta la Exposición de Grabado en madera en los Estados Unidos.

Esta colección de ilustraciones, perteneciente al Museo de Arte Moderno de Nueva York, incluye cuarenta grabados de 30 artistas y fue preparada por William S. Lieberman, Curador del Museo, para demostrar la variedad de estilos que actualmente caracteriza a este arte en Norteamérica.

En la actualidad, el grabado en madera es el medio de expresión gráfica más popular en los Estados Unidos. El interés despertado por este arte se debe en gran parte a Louis Schanker (nacido en 1903), quien como artista y profesor se rodeó de toda una escuela de jóvenes

grabadores. Otros dos artistas, Adja Yunkers y Bernard Rader, contribuyeron a la expansión del grabado en madera con la introducción de nuevas técnicas, particularmente relacionadas con el grabado en colores. Además de los grabadores mencionados, figuran en la exposición Antonio Frasconi, Seong Moy, Leonard Baskin, Maxil Ballinger, Vera Forkanowsky, Harold Paris, Irving Amen, Paul Peter Piech, Gertrude Quastler, Misch Kohn y Charles Quest; cada uno representa un estilo diferente.

Los temas seleccionados por estos grabadores norteamericanos son tan variados como sus técnicas, e incluyen retratos, paisajes, naturalezas muertas, animales, motivos religiosos, composiciones abstractas y escenas populares.

La exhibición de estas obras en Chile corresponde al Programa de Intercambio del Museo de Arte Moderno de Nueva York, auspiciado por la Fundación Rockefeller.

La exposición permanecerá abierta al público diariamente de 10 a 12.30 y de 16.30 a 20.30 horas.

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THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE

November 1959-January 1960

Las Ultimas Noticias, November 28 1959

"LAS ULTIMAS NOTICIAS"
Sgo., 28 de Noviembre, 1959

LA

ARTES. -

HECHO

MAXIMA CONQUISTA CREACIONISTA DE GRABADORES NORTEAMERICANOS

UNA MODERNA y evolucionada muestra grafística, que refleja con elocuencia los progresos logrados en "el grabado en madera de hoy en Estados Unidos", está presentando el Instituto Chileno Norteamericano de Cultura en su nueva sala. Treinta artistas de las corrientes más avanzadas del país del Norte, con un total de treinta y nueve grabados inscritos sobre madera—provenientes de una colección del Museo de Arte Moderno de Nueva York, genéticamente cedida por este organismo— exhiben sus naturales bondades, acrecentadas por una sorprendente superación del oficio.

El conjunto, que representa la labor de un destacado núcleo de grabadores, ejecutada durante la última década, significa un diametral y trascendental giro en los postulados de la plástica norteamericana, anteriormente de rígida concepción anecdótica. De profunda raíz social (no política), los temas comunes a los artistas norteamericanos derivaban de meros accidentes del diario vivir de la nación, captados con visión un tanto superficial y pueril.

Ahora, los artistas estadounidenses se han tornado más introvertidos y, en consecuencia, mayormente expresivos. Abstractos o figurativos, abundan lo psicológico y subjetivo, aproximándose mucho más a los problemas del hombre moderno y a la eterna incógnita de su destino.

LOS ARTISTAS NORTEAMERICANOS Y SUS OBRAS

Josef Albers, Adja Yunkers, Leona Pierce, Antonio Frasconi, Frank Wallman, Seong Moy, R. Maxil Ballinger, Louise Kruger, Jim Forsberg, Hildegarda Haas, Louis Schanker, entre otros, graban con delicadeza y precisión formas poéticas de estilizada plasticidad por su expresiva y rica trama textural y cromática, muy próximas al ideal pictórico.

Los grabadores norteamericanos, que desde hace algunos años habían ido derivando paulatinamente hacia una expresión más directa de su "voluntad de poderío", o poder de creación más auténtico, alcanzan en la muestra del Instituto Chileno-Norteamericano de Cultura la culminación de las aspiraciones estéticas del momento. Gaby GARFIAS



UN ASPECTO de la muestra de grabados en madera que exhibe la nueva sala del Instituto Chileno-Norteamericano de Cultura, en la que es posible admirar (izquierda) una de las obras figurativas más destacadas del conjunto "Zancos", de la artista Leona Pierce.

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THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE
November 1959-January 1960

Las Noticias de Ultima Hora, November 15 1959

Las Noticias de ULTIMA HORA, domingo 15 noviembre 1959

Grabadores norteamericanos en Santiago

El Conservador de Grabados del Museo de Arte Moderno de Nueva York, presentando a los expositores que el jueves próximo inauguran una muestra en el Instituto Chileno Norteamericano de Cultura (Moneda 467), dice:

"En los Estados Unidos un número cada vez mayor de artistas dedican sus mejores energías a la creación de grabados originales en todos los medios gráficos. Últimamente ha tomado considerable incremento el interés por el grabado en madera, especialmente por el grabado en madera en colores, de gran tamaño, estimulado por sus iniciadores Luis Schanker y Adja Junkers.

"Esta exposición de la obra de treinta artistas, ofrece un panorama del grabado norteamericano en madera de hoy. Al mismo tiempo muestra tres características del arte del grabado americano contemporáneo en general: el uso del color y texturas, énfasis en los grabados de gran formato y los experimentos realizados en innovaciones técnicas.

"La desviación de una larga tradición en blanco y negro, así como el desarrollo de grabados de mayor tamaño, hace que muchos grabados parezcan pinturas. Este aspecto de pintura, se logra a menudo por el medio de variaciones en la técnica básica del grabado en madera. Schanker y Frasconi, por ejemplo, introducen mallas de alambre dentro de la misma madera, para aumentar el efecto pictórico de la imagen cuando ha sido impresa. Adja Junkers y Seong Moy emplean hasta siete y ocho bloques di-

ferentes para formar los colores que aparecen en un solo grabado. Forsberg usa relieves de cartón en lugar de madera, mientras que artistas como Danny y Marx, encuentran que el linóleo permite una mayor libertad del tallado. El joven Harold Paris utiliza un material totalmente nuevo, un plástico completamente transparente, que al ser grabado, ofrece el mismo efecto que los grabados en madera de Barker y Ballinger.

"La tradición del grabado moderno en madera fue establecida en Europa por Paul Gauguin y Edward Munch a fines del siglo XIX. Su método directo y osado de tallar las superficies del bloc ofrecía un vívido contraste con el grano de la madera, que se dejaba intacto. Esta tradición fue dramáticamente continuada por los expresionistas alemanes y, últimamente, por varios artistas de los que toman parte en esta exposición, entre ellos: Amen, Piech y Quastler. El bloc mucho más duro, que se usa para grabar la madera, ofrece mayor resistencia a la herramienta cortante. La superficie de madera queda preservada. El artista graba dentro de ella, contra el grano, para lograr una línea fina, ahondada, que se imprime como blanco. Charles Quest y Misch Kohn dan nueva vida a una técnica a menudo limitada y severa.

"Los grabadores de esta exposición trabajan en muchas partes de los EE. UU., desde Massachusetts hasta California. Están todos representados en las colecciones del Museo de Arte Moderno de Nueva York.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

ICE F 18 53

THE AMERICAN WOODCUT TODAY, SANTIAGO, CHILE

November 1959-January 1960

La Nacion November 18 1959

'LA NACIÓN'. — MIERCOLES 18 DE NOVIEMBRE DE 1959



EL GRABADO EN MADERA EN USA.—

"La Reunión de los Clanes", grabado en madera de Adja Yunkers, que ha sido incluido en la exposición "El Grabado en Madera en los Estados Unidos", del Museo de Arte Moderno de Nueva York, que se inaugurará mañana a las 19 horas en la nueva sala de exposiciones del Instituto Chileno-Norteamericano de Cultura. Esta colección de ilustraciones comprende cuarenta grabados de treinta artistas, y fue preparada por William S. Lieberman, Curador del Museo de Arte Moderno de Nueva York, para demostrar la variedad de estilos que actualmente caracteriza a este arte en Norteamérica.

Concepción

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 174

ICE F 18 53

cc: Hecht
 ✓ Rasmussen
 McCray (hold)
 ICE F 18 53
 green

Title: THE AMERICAN WOODCUT TODAY

SHOWING AT: Concepcion, Chile

Place: Chilean-North American Institute, Concepcion, Chile April 1-30, 1960

a. Catalog: issued, unavailable June 17, 1960

b. Auspices: Chilean-North American Institute, Concepcion, Chile

Miss Lois A. Bingham
 Chief, Fine Arts Section

c. Opening ceremony: Exhibits Division
 United States Information Service
 Washington 25, D. C.

Dear Miss Bingham:

d. Lectures and Mr. McCray has asked me to write you during his 18th Anniversary absence in Europe to thank you for forwarding the Publicity Form and the clippings from the Concepcion showing of THE AMERICAN WOODCUT TODAY. He also asked if you could send him the Leonardo Borgese review of the Milan showing of the St. Louis show. This most probably would have appeared in the Corriere della Sera, which is published in Milan.

e. Total attendance: 2,000

f. Prizes awarded: With best wishes,

Sincerely,

g. Special notes: "All comments were very favorable. This exhibition

is, without exception, the best one this Institute

has ever shown."

Waldo Rasmussen

Executive Assistant

Department of Circulating Exhibitions

h. Supplementary material sent:

i. Photographic material available:

1. of ceremonies and events:
2. of installation:

j. Poster: distributed but unavailable

k. Press clippings: 3

l. Publicity report: Yes. Signed by Allan Barnes, Director, Chilean -
 North American Institute, Concepcion, Chile

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

ICE F 18 53

Title: THE AMERICAN WOODCUT TODAY

SHOWING AT: Concepcion, Chile

Place Chilean-North American Institute, Concepcion Date April 1-30, 1960

- a. Catalog: issued , unavailable
- b. Auspices: Chilean-North American Institute, Concepcion, Chile
- c. Opening ceremonies: attended by distinguished officials of the province
- d. Lectures and Other Special Events: Part of the Institute's 18th Anniversary celebrations.
- e. Total attendance figures: Approximately 2,000
- f. Prizes awarded:
- g. Special notes: "All comments were very favorable. This exhibition is, without exception, the best one this Institute has ever shown."
- h. Supplementary material sent:
- i. Photographic material available:
 - 1. of ceremonies and events:
 - 2. of installation:
- j. Poster: distributed but unavailable
- k. Press clippings: 3
- l. Publicity report: Yes. Signed by Allen Barnes, Director, Chilean - North American Institute, Concepcion, Chile

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 174

EXHIBITIONS CIRCULATED BY THE INTERNATIONAL PROGRAM

1A-68
2-10-54

U.S. INFORMATION AGENCY
ROUTING SLIP

TO:	NAME OR TITLE	ORGAN. SYMBOL	ROOM NO.	BLDG.	INITIALS	DATE
1.	Porter McCray - MOMA					
2.						
3.						
4.						
5.						

APPROVAL	NECESSARY ACTION
☒ AS REQUESTED <i>by USIS Santiago</i>	NOTE AND FORWARD
☐ COMMENT	NOTE AND RETURN
☐ FILE	PER CONVERSATION
☐ FOR CORRECTION	PREPARE REPLY
☒ FOR YOUR INFORMATION	RETURN TO SENDER
☐ INITIAL FOR CLEARANCE	SEE ME
☐ INVESTIGATE	SIGNATURE
☐ JUSTIFY	

REMARKS OR ADDITIONAL ROUTING

8.

Porter — I'm also enclosing
a copy of the Italian article on the
St. Louis Show. I think it's the one
you want — If not, let me know
& I'll see if I can locate the
correct one. *LB*

FROM (Name or Organisation)

Lois A. Bingham

ROOM NO.

BLDG.

PHONE NO.

DU-3-2896

DATE

5/10/60

Please return to:

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 174

EXHIBITIONS CIRCULATED BY THE INTERNATIONAL PROGRAM

THE MUSEUM OF MODERN ART, NEW YORK

Publicity Report

Received _____
 Department of Circulating Exhibitions
 Acknowledged June 15, 1960

May we have the following information for the exhibition

1. Date of showing: April 1-30, 1960 THE AMERICAN WITHOUT TODAY
2. Place shown: Chilean-North American Institute, Concepcion, Chile
3. Auspices or sponsoring organization (s): Chilean-North American Institute
Concepcion, Chile
4. Attendance: 2000 persons
5. Visits by special groups: Governor, Bishop, Mayor, 5 Councilmen, Head of
Navy and Army Groups of Concepcion province and Head of the Courts in
6. Lectures, radio talks or television programs, or films: addition to several members
of the University's Board
of Directors and faculty.
Advertized several times via the radio and received important play as
part of the Institute's 18th Anniversary celebration.
7. Opening ceremonies and events: As part of the Institute's 18th Anniversary
activities, authorities of the province, the Board of Directors of the
Institute, members and students were invited to visit the exhibition.
8. Available material: please check and attach (or list if copies are not
available)
 Newspaper or magazine articles ☒
 Photographs: of ceremonies and events ☐ of installation ☒
 Catalog or leaflet issued: ☒
 Poster: ☒
9. Comments about the exhibition: All comments were very favorable. Many
wished that the exhibition could be kept on Concepcion longer and placed
in the University's exhibition rooms. This exhibition is, without
exception, the best one this Institute has ever shown.

Please return to:

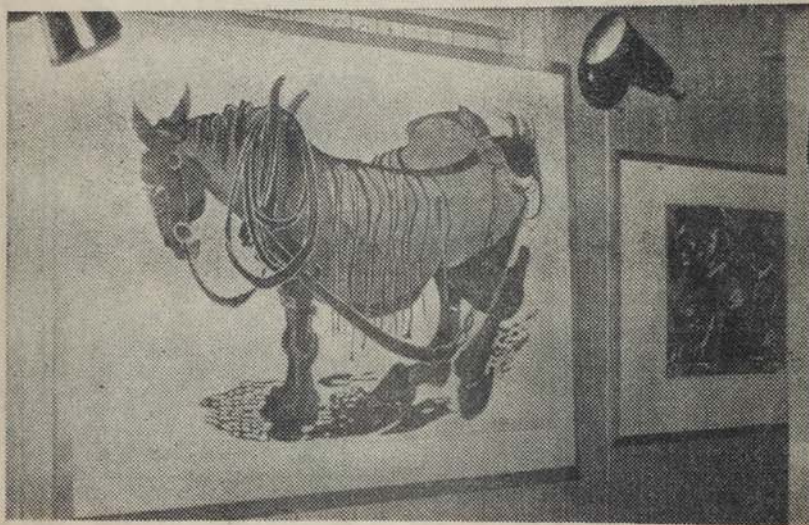
Porter A. McGray
 The Museum of Modern Art
 11 West 53rd Street
 New York 19, New York
 U.S.A.

Allen Baines
 (Signature)

Director, Chilean-North American
 (Title) Institute, Concepcion
Chile

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

EL SUR.— Concepción, sábado 23 de abril de 1960



EXPOSICION. — En el Instituto Chileno-Norteamericano, está abierta al público una exposición de muestra fotográfica de obras grabadas en maderas por artistas norteamericanos. Esta muestra permanecerá abierta al público durante todo el mes y ella es parte del programa anual de exposiciones que presenta la institución. EN EL GRABADO la obra "Caballo", grabada en madera y ejecutada en colores, cuyo autor es Danny Pierce, artista norteamericano nacido en 1926.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

EL SUR.— Concepción, sábado 23 de abril de 1960

CRONICA LOCAL



EXPOSICION. — En el Instituto Chileno-Norteamericano, está abierta al público una exposición de muestra fotográfica de obras grabadas en maderas por artistas norteamericanos. Esta muestra permanecerá abierta al público durante todo el mes y ella es parte del programa anual de exposiciones que presenta la institución. EN EL GRABADO la obra "Caballo", grabada en madera y ejecutada en colores, cuyo autor es Danny Pierce, artista norteamericano nacido en 1920.

Porter A. McCray
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

(Signature)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 174

S. L. B. C. R. — Concepción, jueves 31 de marzo de 1960

"CRONICA", jueves 31 de marzo de 1960

Exposición de Grabados en Maderas Alber Instituto Chileno Norteamericano

El Arte del Grabado En Madera se Exhibe En Caupolicán N° 81

Como parte del programa elaborado para la celebración del 13° aniversario de la fundación del Instituto Chileno - Norteamericano de esta ciudad, se exhibe en su local una exposición de fotografías de grabados en madera. La muestra pertenece al Museo de Arte Moderno de Nueva York y forma parte de las que se envían a diferentes partes del mundo a través de su Programa Internacional.

El conjunto, que está formado por 40 obras, ofrece una completa visión del grabado contemporáneo en madera de USA al mismo tiempo que muestra tres características generales de este arte: uso del color, texturas y énfasis en los grabados de gran formato en los experimentos realizados con innovaciones técnicas.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

EL SUR. — Concepción, jueves 31 de marzo de 1960

Exposición de Grabados en Maderas Abre Instituto Chileno Norteamericano

Con motivo de su 18º aniversario, que se celebrará entre los días 21, 22 y 23 de abril próximo, el Instituto Chileno-Norteamericano de Cultura de esta ciudad presenta, a partir de ayer y durante todo el próximo mes, una exposición titulada "El grabado en madera de hoy, en los Estados Unidos". Se trata de 40 fotografías de una famosa colección de grabados en madera que pertenece al Museo de Arte Moderno de Nueva York.

Esta exposición de la obra de 30 artistas, ofrece un panorama del grabado norteamericano en madera de hoy y, al mismo tiempo, muestra tres características del arte del grabado americano contemporáneo en general: el uso del color y texturas, énfasis en los grabados de gran for-

mato y los experimentos realizados en innovaciones técnicas.

La desviación de una larga tradición en blanco y negro, así como el desarrollo de grabados de mayor tamaño, hace que muchos grabados parezcan pinturas. Este aspecto de pintura se logra a menudo por el medio de variaciones en la técnica básica del grabado en madera. Shanker y Frascóni, por ejemplo, introducen malla de alambre dentro de la misma madera, para aumentar el efecto pictórico de la imagen cuando ha sido impresa. Adja Junkers y Seong Moy emplean hasta siete y ocho bloques diferentes para formar los colores que aparecen en un solo grabado. Fosberg usa relieves de cartón en lugar de madera, mientras que artistas como Danny y Marx, encuentran que el linóleo permite una mayor libertad del tallado. El joven Harold Paris utiliza un material totalmente nuevo, un plástico completamente transparente que, al ser grabado, ofrece el mismo efecto que los grabados en madera de Barker y Ballinger. Todos ellos están representados en la muestra que abrió al público el Instituto Chileno-Norteamericano.

Los grabadores de esta exposición trabajan en muchas partes de los Estados Unidos, desde Massachusetts hasta California.



EXPOSICION.— En el Instituto Chileno-Norteamericano de Cultura, se encuentra abierta al público una exposición sobre "El Grabado de Hoy en Madera en los Estados Unidos". Esta exposición es parte del programa con que el Instituto celebra su 18º aniversario y estará abierta durante todo el mes de abril. EN EL GRABADO, una parte de la exposición de fotografías de grabados con muestras de 40 artistas norteamericanos.

Porter A. McCray

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	IC / IP	I.A. 174

Ia Serena

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 174

CC: Rasmussen
Hecht
ICE-F-18-53
green

*Logan
(u.l.s.)*

12-10
11-10-64

U.S. INFORMATION AGENCY
ROUTINE SLIP

November 17, 1960

Miss Anne Logan
Assistant Cultural Attache
American Embassy
Santiago, Chile

Dear Miss Logan:

I would like to acknowledge with thanks the clippings and completed Publicity Form which you forwarded us concerning the La Serena showing of THE AMERICAN WOODCUT TODAY. They will be of great service in helping us complete our records of the exhibition.

With best wishes,

Sincerely,

Porter A. McCray
Director
Department of Circulating
Exhibitions

*USIS Santiago sent us this
for transmittal to you.
(File La Serena, Chile)*

Doris Davis

Form 100-10 (Rev. 1-1-60)

L. A. Birney

DATE

TIME

11/18/60

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	IC / IP	I. A. 174



U. S. INFORMATION

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

1A-68
2-10-54

U.S. INFORMATION AGENCY
ROUTING SLIP

ICE-F-18-53
PUBLICITY

TO:	NAME OR TITLE	ORGAN. SYMBOL	ROOM NO.	BLDG.	INITIALS	DATE
1.	Mr. McCray					
2.						
3.						
4.						
5.						

☐ APPROVAL	NECESSARY ACTION
☐ AS REQUESTED	NOTE AND FORWARD
☐ COMMENT	NOTE AND RETURN
☐ FILE	PER CONVERSATION
☐ FOR CORRECTION	PREPARE REPLY
☐ FOR YOUR INFORMATION	RETURN TO SENDER
☐ INITIAL FOR CLEARANCE	SEE ME
☐ INVESTIGATE	SIGNATURE
☐ JUSTIFY	

REMARKS OR ADDITIONAL ROUTING

USIS Santiago sent us this
for transmittal to you.

(File La Serena, Chile)

Doris Davis

FROM (Name or Organization)	ROOM NO.	BLDG.
L. A. Birgham	PHONE NO.	DATE 9/12/60

ASSISTANT CULTURAL ATTACHE

Encl.

Please return to:

Porter A. McCray
The Museum of Modern Art
11 West 53rd Street

Ann M. Logan
(Signature)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 174



U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy
Santiago - Chile

September 2, 1960.

Mr. Porter A. McCray,
The Museum of Modern Art
11 West 53rd Street,
New York 19, New York

Dear Mr. McCray:

With this letter I send copies of invitations and newspapers reports on the showing of the exhibit "The American Woodcut Today" in La Serena, Chile. La Serena is a town of about 60,000 people, 500 miles north of Santiago on the coast. It was founded in colonial times, and is a center of a rich agricultural district. The city has a very good museum whose Director has visited the United States, and, as a consequence, admires our museum methods very much. The museum has prestige in the community and this, plus the excellence of your presentation, attracted a large and distinguished audience. Among these present at the opening were the Governor of the Province, the Mayor and leading educators. All have asked that you and The Museum of Modern Art be thanked for making this showing in La Serena posible.

Eight schools of the province arranged special visits for groups of their students. Some 3,000 people saw the woodcuts.

We feel the four showings of the exhibit in Chile were very effective and are happy to have been able to cooperate with you in your fine program.

Sincerely yours,

Anne M. Logan
Assistant Cultural Attaché

Encl.

Please return to:

Porter A. McCray
The Museum of Modern Art
11 West 53rd Street

(Signature)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I. A. 174

EXHIBITIONS CIRCULATED BY THE INTERNATIONAL PROGRAM

THE MUSEUM OF MODERN ART, NEW YORK

Publicity Report

May we have the following information for the exhibition

1. Date of showing: From August 2, through August 21, 1960
2. Place shown: Museo Arqueológico, La Serena, Chile
3. Auspices or sponsoring organization (s): Museo Arqueológico
4. Attendance: 3,000
5. Visits by special groups: Eight schools of the Province, Local authorities.
6. Lectures, radio talks or television programs, or films: _____
7. Opening ceremonies and events: The exhibit was inaugurated with a ceremony on August 2, with the attendance of local authorities, Mayor of the City, Minister of the Court, Intendente, etc.
8. Available material: please check and attach (or list if copies are not available)
 Newspaper or magazine articles ☒ Article on local newspaper "EL DIA"
 Photographs: of ceremonies and events ☒ of installation ☐
 Catalog or leaflet issued: ☐
 Poster: ☐
9. Comments about the exhibition: _____

Please return to:

Porter A. McCray
 The Museum of Modern Art
 11 West 53rd Street
 New York 19, New York
 U.S.A.

Anne B. Logan
 (Signature)

Asst. Cultural Attache
 (Title)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	I. A. 174

EXHIBITIONS CIRCULATED BY THE INTERNATIONAL PROGRAM

THE MUSEUM OF MODERN ART, NEW YORK

Publicity Report

May we have the following information for the exhibition

1. Date of showing: 2 de Agosto al 21 del mismo Mes. **THE AMERICAN WOODCUT TODAY**
2. Place shown: MUSEO ARQUEOLOGICO DE LA SERENA
3. Auspices or sponsoring organization (s): Museo Arqueológico de La Serena
4. Attendance: Representante de USIS en La Serena
5. Visits by special groups: 8 Escuelas de la Provincia-Autoridades-Público etc.
6. Lectures, radio talks or television programs, or films: _____
7. Opening ceremonies and events: Unauguración con autoridades el día 2 de Agosto
Sr. Intendente. Ministro de Corte, etc.
8. Available material: please check and attach (or list if copies are not available)
- Newspaper or magazine articles ☒
- Photographs: of ceremonies and events ☒ of installation ☐
- Catalog or leaflet issued: ☐
- Poster: ☐
9. Comments about the exhibition: Articulos en el Diario Local EL DIA.-

Please return to:

Porter A. McGray
The Museum of Modern Art
11 West 53rd Street
New York 19, New York
U.S.A.


(Signature)

(Title)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

ICE-F-18-53
Publicity, La Serena, Chile

Title: THE AMERICAN WOODCUT TODAY

ICE-F-18-53

SHOWING AT: La Serena, Chile

Place Museo Arqueológico *

Date August 2-21, 1960*

- a. Catalog: no
 - b. Auspices: Museo Arqueológico * USIS, US Embassy, Santiago, Chile (invitation)
 - c. Opening ceremonies: *Inaugurated August 2; at the ceremonies were local authorities such as the Mayor, Minister of the Court, Intendente, etc.
**"Among those present at the opening were the Governor (same as Intendente?ADH), the Mayor and leading educators."
 - d. Lectures and Other Special Events: 8 schools of the province arranged special visits **
 - e. Total attendance figures: 3000 * and **
 - f. Prizes awarded:
 - g. Special notes: "The city has a very good museum whose Director has visited the United States, and, as a consequence, admires our museum methods very much. The Museum has prestige in the community, and this, plus the excellence of your presentation, attracted a large and distinguished audience."**
 - h. Supplementary material sent:
 - i. Photographic material available:
 1. of ceremonies and events:
 2. of installation:
 - j. Poster:
 - k. Press clippings: 6; also invitation
 - l. Publicity report: * in Spanish, signed by (illegible)
- ** letter from Anne Logan, 9/2/60, with accompanying Pub. Rep. translated into English (A.L. is Assistant Cultural Attache in Santiago)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I. A. 174

ICE-F-18-53

Publicity, La Serena, Chile

JORGE IRIBARREN CH., Director del Museo
de La Serena, invita a Ud.

a la inauguración de la Exposición de Grabados
Norteamericanos provenientes del Museo de Arte
Moderno de New York, organizada por este
Museo bajo los auspicios del Departamento
Cultural de la Embajada de Estados Unidos de
Norteamérica, a efectuarse el Martes 2 a las
19 horas.

La Serena, Agosto de 1960.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 174

ICE-F-18-53
La Serena, Chile

DIARIO EL DIA

2 de Agosto de 1960.

Exposición Grabados de Museo de Nueva York se inaugura hoy

En el Museo Arqueológico de La Serena

Hoy a las 10 horas se inaugura en las salas de Bellas Artes del Museo de La Serena una exposición de grabados organizada por el programa internacional del Museo de Arte Moderno de Nueva York en cuyos trámites de solicitud intervinieron el Director del Museo y la asesora del Departamento Cultural de la Embajada de los Estados Unidos de Norte América, señora Anne Logan.

En esta exposición que consta de 40 grabados originales de la colección del Museo de Nueva York, se incluyen adquisiciones realizadas entre 1949 y 1953 en un grupo seleccionado de artistas representativos de las diversas tendencias de ese país y que en general son las que se generalizan en el campo mundial de las artes plásticas.

Las técnicas predominantes en esta selección son las del

tallado en madera, registrándose las diversas variantes que se conocen para este arte tan antiguo y del que Chile tiene también una honrosa tradición.

Las tendencias que abarcan de un realismo plástico hasta las últimas innovaciones que acusan los actuales movimientos de interpretación y expresión: surrealismo, abstracción etc., responden a ese campo ilimitado de la creación estética, que encuentra sus propios derroteros en tendencias a veces aparentemente antagónicas; pero en las que prima como un factor común aglutinante suma sinceridad y un estatismo conceptual sin renuncios.

El hecho que la selección

MEMORIAS
S-CHILE

Nueva fábrica de queso
en el Nepal elaboran la le-
che de los yaks (vacas)
de las montañas de los Himalayas.
Los expertos afir-
man que los sabrosos y do-
cudos quesos elaborados
en leche de yak pueden
compararse con los más fi-
nos quesos de Suiza.



Vida Social

INVITACION

Jorge Iribarren Charlín, Director del Museo de La Serena, invita a Ud. a la inauguración de la Exposición de Grabados Norteamericanos provenientes del Museo de Arte Moderno de Nueva York, organizado por este Museo bajo los auspicios del Departamento de Cultura de la Embajada de Estados Unidos de Norteamérica, a efectuarse hoy martes 2 a las 10 horas.

COMIDA

La Serena, Agosto de 1960.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 174

ICE-F-18-53
La Serena, Chile

DIARIO EL DIA

2 de Agosto de 1960.

Exposición Grabados de Museo de Nueva York se inaugura hoy

En el Museo Arqueológico de La Serena

Hoy a las 19 horas se inaugura en las salas de Bellas Artes del Museo de La Serena una exposición de grabados organizada por el programa Internacional del Museo de Arte Moderno de Nueva York en cuyos trámites de solicitud intervinieron el Director del Museo y la asesora del Departamento Cultural de la Embajada de los Estados Unidos de Norte América señora Anne Logan.

En esta exposición que consta de 40 grabados originales de la colección del Museo de Nueva York, se incluyen adquisiciones realizadas entre 1949 y 1953 en un grupo seleccionado de artistas representativos de las diversas tendencias de ese país y que en general son las que se generalizan en el campo mundial de las artes plásticas.

Las técnicas predominantes en esta selección son las del

tallado en madera, registrándose las diversas variantes que se conocen para este tipo de grabado y del que Chile tiene también una hoarasa tradición.

Las tendencias que abarcan de un realismo plástico hasta las últimas innovaciones que acusan los actuales movimientos de interpretación y expresión: surrealismo, abstracción etc., responden a ese campo limitado de la creación estética, que encuentra sus propios derroteros en tendencias a veces aparentemente antagónicas; pero en las que prima como un factor común aglutinante suma sinceridad y un estatismo conceptual sin renuncios.

El hecho que la selección abarque un determinado período de adquisiciones del Museo de Nueva York no significa que los artistas formen un núcleo representativo de una época limitada. Las divergencias existentes en la indicación de las fechas de nacimientos, los "born" que señalan los cartoles que individualizan la obra y los autores, permite asseverar que hay más de una generación en la muestra y aunque esto pudiera hacer pensar en un sentido clasificatorio de las tendencias, en muchas circunstancias resulta ilusorio pensar con sentido cronológico; pues algunos de los autores nacidos al filo del otro siglo ofrecen características más evolutivas y avanzadas que otros artistas cuyas edades y su propia concepción estética les hace aparecer como más morigerados.

La exposición que hoy se inaugura anteriormente estuvo expuesta en el Perú y en el Brasil. En este último país, tan rico en valores plásticos, en el Museo de Arte Moderno de Sao Paulo, inquestionablemente el mejor Museo de Bellas Artes existente en América del Sur y en el Museo de Bellas Artes de Rio Janeiro, es de seguro la más interesante exposición que se ha presentado en La Serena, tanto por las firmas de los artistas participantes cuanto por la variedad de tendencias que se agrupan.

En crónicas sucesivas el Museo irá dando a conocer las técnicas del grabado y las tendencias plásticas que aquí se exponen colaborando a la difusión del pensamiento actual en las tendencias plásticas. Concepciones y arte que pese a su empleo prevalente y universal, es escasamente conocido en nuestro medio.

JORGE IRIBARREN CH.

Vida

INVITACION

Jorge Iribarren Charlin, invita a Ud. a la inauguración de la exposición de Grabados Norteamericanos del Museo de Nueva York, los auspicios del Departamento de Estados Unidos de martes 2 a las 19 horas.

COMIDA

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ICE-F-18-53
La Serena, Chile

Jueves 4 de Agosto

Museo de Arte Moderno de Nueva York

Cuando en el otoño de 1929 el Museo de Arte Moderno de Nueva York habría sus galerías de pintura y escultura ocupaba solamente unas salas en un catorceavo piso de un rascacielos neoyorquino. Hoy el Museo posee un moderno edificio propio de atrevida arquitectura que ya no está solo dedicado a la pintura y escultura, como en los comienzos, sino además de estos aspectos del arte comprende, además, las artes gráficas decorativas e industriales, arquitectura, fotografías y cine.

Este Museo ha podido adquirir valiosas obras del arte contemporáneo gracias a la generosidad de benefactores amantes del arte y la cultura como Lillie P. Bliss, John Rockefeller Jr., Simon Guggenheim y Stephen C. Clark.

Las colecciones del Museo de Arte Moderno de Nueva York comprenden más de 700 cuadros y 150 esculturas de artistas representativos de quince países. Las colecciones más representativas son las de Estados Unidos de Norteamérica y Francia.

A medida que pasan los años, los cuadros que ya no van siendo "modernos" que tienen veinte o treinta años desde su ejecución, o que no son representativos de las tendencias contemporáneas son vendidos a otras instituciones que se dedican a la historia del arte como, por ejemplo, el Museo Metropolitano de Arte de Nueva York. Con el producto de esta venta se adquieren obras de artistas más jóvenes. Es decir, es un Museo dinámico, cambiante, en constante renovación, lo que no significa que no conserve cuadros "atípicos" cuando ellos son representantes de las tendencias todavía hoy existentes, como pasa con los artistas del siglo XIX, que señalaron nuevos rumbos para el arte del siglo XX.

En forma breve, para no hacer cansadora enumeración de maestros, podemos señalar en secuencia de tiempo los principales artistas representados. Del siglo pasado tenemos a Courain, Seurat, Van Gogh, James Ensor y Gauguin.

La pintura de nuestro siglo está abundantemente representada. El fovismo se muestra a través del vigor de Vlaminck y Rouault entre otros. El Museo posee cinco Rouault, del intérprete del arte religioso de

los tiempos actuales. No faltan, tampoco, las obras que muestran en toda su riqueza de color y forma a Matisse, Modigliani, Utrillo y Dufy.

Las telas revolucionarias de Picasso señalan la escuela cubista conjuntamente con obras de Braque, Juan Gris, Léger, etc. El cubismo escultórico lo encontramos en las formas creadas por Lichitz, Archipenko y el propio Picasso.

El futurismo del arte italiano lo encontramos a través de las esculturas de Boccioni y la plástica de Carrà y Severini.

La importante escuela de postmodernos: el expresionismo puede ser captado a través de dos retratos de Klee y las pinturas de Beckmann.

De Kandinsky el principal representante de la escuela alemana conocida como de Bauhaus, se muestran algunas telas de tendencia expresionista como las representan su etapa abstracta.

El realismo social de los muralistas mexicanos está representado por trabajos de Orozco, Rivera y Sigüelos. La pintura de temática social la encontramos también a través del brasileño Cândido Portinari y del norteamericano Ben Shahn.

Si bien el surrealismo es un movimiento que tuvo su apogeo hoy ha vuelto a prosperar tanto en Europa como en América. Al lado de las obras de figuras tan destacadas del surrealismo con tendencias abstractas como Pollock, Lam y Southerland, encontramos al pintor chileno Roberto Matta Echaurren, a quien el Museo dedicó el año pasado una exhibición individual de sus obras. Chile es conocido en el ambiente artístico internacional por su figura más destacada de su plástica, Matta, quien no posee ninguna tela en exhibición en los Museos Nacionales.

El Museo de Arte Moderno de Nueva York posee también una importante colección de grabados de artistas norteamericanos. De esta colección ha hecho una selección de las obras efectuadas en el período comprendido entre 1929 y 1949, las que el Museo ha prestado a los más importantes Museos de Latinoamérica. Después de ser exhibido en los más importantes capitales sudamericanos, tenemos la especial gracia de poder exhibir esta extraordinaria muestra en la exhibición que se hará de ella en el Museo de La Serena.

Esta exposición de grabados norteamericanos que ocurre en los salones del Museo puede ser vista en el horario habitual de este centro cultural.

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ICE-F-18-53
La Serena, Chile

Jueves 4 de Agosto

Museo de Arte Moderno de Nueva York

Cuando en el otoño de 1929 el Museo de Arte Moderno de Nueva York había su galería de pintura y escultura ocupaba solamente unas salas en un tercer piso de un edificio neoyorquino. Hoy el Museo posee un moderno edificio propio de atrevida arquitectura que ya no sólo está dedicado a la pintura y escultura, como en sus comienzos, sino además de estos aspectos



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4/11/60

"EL I Clausuran hoy la Exposición de los Grabados de USA.

Hoy se clausurará la Exposición de Grabados de artistas norteamericanos, facilitada al Museo de La Serena por el Museo de Arte Moderno de Nueva York.

Esta exhibición en las tres semanas que ha permanecido abierta, ha sido visitada por numeroso público y cursos en períodos de colapso que tienen interés por el arte.

Todos han reconocido el alto valor estético de esta muestra al considerar que es la colección de más alta jerarquía artística exhibida en nuestra ciudad en los últimos años. No cabe duda que ha de conocer las modernas técnicas del grabado norteamericano el que ha llegado a un alto grado de desarrollo.

Hoy todavía podrá visitarse esta exposición en el horario habitual del Museo.

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DIARIO EL DIA

2 de Agosto de 1960.

Exposición Grabados de Museo de Nueva York se inaugura hoy

En el Museo Arqueológico de La Serena

MEMO

S-CHILE

Hoy a las 10 horas se inaugura en las salas de Bellas Artes del Museo de La Serena una exposición de grabados organizada por el programa internacional del Museo de Arte Moderno de Nueva York en cuyos trámites de solicitud intervinieron el Director del Museo y la asesora del Departamento Cultural de la Embajada de los Estados Unidos de Norte América señora Anne Logan.

En esta exposición que consta de 40 grabados originales de la colección del Museo de Nueva York, se incluyen adquisiciones realizadas entre 1949 y 1953 en un grupo seleccionado de artistas representativos de las diversas tendencias de ese país y que en general son las que se generalizan en el campo mundial de las artes plásticas.

Las técnicas predominantes en esta selección son las del

tallado en madera, registrándose las diversas variantes que se conocen para este arte tan antiguo y del que Chile tiene también una hermosa tradición.

Las tendencias que abarcan de un realismo plástico hasta las últimas innovaciones que acusan los actuales movimientos de interpretación y expresión: surrealismo, abstracción, etc., responden a ese campo ilimitado de la creación estética que encuentra sus propios derroteros en tendencias a veces aparentemente antagónicas; pero en las que prima como un factor común aglutinante suma sinceridad y un estatismo conceptual sin rechazos.

El hecho que la selección abarque un determinado período de adquisiciones del Museo de Nueva York no significa que los artistas forman un círculo representativo de una época limitada. Las divergencias existentes en la indicación de las fechas de nacimientos, los "born" que señalan los carteles que individualizan la obra y los autores, permite asegurar que hay más de una generación en la muestra y aunque esto pudiera parecer extraño en un sentido clasificatorio de las tendencias, en muchas circunstancias resulta ilusorio pensar con sentido cronológico; pues algunos de los autores nacidos al filo del otro siglo ofrece características más evolutivas y avanzadas que otros artistas cuyas edades y su propia concepción estética les hace aparecer como más morigerados.

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En crónicas sucesivas el Museo irá dando a conocer las técnicas del grabado y las tendencias plásticas que aquí se exponen, colaborando a la difusión del pensamiento actual en las tendencias plásticas.

Vida

INVITACION

Jorge Iribarren Charlin, invita a Ud. a la inauguración de la exposición de Grabados Norteamericanos al Museo de Nueva York, los auspicios del Departamento de Estados Unidos de martes 2 a las 19 horas.

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ICE-F-18-53
La Serena, Chile

Miercoles 3 de Agosto

CRONICA

Quedó inaugurada en la tarde de ayer la Exposición de Grabados

Con asistencia de numerosas personalidades de nuestra ciudad y de Coquimbo, quedó inaugurada ayer tarde en el Museo Arqueológico, la Exposición de Grabados del Museo de Arte Moderno de Nueva York, que a solicitud del Director del Museo don Jorge Iribarren, Charlín y con la colaboración de la Asesora del Departamento Cultural de la Embajada de los Estados Unidos de Santiago fue posible realizar.

Esta original colección que comprende 40 grabados, todos ellos seleccionados de artistas representativos de las diversas tendencias de los Estados Unidos y que se generalizan en el campo mundial de las artes plásticas, ha sido exhibida anteriormente en nuestro

país únicamente en la ciudad de Viña del Mar antes de ser enviada a nuestra ciudad.

Esta misma colección de grabados estuvo expuesta también en otros países sudamericanos como Perú y Brasil.

La técnica predominante en esta colección es la del tallado en madera, técnica antigua en la que Chile tiene una honrosa tradición.

El Museo, en sucesivas crónicas, irá dando a conocer las técnicas del grabado y las tendencias plásticas que en esta exposición resaltan, como un medio de dar a conocer el pensamiento actual en las tendencias plásticas, poco conocida en nuestros medios.

Esta Exposición estará abierta al público hasta el 16 del presente.

Jueves 11 de Agosto

Exposiciones de los EE. UU.

La Embajada de los Estados Unidos a través del Servicio Informativo y Cultural que tiene en la Zona, viene presentando una serie de exposiciones de carácter Cultural y Artístico. Como éste, se puede notar la de Arte Moderno de la Nación del Norte, que hace más de 10 días está en exhibición en el Museo Arqueológico de La Serena. Son 40 cuadros de gran gusto y coloridos, los que han sido premiados en los salones de exhibiciones de Norte América. Esta exposición es un nuevo esfuerzo que hace el representante de este Servicio en la provincia, ya que constantemente está solicitando material para ser presentado ante nosotros y así traer valores artísticos y culturales a la Zona.

En conversación con el señor Bottinelli, representante de este Servicio, nos ha comunicado que próximamente recibirá una nueva exposición de fotografías, la que tratará sobre el Puente Aéreo, formado por los EE. UU. desde Santiago a la zona devastada por los sismos. Al mismo tiempo nos comunicó que la exposición que actualmente se exhibe en el Museo, será clausurada el 16 del corriente, para ser mandada a Santiago y desde ésta directamente a los Estados Unidos.

11/11/60