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MONTEVIDEO

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EXHIBITION NEW PHOTOGRAPHY USA

CITY MONTEVIDEO, URUGUAY

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		REC'D 1/7/70
Condition Report		REC'D
Shipping Record		
Press Release		
Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report

Catalogue

35mm. color slides

black and white photos

press clippings

poster

MF 459

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JAN 7 1970

ICE-F-126-68

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPT OF SHIPMENT.

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

ARRIVAL NOTICE of exhibition:

Cases received on 11 de NOVIEMBRE de 1969
(date)

Number of cases received 4

If unpacked and in good condition, check here X

If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose.

Please list dates of showing: 18-31 de DICIEMBRE de 1969

Place of exhibition: COMISION NACIONAL DE ARTES PLASTICAS

Auspices or sponsoring organization (s): MINISTERIO DE CULTURA

9 de DICIEMBRE DE1969
(date)

Angel Galarza
(Signature)

SECRETARIO
(title)

COMISION NACIONAL DE ARTES PLASTICAS
(institution)

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

ATTENTION: CIRCULATING EXHIBITIONS

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

CONDITION REPORT

Exhibition Title: NUEVA FOTOGRAGIA ; U.S.A.

Received in: MONTEVIDEO, URUGUAY (City and Country) on 11 de NOVIEMBRE de 1969 (date received)

Exhibiting institution: COMISION NACIONAL DE ARTES PLASTICAS

Dates of showing: 18 de DICIEMBRE de 1969-31 de DICIEMBRE de 1969

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing.

2. A CONDITION RECORD FOLDER is included in BOX #_____: it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheets of paper and reverse side of this form if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist	Title/Date/Medium	Description of damage

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

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

Angel Kalenberg
(Signature of person in charge)

SECRETARIO
(Title)

9 de DICIEMBRE de 1969
(Date of Report)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ILE F142-70
ILEF 134-68
ILE F 130-68

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

September 2, 1970

Mr. Angel Kalenberg
Director, Museo Nacional de Bellas Artes
Parque Rodo
Montevideo, Uruguay

Dear Mr. Kalenberg,

Since you are maintaining contact with Mr. Zanini, you will already know that the CARTIER-BRESSON: RECENT PHOTOGRAPHS is concluding its Brazilian tour in Belo Horizonte on September 4. I enclose a copy of my letters both to Mr. Zanini and Mrs. Celma Jorge de Faria Alvim and hope that arrangements are already smoothly underway to ship the exhibition to you.

Though it does not appear to have been mentioned directly to you, you may have noticed in a copy of one of our letters to the other exhibitors, that some time ago Mr. Rasmussen managed to negotiate with Moore-McCormack free shipment for this exhibition (in addition to TAMARIND and NEW PHOTOGRAPHY USA). If you wish to take advantage of this saving, you must first determine with your local Moore-McCormack agent which Brazilian ports are serviced by them, and then please ask them to check by cable with their New York office to confirm the arrangement. This would mean the reduction of your transport obligations to cover only the cost of moving the exhibition from Belo Horizonte to a seaport, together with handling charges. I am certain that you may rely upon Mr. Zanini to assist you in clearing the exhibition for export from Brazil, since he has already had dealings with Brazilian customs to import the collection.

Do please keep us informed - particularly on two points:

1) The whereabouts of the exhibition - the dates you expect it to be moved and in transit. If storage is necessary to make a connection with a particular Moore-McCormack vessel, we would prefer the exhibition not to be left waiting around on the wharf - it would be better to delay its departure from Belo Horizonte and make close connections between the overland transport and shipping (but keeping sufficient time for customs clearance).

2) The dates which you are scheduling for your own showing in Montevideo.

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In case the are required for customs and shipping purposes, I now enclose additional copies of the Checklist and Boxlist. Also since I am not certain that Miss Allwardt sent them earlier, I am enclosing a set of photographs which may assist you to publicize the exhibition. I look forward to your comments.

TAMARIND: HOMAGE TO LITHOGRAPHY

I sincerely trust that the fact that we have not heard from you concerning the Tamarind exhibition, is simply because all of your arrangements are progressing so smoothly. In the meantime we are completely powerless to organize any future bookings and from our point of view the tour is currently at a standstill until we have the following items from you:

1) Arrival Notice
2) Condition Report
3) Dates of your showing

I am sorry if the tone of this letter sounds a little hysterical, but unless we at all times know the whereabouts and welfare of our exhibitions, our position with our insurers becomes virtually untenable. Naturally the delays which we experience in the postal services do not assist matters, and I hope that the information which we require is already on its way to us.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS:mb
Enc: Boxlist
Checklist
Photographs

cc: Mr. Zanini
Mrs. de Faria Alvim
Mr. Nathan Rosenfeld

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Cultural Officer in
Montevideo
WR ICE-F-134-69
JS ICE-F-130-68
CIRC ICE-F-142-70
ICE-F-129-68
August 5, 1970
Green ICE-F-133-

Mr. Angel Kalenberg
Director, Museo Nacional de Bellas Artes
Parque Rodo
Montevideo, Uruguay

Dear Mr. Kalenberg,

I was embarassed this morning by the arrival of your letter of July 14. I imagine that you did not reply to my cable expecting that your letter would explain things more fully when it arrived.

By now, no doubt, you will have my anxious letter of August 4.

I am delighted to know that you have been in contact with Mr. Zanini and eagerly await news of definite dates and bookings from both of you for the CARTIER-BRESSON exhibition.

Your news on the TAMARIND exhibition is most encouraging and again we await with interest to learn the dates of your showing.

My colleagues and I are aghast that the papers for NEW PHOTOGRAPHY U.S.A. were sent by service mail. As you correctly surmise, we intended to use air mail.

Thank you for drawing my attention thethe mistake I made concerning NEW PHOTOGRAPHY U.S.A. You will have noticed in my letter of June 29 to Mr. Glusberg that we also discovered the error.

We are devoting a great deal of energy to the preparation of a number of exhibitions for circulation in Latin America. The two which you have heard of, 20TH CENTURY INDUSTRIAL DESIGN and SURREALISM, are among the exhibitions which at this stage are not sufficiently developed for us to make you a firm offer. You may however look forward to hearing about these major exhibitions in detail from Mr. Rasmussen later this year.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS:mb

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MUSEO NACIONAL DE BELLAS ARTES
PARQUE RODO - MONTEVIDEO
REPUBLICA ORIENTAL DEL URUGUAY

DIRECCION POSTAL
CORREO CENTRAL
CASILLA 271
TEL. 4 38 00

AUG 6 1970

DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE (WR) RP
NO REPLY NECESSARY ____
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INFORMATION COPIES TO: JS
AA

July 14, 1970

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
New York

Dear Mr. Stringer:

Perhaps this will hurt your sensibility, but I want to congratulate you for the new style of orderly, coherent and efficient work which is being rendered the International Program.

In reply, I cannot but retaliate by suggesting a new date (the third) for the Cartier Bresson exhibition, and pass by the fact that the halls of the Plastic Arts National Commission were closed for one month. I am in contact with friend Zanini and will duly advise the arrangements approved.

Also, everything is arranged with respect to the Tamarind, Homage to Lithography exhibition. I have just seen Oliver (for whose museum I organized an ample exhibition of Constructive Universalism, destined to revive our most important aesthetic movement) and we have everything arranged.

I may not have properly understood your letter to Glusberg, and the confusion may be mine. But in any case, I want to remind you that New Lithography Exhibition was already held in Montevideo (November 1969) and we are therefore not interested in cooperating with the local edition of the catalog.

Thank you for the anticipated remittance of the arrival notice, the condition report, the publicity report and the shipping forms and you may rest assured that they will be returned complete in due course. The only suggestion I venture to make on this subject is that in future, you never authorize the remittance of those papers by surface mail. I have recently received those corresponding to New Photography! (They should have arrived here in November.....)

I have read in a newspaper from Brazil that MOMA will bring the "Industrial Design in the 20th. Century" exhibition and another on Surrealism. I would like to know what efforts should be made to get them to Montevideo. We are very much interested.

Sincerely,

Angel Kalenberg
Director

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cc: WR
ICE-F- 134-69
ICE-F- 130-68
ICE-F- 142-70 ✓
AA
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Green
JS

The Museum of Modern Art
11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

August 4, 1970

Mr. Angel Kalenberg
Museo Nacional de Bellas Artes
Casilla 271
Parque Rodo
Montevideo, Uruguay

Dear Mr. Kalenberg,

I am very concerned that we have had no answer to my cable of July 30. Since your letter of April 14, there has been no further word from you concerning the TAMARIND, CARTIER-BRESSON or NEW PHOTOGRAPHY exhibitions. Surely you are aware how difficult our program is to organize. Though the whole point of our existence is to make exhibitions available to foreign communities, I regret that I must point out, a certain amount of preference must be given to those institutions who actively respond to our negotiations. If you wish to continue participating in our circulating exhibitions, do please assure us of your interest.

TAMARIND: HOMAGE TO LITHOGRAPHY
This exhibition was to come to you directly after Buenos Aires. I trust that you have been in regular contact with Mr. Oliver at the Museo Nacional de Bellas Artes, and hope by now the exhibition may safely be in your custody. In this case, we may soon expect to receive your completed copies of the Arrival Notice and Condition Report. I must impress upon you that we still do not have firm dates for your showing which is listed in our schedule simply as "early August." - This matter is now so urgent that we require confirmation by cable.

Mr. Antunez at the Museo Nacional de Bellas Artes in Santiago will now be very concerned to make transportation arrangements, and it is most important that you keep him fully informed on all aspects of the exhibition.

CARTIER-BRESSON: RECENT PHOTOGRAPHS
I have delayed writing in the hope that by now I would have your answer to my cable of July 30. You will note from the copy of my letter to Mr. Zanini, that we are giving permission to Brazil to extend the tour of this exhibition. We now have the Publicity Report from Sao Paulo and find that the collection has received considerable acclaim there. If you still wish to participate in the CARTIER-BRESSON tour (which you originally requested for early June) I now require your immediate confirmation. To arrive at precise dates you must keep in touch with

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Mr. Zanini, since we still anticipate that you would follow Brazil in the itinerary. If we do not hear from you, I must assume that you no longer wish to be included in the tour.

NEW PHOTOGRAPHY: U.S.A.
I cannot find in our files any record that the Publicity Report has been received, and still await with interest your summary of the exhibition. I understand from your letter of April 14 that you intended to devote a letter to this subject.

In previous correspondence, I notice that Miss Allwardt has experienced repeated difficulty in maintaining contact with you. From our point of view, this is a most serious situation. I hope that you have always found our Program to be sympathetic and understanding with your problems; would you please tell us most frankly if there is some prevailing condition or situation which makes it difficult for you to correspond with us. We would be most distressed to in any way curtail our services to your community.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS:mb

cc: Mr. Zanini
USIS

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MUSEO NACIONAL DE BELLAS ARTES
PARQUE RODO - MONTEVIDEO
REPUBLICA ORIENTAL DEL URUGUAY

APR 28 1970

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ICE-F-136-68
ICE-F-134-69
Elaine Johnson
WB, AA, Fwd

DIRECCION POSTAL
CORREO CENTRAL
CASILLA 271
TEL. 4 38 00

April 14, 1970

Miss Annette Allwardt, Adm. Assistant
International Program
The Museum of Modern Art
11 West 53rd. Street
New York, N.Y. 10019

Dear Miss Allwardt:

Thank you for your letter of March 12. I prefer to receive my mail at the Museum. Yes - I did receive your cable and I replied by cable also; we are prepared to take up the Cartier-Bresson exhibition in early June.

I am in contact with Oliver and hope that this will allow the Tamarind exhibition to be exhibited in early August, since on the 25th. of that month - by law - we have to inaugurate the National Exhibition.

I am also worried about your not having received my letters. I agree entirely with you because I understand perfectly the function of these reports, and naturally because they form part of our agreement.

In general terms, I would like to assure you formally that as of now, from my new post as Museum Director, I am going to implement a more coherent administrative team who will be directly responsible to me for their achievements.

I still maintain my position on the National Arts Board (Comisión Nacional de Artes Plasticas) - in fact I am a life member. I am in charge of the interchange programs abroad. Therefore, we shall be able to continue working together as heretofore.

Some of the reports which you have not received simply did not arrive here. In a further letter I will deal specifically on the New Photography USA exhibition.

I trust you have received the draft corresponding to the rent of that exhibition, of which we have not as yet received acknowledgment. X paid

Please be assured that you will receive from us, all the cooperation expected and which your program justly deserves.

Yours sincerely,

Angel Kalenberg

Angel Kalenberg
Director

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ICE F 134-69
~~ICE F 142-70~~
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circ
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April 14, 1970

Cultural Officer
USIS
U.S. Embassy
Avenida Agracida 1458
Montevideo, Uruguay

Dear Sir:

We have been notified by Mr. Nebesky of the USIA in Washington of your inquiry concerning our exhibition on TAMARIND: HOMAGE TO LITHOGRAPHY.

You will meanwhile have heard from Mr. Nebesky, but again, this exhibition was requested by Mr. Angel Kalenberg, Director of the Museo Nacional de Bellas Artes. I am enclosing a catalogue of the exhibition printed for its New York showing, as well as a checklist of contents and a boxlist for shipping information.

The Museo has already shown one of our exhibitions this year, NEW PHOTOGRAPHY U.S.A., but has only kept us informed very meagerly regarding its showing, without sending newspaper clippings, color slides of visitors which we request, etc., and it is unfortunate that we neglected to inform you about the photography exhibition. I am glad that you are approaching us from your end; we shall be very grateful indeed for anything you could do to help publicize the TAMARIND exhibition, and if you could see to it that a photographer can be on hand during the opening and later during the showing to take black-and-white photographs and color slides, we would appreciate it. I am also enclosing a press release and a set of publicity photographs.

Sincerely,

Annette Allwardt
International Program

AA/mm
enclosures

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April 14, 1970

Cultural Officer
USIS
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Avenida Agracida 1458
Montevideo, Uruguay

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Sincerely,

Annette Allwardt
International Program

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enclosures

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Elaine Johnson
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March 12, 1970

Mr. Angel Kalenberg, Director
Museo Nacional de Bellas Artes
Parque Rodo
Montevideo, Uruguay

Dear Mr. Kalenberg:

Miss Elaine Johnson has informed us of your recent appointment to the directorship of the Museo Nacional de Bellas Artes, and I am thus sending all further correspondence to that address. Do let me know if you prefer that we continue writing you at the Ministry of Culture.

We were very pleased by your decision to schedule showings for both our TAMARIND and CARTIER-BRESSON exhibitions. You will meanwhile have our cable informing you of the delayed Brazilian showing of CARTIER-BRESSON. The exhibition has also been requested for one additional showing in Brasilia; it is still in New York awaiting prior solving of customs difficulties, but we hope to be able to ship it no later than March 20, in which case it would become available for Montevideo in early June. Kindly let us know whether you can schedule a showing at that time.

TAMARIND:

We are still awaiting final confirmation from the Museo Nacional de Bellas Artes in Sao Paulo of their showing following the Brazilian tour, sometime in June. We are meanwhile reserving for you the month of August and will keep you informed about a definite date of availability as soon as we have heard from Samuel Oliver. If you could meanwhile be in touch with him directly about the Buenos Aires dates, it would help speed up communication.

We are very distressed by the fact that we have never received from you any written communication regarding the various phases of the

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NEW PHOTOGRAPHY USA showing in Montevideo. You will understand that it is of utmost importance for our operations to receive the various information we request on the shipment, condition, arrival- and showing dates. It is most vital for our monthly insurance reports to receive promptly the completed arrival notice, condition report, --and after the exhibition has been shipped-- the completed shipping record. We also ask foreign exhibitors to send us as much information about an exhibition's showing after it closes, such as the completed publicity report, newspaper and magazine clippings, and most importantly photographs and 33mm color slides of the opening and of visitors to the exhibition. The slides we present during the annual meeting of our International Council which, as you know, sponsors our Museum's exchange program. It is also important that our department, as well as directors of a travelling exhibition be kept informed about a showing through such information material. May we ask that you send us your personal comments on the showing of NEW PHOTOGRAPHY USA, as well as any photographic and printed material you may have available to document the exhibition's showing in Montevideo.

We are most concerned about your lack of response to our repeated requests for such material, and I am sure you understand that we could not offer our collaboration on future projects unless our two institutions began establishing a more mutual form of communication which could render our efforts on your behalf more efficient and meaningful.

We are hoping to hear from you in the very near future.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

AA/mm

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MAR 4 " 1970

MOMA Charge #x610-625-845

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KALENBERG
MINISTERIO DE CULTURA
CALLE SAVANDI 44
MONTEVIDEO (Uruguay)

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AL ALLWARDT MODERNART NEWYORK

GLAD YOU ACCEPT CARTIER-BRESSON AFTER BRAZIL stop TOUR DELAYED AND ADDITIONAL SHOWING BRASILIA SCHEDULED stop AVAILABLE MONTEVIDEO LATE MAY/~~early~~ JUNE CAN YOU ACCEPT?

ALLWARDT
MODERNART

INTERESTED CARTIER BRESSON EXHIBITION FOR LATE
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THIS ONE AND TAMARIND STOP250 DOLLARS
FOR NEW PHOTOGRAP WAS SENT
KALENBERG

CFN 250

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Via WWU

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TMHL37 MONTEVIDEO 30 3 2340

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ALLWARDT MODERNART NEWYORK

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INTERESTED CARTIER BRESSON EXHIBITION FOR LATE
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KALENBERG

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ALLWARDT MODERNART NEWYORK

INTERESTEDD SHOWING TAMARIND EXIBITION

EARLY AUGUST AFTER BUENOSAIRES AWAITING

COMXXX CONFIRMATION

KALENBERG

no! answers cable on previous page. E.

Via WUI Via WUI Via WUI Via WUI

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LT MOMA

Mr. Kalenberg
Ministerio de Cultura
Calle Savandi 444
Montevideo (Uruguay) WUI January 28, 1970

LT

MATHILDE PEREIRA DE SOUSA, INSTITUTO BRASIL-ESTADOS UNIDOS,

HANDLING NEW PHOTOGRAPHY RIO DE JANEIRO NO KNOWLEDGE

WHEREABOUTS EXHIBITION stop PLEASE CABLE HER SHIPMENT
MOMA CHARGE: 610-625-849
INFORMATION AT IBEUS RIO

MR. KALENBERG
MINISTERIO DE CULTURA
CALLE SAVANDI 444
MONTEVIDEO (Uruguay)

ALLWARDT
MODERNART

WUI February 20, 1970

HAVE SENT AGREEMENT TO MUSEO NACIONAL BELLAS ARTES BUENOS AIRES

SHOWING TAMARIND EXHIBITION JUNE FOLLOWING DIRECTLY BRAZILIAN TOUR

stop KINDLY INFORM SOONEST IF YOU CONSIDER SHOWING AFTER BUENOS AIRES

DURING AUGUST stop NEW PHOTOGRAPHY ARRIVED RIO

ALLWARDT
MODERNART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

ICE-F-126-68
aa
circ
green

LT
Mr. Kalenberg
Ministerio de Cultura
Calle Savandi 444
Montevideo (Uruguay)

MOMA

WUI January 28, 1970

MATHILDE PEREIRA DE SOUSA, INSTITUTO BRASIL-ESTADOS UNIDOS,

HANDLING NEW PHOTOGRAPHY RIO DE JANEIRO NO KNOWLEDGE

WHEREABOUTS EXHIBITION stop PLEASE CABLE HER SHIPMENT

INFORMATION AT IBEUS RIO

ALLWARDT
MODERNART

charge; 610-625-841

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

ICE-F-130-68

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

cc: ICE-F-136-68

January 7, 1970

Mr. Angel Kalenberg
Commission Nacional Artes Plasticas
Buenos Aires 668
Montevideo, Uruguay

Dear Mr. Kalenberg:

We have received the completed Arrival Notice and Condition Report for which we thank you. I have noted the dates of your showing being December 18 through 31. It is unfortunate that you were able to schedule only such a short showing; I note that the exhibition arrived in Montevideo on November 11 and am wondering whether you had any difficulties clearing the boxes from customs, and if not, what other circumstances might have postponed your opening. I trust that Mr. Alan James of the U.S. Embassy in Rio De Janeiro has meanwhile been in touch with you and that shipping arrangements for the exhibition have been made. Kindly return to us also the completed Shipping Record which we sent you earlier.

We are also now looking forward to receiving the completed Publicity Report, as well as color slides and black and white photographs of the opening and showing visitors to the exhibition, as well as any press material such as magazine articles or reviews that may have appeared. We would be most grateful to receive your personal acknowledgment of the exhibition's showing as well as any comment you may have on its reception by the public of Montevideo.

For your information, another one of our photo exhibitions will be sent to South America shortly: CARTIER-BRESSON. You may be interested in showing this exhibition of photographs by this famous French Photographer, and I am thus enclosing some information material for your consideration.

This exhibition is now tentatively scheduled to open at the Museu d'Arte Contemporanea of Sao Paulo in early February, and there is a possibility that it could be made available to Montevideo directly after Sao Paulo, sometime in early April. Should you be interested in presenting this exhibition for your city, kindly let us know whether the month of April could be considered and also let us have several alternate choices of dates for the balance of 1970 and for 1971. Terms for the exhibition are a lending fee of $250.00, plus transportation costs from the preceding exhibitor.

I look forward to hearing from you in the near future.

Sincerely,

A. Allwardt

Annette Allwardt
Administrative Assistant
International Program

AA:hr
Encls.

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

ICE-F-126-68

Via WUI Via WUI Via WUI VUI

MODERNART NYK

WUINY MSG 1

COR146 MHL80

MONTEVIDEO 11 3 1157 VIA WUI

ALLWART MODERNART NYK

BOXES ARRIVED STOP FOLLOWS CONFIRMATIONS LETTER COPY KALENBERG

Administrative Assistant
International Program

Enclosures: arrival notice
condition report
boxlist

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

cc: ICE-F-126-68
AA, circ, green

December 2, 1969

Mr. Angel Kalenberg
Comision Nacional Artes Plasticas
Buenos Aires 668
MONTEVIDEO
Uruguay

Dear Mr. Kalenberg:

Since we have not heard from you as to whether the exhibition NEW PHOTOGRAPHY: U.S.A. has arrived in Montevideo on time for your opening on November 5, we have cabled you as follows:

> VERY CONCERNED NO CONFIRMATION OF ARRIVAL NEW PHOTOGRAPHY EXHIBITION stop KINDLY CABLE IF BOXES ARRIVED

I'm hoping to have your cabled confirmation as to the whereabouts of the exhibition soon. If it has arrived and been unpacked please return to us the enclosed arrival notice and condition report. This information is vital to our monthly insurance reports.

Kindly let us know the scheduled opening anc closing dates. This exhibition will go to Brazil following Montevideo and we need to know your closing date soonest as it determines the beginning of the Brazilian tour.

I'm enclosing a copy of the exhibitions boxlist, containing weights, measurements, etc..

The text and title posters were completed and shipped to your attention via air on November 27, and we would also appreciate your confirming arrival.

I look forward to hearing from you.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosures: arrival notice
condition report
boxlist

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

cc: Richard Palmer
Gail Swerling

ICE-F-126-68 CA

ICE-F-126-68
AA
circ
green

The Museum of Modern Art

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

November 12, 1969

Department of Public Information

Night Letter

Mr. Angel Kalenberg
Comission Nacional de Artes Plasticas
Buenos Aires
Montevideo, Uruguay

Mr. Kalenberg
Ministerio de Cultura
Calle Savandi 444
MONTEVIDEO (Uruguay)

MOMA

WUI December 1, 1969

Dear Mr. Kalenberg:

VERY CONCERNED NO CONFIRMATION OF ARRIVAL NEW PHOTOGRAPHY EXHIBITION.stop KINDLY CABLE IF BOXES ARRIVED.

ALLWARDT
MODERNART

For your use in publicizing the exhibition NEW PHOTOGRAPHY: USA, enclosed please find the following:

1. 2 copies of our publicity release for the one-day preview of the exhibition at the Museum
2. 3 copies of our Publicity Report Form. Please fill out and return 2 copies to us at the end of the showing. The third is for your files.

I notice in previous correspondence that Gail Swerling has already sent you a packet of photographs for consideration in producing a catalogue. I am assuming that this selection is sufficient for your publicity purposes as well, but please let us know if an additional packet would be useful.

610-625-841

Following are our usual instructions to exhibitors:

In any material prepared for the showing of the exhibition (i.e., invitations, posters, catalogues, publicity, etc.) a version of the following acknowledgement must be included: "This exhibition was organized by The Museum of Modern Art, New York, under the auspices of the International Council of the Museum." We ask also that the name of the Museum be retained in English wherever it appears, in order to distinguish it from the many other museums of modern art in other parts of the world.

To be placed in our files, and for showing to the International Council, it is very important for us to have the following:

1. 10 to 15 35 mm. color slides of guests viewing the exhibition. Please forward them AIR MAIL, unmounted or in cardboard mounts, as slides mounted in glass have a high mortality rate in the mails.
2. 5 to 10 black-and-white photographs taken at the opening.
3. clippings from newspapers and magazines reviewing the exhibition.
4. 25 catalogues, if you decide to print one.

Best wishes for the success of your showing. Please let me know if I can be of further assistance.

Sincerely,

Joan Wiggins
Coordinator, Press Services

JWiggs
Encls.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

cc: Richard Palmer
Gail Swerling

ICE-F-126-68 CA

The Museum of Modern Art

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

Department of Public Information

November 12, 1969

Mr. Angel Kalenberg
Comission Nacional Artes Plasticas
Buenos Aires 668
Montevideo, Uruguay

Dear Mr. Kalenberg:

For your use in publicizing the exhibition NEW PHOTOGRAPHY: USA, enclosed please find the following:

1. 2 copies of our publicity release for the one-day preview of the exhibition at the Museum
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4. 25 catalogues, if you decide to print one.

Best wishes for the succes of your showing. Please let me know if I can be of further assistance.

Sincerely,

Joan Wiggins
Coordinator, Press Services

JW:gg
Encls.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

CC: ICE F 126 68
ICE F 134 69
Joan Wiggins
WR, GS, AA,
Circ, Green

20 October 1969

Mr. Angel Kalenberg
Commission Nacional Artes Plasticas
Buenos Aires 668
Montevideo, Uruguay

Dear Mr. Kalenberg:

NEW PHOTOGRAPHY: USA was shipped today on the Mormac Elm. Hopefully it will arrive in Montevideo on the scheduled date of November sixth.

In your cable of September twenty-first, you stated that you were forwarding a follow-up letter; however, to date we have had no further correspondence from you and wonder if the letter may have been lost in the mails.

We have notified our Public Information Department to forward material which may help in publicizing NEW PHOTOGRAPHY: USA. Would you kindly fill out the enclosed Arrival Notice and Condition Report forms? These are vital elements to our monthly insurance reports. Since you are the first exhibitor for the Latin American tour, we expect it should be in perfect condition!

Under separate cover we are forwarding a text, bibliographic material on the photographers, and photographs from the exhibition which would aid in preparation of a catalogue. If you decide to produce your own catalogue to accompany the exhibition, would you consider producing a large enough quantity for other institutions? Certainly they should be willing to share the costs which would cut down your expense.

From Montevideo, NEW PHOTOGRAPHY: USA is scheduled to travel to the Instituto Brasil Estados Unidos in Rio de Janeiro. I have written Sra. Matilde Pereira de Souza, Assistente Cultural at that institution about the fact that you may publish a catalogue, and she may well be in touch with you about the matter.

As you were informed by our cable, it will not be possible to schedule the TAMARIND: HOMAGE TO LITHOGRAPHY exhibition until about May of 1970. Just prior to the time you notified us of your interest, Rio de Janeiro requested

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

the exhibition, thus we confirmed the fact that they could have it. Mr. Alan James of the American Embassy has agreed to schedule a Brazilian tour which would give a vast audience the opportunity to enjoy the exhibition.

If the May 1970 date is agreeable to you, we would be delighted to book the exhibition in Montevideo. When we have more positive scheduling information, we will get in touch with you.

We are delighted that you are able to show the NEW PHOTOGRAPHY exhibition and look forward to collaborating with you. Please do not hesitate to let us know if there is any way we can contribute to the successful showing at the Commission Nacional Artes Plasticas.

Sincerely,

Gail Swerling
International Program

Enclosure:

Arrival Notice
Condition Report form

Under separate cover:

Catalogue material

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

ICEF 126-68 ✓.
UR. gs. AA. Arc, green.

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MONTEVIDEO 16 14 1833

LT

ALLWARDT MODERNART NEWYORK

SHIPPING ADDRESS COMISION NACIONAL ARTES PLASTICAS

BUENOS AIRES 668 MONTEVIDEO URUGUAY

KALENBERG

COL 668

NNNN

FOR PROMPT SERVICE
TELEPHONE REPLY TO
[illegible] OFFICE 7 7-3311

OCT 14 1969

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

ITT World Communications Inc.

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	IC / IP	I.A.1912

LT MUSEUM OF MODERN ART

ICE F 126 68
WR, AA, GS, Circ
Green

JORGE OTERO MENDOZA
SUBSECRETARIO DEL MINISTERIO
DE CULTURAL
MINISTERIO DE CULTURA WUI 10/10/69
CALLE SARANDI 444
MONTEVIDEO, URUGUAY

NEED SHIPPING ADDRESS NEW PHOTOGRAPHY BY MONDAY IF
BOOKED ON MORMAC ELM OCT 20.

AWAIT WORD FROM YOU

ALLWARDT
MODERNART

610 625 849

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

CC: ICE F 126 68 - Montevideo
ICE F 134 69 - "
David Vance
WR, GS, AA, Circ
Green

LT MUSEUM OF MODERN ART
JORGE OTERO MENDOZA
SUBSECRETARIO DEL MINISTERIO DE CULTURAL
MINISTERIO DE CULTURA
CALLE SARANDI 444
MONTEVIDEO, URUGUAY WUI 9/29/69

SHIPPING NEW PHOTOGRAPHY 20 OCT. MORMAC EIM. ARRIVAL DATE 6 NOV. APOLOGIES FOR DELAY. PLEASE CABLE EXACT SHIPPING ADDRESS.
TAMARIND SCHEDULED BRAZIL. CANNOT BOOK MONTEVIDEO SHOWING FOR SEVERAL MONTHS. LETTER FOLLOWS.

ALLWARDT
MODERNART

1/2 610 625 840 and 1/2 610 625 849

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

CC: ICE F 126 68 - ~~Rio~~
ICE F 134 69 - ~~Rio~~
AA, WR, Circ, Green

8 September 1969

Mr. Jorge Otero Mendoza
Subsecretario del Ministerio
de Cultural
Ministerio de Cultura
Calle Sarandi 444
Montevideo, Uruguay

Dear Mr. Otero Mendoza:

In response to the interest you expressed in our international exhibition program while speaking with Mr. Rasmussen, Director of this department, I am writing you today to inform you about the availability of two new exhibitions, which can begin circulation in South and Latin America very shortly. Rather than writing to the various institutions in Montevideo directly, I am sending this offer and the material to your attention, in the hopes that you will contact the Museo Nacional, the Escuela Nacional de Bellas Artes, or any other pertinent institutions on our behalf. Your preliminary inquiries would enable us to obtain a quicker decision as to general interest and dates preferred.

NEW PHOTOGRAPHY: USA

This exhibition offers an important selection of 110 photographs by eleven photographers from the United States; the enclosed descriptive sheet and photographs will tell you more about its content and character. The fee is $250. per showing, or, if more than one showing per country can be arranged, $250. per month. This fee constitutes just a minimal share in our own organizational expenses of framing, packing, round-trip ocean transportation, insurance, etc. In addition, the exhibitors would be responsible for one-way transportation from the preceding site of exhibition (which is eliminated, of course, if he accepts the first showing after shipment from the United States), and for the standard local costs of installation, publicity, catalogue production, etc.

The exhibition is now ready to be packed and could be shipped in two weeks, or less, directly to Montevideo, where it could open sometime in late October, depending on length of time needed for transportation. We also offered the October/November dates to Caracas and Brazil simultaneously, but for various reasons such as the hot Brazilian season approaching, it seems unlikely that either of these countries would be able to show the exhibition in October/November. We would, therefore, appreciate hearing from you whether a showing of this most attractive photography exhibition could be arranged in October/November for Montevideo, and also kindly specify several alternate choices of dates during 1970 and 1971.

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

TAMARIND: HOMAGE TO LITHOGRAPHY

This is a very attractive exhibition of 92 lithographs produced at The Tamarind Lithography Workshop in Los Angeles. I am enclosing a descriptive sheet and am sending the catalogue under separate cover. It was shown at our museum this summer with great success where it closed on September 1st. It will be ready for shipment from New York by the early part of October. No first showing in Latin America has so far been booked. The fee is the same as for the Photography exhibition, i.e. $250. plus standard local costs and transportation from the preceding site of exhibition (in South and Latin America)

CATALOGUES:

We offer each exhibitor the option to produce his own Spanish language edition of a catalogue, which he may offer for sale to other exhibitors. Photographs and a short text would be supplied for the Photography exhibition, and film of all the illustrations for off-set plates could be made available for a Spanish TAMARIND catalogue.

Due to one cancellation, delayed replies and short-notice offers, we have so far not booked a first showing for either one of these exhibitions, and we could thus make either or both of them available to Montevideo in October/November and November/December, respectively. Even though this information comes to you on very short notice, we do hope it will be possible to arrange a showing for at least one or both of the exhibitions. Since shipping space would have to be booked for them quite soon, and since we will need to know just where in Latin America the exhibitions will begin their showings in order to arrange a feasible tour, we would be most grateful if you could cable us your decision as soon as possible.

We are looking forward to collaborating with you on one or both of these exhibitions and shall be awaiting your reply with interest.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosures:
2 Descriptive Sheets

Under separate cover:
1 catalogue - Tamarind
1 set of photographs - New Photography: USA

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

western union

Telegram

Confirmation phoned message 9/22/69

DUPE OF FONED MSG

G54CC 5G (MHL160) 51 PD INTL 4 EXTRA
N MONTEVIDEO VIA WUI 1745 SEPT 21 1969

LT ANNETTE ALLWARDT MODERNART
NEWYORKNY
(THE MUSEUM OF MODERNART) 151
(11 WEST 53STREET5THFLOORNEWYORKNY)

LETTER TO SUBSECRETARIO CULTURA O TERO MENDOZA COMISION NACIONAL BELLAS ARTES ACCEPT CONDITIONS FOR SHOWING BOTH EXHIBITIONS STOP OPENING DATES NEW PHOTOGRAPHY ON NOVEMBER FIFTH AND TAMARIND HOMAGE TO LITHOGRAPHY ON DECEMBER TENTH STOP LETTER FOLLOWS STOP

ANGEL KALENBERG GENERAL SECRETARY

1105PEDT

~~ICE-F-134-68~~
ICE-F-134-68
WR, AA, GS

WU 1201 (R 5-69)

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SAO PAULO

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

EXHIBITION NEW PHOTOGRAPHY USA

CITY SAO PAULO, BRAZIL

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		
Condition Report		REC'D
Shipping Record		
Press Release		
Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report

Catalogue

35mm. color slides

black and white photos REC'D

press clippings REC'D

poster

IMF 459

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

Peter, Send to me when complete George

ATTENTION: CIRCULATING EXHIBITIONS

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

CONDITION REPORT

Exhibition Title: New Photography USA

Received in: SAO PAULO Brazil (City and Country) on Mar. 3 1970 (date received)

Exhibiting institution: Museum of Art (Assis Chateaubriand)

Dates of showing: Mar. 10 - 30.

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing.

2. A CONDITION RECORD FOLDER is included in BOX #_____: it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheets of paper and reverse side of this form if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist	Title/Date/Medium	Description of damage

NONE

RIO DE JANEIRO

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

Peter, Send to me when complete George

ATTENTION: CIRCULATING EXHIBITIONS

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

CONDITION REPORT

Exhibition Title: New Photography USA

Received in: Sao Paulo Brazil (City and Country) on Mar. 3 1970 (date received)

Exhibiting institution: Museum of Art (Assis Chateaubriand)

Dates of showing: Mar. 10 - 30.

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing.

2. A CONDITION RECORD FOLDER is included in BOX #_____: it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheets of paper and reverse side of this form if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist	Title/Date/Medium	Description of damage

NONE

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

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

Peter Solmssen
(Signature of person in charge)

CAO
(Title)

March 30 1970
(Date of Report)

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

cc: ICE F 134 69 TAMARIND
ICE F 130-68 CARTIER BRESSON
ICE F 142 70 NEW PHOTO L.A.
WR
JS - green

LT

MOMA 610-625-849

MISS NACLERIO HOMEN

July 7, 1970

MUSEU DE ARTE CONTEMPORANEA
UNIVERSIDADE DE SAO PAULO

WUI

REGRET WE HAVE NEVER RECEIVED YOUR LETTER OF JUNE 1 stop

CAN YOU PLEASE SEND A COPY

STRINGER
MODERNART

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

CC: ICE F 126 68 - Sao Paulo
ICE F 134 69 - Sao Paulo
WR, AA, Circ, Green

8 September 1969

Mr. J. B. Alves de Lima
President
Museu de Arte Moderna
Rua Sao Luis, 50
Caixa Postal 7517
Sao Paulo, Brazil

Dear Mr. Alves de Lima:

I am replying to your letter to Mr. Rasmussen who is presently away on vacation. Your letter of January 10 did not, unfortunately, reach us until late April and was, due to an oversight, not answered immediately. I hope you will accept our apologies for this delayed reply.

We should be delighted to continue our cultural exchange program with Brazil by offering you two of our exhibitions which will begin circulation in South and Latin America very shortly. Both of them have recently been offered to the Museu de Arte Moderna in Rio de Janeiro for showings this coming fall, but we have not received a reply so far, and if you should be interested in scheduling them, please contact Mr. Mauricio Roberto at the Museu to determine whether he is planning a showing; if so, you might want to coordinate with Rio the production of a catalogue and plan a showing following Rio. The two exhibitions are the following:

NEW PHOTOGRAPHY: USA

This exhibition offers an important selection of 110 photographs by eleven photographers from the United States; the enclosed descriptive sheet and photographs will tell you more about its content and character. The fee is $250. per showing, or, if more than one showing per country can be arranged, $250. per month. This fee constitutes just a minimal share in our own organizational expenses of framing, packing, round-trip ocean transportation, insurance, etc. In addition, the exhibitors would be responsible for one-way transportation from the preceding site of exhibition (which is eliminated, of course, if he accepts the first showing after shipment from the United States), and for the standard local costs of installation, publicity, catalogue production, etc.

The exhibition could be shipped from New York within two weeks, and I would appreciate knowing whether you might be interested in scheduling its first showing in Latin America, i.e. October/November, in case Rio or Caracas--whom we also offered a first showing and are awaiting a reply--cannot accommodate it then.

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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TAMARIND: HOMAGE TO LITHOGRAPHY

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Again, we are awaiting an answer from Mr. Roberto, whom we offered a November/December showing, and I would appreciate knowing from you whether you could consider scheduling it during the November/December dates, in case Rio cannot book it until later.

We shall offer the October/November and November/December dates, respectively, to one or two additional Brazilian cities, with alternate choices of dates, and if a Brazilian tour for these exhibitions can be arranged as proposed, we would ask individual exhibitors to be in touch with Mr. Alan E. James, Book Officer, at the United States Embassy, in Rio de Janeiro. Mr. James is already informed about these exhibitions, and he has offered his assistance in coordinating a Brazilian tour.

We shall look forward to hearing from you shortly, and, again, our apologies for not writing sooner.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

cc: Mr. Alan E. James

Enclosures:
2 Descriptive Sheets

Under separate cover:
1 catalogue - Tamarind
1 Set of Photographs -- New Photography: USA

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

RIO DE JANEIRO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

EXHIBITION NEW PHOTOGRAPHY USA

CITY RIO DE JANEIRO, BRAZIL

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice	20 May 70	
Condition Report	20 May 70	REC'D
Shipping Record	20 May 70	
Press Release		
Publicity Photos		
Publicity Report	20 May 70	
Invoice Fee	27 May 70	

Publicity Report

Catalogue

35mm. color slides

black and white photos REC'D

press clippings REC'D

poster (INVITATION REC'D)

MF 459

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CIRCULATING ART EXHIBITS REPORT FORM
USIS Brazil Sponsorship

IMPORTANT: This document should be returned in DUPLICATE to: Cultural Section, USIS - Rio de Janeiro, as soon as the exhibition has been unpacked and checked. Please call or cable any serious damage.

CONDITION REPORT

Exhibition title NEW PHOTOGRAPHY USA (Nova Fotografia dos E.U.A)

Received at April 6 1970
(Unpacking address)

Exhibiting Institution INSTITUTO BRASIL-ESTADOS UNIDOS

Dates of Showing April 8-25 1970 Proposed Shipping Date: _____

To _____
(Exact name and complete address)

Via: _____
(Exact name and complete address. Clarify if by air or surface)

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibit against the checklist which has been provided. List damages and missing items below.

2. A CONDITION RECORD FOLDER is included in the exhibit in one of the boxes. It contains a detailed condition sheet for each work in the exhibit which was made just before the exhibit left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new damages or conditions have occurred. LIST ALL CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use the reverse side of this sheet, if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

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DR/

CIRCULATING ART EXHIBITS REPORT FORM
USIS Brazil Sponsorship

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CONDITION REPORT

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3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist	Title/Date/Medium	Description

Are the packing crates in good condition? If not, explain on reverse side. _____

Mathilde Pereira de Sousa
(Signature of person in charge)

MATHILDE PEREIRA DE SOUSA
(Typed name)

Cultural Assistant
(Title)

Rio, April 7, 1970
(Date)

GFForner:mcf:March, 1970

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EMBASSY OF THE
UNITED STATES OF AMERICA
Rio de Janeiro, Brazil

U.S. INFORMATION SERVICE

DRAFT REPLY MY SIGNATURE
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INFORMATION
WR
JS
Tom Szankowski
Marie Frost
circ DEC 22 1970

December 14, 1970.

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Stringer:

The New Photography: USA report has finally been compiled. I am sending two copies to you for your information.

I again want to thank you on behalf of USIS/Brazil for the fine exhibit and the Museum's acceptance of our extended schedule. The theft was an unfortunate event and as mentioned before, we were very upset with the disappearance of the four works.

Other than that, the exhibit was a total success and one of the best ever exhibited in Brazil under our auspices.

I look forward to hearing of other international exhibits handled by your office. Please thank the other people responsible for making the exhibit available to us.

Let us know if we can help you with anything in Brazil.

Sincerely,

George F. Forner

George F. Forner
Assistant Cultural
Affairs Officer

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REPORT ON NEW PHOTOGRAPHY:USA EXHIBIT

SUMMARY: This outstanding collection from the Museum of Modern Art in New York made an impressive impact upon professional artists and photographers. Press coverage was unusually voluminous. Approximately 36,000 viewed the country-wide exhibit in five state capitals and in the federal capital.

STATISTICS

The show opened on March 10th. in São Paulo and closed on August 7th. in Natal. It was shipped via air to Buenos Aires, after various delays, on September 3.

City	Dates	Location	Total
São Paulo	Mar. 10-30	Museum of Art	20,000
Rio de Janeiro	Apr. 8-25	Art Gallery (Brazil-USA Inst.)	1,100
Belo Horizonte	May 13-20	Art Gallery (Brazil-USA Inst.)	4,000
Brasília	June 1-6	Exhibit Hall-Casa Thomas Jefferson	1,000
Goiânia	June 9-4	Exhibit Hall-Dept. of Tourism	500
Salvador	July 2-15	Gallery - Castro Alves Theater	8,000
Recife	July 28-Aug. 2	Gallery State Tourist Agency	800
Natal	Aug. 4-7	State Public Library	600
		Total.....	36,000

EXHIBITIONS

The first Brazilian exhibit of this show took place in São Paulo's largest, most prestigious museum and the entire first floor exhibition space was turned over to the show. Fortunately, the opening of the exhibit was combined with the dedication of the exhibition hall and was presided over by Governor Sodre and Consul General Corrigan.

There was an impressive turnout of 300 of São Paulo's most distinguished citizenry. Over 1,000 persons visited the exhibit daily.

The exhibits in Rio, Belo Horizonte and Brasília were shown in Binational centers (USA-Brazil). While turnouts were considerably smaller than that at museum shows, the high quality of the exhibition gave a certain prestige to our various centers.

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The shows in Recife, Natal and Salvador were exhibitdd in public halls. The public library show in Natal was a success, because in the words of one public official, "A big show of this caliber is very rare in Natal." The leading professional photographers attended the opening cocktail in Recife. In Salvador the exhibit was located in the large exhibition hall of the 1,600 seat capacity, Castro Alves Theater. Approximately 8,000 persons viewed the show between theater intermissions.

EVALUATION AND COMMENTS

The excellence of this exhibit attracted unusual press attention. São Paulo was by far the most important and impressive exhibit. The other shows, however, carried the fine art of photography to leading artists and photographers in the other principal state capitals in central and northern Brazil.

One professor from the University of São Paulo was so impressed that he moved the site of his class in Communications to the exhibition site.

Museum and local authorities were very favorably impressed with the quality of the show and in all cases regretted that the exhibit could not remain longer.

According to our report from Natal, "This show... did more to bring the creativity of American artists to the attention of the young artists and intellectuals than any other program we've had in Natal."

The showing in Salvador coincided with a Brazil-wide science convention at the Theater attended by 2,000 delegates.

From Belo Horizonte, "Those knowledgeable persons who saw the exhibit were impressed by the sophistication and art-quality of the photographs."

TRANSPORTATION AND HANDLING

Transportation in Brazil devours time, therefore, showing periods were short. As a result of the great interest in the exhibit, several Binational Centers (BNC's) contributed to transportation costs for the first time.

Of paramount significance was the fact that the Rio BNC actually made arrangements with the Museum of Modern Art for use of the exhibit here in Brazil and it was that same center that paid the handling costs. USIS/Brazil then coordinated the exhibition country-wide with their permission and the Museum's approval.

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After arrangements had been finalized to ship the exhibit to Buenos Aires by Moore-McCormack free of charge, the Recife floods came and thwarted those plans. The exhibit was finally air-shipped just in time for the Buenos Aires opening.

Only minor delays were incurred with the in-country shipments and no damage was reported. Every post commented on the well-designed crates and the ease with which the works could be handled.

THEFT

Sometime during the Salvador exhibitions four works were stolen from the collection. Our USIS representative there was dismayed when he discovered the loss on the last day of the show. Unfortunately, an investigation of the theft did not produce any leads. Guards were always present according to Mr. Ewald Hacker Jr., Exhibits Manager of the Teatro Castro Alves.

The documentary correspondence on this case was handled directly with the Museum of Modern Art and this office. (Letters: USIS, July 29; Museum, August 6; USIS, August 27; Museum, Sept. 8; USIS, Sept. 18).

CONCLUSION

This show must be considered as one of the best and most impressive that has circulated in Brazil. It demonstrated the interest within the United States in photography as an art form and it also showed an interesting and artistic view of U.S. life itself.

Special credit goes to the Museum of Modern Art for the fine show, the well-designed shipping crates, their cooperation in making the exhibit available to us for an extended period and finally, their patience and understanding in face of the theft of four works.

Attachments: Newspaper Clippings - Invitations - News Bulletin, Photographs -

GForner
12/14/70

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SEP 24 1970

DRAFT REPLY MY SIGNATURE
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ACTION AS REQUIRED
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J Szarkowski
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M Frost
YS

U.S. INFORMATION SERVICE

New Photog USA
142-70

Salvador, Bahia
September 18, 1970

Mr. Waldo Rasmussen
Director of the International Program
The Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Rasmussen,

I am writing you on behalf of Mr. Ewald Hackler, the Exhibits Manager of the Teatro Castro Alves, concerning the case of the four photographs missing from the NEW PHOTOGRAPHY USA exhibit, as reported by Mr. George Forner of USIS-Rio de Janeiro to your assistant, Mr. John Stringer, on July 29.

I personally talked with Mr. Hackler on July 16 as soon as we discovered there were four photographs missing from the exhibit. It was immediately established that neither he nor anyone else in authority at the Teatro Castro Alves had removed any of the photographs. Nor could they explain how they could have been stolen since the Teatro always provides full-time guard protection.

It should also be understood that since when we discovered the loss on July 16, we had already made arrangements to have the contracting trucking firm pick up the exhibit for onward shipment on the morning of July 17, there was no time to initiate any legal investigation without delaying the shipment and thus the opening of the exhibit in Recife.

I can think of no other explanations to offer at the moment since the case of these four missing photographs is most baffling to us all. It is the first time anything like this has ever happened at the Teatro Castro Alves, or in Salvador, to our knowledge.

If there is anything further that I can now do under these present circumstances, please let me know. Again,

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on behalf of all concerned, I wish to express our deep regret both to the Museum of Modern Art and to the photographers, George Krause and Naomi Savage, for the loss of these photographs.

Sincerely yours,

Robert B. Sandin

Robert B. Sandin
American Consul
Branch Public Affairs Officer

cc: Mr. George Forner
USIS-Rio de Janeiro

Robert B. Sandin, BPAO
American Consulate - USIS
Salvador, Bahia
U.S. Department of State
Washington, D.C. 20521

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cc: WR MF
J Sz. Circ
JS Green
ICE-F-142-70

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

September 8, 1970

Mr. George F. Forner
Assistant Cultural Affairs Officer
USIS
United States Embassy
Rio de Janeiro, Brazil

Dear Mr. Forner,

Thank you for your letter of August 27.

My enquiry about the dividing of NEW PHOTOGRAPHY USA between Brasilia and Goiânia was basically over a matter of principle. We feel that any change or alteration to the original conception of an exhibition must be referred to its Director for approval. I am conscious of the fact that your initial concern would be simply to give the work an 'airing' and that you no doubt felt a strong obligation to the artists in this respect. I however must insist that the Director of the exhibition has an even more direct responsibility to the artists who he persuaded to participate in the tour, and that any major reallocation of works must be referred to him for confirmation. When you have obviously done such an excellent job on coordinating the Brazilia tour on our behalf (indeed the tour may not even have been possible without your assistance) I do hate to harangue you on this detail. In the future, I hope that you will have sufficient time to cable us if such a situation arises.

We applaud your prompt action in securing a showing in Natal when the Recife exhibit had to be curtailed. After all your efforts to meet the Moore McCormack sailing schedule, it is a sad blow to be defeated by the weather. It is encouraging to hear that Mr. Glusberg can accept the consignment by air.

We await Mr. Hackler's report on the thefts, your Shipping Record and Publicity Report.

With many thanks for your support and assistance.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS:mb

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EMBASSY OF THE
UNITED STATES OF AMERICA

RIO DE JANEIRO

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FILE: ICE-F-142-40
INFORMATION COPIES TO: JS

August 27, 1970 SEP 3 1970

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Mr. Stringer:

This is in reply to your letter of August 6, 1970 which for one reason or another arrived only last week. Pursuant to your request I sent a message to Salvador asking that Mr. Ewald Hackler submit a report concerning the theft of the four photographs. I compared our list of missing photographs with the list you sent to me. Our numbers correspond.

I can fully appreciate the Museum's dismay at having four photographs stolen from the exhibit. I can assure you that we in the Embassy were most unhappy over this incident. I would like to assure you, however, that in the future our Posts will be requested to take extra precautions to see that our exhibits are well guarded.

You are correct in your interpretation that the new photography exhibit was divided between Brasilia and Goiânia to have the entire exhibit sent there. Since this was not feasible, due to the time element involved, the officer decided to use half the exhibit in each city thereby keeping everyone happy. Judging from the favorable comments and the success of the show in both cities, it appears to have been a wise decision.

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Having served in a provincial post in Brazil, I can appreciate the kind of situation in which our Cultural Officer found himself. When a post receives little or no cultural exhibits over a long period of time it becomes almost necessary to share whatever he has with the major cultural centers of his area. Occasionally this has to be done quickly without prior consultation with the Embassy.

I hope that in the future we will be able to inform you of any contemplated changes a post may wish to make in the composition of an exhibit.

Incidentally, we did have another situation arise in Recife. The Post arranged a gallery for a two-week period. At the end of the first week the Governor's wife requested the gallery for a benefit art exhibit. Therefore, the Post took the exhibit to Natal where it was an unequivocal success.

While on the subject of Recife, circumstances have been most unfortunate. The exhibit has not been shipped todate because the Mormack freighter was unable to dock due to high winds and floods. I sent several cables to Buenos Aires requesting instructions as to whether they preferred to wait for another freighter destined for Argentina or ship by air freight. As of today I have not received a reply. As soon as the exhibit is shipped to Buenos Aires, I will notify you.

I'll try to get the publicity report off to you as soon as possible.

Sincerely,

George F. Forner

George F. Forner
Asst. Cultural Affairs Officer

P.S. Mr. Glusberg has just sent word that the Centro will accept air shipment of the exhibit. It should be there within one week. Final confirmation follows.

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cc: registrar
M'F.
John Szarkowski
WR
green
circ
file IE 142-70 ✓
JS

August 6, 1970

Mr. George Forner
Assistant Cultural Affairs Officer
United States Embassy
Rio de Janeiro, Brazil

Dear Mr. Forner,

Thank you for your letter of July 29.

We have been most distressed to learn of the thefts from NEW PHOTOGRAPHY U.S.A. Would you be kind enough to confirm that I have interpreted the numbers correctly?

69610	George Krause	UNTITLED, San Francisco, n.d. 16 1/4 x 14 1/4 (from series "Qui Riposa") lent by the photographer.
69865	Naomi Savage	PORTRAIT: PHILIP ROTH, 1968, 17 1/4 x 14 1/4 (Inkless intaglio from solarized negative,) lent by the photographer.
69869	Naomi Savage	PORTRAIT: PHILIP ROTH, 1968, 18 1/4 x 22 1/4 (Inkless intaglio,) lent by the photographer.
69878	Naomi Savage	MASK, 1960, 17 1/4 x 14 1/4, lent by the photographer.

We will require a full report from Mr. Ewald Hackler and would be grateful if you could ask him to submit this to Mr. Waldo Rasmussen, Director of the International Program. At a time when we are having increasing difficulty in negotiating insurance concessions for our Circulating Exhibitions, this news comes as a bad blow. Though you are at liberty to mention the missing prints to Mr. Glusberg in Buenos Aires, it is something which we will automatically do as a matter of course - you need not therefore feel obliged, unless you happen to be corresponding.

Thank you for the full list of institutions where NEW PHOTOGRAPHY was exhibited. One detail which we have picked up from your Condition Report is that the exhibition appears to have been divided for June 3-12 between Brasilia and Goiania. If I interpret these facts correctly, this is an arrangement of which we had no prior advice, and about which we should most

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definitely have been informed. Could you please let me have more detailed information on this?

In response to a cable from Mr. Glusberg, we have replied confirming his opening date of September 15 for NEW PHOTOGRAPHY U.S.A., pending satisfactory shipping connections between Recife and Buenos Aires. I look forward to hearing the outcome of your shipping arrangements.

We also await with interest your Publicity Report on the full Brazilian tour.

With best wishes.

Yours sincerely,

John Stringer
Assistant Director
International Program

cc: Mr. Glusberg
JS:mb

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AUG 3 1970

EMBASSY OF THE
UNITED STATES OF AMERICA
Rio de Janeiro, Brazil

U.S. INFORMATION SERVICE

DRAFT REPLY FOR SIGNATURE
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ACTION AS REQUIRED
SEE ME
NO REPLY NECESSARY
FILE ICE-F-142-70 NEW PHOTO
INFORMATION COPIES TO John Szarkowski
Marie Hoyt
Reg.
WK
JS
AA

July 29, 1970

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Stringer:

Your letter addressed to Miss Halle dated July 22 was received today. Unfortunately, Miss Halle is on home leave and will not be back until mid-September. Nevertheless, I have been handling the NEW PHOTOGRAPHY: USA exhibit and will bring you up to date on developments.

You are correct in discovering that you did not have the names of the institutions in which we exhibited the NEW PHOTOGRAPHY: USA show. For your information, they follow:

São Paulo - Museu de Arte (Museum of Art)

Rio de Janeiro - Instituto Brasil-Estados Unidos (two branches: Copacabana and Tijuca)

Belo Horizonte - Instituto Cultural Brasil-Estados Unidos

Brasília - Casa Thomas Jefferson

Goiânia - Centro Cultural Brasil-Estados Unidos

Salvador - Teatro Castro Alves

Recife - Embetur Gallery

I have enclosed the Condition Report form from Belo Horizonte and Brasília. Earlier I had sent the São Paulo and Rio forms. Although the form is not enclosed, the exhibit arrived in Salvador in good condition. Unfortunately, four photographs were stolen during the

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

exhibition in spite of full-time guard protection. The numbers are 69610, 69865, 69869 and 69878. According to a report submitted by our Branch Public Affairs Officer, Robert B. Sandin, in Salvador "the missing photographs were apparently taken from a position which did not leave any open space to indicate anything was missing within the overall panorama of the exhibit layout. Only a final tabulation of the total number of photographs hung at the beginning of the exhibit and at the conclusion of the exhibit showed there were actually four photographs missing."

The post deeply regrets the loss of these items from the exhibit and submits its apology. However, it is necessary for the Museum of Modern Art to understand that direct supervision is always relegated to the local sponsoring authority. Normally there is no question as to the reliability of this system. Mr. Sandin has discussed this matter fully with Mr. Ewald Hackler, Jr., Exhibits Manager of the Teatro Castro Alves and has expressed our extreme disappointment at this loss. Naturally Mr. Sandin feels very badly about this incident and will be more than willing to assist in any further reporting that might be necessary.

I personally have been away for more than two weeks and have recently returned. I should have an answer this afternoon concerning the shipment of the New Photography: USA exhibit from Recife to Buenos Aires. Mr. Jorge Glusberg, Director of the Centro de Arte y Comunicación in Buenos Aires has maintained good contact with this post. A reply will be drafted and sent directly to him with copies to Moore-McCormack and you. It is hoped that prompt shipment can be made of the exhibit following its close in Recife on August 11.

Please let me know if you would like me to inform Buenos Aires about the missing prints or if you would rather send a message directly.

I hope that this information on the show reaches you in sufficient time to include it in your annual report. A complete report of the exhibitions in Brazil will be forwarded to you in August.

Sincerely yours,

George Forner

George Forner
Assistant Cultural Affairs Officer

Encls.

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CIRCULATING ART EXHIBITS REPORT FORM
USIS BRAZIL SPONSORSHIP

IMPORTANT: This document should be returned in DUPLICATE to: Cultural Section, USIS - Rio de Janeiro, as soon as the exhibition has been unpacked and checked. Please call or cable any serious damage.

CONDITION REPORT

Exhibition title NEW PHOTOGRAPHY: USA

Received at ICBEU, Rua da Bahia, 1723, Belo Horizonte
(Unpacking address)

Exhibiting Institution Instituto Cultural Brasil-Estados Unidos

Dates of Showing May 13 - 19, 1970 Proposed Shipping Date : May 20, 1970

To USIS Brasilia
(Exact name and complete address)

Via: FINK - surface
(Exact name and complete address. Clarify if by air or surface)

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibit against the checklist which has been provided. List damages and missing items below.

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3 . Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDUTIONS IN DETAIL AND NOTE EXACT LOCATION OF EACH.

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JUL 27 1970

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, July 23th 1970

Mr. Fernando Rodrigues
Moore-Mc Cormack Lines Inc.
Caixa Postal 1360
Rio de Janeiro
BRASIL

Dear Mr. Rodrigues:

We take the pleasure in writing you with reference to the exhibit New Photographic USA which is being shown in that Country and is to be remitted around the middle of August next to our CAYC by means of the U.S. Embassy and Mr. George Forner (Secretary of Culture).

On the 26th of June ult. we have written to Mr. George Forner requesting he communicate with your company so as to realize shipment.

Not having received reply up to date, we request you inform us as to the above mentioned. At the same time we inform you that on June 15th ult. our Center requested Moore Mc Cormack (Buenos Aires Offices) the shipment free of charge from Brasil to Buenos Aires. They kindly replied that our request would be transmitted to their Rio de Janeiro office.

Therefore, we would very much appreciate your informing us whatever has been resolved.

Thanking you for your kind attention, beg to remain

Sincerely yours

cc: Mr. George Forner, Asst. CUltural - US Embassy
Mr. Aldo Ferrachione, Traffic Manager, BA
Mr. John Stringer - MOMA, New York

centro de arte y comunicación
jorge glusberg
director

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July 22, 1970

ICE-F-134-69
ICE-F-142-70
WR
JS
AA
EvD
Circ
Green

Miss Elinor Halle
Deputy Cultural Affairs Officer
Embassy of the United States of America
Rio de Janeiro, Brazil

Dear Miss Halle:

Thank you for your letter of July 1, together with the check and publicity material. Mr. Rasmussen has asked me particularly to thank you for your attention to the TAMARIND exhibition, and to congratulate you on the success of the Brazilian tour. We are truly most grateful for your assistance.

The completeness of your TAMARIND report makes me uncomfortably aware of a discrepancy in our file on the NEW PHOTOGRAPHY USA exhibition. Though we have your complete itinerary, I am unable to find in our records the names of the institutions in Sao Paulo (the Condition Report which we received was marked MUSEUM OF ART and I am not certain if this means the MAC or MAM), Belo Horizonte, Brasilia, Salvador, and Recife where NEW PHOTOGRAPHY is being shown--in the meantime we have had to submit our annual report without this information. If you can quickly let us have these details, perhaps it will be possible for me to retrieve this situation before it reaches the printer.

With best wishes,

John Stringer
Assistant Director
International Program

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DRAFT REPLY MY SIGNATURE
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INFORMATION COPIES TO:
REGISTRAR

JUL 2 1970

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, Jne 26th 1970

Mr. George Forner
Asistant Cultural Affairs Officer
United States Information Service
U. S. Embassy
Rio de Janeiro
BRASIL

Dear Mr. Forner:

Following ours of June 16th inst., we now wish to inform you that the local offices of Moore Mc Cormack have very kindly accepted our request to effect shipment without charge.

For this reason and according to instructions received from said Company we shall appreciate your arranging details of shipment to Buenos Aires with Mr.
Fernando Rodrigues - Traffic Manager
c/o Moore-Mc Cormack Lines Inc.
(Caixa Postal 1360) - Av. Rio Branco 25 8th Fl.
Rio de Janeiro - Tel. 43-0910

Awaiting your instructions so as to initiate details, beg to remain

Sincerely yours

centro de arte y comunicación
Jorge Glusberg
director

c.c.: Mr. J. Stringer (MOMA)
Mr. A. Perrachione - Moore Mc Cormack (Bs.As.)

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY ✓
FILE ICE-F-142-70
INFORMATION COPIES TO:

JUN 22 1970

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, june 16th 1970

Mr. George Forner
Asistant Cultural Affairs Officer
United States Information Service
U.S. Embassy
Rio de Janeiro
BRASIL

Dear Sir:

We wish to inform you that CAYC has arranged with The Museum of Modern Art of New York to hold an exhibition at our show rooms of the exhibit New Photography USA for September next.

For the above reason we would appreciate receiving your instructions so as to organize the transportation of the works to Buenos Aires.

Our Center shall contact the local offices of Moore Mc Cormack and obtain if possible freight free of charge, but in all cases we shall cover same if necessary.

Awaiting your news, we remain

Sincerely yours

centro de arte y comunicación
jorge glusberg
director

cc: Mr. John Stringer
M.O.M.A

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cc: ICE F 142 70 NEW PHOTO.
ICE F 133 69 IND. DESIGN
JS
circ
green

June 2, 1970

Mr. George Forner
Assistant Cultural Affairs Officer
USIS
United States Embassy
Rio de Janeiro, Brazil
APO New York 89676

Dear Mr. Forner:

Thank you for your letter of May 25 with its various enclosures. Your amendment of the CONDITION REPORT and PUBLICITY REPORT forms is quite in order, and I appreciate your thoughtfulness in promptly having the Rio and Sao Paulo documents returned to us. I expect by now you will have received the copy of my letter of May 27 to Mr. Glusberg, and understand the situation regarding the next scheduled showing for NEW PHOTOGRAPHY: USA. When we have a decision from Buenos Aires, I will immediately let you know, though I hope in the meantime you may yourself have heard directly from them.

Your comments concerning the amount of time which ideally you would like to see scheduled for each Brazilian tour are most instructive and helpful to me. Though we are now considering additional exhibitions for the Latin American circuit, to discuss them at this stage before full details are available would, I feel, be premature. You may rest assured we value your assistance and the remarkable network which you have been able to establish will guarantee Brazil early consideration in any of the tours which we are contemplating.

The INDUSTRIAL DESIGN exhibition is still in preparation, though we are hopeful of having it on the road by mid-1971. I know that Mr. Rasmussen is palnning an extensive tour through into 1973, and although no bookings have yet been made, it is true that the collection is ultimately to be housed in Buenos Aires. I am certain that the exhibition will be offered to Brazil, but due to its magnitude and importance one could not count on more than two possible showings. We will definitely be in contact when the exhibition is ready for offer, and the terms have been clarified.

Many thanks for all your information and assistance.

Yours sincerely,

John Stringer
Assistant Director
International Program

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EMBASSY OF THE
UNITED STATES OF AMERICA
RIO DE JANEIRO

U.S. INFORMATION SERVICE

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ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F-142-70
INFORMATION COPIES TO:
JS
WR ____ ____ JUN 1 1970
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May 25, 1970

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Stringer:

Thank you for your letter of May 20 concerning the report forms on the art exhibits. You were correct in assuming that we did not have sufficient forms for all the various posts in Brazil.

However, upon undertaking the supervision of the programs I adapted your various forms into two. Two copies of each are enclosed. You will note that they are general enough to be used in programs other than those received from the Museum of Modern Art. We will still use your SHIPPING RECORD and ARRIVAL NOTICE for the international shipment.

The forms that we use are made out in duplicate by the post. I will have a copy and send the other on to you. You will find copies from São Paulo and Rio de Janeiro enclosed. The one from Belo and hopefully from Brasilia will be forwarded to you soon.

If you have any comments or suggestions on the use of these forms, please advise me.

I have enclosed an article taken recently from the prestigious Jornal Do Brasil in which an elaborate explanation about art programs in Brazil in regards to customs clearances was given. (A rough translation is enclosed for your information.) One conflicting report is raised in the article concerning the

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the show, "INDUSTRIAL DESIGN IN THE TWENTIETH CENTURY." One report says that Brazil is on the itinerary, the other states that the show will end and be permanently housed in Buenos Aires. I would like to know if there is some possibility for use in Brazil. During the last two weeks of November, an international exhibition will be held in Rio on this very theme at the "Escola Superior de Desenho Industrial." (Higher School of Industrial Arts.) The Museum show could be used most profitably at that time.

Along this same line, when available, I would appreciate receiving your projected schedule for Latin American shows. Normally five months are needed for proper exposure in Brazil but I realize that this span of time may be too long for some shows. Nevertheless, I submit it as a guideline. Naturally, because of the nature of our business, our program interests are with American artists.

Also, when available, I would appreciate your sending shipping instructions for the NEW PHOTOGRAPHY: USA Show. It is my understanding that it goes to Caracas. Is that correct? In any event, there is sufficient time to forward the full address, etc.

For advance publicity purposes and for your use, I will submit my report in two parts so that you can use the information to gauge the reaction in other countries prior to its arrival.

Best regards.

Sincerely,

George F. Forner

George F. Forner
Assistant Cultural Affairs Officer
Rio de Janeiro

- - - - - - - - -

Attachments:
São Paulo Condition Report
Rio Condition Report
2 Blank copies-Condition Report
2 Blank copies-Report on Exhibits and Art Shows
Article from Jornal do Brasil with rough translation

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ICE F 142-70
ICE F 134-69
ICE F 13068
JS
circ
green

May 27, 1970

Mr. George Forner
Assistant Cultural Affairs Officer
USIS
United States Embassy
Rio de Janeiro, Brazil
APO New York 89676

Dear Mr. Forner:

Thank you for your letter of May 19.

I now return your completed invoices together with our own invoice. At the same time we are billing, under separate cover, the IBEU in Rio for their share in NEW PHOTOGRAPHY USA and the Museu de Arte Moderna in Sao Paulo for the TAMARIND exhibition.

I am concerned to hear that the Museu de Arte Moderna in Rio is in difficulty over payment for the CARTIER BRESSON: RECENT PHOTOGRAPHS. Mr. Zanini's itinerary for Brazil had the appearance of being finalized - we will take this up with the individual participants.

Best wishes.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm
enclosures

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

No. 10868

ICE F 142-70
JS
circ
green

To Instituto Brasil-Estados Unidos
Av. N.S. de Copacabana, 690-5
Caixa Postal 1389
Rio de Janeiro, Brazil

Date May 26,

Terms

Via att. Mrs. Pereira de Sousa

Order No.

May 27, 1970

Fee for the NEW PHOTOGRAPHY USA exhibition shown in Rio de Janeiro $250.--

Mrs. Mathilde Pereira de Sousa
Instituto Brasil-Estados Unidos
Av. N.S. de Copacabana, 690-5
Caixa Postal 1389
Rio de Janeiro, Brazil

Dear Mrs. de Sousa:

I enclose our invoice itemizing your share in the exhibition, NEW PHOTOGRAPHY USA.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm
enclosure

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No. 10968

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

To Instituto Brasil-Estados Unidos
Av. N.S. de Copacabana, 690-5
Caixa Postal 1389
Rio de Janeiro, Brazil

Date May 26, 1970

Terms

Via att. Mrs. Pereira de Sousa

Order No.

Fee for the NEW PHOTOGRAPHY USA exhibition shown in Rio de Janeiro		$250.--

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	IC / IP	I.A.1912

cc: ICE F 134-69 TAMARIND
ICE F 142-70 NEW PHOTO
JS - green - circ
AA

May 20, 1970

Mr. George F. Forner
Assistant Cultural Affairs Officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York, 89676

Dear Mr. Forner:

Having written to you only this morning, it seems quite absurd to follow up so quickly. It has just been drawn to my attention that we have been rather remiss in sending our various forms, which are very important for our record, in connection with the TAMARIND and NEW PHOTOGRAPHY exhibitions. Though I hope I am mistaken, I can find no evidence that the standard copies of the Arrival Notice, Condition Report and Shipping Record have been sent to you for distribution to the various participants in Brazil. At this stage, the best patch-up job that we can do is to make up the papers concerned into labeled packages, and rely upon you, as coordinator of the Brazilian tour, to send them on to the various centers, with which we ourselves do not have any direct contact. Each form is self-explanatory, and I would be most grateful if you could persuade the participants to complete them and promptly return them to us at the time indicated.

With many thanks,

John Stringer
Assistant Director
International Program

enc: 5 labeled packages,
each containing:
Arrival Notice
Condition Report
Shipping Record
Publicity Reports (3)

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

EMBASSY
OF THE
UNITED STATES OF AMERICA
RIO DE JANEIRO

U.S. INFORMATION SERVICE

cc: ICE F 134-69 TAMARIND
ICE F 142-70 NEW PHOTO
ICE F 130-68 CARTIER BRESSON
green - circ
JS

May 20, 1970

Mr. George F. Forner
Assistant Cultural Affairs Officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York, 09676

Dear Mr. Forner:

Thank you for your letter of May 12th which arrived this morning. You will know by now that the CARTIER - BRESSON exhibition has been safely cleared and that we have approved it's itinerary for Brazil.

Due to the fact that I am still comparatively new to our International Program, please forgive me for finding in your letter of May 7th to Miss Allwardt, that the last paragraph is a little ambiguous. Though I feel it is NEW PHOTOGRAPHY: USA to which you refer, I will outline in addition our plans for TAMARIND: HOMAGE TO LITHOGRAPHY.

On conclusion of the Brazilian tour, TAMARIND is next to be exhibited in Buenos Aires at the Museo de Bellas Artes. It is due to open there on June 12th and I trust that the Director, Mr. Samuel Oliver, has already been in contact with you concerning shipment. The consignment (unless you have had any counter instruction from Mr. Oliver) should be addressed to the Museo, whose full address is as follows:

Avenida Libertador Gral. San Martin 1473, Buenos Aires, Argentina

The situation with NEW PHOTOGRAPHY: USA is not yet finalized. The Director of the Instituto Torcuato Di Tella, Mr. Samuel Paz, has expressed a desire to take the exhibition in September, but we still await final confirmation of the dates for this showing. We have asked him to make direct contact with Miss Halle, but will double check by sending you the dates ourselves when we receive them. The full address of the Instituto is:

Centro de Artes Visuales, Florida 936, Buenos Aires, Argentina

Yours sincerely,

John Stringer
Assistant Director
International Program

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EMBASSY
OF THE
UNITED STATES OF AMERICA
RIO DE JANEIRO

U.S. INFORMATION SERVICE

May 12, 1970

Mr. John Stringer
Assistant Director International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr. Stringer:

It was very nice to receive your letter of May 7. From the looks of it, it was very necessary for Miss Allwardt to have additional assistance for her overseas projects. I will be looking forward to dealing with you in the future.

It would appear that your present problems in Brazil are numerous. Perhaps it would be best to start with the programs that we are handling.

As far as the Tamarind Exhibition is concerned, Miss Allwardt's letter that I wrote yesterday contains all the details. The $250 for the Tamarind Exhibit in Rio will be forwarded to you soon. I will contact the USIS/São Paulo office concerning the exhibition at the Museu de Arte Moderna there. It might be better for your museum to correspond with them directly.

As far as the New Photography Exhibit is concerned, the IBEU in Rio will soon be forwarding to you the $250. I have heard nothing on the Cartier-Bresson exhibition. I will try to contact Mr. Zanini today. If I hear anything, I will let you know as soon as possible.

I will also be in contact with Mauricio Roberto concerning the Cartier-Bresson exhibit.

Another letter follows as soon as more answers are available.

Sincerely yours,

George F. Forner

George F. Forner
Assistant Cultural Affairs Officer

DRAFT REPLY MY SIGNATURE ___
DRAFT REPLY YOUR SIG ___
ACTION AS REQUIRED ___
SEE WR RP
NO REPLY NECESSARY
FILE ICE-F-134-69 Tamarind
INFORMATION COPIES TO:
MAY 20 1970 ICE-F-142-70 NEW PHOTO
ICE-F-130-68
JS ___ ___ CARTER-BRESSON

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ICE F 130-68
ICE F 134-69
JS
circ
green

May 7, 1970

Mr. George Farner
Assistant Cultural Affairs Officer
USIS
United States Embassy
Rio de Janeiro, Brasil
APO New York 09676

Dear Mr. Farner:

To relieve some of the work pressure which has been borne in the past by Miss Annette Allwardt, Mr. Rasmussen has now asked me to handle our Latin American projects. Examining our files, I am impressed with the amount of assistance which you have in the past been able to provide. Hopefully trusting that this happy arrangement will continue, I look forward to collaborating with you on future exhibitions.

The reasons why you are unable to handle the Brasilian tour of CARTIER-BRESSON exhibition are very clear to me, but there is one aspect which I would like you to check for us. You are fully aware of the difficulties previously experienced in getting exhibitions through Brasilian customs, and will consequently understand our concern that no word has yet been received from Mr. Zanini in Sao Paulo confirming that the CARTIER-BRESSON exhibition has yet been received. Miss Allwardt cabled him on April 28 the following message:

> "CARTIER BRESSON exhibition should have arrived April 17 stop Urgently awaiting your confirmation safe arrival and whether customs clearance OK also send completed arrival notice and condition report and dates your and Brasilia showings."

Mr. Zanini has now had a week to reply but we still have no word from him. I enclose a copy of the letter I sent him and for your reference the associated letters to Rio and Montevideo. Could you investigate this matter for us, and if anything is amiss, possibly indicate the most effective action which we might take?

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We look forward to hearing from Miss Halle the name of the exhibition Centro in Porto Alegre where the TAMARIND lithographs are to be exhibited and also to receiving her reports.

Finally, may I summarize the position concerning the exhibition fees due to us from the Brazilian showings before the accounts are sent out.

TAMARIND - $ 50 for opening exhibition in Rio, to be paid by US Embassy.
- $ 50 for exhibition in Sao Paulo to be paid by Museu de Arte Moderna.

NEW PHOTOGRAPHY USA - $ 50 for exhibition in IBEU, Rio, to be paid by US Embassy.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm
enclosures

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UNITED STATES OF AMERICA

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APR 3 1970

Rio de Janeiro,
March 20, 1970

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ACTION AS REQUIRED
SEE: ICE-F-130-68
NO REPLY NECESSARY ICE-F-134-69
FILE ICE-F-142-70
INFORMATION COPIES TO:
WR, AA

Miss Annette Allwardt
Administrative Assistant
International Program
Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Allwardt:

I have been receiving publicity materials and photographs on TAMARIND and NEW PHOTOGRAPHY:USA. Thank you very much. Also, I am keeping all of the forwarded correspondence concerning CARTIER-BRESSON. I trust that Mr. Rosmussen's plea to the Brazilian authorities will facilitate handling of future projects.

The NEW PHOTOGRAPHY:USA exhibition in São Paulo has been very well received. Our officer there is compiling news clippings, reviews, etc. and will be forwarding them to me soon. The show will be shipped to Rio on schedule.

TAMARIND is also on schedule. Miss Halle, Deputy Cultural Affairs Officer, is handling that exhibit and will be forwarding materials to you.

Thank you again for the prompt shipment of the photos and news releases.

Sincerely,

George F. Forner

George F. Forner
Assistant Cultural
Affairs Officer

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MAR 9 1970

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NO REPLY NECESSARY ____
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INFORMATION COPIES TO: WR, AA
Evans

EMBASSY OF THE
UNITED STATES OF AMERICA
Rio de Janeiro

U.S. INFORMATION SERVICE

March ~~3, 1970~~

Miss Annette Allwardt
Administrative Assistant
International Program
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

Dear Miss Allwardt:

Your letter of February 19, 1970 has been turned over to me. Miss Elinor Halle, Deputy Cultural Affairs Officer sent a wire to your office concerning the Montevideo situation.

The 100 catalogues on Tamarind were received directly by the Museum of Modern Art in Rio de Janeiro. For this reason acknowledgement was inadvertently not sent. They did arrive in good order and were distributed evenly among the cities using the exhibit. The sponsoring institute in Belo Horizonte made their own publication which will be forwarded to you at a later date.

The checklist referred to in your letter concerning the CARTIER-BRESSON exhibit WAS NOT ENCLOSED. As Mr. James painted out earlier, the Embassy cannot assume any official responsibility for private exhibit arrangements. We are perfectly willing to continue programming the Museum's exhibits in Brazil but regret that we cannot assist in shows which are outside of our jurisdiction.

I was delighted to receive your telegram accepting our proposed NEW PHOTOGRAPHY: USA exhibit. That makes us very happy. The exhibit should open in São Paulo today. I would appreciate your sending six (6) pamphlets of the exhibit if they are available. I could use them to send to each post. USIS-RIO has duplicated the photos that you sent directly to Matilde Pereira de Souza.

I await your letter on the NEW PHOTOGRAPHY: USA exhibit. I'm sorry that our letters have been crossing. I believe that we are all caught up now.

My best regards.

Sincerely yours,

George F. Horner
Assistant Cultural
Affairs Officer

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ICE-F-142-70
ICE-F-130-68
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3 copies/press rel.
sent 3/6/70

February 26, 1970

Mr. George F. Forner
Ass't Cultural Affairs Officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York 89676

Dear Mr. Forner:

Thank you very much for your letter of February 13. We understand from Mr. James that he is leaving the Embassy shortly, which we regret, while looking forward to continuing our collaboration through you.

We were very pleased that you have already worked out such a precise itinerary for our PHOTOGRAPHY exhibition. As we wrote to Mr. James and cabled you today, we definitely agree to the dates you mention; travel time which you estimate between cities does not appear excessive, but would indeed appear to be the minimum one should expect.

CARTIER-BRESSON: As it turns out this exhibition is being returned to New York by air and will then be shipped to Sao Paulo since there was no direct ocean route from Puerto Rico. I understand from Mr. James that neither the Embassy nor the Sao Paulo Consulate can take charge of this exhibition, and can therefore not serve as consignee. We would, however, be very grateful indeed if we had your assurance that Mr. Zanini of the Museu de Arte Contemporanea may have your or the Consulate's assistance in clearing the exhibition through customs. It will be consigned to him directly, the box-list will be marked to this effect, and will stipulate that the merchandise is not for sale but for exhibition purpose only.

Anything you can do to assist in this matter will be appreciated, and may we ask that you cable us if you should learn of any difficulties that may occur.

We look forward to hearing from you.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

AA/---

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EMBASSY
OF THE
UNITED STATES OF AMERICA

Rio de Janeiro, Brazil

U.S. INFORMATION SERVICE

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ACTION AS REQUIRED ____
SEE: WB RP
NO REPLY NECESSARY ____
FILE ICE-F-142-70
INFORMATION COPIES TO
AA, WA, EvLD

February 20, 1970

Miss Annette Allwardt
Administrative Assistant
International Program
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

ICE-F-142-70
AA
green
circ

Dear Miss Allwardt:

I am enclosing the latest circular that was sent to various posts concerning "Photography: USA."

The itinerary, as you can see, is virtually identical to the one I sent to your office for approval on February 13th. The schedule remains very tight but we have received assurances from the shipping firm that [illegible] necessity of the Museum's final schedule approval and are anxiously awaiting word from you.

The exhibit cleared customs the day before yesterday and will be sent to São Paulo today or tomorrow. I will request São Paulo to fill out the "Condition Report" as it will be the first post to open the exhibit.

I will keep you posted as fully as materials permit on publicity and progress [illegible]

Sincerely,

George T. Forner
Assistant Cultural Affairs Officer

Encl: Circular dated 2/19

LT MOMA

FORNER
AMEMBASSY
RIO DE JANEIRO (BRAZIL) WUI FEB. 26, 1970

PHOTOGRAPHY EXHIBITION SCHEDULE OKAY LETTER FOLLOWS

ALLWARDT
MODERNART

CHARGE: 610-625-857

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U.S. INFORMATION SERVICE

EMBASSY
OF THE
UNITED STATES OF AMERICA

Rio de Janeiro, Brazil

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ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F-142-701
INFORMATION COPIES TO:
AA, WR, EvdD

February 20, 1970

Miss Annette Allwardt
Administrative Assistant
International Program
Museum of Modern Art
11 West 53rd Street
New York, N.Y. 10019

FEB 26 1970

Dear Miss Allwardt:

I am enclosing the latest circular that was sent to various posts concerning "New Photography: USA."

The itinerary, as you can see, is virtually identical to the one I sent to your office for approval on February 13th. The schedule remains very tight but we have received assurances from the shipping firm that it will be met. The posts were informed of the necessity of the Museum's final schedule approval and are anxiously awaiting word from you.

The exhibit cleared customs the day before yesterday and will be sent to São Paulo today or tomorrow. I will request São Paulo to fill out the "Condition Report" as it will be the first post to open the exhibit.

I will keep you posted as fully as materials permit on publicity and progress of the show.

Sincerely,

George F. Forner

George F. Forner
Assistant Cultural Affairs Officer

Encl: Circular dated 2/19

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DRAFT REPLY YOUR SIG
ACTION AS REQUIRED 2/19
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NO REPLY NECESSARY
FILE IC E-F-142-70
INFORMATION COPIES TO: AA, WR, EvdB

UNCLASSIFIED

TO: USIS SAO PAULO, BELO HORIZONTE, BRASILIA, SALVADOR, RECIFE

FROM: USIS RIO DE JANEIRO

SUBJ: CULTURAL PRESENTATION: ART EXHIBIT NEW PHOTOGRAPHY:USA - TENTATIVE SCHEDULE

The "NEW PHOTOGRAPHY:USA" exhibit, organized by the Museum of Modern Art in New York City is available to the following posts according to the schedule below. Shipping times between cities have been set in cooperation with FINK, our shipping agents and should be sufficient.

1.	FEB 20	Ship to São Paulo
	MAR 1 - 29	SAO PAULO SHOW
2.	MAR 30	Ship to Rio
	APR 8-25	RIO IBEU SHOW
3.	APR 27	Ship to Belo Horizonte
	MAY 6-20	BELO HORIZONTE SHOW
4.	MAY 21	Ship to Brasilia
	JUNE 1-14	BRASILIA SHOW
5.	JUNE 15/16	Ship to Salvador
	JULY 1-13	SALVADOR SHOW
6.	JULY 14	Ship to Recife
	JUL 28-AUG 11	RECIFE SHOW

Posts will find that this is a very tight schedule with brief showings. That is unfortunate but a necessary fact for country-wide exposure of a first-class show. The "Availability" item on the enclosed fact sheet might be misleading. That is the total time for Latin America and the show is already several months behind schedule. As a matter of fact, USIS RIO is awaiting final approval of this schedule from the Museum in New York. Until that time THIS SCHEDULE IS TENTATIVE AND SUBJECT TO REVISION. Post will receive final confirmation immediately upon USIS RIO knowledge.

Due to the pressure of time and posts' publicity, exhibits must be assembled and broken down quickly to be shipped on schedule.

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A check list for inventory and damage control should be in one of the boxes. A separate form, to be filled out and returned to Rio as soon as the exhibit is unpacked will follow, as will a number of photographs of the exhibit.

FINK TRANSPORT has the above schedule and will contact the post concerning shipment. Nevertheless, if would be advisable for post to remain in contact with FINK for confirmation, exact pick-up time etc.

If for some reason post is unable to accept the show as scheduled please call USIS RIO or send a telegram.

ENCL: Descriptive sheet.

GFForner/elisa MAckerman FBEvans

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EMBASSY OF THE
UNITED STATES OF AMERICA
Rio de Janeiro

U.S. INFORMATION SERVICE

FEB 20 1970

February 13, 1970

DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F-134-69
INFORMATION COPIES TO WR AA Evans

Miss Annette Allwardt
Administrative Assistant
International Program
Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Miss Allwardt:

I am writing this letter of introduction as suggested by Mr. Alan James of the American Embassy. My name is George F. Forner and I will be assuming, among other things, the responsibility for the art shows in Brasil. I might add that I am very happy to have this responsibility because I have been in the interior of Brasil for two years and am fully aware of the need for such shows.

We came close to meeting one another. I was in New York on December 20th and passed by in the hopes of meeting someone in your department. Unfortunately, I was told at the main reception desk that no one was in at the time. I would have liked to talk to you about the very type of program that has been started here in Brasil. Thanks to Mr. James, that was not necessary as he initiated contacts with yo ur office.

I am happy to inform you that the "New Photography:USA" exhibit has arrived and is proceeding normally through customs. It should be cleared and on its way to São Paulo by February 19th. In the future we do not anticipate any unusual problems as we have had.

Speaking of the aforementioned exhibit, I would submit the following schedule to you for approval. You will note

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that the total exhibition time is March 2 to August 9, just a little over five months originally allotted to us in Brasil. However, the schedule includes five state capitals and the federal capital. We feel that any "cutting" of the itinerary would be detrimental to the country-wide effect of the show. Show times are only two weeks except for São Paulo which is featuring the work along with a display of American photographic books and Brazilian photography for one month.

The itinerary is as follows:

1.	São Paulo	March 1-29
2.	Rio de Janeiro	April 8-24
3.	Belo Horizonte	May 5-20
4.	Brasilia	June 1-15
5.	Salvador	June 29-July 13
6.	Recife	July 27-August 9

SHIPMENT TO CARACAS for Caracas payment August 10/11.

Although travel time between the cities appears excessive, they are not. Frequently trucks must wait for a full load before departing. Week delays are common and some delays last over two weeks. Nevertheless, the Embassy is making every effort to assure prompt shipment.

I look forward to hearing favorably from you in regard to this itinerary. There is a great need for this type of cultural exposure in Brasil and I look forward to working with you in the future on various programs.

Sincerely,

George F. Forner

George F. Forner
Ass't Cultural Affairs Officer

P.S. The Tamarind exhibit was well-received in Rio by virtually everyone that had conversations with USIS personnel. It leaves next week, on schedule for Belo Horizonte.

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CC: ICE-F-142-70 ✓
ICE-F-134-69
Annette Allwardt
circ, green

February 19, 1970

Mr. Alan E. James
Book Officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York 89676

Dear Mr. James:

I am enclosing a copy of my letter to Mr. Zanini in Sao Paulo; I hope that he may be able to profit from your recent experience with Brazilian customs and would appreciate anything you can do to advise and direct, so that the proper instructions for consignment may be sent to Puerto Rico, thus assuring quick entry and delivery. Let me know if you think consignment to the Rio Embassy for delivery to the Sao Paulo Museumis advisable, and we will instruct Puerto Rico also from this end.

I have your letter of February 5, and am most impressed and grateful that you are already sending us such a minutely detailed itinerary. We were so pleased that the exhibition has been so successful despite summertime and Carnival. I recall asking our Publicity Department to send you a whole set of publicity material, including photographs and to request photographs and 35mm color slides of the installation and visitors to the exhibition, etc. I find no record that this wasesent, so do let me know quickly if you are still in need of press releases and photographs for publicizing the show. We are hoping at any rate that you will collect for us clippings of any reviews or articles which may appear on this exhibition; it would also be most important for us to have color slides, which we would like to show during the next meeting of our International Council, which sponsors our program.

Your itinerary for the tour appears very tight indeed, and I fear that delayed openings might result if dismantling, packing and shipment should for various reason take more time during the tour. However, since we have not had a reply to our offer of a May showing in Montevideo in several months despite several follow-ups, we would be gaad to extend the exhibition's Brazilian tour to mid-May, at which time the exhbition would be shipped to Buenos Aires instead of Montevideo. It has been requested for a June 10 opening at the Museo Nacional de Bellas Artes, and in view of the long overdue confirmation from Montevideo, we shall go ahead and confirm the Buenos Aires showing. I am sure with these additional two weeks, your tour will be much more manageable.

NEW PHOTOGRAPHY: USA

We are very conderned about the safety and wherabouts of this exhibition. Mrs. Pereira de Sousa wrote on January 14 saying that shw had not received any notification about its dispatch. We cabled her, as you know, and also sent a cable to Montevideo, asking both to be in touch with one another immediately so that the exhibition could be forwarded.

continued.....

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cc: ICE F 134--9
ICE F 142-70
ICE F 130-68
Annette Allwardt
Circ, Green

February 3, 1970

Mr. Alan E. James
Book officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York 89676

Dear Mr. James:

I just received your letter of January 26th, and we are all relieved that the TAMARIND exhibition has finally been released from customs. We were most concerned about the exhibition and had just decided to attempt solving the situation from this end by contacting the Brazilian Consulate or Embassy. If you have obtained any more information which would clarify the matter, we would be grateful being kept current. As you note from the enclosed copy of a letter from our Registrar to transporter Fink, the exhibition had indeed been consigned directly to the MAM. The difficulties are therefore inexplicable to us.

We appreciate your informing us about your customs difficulties only after having made some considerable efforts to get the exhibition released, however, in the event of similar difficulties in the future we would appreciate being informed by cable just as quickly as possible, so that we may coordinate our efforts with you, in an attempt to find a solutionffrom this end -- not that we could promise anything more effective, but it might prove less burdensome to you and the local exhibitors, and possibly accelerate a solution, if we gave our assistance.

This delay in customs is most unfortunate, since you now face dealing with two of our exhibitions in Rio simultaneously. We have received a letter from Mrs. Pereira de Sousa regarding NEW PHOTOGRAPHY U. S. A., and apparently the exhibition has not so far been shipped, for your information I am enclosing copies of our cables instructing Montevideo and the IBEU to coordinate their efforts, so that the exhibition may get under way. I would appreciate hearing from either you or Mrs. Pereira de Sousa as soon as the Photography Exhibition has arrived in Rio.

It seems most ironic at this point that we would also have solicited your assistance in the showing of CARTIER-BRESSON at the Museumde Arte Contemporanea in Sao Paulo. Fortunately, the Museu and the University of Puerto Rico were able to arrange their schedule such that this exhibition is now first being shown in Puerto Rico and will not go to Sao Paulo until around mid or late March. Would you please let me know whether you foresee any customs problems for both CARTIER-BRESSON and NEW PHOTOGRAPHY Exhibitions in Brazilian entry? The boxlists for each indicate as ultimate destination San Juan and Montevideo, respectively, stating that both will continue circulating in South America. Please let me know whether we should be sending you already any additional papers which state their purpose as exhibition material in Brazil.

continued

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I am very unhappy about the many problems you encountered with this first exhibition you are handling on our behalf, and I only pray that things will go much more smoothly with this show, from here on in. Please let me know the moment you should face additional hindrances, and we will do everything we can from this end to be of assistance.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosures:

Copy of letter from Registrar
copies of two cables

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INSTITUTO BRASIL-ESTADOS UNIDOS
RIO DE JANEIRO, GB., BRASIL
Av. N. S. de Copacabana, 690-8.º
Endereço Telegráfico: IBEUS
Caixa Postal: 1389
Telefones: Administração 57-1419
Cursos: 57-1412
Biblioteca: 57-1148

ICE-F-126-68
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circ
green

29/70

Rio de Janeiro, January 14, 1970

DRAFT REPLY MY SIGNATURE
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ACTION AS REQUIRED
REC. WR RF
NO REPLY NECESSARY

LT MOMA

Pereira de Sousa
IBEUS
Rio de Janeiro (Brazil)

Miss Gail Swerling
International Program
Museum of Modern Art
11 West 53 Street, New York, N.Y.10019 WUI January 28, 1970 ICE-F-126-68

INFORMATION COPIES TO:
AA

PHOTOGRAPHY EXHIBITION CLOSED MONTEVIDEO DECEMBER 31

Dear Miss Swerling:

PLEASE CONTACT KALENBERG, COMISION NACIONAL DE ARTES PLASTICAS,

MONTEVIDEO PREFERABLY PHONE OR CABLE ARRANGING SHIPMENT

"Photography U.S." Is it still in Montivideo or on the way to Rio?

According to your letter of October 20 t[illegible] it was scheduled to open in Montivideo in mid-November and would be ava[illegible] us by the end of December. So, we planned to shouw it in January about two weeks period having already translated into Portuguese Mr. Szarkowski's foreword.

ALLWARDT
MODERNART

charge: 610-625-841

We would appreciate hearing from you as soon as possible.

Sincerely yours

Mathilde Pereira de Sousa

Mathilde Pereira de Sousa
Cultural Assistant

MPS/ls

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INSTITUTO BRASIL-ESTADOS UNIDOS
RIO DE JANEIRO, GB., BRASIL

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

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

29/70

Rio de Janeiro, January 14, 1970

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INFORMATION COPIES TO:
AA

Miss Gail Swerling
International Program
Museum of Modern Art of New York
11 West 53 Street, New York, N.Y.10019

JAN 22 1970

Dear Miss Swerling:

We would like to be informed about the exhibit "New Photography U.S." Is it still in Montivideo or on the way to Rio?

According to your letter of October 20 the exhibit was scheduled to open in Montivideo in mid-November and would be available to us by the end of December. So, we planned to shouw it in January about two weeks period having already translated into Portuguese Mr. Szarkowski's foreword.

We would appreciate hearing from you as soon as possible.

Sincerely yours

Mathilde Pereira de Sousa
Cultural Assistant

MPS/ls

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January 12, 1970

Mr. Alan E. James
Book Officer
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York 09676

Dear Mr. James:

From the copy of my letter to Mr. Walter Zanini, which Miss van der Does sent you on December 31, you will know about our exhibition, CARTIER-BRESSON. We have only recently taken this exhibition into our International Program, and used the opportunity of offering it to the Museu de Arte Contemporanea of Sao Paulo during a recent visit by Mrs. Aracy Amaral.

Since we had asked the Museu for an immediate decision and had not heard from them, we had offered the first showing of this exhibition to the University of Puerto Rico, who accepted. However, we have just received a cable from Mr. Zanini requesting the exhibition for an opening this February. We are very pleased by their decision, and although you must be immensely busy just now with the scheduling of TAMARIND and the Rio showing of NEW PHOTOGRAPHY USA, we do hope that you may find a spare moment and contact Mr. Zanini. I am sure he will be most grateful for any advice and assistance the Embassy may lend him.

The date of shipment from New York of the CARTIER-BRESSON exhibition is not definite, since several of the photographs will require some light reconditioning, and we are also preparing Spanish and Portuguese text panels, which we hope to send out together with the exhibition this time, rather than sending them later, air freight. We shall keep you informed as soon as exact dates of shipment and showing in Sao Paulo have been determined.

TAMARIND:

We have never heard directly from the Museu d' Arte Moderna in Rio regarding the showing of the TAMARIND exhibition. May we call on you again to intercede on our behalf so that the Museu will send us the completed Arrival Notice, Condition Report, exact dates of showing, and completed Publicity Report, as well as color slides of the opening and of visitors to the exhibition, black-and-white photographs, and clippings of reviews.

Kindly let me know whether the TAMARIND exhibit has been scheduled for any additional showings in Brazil. Is it going to the Museum of Modern Art in Sao Paulo this month, or during February? If so, it would, of course, coincide with the Sao Paulo showing of CARTIER-BRESSON.

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NEW PHOTOGRAPHY USA:

As Miss van der Does wrote on January 7th, this exhibition closed in Montevideo, after a surprisingly short showing, on December 31st. I sent you Mr. Kalenberg's address earlier, and I hope you have meanwhile been in touch with him to arrange for shipment of the exhibition to Rio. I do hope you will let me have the dates for this exhibition's showing in Rio, as well as any additional ones for the balance of its itinerary, even though tentative, perhaps. Were you ever able to follow up on some of the recommendations sent to us by Israel Klabin?

As regards the CARTIER-BRESSON exhibition, we would have preferred to have its Latin American tour start in Puerto Rico: this would have given us more time to arrange a sufficient number of advance bookings for South America, thus avoiding last-minute offers and difficult schedules. As it now stands, the exhibition has not been offered to any other cities in South America, or in Brazil for that matter, except for one recent offer to Montevideo.

We realize that you must be immensely burdened by the work load you so kindly offered to take up on our behalf, with the two exhibitions simultaneously circulating in Brazil, and we would, by no means, consider asking you to take charge of an additional exhibition. However, if by any chance you should hear that an institution in Rio or another Brazilian city is interested in showing the CARTIER-BRESSON exhibition sometime during the late-March/April period, do let me know.

I shall look forward to your news, and may I thank you again for your splendid support of our INTERnational Exhibition Program.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

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January 7, 1970

Mr. Alan E. James
United States Embassy
USIS Rio de Janeiro, Brazil
APO New York 09676

Dear Mr. James:

We have just received the completed Arrival Notice and Condition Report forms from Mr. Kalenberg. According to these, the exhibition NEW PHOTOGRAPHY USA, was shown at the Comision Nacional de Artes Plasticas from December 18 through the 31st.

We hope that shipping arrangements for getting the exhibition to the IBEU have been made without too much difficulty. As for the other exhibitions, we would appreciate your having the Arrival Notice and Condition Report forms filled out for NEW PHOTOGRAPHY USA.

Many thanks for your assistance.

Sincerely,

Elisabeth van der Does
International Program

Enclosures: Arrival Notice
Condition Report

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ICE-F-126-68

December 31, 1969

cc: ICE-F-130-68
ICE-F-134-69
AA, EvdD
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green

Mr. Alan E. James
United States Embassy
USIS, Rio de Janeiro, Brazil
APO New York 09676

Dear Mr. James:

For your information, we are enclosing a copy of our letter to Mr. Walter Zanini concerning another of our exhibitions, CARTIER BRESSON.

We would very much appreciate an answer to Miss Allwardt's letter of December 4th in which the periods of availability, etc. for the TAMARIND exhibition were discussed.

We are also enclosing our standard Arrival Notice and Condition Report forms which we ask that the Museu kindly fill out and return to us as soon as inspection of the boxes has been made. These are most important to us for our monthly insurance reports.

Kindly inform us of the opening and closing dates for the TAMARIND showing in Rio de Janeiro, and if you have had any success in arranging additional showings, please forward any information to us as well.

Thank you again for your kind assistance. We shall look forward to hearing from you.

Sincerely,

Elisabeth van der Does
International Program

Enclosures: cc letter to Mr. Zanini
Arrival Notice
Condition Report

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December 10, 1969

Señor Brandão Reis
Museu de Arte Moderna
Avda. Beira-Mar
Caixa Postal 44 ZC 00
Rio de Janeiro, Brazil

Señor Brandão Reis:

According to a letter we received from Mr. Alan E. James, dated November 26th, we were informed that the boxes were received and finally released from customs. I sincerely hope that everything was found to be in good condition, and that your opening will be a success. Enclosed is an Arrival Notice and a Condition Report, which I would appreciate your completing and returning to us as soon as possible, noting any possible damages, opening and closing dates, etc.

Unfortunately the production of the Portuguese text panels for this exhibition was considerably delayed. These will finally be completed by the middle of next week and will be shipped directly to the Museo, air freight. These panels constitute a detailed description by Virginia Allen, director of the exhibition, of the technical process of lithography. They will undoubtedly arrive too late for the opening, however, we hope you can still add them to the exhibition while it is on view. Slots are provided in Box 10 for the text panels. When the show closes and is ready to be packed and sent to its next exhibitor, please see to it that the text panels are in their proper place for shipping.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosures: Arrival Notice
Condition Report

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cc: ICE F-134-69
ICE-F-126-69
AA& circ, green

December 4, 1969

Mr. Alan E. James
Book Officer
United States Embassy
Rio de Janeiro, Brazil
APO New York 09676

Dear Mr. James:

Thank you very much for your letter of November 26. It was a relief to know that the boxes were received and finally released from customs. It would very much help our own future planning of exhibitions for Brazil if you could let us know (should you be informed), just what held up customs clearance. We hope very much that the exhibition was stored in a safe space during that time. We would appreciate it if you asked Mr. Brandão Reis to return to us the completed arrival notice and condition report noting any damages in the provided space.

Availability: We very much appreciate your having contacted the various posts in the other Brazilian cities. Unfortunately the exhibition cannot be made available to Brazil for more than 5 months; the total loan period of works is 2 years during which the exhibition will travel to every major country in Latin America. Furthermore, it has already been scheduled for a showing in Montevideo in May. We therefore suggest that you plan to send it to four or five major Brazilian cities after Rio; depending of course on the time needed for transportation. If the exhibition is to go to São Paulo in March, it might be best to send the exhibition first to Salvador, Brazilia, and perhaps Belo Horizonte,

It could then end itsBBrazilian tour in Pôrto Alegre in April before going on to Montevideo in May. The final arrangement of this itinerary we leave up to you, of course. We are most grateful for your invaluable assistance. Do let me know the complete itinerary and dates as soon as completed.

Also please inform us if you need any additional sets of publicity material.

I enclose a copy of a letter from Mr. Israel Klabin. We had asked Mr. Klabin to give us some suggestions and names for arranging a Brazilian tour prior to your kind offer of assistance. I'm sending you his suggestions as they may still prove helpful to you.

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Mr. Alan E. James December 4, 1969

Unfortunately the production of the Portuguese text panels for this exhibition was considerably delayed. These will finally be completed by the middle of next week and will be shipped directly to the Museo, air freight. Kindly inform them about these panels which constitute a detailed description by Virginia Allen, director of the exhibition, of the technical process of lithography. They will undoubtedly arrive too late for the opening, which is most unfortunate, but could still be added to the exhibition while on view in Rio.

NEW PHOTOGRAPHY: U.S.A.

This exhibition was also considerably delayed in transit. We have no exact opening date for Montevideo, but I would assume that an opening is scheduled during the 2nd week of December. There is thus a one month delay, and I suggest that you reschedule the opening at the IBEU for late January or early February.

Availability: Again the loan period for these photographs for a complete Latin American tour is two years. We would thus be able to make the exhibition available to Brazil through May 1970. We are hoping to send it on to Caracas in June and you might thus schedule its tour to end in the north (Salvador or Recife). If you wish to be in touch with the Montevideo exhibitor for more exact opening and closing dates there, kindly contact:

Mr. Angel Kalenberg
Comision Nacional Artes Plasticas
Buenos Aires 668
MONTEVIDEO
Uruguay

We will keep you posted from this end as soon as we hear from them, naturally. You might also ask Mr. Kalenberg whether he has any intention of producing a catalgoue, in which case you might be able to collaborate on production, or by purchasing from him printing material thus reducing the costs of a Brazilian catalogue.

This exhibition will come to you with Spanish text panels. I'm enclosing the English text which you may want to have translated and have your own Portuguese wall labels made.

I am deeply sorry that TAMARIND's Brazilian tour has caused you so many headaches even before its actual start, and I hope that your arrangements there will prove less complicated.

Please let me know if there is anything I can do from this end to facilitate your endeavors. We are most grateful for your continued support of our Museum's International exchange program!

Sincerely,

Annette Allwardt

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EMBASSY OF THE
UNITED STATES OF AMERICA
Rio de Janeiro

U.S. INFORMATION SERVICE

November 26, 1969

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ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F 126-68 ~~ICE-F 134-69~~ Dec 2, 1969
INFORMATION COPIES TO:
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Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street,
New York, N.Y. 10019

Dear Miss Allwardt:

Thank you for your letter of November 13, and for the boxlist enclosed. I immediatdly got in touch with Sr. Brandão Reis and learned from him that he had already received a copy directly from you.

There has been a considerable delay in clearing the exhibit. Sr. Reis promised to let me know as soon as the release was obtained, which has not happened to date. Naturally this has forced a change in the schedule. The exhibit will be shown in Rio in December, and the São Paulo showing will be postponed until a later month -- January and February are not good and we suspect that the Museum of Modern Art in São Paulo will want it for March.

Incidently, in a previous letter I requested information concerning the lenght of time the Tamarind and the Photography exhibits can be kept in Brazil for showings in various cities. We are in contact with organizations in Pôrto Alegre, Belo Horizonte, Brasília and Salvador, hoping to arrange for a showing of one or the other in each of these cities.

We look forward to hearing from you.

Sincerely,

Alan E. James

Alan E. James
Book Officer

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cc: ICE-F-134-69
WR, AA, JD
Sherry de Leon
circ, green

November 13, 1969

Mr. Alan E. James
Book Officer
United States Embassy
Rio de Janeiro, Brazil
APO New York 09676

Dear Mr. James:

I hope that by the time my cable reahhed you, giving you the name of the shipping agent in Rio, Transportes Fink, Sr. Brandao Reis will finally have been notified of the exhibition's arrival. We also immediately called our shipping agent in New York, Messrs. W. R. Keating, who in turn cabled Transportes Fink to ask them for an immediate notification both to us and Sr. Reis at the Museum in Rio as to the whereabouts of the exhibition.

Also, due to an unfortunate oversight, the boxlist for the exhibition was not sent to the Museum in Rio immediately following dispatch of the boxes, which would have given them the needed information as to content, destination, etc.. On the other hand, Keating did send a copy of the Bill of Lading to the Museu, as customary, shortly after the exhibition left New York, and Mr. Reis would have known from this who the local shipping agents were and could thus have been in contact with them. I am enclosing a copy of the boxlist, and another copy will be mailed special delivery to the Museu.

I hope that the exhibition has meanwhile arrived and that installation is under way. Please let us know soonest how it stands. Portuguese text panels were unfortunately not begun until two weeks ago (translation of the technical text took one full week), and they should be completed within another five days or so, at which time they will be airfreighted to Rio.

I also hope that the delayed arrival of the exhibition will not mean a cancellation of the Sao Paulo showing. Kindly let me know.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

cc: Mr. Brandao Reis, Museu de Arte Moderna, Rio de Janeiro

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U.S. INFORMATION SERVICE

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OF THE
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NO REPLY NECESSARY ____
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INFORMATION COPIES TO: WR, JD, AA,

Rio de Janeiro,
October 30, 1969

Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street,
New York, N.Y. 10019

Dear Miss Allwardt:

A number of things have transpired in connection with both the TAMARIND and the NEW PHOTOGRAPHY exhibitions since I last wrote to you.

First the TAMARIND: The Museu de Arte Moderna de São Paulo has written to me stating that it would like to have this exhibit for the month of December. In the same letter the Museum asked how it should proceed in order to make payment to the Museum of Modern Art in New York. Happily this means a second paying sponsor for the show. I will be in touch with the Museum of Modern Art in Rio today or tomorrow to coordinate details for transferring the show from Rio to São Paulo after the Rio showing.

As for the NEW PHOTOGRAPHY: The Instituto Brasil-Estados Unidos (IBEU) has scheduled the showing for January in view of the fact that it will not receive the material until late December. Although January and February are normally very poor months in Rio, and in South America in general, for any kind of cultural events, we intend to give this show considerable publicity and hope to draw a good audience. Since you are kindly offering us this exhibition for other cities without payment of additional fee, we hope to be able to show it in Niterói, capital of the state of Rio de Janeiro, in February. Niterói has a small but very active photography club, and we think that there will be considerable interest there for an exhibition of this type. We are going to offer it to the Museum of Modern Art

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of São Paulo for March. In view of that museum's initiative in taking the TAMARIND show on a paying basis we feel that they should have first refusal of the other.

This coming week there will be a meeting of USIS representatives located in seven important Brazilian cities other than Rio and São Paulo. At that meeting our cultural Attaché will describe both of these exhibits and will request that the representatives make every effort to place one or the other of them in their cities. He will recommend that they request the fee but not ~~to~~ insist upon it.

Before becoming further involved in scheduling the exhibits we need to know what time limitations are involved. We will offer on a basis of a minimum two-week or three-week showing in each city, which with packing and shipment will make an average of about one month per showing. Incidentally, besides São Paulo our representatives are located in Pôrto Alegre, Curitiba, Belo Horizonte, Brasilia, Salvador, Recife and Belém.

Unhappily, we cannot arrange for a catalogue for either of the exhibits and will have to settle for announcements and other simpler materials. We could make good use of duplicate photographies, if you have them available for publicity purposes.

We will keep you informed of further developments.

Sincerely,

Alan E. James

Alan E. James
Book Officer

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ISRAEL KLABIN

ner.

Rio de Janeiro, October 17, 1969

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Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019
U S A

Dear Miss Allwardt:

In reply to your letter of September 9 on the "Tamarind" and "New Photography", I would suggest you get in touch with Mrs. Helena Lundgren of Museu de Arte Contemporanea de Olinda (Olinda - State of Pernambuco). Besides the above Museum, it may be interesting to exhibit at the Museu de Arte Moderna da Bahia, located in "Solar do Unhão" (Salvador - State of Bahia), contacting Mr. Renato Ferraz. I wish to call your attention to that Bahia, or more precisely the city of Salvador, is today a lively center of plastic arts. We also have the Museu de Arte Moderna do Paraná, which can be contacted through the Secretaria de Educação e Cultura do Paraná (Curitiba - State of Paraná) and which stages well attended exhibits.

The contact with these museums could also be made through the United States Embassy in Rio de Janeiro. My personal intervention will add little to what these channels can do on its own merit, especially that I do not personally know the persons indicated.

I shall pass on the material received to Mr. Alan James of the American Embassy, so that he may have an idea of action if you will write to him.

Sincerely yours,

Israel Klabin

Israel Klabin

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ICE F 134 69 - "
WR, AA, Circ, Green

23 October 1969

Mr. Alan James
American Embassy, USIS
APO New York, 09676

Dear Mr. James:

You will meanwhile have received Miss Swerling's letter to you of October sixteenth and a copy of her letter to Sra. Pereira de Souza. I was very pleased to learn that the Instituto Brasil-Estados Unidos has decided to show our NEW PHOTOGRAPHY exhibition following its closing in Montevideo.

To facilitate additional Brazilian showings of both the TAMARIND and NEW PHOTOGRAPHY exhibitions, we were able to waive the lending fee of $250; however, expect payment of the fee for a first showing at the Museum of Modern Art, Rio, and the Institute's gallery, respectively. You will also be glad to know that 100 copies of the TAMARIND catalogue were sent to Sr. Roberto free of charge.

In case Montevideo decides to print their own catalogue for the Photography exhibition. We do hope you may be able to collaborate with them in producing a Portuguese version from existing material, or in purchasing a number of Spanish copies.

Several Months ago Mr. Italy Campofiorito from Brazil visited New York and met with Mr. Rasmussen. He suggested several names of persons in Brazil who might be interested in coordinating showings of both exhibitions in other Brazilian cities and might, therefore, be of assistance to you. In planning the Brazilian tours, you may thus want to contact these gentlemen on our behalf. They are:

Arquitete Fernando Burmeister
Presidente do Instituto de Arquitetos
Departamento de Brasilia
c/o CAMPOFIORITO
SQ-SUL 412
BL 3-AP. 206
Brasilia, D. F.

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Professor Glaudo Campelo
Faculdade de Arquitetura
Recife, Pernambuco

Aloisio Magalhaes
137 Mena Berreto
Botafogo
Rio de Janeiro, Brazil

These gentlemen are very involved with cultural affairs. Mr. Campofiofito suggests that the fact be mentioned that he referred them to us. It is possible that they may be able to arrange for payment of the fee, which would help the Museum greatly. If, however, they cannot meet the expense, we would, of course, waive it.

Looking forward to hearing from you.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

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20 October 1969

Sra. Matilde Pereira de Souza
Assistente Cultural
Instituto Brasil Estados Unidos
Avenida N. S. Copocabana, no. 690
Rio de Janeiro, Brazil

Dear Senora,

Mr. Alan James has just informed us that the Institute Brasil Estados Unidos is interested in showing NEW PHOTOGRAPHY: USA in December.

The exhibition is scheduled to open at the Commission Nacional Artes Plasticas in Montevideo in mid-November and should be available to you by the end of December. This would probably delay your opening until January. Please let us know as soon as possible if this later date is agreeable to you.

No doubt, Mr. James has discussed the contents of NEW PHOTOGRAPHY: USA with you. We are forwarding a descriptive sheet, boxlist, checklist and photographs which whould give you a better idea of the character of the exhibition.

Mr. James has also probably explained that we are requesting a fee of $250. which would contribute a minimal share in our own organizational expenses of framing, packing, round-trip ocean transportation, insurance, etc. In addition, you would be responsible for one-way transportation from Montevideo.

We are forwarding photographs and text material to Montevideo for a catalogue on NEW PHOTOGRAPHY which they may publish to accompany their own showing. Perhaps if you could get in touch with them prior to production, you could arrange to have enough printed for your institution as well. Of course, text would have to be re-set into Portuguese, but collaboration might be economical for both your institutions.

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We are delighted with the prospect of collaborating with you and look forward to hearing from you about your opening date and arrangements you are making.

Please do not hesitate to let us know if there is any way we can contribute to the success of your showing of NEW PHOTOGRAPHY: USA.

Sincerely,

Gail Swerling
International Program

Under separate cover.

Descriptive sheet, boxlist,
checklist, photographs --
New Photography: USA

cc: Mr. Alan James

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16 October 1969

Mr. Alan E. James
Book Officer
American Embassy, USIS
APO New York, 09676

Dear Mr. James:

In Miss Allwardt's vacation absence I am replying to your letter of October ninth.

First let me say that we are pleased that the Instituto Brasil-Estados Unidos of Rio is interested in showing NEW PHOTOGRAPHY: USA this December. At the moment, the exhibition is en route to Montevideo for a mid-November opening at the Commission Nacional Artes Plasticas, which would mean that it should be available to the Instituto by the end of December. We will write to Sra. Matilde Pereira de Souza confirming the date and making the necessary arrangements.

Regarding further scheduling of a Brazilian tour, it was suggested by Mr. Waldo Rasmussen, Director of the International Program, that if the remaining institutions you have in mind for the tour cannot pay our requested fee of $250. that the Museum would be willing to waive it. We are more concerned that a vast Latin American audience have the opportunity to see the exhibition.

Would you kindly inform the interested parties and let us know their responses.

We have made arrangements with our Publications Department to ship TAMARIND catalogues to Rio de Janeiro at the reduced rate and await word from Mr. Roberto as to the exact amount of catalogues needed.

Thank you again for the many efforts you are making on our behalf. We shall look forward to hearing from you about future bookings for NEW PHOTOGRAPHY: USA and TAMARIND: HOMAGE TO LITHOGRAPHY.

Sincerely,

Gail Swerling
International Program

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Rio de Janeiro

October 9, 1969

ICE-F-126-68
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Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street, New York

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Dear Miss Allwardt:

The Instituto Brasil-Estados Unidos of Rio has agreed to handle your Photographic show and would like to have it for December this year if this is possible. The Institute has a very good gallery, although a little small for a show of this size. It will make whatever arrangements are necessary to put on a good show. The Institute has the funds to pay the necessary fee.

May I suggest that you write concerning this matter directly to Sra. Matilde Pereira de Souza, Assistente Cultural, Instituto Brasil-Estados Unidos, Avenida N.S. Copacabana, no. 690, Rio de Janeiro - GB. Dona Matilde understands English perfectly, She has been in charge of the gallery for ten years and is very efficient.

I am glad that the arrangements have been completed with the Museum of Modern Art for the TAMARIND show in November. As I indicated in my previous letter, the Museum did not have the money available and we were planing to make arrangements for a Portuguese version of the catalogue. Unhappily, since then our publication funds have been withdrawn and we shall not be able to produce the catalogue. We will, however, be able to arrange considerable publicity for the show.

As far as additional showings in Brazil are concerned, the same problem of money exists. Other cities would like to have it but do not have the finance. If anything should develop, I will let you know immediately.

Sincerely yours,

Alan E. James

Alan E. James
Book Officer

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THE UNITED STATES OF AMERICA

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~~OFFICIAL BUSINESS~~
Alan E. James
American Embassy, USIS
APO New York, 09676

EMBASSY
OF THE
UNITED STATES OF AMERICA
Rio de Janeiro

SEP 22 1969

September 17, 1969

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Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street
New York, N. Y. 10019

Dear Miss Allwardt:

Your letter of September 9th did not arrive here until the 15th. It is usually quicker to use the APO address as shown in the envelope accompanying this letter.

Meanwhile I have been in conversation with the people in the Museum and have received a copy of the letter sent to you by Mauricio Roberto, dated September 12, which you should have received before now. On the chance that you have not received it I am enclosing a copy herewith.

The problem the Museum of Modern Art in Rio faces as far as exhibitions of this sort are concerned is the lack of funds. They have been unable to program anything which requires outside expenditures. In the case of the TAMARIND exhibition we have managed to raise 250 dollars from the other sources, and the Museum will mount the exhibition with its own staff.

You should receive a response to your letter from the Museum of Modern Art in São Paulo directly, and what the answer will be I do not know at the time. If negative, I suggest that you write immediately to the MUSEU DE ARTE CONTEMPORANEA in São Paulo. We would like very much

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to see the TAMARIND show go to São Paulo, particularly in view of the unfortunate situation in connection with the Bienal this year.

As far as other cities in Brazil are concerned, the same problem of money exists. We know from past experience that it will be difficult to find a museum or organization with funds available to pay your fee, as reasonable as it is. We would be able to help with the programming but there is still the financial problem. We will contact Salvador and Belo Horizonte, the most logical cities outside of São Paulo and Rio for such an exhibition, but have little hope for success.

If time permits we would like very much to publish a Portuguese language version of the catalogue, which we would use for general distribution as well as at the Museum. Please send by airmail, to the APO address, glossy prints of illustrations and any other material that might be useful. Meanwhile we will arrange for the translation of the text.

As far as the Photography Exhibition is concerned the situation is not clear. The Museum of Modern Art cannot arrange fee payment. No other museum in Rio would have the necessary money. However I plan to discuss the possibilities with the IBEU (a Bi-National cultural center in Rio).

IBEU has an excellent gallery but probably not large enough to accomodate the show properly. In view of the fact that there are only eleven photographers included and ten photographies of each photographer, perhaps we would be able to divide the show between two galleries or make some other arrangement that would be satisfactory.

I question whether such arrangement could be made in time for a November showing, so do not hold up on any other possibility you might have for November or December. If something can be worked out in Rio, I will write to you immediately suggesting possible alternatives. As soon as I have any information on any pertinent matter I will be in touch with you.

With best regards,

Sincerely yours,

Alan E. James

Alan E. James
Book Officer

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MAM-C.1573/69.

Rio de Janeiro, September 12, 1969.

Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street
New York, N.Y.10019
USA

Dear Miss Allwardt,

In answer to your letter of 21st August 1969 we would like to let you know that the Museum of Modern Art of Rio de Janeiro is interested in showing the exhibitions of your proposal. But we are primarely interested in the exhibition of Tamarind: Homage to the Lithography, that could be shown here in November.

The steps for your mentioned additional showings in other cities of Brazil should rather be taken through your Embassy here, because we don't have sincerely conditions for that task.

Looking forward to your reply shortly, we remain,

Sincerely,

Mauricio Roberto
Executive Director

PS: We are sending a copy of this letter to Mr. Alan James, at the Embassy.

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9 September 1969

Mr. Alan James
Book Officer
Embassy of the United States
of America
U.S.I.S.
Rio de Janeiro, Brazil

Dear Mr. James,

As you can see from the attached copy of my letter to Mr. Alves de Lima, we are pressed for time in scheduling the initial showings in Latin America for the TAMARIND and Photography exhibitions. Due to a great work load this summer, vacations, etc., we are, unfortunately, only now beginning to send offers to the various Latin American countries, and in view of the short time left for arranging the first showings, we are offering each museum the October/November and November/December periods, respectively. However, these dates are offered on a tentative basis, pending a final decision from Brazil. Since you stated in your last letter that Mr. Roberto would be able to accommodate either one of the exhibitions in November, we trust that the TAMARIND exhibition, which can be available at that time, will be shown in Rio first, i.e. would be shipped directly from New York to Rio.

In view of the lengthy ocean transit and time needed for booking the necessary space on a steamer, we would very much appreciate hearing from either you or Mr. Roberto whether a November showing of the TAMARIND show is now definite for Rio.

We would also want to see the exhibition go to several additional cities in Brazil, including Sao Paulo, Salvador, Bel Horizonte, Recife, and perhaps also Brasilia. In view of the approaching Brazilian summer it would undoubtedly be important to schedule the various showings so that weather, vacations, etc. present a minimum of interference. Could we ask the Embassy to supervise the scheduling so that a feasible itinerary can materialize? Would you be able to contact the museums in the various cities from your end to inform them about these exhibitions, or would you prefer to send us the appropriate names and that we send them the material from here? Anything you can do to help facilitate the bookings will be immensely appreciated. If you should prefer to make the contacts directly, please let me know, and we will send you additional descriptive material, catalogues, etc.

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As stated in my letter to Mr. Roberto, the individual fees for both the TAMARIND and the NEW PHOTOGRAPHY: USA exhibitions are $250. each, per exhibitor, or if more than one showing per country is arranged, it would be $250. per month, which could allow for the scheduling of more showings at a lower fee.

If a Brazilian tour of the TAMARIND show is beginning this November, we would also have to know quickly whether a Portuguese language version of the catalogue would be planned, in which case we would have to get together the necessary material and mail it off soonest.

I shall look forward to hearing from you; and may I add as a personal note how very concerned we all were about Ambassador Elbrick's safety and with how much relief we heard of his safe release.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

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21 August 1969

Mr. Mauricio Roberto
Executive Director
Museu de Arte Moderna
Avda. Beira-Mar
Caixa Postal 44 ZC 00
Rio de Janeiro, Brazil

Dear Mr. Roberto:

Mr. Alan James of the United States Embassy in Rio has informed us of your interest in showing two of our new exhibitions, TAMARIND: HOMAGE TO LITHOGRAPHY and NEW PHOTOGRAPHY: USA. The Tamarind exhibition can begin its first showing in South America in mid-November of this year, and the Photography exhibition in October.

Under separate cover you will receive additional material on both exhibitions, including photographs of the Photography exhibition, checklists of contents and a catalogue on the Tamarind show.

The fee for each exhibition is $250. This covers a very minor share of our own costs of producing the exhibitions, preparing them for circulation abroad, round-trip ocean transportation, full insurance coverage, etc.

I have noted from Mr. James' letter that you would be able to accommodate either one of these exhibitions during the month of November. We have offered NEW PHOTOGRAPHY: USA to the Instituto Torcuato di Tella in Buenos Aires for the month of October, and will let you know, as soon as they have replied, when the exhibition would become available for Brazil.

The Tamarind exhibition on the other hand could come to Brazil directly after it closes in our Museum, and I would appreciate hearing from you as soon as possible, preferably by cable, whether you want to arrange for its first showing in South America. We have already offered the Tamarind exhibition to Mexico City for a showing in November, and, therefore, only offer you this period on a tentative basis until we hear from Mexico. However, in order that we may arrange a feasible itinerary for the exhibition's South American tour, we would need to know whether you could accept the November period in case Mexico cannot show the exhibition at that time.

Would you also please let me know whether it would be possible to arrange several additional showings of the exhibition in Brazil after Rio. I would very much like to send the exhibition also to Brasilia, Sao Paulo, Salvador

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or Belo Horizonte, and I am wondering whether December and January would be suitable months for such a tour.

I shall look forward to your reply shortly and will be in touch with you as soon as I have received an answer from Mexico City.

I am sending a copy of this letter to Mr. James to keep him informed.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

cc: Mr. Alan James

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21 August 1969

Mr. Alan E. James
Book Officer
Embassy of the United States
of America
U. S. Information Service
Rio de Janeiro, Brazil

Dear Mr. James:

I am enclosing a copy of my letter to Mr. Roberto. As you can see, we are somewhat behind, to say the least, in crystallizing the Latin American tours for the Tamarind and Photography exhibition. It is for that reason that we are offering a November showing of the Tamarind simultaneously to Mexico and Brazil.

We are also still awaiting an answer to our offer of the Photography show to Buenos Aires, to whom we offered the first Latin American showing, since the Museum of Modern Art in Rio was booked up for October. But, again, we will be in touch regarding this exhibition in case Buenos Aires cannot schedule it in October, in which case it could come to Rio instead.

Would the Embassy be able to assist in setting up Brazilian showings for either of these exhibitions?

I shall look forward to hearing from you.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosure:
Letter to Mr. Roberto

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Rio de Janeiro,
July 14, 1969

JUL 28 1969

Dear Miss Allwardt:

Mrs. Archer is still traveling, so we showed the material you sent us about the Tamarind exhibition and the New Photography: USA to Maurício Roberto. His response was an enthusiastic approval. He stated that the museum is booked up for October but that any other date will be fine. We recommend early November. December would be acceptable, but January and February are usually poor months for cultural events in Rio.

We hope you will plan to start the Latin American showings exhibitions in Brazil.

The situation in São Paulo is too uncertain at the moment for a specific proposal. We would rather wait awhile until the picture concerning the Biennal is clarified.

Thanks very much for the CPSP catalogs. We have already begun to distribute them to Art critics, teachers, artists, etc. Quantities have already been sent to São Paulo, Pôrto Alegre, Curitiba, Brasilia, Belo Horizonte, Salvador, Recife, and Belém for similar distribution.

Sincerely yours,

Alan E. James

Alan E. James
Book Officer

Miss Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street, New York,
N.Y. 10019

BELO HORIZONTE
BRASILIA
GOIANIA
ALVADOR
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UENOA AIRES

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JS

February 25, 1969

Mr. Alan E. James
Book Officer
U. S. I. S.
United States Embassy
147 Avenida Presidente Wilson
Rio de Janeiro, Brazil

Dear Mr. James:

We were sorry to learn that you were unable to locate the 1000 catalogues, CONTEMPORARY PAINTERS AND SCULPTORS AS PRINTMAKERS: it would have been good to give them to schools, libraries, etc. If they should still turn up somewhere, please let us know, and feel free to distribute them in Brazil.

It has been decided to send you the remaining Portuguese catalogues, which are being held in our warehouse, for distribution among Brazilian schools, universities, libraries, Museums, etc. We have a balance of 1500 copies and I will make arrangements within the next few days to have them sent to your attention, via ocean freight collect.

ARCHITECTURE OF MUSEUMS: We now have tentative plans to send the exhibition to Europe, but neither its revised content nor the dates are so far definite. If we should decide to bring the exhibition also to South America, we will let you know as soon as we have a definite period to offer.

AMERICAN PHOTOGRAPHERS: This exhibition is now tentatively scheduled to begin circulation in Latin America this coming October. It consists of approximately 125 photographs showing recent developments by 12 to 20 photographers, emphasizing three distinct traditions: the classical approach as seen in the photographs of William Garnett, Minor White and Paul Caponigro; new documentary styles; and experimental with techniques and images. We are planning to offer the exhibition to the Museu Nacional de Bellas Artes in Rio and to the Museu de Arte Moderna in São Paulo. The selection has not been completed for this exhibition; but I should be able to send you some more precise information regarding its contents and size around the middle of April, so that you may be informed and, if possible, assist the two Brazilian museums, should they decide to schedule the exhibition.

Sincerely,

Annette Allwardt
Administrative Assistant
Circulating Exhibitions

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EXHIBITION NEW PHOTOGRAPHY USA

CITY BELO HORIZONTE

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Descriptive Sheet		
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Condition Report		
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Press Release		
Publicity Photos		
Publicity Report		
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Publicity Report _____

Catalogue _____

35mm. color slides _____

black and white photos _____

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EXHIBITION NEW PHOTOGRAPHY USA

CITY BRASILIA

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Boxlist		
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Arrival Notice		
Condition Report		REC'D
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Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report

Catalogue

35mm. color slides

black and white photos

press clippings REC'D

poster

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CIRCULATING ART EXHIBITS REPORT FORM
USIS Brazil Sponsorship

IMPORTANT: This document should be returned in DUPLICATE to: Cultural Section, USIS - Rio de Janeiro, as soon as the exhibition has been unpacked and checked. Please call or cable any serious damage.

CONDITION REPORT

Exhibition title NEW PHOTOGRAPHY: USA

Received at USIS/Brasília
(Unpacking address)

Exhibiting Institution USIS/Brasilia and BNC-Goiânia

Dates of Showing June 3 to June 12, 1970 Proposed Shipping Date: June 15, 1970

To USIS/Salvador - Ed. Politeama - R. Monsenhor Flaviano, s/n - Salvador-Bahia
(Exact name and complete address)

Via: Transportes FINK S.A. Via surface
(Exact name and complete address. Clarify if by air or surface)

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibit against the checklist which has been provided. List damages and missing items below.

2. A CONDITION RECORD FOLDER is included in the exhibit in one of the boxes. It contains a detailed condition sheet for each work in the exhibit which was made just before the exhibit left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new damages or conditions have occurred. LIST ALL CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use the reverse side of this sheet, if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

Museum Number	Artist	Title/Date/Medium	Description

Condition Very good. Nothing to report

Are the packing crates in good condition? If not, explain on reverse side. ____

Frederic S. McCall
(Signature of person in charge)

Frederic S. Mabbatt - IO
(Typed name)

Information Officer
(Title)

June 15, 1970
(Date)

GFForner:mcf:March, 1970

GOIANIA SALVADOR JFFE BUENOA AIRES

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

GOIANIA

ALVADOR

ILPE

UENOA AIRES

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	IC / IP	I.A.1912

EXHIBITION NEW PHOTOGRAPHY USA

CITY GOIANIA, BRAZIL

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		
Condition Report		REC'D
Shipping Record		
Press Release		
Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report_____

Catalogue _____

35mm. color slides_____

black and white photos_____

press clippings REC'D

poster _____

SALVADOR
LIFE
BUENOA AIRES

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SALVADOR

LIFE

BUENOA AIRES

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EXHIBITION NEW PHOTOGRAPHY USA

CITY SALVADOR, BRAZIL

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		
Condition Report		
Shipping Record		
Press Release		
Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report _____

Catalogue _____

35mm. color slides _____

black and white photos _____

press clippings REC'D

poster _____

REGIFE BUENOA AIRES

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REGIFE

UENOA AIRES

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	IC / IP	I.A.1912

EXHIBITION NEW PHOTOGRAPHY USA

CITY RECIFE, BRAZIL

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		
Condition Report		
Shipping Record		
Press Release		
Publicity Photos		
Publicity Report		
Invoice Fee		

Publicity Report _____

Catalogue _____

35mm. color slides _____

black and white photos _____

press clippings _____

poster _____

MF 189

BUENOA AIRES

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BUENOA AIRES

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EXHIBITION NEW PHOTOGRAPHY USA

CITY BUENOS AIRES, ARGENTINA

	Date Sent	Date Received
Descriptive Sheet	27 May 70	
Catalogue		
Checklist	27 May 70	
Boxlist	27 May 70	
Special Handling Inf.		
Arrival Notice	11 June 70	
Condition Report	11 June 70	
Shipping Record	11 June 70	
Press Release	11 June 70	
Publicity Photos		
Publicity Report	11 June 70	
Invoice Fee	10 October 70	

Publicity Report

Catalogue

35mm. color slides

black and white photos REC'D

press clippings REC'D

poster

MF 189

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

APR 10 1972

cayc

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY
FILE ICEF.142.70
ICEF 130.68
INFORMATION COPIES TO:
Accounts Rec
WR 18
SB Endd.

Buenos Aires, April 4th. 1972

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

Dear Mr. Stringer:

Thank you for your letter of March 21st. ult.

With reference to my check N°S50120 on Manfra, Tordella & Brookes for $ 250,00, the same corresponds to payment of Rental Fee for the show: "International Circulating Exhibition: New Photography U.S.A." and not for Cartier Bresson exhibition as you mentioned.

Sincerely,

George Glusberg, Director

centro de arte y comunicación elpidio gonzález 4070 67-8046 buenos aires argentina

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

LR

cc: ICE F 142-70 NEW PHOTO. L.A.
WR JS EvdD
circ green

MOMA 610-625-845

FRANK ORAM
USIS
USEMBASSY
BUENOS AIRES (Argentina)

Jan.22,1971

WUI

CARACAS OBLIGED CANCEL BOOKING NEW PHOTOGRAPHY DUE ARGENTINE CUSTOMS DELAY stop PLEASE CABLE US IMMEDIATELY CONSIGNMENT CLEARED stop WE WILL THEN SUPPLY ADDRESS

REGARDS

STRINGER
MODERNART

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

Translated from the Spanish
Jan. 27,1971 rrk

NEW PHOTOGRAPHY USA ICE-F-142-70
CARTIER-BRESSON ICE-F-130-68

C A Y C

CENTRO DE ARTE Y COMMUNICACION
Elpidio Gonzalez 4070
Buenos Aires, Argentina

DRAFT REPLY NY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE WR HP

Buenos Aires, Jan. 21, 1971

ICE F 130-68
ICE F 142-70

JAN 27 1971 IN

WR
JJ

Mr. John Stringer
M.O.M.A.
11 West 53rd Street
New York, N.Y. 10019

Dear Mr. Stringer:

In reply to your letter of January 11, we wish to assure you that we are interested in having your exhibitions, but in view of the difficulties we have experienced until now, we shall fix the dates of each showing after the exhibition arrives in Buenos Aires. You will remember that, when we were planning to show NEW PHOTOGRAPHY USA for the opening of our new galleries, we were obliged to ship it by air freight and pay extra to hasten Customs procedures, in order to have it installed for our inauguration.

Regarding the shipment to Sra. Blanco, we are doing everything possible to send it in the shortest possible time, but with an organization such as the Customs Office, one can make very little headway. For your peace of mind, I can tell you that the cases are in our storerooms and that, as soon the date of departure has been determined,we shall send them to the Customs depot. Mr. Shippe has been to see us and has promised to help us.

As for your suggestion that we send the CARTIER-BRESSON exhibition to other centers - in our country, no artistic activities take place during the months of January, February and March. Besides, there is no museum in our country that could afford your fees.

May we say again that, in order that the exhibitions may be able to enter and leave Buenos Aires without delays, it is best to send them through the Embassy of your country - preferably through diplomatic channels. That is - the exhibitions should be consigned to the Embassy for exhibition in our Centro. We would be responsible for the costs. If this were possible, it would solve all our problems. In contrast to our experience with NEW PHOTOGRAPHY USA , I hope the next exhibition will arrive more quickly.

Under separate cover, we are sending you another set of photographs for the NEW PHOTOGRAPHY USA exhibition. It is surprising to us that you have not received the set we sent before.

We should like to know whether there is a possibility that we could have an exhibition of prints by American avant-garde artists.

With best regards,

Centro de Arte y Communicacion
/s/ Jorge Glusberg

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

Translated from the Spanish
Jan. 27, 1971 rrk

CARTIER-BRESSON ICE-F-130-68

DRAFT REPLY BY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE WR RP
NO REPLY NECESSARY
FILE ICE F130-68
INFORMATION COPIES TO:

JAN 28 1971

C A Y C.

CENTRO DE ARTE Y COMMUNICACION
Elpidio Gonzalez 4070
Buenos Aires, Argentina

Buenos Aires, Jan. 21, 1971

Mr. Walter Zanini
Museo de Arte Contemporaneo
Parque Ibirapuera
Sao Paulo, Brasil

Dear Sir:

Mr. Stringer has sent us a photo copy of a letter you wrote him last December 28, in which you informed him that you had received no instructions from us regarding the CARTIER-BRESSON exhibition.

This is very surprising to us, since we wrote you on December 11. We are enclosing a copy of this letter, together with the duplicate which was received by Mr. Stringer.

With best regards,

Centro de Arte y Communicacion
Jorge Glusberg
Director

cc: Mr. Stringer, M.O.M.A.

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

WESTERN UNION INTERNATIONAL, INC.

ICE F 142-70 NEW PHOTO. L.A.
JS
green - circ

LT

CABLEGRAM

E. A. GALLAGHER, PRESIDENT

CHARGE TO THE ACCOUNT OF: MOMA 610-625-841

MOMA 610-625-857

1/29/71

BENSON
USIS
BUENOS AIRES

Via WUI

WUI

FOLLOWING TODAYS PHONE CONVERSATION WITH KK LOURDES BLANCO WE HAPPILY CONFIRM TRANSPORTATION ARRANGEMENTS TO CARACAS stop PLEASE INFORM

GLUSBERG

REGARDS

STRINGER
MODERNART

cc: JWR

This message subject to the conditions, rules and regulations of Western Union International, Inc. set forth in its tariffs on file with the Federal Communications Commission.

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

WESTERN UNION INTERNATIONAL, INC.

ICE-F- 142-70

CLASS OF SERVICE	
L RATE	
LE LETTER (LT)	
SS	
L RATE WILL APPLY UN- S OTHERWISE INDICATED	

WUI ALL AROUND THE WORLD

CABLEGRAM

E. A. GALLAGHER, PRESIDENT

NDS.-CL. OF SVC.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
		MOMA 610-625-841	

SENDER MUST SPECIFY ROUTE WRITE "WUI" HERE

ORAM USIS BUENOS AIRES

JAN 11 19 71

Via WUI

MUST HAVE CUSTOMS DECISION THIS WEEK ON RELEASE DATE NEW PHOTOGRAPHY WAS OTHERWISE CARACAS FORCED TO CANCEL BOOKING STOP MUCH APPRECIATE YOUR EFFORTS TO DATE STOP WOULD HAPPILY JOIN YOU IN OFFICIAL PROTEST REGARDS

STRINGER
MODERNART

cc: WR

the above message subject to the conditions, rules and regulations of Western Union International, Inc. set forth in its tariffs on file with the Federal Communications Commission.

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X ICG F- 142-70
- 130-68
- 131-68

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

January 11, 1971

Mr. Jorge Glusberg
Director
Centro de Arte y Communicacion
Elpidio Gonzalez 4070
Buenos Aires, Argentina

Dear Mr. Glusberg:

We are embarassed that you have had such a difficult time with both of the exhibitions which you have agreed to take from us. In each instance it was very generous of you to join the itinerary and take up at little notice the vacancies caused by cancellations. I am now writing in the hope that we can make things run more smoothly in 1971.

NEW PHOTOGRAPHY U.S.A.
Each day we hope for a cable from Buenos Aires telling us that this exhibition has been released from customs. Because you have suffered delays caused by Brazilian customs, you are well aware of how destructive these holdups can be. Mrs. Blanco has now been forced to give us an ultimatum -- she is planing her program for 1971. Unless she can be told when the exhibition is to be available, she will be unable to include it in her program. Today we will again cable the U.S.I.S. who have already told us that the Argentine customs will not be hurried. Do please support Mr. Oram in any way possible. We are most alarmed at the present delay, and feel that in future we may not be able to freely exchange exhibitions with you unless assurances can be made that these delays will not occur. We would be happy to support you in a protest to your government and hope that you will indicate to which office it should be addressed.

I enclose a copy of my cable to Mr. Oram, and still hope that the situation can be resolved in time for us to meet the Caracas booking.

Forgive me for asking again, but we would very much like to receive some installation shots, both 35mm color transparencies and 8X10 black and white photographs of your new building if they were taken.

CARTIER BRESSON; RECENT PHOTOGRAPHS
From the copy of your December 11 letter to Mr. Zanini, I see that you are now unable to open this exhibition until March 20, 1971. Following the two month customs delay in Brazil, and the Montevideo cancellation, it is now most distressing to see that you cannot take the exhibition any earlier. Would you kindly investigate on our behalf, the possibility of another Argentine showing -- possibly at Rosario to take place in the

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

interim before March 20? If this is not possible, we assume that you will be able to store the exhibition in the interim. If there is no showing before your March 20 opening, the exhibition will have been in its boxes for over seven months, representing close to one third of the total time that the works are available to us for tour. I realise that you are in no way to be blamed for this situation, but feel that I must mention it to you simply as an indication of the grave position concerning customs delays. We simply cannot afford to circulate exhibitions in regions where they are not given maximum exposure.

Once we have your closing date, do you think it would be possible to make some kind of booking with Argentine customs to clear the exhibition promptly?

We look forward soon to receiving your completed ARRIVAL NOTICE, and CONDITION REPORT.

Mr. Kalenberg is still interested in taking the exhibition in Montevideo. Before the unfortunate delay in Brazil, he had already done a good deal of advance publicity on the collection and would like now to include it in his 1971 program.

With best wishes.

Yours sincerely,

John Stringer
Assistant Director
International Program

cc: VWR

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cc: ICE-F-130-68
ICE-F-142-70
WR JS Registrar
green circ

The Museum of Modern Art

11 West 53 Street, New York, N. Y. 10019 Tel. 956-6100 Cable: Modernart

December 17, 1970

Mr. Jorge Glusberg
Director
Centro de Arte y Communicación
Elpidio Gonzalez 4070
Buenos Aires, Argentina

Dear Mr. Glusberg,.

NEW PHOTOGRAPHY USA

I enclose copies of my December 15 cable to Mr. Oram and December 16 letter to Mrs. Lourdes Blanco. We hope that you will have no major difficulties in clearing the exhibition. Though the shipping instructions which Mrs. Blanco sent us will now be largely out of date she has gone into a great amount of detail and I enclose a copy which may still be of some use to you.

We thank you for your payment of the $250 Rental Fee and also for your press clippings. It would still be most helpful for our records if you could complete and return the Arrival Notice,. Condition Report and Publicity Report. We await with enthusiasm your Photographic Record which will give us and the International Council members our first glimpse of your new premises.

CARTIER BRESSON: RECENT PHOTOGRAPHS

We are most disappointed to learn yet again that arrangements to utilize the Moore McCormack free shipping agreement have fallen through. May I assume that this also was due to the Brazilian customs holdup, and that you could not afford the time delay to wait any longer for a Moore McCormack vessel?

Because our exhibitions are totally covered by the Museum's comprehensive policy, it is distressing to hear that you have been charged for additional insurance. It is possible that this happened through my instruction given by Mr. Zanini to Coral Enterprise? We are curious also to know the exact amount that you have been charged.

Sincerely I now hope that you will have no further difficulty with this project. We look forward to hearing the precise dates of your showing and will be most interested in due course to learn of the exhibition's reception through your Publicity Report and photographic record.

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We have spoken with Mr. Kalenberg who is at present in New York and find that he is still interested in presenting this exhibition around March 1971. With NEW PHOTOGRAPHY USA you kindly looked into the possibility of an additional showing in Rosario - with the CARTIER-BRESSON: RECENT PHOTOGRAPHS. Do you think there is any possibility of an extended tour in Argentina? We will happily negotiate directly with any institution you care to nominate, if you can at the same time supply the name of the Director and address.

In the meantime, we wish you good luck with your showing and take this opportunity also to send our greetings for Christmas and the New Year.

Yours sincerely,

John Stringer
Assistant Director
International Program

cc: Mr. Oram
Mrs. Blanco
Mr. Kalenberg

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DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE WR RP
NO REPLY NECESSARY ____
FILE ICE·F· 130·68 ____
ICE·F· 142·70
INFORMATION COPIES TO: W.R
J.S

DEC 15 1970

cayc

centro de arte y comunicación elpidio gonzález 4070 67-8046 buenos aires argentina

Buenos Aires, december 9 1970

Mr. John Stringer
The Museum of Modern Art
11 West 53 St.
New York, N.Y. 10019
U. S. A

Dear Mr. Stringer:

Regarding the show Cartier-Bresson, we were informed that Moore McCormack will not take care of the moving of this material and therefore we must be on charge of it as well as the insurance. This last expense was supposed to be included in your fare.

We contacted Coral Enterprise for the transport of it, in accordance to Mr. Zanini's instructions. Regarding the New Photographic USA show, today we have received a letter from Mendoza Foundation to ship works on December 9 (today) and this is impossible. We will send a letter to Mr. Blanco asking for instructions.

Please contact the American Embassy in our country asking for help regarding the dispatch of this material to Venezuela. With the Embassy's help we can speed up this shipment as Custom's procedures in Argentina are slow and confuse and may last up to three months.

Sincerely yours,

centro de arte y comunicación

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

cc: ICE F ~~XXXXXX~~ 142 70
WR
JS
circ - file
Hold:
Mr Glusberg
Mrs Blanco

LT

LT

MOMA 610-625-845

12/15/70

MR FRANK ORAM
USIS
USEMBASSY
BUENOS AIRES (Argentina)

WUI

VENEZUELA HAS REQUESTED NEXT SHOWING OF EXHIBITION NEW PHOTOGRAPH USA stop

APPRECIATE YOUR ASSISTANCE TO SPEED UP CUSTOMS PROCEEDURES stop PLEASE CONTACT

GLUSBERG AT CENTRO DE ARTE Y COMMUNICIAON BUENOS AIRES TELEPHONE 678046

STRINGER
MODERNART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

ICE F 142 70 NEW PHOTO. USA, LA
WR
JS
green - circ

LT

MOMA 619-625-857

GLAUSBERG
CENTRO DE ARTE Y COMMUNICACION
ELPIDIO GONZALES 4070
BUENOS AIRES (Aggentina)

12/2/70

WUI

NEW PHOTOGRAPHY USA NOW SCHEDULED FOR CARACAS JANUARY 1971. stop.

PLEASE AWAIT SHIPPING INSTRUCTIONS FROM LOURDES BLANCO DIRECTOR OF

FUNDACION EUGENIO MENDOZA.

STRINGER/MODERNART

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

cc: WR JS CIRC GREEN
ICE-F-142-70
ICE-F-130-68

October 20, 1970

Mr. Jorge Glusberg
Director
Centro de Arte y Comunicación
Elpidio González 4070
Buenos Aires, Argentina

Dear Mr. Glusberg,

CARTIER-BRESSON: RECENT PHOTOGRAPHS

I was delighted to receive your cable of October 19, indicating that you will be able to accept the exhibition of CARTIER-BRESSON: RECENT PHOTOGRAPHS for the end of November, 1970.

Though it is possible that Mr. Oliver may already have given you the material which we earlier sent him, I am taking the precaution of sending you under separate cover, fresh copies of our Boxlist, Checklist, Descriptive Sheet, Press Release, Publicity Photographs, Arrival Notice, Shipping Record, and Publicity Report forms. For your information we will also send a copy of the Viking Press publication THE WORLD OF HENRI CARTIER-BRESSON.

Full particulars explaining the terms of participation in this tour are summarized on the Descriptive Sheet. In Mr. Kalekaarg's absence, to move the collection from the Museo Nacional de Bellas Artes, could you please negotiate directly with:

Dr. Julio M. Sanguinetti
President, Comision Nacional de Artes Plasticas
Buenos Aires 668
Montevideo, Uruguay

As with NEW PHOTOGRAPHY USA, expenses to bring the exhibition to Buenos Aires must be covered by your organization - while transportation costs following your showing will of course be borne by the next participant.

We are reserving the period late November to late December 1970 for your showing, and now look forward to hearing your precise dates. It is most encouraging that, despite the short notice which I have given you, you will be able to fit into the itinerary of this fine exhibition.

NEW PHOTOGRAPHY USA

Following Mr. Rasmussen's cabled request of October 13, I hope you will now be able to let us know what steps have been taken to store NEW PHOTOGRAPHY USA until its next booking has been clarified. We were particularly pleased to collaborate in the inauguration of your new building and now await with interest your Publicity Report, together with the return of the standard Arrival Notice and Condition

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

LT 2 cc: ICE F 142 70 NEW PHOTO LA
Registrar
JS

Report which are required for our records. I enclose our official Invoice against which your payment may now be made.

With best wishes

MOMA 610-625-857

GLUSBERG Octs ~~xx~~ 13, 1970

CENTRO DE ARTE Y COMMUNICACION
ELPIDIO GONZALES 4070
BUENOS AIRES (Argentina)

WUI

Yours sincerely,

NOW PROPOSE SENDING NEW PHOTOGRAPHY NORTH AFTER BUENOSAIRES stop ARE YOU ABLE TO STORE BOXES AT CAYC FOLLOWING YOUR SHOWING OR OTHERWISE ORGANISE SAFE STORAGE AT OUR EXPENSE

John Stringer
Assistant Director
International Program

RASMUSSEN
MODERNART

JS:mb
cc: Dr. Sanguinetti
Mr. Oliver
U.S.I.S. Buenos Aires

Enclosure: Invoice
Under separate cover: Boxlist
Checklist
Descriptive Sheet
Press Release
Photographs
Arrival Notice
Shipping Record
Publicity Report
THE WORLD OF CARTIER-BRESSON
condition report

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

LT

cc: ICE F 142 70 NEW PHOTO LA
Registrar
JS
green - circ

MOMA 610-625-857

GLUSBERG

Octs 13, 1970

CENTRO DE ARTE Y COMMUNICACION
ELPIDIO GONZALES 4070
BUENOS AIRES (Argentina)

WUI

NOW PROPOSE SENDING NEW PHOTOGRAPHY NORTH AFTER BUENOSAIRES stop ARE YOU ABLE TO STORE BOXES AT CAYC FOLLOWING YOUR SHOWING OR OTHERWISE ORGANISE SAFE STORAGE AT OUR EXPENSE

RASMUSSEN
MODERNART

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	IC / IP	I.A.1912

AUG 24 1970

LT

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

AUG [illegible] 1970

MOMA 610-625-857

Buenos Aires, august 19th 1970

Mr. Jorge Glusberg, Director

Sept. 17, 1970

Centro de Arte y Communicación
Fundación de Investigación Interdisciplinaria WUI
Elpidio González 4070
Buenos Aires, Argentina

BEST WISHES ON THE INAUGURATION OF YOUR NEW BUILDING.

RASMUSSEN
MODERNART

* cable phoned in

CC: ICE-F-142-70 ✓
circ
green
Elaine Johnson

Mr. John Stringer
[illegible]
U. S. A.

Dear Stringer:

We wish to inform you that only today have we received Mr. Forner's letter; for this reason we are preocuppied as to receiving works in time since we understand that same were not loaded on steamer which had to leave August 10th.

Unfortunately the Rosario Museum connot take care of exhibition for lack of funds, therefore by October 10th next the exhibit shall remain at your disposal.

[illegible] an article which appeared in one of our weekly magazines which reffers to the show New Photography USA and to the inauguration of our new premises and trajectory of our CAYC.

Sincerely yours

centro de arte y comunicación
Jorge Glusberg
director

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	IC / IP	I.A.1912

AUG 24 1970
DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
MOTION AS REQUIRED
SEE WR RF
NO REPLY NECESSARY
FILE 1265 NEW PHOTO
INFORMATION COPIES TO IC-E-F-142-70
AUG 2 1970

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, august 19th 1970

Mr. John Stringer
M.O.M.A.
11 West 53 St.
New York 10019
U. S. A.

Dear Stringer:

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We enclose an article which appeared in one of our weekly magazines which reffers to the show New Photography USA and to the inauguration of our new premises and trajectory of our CAYC.

Sincerely yours

centro de arte y comunicación
Jorge Glusberg
director

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NEW PHOTOGRAPHY USA 142.70
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GALLERY PLANS
INFORMATION COPIES TO:

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, August 8th 1970.

AUG 14 1970

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

Dear Mr.John Stringer:

I reply to yours of the 22nd.inst we herewith detail reply to your request.

1- We dispose of forced air circulation.
2- By separate mail we are sending plans of building composed of ground floor and two underfloors. The two underfloors shall be utilized as permanent show-rooms and the ground floor for offices. But in the case of large or important exhibitions, such as yours, we shall use this floor also for it is designed to adapt for this purpose. The plans originally sent to you showed existing installations, the one we are now remitting show remodellation at this moment we have no photos but we intent to inaugurate the 18th September next country,of course with your exhibit.
3- It is not an outdoor area.Corte means elevations.
4- The staircases are internal and comunicate the three floors.
5- The entrance door is made of armoured plate cristal glass and we have only one door.

We have cabled your requesting urgent reply confirming shipment of works since we have compromised inauguration of show-room with your exhibit and we have catalogue at printers as well. We are very preocuppied due to the lack of concrete news from you. Following New Photographic U.S.A.we have prepared for the 2nd.of October presentation of works belonging to the Italian painter G.Bertini also country with his personal presence, after we shall exhibit Sol Lewitt following with Barry Flanagan. Awaiting your reply.

centro de arte y comunicación
jorge glusberg
director

NB:We appreciate very much your send us INFORMATION'S catalogue.

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August 7, 1970

Mr. Jorge Glusberg
Director, Centro de Arte y Communicación
Fundación de Investigatión Interdisciplinaria
Elpidio González 4070
Buenos Aires, Argentina

Dear Mr. Glusberg,

Thank you for keeping me so regularly informed with copies of your correspondence concerning NEW PHOTOGRAPHY U.S.A. I now have a copy of Mr. Forner's letter written to you on July 29, 1970, and I hope that you will satisfactorally be able to resolve your shipping problems.

I trust that my cable of August 3, 1970 satisfactorally answered your cable of July 31. We have received further plans and cross sections of your building, and Mr. Rasmussen is most delighted that one of our exhibitions will be used for your inauguration. The renovation looks most exciting and we look forward to record photographs of your installation which will give us an even better idea of your new premises

For your reference I am enclosing a copy of my letter of August 6 to Mr. Forner.

With best wishes.

Sincerely,

John Stringer
Assistant Director
International Program

JS:mb
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ICE-F-142-70
NEW PHOTO.
B.A.

LT

MOMA 610-625-857

GLUSBERG
CAYC
ELPIDIO GONZALES 4070
BUENOS AIRES (Argentina)

August 3, 1970

PRESUME YOUR OPENING DATE NEW PHOTO BASED ON SHIPPING SCHEDULE FROM RECIFE THEREFORE HAPPY TO CONFIRM SEPTEMBER 15 XPLEASE ALSO STATE CLOSING DATE

STRINGER
MODERNART

LT MODERNART JOHN STRINGER NYK

PLEESE CABLE FIRM CONFIRMATION REMITTANCE NEW PHOTOGRAPHIC SEPTEMBER 15TH STOP CATALOGUE PRINTED STOP OPENING PUBLISHED

CAYC GLUSBERG

COL PLEASE 15TH CAYC
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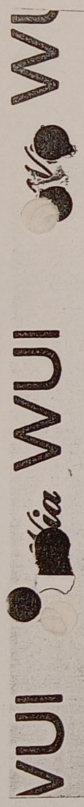

MODERNART NYK

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LT MODERNART JOHN STRINGER NYK

PLEASE CABLE FIRM CONFIRMATION REMITTANCE NEW PHOTOGRAPHIC SEPTEMBER 15TH STOP CATALOGUE PRINTED STOP OPENING PUBLISHED CAYC GLUSBERG

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July 31, 1970

Mr. Jorge Glusberg, Director
Centro de Arte y Comunicación
Fundación de Investigación Interdisciplinaria
Elpidio González 4070 67-8046/7774
Buenos Aires, Argentina

Dear Mr. Glusberg,

Thank you for your letter of July 15, and the descriptive information about your building. You will see from my letter of July 22 that there are certain aspects which we would like in greater detail when you have the opportunity to write again.

NEW PHOTOGRAPHY U.S.A.

Your idea for a showing at Rosario is most attractive to us and I am happy to accept this proposal. We may also be able to give favorable consideration to additional showings if you can quickly submit them to us.

In all instances we expect that participants will abide by the same conditions to which you yourself agreed: A fee of $250. to be paid on request to the Museum of Modern Art, as a minimum share in the expenses of organization, framing, packing, insurance etc. Each participant must also pay for transportation costs to bring the exhibition from its previous center of display, local handling charges, catalog production, publicity, and record photography.

Our exhibitions are basically intended to be exhibited in museums, though if there is sufficient interest in a particular area where no museum exists, exceptions are sometimes made. We must feel confident that all times that the exhibition will be displayed and administered competently and without risk of either damage or loss. Because we have been favorably impressed with your program and attitude, we would happily be guided by your recommendation in considering further showings in Argentina.

Nevertheless, we do also wish to fit in as far as possible with Mr. Antunez' program in Santiago. I am wondering now with the exhibition moving inland to Rosario from Buenos Aires, if perhaps we may not consider road transport to Santiago, as a practical alternative to the sea transport which we had previously proposed. I would be most grateful if you advise me on this and

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also let both Mr. Antunez and myself have the full address of the Art Museum J.B. Castagnino of Rosario in addition to the name of its Director.

Under separate cover I am sending additional copies of our Condition Report, Arrival Notice, Checklist, Boxlist, Press Release, Publicity Report, and Publicity Photographs which you might be kind enough to pass on to Rosario on our behalf.

For your information, I am also enclosing a copy of my letter to Mr. Antunez.

I look forward to your reply and thank you for your kind offer of assistance.

Yours sincerely,

John Stringer
Assistant Director
International Program

Enc: 1
cc: Mr. Antunez
JS:mb

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Rio de Janeiro

July 29, 1970

AUG 5 1970

Mr. Jorge Gluberg
Director
Centro de Arte y Comunicación
Elpidio Gonzales 4070
Buenos Aires, Argentina

Dear Mr. Gluberg:

This is to acknowledge receipt of your letters of June 16 and June 26 and a copy of your July 23rd letter to Moore-McCormack in Rio. I have also received a copy of B. A. Moore-McCormack's letter dated July 1 addressed to you. Unfortunately I only saw the first letter before departing Rio for over two weeks. That is the reason for the delay. Please accept my apologies.

Based on the correspondence mentioned above, there are conflicting ideas concerning the free shipment with Moore McCormack. In conversations with the Rio Moore-McCormack office yesterday, it was learned that no one knew anything about such a shipment. It seemed that final clearance would have to come from the New York office and that steps would have to be taken by your center. To initiate action, I am sending copy of this letter to Moore McCormack's New York Office. In any event the main problem is to ship the exhibit as soon as possible after the show's closing in Recife. This is scheduled to run until August 11.

Moore McCormack Rio has given August 5 and August 10 as the dates of the MORMACLAND and the MORMACRIO (respectively) departures from Recife to Buenos Aires. Another

GFForner/elisa

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ship is not expected until September 3. This latter would be rather late for your requested dates. Therefore, I am exploring with Recife the feasibility of meeting the August 10th ship . You will be notified of any developments.

The other alternatives would be 1) another shipping company or 2) overland transportation. Cost and time estimates will be available shortly and relayed to you.

In any event, we will attempt to do the very best and send the exhibit COLLECT to your center.

There was one unfortunate incident in the Brazilian program. Four pictures were stolen. The numbers are 69810 (George Krause, Untitled, Mex ico); 69865 (Naomi Savage, Portrait: Philip Roth); 69869 (Naomi Savage , Portrait: Philip Roth, inkless intaglio) and 69878 (Naomi Savage, Mask 1960.) The Museum of Modern Art in New York has been informed of same. Proper exclusion of these items from publicity materials and any other necessary steps should be taken.

I await any ideas and/or instructions that you might have.

Sincerely,

George F. Forner
Assistant Cultural Affairs Officer

cc: Moore McCormack B. A. (Mr. Aldo Perrachione)
" " Rio (Mr. Fernando Rodrigues)
" " N. Y. C. (Traffic Manager)
Mr. J. Stringer, MAM

///

GFForner/elisa

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cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, July 15th 1970

Mr. John Stringer
International Program
The Museum of Modern Art
11 West 53 St.
New York, N.Y. 10019
U. S. A.

Dear Mr. Stringer:

In reply to your kind letter of June 29th ult. requesting information on our Center we wish to inform you as following:

CAYC belongs to the Foundation on Interdisciplinary Investigation with premises at Chile 1481 - Buenos Aires, where our Center, as well as the Center of Mathematics (CAM) and the Center of Architects (Habitat) realize their activities individually although together constitute the Foundation above mentioned.

Although the building is situated at only 15 minutes distance from the center of the City we have preffered presenting shows in the zone of the Art Galleries. This we exhibited last year at Bonino's, whose new and modern show-rooms have been designed by Architect Clorindo Testa.

There we presented Art & Cibernetic, Projects & Drawings belonging to 16 British Sculpturs, International Symposium on Sculpture, films realized by European painters and sculptors, Lectures on Art & Design , Lectures by Charles Spencer, Lectures by Pierre Restany, etc.

With the intention of enlarging the scope of our activities on November last year we took a building at Viamonte 452.

The remodelation of this building has been recommended to the following team of architects: Manteola, Petchersky, Sánchez Cómez, Santos, Solsona, Vignoly, (considered the most interesting young study of architects in the Country).

By separate cover we are sending you plans the building. We intend to inaugurate same 18th September next presenting your photograph exhibition.

///

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elpidio gonzález 4070 67-8046/7774 buenos aires

We call your attention to the fact that this show-room is situated only one square off Florida Street (our 57th) and we shall await your visit as soon as you visit Buenos Aires.

The following is the detail of exhibitions we intend to realize at our new show-rooms: Nikos, Bertini, Brisley, Kuttner, Sol Lewitt, Barry Flanagan, Breakwell, Conceptual Art organized by Lucy Lippard; Alan Sutcliffe, Gustav Metzger, R.J. Lansdown of The Computer Art Society of London; Neiman, Dennis Oppenheim, Christo, etc.

We appreciate your informing us if it were possible to present New Photographic USA during 15 days at the Museum of Art at Rosario City after the show at Buenos Aires and before exhibition in Chile. Rosario is the second most important city of Argentina and this Museum is one of the most interesting.

One of the functions of CAYC is to present exhibits all over the Country and for this reason we present almost all our shows at the Art Museum of La Plata, Art Museum Emilio Caraffa of Cordoba, Art Museum R.G. de Rodriguez of the city of Santa Fé and Art Museum J.B. Castagnino of Rosario.

We have also made a similar arrangement with the Art Museum of the city of Montevideo where we are exhibiting our show Art & Cibernetics which shall after be presented at the Institute on Contemporary Art at Lima with whom we hold a similar agreement.

Sincerely yours,

centro de arte y comunicación
jorge glusberg
director

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ICE-F-142-70
cc: Kalenberg
Antunez
AA
JS
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June 29, 1970

Mr. Jorge Glusberg, Director
Centro de Arte y Comunicación
Fundación de Investigación Interdisciplinaria
Elpidio González 4070
Buenos Aires, Argentina

Dear Mr. Glusberg:

Let me refer back to your letter of June 5.

You have probably realized as I now have, that NEW PHOTOGRAPHY USA has already been exhibited in Montevideo, where in fact it began its Latin American tour. I would, therefore, like you to ignore the references to Mr. Kalenberg made in my letter of June 11 since he has already played his part in this saga.

We are now hoping to send NEW PHOTOGRAPHY USA to Santiago after your showing, and I enclose a copy of my letter to Mr. Antunez, Director of the Museo Nacional de Bellas Artes who may be in contact with you over shipment.

In our files I have been unable to find any descriptive information, giving the size of your building, details of equipment etc. It would be most helpful for us in appraising your requests for exhibitions, if you could let us have copies of your floor plans, and photographs of the gallery areas.

I look forward to notification also of the precise dates you have scheduled for your showing.

Sincerely yours,

John Stringer
Assistant Director
International Program

JS/ll

Enclosure: Mr. Antunez's letter (copy of)

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June 11, 1970

Mr. Jorge Glusberg, Director
Centro de Arte y Comunicación
Fundación de Investigación Interdisciplinaria
Elpidio González 4070
Buenos Aires, Argentina

Dear Mr. Glusberg

Thank you for your letter of June 5.

I am delighted that you will be able to take the exhibition NEW PHOTOGRAPHY USA during September, and now look forward to receiving precise dates from you.

The position regarding the catalogue is a little complex. Although we have not ourselves printed a catalogue, I enclose a copy of the catalogue produced in Germany for an identical exhibition currently touring in Europe. It would be possible to organize a Spanish reprint, and the price that we have been quoted is $300 for an edition of 3000. I expect that this quantity would far exceed your requirements, but if you think it worthwhile to negotiate for a smaller number you should contact:

Mr. Hans Holzapfel
Cultural Officer
United States Embassy
53 Bonn - Bad Godesberg
Germany

Possibly Mr. Kalenburg might be interested in collaborating for a catalog. In case you should be interested in printing your own catalogue, I am sending a Spanish translation of the text, and ten black and white photographs which may be of use for publicity, if you decide against including them in a catalogue.

In addition I enclose copies of our ARRIVAL NOTICE, SHIPPING RECORD, CONDITION REPORT, PUBLICITY REPORT and a suggested PRESS RELEASE. The forms marked for completion have a vital bearing on our records and insurance policy, and should be promptly returned to us in accordance with the instructions printed on them, to keep us fully acquainted of the exhibition's whereabouts and condition at all times.

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JUN 5 1970

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June 11, 1970
Mr. Jorge Glusberg

ICE-F-142-70

Buenos Aires, June 5th 1970

We do not request payment for our fee until you have actually received the exhibition. At that time you will be sent an invoice upon which you may then take action.

Thank you for your consideration to Mr. Kalenberg's program. I will confirm your participation by sending him a copy of this letter, and will also send a copy to Mr. George Forver of the United States Information Service in Rio with whom you will be negotiating transport arrangements from RECIFE.

We have been most interested here to receive the publications and statements from your center, and congratulate you on what seems to be a most lively, adventurous, and stimulating program.

Sincerely

John Stringer
Assistant Director
International Program

JS/ll

Enclosures

Dear Mr. Stringer:

We wish to acknowledge your kind letter of May 27th and are most pleased to [illegible] relations with a Museum of such high prestige.

We are fully in accordance with the conditions established with reference to the exhibit New Photography USA, which we shall receive September next.

With reference to the payment of 250 dollars, please indicate when and to whom we must make remittance.

We shall also, following your suggestion, contact Moore McCormack so as to obtain freight without charge.

In order to start preparing corresponding catalogue and publications for the press and specialized magazines, we shall appreciate your fowarding some photos of works as well as catalogue, which we imagine, the Museum prepared for the exhibition.

Our Center is in contact with Mr. Angel Kalenberg of the Museum of Arts in Montevideo, for we often effect interchange of exhibitions and we have received information that said Museum must inaugurate by August 25th next the National Show, corresponding to works of local artists, and closing 25th September, so Mr Kalenberg would very much appreciate receiving the exhibit New Photography USA for October next at Montevideo.

Sincerely yours,

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fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, June 5th 1970

Mr. John Stringer
The Museum of Modern Art
International Program
11 West 53 St.
New York, N.Y 10019
U.S.A.

Dear Mr. Stringer:

We wish to acknowledge your kind letter of May 27th and are most pleased to initiate relations with a Museum of such high prestige.

We are fully in accordance with the conditions established with reference to the exhibit New Photography USA, which we shall receive September next.

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Sincerely yours,

Mus. Mean Cartier Bresson

centro de arte y comunicación
Jorge Glusberg
director

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May 27, 1970

Mr. Jorge Glusberg, Director
Centro de Arte y Comunicación
Fundación de Investigación Interdisciplinaria
Elpidio González 4070
Buenos Aires, Argentina

Dear Mr. Glusberg:

Mr. Rasmussen has asked me to manage our exhibitions currently touring in Latin America in order to relieve Miss Annette Allwardt of some of the work load with which she has been faced prior to my appointment here.

Thank you for your timely letter of May 14, informing us of the imminent closing of the Instituto Di Tella. Now that this has been confirmed by Mr. Paz, we are in a position where we are able to offer you the exhibition, NEW PHOTOGRAPHY USA. To give you a clear idea of the collection, I am enclosing a boxlist, checklist and descriptive sheet. As a minimum contribution towards the cost of packing, mounting, organization, insurance, etc., we require payment of $250. for each showing of the exhibition, to be paid to The Museum of Modern Art. Participating institutions are also responsible for the costs of transportation from the previous exhibition center, local handling charges, publicity, catalogue and record photography.

We hope that you will be able to take part in this tour, and suggest it may be most convenient if you could schedule a showing for September (which was previously reserved for the Instituto Di Tella) to follow Recife where the exhibition closes on August 11. The Brazilian tour has been coordinated by Mr. George Forner, Assistant Cultural Affairs Officer, United States Information Service, U.S. Embassy, Rio de Janeiro, and it is with him that I would ask you to discuss your transport arrangements to arrive at precise dates. Free shipping for this exhibition has generously been granted by Moore-McCormack - their local agent will be able to inform you concerning connections with Recife, and confirm the agreement with their New York office.

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Do please let us quickly have your decision, and if relevant the dates of your showing. Please also in that case, establish direct contact with Mr. George Forner to organize transport arrangements.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm
enclosures - boxlist
checklist
descriptive sheet

cc: Mr. George Forner, Rio de Janeiro

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MAY 27 1970

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Reply via RCA: call 363-4141

Reply via RCA: call 363-4141

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Florida 936
Buenos Aires, República Argentina
Dirección Telegráfica:
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Buenos Aires, May 18, 1970

Mr.
John Stringer
Assistant Director
International Program
The Museum of Modern Art
New York
USA

Dear Mr.Stringer:

As soon as I received your letter I want to give you an answer. By Mr.Rasmussen you might have heard that I have recently been in New York and as I did let him know the situation at the Institute was extremely difficult, but even so, when I arrived I received the impression that the economical situation was even worse that what I thought, and unfortunately, the Florida building is closing its doors at the end of this month.

Please let Waldo Rasmussen know about this since he has always been very close to us and supported the Institute in many ways.

You understand that under the present circumstances we must give up the idea of future exhibitions.

If the Museum of Modern Art of Buenos Aires would like to have it I shall let you know immediately.

Sincerely

Samuel Paz

Samuel Paz
Director Adjunto

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MOMA 610-625-857

SAMUEL PAZ

May 25, 1970

INSTELLA
BUENOS AIRES, (Argentina)

WUI

GLUSBERG CAYC REQUESTS NEW PHOTOGRAPHY USA APPRECIATE CABLE INFORMING WHETHER MUSEO ARTE MODERNO OR BELLAS ARTES INTERESTED OR WHETHER WE CAN OFFER TO GLUSBERG stop RASMUSSEN DEEPLY DISTRESSED BY CLOSING CENTRO SENDS SINCEREST SYMPATHY

STRINGER
MODERNART

(Prepay reply 12 words)

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fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, may 14th 1970

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

At. Mrs. Annette Allwardt
International Program

Dear Mrs. Allwardt:

We wish to acknowledge with thanks your letter of April 28th in reply to ours of the 17th.

The reason for our request was that the present premises of the Instituto Di Tella are being definetely closed.

Allways at your disposal, we are

Yours sincerely

jorge glusberg
director

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May 12, 1970

Mr. Samuel Paz
Centro de Artes Visuales
Instituto Torcuato Di Tella
Florida 936
Buenos Aires, Argentina

Dear Mr. Paz:

To relieve Miss Annette Allwardt of some of the excessive task with which she has been faced prior to my appointment here, Mr. Rasmussen has asked me to deal with the exhibitions currently circulating in Latin America.

We have in your letter of March 20, confirmation that you wish to schedule the exhibition NEW PHOTOGRAPHY USA for early September. It would at this stage be some assistance to me, simply to repeat the terms under which the exhibition is supplied, since so much of the actual negotiation between us has to date been done verbally. To ensure that you have full details of the exhibition, I am sending under separate cover, a checklist, boxlist, some photographs, and a press release. A fee of $250 is in due course to be paid to The Museum of Modern Art as a minimum contribution towards organization, mounting, packing and insurance. Participating institutions are responsible for transportation from the preceding display center, in addition to local handling charges, publicity and record photography. In this instance we have the generous assistance of Moore-McCormack who have agreed to provide free shipment. May I therefore suggest that you organize shipment through their local agent who could both inform you on connections between Recife (where the exhibition concludes on August 11) and Buenos Aires, and confirm the agreement with their New York office.

Shipment from Recife would need to be arranged with Miss Halle, Deputy Cultural Affairs Officer, United States Information Service, Rio de Janeiro, who has been co-ordinating the Brazilian tour. Please, when you have your final dates scheduled, would you be kind enough to let me have them?

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

ICE F 142-70
AA
circ
green

April 28, 1970

Mr. Jorge Glusberg, Director
Centro de Arte y Comunicación
Fundación de Investigación Interdisciplinaria
Elpidio Gonzalez 4070
Buenos Aires, Argentina

Dear Mr. Glusberg:

Thank you for your letter of April 17 to Mr. Rasmussen. Our exhibition, NEW PHOTOGRAPHY USA, was requested by the Instituto Torcuato Di Tella and has been scheduled there during late August/September.

Thank you for your interest, and I am sorry we have not followed up this matter before.

Sincerely,

Annette Allwardt
International Program

AA/mm

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	IC / IP	I.A.1912

cayc - centro de arte y comunicación
fundación de investigación interdisciplinaria
elpidio gonzález 4070 67-8046/7774 buenos aires

Buenos Aires, april 17th 1970

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

Dear Mr. Rasmussen:

We are awaiting your news regarding the exhibition of photographs.

In case you have not arranged an agreement with an institution in Buenos Aires, we would be interested in showing them at our Centre.

Awaiting your request, we remain

Sincerely yours

centro de arte y comunicación
jorge glusberg
director

APR 24 1970

DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
AOTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY
FILE ICE Newsam Photo) L.A.
INFORMATION COPIES TO: 142-70
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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

ICE-F-142-70
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LT

MOMA charge: 610-625-857

SAMUEL PAZ
INSTELLA
BUENOS AIRES (Argentina)

WUI February 19, 1970

NEW PHOTOGRAPHY USA BRAZILIAN TOUR COMMITTED THROUGH MAY AFTER THAT WOULD BE DELIGHTED SEND BUENOS AIRES stop PLEASE CABLE WHETHER OPENING MID OR LATE JUNE POSSIBLE IF NOT WOULD OFFER CARACAS stop MOORE MCCORMACK GRANTED FREE TRANSPORTATION SUGGEST CONTACT LOCAL OFFICE FOR ARRANGEMENTS

RASMUSSEN
MODERNART

CARACAS

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

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MOMA CHARGE: 610-625-857

SAMUEL PAZ
INSTELLA
BUENOS AIRES (Argentina)

WUI February 20, 1970

TODAY RECEIVED BRAZILIAN ITINERARY NEW PHOTOGRAPHY USA STARTING WITH CONSIDERABLE DELAY AND WILL END IN RECIFE AUGUST 9 stop PLEASE CABLE WHETHER POSSIBLE SHOWING BUENOS AIRES LATE AUGUST/SEPTEMBER IF NOT WOULD OFFER CARACAS

ALLWARDT
RASMUSSEN

CARACAS

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RCA Global Telegram

Reply via RCA: call 363-4141

FEB 24 1970

NNNN

ZCZC THE MUSEUM OF MODERN ART

11 WEST 53RD ST

NYC 10019

FEB 24 1970

DRAFT REPLY MY SIGNATURE

DRAFT REPLY YOUR S/C

ACTION AS REQUIRED

ICE-F-142-70

WR

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URRG HL AYBA 020

BUENOSAIRES 20 20 1739

LT

RASMUSSEN MODERNART NEWYORK

SEND NEWPHOTOGRAPHY AFTER BRAZILIAN TOUR SHALL TRY OPEN AS SOON AS POSSIBLE REGARDS

SAMUEL PAZ INSTELLA

COLL BAN0724 LT

CARACAS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

Instituto Torcuato Di Tella
Centro de Artes Visuales

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

Tel. 31 4721/26

DRAFT REPLY MY SIGNATURE ____
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ACTION AS REQUIRED ____
SEE WR RP
NO REPLY NECESSARY ____
FILE ICE-F-14270
INFORMATION COPIES TO:
WR AA

MAR 2 1970

Jorge Romero Bre
Director

Buenos Aires, February 26, 1970

Mr.
Waldo Rasmussen
The Museum of Modern Art
11 West 53 St.New York 10019
U.S.A.

Dear Waldo:

I am answered your first telegram and afterwards received your second one, telling me that the "New Photography Show" would be delayed on its Brazilian tour, and that we could expect to have it late August.

I would like you wait till Romero Brest comes back from Europe -he is arriving on the 1st. of March- to give you a final answer, since this means changing some dates in our schedule.

Anyway I think that we should have it but, I want for him to agree on its schedules.

Best wishes

SP/rp

CARACAS

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	IC / IP	I.A.1912

Instituto Torcuato Di Tella
Centro de Artes Visuales

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

Tel. 31 4721/26

Jorge Romero Brest
Director

MAR 30 1970

DRAFT REPLY MY SIGNATURE ____
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ACTION AS REQUIRED ____
SEE: WR RP ICE-F-142-70
NO REPLY NECESSARY ____
FILE ICE New Photog.
INFORMATION COPIES TO: ICE Word and Image
AA ICE-F-121-68

Buenos Aires, March 20, 1970

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

Dear Waldo:

Now, that Romero Brest is back we have got to work on our schedule and, I can confirm that New Photography can take place in early September as you suggested in your last telegram.

I would like to know when is it that we can plan for Word and Image, let me know a tentative date and I shall confirm inmediately.

Best wishes to you and Gary

Samuel

SP/rp

CARACAS

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	IC / IP	I.A.1912

Instituto Torcuato Di Tella
Centro de Artes Visuales

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

Tel. 31 4721/26

FEB 16 1970

DRAFT REPLY BY SIGNATURE
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NO REPLY NECESSARY
ICE-F-121-68
ICE-F-142-70
INFORMATION
AA

Buenos Aires, 5th February 197o.

Mister
Waldo Rasmussen
Director of the Department of Circulating Exhibitions
The Museum of Modern Art
11 West, 53 Street, New York
U.S.A.

Dear Waldo:

I have delayed this letter answering about your offer of the "Word and Image" and "New Photography USA" shows because when I arrived to Buenos Aires, in the middle of our summer holidays, it seemed almost imposible to check and confirm other exhibitions of our schedule.

However I would be very much like to know if there is a chance to have "New photography USA" before the end of June; for instance first days of May would be splendid.

If that is out of question , give some tentative dates and I shall fit it [illegible] possible let me know by cable. Also let me know if we can contact some ship lines that could do us some discount.

As for "Word and Image" we would be ready to open around the 15 of September.

Expecting your answer , best wishes for Gary and yourself

Samuel Paz
Director Adjunto

Torn piece reads: ... it in. If possible ... contact some ship lines

CARACAS

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	IC / IP	I.A.1912

Instituto Torcuato Di Tella
Centro de Artes Visuales

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

Tel. 31 4721/26

Jorge Romero Brest
Director

CC: ICE F 126 68 - LA
ICE F 134 69 - "
WR, AA, Circ,
Green

23 October 1969

Buenos Aires, November 14, 1969

Nov 24, 1969

ICE-F-126-68
ICE-F-134-69
WR
~~AA~~

Mrs.
Annette Allwardt
Administrative Assistant
International Program
The Museum of Modern Art
11 West 53 Street, N.Y.10019

Dear Mrs. Allwardt:

I have received your letter of October 23. I am sorry to tell you that we won't be able to do the New Photography: U.S.A. Exhibition because we have already other engagements.

Neither we will have available the months of May and June for The Tamarind litography exhibition.

Thanking you for your offer, I remain , sincerely yours

JORGE ROMERO BREST
DIRECTOR
INSTITUTO DE ARTES VISUALES

RB/L/rp

CARACAS

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CC: ICE F 126 68 - LA
ICE F 134 69 - "
WR, AA, Circ,
Green

23 October 1969

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

Dear Sr. Romero Brest:

We were sorry to learn that you were unable to accept the first Latin American showing of NEW PHOTOGRAPHY: USA this October.

The exhibition has meanwhile been scheduled for a showing in Montevideo and will then commence a tour of Brazil from approximately late December through March. Would you kindly let us know whether you could take the exhibition following the Brazilian tour some time in April 1970. In the meantime we will send you more specific dates as soon as the itinerary has become more concrete.

The TAMARIND lithography exhibition will be traveling through Brazil until approximately February 1970 and will come to Montevideo some time next March or early April. We can make it available to Buenos Aires following Montevideo around May/June. Please let us know whether you can consider these dates. Again, more exact dates will be sent to you as soon as available.

I look forward to having your decision shortly.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

CARACAS

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	IC / IP	I.A.1912

RCA Global Telegram

BZCZC OBB4612 BAN0603

URNY HL AYBA 023

BUENOSAIRES 23 27 1807

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FILE 126-68 ____
INFORMATION COPIES TO: WR
AA
GS

LT

WALDO RASMUSSEN MODERNART NEWYORK

IMPOSSIBLE TO SHOW NEW PHOTOGRAPHY STOP HAVE ARCHITECTURAL EXPERIENCES SCHEDULED FOR MID OCTOBER STOP REGARDS

ROMERO BREST INSTELLA

COLL BAN0603 LT

RCA Global Telegram

RCA: call 363-4141

Reply via RCA: call 363-4141

Reply via R

CARACAS

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	IC / IP	I.A.1912

CARACAS

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

EXHIBITION NEW PHOTOGRAPHY USA

CITY CARACAS, VENEZUELA

	Date Sent	Date Received
Descriptive Sheet		
Catalogue		
Checklist		
Boxlist		
Special Handling Inf.		
Arrival Notice		~~12 February 71~~
Condition Report		~~REC'D~~
Shipping Record		~~REC'D~~
Press Release		
Publicity Photos		
Publicity Report		REC'D
Invoice Fee		

Publicity Report

Catalogue

35mm. color slides

black and white photos

press clippings REC'D

poster

MF 189

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DRAFT REPLY MY SIGNATURE ____
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ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICE-F-148-70
INFORMATION COPIES TO:

FEB 12 1971

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

ARRIVAL NOTICE

TO BE COMPLETED AND RETURNED UPON RECEIPT OF SHIPMENT.

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

ARRIVAL NOTICE of exhibition:

Cases received on FEBRUARY 9, 1971
(date)

Number of cases received - 4 -

If unpacked and in good condition, check here _____

If damaged, please fill in details on CONDITION REPORT FORM provided separately for the purpose.

Please list dates of showing: FEBRUARY 14 - MARCH 7 - 1971

Place of exhibition: SALA DE EXPOSICIONES - FUNDACIÓN EUGENIO MENDOZA
CARACAS - VENEZUELA

Auspices or sponsoring organization (s): FUNDACION
EUGENIO MENDOZA

Feb. 9, 1971
(date)

Lourdes Blanco
(Signature)

Director
(title)

Sala de Exposiciones
(institution)

Fundacion Mendoza

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

ICE-F-142-70
JStringer
JSzarkowski

THE MUSEUM OF MODERN ART
11 WEST 53 STREET, NEW YORK 19, N. Y.
TELEPHONE: CIRCLE 5-8900

FEB 12 1971

ATTENTION: CIRCULATING EXHIBITIONS

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

CONDITION REPORT

Exhibition Title: NEW PHOTOGRAPHY: USA

Received in: CARACAS- VENEZUELA (City and Country) on February 9, 1971 (date received)

Exhibiting institution: Sala de Exposiciones, Fundación Eugenio Mendoza

Dates of showing: February 14th. to March 7th. 1971

INSTRUCTIONS FOR REPORTING:

1. Please check all of the items in the exhibition against the checklist which has been provided and list below all damages and any items which are missing.

2. A CONDITION RECORD FOLDER is included in BOX #_____: it contains a detailed condition sheet for each work in the exhibition which was made just before the exhibition left New York. Please check the present condition of the works carefully and compare them with these sheets so that you may determine whether any new conditions or damages have occurred. LIST ALL NEW CONDITIONS AND DAMAGES IN SPACE PROVIDED BELOW. (Use additional sheets of paper and reverse side of this form if necessary.)

3. Please note whether any damages you report were discovered when the exhibition was unpacked or if they occurred while in your possession. DESCRIBE ALL CONDITIONS AND DAMAGES IN DETAIL AND NOTE EXACT LOCATION OF EACH.

DESCRIPTION OF NEW CONDITIONS OR DAMAGES

DAMAGES DISCOVERED WHEN THE CASES WERE OPENED

Museum Number	Artist	Title/Date/Medium	Description of damage
69.610	Krause	Untitled,San Francisco,photograph	MISSING Shrt ✓
69.878	Savage	Mask,1960,photograph on paper	MISSING Shrt ✓
69.582	Caponigro	Stonehenge I,England,1967,photograph	Srews missing from frame.
69.534	Metzker	Untitled,n.d.,photograph	Missing plastic sheet or glass?, dirty
69.871	Savage	Lower torso,1969,photograph	loose frame
69.869	Savage	Portrait:Philip Roth,1968,intaglio	MISSING Shrt ✓
69.865	Savage	Portrait:Philip Roth,1968,intaglio	MISSING Shrt. ✓

In general all the plastic frames appear to be badly scratched and dirty.
Box No.2 seems to have been opened on the wrong side (top).

Are the boxes in which the exhibition is packed in good condition? MORE OR LESS

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

NEED:
one steel plate
5 screws
5 new bolts

Lourdes Blanco
(Signature of person in charge)

Director, Sala de Exposiciones
(Title)
Fundación Eugenio Mendoza

February 9, 1971
(Date of Report)

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

APR 5 1971

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

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:

International Program
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): LA NUEVA FOTOGRAFIA EN LOS ESTADOS UNIDOS

2. Museum or other place where shown: SALA DE EXPOSICIONES, FUNDACION EUGENIO MENDOZA

3. Dates of showing: FEBRUARY 14 to MARCH 7, 1971

4. Sponsoring organization(s): Fundación Eugenio Mendoza

5. Attendance: 1.700

6. Visits by special groups: STUDENTS OF INSTITUTE OF DESIGN

7. Opening ceremonies and events: NONE

8. Lectures, radio talks, television programs, or films:

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

Selection B

	Attached	Already sent	Will send	Not available
Reviews of exhibition in newspapers or magazines:	X			
Photographs of installation and opening ceremonies:			X	
35 mm. color slides showing visitors viewing the exhibition				X
Catalogue or leaflet issued		X		
Poster:				X

10. Comments on the exhibition: GOOD SHOW -- PUBLIC RESPONSE MOST ENTHUSIASTIC -- BROUGHT NEW PUBLIC TO THE GALLERY

Signature: L. Blanco

Title: Director, Sala de Exposiciones

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

PUBLICITY REPORT

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

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4. Sponsoring organization(s): Fundación Eugenio Mendoza

5. Attendance: 1,700

6. Visits by special groups: STUDENTS OF INSTITUTE OF DESIGN

7. Opening ceremonies and events: NONE

8. Lectures, radio talks, television programs, or films:

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

Selection of

	Attached	Already sent	Will send	Not available
Reviews of exhibition in newspapers or magazines:	X			
Photographs of installation and opening ceremonies:			X	
35 mm. color slides showing visitors viewing the exhibition				X
Catalogue or leaflet issued		X		
Poster:				X

10. Comments on the exhibition: GOOD SHOW -- PUBLIC RESPONSE MOST ENTHUSIASTIC -- BROUGHT NEW PUBLIC TO THE GALLERY

Signature: L. Blanco

Title: Director, Sala de Exposiciones

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File ICE-F. 142-70

APR 5 1971

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

SHIPPING RECORD

TO BE COMPLETED AND RETURNED UPON SHIPMENT TO THE NEXT EXHIBITOR

Please return to: International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

SHIPPING RECORD for exhibition.... NEW PHOTOGRAPHY USA

for shipment from CARACAS-VENEZUELA to BOGOTA-COLOMBIA

Shipped via AVIANCA
(name of airline, steamship company or other carrier)

on AV-71 which departed on March 24,1971
(flight number or name of vessel) (date)

and is scheduled to arrive on March 24,1971

Name of agent handling shipment AVIANCA

Address: Edificio Roraima, Av.Francisco de Miranda, Caracas,Venezuela

Cable address: AVIANCA

Waybill or manifest number: 134-244003

March 24,1971
(date)

L. Blanco
(Signature)

Director, Sala de Exposiciones
(title)

Fundación Eugenio Mendoza
(institution)

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DRAFT REPLY MY SIGNATURE ___
DRAFT REPLY YOUR SIG ___
ACTION AS REQUIRED ___
SEE: WR RP
NO REPLY NECESSARY ___
FILE ICE. F. 142. 20
INFORMATION COPIES TO:

FEB 1 1970

cayc

centro de arte y comunicación elpidio gonzález 4070 buenos aires argentina 67-8046

Buenos Aires, enero 26 de 1971

Señora
Lourdes Blanco
Fundación Eugenio Mendoza
Apartado No 332
Caracas - VENEZUELA

De nuestra consideración:

Tenemos el agrado de dirigirnos a Ud. a fin de informarle que el próximo 1 de febrero efectuaremos el despacho de la muestra Nueva Fotografía USA por vía aérea, por la compañía Panamerican.

Hemos tomado la determinación de efectuar el despacho aéreo tomando en cuenta que la diferencia con respecto al flete marítimo es mínima, y dado los inconvenientes en realizar el envío estimamos que era lo más beneficioso; sumado a todo ello que el viaje es mucho más breve y existen menos peligros en lo que respecta a deterioros.

El flete vía marítima costaba u$s 262.- (a razón de 62,50 dol. el m3) y el flete vía aérea u$s 333,45 (a razón de 0,55 dól. el kg. cuando pasa los 500 kg.)

Esperamos que una vez que esta carta llegue a vuestro poder ya estarán en conocimiento del número de guía y vuelo en el cual ha sido despachada la carga, pues lo adelantaremos cablegráficamente.

Sin otro particular saludamos a Ud. muy atte.

centro de arte y comunicación

Nota: hemos recibido el número de guía - Panamerican No. 026-5052914

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cc: ICE-F-142-70 ✓
ICE-F-151-70
ICE-F-131-68
ICE-F-130-68
John Szarkowski
WR
BR
JS
SB
circ
green

September 22, 1971

Sra. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado 332
Caracas, Venezuela

Dear Sra. Blanco:

We have been waiting for you to send us a bill for your work on translating the SURREALISM catalogue, and I have only just noticed that it has not yet been received. In view of your generosity in completing the job so promptly, we feel rather shabby that you have not yet been paid. Could you attend to this detail for us so that we can quickly reimburse you?

Meantime, I notice that I have not replied to your kind letter of May 7, 1971 enclosing payment for NEW PHOTOGRAPHY USA. By now the exhibition is in Central America where we find it is in great demand. Perhaps it is now too late to answer your question on shipping charges for the replacement works sent from New York, but we had intended that you should cover this expense along with the costs of bringing the exhibition from Buenos Aires. We always expect to pay the agents fees, etc. for New York handling and assume that you are referring only to transportation expenses.

Though it is not recorded in our files, I seem to recall you saying that because the Fundacion was showing NEW PHOTOGRAPHY USA, this would eclipse your interest in our CARTIER-BRESSON exhibition. We still anticipate a showing in Bogota around October this year, and would appreciate confirmation whether or not you require the exhibition. Waldo felt that Alfredo Boulton, with his personal interest in photography, would be keen (as we are) to see the show placed some where in Caracas -- so that if you are not interested, maybe you could suggest an alternate locale.

Incidentally, if you are looking for financial backing with photographic projects, it may interest you to know that Mr. Jan Tort of the firm of DELVALLE HERMANOS, Ave. Principal de los Ruices, Edif:Farma, Entrada B, 4 pico, Apartado 2352, Caracas wrote to our Director of Photography, John Szarkowski, during October 1970 expressing interest in our exhibitions. Mr. Szarkowski replied by suggesting to Mr. Tort that he could perhpas consider sponsoring exhibitions at institutions such as your own.

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	IC / IP	I.A.1912

Another of our photographic exhibitions of work by BRASSAI will shortly be entering the Latin American circuit and would also be available to you. I enclose a Descriptive Sheet and will send a copy of our Museum's publication under separate cover. If this exhibition is of interest to you, please let me know so that I can inform Barbara London who will be supervising the tour.

My trip to India is now a faint memory -- but it was a thrilling experience. Waldo was sorry to miss both you and Miguel during his brief stay in Caracas. We all send our warm greetings.

With best wishes.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS:lk
Enc.

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MAY 13 1971

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ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY
FILE ICE-F.142-70
INFORMATION COPIES TO: NR
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SB
Accounts Rec.

FUNDACION EUGENIO MENDOZA
CARACAS-VENEZUELA

APARTADO Nº 332
TELEFONOS 54.54.31 AL 35
EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

May 7,1971

Mr.John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

Please forgive me this late reply to your March 15th.letter and invoice. I am finally catching up with my correspondence and wish to include here the check for U.S.$250.-- covering the Museum's invoice No.16915 for the Photography Show.

Though I received no notice from Bogotá that everything had arrived safely, I presume that it did. Two of the replacements for the show were framed erronously in a larger size and naturally did not fit into their proper places in the blue cases; therefore I sent it along as a fifth small case.

I have a small bill for transportation costs in relationship to this small case which brought the replacements. Do you suppose I should send the bill to W.R. Keating & Company?

I have also received the descriptive sheets for the new programs in Latin America and will let you know in the near future about all that. Hope your tip to India (or wherever) was an exciting experience. My very best to Waldo and Gary.

Sincerely,

Lourdes

Lourdes Blanco

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

BANCO METROPOLITANO
COMPAÑIA ANONIMA CAPITAL: Bs. 40.000.000
CARACAS · VENEZUELA

No. 122612

VEN O
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210

CARACAS 23 DE ABRIL DE 1971

PAGUESE A LA ORDEN DE THE MUSEUM OF MODERN ART.---------- U.S. $ 250,00---

DOLARES

BANCO METROPOLITANO

A:
MANUFACTURERS HANOVER TRUST COMPANY
INTERNATIONAL DIVISION
NEW YORK, N. Y.
U. S. A.

FIRMAS AUTORIZADAS

⑆0210⑈0030⑆0544 7⑈49669⑈

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No. 16915

The Museum of Modern Art

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

To Fundacion Eugenio Mendoza
Avenida Andres Bello
Apartado No. 332
Caracas, Venezuela

Date March 15 1971

Terms

Via Mrs. Lourdes Blanco

Order No.

Fee for the showing of the exhibition, NEW PHOTOGRAPHY USA, At the Fundacion Eugenio Mendoza, Caracas, Venezuela, February 14-March 7, 1971.	$250.--

MAY 13 1971

Please return one copy of this invoice with your payment to assure proper credit to your account.

DRAFT REPLY MY SIGNATURE
DRAFT REPLY YOUR SIG
ACTION AS REQUIRED
SEE: WR RP
NO REPLY NECESSARY
FILE
INFORMATION COPIES TO:

I am enclosing for your information a list of these exhibitions with information concerning fees and schedules. It is possible that your company might find the possibility of sponsoring shows in a museum to be an attractive and practical alternative to that of organizing, housing and hanging the exhibition yourself.

I hope this information is of some interest. Let me apologize again for my long delay in answering your letter.

Sincerely,

Jan Tort
Delvalle Hermanos
Ave. Principal de los Ruices
Edif. Farma, Entrada B, 4° piso
Apartado 2352
Caracas

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The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

DRAFT REPLY MY SIGNATURE ___
DRAFT REPLY YOUR SIG ___
ACTION AS REQUIRED ___
SEE: WR RP
NO REPLY NECESSARY ___
FILE IEE-F-192-70
INFORMATION COPIES TO:

John Szarkowski
Director Department of Photography
Tel. (212) 956-2695

April 12, 1971

APR 14 1971

Dear Mr. Tort,

I hope you will forgive my shocking tardiness in responding to your letter of last fall. I had perhaps best admit that the letter became temporarily lost in the chaos of my work table.

I am very much interested in the educational aims of your company, which impress me as being both admirable and rare. I do hope that our Museum may be able to be of some help to you in these aims.

Our Museum does circulate exhibitions abroad through the auspices of its International program, and we currently have several photographic exhibitions available for South America. The exhibitions of the International program are however available only to museums and other non-profit educational organizations. I would suggest the possibility of Delvalle Hermanos acting as sponsor for an exhibition to be shown in one of the Caracas museums. I believe in fact that one of our exhibitions - New Photography U.S.A. has recently been shown by the Galeria Mendoza, and there is I believe a possibility that the same institution will be showing our Cartier Bresson exhibition this coming summer. In addition to these shows, an exhibition of the work of Brassai will be available for South America some time in 1972.

I am enclosing for your information a list of these exhibitions with information concerning fees and schedules. It is possible that your company might find the possibility of sponsoring shows in a museum to be an attractive and practical alternative to that of organizing, housing and hanging the exhibition yourself.

I hope this information is of some interest. Let me apologize again for my long delay in answering your letter.

Sincerely,

John Szarkowski

Mr. Jan Tort
Delvalle Hermanos
Ave. Principal de los Ruices
Edif. Farma, Entrada B, 4° piso
Apartado 2352
Caracas

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DELVALLE HERMANOS
COMPAÑIA ANONIMA

05-Z34

686/70

Caracas, October 6, 1970

Mr. John Szarkowski
Director of the Department of Photography
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Szarkowski:

Our company is one of the main distributors of photographic products in Venezuela. Established 14 years ago in the country but operating in the Caribbean, with headquarters in Curacao, since 1896, at the present is holding the representation of such important lines as: Nikon, Asahi, Pentax, Minolta, Mamiya, Eumig, Sankyo, Sunpack and others.

Aside from regular commercial advertising, we are devoted to carry out a multiple plan for the promotion of photography which covers from free photographic courses at various levels, sponsorship of photoclubs' activities and cooperation to photographic magazines, to the publication and free distribution last year of the book "FRAGMENTS OF LIFE" of the photographer Joaquín Cortés, who was holding at the time the post of the undersigned.

It is our aim to teach people to look and see, rather than to explain them which is the best camera format or the developer that allows the most unusual toning. In this sense we are interested in bringing to Caracas some of the photographic shows currently exhibited in the United States.

../

NUEVOS TELEFONOS:
35.81.00 (Serial)

AV. PRINCIPAL DE LOS RUICES EDIF. FARMA ENTRADA B 4o. PISO - TELFS. 34.96.56 - 34.19.87 - 35.72.35 - 35.72.11 - 35.72.84 - APDO. 2352 - CARACAS, VENEZUELA

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DELVALLE HERMANOS
COMPAÑIA ANONIMA

../2

Being aware of the importance of your contribution to the progress of true, real photography, as of the work your perform in your job, we seek your advice and cooperation in order to organize photographic exhibitions in Venezuela. Which ones would be available for the end of the present year or the first months of 1971 ? What would be the estimated cost, average, per exhibition ? What steps are to be followed to start the unavoidable procedures? Your guidance on the above will be most welcome and appreciated.

Looking forward to hear from you, we are,

Very truly yours,

DELVALLE HERMANOS, C.A.

JTmS

Jan Tort
Advertising & Promotion Manager

cc: Messrs. C.L. Delvalle
P. O'Day
P. Núñez de Cáceres

JT/mm.

NUEVOS TELEFONOS:
35.81.00 (Serial)

AV. PRINCIPAL DE LOS RUICES EDIF. FARMA ENTRADA B 4o. PISO - TELFS. 34.96.56 - 34.19.07 - 35.72.35 - 35.72.11 - 35.72.84 - APDO. 2352 - CARACAS, VENEZUELA

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ICE-F-142-70

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

April 9, 1971

Mrs. Lourdes Blanco
Director
Fundacion Eugenio Mendoza
Avenida Andres Bello
Apartado No. 332
Caracas, Venezuela

Dear Mrs. Blanco:

We have received the SHIPPING RECORD and PUBLICITY REPORT, including xeroxes of articles, for NEW PHOTOGRAPHY USA. Mr. Stringer is currently in India, but I am sure he will be pleased to find the completed forms on his desk when he returns on April 19. Thank-you.

Yours sincerely,

Susan Bertram

Susan Bertram
Departmental Assistant
International Program

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ALL AROUND THE WORLD

CABLEGRAM

E. A. GALLAGHER, PRESIDENT

NO. WDS. CL. OF SVC.	CASH NO.	CHARGE TO THE ACCOUNT OF	TIME FILED
		610-625-864	4:45

SENDER MUST SPECIFY ROUTE WRITE "WUI" HERE

March 15, 1971

FEB.26 1971

To BLANCO
FUNDACION EUGENIO MENDOZA
AVENIDA ~~LAS FUNDAC~~
CARACAS, VENEZUELA

Mrs. Lourdes Blance
Director
Fundacion Eugenio Mendoza
Avenida ~~Eugenio Mendoza~~
Apartado No. 332
Caracas, Venezuela

Via

NEXT BOOKING NEW PHOTO MUSEO ARTE MODERNO EDIFICIO BAVARIA SAN MARTIN 15 BOGOTA

SUFFICIENT TIME INTERIM SHOWING MARACAIBO stop PLEASE TELEPHONE DIRECTOR

MRS. URIBE BOGOTA 432-071 FOR FIRM ANSWER stop WE ASSUME 130 [illegible]

WEEK SHOWING

REGARDS
STRINGER
MODERNART

Dear Lourdes:

Many thanks for your letter of January 17 toghther with the completed Condition Report and Arrival Noyice. Since then via cable and our phone conversation, we have agreed to the impracticability of the Maracaibo showing, and I guess by now the show is on its way to Bogota.

I am happy also to know that the replacements for the stolen works have successfully rejoined the exhibition.

We hope you enjoyed the collection and we are grateful that you could organize the showing at such short notice. With interest weaawait your Publicity Report together with the Shipping Record. Thank-you for the catalogues you sent via Mr. Glusberg. I now enclose our official Invoice against which your contribution towards the expenses of organization, packing, framing, insurance, etc. may be paid.

As our Program Committee meeting was held only yesterday, we now have a decision on the new shows entering our program for circulation in Latin America. New Descriptive Sheets are now in production and we will get them to you as soon as possible so that this time you have ample warning.

Best Wishes,

John Stringer
Assistant Director
International Program

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WUI ALL AROUND THE WORLD

CABLEGRAM

E. A. GALLAGHER, PRESIDENT

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			610-625-8654

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FEB. 26 19 71

To BLANCO
FUNDACION EUGENIO MENDOZA
AVENIDA ~~LAS FUNDACIONES 332~~ ANDRES BELLO
CARACAS, VENEZUELA

Via

NEXT BOOKING NEW PHOTO MUSEO ARTE MODERNO EDIFICIO BAVARIA SAN MARTIN 15 BOGOTA

SUFFICIENT TIME INTERIM SHOWING MARACAIBO stop PLEASE TELEPHONE DIRECTOR

MRS. URIBE BOGOTA 432-071 FOR FIRM ANSWER stop WE AGREE 150 DOLLAR FEE TWO

WEEK SHOWING

REGARDS
STRINGER
MODERNART

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FUNDACION EUGENIO MENDOZA

CARACAS - VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

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NO REPLY NECESSARY
FILE ICE F-142-70
INFORMATION COPIES TO:
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WR

February 17, 1971

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53 Street
New York, New York 10019

FEB 23 1971

Dear John,

Well, finally the exhibition did open and it has been a great success. The cases were received by air from Buenos Aires in pretty good condition -- despite the fact that some custom officer tried opening one of the boxes the wrong way.

We also had some difficulty in getting the shipment through customs: it was believed that the boxes did not contain "works of art" but rather frames with photographs -- and pornographic photographs at that (see: Diane Arbus). Several official letters later, we received the shipment.

Jorge Glusberg also appeared here in Caracas some days prior to the opening; I gave him some the catalogues we made for the show, feeling that you would be "happy" to see them.

I have received notice that the additional box from New York containing the replacements for the show would be shipped -- but to date we have not received any further information on flight number and airway bill. I trust that the box will arrive before the exhibition is shipped to the next country. At this point I would like asking you whether the exhibition can be shown in a second city in Venezuela, Maracaibo, the largest after Caracas, where the Foundation has a moral obligation to show exhibitions in a center very much like its own. We would naturally like knowing whether an additional fee of U.S.$250.-- would have to be paid to the Museum for this extra showing in Venezuela. If you can reply quickly on this point, I would be able to tell you the dates for this booking.

Looking forward to your reply, I remain,

Sincerely,

Lourdes

(Mrs) Lourdes Blanco

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ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY ____
FILE ICEF. 142 70 ____
INFORMATION COPIES TO: WR

JAN 29 1970

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE 797-3311

JAN 2 8 1971

ZC ZC RBA228 VIA ITT ACA651 TD956

UINY HL VCCA 026

CARACAS 26/25 28 1050 (VIA ITT)

LT

JOHN STRINGER MODERNART

NEWYORK

FOTOS DUE HERE FEB 1ST FOR FEBRUARY 14TH MARCH 7TH

SHOWING CAN WE GET ADDITIONAL PRINTS FROM

PHOTOGRAPHERS LOURDES BLANCO

COL 1ST 14TH 7TH

NNNN

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

nications Inc. NY Phone Serv:Telegr.797-3311/Msngr.-75

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Dec. 30, 1970
11 A'M

cc: ICE F NEW PHOTO 142 70
WR
JS
L. Blanco/ Caracas

FROM BUENOS AIRES:

TELEGRAM #5094 sent December 28, 1970 from AMERICAN EMBASSY
(relayed by Mrs. Weathers of the International Art Program, Smithsonian, Washington, D.C.)

Attn: Smithsonian NCSA

MOMA 610-625-845

PLEASE ADVISE STRINGER MUSEUM OF MODERN ART NEW YORK EMBASSY-GLUSBERG DOING ALL POSSIBLE EXPEDITE SHIPMENT NEW PHOTOGRAPHY USA TO CARACAS stop [illegible] MUST BE HURRIED stop IMPOSSIBLE GIVE EXACT DATE OF SHIPMENT

12/24/70

FRANK ORAM
USIS
USEMBASSY
BUENOS AIRES (Argentina)

WUI

REGRET AGAIN BOTHERING YOU WITH NEW PHOTOGRAPHY USA BUT FEAR CANCELLATION OF

CARACAS BOOKING UNLESS WE CLARIFY PROBABLE DATE OF RELEASE FROM ARGENTINE

CUSTOMS stop IF POSSIBLE CABLE REPLY MANY THANKS

STRINGER
MODERNART

cc: WR
JS
ICE F142-70
Registrar

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A.1912

Dec. 30, 1970
11 A.M

FROM BUENOS AIRES:

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(relayed by Mrs. Weathers of the International Art Program, Smithsonian, Washington, D.C.)

Attn: Smithsonian NCSA

PLEASE ADVISE STRINGER MUSEUM OF MODERN ART NEW YORK EMBASSY-GLUSBERG DOING ALL POSSIBLE EXPEDITE SHIPMENT NEW PHOTOGRAPHY USA TO CARACAS stop CUSTOMS WILL NOT BE HURRIED stop IMPOSSIBLE GIVE EXACT DATE OF SHIPMENT

LODGE

cc: WR
JS
ICE F142-70 ✓
Registrar

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FUNDACION EUGENIO MENDOZA

CARACAS - VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

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FILE ICE-F. 142-70
INFORMATION
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WR
Registrar DEC 22 1970

December 14, 1970

Mr. John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John,

More on the Photo show. I received a cable from Clusberg telling me it was impossible to place the photographs on the Rio Belgrano because, apparantly my instructions reached them too late. On this notice, I called the Argentine lines once again and was informed that the Rio Belgrano's departure from Buenos Aires had been postponed to the 18th of December, which still made it good for me on the dates.

Therefore, I cabled Clusberg once more asking him to ship on the Rio Belgrano and reconfirmed by telephone today. Unfortunately, Clusberg informs me that they are having problems with customs and that it is completely impossible to ship in the near future. That they will let me know when all the customs problems have been cleared.

As you can understand, on such vague details I can hardly schedule this exhibition and unless I get some kind of straight answer from Buenos Aires this month I am afraid that I will have to pass up this exhibition --- again. It seems the show is ill-fated....or something.

I am sure the International Program was not created for us Latins to cry up to, but in the face of the situation perhaps you should try and discover from your end what is going on down there.

Nevertheless, please go ahead in sending me ample information on all the photographers and another information you can get on where to purchase prints of these photographs.

We are waiting for Berenice Rose to make a grand entrance and hope all goes well.

Keep me informed on the scheduling for Cartier-Bresson and Tamarind, maybe there is a possibility there.

Greetings galore from,

Lander

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The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A.1912

cc: green
Bernice Rose
Registrar
WR JS
circ
ICE-F-142-70✓

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

December 17, 1970

Mrs. Lourdes Blanco
Director
Sala de Exposiciones
Fundacion Eugenio Mendoza
Avenida Las Fundaciones
Apartado No. 332
Caracas, Venezuela

Dear Lourdes,

I enclose a copy of our cable of December 15 to Buenos Aires in response to Mr. Glusberg's request for assistance in clearing NEW PHOTOGRAPHY USA. It is bad luck that you will be forced now to delay your proposed showing, and I hope this does not create too many difficulties for you.

In the meantime we have had a request from Puerto Rico for the exhibition, and we hope they may be able to follow you in the itinerary. I enclose a copy of my letter to Mr. Solá at the University of Puerto Rico and look forward to again taking up scheduling with him when you have been able to determine the precise dates of your showing.

I now take the opportunity of sending you under separate cover full details of the exhibition including the following:

Arrival Notice
Condition Report
Shipping Record
Publicity Report Forms
Boxlist
Checklist
Publicity Photographs
Suggested Press Release
Credits
Biographies

Bernice Rose was looking forward to her visit to Caracas in connection with the SURREALISM project, and I am certain that you will have enjoyed her company.

I take this opportunity to send you our best wishes for Christmas and the New Year.

Sincerely,

John Stringer
Assistant Director
International Program

cc: Mr. Taylor
Mr. Glusberg
Mr. Solá

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FUNDACION EUGENIO MENDOZA

CARACAS - VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

DEC 1 1970

Nov.27,1970

DEC 2 1970

DRAFT REPLY MY SIGNATURE ____
DRAFT REPLY YOUR SIG ____
ACTION AS REQUIRED ____
SEE: WR RP
NO REPLY NECESSARY
FILE ICE-F-172-70 SURREALISM 129-68 NEW PHOTO. L.A.
INFORMATION COPIES TO: WR
John Szarkowski
JS
Registrar
B Rose

Mr.John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear John:

It was certainly a great pleasure meeting you and your wife during my recent trip to New York. And,as promised,I am replying on the New Photography show. I tried getting hold of you today by phone -- only to discover that New York is as bad as Caracas when the holidays come along.

I realize this letter will reach you very late, so please call me at the gallery so that we can get things under-way. Suggested calling time Tuesday-Friday 10 to 12 on the direct phone 54.67.80.

The board has approved the exhibition for a January showing and I have scheduled the opening for the 10th., running to the 24th. (two weeks). I will try, however, to leave it one more week, but this I will confirm after my program for the early part of the year has cleared up.

All this means that instructions will have to be given inmediately to Buenos Aires to send the works to Caracas (port of La Guaira) by sea on ELMA, the Líneas Marítimas Argentinas, according to the instructions which I am enclosing (in Spanish). It is very tight going, because the ship -- RIO BELGRANO -- leaves B.A. on December 9th.,approximately. I will try getting in touch once more on the phone.

Since the shipment is costly -- we must pay in addition to the usual general cargo rate, a 1 to 3 % surcharge ad valorem, plus the 3 1/5% of the consular rights (also ad valorem) -- I would like those in charge in Buenos Aires to solicit, on our behalf, with ELMA's main offices there a better rate. For example, the 1 to 3 % surcharge is levied, according to the line offices in Caracas, because they must insure since the cargo is "works of art". The offices here have suggested that I contact ELMA in Buenos Aires to explain (a) that the works are already insured and (b) to either strike this surcharge or keep it down to 1%.

If you think I should do all this arranging from here, then please

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FUNDACION EUGENIO MENDOZA

CARACAS - VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

cable me name and address of whoever is in charge in B.A. Rates notwithstanding, the exhibition must be placed on the Rio Belgrano ship so that it can reach Caracas on time. The estimated time of arrival is December 23rd. The next ship leaving B.A. for Venezuela arrives all too late for this January opening, and a new arrangement would have to be worked out.

Should I speak to you on the phone before this letter reaches New York, all I have said is practically for the record.

Tell Waldo I'll soon be writing on the Surrealist in Caracas research I promised and also on the many other things we spoke about. Miguel will also be writing him a lengthy and thought-out letter on the same topics.

We'll keep in touch about the rest of the exhibitions in the very near future. Give your wife my best regards.

Sincerely,

Lourdes Blanco

Lourdes Blanco
Director
Sala de Exposiciones

enc: 1

P.S. I need information on all the photographs (press release if possible) and also where the prints of the photos in the shows can be purchased.

JB.

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FUNDACION EUGENIO MENDOZA

CARACAS - VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

Nov.27,1970

INSTRUCCIONES DE EMBARQUE PARA LA EXPOSICION: NEW PHOTOGRAPHY USA

SHIPPING INSTRUCTIONS FOR THE EXHIBITION: NEW PHOTOGRAPHY USA

-- vessel: RIO BELGRANO, Líneas Marítimas Argentinas; departure from B.A. on December 9th. estimated arrival in La Guaira, December 23rd.
buque: Rio Belgrano, Líneas Marítimas Argentinas: fecha de Salida de Buenos Aires el 9 de diciembre con llegada al puerto de La Guaira, Diciembre 23, aproximadamente.

-- shipment should be consigned to CARLOS GODOY & CIA. (FOR FUNDACION MENDOZA) LA GUAIRA, VENEZUELA.
el envió deberá ser consignado a CARLOS GODOY & CIA. (PARA FUNDACION MENDOZA) LA GUAIRA, VENEZUELA.

-- shipping documents should be sent directly to CARLOS GODOY & CIA (NOTIFY FUNDACION MENDOZA, LOURDES BLANCO), LA GUAIRA, VENEZUELA.

-- todos los documentos de embarque deberan ser enviados directamente a CARLOS GODOY & CIA. (NOTIFICAR FUNDACION MENDOZA, LOURDES BLANCO), LA GUAIRA, VENEZUELA.

-- the shipment should be declared as : OBRAS DE ARTE -- LIBRE.
el envió debe ser declarado como: OBRAS DE ARTE .... LIBRE.

-- inmmediately after shipment is effected please notify Lourdes Blanco, Fundacion Mendoza, Apartado 332, Caracas, Venezuela.
inmediatamente despues de efectuar el embarque, favor notificar Lourdes Blanco, Apartado 332, Caracas, Venezuela.

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ICE-F-134-69
~~ICE-F-142-70~~
ICE-F-130-68
Circ
Green

July 9, 1970

Mrs. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado No. 332
Avenida Andres Bello
Caracas, Venezuela

Dear Mrs. Blanco:

It is most encouraging that you feel Mr. Arroyo may be interested in NEW PHOTOGRAPHY USA, and following your letter of June 30, I have taken the opportunity to write to him directly concerning the scheduling of this exhibition. For your information, I enclose a copy of my letter and would like to thank you for your generous assistance.

Unfortunately at present I cannot give you any further information on the progress of both the CARTIER BRESSON and TAMARIND tours, but will most certainly be in contact with you when the situation is clarified.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/ll

Enclosure: Mr. Arroyo's letter (copy of)

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July 9, 1970

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

Dear Sr. Arroyo:

I understand from Mrs. Lourdes Blanco that she has kindly on our behalf taken up with you the possibility of scheduling the exhibition NEW PHOTOGRAPHY USA at your institution.

The situation since I wrote to Mrs. Blanco on June 17 has not altered substantially - we are considering moving the exhibition from Buenos Aires after its September showing, to Santiago where it is now on offer for November 1970 prior to a tour of the West Coast.

If the month of November is suitable to your program, perhaps you could let me know, then I could quickly notify you when we have a decision from Santiago.

In the meantime, there has been no advance in Mr. Rasmussen's negotiations to obtain free shipment through Prudential-Grace Lines, so that we must continue to assume that you would be faced with transportation expenses.

I am delighted to hear of your interest in this exhibition, and sincerely hope that it will be possible eventually, if not immediately, to include you in the tour.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/ll

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June 17, 1970

Mrs. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado No. 332
Avenida Andres Bello
Caracas, Venezuela

Dear Mrs. Blanco,

Thank you for your letter of June 5.

Since Miss Allvardt's initial letter to you, it has been decided to send HEAD AND IMAGE initially to Europe, necessitating for the time being at least, the exhibition's withdrawal from the Latin American circuit. The other three exhibitions which we have been discussing - CARTIER-BRESSON: RECENT PHOTOGRAPHS, TAMARIND:HOMAGE TO LITHOGRAPHY, and NEW PHOTOGRAPHY USA - are governed by identical conditions. A standard fee of $250 is to be paid to the Museum of Modern Art for each showing, and each participant is responsible for the cost of transportation to bring the exhibition from the previous display center in addition to local handling charges, catalogue production, publicity expenses, and record photography.

The Moore-McCormack shipping agreement applies to all these exhibitions - thank you for drawing my attention to the fact that their vessels cannot be used between Buenos Aires and Caracas. We are currently investigating the possibility of negotiating a similar arrangement with Prudential Grace Lines, and will let you know if any assistance is forthcoming. In the meantime with the extension of our tours to Central America we are also reconsidering the movements of both NEW PHOTOGRAPHY USA and CARTIER-BRESSON:RECENT PHOTOGRAPHS with the possible result that they may be made available to you considerably later than originally envisaged. As the situation becomes clearer, I will keep you informed. I am most happy in the interim, to be assured of your definite interest in these exhibitions for your program.

Mr. Rasmussen appreciates your greetings and has asked me warmly to return his best wishes.

Yours sincerely,

John Szilagyi
Assistant Director
International Programs

JS/ll

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U.S. INFORMATION SERVICE

EMBASSY OF THE
UNITED STATES OF AMERICA

Caracas, Venezuela

June 16, 1970

Mr. John Stringer
Assistant Director International Program
The Museum of Modern Art
11 West 53 Street
New York, N.Y. 10019

Dear Mr. Stringer:

Upon receipt of your letter of June 9, I talked with Mrs. Lourdes Blanco and discovered that she had answered your previous correspondence on June 8 so that you are now aware that she will not be able to program your "New Photography: USA" because of a conflict in dates.

She is, however, interested in "Tamarind" and has requested additional information in her above-mentioned letter.

Your previous correspondence was not answered sooner because Mrs. Blanco was travelling in Europe.

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

Sincerely,

Wayne W. Taylor

Wayne W. Taylor
Asst. Cultural Affairs Officer

JUN 22 1970

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FUNDACION EUGENIO MENDOZA

CARACAS — VENEZUELA

JUN 15 1970

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APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

June 9, 1970

Mr.John Stringer
Assistant Director
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Mr.Stringer:

Please accept my apologies for replying to your May 6th letter so belatedly, but we have been trying to see how to fit into this year's schedule the exhibition dedicated to Photography in the U.S.A. Unfortunately, we are unable to receive this exhibition since our only month available for this year is August -- at which time, I understand, the show is booked in Brazil.

I am still unable to give you a final decision on the other exhibitions: Tamarind, Cartier-Bresson and Word & Image, all of which are of great interest to us. We need to know the lending fee on all these exhibitions and also whether the transportation facilities mentioned for the Photography show are the same.

We have inquired from this end on that point and have learned that the Moore-McCormarck vessels no longer make the trip from Buenos Aires to Caracas. As I understand it, these points were taken over by Grace and by ELMA, the Argentinian national steamship line. It would be important to inquire -- for future reference -- whether the International Program can make a similar arrangement with these lines as that worked out with Moore-McCormack. The Grace line representative in Caracas has told us that it would be adviseable to contact Prudential Grace Line Inc. (Digby 4-6000) which travels from B.A. to Caracas via Panama and also ELMA (Digby 6-6363) which comes to Caracas directly from Buenos Aires.

We would certainly appreciate all the information you could give us on this point.

Do thank Miss Allwardt for all the brochures on these shows and also for the handsome publication on Cartier-Bresson. Also convey our regards to our dear friend Waldo Rassmussen and his wife.

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FUNDACION EUGENIO MENDOZA

CARACAS—VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

As soon as I receive information on the lending fees for the shows mentioned and also on the transportation facilities, I will let you know precisely what dates we have available for the marvelous exhibitions which the Museum offers.

Looking forward to your reply with interest, I am,

Sincerely,

Lourdes Blanco

Lourdes Blanco
Director
Sala de Exposiciones

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USIA Caracas

June 9, 1970

Mrs. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado No. 332
Avenida Andres Bello
Caracas, Venezuela

Dear Mrs. Blanco

We have not received to date, an answer from you to either Miss Allewardt's letter of April 2, or my follow-up letter of May 6.

It is most important in the overall planning of our program that we quickly clarify whether you are interested in any of the exhibitions which we have offered you. My initial concern is with NEW PHOTOGRAPHY - USA, which we still hope to make available to you for late October/ November. The CARTIER-BRESSON: RECENT PHOTOGRAPHS have the probability of an extended tour in Brazil, and it may now not be possible to schedule a showing for you before March 1971.

Please understand our desire to proceed with planning for the tours of these exhibitions. We are reluctant to bypass Caracas, but apart from your initial inquiry of March 18, we have had no indication of your interest in any of our projects. Please quickly let us know if you wish to participate in these exhibitions.

Yours sincerely

John Stringer
Assistant Director
International Program

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June 9, 1970

Richard M. Key
Cultural Affairs Officer
USIS - U.S. Embassy
Avenidu Francisco de Miranda
and Avenida Principal de la
Floresta
Caracas, Venezuela

Dear Mr. Key

I enclose a copy of my latest letter to Mrs. Lourdes Blanco of Fundacion Eugenio Mendoza together with copies of the two previous letters from our Department. I would be most grateful for any light you could shed on her previous failure to answer correspondence. If possible, perhaps you could also persuade her to give us a ruling on all these exhibitions.

In the event that Mrs. Blanco does not require any of the exhibitions, would you be kind enough to indicate the likelihood of finding an alternative patron in Caracas, since we feel it would be a great pity for any or all of these five exhibitions which have been received so well elsewhere, to bypass Venezuela entirely.

Our exhibitions are designed basically for museum use, and are intended to supplement and assist the programs of local museums. If for any reason a museum is not available, we like to feel confident that the agency with which we are dealing is competent both in the display and administration of exhibitions.

Could you please, if we are obliged to look for an alternate venue, bear these factors in mind?

Sincerely

John Stringer
Assistant Director
International Program

JS/ll

Enclosure

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May 6, 1970

Mrs. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado No. 332
Avenida Andres Bello
Caracas, Venezuela

Dear Mrs. Blanco:

Mr. Rasmussen has asked me to take over the exhibitions touring in Latin America, to relieve Miss Annette Allwardt of some of the many responsibilities which she has had to shoulder prior to my appointment here.

It is for this reason that I now wish to follow up Miss Allwardt's letter of April 2 to you and ask if you have yet been able to reach a decision on either NEW PHOTOGRAPHY USA, TAMARIND: HOMAGE TO LITHOGRAPHY, or CARTIER-BRESSON: RECENT PHOTOGRAPHS. The tours of all these exhibitions are currently underway and I am sure that you will appreciate our desire to clarify the situation with Caracas before finalizing bookings elsewhere.

Yours sincerely,

John Stringer
Assistant Director
International Program

JS/mm

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cc: ICE F 142-70 NEW PHOTO - L.A.
ICE F 134-69 TAMARIND
ICE F 130-68 CARTIER BRESSON
ICE F 121-68 WORD & IMAGE
WR AA circ. green

April 2, 1970

Mrs. Lourdes Blanco
Fundacion Eugenio Mendoza
Apartado No. 332
Avenida Andres Bello
Caracas, Venezuela

Dear Mrs. Blanco:

I had meant to write to you long before this about our exhibition, NEW PHOTOGRAPHY: USA which I had discussed with Mr. Sigala, and also about various other exhibitions which we would like to make available to you; a great overload of work has prevented me from writing up to now, and I am very glad that you are sending us your request. I am listing below the exhibitions which are already circulating in Latin America, or will become available in the near future.

NEW PHOTOGRAPHY: USA:

I trust that Mr. Sigala has given you the material, but I am sending you, under separate cover, another box-list for shipping information, and a check-list. This exhibition will complete its tour of Brazil in August and could be made available to you after a September showing in Buenos Aires, for an opening sometime late October, 1970. If you agree to take the exhibition after Buenos Aires, could you kindly investigate from your end the question of transportation,ie., is there a direct shipping connection, which steamship line, etc.

Terms for the exhibition are a $250.00 lending fee to our Museum, plus transportation from the preceding city on the itinerary; if there should be a direct sailing connection between Buenos Aires and Caracas on a Moore-McCormack vessel, free transportation would be granted.

I hope it will be possible to schedule this exhibition in your gallery after Buenos Aires; kindly let me know just as soon as possible if this can be arranged.

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TAMARIND: HOMAGE to LITHOGRAPHY:

I am sending you under separate cover a catalogue on the exhibition, a check-list and a box-list. As you can see from the check-list, the exhibition is fairly large and may not fit into your gallery. I nevertheless want to mention it to you today, so that in case it is not suitable for your rooms, you could mention it to Sr. Arroyo again, who might consider showing it at Museo de Bellas Artes; as you may know, I have written him about it last September. This exhibition is also on tour in Brazil and will then go to the Museo Nacional de Bellas Artes in Buenos Aires in June and the Museo Nacional de Bellas Artes in Montevideo during August of 1970. We would be glad to make this exhibition available to Caracas directly following Montevideo for September/October. Kindly let me know whether this period would be possible for Caracas, and alternatively, let me have several choices of dates for the balance of 1970 and 1971.

CARTIER-BRESSON RECENT PHOTOGRAPHS:

Under separate cover I am sending you the exhibition's catalogue and other information material. The exhibition has already been shown at the University of Puerto Rico and will be shown in Sao Paulo, Brasilia, and Montevideo starting this month through approximately late August. After that the schedule is still open, and we could make the exhibition available to Caracas any time between September, 1970 and January 1972. Again, this exhibition may be slightly too large for your gallery space, in which case I would appreciate your suggesting a showing to Sr. Arroyo. Kindly list at least three alternate choices of dates during the available period which would be suitable for a Caracas showing.

WORD AND IMAGE:

This exhibition's tour of Latin America is as yet tentative as regards actual start and length. But I am already informing you of its contents (note enclosed pamphlet) and approximate availability and would appreciate knowing whether you would like to show this exhibition in your gallery. It is possible that a first showing may be scheduled at the Instituto Torcuato di Tella in Buenos Aires sometime this August, so it would help us to know whether you could schedule a showing this fall, winter, or during the first half of 1971.

The terms for each of the above exhibitions is a lending fee of $250.00, plus the standard local costs of showing, catalogue production, publicity--etc., and one-way transportation from the preceding exhibitor -- unless, as I mentioned, the exhibitions can be shipped via a Moore McCormack vessel; this company has promised us free transportation

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for these exhibitions from and to New York, and also between the various ports in South America.

I hope you will be able to arrange a showing of NEW PHOTOGRAPHY: USA following Buenos Aires and I would appreciate your decision on this as regards tentative dates for the remaining exhibitions just as soon as you can let me know. We will of course keep you closely informed as to the precise dates of availability for all the exhibitions as we receive them.

Mr. Rasmussen has asked me to send you and Sr. Arroyo his best wishes and regards.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

aa.cem

enc: 1 pamphlet (WORD & IMAGE)

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FUNDACION EUGENIO MENDOZA
CARACAS—VENEZUELA

APARTADO No. 332
TELEFONOS 54.54.31 AL 35

EDIFICIO LAS FUNDACIONES
AVENIDA ANDRES BELLO

MAR 30 1970

March 18, 1970

Miss Annette Alwardt
International Program
The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

Dear Miss Alwardt:

The Venezuelan photographer José Sigala has passed on to us the brochure concerning the circulating exhibition "New Photography U.S.A." in which we are most interested.

As you may or may not know, the Fundación Mendoza has an exhibition hall in which the works of Venezuelan and foreign artists are exhibited according to a regular annual program. Since Mr.Sigala brought to our attention the possibility of engaging the above mentioned exhibition for this hall, I am taking the liberty of writing you directly in order to inquire about further details concerning this show.

To begin with, we would like to know the schedule of the exhibition for Latin America, knowing that the Museum of Modern Art plans well in advance in these matters. In the brochure it is mentioned that the show will circulate from October 1969 through December 1971 and we would be interested in knowing whether this show is also available to us and approximately for what date.

Needless to say, we will discuss the possibility of staging such an exhibition with our board and hope to obtain their approval. Meanwhile, it would be reasonable for us to know when this exhibition could be available to us.

Should there be any additional information that we should have -- in addition to the one included in the brochure -- I would appreciate receiving it.

I look forward to your reply with great interest.

Sincerely,

L. Blanco

Lourdes Blanco

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September 5, 1969

Sr. Miguel Arroyo
Director
Museo de Bellas Artes
Parque Sucre Los CAobos
CARACAS
Venezuela

Dear Mr. Arroyo:

In the fall of 1968 we received the visit of a young Venezuelan photographer, José Sigala, with whom I discussed the possibility of bringing to Venezuela photography exhibitions, which he felt were quite in demand. He stressed especially your interest in arranging a photographic art exhibit at the Museo, and I am now happy to inform you that a major photography exhibition, just completed and prepared especially for circulation in Latin and South America, is becoming available shortly.

The exhibition, NEW PHOTOGRAPHY: USA, offers an important selection of 110 photographs by eleven American photographers; the enclosed descriptive sheet, checklist and photographs will enable you to obtain an idea of its content and character. The fee is $250., which constitutes a small share in our own organizational expenses of framing, packing, round-trip ocean transportation, insurance, etc. In addition, the exhibitors would be responsible for one-way transportation from the preceding site of exhibition, and for the standard local costs of handling, installation, publicity, catalogue production, etc.

The exhibition is now ready to be packed and could be shipped within two weeks. If you decide to show it in Caracas, kindly let me know assoon as possible whether you would be able to arrange for its first South American showing, i.e. for an opening in mid- or late October. We had just recently offered this period to the Instituto Torcuato di Tella in Buenos Aires, who just cabled us that their space is taken by another exhibition. This is the reason why we are offering you the October/November period on such a short notice, but as you can see from the checklist, the exhibition is not very large and could perhaps still be accommodated.

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Mr. Arroyo

September 5, 1969

I hope you will let us have your reply very shortly, preferably by cable, since shipping space would have to be booked ten to fourteen days in advance of the date of departure.

I am also sending you, under separate cover, a copy of TAMARIND; HOMAGE TO LITHOGRAPHY, an exhibition which will also come to Latin and South America shortly. Again, the fee is $250.-, and the show will be available for two years. Should your Museum be interested in scheduling a showing, please list at least two or three alternate dates between November 1969 and November 1971. The exhibition just closed its successful showing at our Museum; the enclosed descriptive sheet and catalogue will tell you more about the exhibition. Again, the first of the Latin American showings is not definitely booked. We have only so far offered it to Brazil, where it would go on a several months tour starting this November. However, it is not certain as yet whether a Brazilian tour can be arranged for this fall and winter. If available, would you be interested in showing the lithographs in Caracas instead, during the month of November? Please let me know.

FRANKENTHALER

Mr. Rasmussen told me he had spoken to you about this exhibition before he left on vacation, but since I was not sure whether you have received checklist, boxlist and a copy of the catalogue, I mailed this material to you via air, this morning. The boxlist will be important in determining a cost estimate for shipment. The fee, which I understand Mr. Rasmussen quoted to both Caracas and Mexico City, is the same as the one paid by European Museums, i.e. $3000.-. The transportation costs, I understand, would be for Caracas to pay ocean transport from New York to Caracas, while Mexico pays the return to New York, and Caracas and Mexico share the costs of shipment from Caracas to Mexico. Our Museum would absorb the costs of shipment from Europe to New York.

We shall look forward to your decision. For your information, when I spoke with Mrs. Escobedo on the telephone just recently, she mentionned that the University is very enthusiastic about the project, but is still studying the question of costs. We will be in touch with you the moment we have their decision but hope to hear from you meanwhile.

Sincerely,

Annette Allwardt
Administrative Assistant
International Program

Enclosures: 2 descriptive sheets

(under separate cover 1 TAMARIND catalogue
1 set of photographs)