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BUILT USA - ICE-F-27-55 - Chile
Cynthia Feinberg

VIA AIR MAIL

May 27, 1958

Telefax

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CALL LETTERS

DLS

CHARGE TO

The Museum of Modern Art

To

LT

Edwards

Instituto Arte Moderna

Santiago (Chile)

Via WUC

May 27, 1958

HAVE YOU RECEIVED AMERICAN WOODCUT EXHIBITION. URGENTLY
REQUEST IMMEDIATE CABLED REPLY

McGraw
Modernart

CC: ICE-F-18-53 -
Argentina
Feinberg

charge: The International Program

PAM/CF:CF

1272 IC (6-55)

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PLEASE TYPE OR WRITE PLAINLY WITHIN BORDER—DO NOT FOLD

has been accepted for showing in Buenos Aires at the Museo Nacional de Bellas Artes and must be there no later than July 31, 1958.

We have received your cable notifying us that you are unable at this time to accept BUILT IN U. S. A.: POSTWAR ARCHITECTURE for showing in Argentina. We should also appreciate a cable from you concerning the Woodcut exhibition.

I look forward to hearing from you very soon.

Sincerely,

Porter A. McGraw
Director
The International Program

PAM/CF:CF

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CC: AM WC TODAY - copy 2 - ICE-F-18-53 - Chile

BUILT USA - ICE-F-27-55 - Chile
Cynthia Feinberg

VIA AIR MAIL

May 27, 1958

Copy

Am. Woodcut

Renee

In - To the Arts Museum
Edwards

American Cable & Radio System

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

To Telephone
Call a
White
NY 1-435, NY 1-436
OR ANY BRANCH OFFICE

Dear Mr. Edwards:

FOR INFORMATION REGARDING
THIS MESSAGE TELEPHONE
CUMULATIVE GREEN 5-3800
AND ASK FOR CUSTOMERS
SERVICE BUREAU

M

I cabled you today as follows concerning THE AMERICAN WOODCUT TODAY:

HAVE YOU RECEIVED AMERICAN WOODCUT EXHIBITION. URGENTLY REQUEST
IMMEDIATE CABLED REPLY.

On April 22nd I also cabled you as follows concerning this same exhibition:
22 SANTIAGOCHILE 17 15 1100AM

PLEASE CABLE CONFIRMATION AMERICAN WOODCUT EXHIBITION FORWARDED TO YOU
FROM LIMA.

The second cable was confirmed in my letter to you of April 30th which included material for your use in publicizing the exhibition's Chilean presentation. As you will recall from this letter the only notification we have had concerning the whereabouts of this exhibition was word from the Instituto de Arte Contemporaneo in Lima that they had forwarded the exhibition to you. As you can imagine we are extremely anxious to have word from you that you have received the exhibition, especially since it has been accepted for showing in Buenos Aires at the Museo Nacional de Bellas Artes and must be there no later than July 31, 1958.

We have received your cable notifying us that you are unable at this time to accept BUILT IN U. S. A.: POSTWAR ARCHITECTURE for showing in Argentina. We should also appreciate a cable from you concerning the Woodcut exhibition.

I look forward to hearing from you very soon.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/CF:CF

Porter A. McCray
Director
The International Program

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An IT&T Associate

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AND ASK FOR CUSTOMERS
SERVICE BUREAU

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LR8/VB SONY122 SANTIAGOCHILE 17 15 1100AM

LT MODERNART NYK /THE MUSEUM OF MODERN ART 11 WEST 53RD ST./N

IMPOSSIBLE EXHIBIT BUILT US DUE REORGANIZATION INSTITUTE WILL

LET YOU KNOW FUTURE ACTIVITIES

EDWARDS

MAY 16 1958

FOR PROMPT SERVICE
TELEPHONE REPLY TO
MAIN OFFICE - WH 4-3100

Only American owned System providing worldwide telegraph service by both Cable and Radio

date it if you would
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RE and THE AMERICAN
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hibitions. I am also
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santiago. showings or paintings not my experience.

I look forward to hearing from you.

Sincerely,

Porter A. McGray

Director

The International Program

PAM/WR/CF:CF

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CALL LETTERS	CHARGE TO	To	The	Museum of Modern Art	CC: ICE-F-18-53
DLS		LT	Via	WUC	ICE-F-27-55
		Arturo Edwards		May 9, 1958	Feinberg
		Instituto Arte Moderna			<i>Love</i>
		Santiago			
		(CHILE)			

HAVE YOU RECEIVED EXHIBITION AMERICAN WOODCUT. ALSO HOPE INSTITUTO CAN ACCEPT BUILT USA FOR IMMEDIATE SHIPMENT FROM LIMA. PLEASE CABLE REPLY.

McCray
Modernart

charge: International Program

PAM/WR/CF:CF

1272 1C (6-55)

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we received your cable informing us that you could not accept the exhibitions until April we have been awaiting finalization of the shows' schedule before writing you further. Both exhibitions are now in Lima, and could be sent to you in time for an April first opening. We feel that a combined showing of the print and architectural exhibitions would present a most effective program of these two aspects of contemporary American art.

As stated previously, The International Program can make both exhibitions available at no other cost than that of one-way transportation from the preceding city. We suggest you arrange for ocean freight shipment from Lima to Santiago. This of course assumes that the sponsoring institution will undertake the local costs of installation, publicity, catalog, etc. If it is convenient for you to accept these exhibitions for showing in Santiago at this time, we should very much appreciate it if you would cable an exact consignment address. As soon as we receive this, we shall forward material for use in publicizing these exhibitions and in preparing a leaflet or catalog if this desired.

I sincerely hope it will be possible to arrange for April showings in Santiago of BUILT IN U. S. A.: POSTWAR ARCHITECTURE and THE AMERICAN WOODCUT TODAY. I have informed Mr. Paul Linder, (Calle Barcelona 275, Lima-Orrantia, Peru), who arranged the Lima showing of BUILT IN U. S. A.: POSTWAR ARCHITECTURE of your interest in these exhibitions. I am also sending copies of this correspondence to Mr. George N. Butler, Public Affairs Officer, United States Information Service, American Embassy, Santiago.

I look forward to hearing from you.

Sincerely,

Porter A. McCray
Director
The International Program

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CC: BUILT IN U. S. A. - ICE-F-27-55 - Santiago ✓
THE AMERICAN WOODCUT TODAY, Copy 2 -
ICE-F-18-53 - Santiago
Mr. George N. Butler - PAO - USIS
Dr. Arturo Prat, President, Board of
Trustees, Instituto de Arte Moderna -
Santiago

Museum of Modern Art
11 West 53rd Street
New York

Dear Mr. McCray:

VIA AIR MAIL

January 30, 1958

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

Dear Mr. Edwards:

I am writing you concerning the exhibitions BUILT IN U. S. A.: POSTWAR ARCHITECTURE and THE AMERICAN WOODCUT TODAY which we offered for showing in Santiago in our letter of November 6, 1957 to Dr. Arturo Prat. Since we received your cable informing us that you could not accept the exhibitions until April we have been awaiting finalization of the shows' schedule before writing you further. Both exhibitions are now in Lima, and could be sent to you in time for an April first opening. We feel that a combined showing of the print and architectural exhibitions would present a most effective program of these two aspects of contemporary American art.

As stated previously, The International Program can make both exhibitions available at no other cost than that of one-way transportation from the preceding city. We suggest you arrange for ocean freight shipment from Lima to Santiago. This of course assumes that the sponsoring institution will undertake the local costs of installation, publicity, catalog, etc. If it is convenient for you to accept these exhibitions for showing in Santiago at this time, we should very much appreciate it if you would cable an exact consignment address. As soon as we receive this, we shall forward material for use in publicizing these exhibitions and in preparing a leaflet or catalog if this desired.

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I look forward to hearing from you.

Sincerely,

Porter A. McCray
Director
The International Program

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A. M. E.

Museum of Modern Art

Mr

Porter A McGray

11 West 53rd Street

New York

Dear Mr McGray:

I was very sorry indeed not to see you in Sao Paulo, I arrived the day of the opening of the 4th Bienal and you had just left.

I am in receipt of your letter of November and I confirm my cable of the 14th of November:

"Impossible have number one and two exhibits if possible postpone April"

Arturo Edwards
President

During the month of December up to the month of March there are no artistical activities in Santiago or elsewhere and really the season opens in the month of March.

We are in agreement with the cost of transportation from the proceeding city and we will assume the local cost of installation, publicity, etc.

I should like you to considerer the possibility of having exhibits one and two in a near future, as they are most interesting and also because I personally feel that the United States and a cultural point of view should be more present in Latin America.

The last exhibits that we have had, American Engravings and the Fleischman collection, do not represent at all the art of your country, and also have nothing to do with modern art. Only two or three engravings or paintings had any importance.

I believe sincerely, although I am talking in general and you are a private organization, that something has to be done to conect the United States in a more intimate cultural form than

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A. M. E. what has been done up to now.

I have been working in this sense with Perú, Brasil, Argentina and Spain, and I am extremely pleased the ways things are going on.

I have spoken to the U. S. A. Ambassador Mr. Cecil B. Lyon and I am sending him a memorandum in this sense, under his own initiative.

I am very pleased that we have this contact with you and I look forward to have in Santiago, Valparaíso, Concepción and Valdivia exhibitions from the Museum of Modern Art.

Our representative in Argentina is Mr. Ignacio Pirovano and I can arrange that all exhibits here can be transferred to Argentina and then to Sao Paulo and Rio.

With my best wishes sincerely

John Hay

P.D. Please excuse me for not having answered your letter before as I have been abroad.

The first of the two exhibitions is to be held in Santiago, Chile, in the month of March. It is to consist of a selection of the most important works of the Museum of Modern Art, and will be held in the same building as the exhibition of the Chilean artists. The second exhibition is to be held in Valparaíso, Chile, in the month of April. It is to consist of a selection of the most important works of the Museum of Modern Art, and will be held in the same building as the exhibition of the Chilean artists. The third exhibition is to be held in Concepción, Chile, in the month of May. It is to consist of a selection of the most important works of the Museum of Modern Art, and will be held in the same building as the exhibition of the Chilean artists. The fourth exhibition is to be held in Valdivia, Chile, in the month of June. It is to consist of a selection of the most important works of the Museum of Modern Art, and will be held in the same building as the exhibition of the Chilean artists.

I look forward to hearing from you.

Very best wishes,

Sincerely,

John Hay

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AM WC TODAY, copy 2 - ICE-F-18-53 - Santiago
LATIN AMERICAN ARCH - ICE-F-33-57 - offers
Mr. George N. Butler - PAO - USIS
Dr. Arturo Prat
Cynthia Feinberg

VIA AIR MAIL

March 11, 1958

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

LY MCRAY Dear Mr. Edwards:

NEW YORK
DUE HOL
POSSIBLE
Thank you for your letter of January 25th which arrived after my letter of January 20th was sent to you. We were especially gratified by your expression of interest in American art and the need for cultural exchange, and are sincerely pleased to be able to collaborate with you in bringing the two American art exhibitions, BUILT IN U. S. A.: POSTWAR ARCHITECTURE and THE AMERICAN WOODCUT TODAY, to Chile. We also look forward to arranging a showing of LATIN AMERICAN ARCHITECTURE SINCE 1945 in Santiago at a later date.

PRESIDENT

ICFM LT
The first of the two exhibitions, BUILT IN U. S. A., is ready for immediate shipment from Lima. Would you please notify us whether you have a representative in Lima who will arrange this shipment, or whether we should contact the Lima exhibitors, for whom Mr. Paul Linder is in charge, (Calle Barcelona, 275, Lima-Orrantia, Peru) to handle these details. We have noted your agreement to assume transportation expenses and shall authorize collect shipment as soon as we hear from you. At that time we shall also forward material for your use in publicizing the exhibition and in preparing a catalog or leaflet, if this is desired.

Concerning your suggestion to extend the period of showing to enable BUILT IN U. S. A. to circulate to smaller centers in addition to Santiago, we regret that we are forced to restrict the number of showings in any one country to avoid wear and tear on the show. Also the scale of the exhibition makes it suitable for display only in galleries of quite generous size. However, the other exhibition, THE AMERICAN WOODCUT TODAY, could quite appropriately be sent on a tour of several cities, and could remain in Chile for a three or four month period, if you should like to arrange additional showings. The Woodcut exhibition opens in Lima on March 24th, for a two-week showing; you could, therefore, expect to receive the exhibition in late April. Would you please confirm that we should arrange shipment on the exhibition at that time?

I look forward to hearing from you.

Very best wishes.

Sincerely,

Porter A. McGray, Director
The International Program

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LT MCRAY MODERN ART

NEWYORK

DUE HOLIDAYS IMPOSIBLE HAVE NUMBER ONE AND TWO EXHIBITS IF

POSSIBLE POSTPONE APRIL

ARTURO EDWARDS

PRESIDENT

ICFM LT MCRAY MODERN ART

Santiago
Rue
NOV 14 1958
(BUILT KST
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Santiago
AM WC TODAY, copy 2 - ICE-F-18-53 - Santiago
BUILT IN U. S. A. - ICE-F-27-55 - Santiago
Cynthia Feinberg

VIA AIR MAIL

March 11, 1958

January 30, 1958

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

Dear Dr. Prat:

I am enclosing for your information a copy of my letter of
March 11th to Mr. Arturo M. Edwards concerning plans for
the Chile showings of BUILT IN U. S. A.: POSTWAR ARCHITECTURE,
THE AMERICAN WOODCUT TODAY and LATIN AMERICAN ARCHITECTURE SINCE
1945.

As you will note, we have suggested to Mr. Edwards that he arrange
to have a combined showing of the print and architectural exhibi-
tions, opening in Santiago April first. I sincerely hope we can
realize this project.

Sincerely,
Porter A. McCray
Director,
The International Program

Enclosure: Copy, letter to Mr. Arturo M. Edwards, March 11, 1958.

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

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 THE AMERICAN WOODCUT TODAY, Copy 2 -
 ICE-F-18-53 - Santiago
 Cynthia Feinberg
 THE AMERICAN WOODCUT TODAY, Copy 2 - offers -
 ICE-F-18-53 - Santiago
 LATE AMERICAN ARCHITECTURE SINCE 1945 -
 ICE-F-13-57 - offers *Roll*

VIA AIR MAIL

January 4, 1958

VIA AIR MAIL

January 30, 1958

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

Dear Dr. Prat: I am enclosing a copy of my letter of January 30th to Mr. Arturo Edwards concerning our exhibitions BUILT IN U. S. A.: POSTWAR ARCHITECTURE and THE AMERICAN WOODCUT TODAY which we offered for showing in Santiago in our letter to you of November 6, 1957. As you will note, we have suggested to Mr. Edwards that he arrange to have a combined showing of the print and architectural exhibitions, opening in Santiago April first. I sincerely hope we can realize this project.

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

Porter A. McCray

We feel that it would be advantageous to present the two architecture exhibitions as part of one program. The International Program in the Western Hemisphere. Such a presentation would undoubtedly increase the impact of Enclosure: Copy, letter to Mr. Arturo Edwards, January 30, 1958, presented under joint sponsorship of the exhibiting museum or gallery and a local architectural association. In this regard, perhaps it would be desirable for the National Faculty of the Chilean National University to join the Instituto de Arte Moderna in presenting the two exhibitions.

The International Program can have all three exhibitions available at no other cost than that of one-way transportation from the preceding city. This of course means that the sponsoring institution will assume the local costs of installation, publicity, catalog, etc. The exhibitors have all been designed to include the task of preparing, hanging and erecting, and specific mounting and packing instructions necessary each exhibition.

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CC: Mr. George N. Butler, PAO - USIS - Santiago
Waldo Rasmussen
✓ BUILT IN U.S.A. - ICE-F-27-55 - offers -
Santiago
THE AMERICAN WOODCUT TODAY, Copy 2 - offers -
ICE-F-18-53 - Santiago
LATIN AMERICAN ARCHITECTURE SINCE 1945 -
ICE-F-33-57 - offers - Santiago

VIA AIR MAIL

November 6, 1957

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

Dear Dr. Prat:

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

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

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

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

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

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Last

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Dr. Arturo Prat

-2-

November 6, 1957

Dr. Arturo Prat

-3-

November 6, 1957

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

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

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

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

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

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

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

Total number cases:	8
Total gross weight:	2421 pounds (1100.1 kilos)
Total net weight:	1001 pounds (468.6 kilos)
Total cubage:	192.0 cubic feet (5.4367 cubic metres)

2. LATIN AMERICAN ARCHITECTURE SINCE 1945

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

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

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Dr. Arturo Prat

-3-

November 6, 1957

The exhibition requires approximately 600 running feet of exhibition space and contains the following:

- 21 text and photo panels, each 7'8" x 1'
- 17 photo murals, each composed of from two to four separate panels, with a constant height of 7'8" and width varying in size from 4' to 14'9"
- 35 photo panels, ranging in size from 13 x 37 inches to 7'8" x 5'6"
- 1 title and introduction panel, 7'8" x 5'6"
- 49 three-dimensional color-slides mounted in viewers on 10 shelves

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

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

LATIN AMERICAN ARCHITECTURE SINCE 1945 - ocean freight from Caracas
 Total number cases: 16
 Total gross weight: 8038 pounds; (3653.6 kilos)
 Total net weight: 2682 pounds; (1219.09 kilos)
 Total cubage: 931.4 cubic feet (26.3745 cubic metres)

3. THE AMERICAN WOODCUT TODAY

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

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

Check
Last

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The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC/IP	1. A. 328

CG: BUILT IN U.S.A. - 1952-27-55 - Lima, Peru
BUILT IN U.S.A. - 1952-27-55 - Santiago, Chile,
offers.

Waldo Rasmussen

Dr. Arturo Prat

-4-

November 6, 1957

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

VIA AIR MAIL

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

Call THE AMERICAN WOODCUT TODAY - ocean freight from Montevideo

Lima-Orto: Total number cases: 2
Total gross weight: 854 pounds (388.2 kilos)
San Paul: Total net weight: 295 pounds (133.6 kilos)
Total cubage: 44.0 cubic feet (1.244 cubic metres)

Thank you for your letter of October 15th, informing us of plans for Publicity on the exhibitions: For your use in publicizing the exhibitions, we will supply you with background material for press releases and a number of glossy photographs of items in the exhibitions. These would serve either for publicity in the press or for catalogs or any leaflets or descriptive brochures you might wish to prepare.

I am enclosing check lists for BUILT IN U.S.A.: POST-WAR ARCHITECTURE, LATIN AMERICAN ARCHITECTURE SINCE 1945, and THE AMERICAN WOODCUT TODAY for your consideration. had a visit from Dr. Arturo Prat of the Board of Trustees of the Museo de Arte Moderna in Santiago, and he expressed interest in

I very much hope it will be possible to initiate arrangements for showings of these exhibitions in Santiago and I look forward to some word from you. will close approximately a month later and would be available for shipping.

With very best wishes, I am most appreciative of your suggestion of sponsorship by the Architectural Faculty of the Chilean National University, and shall pass on to

Sincerely,

I was indeed sorry that my trip to Lima had to be cancelled because of the postponement of the São Paulo Biennial's opening, for I had looked forward very much to visiting you and your family again. However, I do hope I shall be able to return some time in the future.

Porter A. McGray
Director
The International Program

With very best wishes to you and your family.

Enclosures: 3 check lists.

Sincerely,

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

PAM/WR/CF:CF

Porter A. McGray
Director
The International Program

PAM/WR/CF

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&
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	IC/IP	I. A. 328

CG: BUILT IN U.S.A. - ICE-F-27-55 - Lima, Peru
BUILT IN U.S.A. - ICE-F-27-55 - Santiago, Chile,
offers✓

Waldo Rasmussen

Rael
Linder

VIA AIR MAIL

October 17, 1957

Mr. Paul Linder
Calle Barcelona, 275
Lima-Orrantia, Peru

Dear Paul Linder:

Thank you for your letter of October 11th, informing me of plans for the Lima showing of our exhibition BUILT IN U.S.A.: POSTWAR ARCHITECTURE at the Palacio de Arte under the auspices of the Facultad de Arquitectura of the Universidad de Ingenieria. We are sincerely pleased that you have been able to secure such suitable space and sponsorship for the exhibition, and wish you every success in its presentation. I do hope it will be possible to print a small catalog for the show, as I am sure it would enhance the effectiveness of the exhibition.

This summer I had a visit from Dr. Arturo Prat of the Board of Trustees of the Museo de Arte Moderna in Santiago, and he expressed interest in arranging a showing of BUILT IN U.S.A. following in Lima. Since your opening is scheduled for November 20th, I presume that the exhibition will close approximately a month later and could be available for shipment by the end of December. I am most appreciative of your suggestion of sponsorship by the Architectural Faculty of the Chilean National University, and shall pass on to Dr. Prat your suggestion.

I was indeed sorry that my trip to Lima had to be cancelled because of the postponement of the Sao Paulo Bienal's opening, for I had looked forward very much to visiting Lima and seeing you again. However, I do hope I shall be able to return to Peru sometime in the future.

With very best wishes to you and your family.

Sincerely,

Porter A. McGray
Director
The International Program

PAM/WR:CF

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	IC/IP	I. A. 328



LIMA - ORANAVIA CALLAO - BARRANCO - 17000

oct. 11, 57

The Museum of Modern Art
The International Program
11 West 53rd street
New York NY.19

Dear Mr. No Gray y
Dear Mr. Humphrey,

As I do not know who of you both will be in New York, I addressed this letter to the International Program, so it will not be forwarded to some other place.

All the material of the exhibition POSTWAR ARCHITECTURE and also the text material have arrived. This morning the faculty received (finally) the written ministerial permit to introduce the exhibition without duties. Beforehand we sent a douanier agent to Callao to see to it that the crates were carefully handled and stored and this afternoon or tomorrow they will be brought up (as we hope - because all these things are handled overhere with a lot of lost of time) to the Facultad de Arquitectura of the Universidad de Ingenieria.

And now I have found the finest possible place of exhibition for it: the newly restored building of the "Patronato de Arte" in a wonderful situation, which from the next year on will harbour the official museum of peruvian art and which a month ago was inaugurated with a big French show of industrial and cultural material. The French government made such a big "feria" of it that we don't wonder the french finances at home are out of order. The French need now still a little time to have their things put out, so that we can go in. But the "Patronato de Arte" (whose president is a friend of mine) is very happy to show the architectural exhibition in collaboration with our Faculty (though they have no money to contribute). The inauguration will be at the 20th of Nov. (as was hitherto decided) and I only hope that you will not be angry that it can not be earlier. But on the other hand there is in Lima and Peru no better occasion to reach with an exhibition a very large public than presenting it in this new (old and restored) "Palacio de Arte".

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-2-

I spoke to the cultural department of the usa Embassy (Mr. Rodgers) to inform him of all these happenings and begging him to have a part in it, as I think you would be interested that the official usa-authorities would and should have. I had the impression that Mr. Rodgers hitherto did know nothing about it but that he was very much interested. He promised his collaboration and we will specify this in a near future. But I hope they will not only share in the share and big success of the show but that they will provide some financial help to bring out a little catalogue and see to it that the material of the exhibition will be shipped back to you or to another south-american place (Sile for instance -when you have no other plans- would be an appropriate place, I suppose I could manage it that the Architectural Faculty of the Chilean national University would show it, we have good relations with it). I suppose you will inform me about your future intentions.

In the museum of the Patronato de Arte will be at the same time an exhibition of modern painting, a loan show of the Museum of Sao Paulo. But this will not interfere with our architectural show, as the place has two stories and is very large. And I think one show will will "aprovechar" of the other, as they show present quite different matters. The Brazilian painting exhibition will be inaugurated by the Brazilian ambassador and so we hope that our exhibition will be honoured by the usa- representative.

I hoped to see you, dear Mr. McCray, overhere on your way back from Sao Paulo. I suppose you couldn't make it, but I'm looking forward to the pleasure of hearing of you.

Sincerely,

Paul Linder.

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CC: BUILT IN USA - ICE-F-27-55 - offers - Santiago
AM WC TODAY - copy 2 - ICE-F-18-53 - offers -
Santiago
LATIN AM ARCH - ICE-F-33-57 - offers - Santiago
Waldo Rasmussen

Rose

MS 10 Wash
Stowals

November 6, 1957

March 11, 1958

Mr. Edward Stansbury
Chief, Exhibits Division
Information Center Services
United States Information Agency
Washington 25, D. C.

Dear Ed:

For your information, I am enclosing copies of my letters of November 6, 1957 to Dr. Arturo Prat, President, Instituto de Arte Moderna, Santiago, and Mr. George N. Butler, Public Affairs Officer, Santiago, concerning three exhibitions, prepared under the International Program of the Museum of Modern Art, which are available for showing in Santiago. The three exhibitions are (1) BUILT IN U. S. A.: POST-WAR ARCHITECTURE; (2) THE AMERICAN WOODCUT TODAY; and (3) LATIN AMERICAN ARCHITECTURE SINCE 1945.

Enclosures: Copy, letter to Mr. Arturo Prat, November 6, 1957.
Copy, letter to Mr. George N. Butler, November 6, 1957.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosures:

1. Copy, letter to Dr. Arturo Prat, November 6, 1957.
2. Copy, letter to Mr. George N. Butler, November 6, 1957.

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Santiago
BUILT IN U. S. A. - ICE-F-27-55 - Santiago ✓
AM WC TODAY, copy 2 - ICE-F-18-53 - Santiago
Cynthia Feinberg

VIA AIR MAIL

March 11, 1958

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

Dear Mr. Butler:

I am enclosing for your information a copy of my letter of
March 11th to Mr. Arturo M. Edwards, President, Instituto
de Arte Moderna, concerning plans for the Chile showings
of BUILT IN U. S. A.: POSTWAR ARCHITECTURE, THE AMERICAN
WOODCUT TODAY and LATIN AMERICAN ARCHITECTURE SINCE 1945.
I very much appreciate your kind offer to assist with this
project.

Sincerely,

Sincerely,

Porter A. McGray
Director
The International Program
Director

Enclosure: Copy, letter to Mr. Arturo M. Edwards, March 11,
1958.

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

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CC: BUILT IN U. S. A. - ICE-F-27-55 - ✓
Santiago
THE AMERICAN WOODCUT TODAY, Copy 2 -
ICE-F-18-53 - Santiago
Cynthia Feinberg

VIA AIR MAIL

January 30, 1958

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

Dear Mr. Butler:

I am enclosing a copy of my letter of January 30th to Mr. Arturo Edwards concerning our exhibitions BUILT IN U. S. A.: POSTWAR ARCHITECTURE and THE AMERICAN WOODCUT TODAY which we offered for showing in Santiago in our letter of November 6, 1957 to Dr. Arturo Prat, a copy of which was also forwarded to you. I very much appreciate your kind offer to assist with this project.

Sincerely,

Porter A. McCray
Director
The International Program

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

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy
Santiago, Chile
November 20, 1957

W.S.I.S.
Butler

Dr. Porter A. McGray,
Director,
The International Program,
The Museum of Modern Art,
11 West 53rd St.,
New York 19, N. Y.,
U. S. A.

Dear Dr. McGray,

Let me acknowledge with appreciation
your letter of November 6, 1957 and enclosures
concerning your correspondence with Dr. Arturo
Prat, President of the Instituto de Arte Mo-
derno in Santiago.

Needless to say we will be glad to offer
Dr. Prat any assistance or advice in this
respect.

Very truly yours,

George N. Butler
Public Affairs Officer

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CC: BUILT IN U.S.A. - ICE-F-27-55 - offers -
Santiago
THE AMERICAN WOODCUT TODAY, Copy 2 - ICE-F-18-53
offers - Santiago
LATIN AMERICAN ARCHITECTURE SINCE 1945 -
ICE-F-33-57 - offers - Santiago
Waldo Rasmussen
Mr. Edward Stansbury

VIA AIR MAIL

November 6, 1957

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

Dear Mr. Butler:

For your information, I am enclosing a copy of my letter of November 6, 1957 to Dr. Arturo Prat, President, Instituto de Arte Moderna, Santiago, concerning three exhibitions, prepared under the International Program of the Museum of Modern Art, which are available for showing in Santiago. The three exhibitions are: (1) BUILT IN U. S. A.: POST-WAR ARCHITECTURE; (2) THE AMERICAN WOODCUT TODAY; and (3) LATIN AMERICAN ARCHITECTURE SINCE 1945. We should very much appreciate any assistance and advice you may be able to offer Dr. Prat with these exhibitions.

Sincerely,

Porter A. McGray
Director
The International Program

Enclosure: Copy, letter to Dr. Arturo Prat, November 6, 1957.

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

copy
ICE-F-18-53
THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY
Santiago, Chile

VIA AIR MAIL. 1958

April 17, 1958

Mr. Porter A. McGray, Director,
The International Program,
The Museum of Modern Art,
New York, New York.

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

Dear Miss Halle:

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

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

Sincerely,

Porter A. McGray
Director
The International Program
Cultural Affairs Officer

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U. S. INFORMATION SERVICE

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY
Santiago, Chile

March 19, 1958

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

Dear Mr. McCray:

Mr. Butler has given me your letter of March 11 enclosing a copy of a letter to Arturo Edwards of the Instituto de Arte Moderno. We are indeed grateful to you for keeping us informed of your activities and shall be pleased to offer any cooperation you might wish in connection with future showings in Chile.

I should like to take this opportunity to thank you and the others at the Museum of Modern Art who assisted Emilio Hermansen while he was at the Museum on a specialist grant from the Department of State. He will be working with Arturo Edwards and also with the Santiago binational center. In a recent conversation he was most enthusiastic about everything he had learned and seen in the United States mentioning especially the kindness of those with whom he came in contact in the Museum of Modern Art.

Sincerely,

Elinor Halle

Elinor Halle
Cultural Affairs Officer

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	IC / IP	I. A. 328

A. M. E.

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

Santiago, 25 de Enero de 1958.

Dear Mr McCray:

I was very sorry indeed not to see you in Sao Paulo, I arrived the day of the opening of the 4th Biennial and you had just

Telefax

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CALL LETTERS	DLS	CHARGE TO	The Museum of Modern Art
To	Edwards	Via	WUC
	Instituto Arte Moderna		May 27, 1958
	Santiago (Chile)		

HAVE YOU RECEIVED AMERICAN WOODCUT EXHIBITION. URGENTLY REQUEST IMMEDIATE CABLED REPLY

McCray
Modernart

CC: ICE-F-18-53 -
Argentina
Feinberg

charge: The International Program

PAM/CF:CF

1272 TC (6-55)

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having exhibits one and two in a near future, as they are most interesting and also because I personally feel that the United States and a cultural point of view should be more present in Latin America.

The last exhibits that we have had, American Engravings and the Fleischman collection, do not represent at all the art of your country, and also have nothing to do with modern art. Only two or three engravings or paintings had any importance.

I believe sincerely, although I am talking in general and you are a private organization, that something has to be done to connect the United States in a more intimate cultural form than

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A. M. E.

Museum of Modern Art
Mr
Porter A. McGray
11 West 53rd Street
New York
Dear Mr McGray:

Santiago, 25 de Enero de 1958.

I was very sorry indeed not to see you in Sao Paulo, I arrived the day of the opening of the 4th Biennial and you had just left.

I am in receipt of your letter of November and I confirm my cable of the 14th of November:

" Impossible have number one and two exhibits if possible postpone April "

Arturo Edwards
President

During the month of December up to the month of March there are no artistical activities in Santiago or elsewhere and really the season opens in the month of March.

We are in agreement with the cost of transportation from the proceeding city and we will assume the local cost of installation, publicity, etc.

I should like you to considerer the possibility of having exhibits one and two in a near future, as they are most interesting and also because I personally feel that the United States and a cultural point of view should be more present in Latin America.

The last exhibits that we have had, American Engravings and the Fleischman collection, do not represent at all the art of your country, and also have nothing to do with modern art. Only two or three engravings or paintings had any importance.

I believe sincerely, although I am talking in general and you are a private organization, that something has to be done to conect the United States in a more intimate cultural form than

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A. M. E. what has been done up to now.

I have been working in this sense with Perú, Brasil, Argentina and Spain, and I am extremely pleased the ways things are going on.

I have spoken to the U. S. A. Ambassador Mr. Cecil B. Lyon and I am sending him a memorandum in this sense, under his own initiative.

I am very pleased that we have this contact with you and I look forward to have in Santiago, Valparaíso, Concepción and Valdivia exhibitions from the Museum of Modern Art.

Our representative in Argentina is Mr. Ignacio Pirovano and I can arrange that all exhibits here can be transferred to Argentina and then to Sao Paulo and Rio.

With my best wishes sincerely



P.D.

Please excuse me for not having answered your letter before as I have been abroad.

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ICE-F-27-55

ICE-F-27-55

BUILT IN U.S.A. ♦ Postwar Architecture (~~Sao Paulo and South America~~)

An exhibition circulated by The Museum of Modern Art, New York, New York

SANTIAGO-
(R.K.) - file1957
1953-1954CHECK AND INSTALLATION LIST:

Pages 1 - 7

- Title Sign
- Title Poster
- Introductory Label
- 43 Text Panels
- 45 Photo Panels

<u>Installation Number</u>	<u>Architect</u>	<u>Building</u>	<u>Panel measurement in inches - height by width</u>	<u>Panel measurement in centimeters- height by width</u>
1.		Title Sign	48 x 36	121.9 x 91.5
1A		Title Poster	48 x 36	121.9 x 91.5
2.		Introductory Text	36 x 24	91.5 x 60.9
3. Text	Alvar Aalto	M.I.T. DORMITORY, Cambridge, Mass. 1948. Photo, text and plan	36 x 14	91.5 x 14
4. Photo	Alvar Aalto	M.I.T. DORMITORY, Cambridge, Mass.	30 x 45	76.2 x 114.3
5. Text	Richard L. Aeck & Associates	FOOTBALL STADIUM FOR HENRY GRADY HIGH SCHOOL, Atlanta, Ga. 1948. 3 photos, text and plan	36 x 14	91.5 x 35.6
6. Photo	Richard L. Aeck & Associates	FOOTBALL STADIUM FOR HENRY GRADY HIGH SCHOOL, Atlanta, Ga.	60 x 48	152.4 x 121.9
7. Text	Gregory Ain	HOUSE FOR JOHN WILFONG, Los Angeles, Cal. 1952. Photo, text and plan	36 x 14	91.5 x 35.6
8. Photo	Gregory Ain	HOUSE FOR JOHN WILFONG, Los Angeles, Cal.	24 x 30	60.9 x 76.2

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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ICE-F-27-55

Page 1/2

~~ICE-F-12-55~~ Check and installation list, continued

9. Text	Edward L. Barnes	HOUSE FOR TED WEINER, Ft. Worth, Texas 1952. Photo and text	36 x 14	91.5 x 35.6
10. Photo	Edward L. Barnes	HOUSE FOR TED WEINER, Ft. Worth, Texas	24 x 30	60.9 x 76.2
11. Text	Donald Barthelme & Associates	WEST COLUMBIA ELEMENTARY SCHOOL, W. Columbia, Texas, 1952. 2 photos and text	36 x 14	91.5 x 35.6
12. Photo	Donald Barthelme & Associates	WEST COLUMBIA ELEMENTARY SCHOOL, West Columbia, Texas	36 x 48	91.5 x 121.9
13. Text	Pietro Belluschi	OFFICE BUILDING FOR EQUITABLE SAVINGS & LOAN ASSOCIATION, Portland, Ore. Photo and text	36 x 14	91.5 x 35.6
14. Photo	Pietro Belluschi	OFFICE BUILDING FOR EQUITABLE SAVINGS & LOAN ASSOCIATION, Portland, Ore.	60 x 48	152.4 x 121.9
15. Text	Marcel Breuer	DORMITORY FOR VASSAR COLLEGE, Poughkeepsie, N.Y. 1951. 2 photos and text	36 x 41	91.5 x 35.6
16. Photo	Marcel Breuer	DORMITORY FOR VASSAR COLLEGE, Poughkeepsie, New York	36 x 54	91.5 x 137.2
17. Text	Marcel Breuer	HOUSE FOR HARRY A. CAESAR, Lakeville, Conn. 3 photos and text, 1952	36 x 14	91.5 x 35.6
18. Photo	Marcel Breuer	HOUSE FOR HARRY A. CAESAR, Lakeville, Conn.	36 x 54	91.5 x 137.2
19. Text	Mario Corbett	HOUSE FOR MORITZ THOMSEN, Vina, Cal. 1952. 2 photos and text	36 x 14	91.5 x 35.6
20. Photo	Mario Corbett	HOUSE FOR MORITZ THOMSEN, Vina, Cal.	36 x 45	91.5 x 114.3
21. Text	Gardner A. Dailey & Associates	RED CROSS HEADQUARTERS, San Francisco, Cal. 1948. Photo and text	36 x 14	91.5 x 35.6
22. Photo	Gardner A. Dailey & Associates	RED CROSS HEADQUARTERS, San Francisco, Cal.	48 x 32	121.9 x 81.3

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ICE-F-27-55

Check and installation list, continued

23. Text	Charles Eames	CASE STUDY HOUSE, Santa Monica, Cal. 1949. 3 photos & text	36 x 14	91.5 x 35.6
24. Photo	Charles Eames	CASE STUDY HOUSE, Santa Monica, Cal.	60 x 48	152.4 x 121.9
25. Text	H.K.Ferguson Co.	BLUEBONNET PLANT, Corn Products Refining Co., Corpus Christie, Texas, 1949. Photo & text	36 x 14	91.5 x 35.6
26. Photo	H.K.Ferguson Co.	BLUEBONNET PLANT, Corpus Christie, Texas	36 x 54	91.5 x 137.2
27. Text	Walter Gropius & Architects Collaborative	HARVARD GRADUATE CENTER, Cambridge, Mass. 1950. 2 photos & text	36 x 14	91.5 x 35.6
28. Photo	Walter Gropius & Arch. Coll.	HARVARD GRADUATE CENTER, Cambridge, Mass.	36 x 48	91.5 x 121.9
29. Text	Harwell Hamilton Harris	HOUSE FOR RALPH JOHNSON, Los Angeles, Cal. 1951. Photo & text	36 x 14	91.5 x 35.6
30. Photo	Harwell Hamilton Harris	HOUSE FOR RALPH JOHNSON, Los Angeles, Cal.	36 x 32	91.5 x 81.3
31. Text	Harrison & Abramovitz	ALCOA BUILDING, Pittsburg, Pa. 1952. Photo & text	36 x 14	91.5 x 35.6
32. Photo	Harrison & Abramovitz	ALCOA BUILDING, Pittsburg, Pa.	60 x 46	152.4 x 116.9
33. Text	Wallace K. Harrison & Consultants	U.N. SECRETARIAT, New York, N.Y. Photo & text	36 x 14	91.5 x 35.6
34. Photo	Wallace K. Harrison & Con.	U.N. SECRETARIAT, New York, N.Y.	26 x 60	66 x 152.4
35. Text	John MacL. Johansen	OWN HOUSE, New Canaan, Conn. 1949. Photo & text	36 x 14	91.5 x 35.6
36. Photo	John MacL. Johansen	OWN HOUSE, New Canaan, Conn.	36 x 30	91.5 x 76.2
37. Text	Philip C. Johnson	OWN HOUSE, New Canaan, Conn. 1949. 2 photos & text	36 x 14	91.5 x 35.6

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38. Photo	Philip C. Johnson	OWN HOUSE, New Canaan, Conn.	36 x 48	91.5 x 121.9
39. Text	Philip C. Johnson	HOUSE FOR RICHARD HODGSON, New Canaan, Conn. 1951. 2 photos & text	36 x 14	91.5 x 35.6
40. Photo	Philip C. Johnson	HOUSE FOR RICHARD HODGSON, New Canaan, Conn.	24 x 34	60.9 x 86.3
41. Text	Kennedy, Koch, Dellars, Rapson & Brown	APARTMENT HOUSE, 100 Memorial Dr. Cambridge, Mass. 1950. Photo & text	36 x 14	91.5 x 35.6
42. Photo	Kennedy, Koch, Dellars, Rapson & Brown	APARTMENT HOUSE, 100 Memorial Dr. Cambridge, Mass.	48 x 38	121.9 x 96.5
43. Text	Ernest J. Kump	SAN JOSE HIGH SCHOOL, San Jose, Cal. 1952. Photo & text	36 x 14	91.5 x 35.6
44. Photo	Ernest J. Kump	SAN JOSE HIGH SCHOOL, San Jose, Cal.	24 x 30	60.9 x 76.2
45. Text	Maynard Lyndon	VISTA ELEMENTARY SCHOOL, Vista, Cal. 1950. 2 photos & text	36 x 14	91.5 x 35.6
46. Photo	Maynard Lyndon	VISTA ELEMENTARY SCHOOL, Vista, Cal.	36 x 48	91.5 x 121.9
47. Text	Eric Mendelsohn	MAIMONIDES HEALTH CENTER, San Francisco, Cal. 1950	36 x 14	91.5 x 35.6
48. Photo	Eric Mendelsohn	MAIMONIDES HEALTH CENTER, San Francisco, Cal.	60 x 48	152.4 x 121.9
49. Text	Ludwig Mies Van de Rohe	HOUSE FOR DR. EDITH FARNSWORTH, Plano, Ill. 1950. 3 photos & text	36 x 14	91.5 x 35.6
50. Photo	Ludwig Mies Van de Rohe	HOUSE FOR DR. EDITH FARNSWORTH, Plano, Ill.	60 x 48	152.4 x 121.9
51. Text	Ludwig Mies Van de Rohe	APARTMENT HOUSES, 860 Lake Shore Dr. Chicago, Ill. 1951. Photo & text	36 x 14	91.5 x 35.6
52. Photo	Ludwig Mies Van de Rohe	APARTMENT HOUSES, 860 Lake Shore Dr. Chicago, Ill.	36 x 24	91.5 x 60.9

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53. Photo	Ludwig Mies Van de Rohe	APARTMENT HOUSES, 860 Lake Shore Dr. Chicago, Ill.	48 x 60	121.9 x 152.4
54. Text	Ludwig Mies Van de Rohe	BOILER PLANT, Illinois Institute of Technology, Chicago, Ill. 1950. Photo & text	36 x 14	91.5 x 35.6
55. Photo	Ludwig Mies Van de Rohe	BOILER PLANT, Illinois Institute of Technology, Chicago, Ill.	60 x 48	152.4 x 121.9
56. Text	Richard J. Neutra	HOUSE FOR WARREN TREMAINE, Montecito, Cal. 1949. 2 photos & text	36 x 14	91.5 x 35.6
57. Photo	Richard J. Neutra	HOUSE FOR WARREN TREMAINE, Montecito, Cal.	48 x 60	121.9 x 152.4
58. Text	Igor Plevitsky	HOUSE FOR MICHAEL HELLER, Miami, Fla. 1949. 2 photos & text	36 x 14	91.5 x 35.6
59. Photo	Igor Plevitsky	HOUSE FOR MICHAEL HELLER, Miami, Fla.	60 x 48	152.4 x 121.9
60. Text	Saarinen, Saarinen & Associates	GENERAL MOTORS TECHNICAL CENTER, Detroit, Mich. 1951. 3 photos & text	36 x 14	91.5 x 35.6
61. Photo	Saarinen, Saarinen & Associates	GENERAL MOTORS TECHNICAL CENTER, Detroit, Mich.	48 x 60	121.9 x 152.4
62. Photo	Saarinen, Saarinen & Associates	GENERAL MOTORS TECHNICAL CENTER, Detroit, Mich.	24 x 30	60.9 x 76.2
63. Text	Saarinen, Swanson & Saarinen	OPERA SHED FOR BERKSHIRE MUSIC CENTER, Stockbridge, Mass. 1947. Photo & text	36 x 14	91.5 x 35.6
64. Photo	Saarinen, Swanson & Saarinen	OPERA SHED FOR BERKSHIRE MUSIC CENTER, Stockbridge, Mass.	30 x 45	76.2 x 114.3
65. Text	Schweikher & Elting	HOUSE FOR LOUIS C. UPTON, Paradise Valley, Ariz. 1950. Photo & text	36 x 14	91.5 x 35.6
66. Photo	Schweikher & Elting	HOUSE FOR LOUIS C. UPTON, Paradise Valley, Ariz.	24 x 31	60.9 x 78.8
67. Text	Skidmore, Owings & Merrill	LEVER HOUSE, New York, N.Y. 1952. Photo & text	36 x 14	91.5 x 35.6

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68. Photo	Skidmore, Owings & Merrill	LEVER HOUSE, New York, N.Y.	48 x 60	121.9 x 152.4
69. Text	Skidmore, Owings & Merrill	GARDEN APARTMENTS, Oak Ridge, Tenn. 1950. 2 photos & text	36 x 14	91.5 x 35.6
70. Photo	Skidmore, Owings & Merrill	GARDEN APARTMENTS, Oak Ridge, Tenn.	24 x 36	60.9 x 91.5
71. Text	Paolo Soleri & Mark Mills	DESERT HOUSE, Cave Creek, Ariz. 1951. 3 photos & text	36 x 14	91.5 x 35.6
72. Photo	Paolo Soleri & Mark Mills	DESERT HOUSE, Cave Creek, Ariz.	60 x 48	152.4 x 121.9
73. Text	Raphael Soriano	CASE STUDY HOUSE FOR ARTS & ARCHITECTURE, Los Angeles, Cal. 1950. 2 photos & text	36 x 14	91.5 x 35.6
74. Photo	Raphael Soriano	CASE STUDY HOUSE FOR ARTS & ARCHITECTURE, Los Angeles, Cal.	24 x 45	60.9 x 114.3
75. Text	Twitchell & Rudolph	HOUSE FOR ALBERT SIEGRIST, Venice, Fla. 1949. Photo & text	36 x 14	91.5 x 35.6
76. Photo	Twitchell & Rudolph	HOUSE FOR ALBERT SIEGRIST, Venice, Fla.	36 x 30	91.5 x 76.2
77. Text	Twitchell & Rudolph	HOUSE FOR W. R. HEALY, Sarasota, Fla. 1950. 2 photos & text	36 x 14	91.5 x 35.6
78. Photo	Twitchell & Rudolph	HOUSE FOR W. R. HEALY, Sarasota, Fla.	36 x 48	91.5 x 121.9
79. Text	F.L.Wright	LABORATORY FOR JOHNSON WAX CO. Racine, Wisc. 1947. Photo & text	36 x 14	91.5 x 35.6
80. Photo	F.L.Wright	LABORATORY FOR JOHNSON WAX CO. Racine, Wisc.	46 x 60	116.8 x 152.4
81. Photo	F.L.Wright	LABORATORY FOR JOHNSON WAX CO. Racine, Wisc.	24 x 30	60.9 x 76.2
82. Text	F.L.Wright	STORE FOR V.C.MORRIS, San Francisco, Cal. 1949. 2 photos & text	36 x 14	91.5 x 35.6

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83. Photo	F.L.Wright	STORE FOR V.C.MORRIS, San Francisco, Cal.	48 x 60	121.9 x 152.4
84. Text	F.L.Wright	HOUSE FOR HERBERT JACOBS, Middletown, Wisc. 1948. 2 photos & text	36 x 14	91.5 x 35.6
85. Photo	F.L. Wright	HOUSE FOR HERBERT JACOBS, Middletown, Wisc.	46 x 48	116.8 x 121.9
86. Text	F.L.Wright	HOUSE FOR SOL FRIEDMAN, Pleasantville, N.Y. 1949. Photo & text	36 x 14	91.5 x 35.6
87. Photo	F.L.Wright	HOUSE FOR SOL FRIEDMAN, Pleasantville, N.Y.	42 x 60	106.8 x 152.4
88. Text	L. Wright	WAYFARERS' CHAPEL, Palos Verdes, Cal. 1951. 2 photos & text	36 x 14	91.5 x 35.6
89. Photo	L. Wright	WAYFARERS' CHAPEL, Palos Verdes, Cal.	54 x 46	137.2 x 116.8
90. Text	John Yeon	VISITORS' INFORMATION CENTER, Portland, Ore. 1949. Photo & text	36 x 14	91.5 x 35.6
91. Photo	John Yeon	VISITORS' INFORMATION CENTER, Portland, Ore.	24 x 36	60.9 x 91.5

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