

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE NEW AMERICAN PAINTING
ICE-F-36-57

ITINERARY

BASEL	APRIL 19 - MAY 19, 1958 KUNSTHALLE
MILAN	JUNE 1 - JUNE 29, 1958 GALLERIA CIVICA D'ARTE MODERNA
MADRID	JULY 16 - AUGUST 10, 1958 MUSEO NACIONAL DE ARTE CONTEMPORANEO
BERLIN	SEPTEMBER 1 - OCTOBER 1, 1958 HOCHSCHULE FUR BILDENDE KUNSTE BERLIN
AMSTERDAM	OCTOBER 17 - NOVEMBER 24, 1958 STEDELIIK MUSEUM
BRUSSELS	DECEMBER 1 - 29, 1958 PALAIS DES BEAUX ARTS
PARIS	JANUARY 16 - FEBRUARY 15, 1959 MUSEE NATIONALE D'ART MODERNE
LONDON	FEBRUARY 24 - MARCH 23, 1959 TATE GALLERY
MOMA	MAY 28 - SEPTEMBER 8, 1959

Memos

Estimates
Costs

Color plates
& Slides

Attendance

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Memos

Estimates
& Costs

Color Plates
& Slides

Attendance

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

THE NEW JERSEY STATE
MUSEUM OF ART
TRENTON, N.J.
1912-1913

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC/IP	I.A. 776

INTERNATIONAL PROGRAM

- 5 -

REPRESENTATIVE ATTENDANCE FIGURES FOR EXHIBITIONS CIRCULATED ABROAD
1952 - 1977

<u>Exhibition</u>	<u>Country</u>	<u>Place and Date of Showing</u>	<u>Attendance</u>
JOAN MIRO: FIFTY RECENT PRINTS ICE-F-155-71	PUERTO RICO	Museo de la Universidad Rio Piedras Sept. 14 - Oct. 14, 1971	12,494
	ARGENTINA	Museo Nacional de Bellas Artes Buenos Aires June 9 - July 16, 1972	10,000
MODERN MASTERS: MANET TO MATISSE ICE-F-163-74	AUSTRALIA	Art Gallery of New South Wales Sydney Apr. 9 - May 11, 1975	178,378 in 31 days
		National Gallery of Victoria Melbourne May 28 - June 22, 1975	171,961 in 26 days (See clippings attached)
THE NEW AMERICAN PAINT- ING ICE-F-36-57	GREAT BRITAIN	Tate Gallery London, England Feb. - Mar., 1959	All records broken for entire showing period 3,000 visitors last da
ONE HUNDRED EUROPEAN DRAWINGS FROM AMERICAN COLLECTIONS ICE-F-161-73	NETHERLANDS	Kröller-Müller National Museum Otterlo Apr. 15 - July 2, 1973	97,210
	GREAT BRITAIN	Graves Art Gallery Sheffield, England Sept. 21 - Nov. 4, 1973	19,000

72.99

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

INTERNATIONAL PROGRAM

- 5 -

REPRESENTATIVE ATTENDANCE FIGURES FOR EXHIBITIONS CIRCULATED ABROAD
1952 - 1977

<u>Exhibition</u>	<u>Country</u>	<u>Place and Date of Showing</u>	<u>Attendance</u>
JOAN MIRO: FIFTY RECENT PRINTS ICE-F-155-71	PUERTO RICO	Museo de la Universidad Rio Piedras Sept. 14 - Oct. 14, 1971	12,494
	ARGENTINA	Museo Nacional de Bellas Artes Buenos Aires June 9 - July 16, 1972	10,000
MODERN MASTERS: MANET TO MATISSE ICE-F-163-74	AUSTRALIA	Art Gallery of New South Wales Sydney Apr. 9 - May 11, 1975	178,378 in 31 days
		National Gallery of Victoria Melbourne May 28 - June 22, 1975	171,961 in 26 days (See clippings attached)
THE NEW AMERICAN PAINT- ING ICE-F-36-57	GREAT BRITAIN	Tate Gallery London, England Feb. - Mar., 1959	All records broken for entire showing period 3,000 visitors last day
ONE HUNDRED EUROPEAN DRAWINGS FROM AMERICAN COLLECTIONS ICE-F-161-73	NETHERLANDS	Kröller-Müller National Museum Otterlo Apr. 15 - July 2, 1973	97,210
	GREAT BRITAIN	Graves Art Gallery Sheffield, England Sept. 21 - Nov. 4, 1973	19,000

re. 99

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

Date April 3, 1959

To: to Files

Re: TNAP London showing

From: Porter A. McCray

Mr. Stefan Munsing, of the American Embassy in London, reported on his visit to my office on April 2nd that the attendance at the NEW AMERICAN PAINTING exhibition at the Tate Gallery between February 24 and March 23 was 14,700, the highest paid attendance for a comparable period in the history of the Arts Council's exhibition at the Tate. In the last hour of the closing day, 3,000 paid admissions were recorded.

Paul

re. 99

Memos

Estimates
& Costs

Color Plates
& Slides

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Notes

Estimates
Costs

Color Plates
& Slides

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

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

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

James BAZIOTES (1912 -)

Slides taken to London by Porter Mc Gray, February 14 1959

Unframed dimensions given; height precedes width. The arrangement of the items is chronological. Parentheses indicate that dates are not shown on the work itself.

42 x 36 1/8 in. 106.7 x 91.7 cm.

Lent by Stable Gallery, New York, New York

William BAZIOTES (1912 -)

1. Dwarf 1947

Oil on canvas

42 x 36 1/8 in. 106.7 x 91.7 cm.

Lent by The Museum of Modern Art, New York, New York (A. Conger Goodyear Fund)

3. Pompeii 1956

Oil on canvas

60 x 48 in. 152.4 x 121.9 cm.

Lent by The Museum of Modern Art, New York, New York (Mrs. Louise Smith Fund)

T.M.A.P. London
Suppl. with slide
Notes

Slides: item listing

Page 1

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

THE International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 2

Slides: item listing

Page 3

James BROOKS (1906 -)

5. R 1953 -)

Oil on canvas

82 1/2 x 88 in. 209.6 x 223.5 cm

Lent by Stable Gallery, New York, New York

Lent by The Museum of Modern Art, New York, New York (Gift
of Mr. and Mrs. David Rockefeller)

7. Jackson (1956)

Oil on canvas

66 3/4 x 69 3/4 in. 169.6 x 177.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

77 x 51 1/2 in. 195.6 x 130.8 cm, New York, New York

Lent by H.J. Power, London, England

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 3

Sam FRANCIS (1923 -)

10. Big Red (1953)

Oil on canvas

119 x 76 in. 302.2 x 193 cm.

Lent by The Museum of Modern Art, New York, New York (Gift
of Mr. and Mrs. David Rockefeller)

12. Blue and Black (1954)

Oil on canvas

77 x 51 1/2 in. 195.6 x 130.8 cm.

Lent by E.J. Power, London, England

17. Dark Green Painting (c.1947)

43 7/8 x 55 7/8 in. 111.6 x 141.9 cm.

Oil on canvas

Lent by Mrs. E. Gates Lloyd, Haverford, Pennsylvania

19. Soft Night 1947

Oil on canvas

36 x 50 in. 91.5 x 127 cm.

Lent by Mr. and Mrs. John Stephen, Greenwich, Connecticut

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 4

Arshile GORKY (1905-1948)

15. The Calendars 1946-47

Oil on canvas

49 3/4 x 60 in. 126.4 x 152.4 cm.

Lent by Nelson A. Rockefeller, New York, New York

16. Agony 1947

Oil on canvas

40 x 50 1/2 in. 101.6 x 128.3 cm.

Lent by The Museum of Modern Art, New York, New York
(A conger Goodyear Fund)

17. Dark Green Painting (c.1947)

43 7/8 x 55 7/8 in. 111.4 x 141.9 cm.

Oil on canvas

Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

19. Soft Night 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. John Stephen, Greenwich, Connecticut

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 5

Adolph GOTTLIB (1903 -)

20. Tournament 1951

Oil on canvas

60 1/4 x 70 1/4 in. 153 x 178.4 cm.

Lent by the artist, New York, New York

24. Burst (1957)

Oil on canvas

96 x 40 in. 243 x 101.6 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The International Council at York
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing
Page 6

Grace HARTIGAN (1922 -)

Philip GUSTON (1913 -1963)

25. Painting 1954

Oil on canvas in. 176.2 x 225.5 cm.

63 1/4 x 50 1/8 in. 160.7 x 152.7 cm. New York
(Given anonymously)

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip C. Johnson)

26. City Life 1954

Oil on canvas

28. The Clock 1957

Oil on canvas in. 205.7 x 250.2 cm.

Oil on canvas

Lent by Nelson A. Rockefeller, New York, New York

76 x 64 in. 103.1 x 163.0 cm.

Lent by Mrs. Sherman J. Sexton, Chicago, Illinois

29. On Orchard Street 1957

Oil on canvas

70 1/2 x 60 1/4 in. 179.1 x 203.7 cm.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

Gift of Sidney Jacoby Gallery, New York, New York

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 7

Grace HARTIGAN (1922 -)

30. River Bathers 1953

Oil on canvas

69 3/8 x 88 3/4 in. 176.2 x 225.5 cm.

Lent by The Museum of Modern Art, New York, New York
(Given anonymously)

31. City Life 1956

Oil on canvas

81 x 98 1/2 in. 205.7 x 250.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

34. On Orchard Street 1957

Oil on canvas

70 1/2 x 80 1/4 in. 179.1 x 203.7 cm.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

511449 Slides: item listing

Page 8

WILLIAM DE Kooning (1904 -)

Franz KLINE (1910 - 1987)

35. Cardinal 1950 enamel on canvas

Oil on canvas 1/8 in. 108.3 x 142.5 cm.

77 1/2 x 56 7/8 in. 196.8 x 144.5 cm. York, New York (Purchase)

Lent by Mr. and Mrs. George Poindexter, New York, New York

12. Woman II (1952)

37. Accent Grave 1955

Oil on canvas 119.9 x 109.3 cm.

75 1/4 x 51 3/4 in. 191.1 x 131.5 cm. York (Gift of

Mrs. John D. Rockefeller 3rd)

Lent by Mrs. John D. Rockefeller 3rd, New York, New York

13. Police Gazette (1955)

39. Garcia 1957

Oil on canvas in. 108.2 x 127.6 cm.

95 x 79 5/8 in. 241.3 x 202.2 cm. Greenwich, Connecticut

Lent by Sidney Janis Gallery, New York, New York

14. February (1957)

Oil on canvas

79 1/2 in x 69 in. 203.3 x 175.3 cm.

Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland

Memos

Estimates

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 9

Willem de Kooning (1904 -)

40. Painting (1948) *with Republic XXV 1954-58*

Oil and ripolin enamel on canvas

42 5/8 x 56 1/8 in. 108.3 x 142.5 cm.

Lent by The Museum of Modern Art, New York, New York (Purchase)

42. Woman II (1952) *or III, With Leaf of Bread 1955*

Oil on canvas

59 x 43 in. 149.9 x 109.3 cm.

Lent by The Museum of Modern Art, New York (Gift of
Mrs. John D. Rockefeller 3rd)

43. Police Gazette (1955)

Oil on canvas

43 x 50 1/4 in. 108.2 x 127.6 cm.

Lent by Mr. and Mrs. Walter Bareiss, Greenwich, Connecticut

44. February (1957)

Oil on canvas

79 1/2 in x 69 in. 201.3 x 175.3 cm.

Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Page 10

Robert MOTHERWELL (1915 -)

47. Elegy for the Spanish Republic XXXV 1954-58

Oil on canvas

80 x 100 1/4 in. 203.2 x 254.6 cm.

Lent by Sidney Janis Gallery, New York, New York

48. Je T'aime, Number III, With Loaf of Bread 1955

Oil on canvas

72 x 54 in. 183 x 137.2 cm.

Lent by Mr. and Mrs. Clement Greenberg, New York, New York

Lent by Mr. and Mrs. New Haller, New York, New York.

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Slides: item listing

Page 11

Jackson POLLOCK (1912 - 1956)

Barnett NEWMAN (1905 -)

51. Concord (1949)

Oil on canvas

34 x 72 1/2 in. 86.4 x 180.7 cm.

90 x 54 in. 228.6 x 137.2 cm.

Lent by Mr. and Mrs. Roy M. Roubenberger, New York, New York

Lent by Betty Parsons, New York, New York

56. Number 27 (1951)

53. Adam 1951-52

Oil on canvas

34 3/4 x 75 1/4 in. 88.6 x 190.6 cm.

95 5/8 x 79 5/8 in. 243.0 x 202.4 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

Lent by Mr. and Mrs. Ben Heller, New York, New York.

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 12

Jackson POLLOCK (1912 - 1956)

54. Number 8 (1949)

Oil and aluminum on canvas

34 x 71 1/2 in. 86.4 x 180.7 cm.

Lent by Mr. and Mrs. Roy R. Neuberger, New York, New York

56. Number 27 (1951)

Duco on canvas

55 3/4 x 75 1/4 in. 141.6 x 188.6 cm.

Lent by Sidney Janis Gallery, New York, New York

61. The Black and the White 1956

Oil on canvas

74 x 53 1/4 in. 236.8 x 136.6 cm.

Lent by Dr. and Mrs. Frank Stanton, New York, New York

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 13

Mark ROTHKO (1903 -)

58. Number 10 1950 (1952)

Oil on canvas

90 3/8 x 57 1/8 in. 229.6 x 145.1 cm.

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip G. Johnson)

60. Earth and Green 1954-55 (1957)

Oil on canvas

90 3/8 x 73 1/2 in. 299.6 x 186.7 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

61. The Black and the White 1956

Oil on canvas

94 x 53 3/4 in. 238.8 x 136.6 cm.

Lent by Dr. and Mrs. Frank Stanton, New York, New York

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 14

Theodoros STAMOS (1922 -)

63. Red Sea Terrace, Number 1 (1952)

Oil on canvas

92 x 70 1/4 in. 233.8 x 178.5 cm.

Lent by André Emmerich Gallery, New York, New York

64. High Snow, Low Sun, Number 3 (1957)

Oil on canvas

56 1/2 x 56 3/4 in. 143.5 x 144.1 cm.

Lent by André Emmerich Gallery, New York, New York

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 15

Clyfford STILL (1904 -)

68. Number 2 1949

Oil on canvas

91 3/4 x 68 7/8 in. 233 x 174.9 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

70. Number 5 1951

Oil on canvas

54 x 45 1/2 in. 137.3 x 115.6 cm.

Lent by Mr. and Mrs. Anthony Smith, South Orange, New Jersey

76. Number 15 1953

Oil on canvas

15 x 75 in. 116.8 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 16

Bradley Walker TOMLIN (1899-1953)

73. Number 20 1949

Oil with charcoal on canvas

86 x 80 1/4 in. 218.4 x 203.8 cm.

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip C. Johnson)

75. Number 18 (1950)

Oil on canvas

78 1/8 x 49 7/8 in. 198.4 x 126.8 cm.

Lent by Nelson A. Rockefeller, New York, New York

76. Number 15 1953

Oil on canvas

46 x 76 in. 116.8 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

Memos
Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 17

Jack TWORKOV (1900 -)

77. Prophet 1955

Oil on canvas

72 1/4 x 64 1/8 in. 183.5 x 152.8 cm.

Lent by Stable Gallery, New York, New York

Cultural Affairs Office
U.S. Information Service

78. Water Came 1955

Oil on canvas

69 x 59 in. 175.3 x 149.8 cm.

Lent by the Stable Gallery, New York, New York

80. Cradle 1956

Oil on canvas

72 1/4 x 64 1/4 in. 183.5 x 163.2 cm.

Lent by Mr. and Mrs. William Calfee, Washington, D.C.

Forster L. McGray
Director
The International Program

PAW:ETH:ja

Enclosures:

Contacts of opening of THE NEW AMERICAN PAINTING

Memos

Estimates
Costs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

cc: ICE-F-36-57 London publicity
pink
green

Telephone: TEMPLE BAR 2754-7

*Est
please keep copy to Mrs. Green*

W.S.S.

Green

April 14th, 1959.

W.S.S.

Green

April 14th, 1959.

BURLEIGH STREET-STRAND-LONDON WC

Telephone: TEMPLE BAR 2754-7

April 14th, 1959.

May 13, 1959

Mrs. S. Green,
Cultural Affairs Office
U.S. Information Service
41, Grosvenor Square
London, England

Dear Mrs. Green:

Dear Mrs. Green,

Thank you very much for sending us the contacts made by
the photographer of The Queen, of the opening of THE NEW
AMERICAN PAINTING at The Tate Gallery. I am returning them

herewith. After looking through them, we find that none of them
could a credit please be given to The Queen. A small copy-
right would be charged. Print prices, if the photographs
are for private use, are as follows:-

Sincerely,

6" x 4" = 2/6d. 6" x 8" = 4/-. 10" x 8" = 5/-.
12 x 10" = 7/6d. 15" x 12" = 12/6. 20" x 16" = 18/-

Porter A. McCray
Director
The International Program

Prints can be obtained from this

PAM:EPH:jc

Yours sincerely,

Enclosures:
Contacts of opening of THE NEW AMERICAN PAINTING

Mrs. S. Green,
Cultural Affairs Office,
U.S. Information Service,
41, Grosvenor Square.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

*SPT
please draft reply to Mrs Green
+ return - some reply*

The Queen

BURLEIGH STREET · STRAND · LONDON WC 2

Telephone: TEMPLE BAR 2794-7

Telegrams: Queen Newspaper London

April 14th, 1959.

Dear Mrs. Green,

I enclose the contacts of the photographs taken at the Private View of the exhibition of Contemporary American Art at the Tate Gallery, by our staff photographer John Hedgecoe.

If any of these photographs are reproduced in America could a credit please be given to The Queen. A small copyright fee would be charged. Print prices, if the photographs are for private use, are as follows:-

6" x 4" = 2/6d. 6" x 8" = 4/-. 10" x 8" = 5/-.
12 x 10" = 7/6d. 15" x 12" = 12/6. 20" x 16" = 18/-

Prints can be obtained from this office.

Yours sincerely,

Virginia Cayley
Editorial.

Mrs. S. Green,
Cultural Affairs Office,
U.S. Information Service,
41, Grosvenor Square.

Memos

Estimates
Costs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Color Slides

cc: 103-F-30-5
pink/green

April 7, 1959

Mr. Stefan Mensing
5134 Bingham Avenue
Dearborn, Michigan

Dear Stefan:

Enclosed is my letter to Mrs. Green, in which I inform her of the points we discussed during your visit to the Museum on April 3rd.

I hope you and your family are enjoying your stay in the United States.

Best wishes.

Sincerely,

Porter A. McGraw
Director
The International Program

Enclosure:
Letter to Mrs. Green
PAW/WR:es

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Color Slides

cc: Mr. Stefan Munsing,
Mrs. Shaw
Miss Miller
Miss Dudley
100-F-36-57 London ✓
pink/green

April 7, 1959

Mrs. Sally Green
c/o Mr. Stefan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London, W. 1, England

Dear Mrs. Green:

Your letter and Mr. Munsing arrived simultaneously on April 3 and with only an hour or so before he and the family went off to Washington we discussed the following points:

1. After the completion of the printing of the New York edition of the catalog of THE NEW AMERICAN PAINTING at Lund Humphries, you are to send to Miss Speyer in Paris the cliches which were forwarded originally by her and used in the London catalog.
2. We do not want sent to New York any of the cliches except the 16 sets of electros for the color plates in the New York edition. This will have to follow the completion of the printing of this catalog in London.
3. If possible, we would like to have on approval proofs of a selection of the photographs taken by the Fatler and the Queen with an idea of purchasing a few prints, the remainder of which we would return to London.
4. The Arts Council has been asked by Mr. Munsing to send us 50 copies of the catalog of the exhibition for distribution to libraries, agencies, etc. in the United States.
5. You will forward us 200 copies of your supply of the second part of the Art News and Review devoted to American art, and which is directly related to the exhibition of THE NEW AMERICAN PAINTING.
6. You will forward 100 copies of your supply of the first part of the Art News and Review devoted to the Pollock exhibition and the modern painting exhibition at the American Pavilion at the Brussels Fair.

Memos

Estimates
&
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mrs. Sally Green

-2-

April 7, 1959

7. You will have copied at your expense all of the original color slides relating to the Pollock and THE NEW AMERICAN PAINTING deposited in Mr. Hunsing's hands by me upon my arrival in London in mid-February. Immediately afterward, the original set will be returned to me according to my letter of March 16th. Permission for the use of these slides for reproductions in color or black-and-white cannot be given except by direct written request to me in New York.
8. You will forward to us two tape recordings:
 - (a) The 20-minute broadcast already made by Mr. David Sylvester over BBC; and
 - (b) The 30-minute broadcast scheduled in two weeks by the same critic on BBC.
9. The shipment of the photo-story on The Museum of Modern Art will be made according to our instructions in my letter of March 16th.

Thank you for sending the installation photographs and the photostats of the press clippings. We are delighted the show went well and hope it has not exhausted you all. A million thanks for your generous help throughout the whole ordeal.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WRiss

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Mr. McGray

visit with Munsing

Waldo Rasmussen

The attached letter from Mr. Munsing's secretary came in this morning. Do you want to ask him if the color slides are being sent to us via diplomatic pouch, and the photo-story on MOMA by ocean freight? It's not clear to me from Mrs. Green's letter whether these two shipments are to await his return.

Memos

Estimates
&
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726



GPO: 1959 O-5000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

*IVAP
Cust
Pell*

March 31, 1959.

Dear Mr. McCray:

Mr. Munsing has just departed on Home Leave and is not expected to be back in his office until approximately May 15.

He asked me to let you know that he is on the S.S. America at the moment, in case you have any problems. He will be in Washington April 6 - 7 and can be contacted there.

c/o C.V. Jenkinson
3841 Newark St. N.W.
Washington 16, D.C.

Before he left he had time to explain to me about your letter of the 16th. Owing to our Easter vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council has been notified of the shipping papers which have to be completed.

Mr. Munsing asked me to send you a complete set of the installation photographs of the New American Painting exhibition. These have been sent to you under separate cover.

Sincerely yours,

(Mrs.) S. Green,
Secretary to
Stefan P. Munsing,
Cultural Affairs Officer.

Mr. Porter McCray
Director
Museum of Modern Art
11 West 53rd Street
New York 19
N.Y.
U.S.A.

Memos

Estimates
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

cc: Mr. Royahn
Miss Audley
Mr. Rasmussen
ICE F 36 57 London ✓
MOMA photo-story
ICE F 36 57 Milan catalog plates
pink
green

1. Concept
2. Return of
Photo-story

LSIS-100
Museum

VIA AIRMAIL

March 16, 1959

Mr. Stefan B. Munnig
Cultural Affairs Officer
United States Information Service
American Embassy
London, England

Dear Stefan:

You will recall that while I was in London I requested that you return as quickly as possible to Darthen Speyer the box of black-and-white plates and one set of color plates belonging to Pissi in Milan which had been forwarded from Brussels to Paris and then to London too late for use in either place. Madame Vienne at the Musée d'Art Moderne in Paris is very much concerned that these plates reappear in France exactly as they were exported in order that she can properly re-export them according to the papers which she has already deposited with the French Douane.

After our exhibition has closed in London, will you also return to the Museum in my care via air parcel post the color slides left with you. These should be sent by diplomatic pouch to avoid our having to pay a penalty for not exporting them properly to begin with.

The photo-story on The Museum of Modern Art which you have shown at the Embassy should also be returned to us via ocean freight. I am enclosing two copies of the check list of the exhibition which should be used as a commercial invoice for shipment and attached to a top sheet listing figures for the cases, as per the enclosed sample. The exhibition should be consigned collect as follows:

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

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

Memos

Estimates
&
Costs

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mr. Kunsing

-2-

I am also enclosing two copies of the shipper's declaration form which should be completed and signed and attached to the top sheet of the Box List. This form is essential to clear the exhibition through U.S. customs on entry. Please airmail the originals of all shipping papers to W. H. Keating, and duplicates to me at the Museum. When shipping arrangements are completed, I should appreciate it if you would return the enclosed shipping record sheet with the requested information filled in.

Very best wishes,

Sincerely,

Porter A. McCray
Director
The International Program

Enclosures:

1. Two copies, check list,
MOMA Photo-Story
2. Two copies, shipper's declaration
form
3. Sample, top covering sheet for
commercial invoice
4. Shipping record sheet

PAM:MR:cm

Memo

Estimates
&
Costs

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. Mark's Square,
London, E.C.4.

1st March, 1958

Dear Partner,

Many thanks for your letter of February 1958 which was discussed at a meeting of my Art Panel last Thursday. I was on the point therefore of writing to you when your cable arrived.

We will have had my reply saying that we gladly accept the offer of this exhibition for the February booking in 1958. We should have much preferred the earlier booking of the 1957, i.e., in January, because this is obviously an exhibition containing large pictures and the Tate is already full of work; and indeed our acceptance of this offer is subject to the contribution of an offer of the necessary galleries by the Tate Board which does not meet for another three weeks. But I am perfectly prepared to make up this having asked to the Tate who are naturally extremely anxious at the prospect of seeing the exhibition. Will it be possible for you to ask them as a favour to agree bookings with us? It may well be that they cannot do so. On the other hand, if they agree that we would definitely prefer the earlier booking, maybe about 1st or 2nd of March, or earlier if he could. If it proved any later than February then we should be facing very great difficulties.

I realize that we shall be willing to undertake the cost of installation and to pay the necessary transportation from Brussels or Paris. I hope that we shall not be worried with the insurance of the exhibition.

I am afraid I am not very likely to be able to leave for the opening of the exhibition in April.

We are very grateful to you for offering us this exhibition which I hope is going to be of great interest.

MJ

Memos

Estimates
&
Costs

The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A. 726
---------------------------------------	------------------------	----------------------------

THE ARTS COUNCIL OF GREAT BRITAIN

4 St. James's Square,
London, S.W. 1.

3rd March, 1958

file
ICE-F-36-57
LONDON.

Arts
Council
James

Dear Porter,

Many thanks for your letter of February 18th which was discussed at a meeting of my Art Panel last Thursday. I was on the point therefore of writing to you when your cable arrived.

You will have had my reply saying that we gladly accept the offer of this exhibition for the February booking in 1959. We should have much preferred the earlier booking of the two, i.e., in January, because this is obviously an exhibition containing large pictures and the Tate is clearly indicated: and indeed our acceptance of this offer is subject to the confirmation of an offer of the necessary galleries by the Tate Board which does not meet for another three weeks. But I am perfectly prepared to gamble on this having spoken to the Tate who are naturally enthusiastic at the prospect of seeing the exhibition. Would it be possible for you to ask Paris as a favour to swap bookings with us? It may well be that they cannot do so. On the other hand, if they know that we would definitely prefer the earlier booking, Cassou would I am sure be willing to oblige if he could. If it opened any later than February 23rd we should be running into very great difficulties.

I confirm that we shall be willing to undertake the cost of installation and to pay for one-way transportation from Brussels or Paris. I note that we are not concerned with the insurance of the exhibition.

I am afraid it is not very likely that I can get to Basle for the opening of the first show in April.

We are very grateful to you for offering us this exhibition which I am sure is going to be of great interest.

Yours sincerely,

Director of Art

Porter A. McGray Esq.,
Director, The International Programme,
The Museum of Modern Art,
New York 19.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mr. Stefan P. Munsing

-2-

Mr. McGray (Europe)
Mrs. Shaw
Mrs. Necht
Mr. Rasmussen
ICE-F-36-57
MOMA Photo Story
cat. distrib.
pink green

London

Munsing

Robert Rauschenberg (1959)
Michael Goldberg (1958)
Wassily Kandinsky (1958)
Jackson Pollock (1953)
Richard Diebenkorn (1953)
Robert Rauschenberg (1959)
Alexander Calder (1959)
Herbert Ferber (1953)

Air Mail

July 13, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

In Porter's absence, I am replying to your letter to him of June 29. He left New York on June 15 and has been in Paris in connection with the Paris Biennale schedule for October, in Stockholm for the ICOM meeting, in Kassel for the opening of DOCUMENTA II and is now en route to the American National Exhibition in Moscow (he can be reached c/o Leslie Brady, U.S. Embassy, Moscow, from July 15th to the 25th) and a short tour of Poland to organize an exhibition of contemporary Polish painting we hope to circulate in this country.

With regard to the various matters in your letter:

1. MOMA Photo Story: The photographic exhibition on The Museum of Modern Art was airshipped to the American Embassy in London from Berlin, on October 11, 1958 by BEA, airwaybill number 060-1322937 (see Waldo Rasmussen's letter to you of October 11, 1958). Since we cannot obtain duplicate shipping forms, I hope this information will be sufficient to expedite the return of the exhibition.

2. Bill for display work for London showing of THE NEW AMERICAN PAINTING: I have asked our Treasurer's Office to arrange prompt payment.

3. Catalog and installation photos of REGENT SCULPTURE USA: I have asked Mrs. Elizabeth Shaw, the Director of our Department of Publicity, to forward to you under separate cover the catalog and installation photographs of REGENT SCULPTURE USA.

4. U.S. REPRESENTATION: DOCUMENTA II: Enclosed are the publicity release written for the European press on DOCUMENTA II, a check list of the entire selection, and a selection of 16 photographs, listed below.

Norman Bluhm Chicago 1920 (1959)
Giorgio Cavallon Untitled (1953-54)

Memos

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mr. Stefan P. Munsing

Mr. McGray (Europe)
Mrs. Shaw
Mrs. Necht
Mr. Rasmussen
ICE-F-36-57 ✓
MOMA Photo Story
cat. distrib.
pink green

Air Mail (1953)

July 13, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

In Porter's absence, I am replying to your letter to him of June 29. He left New York on June 15 and has been in Paris in connection with the Paris Biennale schedule for October, in Stockholm for the ICOM meeting, in Kassel for the opening of DOCUMENTA II and is now en route to the American National Exhibition in Moscow (he can be reached c/o Leslie Brady, U.S. Embassy, Moscow, from July 15th to the 25th) and a short tour of Poland to organize an exhibition of contemporary Polish painting we hope to circulate in this country.

With regard to the various matters in your letter:

1. MOMA Photo Story: The photographic exhibition on The Museum of Modern Art was airshipped to the American Embassy in London from Berlin, on October 11, 1958 by BEA, airwaybill number 060-1322937 (see Waldo Rasmussen's letter to you of October 11, 1958). Since we cannot obtain duplicate shipping forms, I hope this information will be sufficient to expedite the return of the exhibition.

2. Bill for display work for London showing of THE NEW AMERICAN PAINTING: I have asked our Treasurer's Office to arrange prompt payment.

3. Catalog and installation photos of REGENT SCULPTURE USA: I have asked Mrs. Elizabeth Shaw, the Director of our Department of Publicity, to forward to you under separate cover the catalog and installation photographs of REGENT SCULPTURE USA.

4. U.S. REPRESENTATION: DOCUMENTA II: Enclosed are the publicity release written for the European press on DOCUMENTA II, a check list of the entire selection, and a selection of 16 photographs, listed below.

Herman Blum Chicago 1920 (1959)
Giorgio Cavallon Untitled (1953-54)

Memos

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mr. Stefan P. Munsing

-2-

not Gabriel White
MM F 36 57 London (2)✓
Rosenstein
pink, 1959
July 13, 1959

Helen Frankenthaler Nude (1959)
Michael Goldberg Mianus Gorge No. 2 (1958)
Hans Hofmann I, 1955 (1955)
Jackson Pollock Portrait and a Dream (1953)
Richard Pousette-Dart Amaranth (1959)
Robert Rauschenberg The Bed (1955)
Alexander Calder Snow Flurry of 14 May (1959)
Herbert Ferber Calligraph (1953)
Naum Gabo Model for Construction for Bijenkorf
Building, Rotterdam (1954-57)
Isamu Noguchi The Self (1957)
Theodore Rossak Recollections of the Southwest (1948)
Ralston Crawford Cologne Landscape (1951)
James Forstberg The Family (1953)
Carol Summers Gethsemane (1958)

You will notice that I have included photographs of works by painters not in THE NEW AMERICAN PAINTING, since the Art Digest and Review so recently published an article reproducing those painters.

Something that you didn't mention, but which I should like to bring up, is the question of the 50 copies of the London catalog for THE NEW AMERICAN PAINTING. I believe Porter spoke to you about them and we had written to Miss Green previously. This may already have been taken care of, but just to make sure there is no misunderstanding I should like to repeat our request for 50 copies, for which we shall be glad to pay the cost price plus shipping expenses. We have no extra copies here and therefore are most anxious to have them as soon as possible.

With many thanks and best wishes,

Sincerely, Rodney
Director
The International Program

Mrs. Cable Senior
Associate Director
The International Program

Enclosures:
Publicity release for DOCUMENTA II
Check list
16 photographs

SCS:EPH:EM:ADH:rf

Memo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc: ~~Interpretation~~

cc: Gabriel White

pink ICE F 36 57 London (2)✓

Rubenstein

pink, green

February 12th, 1959

Mina Rubenstein

Porter A. McCray

VIA AIRMAIL

February 27, 1959

Dear Sarah:

Alfred Stiles & Sons, Ltd.

37 & 39 Brook Green Road

London W. 6, England

February 14th and Sunday, February 22nd in connection with THE NEW

Gentlemen:

AMERICAN PAINTING exhibition. I would like to request that I be pro-

I have asked our treasurer's office to forward to you
our check for thirteen pounds ten shillings to cover your bill
BC8475 of 21 February for the mounting and trimming of all
the labels and notices prepared at my request for the exhibition
THE NEW AMERICAN PAINTING.

ceiving this in time to allow me to secure these amounts on travelers!

Let me again express my gratitude for your prompt and
expert service. We closing on Friday:

Per diem - 10 days at \$25.00

Sincerely,

Excess baggage

100.00

Taxis and other transportation

50.00

Entertainment

Porter A. McCray

Director

The International Program

Special assistance, clerical, etc.

100.00

Workmen's party

50.00

\$ 600.00

PAM:em

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc: ~~interoffice~~

ICE-F-36-57 ~~pink~~ costs ✓

pink

February 12th, 1959

ICE-F-36-57: Expenses

London

Miss Rubenstein

Porter A. McCray

CAML431 EX396

LONDON 36/33 12 1300

LT

Dear Sarah:

PORTER MCCRAY MUSEUM OF MODERN ART 11 WEST 53RD STREET

NEW YORK 19

RECEIVED ARCHITECTURAL DRAWING AND RESEARCH

THANKYOU VERY MUCH JOB IN PRODUCTION WILL TRY AND

AS SOON AS POSSIBLE REGARDS

FRECHOU

12 53RD 12

In view of the necessity of my being in Europe between Saturday

February 14th and Tuesday, February 24th in connection with THE NEW

AMERICAN PAINTING exhibition, I would like to request that I be pro-

vided with the Museum's check for \$600.00 to cover the expenses below.

I leave this Saturday evening, and therefore would appreciate re-

ceiving this in time to allow me to secure these amounts on Travelers'

Checks before bank closing on Friday:

Per diem - 10 days at \$25.00	\$ 250.00
Excess Baggage	100.00
Taxis and other transportation	50.00
Entertainment	50.00
Special assistance, clerical, etc.	100.00
Workmen's party	50.00
	<hr/>
	\$ 600.00

PAM:seb

Delivered by Deanna Warren
3:00 2/12/59

Memo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

CAML431 EK396

LONDON 36/33 12 1500

LT

PORTER MCCRAE MUSEUM OF MODERN ART 11 WEST 53RD STREET
NEW YORK 19

RECEIVED ARCHITECTURAL DRAWING AND REFERENCE PHOTOGRAPH
THANKYOU VERY MUCH JOB IN PRODUCTION WILL TRY AND CABLE PRICE
AS SOON AS POSSIBLE REGARDS.

FRECHOU

11 53RD 19

ICE F-36-57 London
institution
concern

file

city display
freedom

Memo

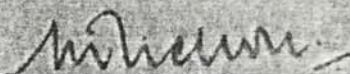
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

-2-

We trust the foregoing meets with your approval
and shall await your further comments.

Yours sincerely,
C.D. PRODUCTIONS LTD.


Y.L.M. FRECHOU
Account Executive

Memo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy U.S.I.S.
41 Grosvenor Square, W.1B

January 27, 1959

Dear Porter,

It was good seeing you during your hasty trip last week.

The Arts Council has gotten the estimate for 3,500 catalogs, costing 6/4d a copy. They have asked us for a £200 subsidy to bring the price to 5/-. I am trying to scrounge the amount from private sources as our budget is at a low ebb. I will let you know what progress I make.

Could you please have your publicity department airmail me some photos showing the industrial design installation, plus a press sheet? I would also appreciate getting a catalog some time in the near future! I want to use the photos in my current Art News Bulletin going to press next week. I am planning to use photos from the young American painters exhibit if they come on time as well.

With best personal regards.

Sincerely,

Stefan P. Munsing
Cultural Affairs Officer

Porter McCray, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York 29, New York.

P.S. Dorthes Speyer advised me by phone that the press material and negatives arrived in Paris today from Brussels. She is forwarding same to me. She was upset about a request for an earlier closing?

Memo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

REINHARD FRIEDRICH

Berlin-Lichterfelde · Dürerstrasse 23 · Germany

colour slides of architectural monuments

January 11, 1959

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

Dear Mr. McCray:

Thank you very much for your letter dated December 30, 1958.
In the meantime I have received the check for DM 244.- which was
enclosed in the letter of Mrs. Rook of December 9, 1958.

I very much hope that you are satisfied with the color slides
which were not always produced under favorable circumstances.

Only the painter's name is marked on the slides since I do not
know their original American titles. The number quoted behind the
painter's name is the number of the Berlin catalogues of these
exhibitions.

Sincerely yours,

R. Friedrich

Reinhard Friedrich

to be used for pictures

*ICE F-36-57 London
concepts -
color slides
for pictures
cost*

Friedrich

Memo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

*Costo ✓
Cat
crops*

January 5, 1959

Rasmussen

Memo

Mr. McCray

Waldo Rasmussen

Catalog Plates for London
Showing, TMAP
and letter to Pizzi

Since you mentioned in the 12/29 letter to Toninelli that you would be writing Pizzi asking him to send the plates directly from Milan to London, I want to check whether you wish this letter to go out before you leave for London.

As I understand it, we don't know definitely whether Pizzi has all the plates for the catalog, but I should think that he now has only the black-and-white plates which he made himself and that the lead-mold electros have been returned to Haerlem and Rodlinger's black-and-white plates have gone back to Basel. So, since Cassou has made his own black-and-white plates for the Paris catalog, I presume that whether London uses Pizzi's plates depends upon the size of the catalog they are going to produce. If I'm correct in this, wouldn't it be better for you to be in touch with Pizzi from London after you've discussed the catalog with Gabriel White?

I'm not clear about the problem of distribution of the Milan catalog, which you mentioned in the Toninelli letter as the subject of another letter to him and Pizzi. You ordered distribution of the catalog in Milan to ICANOMA, MOMA trustees, artists and lenders, but since we've received complaints from lenders and artists, we're not sure if Pizzi distributed any of the copies -- is that right? Peter tells me that we have not paid Pizzi for the 50 copies he sent to New York at our request when lenders began complaining about not receiving them. Pizzi billed us 1600 lire (\$2.56) per copy. Toninelli, in his May 3 letter, stated that catalog price would vary from \$1.00 to \$0.75 per copy, depending on size of edition (from 1500 to 5000). Further, a new edition in another city, based on Milan catalog, would cost 304 lire for 29,000 copies (Pizzi to McCray, July 2). And Toninelli had clearly stated in his letters to us and to Pizzi that the \$1500. subsidy to Pizzi was for the purchase of catalogs and/or affiches. So where do we stand on this, and what position do you want to take with Pizzi?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Waldo Rasmussen

Porter A. McGray

January 5, 1959

To take Tuesday

Please give me copies of all correspondence with Toninelli re catalogs and Pizzi's two estimates. Also Giron's bearing on this problem. Correspondence with USIS Milan also.

I can learn most easily from Giron where plates are and after seeing Paris catalog know if their plates are suitable for London catalog.

We know that most of the lenders, council, etc. received their catalogs. It is possible they did not distribute the last 50 for which I personally handed them labels - or that they got these confused with the 50 we gave to USIS for distribution in Italy. I will attempt letter from Paris.

Notes

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Memos

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

August 31, 1959

Mrs. Hecht

Susan C. Senior

Paul Feller
file
ICE-F-36-57 publ.
ICE-F-35-57 " *also*
SP-ICE-21-58 " *news - Pub. Sec.*
London Feller

What is being done about getting back the albums of articles on TNAP as well as the publicity and photo albums of TNAP and POLLOCK. It seems to me that this is too large an investment to let it float indefinitely.

Did we ever see the results of the Musée de Poche photographing of the Pollocks?

Did we ever get the clippings from Amsterdam? Yes

Did we ever send the London TNAP catalog to Miss Fairweather and bill her for same?

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

ICE-P-36-57 London catalog

EPH

pink intra office

February 13, 1959

Porter

Peter

London TNAP catalog

Dear Porter:

I have prepared the labels for the London TNAP catalog - again the usual categories: ICAMOMA (now, as of Feb. 12, 87 members, inc. all categories), MOMA Trustees, lenders and artists, specials (10) - a total of 162. I have also included a few extra labels as of possible help. I hope that you can arrange for this mailing to be undertaken - and for 40 additional copies to be sent back to us for staff and contingency. Since this is the only foreign English edition, you may wish to give it a wider distribution (particularly to press and critics and institutions) than was done for earlier editions.

Peter

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: ICE F 36 57 Paris

East London

Gough cc: pink

D. Miller ICE F 36 57 ✓

Dyer extra

pink, green

March 6, 1959

February 18, 1959

Miss Miller

TNAP, NY showing

Porter McGray

In telephone conversation with Stefan Munsing, he advised the following:

Dear Dottie:

I attach a list of lenders and a draft of a letter of request for the extension of loans for the New York showing of THE NEW AMERICAN PAINTING.

Will you check the list for those persons which you feel should receive a special letter and indicate the few to whom you may wish to write directly.

Full Mail Deposits
London
Attention: Mr. Taylor

3. Depth - door jamb - entrance gallery - 24"

4. Received from Brussels via Paris

- a. art criticism album TNAP
- b. publicity photo album TNAP
- c. copy negatives TNAP

5. Workmen from Tate and Arts Council held on for Saturday and Sunday

6. Munsing, Bryan Robertson and David Thomas (Arts Council) by to give assistance.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: ICE F 36 57 Paris

Rasmussen London ✓

Gough

D. Miller

Dyer

pink, green

THE MUSEUM OF MODERN ART

Date February 18, 1959

February 18, 1959

To: Mr. Files

Re: Letter of February 12, 1959

From: Porter A. McGray

From Bryan Robertson

In telephone conversation with Stefan Munsing, he advised the following:

1. Address shipment to

Arts Council of Great Britain

London

For Tate Gallery, Millbank

This information and 2. below have been telephoned to Paris

2. Shipping papers to

Pall Mall Deposits

London

Attention: Mr. Taylor

3. Depth - door jamb - entrance gallery - 34"

4. Received from Brussels via Paris

a. art criticism album TNAP

b. publicity photo album TNAP

c. copy negatives TNAP

5. Workmen from Tate and Arts Council laid on for evenings and Saturday and Sunday

6. Munsing, Bryan Robertson and David Thomas (Arts Council) standing by to give assistance.

PAM:em

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

Date February 16, 1959

To: Mr. Porter A. McCray

Re: Letter of February 12th

From: Susan C. Senior

from Bryan Robertson

Attached is a copy of the February 12 letter received from Bryan Robertson. We have sent his letter on to Noguchi at the Beaux-Arts Hotel, 310 East 44th Street, New York City.

As you know, Sally wants to send it to the 35,000

four-book members and not to the entire membership as she had once suggested.

Susie

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

Date February 16, 1959

To: Mr. Porter A. McGray

Re: THE NEW AMERICAN PAINTING

From: Susan C. Senior

New York Catalog

I thought you might like to have a copy of this with you in London.

As you know, Emily wants to send it to the 15,000 four-book members and not to the entire membership as she had once indicated.

Susie

SCS:seb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: intra-office
cor: intra-office TNAP:Catalog(London)
ICE-P-16 pink
pink

February 16, 1959

Mr. Porter A. McGray
Susan C. Senior

THE NEW AMERICAN PAINTING
Catalog

Dear Sarah: I thought you might like to have a copy of this with
in view of the necessity of my being in Europe between Saturday
you in London.

February 16th and Tuesday, February 24th in connection with THE NEW
AMERICAN PAINTING exhibition. As you know, Emily wants to send it to the 15,000
four-book members and not to the entire membership as she had once
provided with the Museum's check for \$600.00 to cover the expenses below,
indicated.

I leave this Saturday evening, and therefore would appreciate re-
ceiving this in time to allow me to secure these amounts on Travelers'
Checks before bank closing on Friday:

Per diem - 10 days at \$25.00	\$ 250.00
Excess Baggage	100.00
Taxis and other transportation	50.00
Entertainment	50.00
Special assistance, clerical, etc.	100.00
Workman's party	50.00
	<hr/>
	\$ 600.00

PAN:seb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: ~~interoffice~~
ICE-F-36-57 ~~same~~ costs
pink

February 12th, 1959

Miss Rubenstein

ICE-F-36-57: Expenses

Porter A. McCray

London

Dear Sarah:

In view of the necessity of my being in Europe between Saturday February 14th and Tuesday, February 24th in connection with THE NEW AMERICAN PAINTING exhibition, I would like to request that I be provided with the Museum's check for \$600.00 to cover the expenses below. I leave this Saturday evening, and therefore would appreciate receiving this in time to allow me to secure these amounts on Travelers' Checks before bank closing on Friday:

Per diem - 10 days at \$25.00	\$ 250.00
Excess Baggage	100.00
Taxis and other transportation	50.00
Entertainment	50.00
Special assistance, clerical, etc.	100.00
Workmen's party	50.00
	<hr/>
	\$ 600.00

PAM:seb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

Date February 9, 1959

To: Mrs. Dyer

From: Porter McGray

Dear Charlotte:

Please give me copies of all correspondence with Toninelli re catalog and plates. I have a problem. Correspondence with U.S. also.

Please note the attached cablegrams and after seeing me prepare for mailing today a plan of the galleries of The Tate showing the exact locations and dimensions of the elements outlined. On your drawing, add the following:

1. The location of an introductory poster
2. The location of the two right angle panels now being employed

in the CORNITH Exhibition

3. Dimensions

Obtain photostatic copies of the attached four photos for enclosing with your plan.

Please see that these four photos if possible and the other 18 in the attached folder are delivered to Dottie Miller this morning.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

Date January 5, 1959

To: Waldo Rasmussen

Re: To take Tuesday

From: Porter A. McCray

*Caroof ✓
cat
Cats
Pizz (cat d. 5)*

*THAP
Bumms
THAP
Londr*

Please give me copies of all correspondence with Toninelli re catalogs and Pizzi's two estimates. Also Giron's bearing on this problem. Correspondence with USIS Milan also.

I can learn most easily from Giron where plates are and after seeing Paris catalog know if their plates are suitable for London catalog.

We know that most of the lenders, council, etc. received their catalogs. It is possible they did not distribute the last 50 for which I personally handed them labels - or that they got these confused with the 50 we gave to USIS for distribution in Italy. I will attempt letter from Paris.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Waldo Rasmussen
to Susan Senior
Sept. 9th 1958

January 5, 1959

Mr. McCray

Waldo Rasmussen

Catalog Plates for London
Showing, TNAP
and letter to Pizzi

Since you mentioned in the 12/29 letter to Toninelli that you would be writing Pizzi asking him to send the plates directly from Milan to London, I want to check whether you wish this letter to go out before you leave for London.

As I understand it, we don't know definitely whether Pizzi has all the plates for the catalog, but I should think that he now has only the black-and-white plates which he made himself and that the lead-mold electros have been returned to Haerlem and Rudlinger's black-and-white plates have gone back to Basel. So, since Cassou has made his own black-and-white plates for the Paris catalog, I presume that whether London uses Pizzi's plates depends upon the size of the catalog they are going to produce. If I'm correct in this, wouldn't it be better for you to be in touch with Pizzi from London after you've discussed the catalog with Gabriel White?

I'm not clear about the problem of distribution of the Milan catalog, which you mentioned in the Toninelli letter as the subject of another letter to him and Pizzi. You ordered distribution of the catalog in Milan to ICANOMA, MOMA trustees, artists and lenders, but since we've received complaints from lenders and artists, we're not sure if Pizzi distributed any of the copies -- is that right? Peter tells me that we have not paid Pizzi for the 50 copies he sent to New York at our request when lenders began complaining about not receiving them. Pizzi billed us 1600 lire (\$2.56) per copy. Toninelli, in his May 3 letter, stated that catalog price would vary from \$1.00 to \$0.75 per copy, depending on size of edition (from 1500 to 5000). Further, a new edition in another city, based on Milan catalog, would cost 304 lire for 29,000 copies (Pizzi to McCray, July 2). And Toninelli had clearly stated in his letters to us and to Pizzi that the \$1500. subsidy to Pizzi was for the purchase of catalogs and/or affiches. So where do we stand on this, and what position do you want to take with Pizzi?

The Museum of Modern Art Archives, NY	Collection: IC / IP	Series.Folder: I.A. 776
---------------------------------------	------------------------	----------------------------

Waldo Rasmussen
to Susan Senior
Sept. 9th 1958

cc: SP-102-17-57: catalog
packing & shipping
costs

THAP: packing and shipping
costs
intra-office
pink

London

Copy Pack

Questions: a) the \$500 catalog fee. In PAM's cable to you of June 12th he says "APPROXIMATE AMOUNTS DISCUSSED NELSON 3 AND 9 THOUSAND PER PREPARATION AND CATALOG." Where does the extra \$500 come in? If, as I gather, it has come in, logically, somewhere, tell me and we'll issue a separate P.O. to Nelson for this amount. -- it should be done separately from the installation anyway.

b) costs of packing material. Now that we are asking the suppliers to pack the material in reusable containers for loading in the lift-van, we are being involved in a charge which is logically part of the packing expense -- since normally the suppliers would deliver the material to Santini in cartons or other containers suitable for a one-move shipment. I've stressed to Chadwick that these costs must be kept within the \$9,000 total, by simplified packing, since the material will be in the liftvans and not shipped around separately in the containers, but since I haven't seen the itemized accounting yet, I'm a bit worried. I think it will be all right, but you get the possible problem. If this does involve an overage in the \$9,000, can it be applied to packing costs?

THAP

London

This applies
only to shipments
out of Berlin.
Pallack - to London
not THAP

1. Transportation. Frank O'Hara tells me shipment for this and Pollock will be made to respective embassies in Brussels and London and United States Government property, exhibition material. Beyond notifying the exhibitors in each case, do we have to do anything further on transportation? Will London and Brussels reimburse the Embassy, will shipments go collect, or do we reimburse Embassy and in turn get reimbursed by the exhibitors?

2. Catalog translation. Segnitz is bringing his French translation sometime next week. Should we send this translation to Giron or Casson for their use as a control right away so that they can prepare the translation now and we can send this result of our joint efforts to Brussels, where the show opens December 1st? Or should we send the Segnitz translation to Brussels now and let the French do their own? If we send Segnitz' to Paris, to whom? And will you urge them to get it done right away?

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

TNAP London
comp
Aut
Publ

cc: A. Hecht
J. Schuyler

Date: September 9, 1958

To:

Waldo

Re:

Sundry matters relating to
International Program

From:

Susan - Berlin dated 9/4-5

Dear Waldo:

A note should be made that PAM kept 7/18/58 letter from Dell'Acqua and 7/28/58 SCS reply - re possible changes in future Biennale juries. PAM wants to answer - tickler for his return.

PAM cabled Henry Francis, Cleveland, 9/4/58: French desire photograph in color under supervision Eb-Wub Les Amateurs for posters. Please cable permission Speyer Amembassy Paris Friday latest.

The ABE correspondence should await PAM's return and a letter of apology should be written. Maybe we can think of something to build such a letter around?

The Nigerian correspondence Porter feels deserves an answer. Please have a draft for his return.

My 8/28 memo to PAM re English TNAP catalog should be marked CONFIDENTIAL. Please have kept for my return. Nothing to be done until then.

As of 9/4/58 the MOHA books had not arrived. APO to Berlin can take 3-4 weeks.

Please keep list in duplicate of all incoming mail regardless of to whom addressed.

Please keep to absolute minimum stuff sent to Porter. Wherever possible contact me at Vendome instead.

Frank will be at Hotel Quai Voltaire. His, PAM's and my plans are still vague but the minute all the decisions are made (each affects the other) I will cable you. But we are all well aware of various problems of openings and closings. I've asked Frank to write you re details.

Schedule says Biennale closes 9/30 - Porter says 10/19 ?? Gloria should get a second check at closing - but if \$360 is half, is 9/30 half or 10/19?

PAM assumes the English have all their publicity material. If not, RUSH. Munsing has been phoning Weyl. PAM tried from here and will again from Rome to reach Munsing by phone.

TNAP is not going to Rome. It probably will linger here. PO'H and PAM are onto this so don't worry.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

*Conroy
Fuller*

May 18, 1959

Mr. Rasmussen
Mr. O'Hara
Porter McCray

TNAP - POLLOCK

Please check with Margareta Akermarck to see if our print of the Pollock film has been received by the Film Library from a broad. If not, please write Stephan Munsing USIA London and Darthea Speyer USIA Paris and enquire if they have film and if so to hold and notify us immediately by cable.

Have albums of articles on TNAP, publicity negatives and photo albums of TNAP and POLLOCK etc., circulating in Europe been returned to us? If not, write Paris and London re these.

*TNAP London
" Paris
Publicity*

*Pollock: London
Publicity
Films
Sept. 1959*

*Pollock: Paris
✓ 2 Publicity*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

20th Century Art

Correspondence

Sample Invitation

Invitation List

Releases

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART

file
Date February 12, 1959
*Puller's
Guntel
has*

To: Porter McCray

Re: Names for opening at Tate

From: Emily C. Woodruff

Gallery in London on Feb. 23

Thank you for suggesting I send you names for the opening in London. Attached is a list of people who are friendly to America and would probably be interested in the show.

Sir Colin and Lady Anderson
Admiralty House
Holly Lane
Hempstead

Mr. and Mrs. Toby Clarke
21 Brompton Square
London S.W.3
(Mr. Clarke is with the BBC)

M. & Mme. Jacques Tiné
17 Ennismore Gardens
London S.W.7
(Mr. Tiné is in the French Embassy in London and is particularly interested in modern art.)

Mr. John McDonell
Flat E
39 Lowndes Street
London S.W. 1

Lady Ogilvie
13 Saint Leonard's Terrace
King's Road
London
(Mrs. John Barry Ryan's daughter)

Lucy Rea
18 Albion Mews
London W.2
(Designer of pottery)

Mr. and Mrs. Paul Wright
Tufton Court
Westminster
(Mr. Wright is in the Foreign Office and was formerly here with the U.N.)

Em. C.

Correspondence

Sample Invitation

Releases

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Correspondence

Sample Invitation

Releasees

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Correspondence

Releases

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Correspondence

The New American Painting

An exhibition arranged by
The Arts Council of Great Britain
and the Museum of Modern Art
New York

at the Tate Gallery

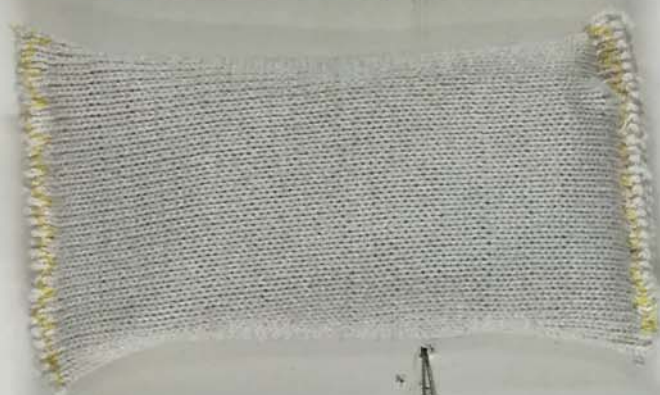
Open until 22 March 1959
Mondays, Wednesdays, Fridays
and Saturdays 10-6
Tuesdays and Thursdays 10-8
Sundays 2-6
Admission 1s 6d

Private view 23 February 2-6
admit two

Releases

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776



The New American Painting

An exhibition arranged by
The Arts Council of Great Britain
and the Museum of Modern Art
New York

at the Tate Gallery

Open until 22 March 1959
Mondays, Wednesdays, Fridays
and Saturdays 10-6
Tuesdays and Thursdays 10-8
Sundays 2-6
Admission 1s 6d

Private view 23 February 2-6
admit two

Correspondence

Releases

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Correspondence

Releases

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Draft Release No. 1
February 9, 1959
Page 1

Correspondence

THE NEW AMERICAN PAINTING, A MAJOR EXHIBITION OF SEVENTEEN U.S. ARTISTS,
WILL BE SEEN AT THE TATE GALLERY, LONDON, DURING FEBRUARY AND MARCH

A large exhibition of advanced trends in contemporary American painting will go on view at the Tate Gallery, London, on February 24th and remain on view there until March 23rd. Shown in London under the auspices of the Arts Council of Great Britain and at the invitation of the Trustees of the Tate Gallery, the exhibition was organized by the International Program of The Museum of Modern Art and has been circulated in Europe under the auspices of the International Council at The Museum of Modern Art. (This paragraph to be enlarged by additional details regarding opening ceremonies or other special events planned in connection with the showing.)

Miss Dorothy C. Miller, Curator of Collections at The Museum of Modern Art, and Mr. Porter A. McCray, Director of the International Program, who selected the exhibition, will be in London to install the exhibition and to attend the opening. The exhibition has already been shown in Amsterdam, Basel, Berlin, Brussels, Madrid, Milan and Paris and after its closing in London will return to New York and be shown at The Museum of Modern Art during the Summer of 1959.

The seventeen painters represented in THE NEW AMERICAN PAINTING are William Baziotes, James Brooks, San Francis, Arshile Gorky, Adolph Gottlieb, Philip Guston, Grace Hartigan, Franz Kline, Willem de Kooning, Robert Motherwell, Barnett Newman, Jackson Pollock, Mark Rothko, Theodore Stamos, Clyfford Still, Bradley Walker Tomlin and Jack Tworkov. The four to six major examples of each artist represent their distinctive styles. The

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Draft Release No. 1
February 9, 1959
Page 2

Correspondence

whole exhibition, ranging in date from 1945 to 1958, endeavors to present a survey of the movement as a whole.

The more than eighty works on the exhibition were lent by thirty private collectors, five galleries and three museums, including The Museum of Modern Art.

The artist in THE NEW AMERICAN PAINTING are marked by an outspoken individualism. The movement with which they are associated has generally been called "Abstract Expressionism" or "Action Painting." As Mr. Alfred H. Barr, Jr., Director of Collections at The Museum of Modern Art states in the catalog:

... none speaks for the others any more than he paints for the others. In principle their individualism is as uncompromising as that of the religion of Kierkegaard whom they honor. For them, John Donne to the contrary, each man is an island ...

The paintings by the different artists in the exhibition underscore the variety of invention and expression which is an important part of the movement. This variety ranges, in the words of Mr. Barr, from "Rothko's dissonant mists" to "Pollock's Dionysiac perpetuum mobile" to "Newman's single, obsessive line." Nevertheless, these painters are united by four common characteristics. They are: large-scale canvases, concern with the actual painting process as the artist's prime instrument of expression, which is coupled with an elimination of imitative suggestion of the real world and preoccupation with a highly charged emotional content in their work. New York is credited with being the center of the "Abstract Expressionist" movement, although only three of the seventeen artists were born there.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Draft Release No. 1
February 9, 1959
Page 3

Correspondence

The catalog for THE NEW AMERICAN PAINTING will be illustrated with 65 illustrations, 61 in black-and-white and 4 in color. Besides the introduction by Mr. Barr, the text includes statements by and about the artists, short biographies and a complete item listing of the painting in the exhibition. There is also a foreword by Mr. Gabriel White, Director of the Arts Council of Great Britain, and a preface to the catalog by Mr. McCray, Director of the International Program.

Earlier in the Winter, the International Program presented JACKSON POLLOCK: 1912 - 1956 in London at the Whitechapel Art Gallery. The International Program organized, in 1956, the exhibition MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, shown at the Tate Gallery under the auspices of the Arts Council of Great Britain. This exhibition included paintings, sculpture and prints. In 1953 the International Program chose and organized the U. S. Representation in the International Sculpture Competition: "The Unknown Political Prisoner," which was sponsored by the Institute of Contemporary Arts and shown at the Tate Gallery. The American section had first been seen at The Museum of Modern Art, New York.

Among the smaller exhibitions organized by the Museum's International Program, three have been seen in Great Britain: BUILT IN U.S.A.: POST-WAR ARCHITECTURE, THE SKYSCRAPER: U.S.A., and THIRTY AMERICAN PRINTMAKERS. The first was shown in London, the second in Edinburgh, while the third toured five cities in England and Scotland.

THE FAMILY OF MAN, the photography exhibition originally shown at The Museum of Modern Art during its 25th Anniversary Year in 1955, was pre-

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London showing)

Release No. 1
February 9, 1959
Page 4

Correspondence

Biographical Information: PORTER A. MURRAY, DIRECTOR OF THE INTERNATIONAL
pared for circulation in Europe by the International Program for the United
States Information Service and was shown at London's Festival Hall in 1956.

Wartime exhibitions prepared by The Museum of Modern Art, which
were shown in Britain were: ROAD TO VICTORY, a photography exhibition pre-
pared by Edward Steichen with a text by Carl Sandburg; and U.S. HOUSING IN
WAR AND PEACE, prepared by the Museum's Department of Circulating Exhibi-
tions at the request of the Royal Institute of Architects.

The Museum's Collections contain many important examples of contem-
porary British art. Among the sculptors represented are: Kenneth Armitage,
Reg Butler, Lynn Chadwick, Jacob Epstein, Barbara Hepworth, Henry Moore and
Eduardo Paolozzi. Painters include, among others: Francis Bacon, John Brat-
by, Alan Davie, Lucian Freud, Gwen John, Wyndham Lewis, Ben Nicholson, John
Piper, Patrick Scott, Walter Sickert, Graham Sutherland and John Tunnard.

A number of exhibitions devoted to British art have been held at
The Museum of Modern Art. The first comprehensive one-man show of Henry
Moore took place in 1947. It contained both sculpture and drawings, many
lent from public and private collections in Great Britain. Other exhibitions
include PHOTOGRAPHS BY LEWIS CARROLL, MODERN ARCHITECTURE IN ENGLAND, and
BRITAIN AT WAR. In 1956, in collaboration with the British Council, the Mu-
seum presented MASTERS OF BRITISH PAINTING: 1800 - 1950, an extensive survey
of the major figures in British painting during this 150-year period. The
Museum's exhibition THE NEW DECADE, shown in 1955, included a strong repre-
sentation of the younger painters and sculptors working in England in the
post-war years.

exchange between the United States and Central and North
America, as Assistant Chief and subsequently Chief of the Art Section in

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London Showing)

February 14, 1959
Page 1

BIOGRAPHICAL INFORMATION: PORTER A. MCCRAY, DIRECTOR OF THE INTERNATIONAL PROGRAM, THE MUSEUM OF MODERN ART, NEW YORK

1944 as Director of the Inter-American Office of the National Gallery of Art.

Porter A. McCray, Director of the International Program of The Museum of Modern Art, New York, will be in London for the opening of the exhibition: THE NEW AMERICAN PAINTING at the Tate Gallery on February 24. The exhibition is under the auspices of the International Council at The Museum of Modern Art, New York and will remain on view in London until March 23.

Mr. McCray has been associated with the Museum since 1947 when he joined the staff as Director of Circulating Exhibitions. In that capacity he has been responsible for more than 230 specially prepared traveling exhibitions circulated to museums, art schools, colleges and other educational organizations in the United States and Canada. In 1951 he took a leave of absence from the Museum in order to undertake an assignment in Europe with the Office of the Special Representative of the President of the United States and later was in charge of the international art competitions and traveling exhibitions of this office.

Mr. McCray re-joined the staff of The Museum of Modern Art in 1952 and has been Director of its International Program since its inception. He has supervised the planning and preparation of more than 40 exhibitions organized under that program. The International Council at The Museum of Modern Art assumed sponsorship of the International Program on July 1, 1957.

Before coming to the Museum, Mr. McCray was responsible for the programs of cultural exchange between the United States and Central and North America, as Assistant Chief and subsequently Chief of the Art Section in

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London Showing)
(London Showing)

Blag. P.A. McCray
February 14, 1959
Page 2 28, 1959
Page 1

Correspondence

the Office of the Coordinator of Inter-American Affairs, and during 1943-1944 as Director of the Inter-American Office of the National Gallery of Art, Washington, D.C.

Born in Staunton, Virginia in 1908, Mr. McCray attended the Virginia Military Institute and taught there for a number of years. He subsequently attended the Graduate School of Yale University, from which he received his degree in architecture in 1941. Mr. McCray is a member of the United States Information Agency's Committee on Cultural Information, and has been a Trustee of The Museum of Modern Art since 1957.

Europe, after which it will be seen in New York at The Museum of Modern Art in the summer of this year. Other European centers where the exhibition has been shown are Basel, Milan, Madrid, Berlin, Amsterdam, Brussels and Paris.

Miss Miller has been on the staff of The Museum of Modern Art, New York, since 1934 and has been Curator of the Museum Collections since 1947. Her special field is American art and she has organized for the Museum a long series of exhibitions, with accompanying publications, among which are: THE SCULPTURE OF JOHN FLAMMANG, 1942; AMERICANS 1942: 18 ARTISTS FROM 9 STATES; AMERICAN REALISTS AND NAUVO-REALISTS, 1943; ROMANTIC PAINTING IN AMERICA, 1943; FOURTEEN AMERICANS, 1944; FIFTEEN AMERICANS, 1945; and TWELVE AMERICANS, 1946.

Before coming to The Museum of Modern Art, Miss Miller was on the staff of the Newark (New Jersey) Museum, and catalogued and installed the American Indian Collection at the Montclair (New Jersey) Art Museum. In addition to Museum publications, Miss Miller has contributed to the magazines Art News and Art in America, is on the editorial board of the latter, contributed to the Journal

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London Showing)

Draft Release No. 3
Draft Release No. 4
January 28, 1959
Page 1

encyclopedia of art published by Nordiska Förlagsaktiebolaget, and was one of the
BIOGRAPHICAL INFORMATION: MISS DOROTHY C. MILLER, CURATOR OF THE COLLECTIONS,
CO-EDITORS OF NEW ART IN AMERICA, 1951.

THE MUSEUM OF MODERN ART, NEW YORK

Born in Hopkinton, Massachusetts, Miss Miller received her Bachelor of Arts
Miss Dorothy C. Miller, Curator of the Collections of The Museum of Modern
Art, New York, will be present for the opening of the exhibition THE NEW AMERICAN
PAINTING at the Tate Gallery in London on February 28. The exhibition, selected
by Miss Miller and organized by the International Program of The Museum of Modern
Art, is presented under the auspices of the International Council at The Museum
of Modern Art, New York. This will be the last showing of the exhibition in
Europe, after which it will be seen in New York at The Museum of Modern Art in
the summer of this year. Other European centers where the exhibition has been
shown are Basel, Milan, Madrid, Berlin, Amsterdam, Brussels and Paris.

THE MUSEUM OF MODERN ART, NEW YORK, which was shown in Paris, Zurich, Barcelona,
Miss Miller has been on the staff of The Museum of Modern Art, New York,
since 1934 and has been Curator of the Museum Collections since 1947. Her special
field is American art and she has organized for the Museum a long series of
exhibitions, with accompanying publications, among which are: THE SCULPTURE OF
JOHN FLANAGAN, 1942; AMERICANS 1942: 18 ARTISTS FROM 9 STATES; AMERICAN REALISTS
AND MAGIC-REALISTS, 1943; ROMANTIC PAINTING IN AMERICA, 1943; FOURTEEN AMERICANS,
1946; FIFTEEN AMERICANS, 1952; and TWELVE AMERICANS, 1956.

Before coming to The Museum of Modern Art, Miss Miller was on the staff of
the Newark (New Jersey) Museum, and catalogued and installed the American Indian
Collection at the Montclair (New Jersey) Art Museum. In addition to Museum
publications, Miss Miller has contributed to the magazines Art News and Art in
America, is on the editorial board of the latter; contributed to the Swedish

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
(London Showing)

Draft Release No. 4
January 28, 1959
Page 2

Correspondence

encyclopedia of art published by Nordiska Uppsalagsböcker, and was one of the
co-authors of New Art in America, 1957.

Born in Hopedale, Massachusetts, Miss Miller received her Bachelor of Arts
degree from Smith College, Northampton, Massachusetts and is a member of the
Visiting Committee of the Smith College Museum of Art. She is married to Holger
Cahill, novelist and writer on American art. Mr. Chaill was National Director
of the Federal Art Project of the Works Project Administration from 1935 to 1943.
He was also director of exhibitions at The Museum of Modern Art in 1932-33 and
of the Contemporary Art Exhibition at the New York World's Fair, 1939.

Miss Miller selected the painting and sculpture section of the International
Program's exhibition 50 YEARS OF AMERICAN ART: SELECTIONS FROM THE COLLECTIONS OF
THE MUSEUM OF MODERN ART, NEW YORK, which was shown in Paris, Zürich, Barcelona,
Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Correspondence

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

*TNAP - London
Julius*

May 18, 1959

Mr. Rasmussen
Mr. O'Hara

TNAP - POLLOCK

Porter McCray

Please check with Margareta Akermarck to see if our print of the Pollock film has been received by the Film Library from abroad. If not, please write Stephan Munsing USIA London and Barthea Speyer USIA Paris and enquire if they have film and if so to hold and notify us immediately by cable.

Have albums of articles on TNAP, publicity negatives and photo albums of TNAP and POLLOCK etc., circulating in Europe been returned to us? If not, write Paris and London re these.

*TNAP Publicity
London
42 Paris*

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

May 13th, 1959

Mrs. Shaw

Susan C. Senior

Memo on Tate attendance,
The New American Painting

Dear Liz:

You will note on the attached April 3rd, 1959 memo, giving attendance figures at the Tate that a copy was sent to you. I would appreciate knowing whether this ever reached your office, because if it did not it is entirely possible that other memos we have sent you never reached you either.

The AMU correspondence should await M's return and a letter of apology should be written. Maybe we can think of something to build such a letter around.

The Nigerian correspondence further could be covered in answer. Please have a draft for his return.

My 5/6 memo to M's to explain WHY nothing should be sent CONFIDENTIAL. Please have kept for my return. Nothing to be done until then.

As of 5/6/59 the M's had not arrived. As he writes me that 3-4 weeks.

Please keep list in duplicate of all papers with copy of it to the relevant.

Please keep to the list of all papers with copy of it to the relevant.

Please keep to the list of all papers with copy of it to the relevant.

Please keep to the list of all papers with copy of it to the relevant.

Please keep to the list of all papers with copy of it to the relevant.

Please keep to the list of all papers with copy of it to the relevant.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

TNAP
London

Comp
Cat.
Publicity

cc: A. Recht
J. Selinger

September 9, 1958

Waldo

Sundry matters relating to
International Program

Susan - Berlin dated 9/4/58

Dear Waldo:

A note should be made that PAN kept 7/18/58 letter from Ball'Acqua and 7/28/58 SOS reply - re possible changes in future Biennale juries. PAN wants to answer - tickler for his return.

PAN called Henry Francis, Cleveland, 9/4/58: French desire photograph in color under supervision Edith Les Amateurs for posters. Please cable permission Speyer Embassy Paris Friday latest.

The ASE correspondence should await PAN's return and a letter of apology should be written. Maybe we can think of something to build such a letter around?

The Nigerian correspondence Porter feels deserves an answer. Please have a draft for his return.

My 8/28 memo to PAN re English TNAP catalog should be marked CONFIDENTIAL. Please have kept for my return. Nothing to be done until then.

As of 9/4/58 the MIMA books had not arrived. AFO to Berlin can take 3-4 weeks.

Please keep list in duplicate of all incoming mail regardless of to whom addressed.

Please keep to absolute minimum stuff sent to Porter. Whenever possible contact me at Vendome instead.

Frank will be at Hotel Quai Voltaire. His, PAN's and my plans are still vague but the minute all the decisions are made (each affects the other) I will cable you. But we are all well aware of various problems of openings and closings. I've asked Frank to write you re details.

Schedule says Biennale closes 9/30 - Porter says 10/19 ?? Gloria should get a second check at closing - but if \$360 is half, is 9/30 half or 10/19?

PAN assures the English have all their publicity material. If not, HUSH. Manning has been phoning Weyl. PAN tried from here and will again from Rome to reach Manning by phone.

TNAP is not going to Rome. It probably will linger here. FOSH and PAN are onto this so don't worry.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

cc: A. Hecht
J. Schuyler

September 9, 1958

Waldo

Sundry matters relating to
International Program

Susan - Berlin dated 9/6-5
page 2. (continued)

Tobey's are probably not going to be shown separately. If they are, it must be exactly same as Biennale or not use our name. This is just for your information if Mrs. Johnson (Marian Willard) calls you say you don't think Porter feels it can be done but to contact me Paris. He's not supposed to do anything but take pills for that amoeba. And I will be in telephone touch with him. Incidentally Hague request to Tobey was not USIS. Main person requesting seems to be Mrs. Johnson.

ENAP lenders for NEJ show is not our problem. Wait for R.M.'s return.

Noguchi - will be brought up at Nov. Council Meeting.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

cc: ICE-F-36-57 London offer

ICE -F-35-57 London

Rasmussen

O'Hara

Franc

green

Copy
Correspondence
Yellow
Correspondence
Intellectual
Back of Ship
Catalog
Publicity

VIA AIRMAIL

February 18, 1958

Mr. Philip James
 Director of Art
 The Arts Council of Great Britain
 4 St. James' Square
 London S.W.1, England

Dear Philip:

You have no doubt learned that Bryan Robertson has been able to accept our Jackson Pollock exhibition for showing at the Whitechapel Art Gallery next fall, with an opening in late October or early November. At the time I was in London for our show MODERN ART IN THE UNITED STATES at the Tate, Bryan Robertson had requested a one-man Pollock exhibition as soon as it was available in Europe, and it was in fulfillment of this early request that we offered the show to the Whitechapel. We are particularly pleased that the Pollock will be shown in London, where interest in his work is so intense. The exhibition is scheduled to open its European tour in Rome on March 1st at the Galleria Nazionale d'Arte Moderna, and will afterwards be shown in Basel, Amsterdam, Hamburg, and possibly Copenhagen.

The International Council at The Museum of Modern Art is also scheduling a large abstract-expressionist painting exhibition in Europe this coming year, and I am writing to inquire if the Arts Council would be interested in arranging a single showing in London for four weeks beginning either around January 12th or alternatively February 23rd, 1959. The show is to circulate to eight major cities, including Basel, Milan, Berlin, Brussels and possibly Vienna, Paris and Stockholm. In January the exhibition would be coming from Brussels and in February we expect it would be coming from Paris. The following information should prove useful in considering the exhibition:

Contents of the exhibition: THE NEW AMERICAN PAINTING will consist of approximately 80 works by leading figures in American art, selected by Miss Dorothy Miller, Curator of Collections at our Museum. Among the artists represented are Arshile Gorky, Willem de Kooning, Franz Kline, Jackson Pollock, Mark Rothko, Clyfford Still, Philip Guston and Robert Motherwell. The emphasis in the exhibition will be on the mature achievements of these artists in their work since the war.

Installation: While we cannot supply accurate specifications for the show's installation, we estimate that it will require approximately 950 running feet of wall

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

Mr. Philip James

- 2 -

February 18, 1958

space. If a London showing can be arranged and we could be furnished with a plan of the galleries assigned to the show, we should be happy to supply a suggested scheme of installation. Notations about the ceiling height, existing molding and trim, and method of hanging would prove useful in our making these suggestions. I am forwarding separately four photographs showing works by Guston, Kline, Brooks and Hartigan as they were installed in the São Paulo Biennial.

In all showings of the exhibition in Europe, it is assumed that the sponsoring institution will undertake the costs of installation.

Transportation: The sponsor in London would also be responsible for the costs of one-way transportation from the preceding exhibitor, which as I mentioned earlier would probably be either Brussels or Paris, depending upon whether the London showing is in January or February, 1959. In estimating the transportation costs, the following approximate shipping figures will be useful:

Total number of cases:	approximately 35
Total cubage:	approximately 3000 cubic feet
Total weight:	approximately 24,000 pounds

The exhibition is insured by the Museum's own policy both during transit and the full period of exhibition, so there would be no additional expense to the London exhibitor in this regard.

Size and weight: The individual cases in the exhibition, some of which will be very large, will pose a particular problem in transporting the exhibition. For this reason and because of the high value placed on the works, we prefer that the exhibition be transported in sealed railway cars. We also request that the opening of the cases for customs examination take place under the personal supervision of the London museum staff member in charge of the showing.

Catalog and publicity: We can provide text and photographs for a catalog to be printed in London at the sponsor's expense. No doubt cuts for the catalog illustrations could be obtained from one of the previous exhibitions. In addition we can supply draft releases, background information and copy negatives of a selection of works for publicity purposes. I shall write you concerning these matters in detail when we learn whether it is possible to arrange a London showing of the exhibition.

I believe I have covered the vital points on the exhibition, and hope that the Arts Council may be able to consider undertaking this project under the conditions outlined. Following your suggestion at the conclusion of our last

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

Mr. Philip James

- 3 -

February 18, 1958

exhibition at the Tate Gallery, I have not approached Sir John Rothenstein directly concerning the possibility of placing the show there.

THE NEW AMERICAN PAINTING is scheduled to open at the Kunsthalle in Basel on or about April 19th, in a combined showing with the Pollock exhibition. I hope you may be able to be in Basel for this event, and I am sure it would be advantageous for you to have a first-hand picture of the exhibition.

Since we have had a good many requests for the exhibition, I should be most grateful if you could let me have your reactions to this proposal at your earliest opportunity.

Very best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM:WR:sp

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

cc: Ch. 3 57 ✓
Miss Dudley
Miss Pearson
Miss Green

VIA AIRMAIL

April 7, 1959

Mr. Arthur Lucas
National Gallery
Trafalgar Square
London, W. C. 2, England

Dear Mr. Lucas:

I have wanted to express to you my personal thanks for your generosity in giving first-aid to the Newman painting in our exhibition, THE NEW AMERICAN PAINTING, at the Tate Gallery. Hugh Shaw, of the Arts Council, has now written that you also noted two small areas in Twarkov's painting, Cradle which seemed to be in danger of flaking, and that you have secured these with wax patches.

It was most pleasant meeting you and we enormously appreciated your spontaneous response to our plea for help on the opening day of the exhibition.

With very best wishes,

Sincerely,

Porter A. McGray
Director
The International Program

PAM:WR:em

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Telefax **WESTERN UNION** *Telefax* ↑

12521 2L FAX LONDON 14 24 353P

URGENT **NYK**

SENIOR DOE ARRIVE WEDNESDAY MORNING
FROM GREAT RIT
JOHNSON ADVISED BEST

PORTER 1133

McCoy
W. H. R.
2/11/61
W. H. R.
W. H. R.

270 (1-51)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

DA41 UWS1751 EK533

LONDON 27 25 1743

LT

ELIZABETH BLISS PARKINSON PRESIDENT INTERNATIONAL
COUNCIL MODENART NEWYORK (TRY MODERNART)

YOUR CONGRATULATIONS DEEPLY APPRECIATED BY EVERYONE
CONCERNED STOP EXHIBITION EXTREMELY IMPRESSIVE AND HAS
MADE AUSPICIOUS START. JOHN ROTHERSTEIN

ICE F. 36.5 +

London

10/27

can of
Pulver
Tate Gallery
Rotherstein

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

DLS

MUSEUM OF MODERN ART

LT

WUC MARCH 8, 1960

STEPHAN MUNSING
AMERICAN EMBASSY
LONDON

URGENTLY REQUIRE REPLY CABLE MARCH 2 RELATING COLOR PLATES

TNAP.

MCCRAY

CHG. INTERNATIONAL PROGRAM

CC: g
ice-f-36-57

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

cc: Rasmussen
Hecht
ICE F 36 57 London
P E

cc: Hecht
Rasmussen
ICE F 36 57 London
ICE F 36 57 London
P E

Air Mail November 2, 1959

July 20, 1959

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W. 1, England

Dear Mr. Munsing:

We note in going through our correspondence that you asked the British Arts Council to send us fifty additional copies of the catalog of the Tate showing of THE NEW AMERICAN PAINTING (letter to Mrs. Sally Green, dated April 7, 1959).

These have never been received, and we still need some additional copies for presentation to various people connected with the exhibition and for our own files. Therefore, I am wondering what the status of the catalogs is.

Would we still be able to procure the fifty originally requested or at any rate some part of that fifty?

Looking forward to hearing from you and with best wishes,

Sincerely,

We have also never received from Alfred Stieglitz photographs and the album of early photographs. We shall like you to send them back and if you wish, we are most anxious to hear from you.

Mrs. Cable Senior
Associate Director
The International Program

I am very sorry to have to trouble you with these matters and greatly appreciate anything that you can do to help us clear this up.

SCS/ADH/km

Sincerely,

cc: Hecht
Rasmussen
ICE F 36 57 London
ICE F 36 57 London
P E

Mrs. Cable Senior

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

THE MUSEUM OF MODERN ART
NEW YORK 19

cc. Hecht
Rasmussen
ICE F 36 57 London
ICE F 35 57 London
P. 8

Air Mail

July 20, 1959

Mr. Stefan B. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, England

Dear Mr. Munsing:

I recently came across a copy of Porter's letter to Mrs. Green of April 7th, and it occurred to me that it might be a good idea to see where we stood on the nine points enumerated therein. I am attaching a copy of the letter with the nine points. In looking over the list, it seems that items number 3, 5, 6 and 7 are ok, and I wrote to you on July 13 regarding number 4 (the 50 copies of the London TNAP catalog we want) and number 9 (return of MOMA Photo Story). However I should appreciate hearing from you the status of the following:

1. The TNAP clichés that were to be sent to Miss Speyer in Paris;
2. The 16 sets of electros for the color plates in the New York edition that were being held by Mr. Bell of Lund, Humphries, pending a decision as to possible reprinting of the catalog. It now appears that they can be sent to us;
3. The two tape recordings you were going to forward to us.

We have also never received three albums that circulated with THE NEW AMERICAN PAINTING: the album of articles, the album of photographs and the album of copy negatives. Can you possibly recall when you saw them last and if you might have sent them to someone? Since they represent a great investment of time and money, we are most anxious to have them back.

I am very sorry to have to trouble you with these matters and greatly appreciate anything that you can do to help us clear this up.

With all best wishes,

Sincerely,

Encl.
letter to Mrs. Green
SCS:EPH:rf

Mrs. Cable Senior

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

THE MUSEUM OF MODERN ART
NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

May 1, 1959

Mrs. Sally Green
c/o Mr. Stephan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London W. 1, England

Dear Mrs. Green:

Thank you very much for your letter of April 17th and its detailed answers to the questions raised in my letter of April 7th.

The 50 catalogs that The Arts Council is sending us have not yet been received and I am somewhat concerned that this request may not have been acted upon. Would you please check into this matter?

Since the color slides have already been returned here, I agree with you that we should postpone decision about sending them back to you until I have a chance to discuss this with Mr. Munsing on his return to New York on Monday.

I am most grateful for the dispatch and efficiency with which you have handled our other requests.

Sincerely,

Porter A. McCray
Director
The International Program

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

*INAP- publ (Corresp)
London*

April 7, 1959

Mr. Stefan Wensing
5141 Bingham Avenue
Dearborn, Michigan

Dear Stefan:

Enclosed is my letter to Mrs. Green, in which I inform her of the points we discussed during your visit to the Museum on April 3rd.

I hope you and your family are enjoying your stay in the United States.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosure:
Letter to Mrs. Green

PAY/ML:es

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

*TNAP - pub (corresp)
London*

cc: Mr. Stefan Munsing
Mrs. Shaw
Miss Miller
Miss Dudley
ICE-F-36-57 London ✓
pink/green

April 7, 1959

Mrs. Sally Green
c/o Mr. Stefan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London, W. 1, England

Dear Mrs. Green:

Your letter and Mr. Munsing arrived simultaneously on April 3 and with only an hour or so before he and the family went off to Washington we discussed the following points:

1. After the completion of the printing of the New York edition of the catalog of THE NEW AMERICAN PAINTING at Lund Humphries, you are to send to Miss Speyer in Paris the cliches which were forwarded originally by her and used in the London catalog.
2. We do not want sent to New York any of the cliches except the 16 sets of electros for the color plates in the New York edition. This will have to follow the completion of the printing of this catalog in London.
3. If possible, we would like to have on approval proofs of a selection of the photographs taken by the Tatler and the Queen with an idea of purchasing a few prints, the remainder of which we would return to London.
4. The Arts Council has been asked by Mr. Munsing to send us 50 copies of the catalog of the exhibition for distribution to libraries, agencies, etc. in the United States.
5. You will forward us 200 copies of your supply of the second part of the Art News and Review devoted to American art, and which is directly related to the exhibition of THE NEW AMERICAN PAINTING.
6. You will forward 100 copies of your supply of the first part of the Art News and Review devoted to the Pallock exhibition and the modern painting exhibition at the American Pavilion at the Brussels Fair.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

Mrs. Sally Green

-2-

April 7, 1952

7. You will have copied at your expense all of the original color slides relating to the Pollock and THE NEW AMERICAN PAINTING deposited in Mr. Hunsing's hands by me upon my arrival in London in mid-February. Immediately afterward, the original set will be returned to me according to my letter of March 16th. Permission for the use of these slides for reproductions in color or black-and-white cannot be given except by direct written request to me in New York.
8. You will forward to us two tape recordings:
 - (a) The 20-minute broadcast already made by Mr. David Sylvester over BBC; and
 - (b) The 30-minute broadcast scheduled in two weeks by the same critic on BBC.
9. The shipment of the photo-story on The Museum of Modern Art will be made according to our instructions in my letter of March 16th.

Thank you for sending the installation photographs and the photostats of the press clippings. We are delighted the show went well and hope it has not exhausted you all. A million thanks for your generous help throughout the whole ordeal.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WRiss

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Mr. McCray

visit with Munsing

Waldo Rasmussen

The attached letter from Mr. Munsing's secretary came in this morning. Do you want to ask him if the color slides are being sent to us via diplomatic pouch, and the photo-story on MOMA by ocean freight? It's not clear to me from Mrs. Green's letter whether these two shipments are to await his return.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726



GPO: 1950 O-9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

Handwritten: TYPED
Sent
Pull

March 31, 1959.

Dear Mr. McCray:

Mr. Munsing has just departed on Home Leave and is not expected to be back in his office until approximately May 15.

He asked me to let you know that he is on the S.S. America at the moment, in case you have any problems. He will be in Washington April 6 - 7 and can be contacted there:

c/o C.V. Jenkinson
3841 Newark St. N.W.
Washington 16, D.C.

Before he left he had time to explain to me about your letter of the 16th. Owing to our Easter vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council has been notified of the shipping papers which have to be completed.

Mr. Munsing asked me to send you a complete set of the installation photographs of the New American Painting exhibition. These have been sent to you under separate cover.

Sincerely yours,

(Mrs.) S. Green,
Secretary to
Stefan P. Munsing,
Cultural Affairs Officer.

Mr. Porter McCray
Director
Museum of Modern Art
11 West 53rd Street
New York 19
N.Y.
U.S.A.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

cc: ICE*F-36-57 London publicity
I/P publicity
pink
green

*W. S. S. - London
Museum*

DLS

Museum of Modern Art

WUC March 20, 1959

MUNSING
14 MONTPELIER SQUARE
LONDON (England)

EXHIBITION INSTALLATION PHOTOS UNRECEIVED IF NOT ALREADY
MADE PLEASE ARRANGE URGENTLY FOR GOOD ARCHITECTURAL
PHOTOGRAPHER TO RECORD **stop** INDISPENSABLE FOR BOOK ON
INTERNATIONAL PROGRAM IN PREPARATION **stop** BEST

PORTER

MODERNART

Charge to The International Program

PAM:mir

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc: ICE F 36 57 London publicity
pink, green

February 4, 1959

VIA AIRMAIL

March 10, 1959

Mr. Stefan Munsing
Cultural Affairs Officer
Mr. Stefan P. Munsing
Cultural Affairs Officer
41 Grosvenor Square
London, W. 1. England

Dear Stefan:

Thanks for sending the clippings and The Queen and The
Tatler containing photographs relating to THE NEW AMERICAN

PAINTING at The Tate Gallery. and a press release on Twentieth
Century Design from the Museum Collection are enclosed along with

I wish I were more photogenic.
which marked the re-opening: Jean Arp, Works of Art: Given or Promised,
Philip Best wishes, Collection, and Architecture. Sincerely,
of the re-modeled lobby is also enclosed.

Installation photographs of Works of Art: Given or Promised and the
Philip L. Goodwin Collection and Jean Arp are on order and will be
sent to you within a day or two. Porter A. McCray second
floor which houses paintings from the collection not been photo-
graphed. Director
The International Program

If we can send you any additional material please let us know.

Sincerely,

PAM:EPH:em

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

1951 bp + Electronics
Chair.

~~Franklin~~ lighting

Mach. Art

Franklin chair.

Art Nouveau desk

Art Nouveau chair Glass.

Comp

ICE-F-36-57 London
Publicity
comp
ICE Prom

comp
WIS-London
Murray

February 4, 1959

Mr. Stefan Munsing
Cultural Affairs Officer
USIS
American Embassy
41 Grosvenor Square
London W.1, England

Dear Mr. Munsing:

At the request of the International Program I am sending you publicity material on the Museum's re-opening in October and on the current design exhibition.

Seven installation photographs and a press release on Twentieth Century Design from the Museum Collection are enclosed along with press releases on the re-modeled building and the three exhibitions which marked the re-opening: Jean Arp, Works of Art; Given or Promised; Philip L. Goodwin Collection; and Architecture Worth Saving. A photograph of the re-modeled lobby is also enclosed.

Installation photographs of Works of Art; Given or Promised and the Philip L. Goodwin Collection and Jean Arp are on order and will be sent to you within a day or two. Unfortunately the remodeled second floor which houses paintings from the Collection has not been photographed.

If we can send you any additional material please let us know.

Sincerely,

Nancy Reed
Assistant to the Publicity Director

Encls.

cc EPH

out
Feb 5

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776



THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

American Embassy U.S.I.S.
41 Grosvenor Square, W.1.

January 27, 1959

Dear Porter,

It was good seeing you during your hasty trip last week.

The Arts Council has gotten the estimate for 3,500 catalogs, costing 6/4d a copy. They have asked us for a £200 subsidy to bring the price to 5/-. I am trying to scrounge the amount from private sources as our budget is at a low ebb. I will let you know what progress I make.

Could you please have your publicity department airmail me some photos showing the industrial design installation, plus a press sheet? I would also appreciate getting a catalog some time in the near future! I want to use the photos in my current Art News Bulletin going to press next week. I am planning to use photos from the young American painters exhibit if they come on time as well.

With best personal regards.

Sincerely,

Stefan

Stefan P. Munsing
Cultural Affairs Officer

Porter McCray, Esq.,
Museum of Modern Art,
11 West 53rd Street,
New York 29, New York.

P.S. Dorothea Speyer advised me by 'phone that the press material and negatives arrived in Paris today from Brussels. She is forwarding same to me. She was upset about a request for an earlier closing?

100-10-36-57 London
catalog
containing
publications
containing

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc: Hecht
Rasmussen
THAP-Publicity-London ✓
POLLOCK-Publ'y-London
green
extra

AIR MAIL

August 6, 1958

Dear Mr. Munsing:

I am sorry we have delayed so long in sending you our schedule of major exhibitions circulating in Europe. As of possible interest I am also enclosing a copy of our Quarterly Report.

About two weeks before the exhibition JACKSON POLLOCK: 1912 - 1956 opens at the Whitechapel Gallery in October, we will be sending you the following: general release on the exhibition itself, background material on The Museum of Modern Art, and the International Council at The Museum of Modern Art, and a release on the film about Jackson Pollock which accompanies the exhibition. This is the same publicity material which will be sent to the Whitechapel Gallery. In addition, they will be sent copy negatives of certain of the paintings in the exhibition from which illustrations for the press can be made. Although I haven't seen the film, I am sure it will be of interest.

We will be in touch with you after the first of the year about the exhibition THE NEW AMERICAN PAINTING being shown at the Tate in February-March 1959.

With best wishes,

Sincerely,

Forster A. Rader
Director
Mrs. Cable Senior
Associate Director
The International Program

Enclosures: Schedule of Major Exhibitions
Quarterly Report

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London, W.1, England

SCS/ADH:seb

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

cc: Miss Miller
ICE F 36 57 London -
general correspondence
pink, green

Wollerton

Via Air Mail

May 19, 1959

Miss Elaine Wollerton
37 Cavendish Road
Sutton
Surrey
England

Dear Miss Wollerton:

Thank you for your card of May 5 and for your kind remarks about the exhibition THE NEW AMERICAN PAINTING which you saw at The Tate Gallery. Although I haven't seen Gordon Onslow-Ford for several years, I know and admire his work. I believe Mr. Ford still prefers to retain his identification with British painting.

Sincerely,

Porter A. McCray
Director
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

EPA
please draft
my brief reply.

37, Cavendish Rd
 Sutton,
 Surrey.

I so enjoyed the recent
 exhibition of "New American Painting"
 shown at the Tate Gallery, London,
 but thought it a great pity that
 GORDON ONSLOW-FORD was not
 represented. Surely in this
 art he must rank amongst
 the vanguard.

Elz. Woodleton

5.5.59.

JOAN MIRO (born 1893)
 COMPOSITION
 Private Collection
 Available as a Braun Print, size 19 1/2" x 13 1/2"
 Soho Card 296

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

WESTERN UNION CABLEGRAM

COMM 19 FAX NEWYORK 15 20 512P

LT PORTER A MCCRAY
CHATAIGNE AUDLEY LONDON =

PORTER & MCCRAY
DOORVAUGHT HOTEL LTD.
CARLOS PLACE
BROOKLYN SQUARE W1
DELIVER 7AM

GOOD LUCK AND BEST WISHES COME BACK NOW AND STAY
AMHILE ELIZA =

MMMM TO BE DELIVERED MORNING OF FEB 23RD

Please read your copy "THE WESTERN UNION" (L.A. 726) 1926

Congratulatory
Cables

Events

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

F.6B.

WESTERN UNION^{WS}

CABLEGRAM^{JET}

RECEIVED AT 22 GREAT WINCHESTER STREET, E.C.2. (LONDON WALL 1234)

COH13 FAX NEWYORK 19 20 512P

LT PORTER A MCCRAY

CHATAIGNE AUDLEY LONDON =

PORTER A MCCRAY
C/O CONNAUGHT HOTEL LTD.
CARLOS PLACE
GROSVENOR SQUARE W1
DELIVER 7AM

GOOD LUCK AND BEST WISHES COME BACK NOW AND STAY
AWHILE ELIZA =

MMMM TO BE DELIVERED MORNING OF FEB 23RD .

Please send your Reply "Via WESTERN UNION" You may telephone it to us.

Events

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Catalog

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

*Publications
(Cognate Cases)
Comp*

DLS-

MUSEUM OF MODERN ART-

LT-

WUC- FEBRUARY 20 1959-

PORTER A MC GRAY-
CHATAIGNE AUDLEY-
LONDON- (England)

TO BE DELIVERED MORNING OF
FEBRUARY 23RD

GOOD LUCK AND BEST WISHES COME BACK NOW AND STAY AWHILE-

ELIZA-

DLS
CHG ICEF 3657 (I/P)

MUSEUM OF MODERN ART-

WUC- FEBRUARY 20 1959

LT-

MISS DOROTHY C MILLER-
CHATAIGNE AUDLEY-
LONDON- (England)

TO BE DELIVERED MORNING
OF FEBRUARY 23rd

HOPE YOU ARE HAVING A WONDERFUL TIME WISHE I WERE WITH YOU

LOVE-

ELIZABETH-

CHG I/P ICEF-36-57

Events

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Division

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

THE ARTS COUNCIL OF GREAT BRITAIN

4 ST. JAMES'S SQUARE, LONDON, S.W.1

Telephone: Whitehall 9737

Telegrams: Amec, Piccy, London

CHAIRMAN: SIR KENNETH CLARK, K.C.B.

SECRETARY-GENERAL: SIR WILLIAM EMBRY WILLIAMS, C.B.E.

17th February, 1959.

Dear Porter McCray,

We are having a small luncheon here, at 4, St. James's Square, on Monday, 23rd February, 12.50 for 1.0.p.m., on the occasion of the Private View of The New American Painting exhibition, and I very much hope that you will be able to join us.

Yours sincerely,

Gaëlle White

Director of Art

Mr. Porter McCray,
c/o The American Embassy,
Grosvenor Square,
London, W.1.

ack 19/2/59

TNAP - London
ICE-F-36-57-
London
J (En 3)

Press - 23-(10-12)
Review - 23-(2-6)
Public - 24 - reg house

8130 on Evening -
CA - 23 party after Preview
Music in Tate
MOMA stage
slides - to Mensing

as - some Europe.
labels. leaders

a type re: reversing -
V. A. M. - MOMA -

Prepare -
Whistler - catalog

Catalog
Distribution

List of
Slides Used
for Lectures

MOMA
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

TNAP London
ICE-F-36-57-
London
J (L. 3)

Speyer Giron
L

Press - 23-(10-12)
Preview - 23-(2-6)
Public - 24 - reg hours

Path - Museum - American Art

At Dallas Path

8:30 on Evening -
ICA - 23 party after Preview

Music in Tate

MOMA stage
Slides - to Mensing

200 - some Europe
labels - labels

canal type re: reversing -
Victorians - MOMA

Prepare -

Whistler - catalog

Catalog
Distribution

List of
Slides Used
for Lectures

MOMA
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

TNAP - London
ICE - F-36-57-
London
Pulitzer (L. 3)

Speyer Grav.
1

Prem - 23 - (10-12)
Premier - 23 - (2-6)
Poles - 24 - reg hours

Bath Museum - American Art.

8.30 on Evening -
ICA - 23 party after Premier
Music in Tate
MOMA stage
Slides - to Mensing

Dr Dallas Pratt

200 - and Europe
Lenses

color type re. reversing
Klein - K. K. K.
M

Papace -
Theater - catalog

Catalog
Distribution

List of
Slides used
for lectures

Moma
Photo
Process

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

C O P Y

cc: ICS-F-34-57 London
ICS-F-34-57 London catalog
Becht
pink
green

TNAP-LONDON - Corresp.
Cat.
Pkg. & Shpg.
Publicity (Events)

Int'l Council: Corresp.

MODERNART
NEW YORK

HUMPHREY ARRIVING NEW YORK FRIDAY MORNING ARTS COUNCIL REPEATING

BRUSSELS CATALOG CABLE ME TODAY CONNAUGHT WITHOUT FAIL ALTERATIONS

OFFICERS AND MEMBERS ICANOMA AND MOMA CONFIRM MILLERS PRESENCE

LONDON OPENING FEBRUARY TWENTY-THIRD AND FORWARDING BOX LISTS AND

PUBLICITY FRANK ARRIVING THURSDAY BBST ALL

PORTER

~~McCray~~

LT MCCRAY
CONNAUGHT HOTEL LONDON

MOMA TRUSTEES NELSON RESIGNED AS CHAIRMAN CLARK RESIGNED MRS. C.

DOUGLAS DILLON ELECTED ICANOMA MRS. FREDERICK W. HILLES TREASURER

SUSIE ASSISTANT TREASURER NEW MEMBERS SINCE SEPTEMBER MRS. LOUISE

R SMITH MRS. IRA HAUPT MRS. CARLETON SPRAGUE SMITH MRS. ERNEST

ANGELL MR. JAY HOLMES ALL NEW YORK ALSO MRS. WILLIAM L. KISTLER JR

TULSA MRS. JULIUS WADSWORTH WASHINGTON MR. LEROY W. BERDEAU PAIM

BEACH MRS. ROY SACENDORPH DUBLIN NEW HAMPSHIRE MRS. G CORYDON WAGNER

TACOMA MRS. C. DOUGLAD DILLON WASHINGTON CHECK DELETION MRS. JOHN

ROOD ALEX MILLER MILLER CONFIRMS PRESENCE OPENING TWENTY-THIRD HOPING

ARRIVE FIFTEENTH

PETER

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Story

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc: ICE-F-36-57 London ✓
ICE-F-36-57 London catalog
Hecht
pink
green

*Comp
copy
McCur*

CLASS OF SERVICE

This is a list message
unless its delivery char-
acter is indicated by the
proper symbol.

WESTERN UNION TELEGRAM

DLS- STANDARD TIME at point of origin. MUSEUM OF MODERN ART-

LT-

WUC- JANUARY 21 1959-

D0502 - 2L FAX LONDON LA 20

LT MODERNART NYX

MC CRAY-
CONNAUGHT HOTEL-
LONDON- (England)

HUNPHRY ARRIVING NEWYORK FRIDAY MORNING ARTS COUNCIL DEPARTING
CATALOGUE CABLE RE MEMBERS ICAMOMA AN DOUGLAS DILLON EJECTED ICAMOMA MRS FREDERICK W HILLES TREASURER
TWENTHIRD AND PORTER SUSIE ASSISTANT TREASURER NEW MEMBERS SINCE SEPTEMBER MRS LOUISE
BEST ALL PORTER R SMITH MRS. IRA HAUPT MCCRAY MRS CARLETON SPRAGUE SMITH MRS
ERNEST ANGELL MR JAY HOLMES ALL NEWYORK ALSO MRS WILLIAM L
KISTLER JR TULSA MRS JULIUS WABSWORTH WASHINGTON MR LEROY W
BERDEAU PALM BEECH MRS ROY SAGENDORPH DUBLIN NEW HAMPSHIRE MRS C
CORDON WAGNER TACOMA MRS C DOUGLAS DILLON WASHINGTON CHECK

DELETION MRS JOHN ROOD ALEX HILLMAN MILLER CONFIRMS PRESENCE
OPENING TWENTYTHIRD HOPING ARRIVE FIFTEENTH-

PETER-

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Story

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

CLASS OF SERVICE

This is a fast message unless its deferred character is indicated by the proper symbol.

WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination

DC502 - ZL FAX LONDON 46 20

LT MODERNART NYK

Jan. 20, 1959

Corresp.

Cat.

Publicity(event
Pkg. & Shp.

HUNPHREY ARRIVING NEWYORK FRIDAY MORNING ARTS COUNCIL REPEATING BRUSSELS
CATALOGUE CABLE ME TODAY CONNAUGHT WITHOUT FAIL ALTERATIONS OFFICERS AND
MEMBERS ICAMOMA AND MOMA CONFIRM MILLERS PRESENCE LONDON OPENING FEBRUARY
TWENTHIRD AND FORWARDING BOX LISTS AND PUBLICITY FRANK ARRIVING THURSDAY
BEST ALL PORTER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: (conf copy - Mr. James)
Monsieur Cassou
Waldo Rasmussen
ICE-F-36-57 TNAP London

Mr. Philip James

activities of our Program. I feel this identification should not be retained in posters and other publicity regarding the exhibition.

Very best wishes.

Sincerely,

VIA AIRMAIL

March 20, 1958

Mr. Philip James
Director of Art
The Arts Council of Great Britain
4 St. James' Square
London S.W. 1, England

Forster A. McCray

Executive Director
The International Program

Dear Philip:

I have received your letter of March 3rd confirming your cable of acceptance for the London showing of THE NEW AMERICAN PAINTING, and was of course delighted to learn that the Tate Gallery will be available for the show and I look forward to receiving word of the Board of Trustees' formal confirmation of these arrangements.

I have forwarded a copy of your letter to Monsieur Cassou, and am awaiting word from him whether he is able to exchange his dates from January 12 to February 9, 1959 for yours from February 23 to March 23. However, I should point out that a complication exists which may prevent him from cooperating in this matter. We hope that it may prove possible to schedule a simultaneous showing of the Pollock exhibition with THE NEW AMERICAN PAINTING in Paris, and since the loan period of the Pollock paintings expires shortly after the Whitechapel's showing, it may not be possible to extend it for an additional period beyond the January dates offered Monsieur Cassou. However, if Monsieur Cassou is willing to schedule the Pollock exhibition separately in advance of THE NEW AMERICAN PAINTING, perhaps the exchange of dates will prove possible. I do hope we can finalize dates for London and Paris quite soon.

We very much hope that the American Ambassador will attend the opening of the exhibition. As you know, Mr. Whitney is the former chairman of the Board of Trustees of The Museum of Modern Art, and has just become a member of the International Council at The Museum of Modern Art which is the sponsoring organization for the exhibition. I hope that this will increase the possibility of an appropriate representation at the opening by a member of the Royal Family.

In the event that you wish to make an advance announcement of the exhibition I should like to request that the following wording of the origin of the exhibition be observed: "THE NEW AMERICAN PAINTING, an exhibition organized by the International Program of The Museum of Modern Art under the auspices of The International Council at The Museum of Modern Art, New York." This matter is quite important since the International Council has recently assumed financial responsibility for the

Catalog
Distribution

List of
Slides Used
for Lectures

Home
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Mr. Philip James

- 2 -

March 20, 1958

activities of our Program. I feel this identification should also be retained in posters and other publicity advertising the exhibition.

Very best wishes.

Sincerely,

Porter A. McGray
Director
The International Program

PAM/WR:RM

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Story

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

Catalog
Distribution

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

*TNAP - publ (cat dist)
London*

*cc: IC-IP-100
pink/green*

April 7, 1959

Mr. Stefan Munsing
5134 Bingham Avenue
Dearborn, Michigan

Dear Stefan:

Enclosed is my letter to Mrs. Green, in which I inform her of the points we discussed during your visit to the Museum on April 3rd.

I hope you and your family are enjoying your stay in the United States.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

Enclosure:
Letter to Mrs. Green
PA4/WR:ss

List of
Slides Used
for Lectures

MOMA
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

*TNAP - pull. (cat dist)
London*

cc: Mr. Stefan Munsing
Mrs. Shaw
Miss Miller
Miss Duiley
ICE-F-36-57 London ✓
pink/green

April 7, 1959

Mrs. Sally Green
c/o Mr. Stefan P. Munsing
Cultural Affairs Office
United States Information Service
American Embassy
London, W. 1, England

Dear Mrs. Green:

Your letter and Mr. Munsing arrived simultaneously on April 3 and with only an hour or so before he and the family went off to Washington we discussed the following points:

1. After the completion of the printing of the New York edition of the catalog of THE NEW AMERICAN PAINTING at Lund Humphries, you are to send to Miss Speyer in Paris the cliches which were forwarded originally by her and used in the London catalog.
2. We do not want sent to New York any of the cliches except the 16 sets of electros for the color plates in the New York edition. This will have to follow the completion of the printing of this catalog in London.
3. If possible, we would like to have on approval proofs of a selection of the photographs taken by the Tatler and the Queen with an idea of purchasing a few prints, the remainder of which we would return to London.
4. The Arts Council has been asked by Mr. Munsing to send us 50 copies of the catalog of the exhibition for distribution to libraries, agencies, etc. in the United States.
5. You will forward us 200 copies of your supply of the second part of the Art News and Review devoted to American art, and which is directly related to the exhibition of THE NEW AMERICAN PAINTING.
6. You will forward 100 copies of your supply of the first part of the Art News and Review devoted to the Pollock exhibition and the modern painting exhibition at the American Pavilion at the Brussels Fair.

List of
Slides Used
for Lectures

MoMA
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

Mrs. Sally Green

-2-

April 7, 1959

7. You will have copied at your expense all of the original color slides relating to the Pollock and THE NEW AMERICAN PAINTING deposited in Mr. Munsing's hands by me upon my arrival in London in mid-February. Immediately afterward, the original set will be returned to me according to my letter of March 16th. Permission for the use of these slides for reproductions in color or black-and-white cannot be given except by direct written request to me in New York.
8. You will forward to us two tape recordings:
 - (a) The 20-minute broadcast already made by Mr. David Sylvester over BBC; and
 - (b) The 30-minute broadcast scheduled in two weeks by the same critic on BBC.
9. The shipment of the photo-story on The Museum of Modern Art will be made according to our instructions in my letter of March 16th.

Thank you for sending the installation photographs and the photostats of the press clippings. We are delighted the show went well and hope it has not exhausted you all. A million thanks for your generous help throughout the whole ordeal.

Best wishes.

Sincerely,

Porter A. McCray
Director
The International Program

PAM/WRiss

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Mr. McCray

visit with Munsing

Waldo Rasmussen

The attached letter from Mr. Munsing's secretary came in this morning. Do you want to ask him if the color slides are being sent to us via diplomatic pouch, and the photo-story on MOMA by ocean freight? It's not clear to me from Mrs. Green's letter whether these two shipments are to await his return.

List of
Slides Used
for Lectures

MOMA
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776



GPO Order 5000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

*TXA
Cust
Felt*

March 31, 1959.

Dear Mr. McCray:

Mr. Munsing has just departed on Home Leave and is not expected to be back in his office until approximately May 15.

He asked me to let you know that he is on the S.S. America at the moment, in case you have any problems. He will be in Washington April 6 - 7 and can be contacted there:

c/o C.V. Jenkinson
3841 Newark St. N.W.
Washington 16, D.C.

Before he left he had time to explain to me about your letter of the 16th. Owing to our Easter vacation it has not been possible to deal with these matters until today, but Mr. Shaw of the Arts Council has been notified of the shipping papers which have to be completed.

Mr. Munsing asked me to send you a complete set of the installation photographs of the New American Painting exhibition. These have been sent to you under separate cover.

Sincerely yours,

(Mrs.) S. Green,
Secretary to
Stefan P. Munsing,
Cultural Affairs Officer.

Mr. Porter McCray
Director
Museum of Modern Art
11 West 53rd Street
New York 19
N.Y.
U.S.A.

List of
Slides Used
for Lectures

Norm
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

ICE F-35-57 London
✓ Cat-distrib

THE MUSEUM OF MODERN ART

Date March 9, 1959

To: Porter

Re: POLLOCK London catalogs

From: Peter

Dear Porter:

Before you set off on your most recent trip to Europe, I asked you what distribution you wanted for the 150 copies of subject catalog. You asked me to raise the question again after your return - and I do so now, with the hope that you can decide that it can go to ICAMOMA, MOMA Trustees, and lenders, and that the January quarterly listing, now prepared, can be mailed at the same time.

Ideal distribution would be as follows:

1. complete ICAMOMA	87 (includes honorary, wx officio, as of March 1)
2. lenders	18
3. MOMA Trustees	18 (omits many included in 1.)
4. MOMA Staff	7 (Barr, Miller, Dudley, Shaw, Karpel (2), Selz)
TOTAL	130 - leaving comfortable margin of 20

May I have your answer soon? Thank you.

Peter

6/15/59 ?

distribution
made in lab made
2/4

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

cc: Catalog distribution ICE F 35 57
ICE F 36 57

EPH
pink, green

February 11, 1959

Miss Dudley

Peter Humphrey

Dear Dorothy:

I list herewith the showings in Europe of JACKSON POLLOCK: 1912-1956 and THE NEW AMERICAN PAINTING. Catalogs of exhibitions marked * have been sent to you, according to our records; we have no extra copies of those marked #; therefore I am sending you catalogs of the unmarked showings, except for the London THE NEW AMERICAN PAINTING.

JACKSON POLLOCK

- # Rome
- * Basel
- Amsterdam
- # Hamburg
- * Berlin
- London
- * Paris

THE NEW AMERICAN PAINTING

- * Basel
- Milan
- * Madrid
- * Berlin
- Amsterdam
- * Brussels
- * Paris
- London (opens February 23)

Please let me know if this completes your sets insofar as is possible.

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

January 5, 1959

Waldo Rasmussen

To take Tuesday

Porter A. McCray

*comp
out
cats
cat list*

*THAP
Bureau
THAP
✓ Lond
cat list*

Please give me copies of all correspondence with Toninelli re catalogs and Pizzi's two estimates. Also Giron's bearing on this problem. Correspondence with USIS Milan also.

I can learn most easily from Giron where plates are and after seeing Paris catalog know if their plates are suitable for London catalog.

We know that most of the lenders, council, etc. received their catalogs. It is possible they did not distribute the last 50 for which I personally handed them labels - or that they got these confused with the 50 we gave to USIS for distribution in Italy. I will attempt letter from Paris.

List of
Slides Used
for Lectures

Moma
Photo
Story

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

THE BOARD

January 12, 1977
Page 1

Dear Mr. Board:

I am writing to you regarding the proposed action. The arrangement of the Board is as follows. The proposed action is to be taken by the Board of Directors. The Board of Directors is composed of the following members:

1. Mr. Board

2. Mr. Board

3. Mr. Board

4. Mr. Board

5. Mr. Board

6. Mr. Board

7. Mr. Board

8. Mr. Board

9. Mr. Board

List of
Slides Used
for Lectures

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

*See also:
1. 1959 from
The International Council
at The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING*

James HOGES (1906 -)

Slides taken to London by Porter Mc Gray, February 14, 1959

Unframed dimensions given; height precedes width. The arrangement of the items is chronological. Parentheses indicate that dates are not shown on the work itself. 209.6 x 223.5 cm

Lent by Stable Gallery, New York, New York

William BAZIOTES (1912 -)

1. Dwarf 1947

Oil on canvas

42 x 36 1/8 in. 106.7 x 91.7 cm.

Lent by The Museum of Modern Art, New York, New York (A. Conger Goodyear Fund)

3. Pompeii 1956

Oil on canvas

60 x 48 in. 152.4 x 121.9 cm.

Lent by The Museum of Modern Art, New York, New York (Mrs. Louise Smith Fund)

Slides made by Reinhard FRIEDRICH
Dürerstrasse 23
Berlin-Lichterfelde
Germany

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

THE International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 2

Slides: item listing

Page 3

James BROOKS (1906 -)

Sam. P. 5. R 1953 -)

10. Oil on canvas

82 1/2 x 88 in. 209.6 x 223.5 cm

Lent by Stable Gallery, New York, New York

Lent by The Museum of Modern Art, New York, New York (Gift
of Mr. and Mrs. David Rockefeller)

7. Jackson (1956)

Oil on canvas

12. Blue and Black (1956)

66 3/4 x 69 3/4 in. 169.6 x 177.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

77 x 52 1/2 in. 195.6 x 133.8 cm. New York, New York

Lent by E.J. Power, London, England

17. Blue and Black (1956)

82 1/2 x 88 in. 209.6 x 223.5 cm

Oil on canvas

Lent by Mrs. A. J. Power, London, England, New York, New York

18. Blue and Black (1956)

Oil on canvas

66 x 69 in. 167.6 x 175.3 cm

Lent by Mr. and Mrs. John D. Rockefeller, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 3

Sam FRANCIS (1923 -)

10. Big Red (1953)

Oil on canvas

119 x 76 in. 302.2 x 193 cm.

Lent by The Museum of Modern Art, New York, New York (Gift
of Mr. and Mrs. David Rockefeller)

12. Blue and Black (1954)

Oil on canvas

77 x 51 1/2 in. 195.6 x 130.8 cm.

Lent by E.J. Power, London, England

17. Dark Green Painting (c.1947)

43 7/8 x 55 7/8 in. 111.6 x 141.9 cm.

Oil on canvas

Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

19. Soft Night 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. John Stephen, Greenwich, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 4

Arshile GORKY (1905-1948)

15. The Calendars 1946-47

Oil on canvas

49 3/4 x 60 in. 126.4 x 152.4 cm.

Lent by Nelson A. Rockefeller, New York, New York

16. Agony 1947

Oil on canvas

40 x 50 1/2 in. 101.6 x 128.3 cm.

Lent by The Museum of Modern Art, New York, New York
(A conger Goodyear Fund)

17. Dark Green Painting (c.1947)

43 7/8 x 55 7/8 in. 111.4 x 141.9 cm.

Oil on canvas

Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

19. Soft Night 1947

Oil on canvas

38 x 50 in. 96.5 x 127 cm.

Lent by Mr. and Mrs. John Stephen, Greenwich, Connecticut

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 5

Adolph GOTTLIEB ((1903 -))

20. Tournament 1951

Oil on canvas

60 1/4 x 70 1/4 in. 153 x 178.4 cm.

Lent by the artist, New York, New York
(Gift of Philip C. Johnson)

24. Burst (1957)

Oil on canvas

96 x 40 in. 243 x 101.6 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York
(Lent by Mrs. Sherman J. Saxton, Chicago, Illinois)

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 6

Grace HARTIGAN (1922 -)

Philip GUSTON (1913 - 1967)

25. Painting 1954

Oil on canvas in. 174.2 x 225.5 cm.

63 1/4 x 50 1/8 in. 160.7 x 127.7 cm. New York

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip C. Johnson)

27. City Life 1956

Oil on canvas

28. The Clock 1957

Oil on canvas in. 205.7 x 250.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

76 x 64 in. 103.1 x 163.0 cm.

Lent by Mrs. Sherman J. Sexton, Chicago, Illinois

34. On Orchard Street 1957

Oil on canvas

70 1/2 x 80 1/4 in. 179.1 x 203.7 cm.

Lent by Mr. and Mrs. Patrick H. McGinnis, Boston, Massachusetts

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 7

Grace HARTIGAN (1922 -)

30. River Bathers 1953

Oil on canvas

69 3/8 x 88 3/4 in. 176.2 x 225.5 cm.

Lent by The Museum of Modern Art, New York, New York
(Given anonymously)

Lent by Mr. and Mrs. George Finkbeiner, New York, New York

31. City Life 1956

Oil on canvas

81 x 98 1/2 in. 205.7 x 250.2 cm.

Lent by Nelson A. Rockefeller, New York, New York

Lent by Mrs. John D. Rockefeller 3rd, New York, New York

34. On Orchard Street 1957

Oil on canvas

70 1/2 x 80 1/4 in. 179.1 x 203.7 cm.

Lent by Mr. and Mrs. Patrick B. McGinnis, Boston, Massachusetts

Lent by Sidney Janis Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 8

Willam de Kooning (1904 -)

Franz KLINE (1910 - (1967)

35. Cardinal 1950 enamel on canvas

Oil on canvas 1/8 in. 108.3 x 112.5 cm.

77 1/2 x 56 7/8 in. 196.8 x 144.5 cm. New York, New York (Purchase)

Lent by Mr. and Mrs. George Poindexter, New York, New York

42. Woman II (1952)

37. Accent Grave 1955

Oil on canvas 119.9 x 109.3 cm.

75 1/4 x 51 3/4 in. 191.1 x 131.5 cm. New York (Gift of

Mrs. John D. Rockefeller 3rd)

Lent by Mrs. John D. Rockefeller 3rd, New York, New York

43. Police Gazette (1955)

38. Garcia 1957

Oil on canvas in. 108.2 x 127.6 cm.

95 x 79 5/8 in. 241.3 x 202.2 cm. New York, Greenwich, Connecticut

Lent by Sidney Janis Gallery, New York, New York

44. February (1957)

Oil on canvas

79 1/2 in x 69 in. 201.3 x 175.3 cm.

Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 9 18

Willem de Kooning (1904 -)

40. Painting (1948) *with Republic XIV 1952-58*

Oil and ripolin enamel on canvas

42 5/8 x 56 1/8 in. 108.3 x 142.5 cm.

Lent by The Museum of Modern Art, New York, New York (Purchase)

42. Woman II (1952) *ser III, with leaf of bread 1955*

Oil on canvas

59 x 43 in. 149.9 x 109.3 cm.

Lent by The Museum of Modern Art, New York (Gift of
Mrs. John D. Rockefeller 3rd)

43. Police Gazette (1955)

Oil on canvas

43 x 50 1/4 in. 108.2 x 127.6 cm.

Lent by Mr. and Mrs. Walter Bareiss, Greenwich, Connecticut

44. February (1957)

Oil on canvas

79 1/2 in x 69 in. 201.3 x 175.3 cm.

Lent by Dr. and Mrs. Edgar Berman, Baltimore, Maryland

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING New York
THE NEW AMERICAN PAINTING

Page 10

Page 11

Robert MOTHERWELL (1915 -)

47. Elegy for the Spanish Republic XXXV 1954-58

Oil on canvas

Oil on canvas

80 x 100 1/4 in. 203.2 x 254.6 cm.

90 x 54 in. 228.6 x 137.2 cm.

Lent by Sidney Janis Gallery, New York, New York

Lent by Betty Parsons, New York, New York

48. Je T'aime, Number III, With Loaf of Bread 1955

Oil on canvas

Oil on canvas

72 x 54 in. 183 x 137.2 cm.

95 5/8 x 77 5/8 in. 243.0 x 202.1 cm.

Lent by Mr. and Mrs. Clement Greenberg, New York, New York

Lent by Mr. and Mrs. Ben Heller, New York, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 11

Barnett NEWMAN (1905 -)

51. Concord (1949)

Oil on canvas

90 x 54 in. 228.6 x 137.2 cm.

Lent by Betty Parsons, New York, New York

53. Adam 1951-52

Oil on canvas

95 5/8 x 79 5/8 in. 243.0 x 202.4 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING
THE NEW AMERICAN PAINTING

Slides: item listing

Page 12

Jackson POLLOCK (1912 - 1956)

54. Number 8 (1949)

Oil and aluminum on canvas

34 x 71 1/2 in. 86.4 x 180.7 cm.

Lent by Mr. and Mrs. Roy R. Neuberger, New York, New York

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip G. Johnson)

56. Number 27 (1951)

60. Duco on canvas 1951-55

55 3/4 x 75 1/4 in. 141.6 x 188.6 cm.

Lent by Sidney Janis Gallery, New York, New York

Lent by Mr. and Mrs. Ben Heller, New York, New York

61. The Black and the White 1956

Oil on canvas

94 x 53 3/4 in. 238.8 x 136.6 cm.

Lent by Mr. and Mrs. Frank Stanton, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 13

Mark ROTHKO (1903 -)

58. Number 10 1950

Oil on canvas

90 3/8 x 57 1/8 in. 229.6 x 145.1 cm.

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip G. Johnson)

60. Earth and Green 1954-55

Oil on canvas

90 3/8 x 73 1/2 in. 299.6 x 186.7 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

61. The Black and the White 1956

Oil on canvas

94 x 53 3/4 in. 238.8 x 136.6 cm.

Lent by Dr. and Mrs. Frank Stanton, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 14

Theodoros STAMOS (1922 -)

63. Red Sea Terrace, Number 1 (1952)

Oil on canvas

92 x 70 1/4 in. 233.8 x 178.5 cm.

Lent by André Emmerich Gallery, New York, New York

64. High Snow, Low Sun, Number 3 (1957)

Oil on canvas

56 1/2 x 56 3/4 in. 143.5 x 144.1 cm.

Lent by André Emmerich Gallery, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 15

Clyfford STILL (1904 -)

68. Number 2 1949

Oil on canvas

91 3/4 x 68 7/8 in. 233 x 174.9 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

(Gift of Philip G. Johnson)

70. Number 5 1951

Oil on canvas

54 x 45 1/2 in. 137.3 x 115.6 cm.

Lent by Mr. and Mrs. Anthony Smith, South Orange, New Jersey

(Lent by Nelson A. Rockefeller, New York, New York)

76. Number 15 1953

Oil on canvas

86 x 76 in. 218.8 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: Item listing

Page 16

Bradley Walker TOMLIN (1899-1953)

73. Number 20 1949

Oil with charcoal on canvas

86 x 80 1/4 in. 218.4 x 203.8 cm.

Lent by The Museum of Modern Art, New York, New York
(Gift of Philip C. Johnson)

75. Number 18 (1950)

Oil on canvas

78 1/8 x 49 7/8 in. 198.4 x 126.8 cm.

Lent by Nelson A. Rockefeller, New York, New York

76. Number 15 1953

Oil on canvas

46 x 76 in. 116.8 x 193 cm.

Lent by Mr. and Mrs. Ben Heller, New York, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
THE NEW AMERICAN PAINTING

Slides: item listing

Page 17

Jack TWORKOV (1900 -) Russian width. The arrangement of the
Perspective indicates that dates are not shown on

77. Prophet 1955

Oil on canvas

72 1/4 x 64 1/8 in. 183.5 x 152.8 cm.

Lent by Stable Gallery, New York, New York

78. Water Game 1955

Oil on canvas

69 x 59 in. 175.3 x 149.8 cm.

Lent by the Stable Gallery, New York, New York

80. Cradle 1956

Oil on canvas

72 1/4 x 64 1/4 in. 183.5 x 163.2 cm.

Lent by Mr. and Mrs. William Calfee, Washington, D.C.

12. Number 25 1968

Oil on canvas

35 x 112 5/8 in. 88.9 x 286.5 cm.

Lent by Lee Kraemer Follock, courtesy of Sidney Janis Gallery, New York

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956

Slides: item listing

Page 1

Slides taken to London by Porter McCray, February 14, 1959

Unframed dimensions given; height precedes width. The arrangement of the items is chronological. Parentheses indicate that dates are not shown on the work itself.

JACKSON POLLOCK

2. Male and Female (1942) Plate I

Oil on canvas

73 1/4 x 49 in. 186.0 x 124.5 cm.

Lent by Mrs. H. Gates Lloyd, Haverford, Pennsylvania

4. The She-Wolf 1943 Plate II

Oil on canvas

41 7/8 x 67 in. 106.7 x 170.2 cm.

Lent by The Museum of Modern Art, New York, (Purchase Fund, 1944)

7. Totem II 1945 Plate IV

Oil on canvas

72 x 60 in. 182.9 x 152.6 cm.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

12. Number 24 1948

Oil on canvas

35 x 112 5/8 in. 88.9 x 286.0 cm.

Lent by Lee Krasner Pollock, courtesy of Sidney Janis Gallery, New York

Lent by Mr. and Mrs. Ben Heller, New York

18. Male 1951 Plate I

Oil on canvas

Lent by Mr. and Mrs. Ben Heller, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The International Council at New York
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956

Slides: item listing
Page 1
Page 3

JACKSON POLLOCK
JACKSON POLLOCK

20. Number II 1951

Duco on canvas on paper

57 5/8 x 138 1/8 in. 146.3 x 350.7 cm.

Lent by Lee Krasner Pollock, courtesy of Sidney Janis Gallery, New York

25. Blue Peles 1953 Plate XII

Oil, duco and aluminium paint on canvas

83 x 192 1/2 in. 210.8 x 488.9 cm.

Lent by Mr. and Mrs. Ben Heller, New York Island, New York

26. Easter and the Totem 1953

Oil on canvas

82 1/8 x 57 7/8 in. 208.6 x 147.3 cm.

Lent by Lee Krasner Pollock, courtesy of Sidney Janis Gallery, New York

28. Portrait and a Dream 1953

Oil on canvas

58 1/4 x 134 3/8 in. 148.0 x 335.0 cm.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

29. Scent 1955 Plate XVII

Oil on canvas

78 x 57 1/2 in. 198.2 x 146.0 cm.

Lent by Mrs. Lee Castelli, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

The International Council at
The Museum of Modern Art, New York
JACKSON POLLOCK: 1912-1956

Slides: item listing

Page 4

JACKSON POLLOCK

45. War 1947 Plate V

Ink and crayon on paper

20 1/2 x 26 in.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

53. Drawing 1951

Sepia on paper

24 7/8 x 39 1/8 in. 63.2 x 99.3 cm.

Lent by Penelope Potter, Amagansett, Long Island, New York

57. Drawing (1952)

Ink on paper

17 1/2 x 22 3/8 in. 44.3 x 56.6 cm.

Lent by Lee Krasner Pollock, Springs, Long Island, New York

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

ALL MAIL

January 6, 1960

Mr. Andrew A. Wadsworth
National Defense Officer
Federal Bureau of Investigation
Washington, D.C.
London, W.1, England

Dear Mr. Wadsworth:

Thank you for your letter of December 2nd to Mrs. Senior, concerning the London edition of THE NEW AMERICAN PAINTING catalog. We have received the six copies of the catalog from the Art Council, and are retransmitting them directly as you requested.

I would also like to check whether you received Mrs. Senior's letter of November 5th, in which she requested information on the photographic exhibition on The Museum of Modern Art which had been sent to London in October 1958. You will recall that the exhibition was to be welcomed to the Museum, and since we have never received it, we are somewhat that it may have been lost in shipment. In case you need the information in tracing the exhibition, it was airshipped to the Embassy in London from Berlin on October 11, 1958 by RMA, airmail number 080-338837. I believe it had been planned to show the exhibition at the Embassy, but we have never been notified whether the showing actually took place. Since we shall need to process an insurance claim if the show cannot be located, I would greatly appreciate hearing from you at your earliest convenience.

Mrs. Senior also inquired about the two tape recordings of broadcasts by David Sylvester on THE NEW AMERICAN PAINTING and requested that we be sent them, if they are still available. Would you let us know whether they still exist?

Thanks so much for your assistance.

Very best wishes to you and yours.

DISCOUNT BOND

100

Moma
Photo
Story

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

MOMA photo story /
Rasmussen

E

WR:f

AIR MAIL

January 6, 1960

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

Thank you for your letter of December 3rd to Mrs. Senior, concerning the London edition of THE NEW AMERICAN PAINTING catalog. We have received the six copies of the catalog from the Art Council, and are reimbursing them directly as you requested.

I would also like to check whether you received Mrs. Senior's letter of November 5th, in which she requested information on the photographic exhibition on The Museum of Modern Art which had been sent to London in October 1958. You will recall that the exhibition was to be returned to the Museum, and since we have never received it, we are concerned that it may have been lost in shipment. In case you need the information in tracing the exhibition, it was airshipped to the Embassy in London from Berlin on October 11, 1958 by BEA, airwaybill number 060-1322937. I believe it had been planned to show the exhibition at the Embassy, but we have never been notified whether the showing actually took place. Since we shall need to process an insurance claim if the show cannot be located, I would greatly appreciate hearing from you at your earliest convenience.

Mrs. Senior also inquired about the two tape recordings of broadcasts by David Sylvester on THE NEW AMERICAN PAINTING and requested that we be sent them, if they are still available. Would you let me know whether they still exist?

Thanks so much for your assistance.

Very best wishes for the New Year.

Sincerely,

Waldo Rasmussen
The International Program

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 776

cc. Miss Rubenstein
Mr. McCray (Europe)
Mrs. Shaw
Mrs. Hecht
Mr. Rasmussen
ICR-F-36-57, 1959
MOMA Photo Story ✓
cat. distrib.
pink green

Mr. Stefan P. Munsing

Miss Frankenthaler (1959)
Michael Goldberg (1958)
Sam Hirsman (1958) Air Mail
Jackson Pollock (1953)
Richard Pousette-Dart (1953)
Robert Rauschenberg (1959)
Alexander Calder (1959)
Herbert Ferber (1958)
Sam Lake (1958)
Theodore Roszak (1958)
Eliot Greif (1958)
James Pursey (1958)
David Smith (1958)

Mr. Stefan P. Munsing
Cultural Affairs Officer
United States Information Service
American Embassy
London W.1, England

Dear Mr. Munsing:

In Porter's absence, I am replying to your letter to him of June 29. He left New York on June 15 and has been in Paris in connection with the Paris Biennale schedule for October, in Stockholm for the ICOM meeting, in Kassel for the opening of DOCUMENTA II and is now en route to the American National Exhibition in Moscow (he can be reached c/o Leslie Brady, U.S. Embassy, Moscow, from July 15th to the 25th) and a short tour of Poland to organize an exhibition of contemporary Polish painting we hope to circulate in this country.

With regard to the various matters in your letter:

1. MOMA Photo Story: The photographic exhibition on The Museum of Modern Art was airshipped to the American Embassy in London from Berlin, on October 11, 1958 by BEA, airwaybill number 060-1322937 (see Walde Rasmussen's letter to you of October 11, 1958). Since we cannot obtain duplicate shipping forms, I hope this information will be sufficient to expedite the return of the exhibition.

2. Bill for display work for London showing of THE NEW AMERICAN PAINTING: I have asked our Treasurer's Office to arrange prompt payment.

3. Catalog and installation photos of RECENT SCULPTURE USA: I have asked Mrs. Elizabeth Shaw, the Director of our Department of Publicity, to forward to you under separate cover the catalog and installation photographs of RECENT SCULPTURE USA.

4. U.S. REPRESENTATION: DOCUMENTA II: Enclosed are the publicity release written for the European press on DOCUMENTA II, a check list of the entire selection, and a selection of 16 photographs, listed below.

Norman Bluhm Chicago 1920 (1959)
Giorgio Cavallon Untitled (1953-54)

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 776

Mr. Stefan P. Munsing

-2-

July 13, 1959



UNITED STATES INFORMATION SERVICE

Helen Frankenthaler nude (1959)
 Michael Goldberg Mianus Gorge No. 2 (1958)
 Hans Hofmann I, 1955 (1955)
 Jackson Pollock Portrait and a Dream (1953)
 Richard Pousette-Dart Amaranth (1959)
 Robert Rauschenberg The Bed (1955)
 Alexander Calder Snow Flurry of 14 May (1959)
 Herbert Ferber Calligraph (1953)
 Naum Gabo Model for Construction for Bijenkorf Building, Rotterdam (1954-57)
 Isamu Noguchi The Self (1957)
 Theodore Roszak Recollections of the Southwest (1948)
 Ralston Crawford Cologne Landscape (1951)
 James Forsberg The Family (1955)
 Carol Sumners Gethsemane (1958)

Dear Porter:

You will notice that I have included photographs of works by painters not in THE NEW AMERICAN PAINTING, since the Art Digest and Review so recently published an article reproducing those painters.

Something that you didn't mention, but which I should like to bring up, is the question of the 50 copies of the London catalog for THE NEW AMERICAN PAINTING. I believe Porter spoke to you about them and we had written to Miss Green previously. This may already have been taken care of, but just to make sure there is no misunderstanding I should like to repeat our request for 50 copies, for which we shall be glad to pay the cost price plus shipping expenses. We have no extra copies here and therefore are most anxious to have them as soon as possible.

With many thanks and best wishes,

Sincerely,

Mrs. Cable Senior
 Associate Director
 The International Program

Do you have photos of what documents? I would like to have for the same issue.

With best personal regards to you all. Looking forward to seeing you soon.

Enclosures:

Publicity release for DOCUMENTA II
 Check list
 16 photographs

Sincerely yours,

Stefan P. Munsing
 Cultural Affairs Officer

Mr. Porter McCray
 Director, Information Program
 SCS:EPH:EN:ADH:rf
 11 West 11 Street, New York 10

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726



GROsvenor 9000

UNITED STATES INFORMATION SERVICE

AMERICAN EMBASSY

LONDON, W. 1.

June 29, 1959

*Moma
Photo
Story
London*

Dear Porter:

For some unusual reason our transportation office has no information on how the two cases of the small panel exhibit on the Museum of Modern Art arrived in this country. This has held up the return of the exhibit to you. My secretary tried to send it back early last month and the cases have been ready for some weeks. As our transportation office cannot find the shipping data they need, I wonder if you could, from your end, let me know from which country this exhibit entered Britain. If you have any duplicate shipping forms on this, I think it would be of assistance to expedite the return of the exhibit.

I am enclosing an account from the Ministry of Works, with an attached note from David Thomas, explaining the delay in billing.

What are your plans for coming over to Documenta? Please let me know when you will be in England. Could you have someone on the museum staff send me installation photos of the "Recent Sculpture USA" exhibit and a catalog. I want to publish a review in our special July Art News Bulletin.

Do you have photos of what you are sending to Documenta? I would like to have a set or selection for the same issue.

With best personal regards to you all. Looking forward to seeing you soon,

Sincerely yours,

Sally Green
for Stefan P. Munsing
Cultural Affairs Officer

Mr. Porter McCray
Director, International Program
Museum of Modern Art
11 West 53 Street, New York 19

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
	IC / IP	I.A. 726

cc: New York
Rasmussen

THE MUSEUM OF MODERN ART

NEW YORK 19

11 WEST 53rd STREET
TELEPHONE: CIRCLES 5-8900
GALLERY, MODERNART, NEW YORK

BERLIN
October 11, 1958

*Cover
Pack & Ship
Photo Story
Suppl. Material*

*Pollock
London*

Mr. Stefan Munsing
Cultural Affairs Officer
American Embassy
Grosvenor Square
LONDON, ENGLAND

Dear Mr. Munsing:

I am writing concerning the JACKSON POLLOCK exhibition which has now been shipped from Berlin for arrival in London on October 16th. As you know, this exhibition is being shipped by the U. S. Mission Berlin as government property to the American Embassy in London, and on instructions from Mr. Bryan Robertson of the Whitechapel Art Gallery handling of the incoming shipment in London is to be undertaken by Bolton and Fairhead, Ltd. Copies of all shipping papers are being sent to you, Mr. Robertson and Bolton and Fairhead. I am enclosing a copy of Mr. McCray's letter to Mr. Robertson of October 4th, outlining these arrangements, as well as mine of today informing him that it has been necessary for the Museum to pay all shipping charges in advance and that we shall bill the Whitechapel Art Gallery later for this full amount.

The photographic exhibition on The Museum of Modern Art, which Mr. McCray mentioned in his letter of September 23rd, is being airshipped to the American Embassy in London today, marked to your attention. It has been shipped by BEA, under their air waybill number 060-1322937, and is scheduled to arrive today at 16:00. Charges have been prepaid. Would you kindly confirm the safe arrival of the exhibition to me at the Hotel de St. Peres, Paris (cable address: Sainterotel). I do hope you are able to make arrangements to show the exhibition, which was very successfully received during its Amerika-Haus showing here. I would appreciate it if you would write our New York office concerning your plans for the show, and they will be in touch with you directly concerning conversion of the text panels into English.

I am sure Mr. McCray will be in touch with you shortly concerning his planned trip to London to discuss arrangements with you and Mr. Robertson.

Sincerely,

Valde Rasmussen
The International Program

Enclosures:
Letter to Mr. Robertson, Oct. 4
Letter to Mr. Robertson, Oct. 11

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	IC / IP	I.A. 726

EXHIBITION: THE NEW AMERICAN PAINTING
LONDON - GENERAL PUBLICITY
ICE-F-36-57