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The Museum of Modern Art

cc: Mrs. Stern
Chile General
ES

file

To Waldo Rasmussen
From Liz Streibert
Date May 10, 1979
Re Sr. Ernesto Barreda, a visitor from Santiago

Dear Waldo:

Today Mrs. Stern and I met with Ernesto Barreda a Chilean architect and friend of Barbara Duncan, who was making an informal inquiry about the possibility of the International Program sending a major exhibition to the Museo de Bellas Artes in Santiago. Mr. Barreda, on vacation in the U.S., is a member of a small group trying to help the museo called Amigos del Arte.

Mr. Barreda is interested in trying to book an exhibition something on the order of CEZANNE TO MIRO or at least an exhibition containing work from that period for Chile. He is interested only in painting and is not interested in avant-garde work as he feels it would be too elitist and not serve the function of educating a broader public. Funding would not be a major problem nor would difficulties with customs.

Mrs. Stern and I explained to him that we assemble circulating exhibitions, not shows for one institution alone, and that, for many reasons, "masterpiece" shows such as he suggested are nearly impossible to assemble at this time. We also pointed out that there are several problems in sending shows to Chile (1) that a circulating show might not be booked in other countries (such as Mexico) because of the political situation (2) that many living artists would object to a Chilean showing and might withdraw works and (3) that we would have to be assured that the receiving museum is run by a professional (apparently Nena Ossa is not a trained professional). We also told him that since CEZANNE TO MIRO our requirements for the physical safety of works of art has become much more stringent and for this reason I gave him a copy of our Security Report form to indicate our requirements.

Mrs. Stern emphasized to Mr. Barreda that our program is private and that we are not concerned with the politics of the country in which we show an exhibition but in the case of Chile problems did arise from the reaction of lenders and other countries on the tour because of politics. She suggested to him that he might consider exhibitions other than those of masterpiece painting, such as architecture and design shows, film cycles, photography, prints, etc.; he was not interested. Mrs. Stern also suggested to Mr. Barreda that he get in touch with other Latin Americans such as Alfredo Boulton and Gloria Uribe who have been involved in our Program; he did not appear to be particularly interested.

for the record:

Mr. Ernesto Barreda
office: Calle Luis Thayer Ojeda
Santiago - 9, Chile
phone: 253942 - 742353

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MINISTERIO DE EDUCACION NACIONAL



INSTITUTO COLOMBIANO DE CULTURA

*File Chile
Gen. 1.*

Bogotá, 7 de julio de 1978

Mr.
WALDO RASMUSSEN
Director International Program
Museum of Modern Art
11 West 53 Street, New York
N. Y. 10019
U. S. A.

Dear Waldo:

Your comments regarding the Museo Nacional de Bellas Artes in Santiago, Chile, are most interesting. I have all the information regarding the program of the circulating exhibition and I am in charge of coordinating the meeting of the Museum Directors.

On regards to Nena Ossa, I inform you that she is invited to the meeting of Museum Directors.

Best regards,


INSTITUTO COLOMBIANO DE CULTURA
DIVISION DE BELLAS ARTES
SECCION DE ARTES PLASTICAS
~~SEBASTIAN ROMERO~~
Sección Artes Plásticas
Jefe

nmac.-

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The Museum of Modern Art ^{cc:}

file: LA general - CHILE
LA Prints
REO
Mrs. Stern
RC
circ
green

To Files
From Waldo Rasmussen
Date April 23, 1975
Re Meeting with Mrs. Garafulic, Director, Museo Nacional de Bellas Artes, Santiago

I met with Mrs. Garafulic, who succeeded Nemesio Antunez as Director of the museum in Santiago, on April 17, and discussed her program and future possibilities.

She informed me that the museum has been very active in arranging exhibitions by Chilean artists -- 30 in the past year. The only foreign exhibition since she assumed directorship of the museum was the Michener Collection from the University of Texas at Austin, shown there last February. (Since the change of regime in Chile, Smithsonian has also sent the Chicago exhibition prepared for the 1973 Sao Paulo Bienal and an Ansel Adams exhibition; Joshua Taylor tells me the Chicago exhibition had been booked before the Chilean government changed, and that Smithsonian did not alter arrangements although a few artists objected).

Since Chile does not have diplomatic relations with Mexico, there can be no cultural exchanges, but elsewhere Mrs. Garafulic is particularly interested in exchanges with other Latin American countries. She has organized an exhibition of Chilean sculpture for showing at the Museu de Arte in Sao Paulo (I asked Liz Streibert to investigate this), and also scheduled for Buenos Aires. She hopes to schedule an exhibition of Argentine art in the near future.

Funds for the museum are extremely limited, and it appears unlikely that she will be able to schedule the Torres-Garcia exhibition now circulating under the auspices of the University of Texas (its fee is \$8,000). The Michener Collection was funded by U.S.I.S. It was apparently well received, although it was shown during the summer (February) when attendance is down.

Staffing of the museum is limited -- ten office workers, civil service employees and guards. Mrs. Garafulic hopes to upgrade the staff, and we discussed possibilities of museum training in the United States. She says she has a young assistant, Ernesto Munoz, who would benefit greatly from such training.

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To relieve the financial strain, Mrs. Garafulic plans to rent one of the small galleries for commercial exhibitions. She is also applying to ICOM for assistance in restoring works from the permanent collection.

She would like to expand the museum's Latin American collection, and would like to institute a program of exchanging Chilean art for art from other Latin American countries.

She says that because European countries are hostile to the Chilean government, she would not request exhibitions from European museums since she knows they would refuse. She would like very much to receive exhibitions from the United States and is traveling to Washington to discuss this possibility.

Mrs. Duncan informed her of the CLASSIC AMERICAN FILM cycle, and she was very interested. The museum does not have a projector or auditorium, but she hoped film programs might begin in the near future. I suggested she contact U.S.I.S. for information on the cycle since it is circulating under their auspices.

She expressed interest in LATIN AMERICAN PRINTS, and I told her that the schedule was presently filled and that I would explore a future booking. She said that the inclusion of Mexican communist artists in the show would not present a problem to her. I told her we might have to investigate the willingness of other Latin American artists to present the exhibition in Chile.

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The Museum of Modern Art

To Richard E. Oldenburg

From Waldo Rasmussen *WR*

Date November 5, 1973

Re collection for The Museum of Solidarity in Chile

cc: William Rubin
William Lieberman
Riva Castleman
John Szarkowski
Willard Van Dyke
Arthur Drexler
Richard Koch

file: Chile
1-0 WR

Dear Dick:

Attached is a letter from Dore Ashton regarding the collection of works donated by artists to Chile as a gesture of solidarity with the socialist aims of Allende's government. You will remember that I mentioned at the Program Planning Committee that this collection had been rumored to have been destroyed by the present regime, but it appears that it is now housed in several places in Chile -- including customs.

I talked with Dore today and suggested that members of the International Committee which organized donations from artists should assemble letters from the participants asking for return of their works. It is proposed to send them to Mexico, and I suggested that this be suggested as a collecting point for international dispersal.

The efficacy of this seems pretty dubious, but it seemed the only logical first step, and Dore is going to be in touch with Mario Pedrosa, the Brazilian critic who was head of the Executive Committee for the Museum, and who is now in exile in Mexico.

I am bringing this up in case there are any later developments in which the Museum should be involved.

For your information, the other members of the International Committee of Artistic Solidarity with Chile are (were?):

Louis Aragon
Jean Leymarie
Giulio Carlo Argan
E. de Wilde
Dore Ashton
Rafael Alberti
Carlo Levi
Jose Maria Moreno Galvan
Aldo Pellegrini
Juliusz Starzynski
Mariano Rodriguez
Danilo Trelles

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North American donations:

The Cooper Union
for the Advancement
of Science and Art

Cooper Square
New York, N.Y. 10003
(212) 254 6300

2 November 1973

Mr. Waldo Rasmussen
Director of International Section
Museum of Modern Art
11 West 53rd Street
New York City

School of Art
and Architecture

Dear Waldo:

As you may know, a number of art critics and curators from all over the world joined in a committee to gather donated works for a new museum, The Museum of Solidarity, which was to have opened this Spring in Chile. Hundreds of works from all over the world, including major donations from Miro, Picasso, Calder, Stella, Tapies, Motherwell, were sent to Santiago. The enclosed letter from the distinguished curator and critic Mario Pedrosa describes their fate.

As the American member of the Committee of Solidarity, I gathered and sent works by twelve artists (the other promised works were never dispatched). Some of those works that had definitely arrived in Chile are thought to be in customs in Valparaiso. I am asking for your aid and suggestions for the recovery of these donations, as mentioned in the enclosed letter. I would very much appreciate your early response.

Cordially,

Dore
Dore Ashton

Enclosures
DA:GE

DRAFT REPLY MY SIGNATURE _____

DRAFT REPLY YOUR SIG _____

ACTION AS REQUIRED _____

SEE: WR RP _____

NO REPLY NECESSARY _____

FILE *encl* _____

INFORMATION COPIES TO:

Mr Koch *Mr Oldenburg*

Mr Rubin

Miss Eastman

Mr Leberman

NOV 5 1973

+ 8 copies
for PP Ct's.

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North American donations:

	Adja Yunkers	large painting
	Harvey Quaytman	large painting
	Jake Berthot	large painting
	Robert Israel	9 lithographs
	Sol Lewitt	sculpture
	Frank Stella	large painting
	Nancy Graves	2 drawings
	Robert Motherwell	medium painting
	Jack Youngerman	medium painting
	Carl Andre	sculpture
	Eduardo Ramirez	sculpture
	Philip Guston	colored drawing

probably
in
customs

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October 22, 1973.

Mrs. Dore Ashton
217 E. 11 Street
New York, N. Y.
U. S. A.

Dear Dore:

As you know, the government of President Allende came to a dramatic end when power in Chile was violently taken over by a military coup d'etat. This has caused the collapse of the project that we cherished, of establishing in Chile a Museum of the Solidarity of the artists of the world with the Chilean people in their socialist experiment.

I am now in Mexico, where I am thinking of the possibility of recovering the donated works, with your help and that of the other members of the International Committee of Artistic Solidarity with Chile, and also, of course, that of our Mexican friends, so that we may carry out the idea of the Museum in another country..

In the first place we will have to make all possible efforts to recover the works donated by artists all over the world. These works - paintings, drawings, sculptures, etc. - are accommodated in Chile as follows: 1) about 340 works were in the Gabriela Mistral building (UNCTAD), some in an exhibition room, others kept in storage. The representatives of the military Junta have decided to put them in storage in the National Museum of Fine Arts at the Parque Florestal. 2) Other 300 works are either in the exhibition room or in storage in the Museum of Contemporary Art at the Quinta Normal, under control of the Latin American Art Institute, that is a division of the Faculty of Fine Arts of the University of Chile. 3) There is another group of works still at the Custom House in the sea port of Valparaiso.

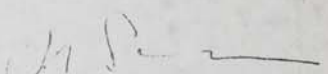
Some officials appointed by the military Junta as superintendents in artistic matters have already started a move to keep these works fraudulently, not with the intention of promoting culture but rather in order to counteract the movement of solidarity of artists of the world with the Chilean people. This has to be avoided by all means, and I feel sure that the artists who supported Chilean democracy will strongly reject the interference of a fascist military government in this matter.

That is why I am writing to you, to ask your help in recovering these works. They were admitted into the Chilean territory under the heading of temporary imports, and no legal procedure had been completed to incorporate them to the Chilean National Patrimony, besides the fact that the artists' aims in donating them will no longer be fulfilled.

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The government of Mexico, by means of the Museum of Modern Art, a department of the National Institute of Fine Arts and Literature, which is under the direction of our colleague and friend Fernando Gamboa, is willing to receive these works, either for exhibiting some of them here or to keep them until a decision is taken as to their ultimate destination. Meanwhile I beg you to make this situation known to the more important artists of your country, museum directors and art circles in general, so that a campaign may be started with your support for the recovery of the works. They have been donated by the artists in proof of their solidarity with the Chilean people in a wonderful moment of that country's history and life, and not to a country that is under fascist domination, where they could not possibly find an adequate place for them, as this has to be in an atmosphere of artistic freedom.

Would you be so kind as to give your approval by cable, so that we might begin our work with your support and that of your museums.


MARIO PEDROZA

c/o. Museo de Arte Moderno
Chapultepec.
México 5, D. F.

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The Museum of Modern Art

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

August 7, 1972

Sr. Miguel Rojas Mix, Director
Instituto de Arte Latinamericano
Universidad de Chile
Santiago, Chile

Mrs. Stern
Mr. Karpel
BR
EvvD
KC
Mrs. Duncan
SB
JS
Latin Am. archive
Library Overseas
Projects proposed:
European images
of the Americas
L.A. general
Chile general
green
circ

Dear Rojas Mix:

Please forgive my delay in not writing to you earlier to express my pleasure in meeting you in Santiago and having the opportunity of learning of your programs in the Instituto Latinoamericano. Following my return to New York, I left almost immediately for conferences and other projects in Europe and have only just come back, or you would have heard from me long ago.

Our discussion was fascinating, but all too brief, and I am writing at this time on behalf of the Museum of Modern Art to extend a formal invitation to continue these discussions if you are able to come to New York on your way to Europe this autumn. I hope very much that we may find means of developing collaborative projects between our two institutions, and would welcome the opportunity of discussing this with you in greater depth here. I hope, too, you would be able to meet our Director, Richard Oldenburg, and others of my colleagues in the Museum and in our International Council.

As you know, I am especially interested in the possibility of working together on an exhibition of the European view of the Americas. Since our International Council meets in October to discuss future plans, it would be ideal if you and I could have preliminary discussions before then in the event that the proposal might be presented to the Council for possible co-sponsorship. I hope we might talk further, too, about exchanges of archival material on Latin American art and other library exchanges.

Won't you let me know whether it would be possible for you to accept this invitation? I regret that we are not in a position to provide travel funds, but since you will be on your way to Europe, perhaps it would be possible for you to stop off in New York without great additional expense. If it would assist in facilitating this for me to transmit this invitation through other channels, please

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Sr. Miguel Rojas Mix
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do not hesitate to let me know.

Bernice Rose joins me in hoping to see you in New York this fall, and in the meantime we both send our warmest regards.

Sincerely,

Waldo Rasmussen

Waldo Rasmussen
Director
International Program

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- LATIN AMERICAN
FILE

The Museum of Modern Art.

To Waldo Rasmussen
From Renée S. Neu RSM
Date July 18, 1968
Re Museum and people met during recent trip to Buenos Aires, Santiago, Lima and Mexico City (Separate list for artists)

* BUENOS AIRES

Museo de Bellas Artes
Director: Samuel Oliver

Oliver would like to receive C/E catalogs as he is extremely interested in small or medium sized exhibitions. He is also interested in an exhibition of contemporary Americans (as you will see both requests were formulated by every museum director I met).

British Council at present is extremely active (exhibition of contemporary English artists right after closing of Cezanne to Miro) BCA also sponsoring concerts, lectures, etc.

Favorable facts to keep in mind:

- 1) Oliver, intelligent, sensitive, conscientious
- 2) Their packer and shipper, Mendez, is a real expert, very careful, extremely conscientious and has a good crew (Mendez is also intelligent enough to know how to handle unexpected problems).
- 3) Their ability to print a catalog in a few days.

SANTIAGO ✓

Museo de Arte Contemporaneo de la Universidad de Chile

Due to University strike (when I arrived the struggle was mainly between moderate and extreme left wing groups), the situation was and probably still is extremely fluid. Several museums were closed, the University has a new Rector, new Dean, Assler has been replaced by Egenau (director ad interim). Both Assler and Egenau would like to receive C/E list.

As you know the museum has no real staff (one secretary and Soto, the sculptor, who takes care of all kind of details). When the III Bienal Americana de Grabado was taken down, the works were not handled with care.

LIMA

Instituto de Arte Contemporaneo
Director: Mr. Walter Gross

IAC too would like C/E catalog and would be interested in exhibition of contempo-

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rary Americans. I was not particularly impressed by what they were showing at the time. W. Gross, Alide Roman and Miguel Malabesta (young architect on IAC board) all helpful, hospitable and hopeful re: receiving our shows.

Museo de Bellas Artes
Director: Statsny

Only museum run professionally (but when I was there rather dead), they even have a conservation department; here too the problem is financial. (The cost of Cézanne to Miro would have been much more than their entire budget for one year, even though for this particular exhibition I believe there were complications of a different nature) In view of the above he would consider only small exhibitions.

Museum of Italian Art
Paseo de la Republica - Parque Neptuno

This is a Museum, beautifully located in a park, very near Bellas Artes, which reopened while I was there. It had been abandoned for years and was in very bad condition.

A group of very enthusiastic and wealthy people (Italo-Peruvian) has taken the building over from the city and started a cultural center. They have remodeled two galleries extremely well and will remodel one or two more. Very good daylight filtered by "muslin" ceiling plus artificial lights for evening. I spoke with Dr. Salocchi and Mrs. Pizzoli (heads of the group) who are very enthusiastic and feel that they can move mountains. They claim that money is NO problem; they have none but know that they can raise whatever would be needed to have good exhibitions. They also assured me that, should we want to send a sculpture show, they would obtain permission to fence the park.

(plan attached)

When I was there there was one guard-custodian inside the building and one armed guard outside.

These people are not professionals, but enthusiastic and ambitious - could be an interesting possibility.

MEXICO CITY (bursting with activity and great confusion)

Museo de Ciencias Y Artes
Director: Helen Escobedo de Kirsebom

The Museum is located inside the School of Architecture at the University; the galleries are very large and flexible - very good for certain exhibitions, but it is doubtful whether a large audience, outside of university students, attends shows.

The director, herself a sculptor, is intelligent, active and energetic; one added advantage is also, completely independent in running the Museum. She is interested in any exhibition of high quality (possibly not one-man shows) enthusiastic about Gorky-Motherwell, would have loved Burri-Fontana.

Museo de Arte Contemporaneo
Chapultepec Parque
Director: S.ra. Carmen Barrada

Beautifully located, one long block from Museo Antropologico. Walls (16) in circular building, supposedly can if necessary, be moved. Part of garden.

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available for temporary exhibitions. (plan attached)

Mrs. Barreda is very much interested in our exhibitions, but her decisions need approval by the Museo de Bellas Artes.

Mrs. Barreda suggested an exhibition of Mexican art from American collections.

GUADALAJARA

U.S.I.S.: Progreso 175 - Tel 3-2680
Public Relation Officer: Mr. John Z. Williams

Mr. Williams told me that Guadalajara is developing very fast, that there is need for contemporary exhibitions. He strongly suggested that we send our exhibitions to:

Instituto Culturale Mexicano-Norte Americano de Jalisco (it is a school)
Director: Wm. R. Hughes
Tolsa 300 (popular district)

Front of building is modern, inside looks like a run down school. Their facilities consist of one large all-purpose room. While I was there they were aligning chairs for a lecture and taking down exhibition of paintings by a local artist (very conventional landscapes).

Casa de Cultura Jalisciense
Director: Dr. Ramon Córdova (nice, gentle man, speaks no English)

Important cultural center housing: Public Library (supposedly with rare books), lecture halls, educational television, print shop (for their magazine), etc.; exhibition halls: three rooms at ground level. No daylight and low ceilings (about 2.50 mt.) There is a patio (with statue in the center) and gallery (portico) over patio; this space is occasionally used for exhibitions.

Dr. Córdova keeps exhibitions on view for 15 days.

Galeria de Artes Plasticas
Independence y Belén
Director: Miss Yolanda Brostrand

This non-commercial gallery is located downtown, near the Cathedral and the Theatre; at a corner of a building, tucked between the School of Fine Arts and the Post Office. Dr. Cordova said that the Le Parc exhibition, which just closed in Mexico City, will be held there. The galleries are being remodeled and consist of two large rectangular rooms and two very small ones, all painted white.

The Director was not available when I was there.

Galeria Municipal (suggested by Williams)

Nice building, no exhibition space.

Other possibilities suggested by John L. Brown:

Government Palace
(Downtown, Orozco mural on staircase ceiling)

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It seems that they have held exhibitions in the Porticos which surround the patio.

Casa de Artesanerias

Beautiful modern building, practically across the street from Cultural Center. On two floors (basement and first floor) they show and sell all kind of arts and crafts (more or less equivalent to America House). One part of first floor has vitrines with pre-Columbian artifacts.

John L. Brown, our Cultural Attaché in Mexico City, believes that there is the possibility of having exhibitions on the second floor; even though I did not see that part of the building, this seemed to me the best looking space in Guadalajara.

I do not believe it would be advisable to send delicate or complicated exhibitions to anyone of the above mentioned organizations. While the people I spoke to seemed to be more than eager to receive our shows, none of these various centers seems to have trained staff.

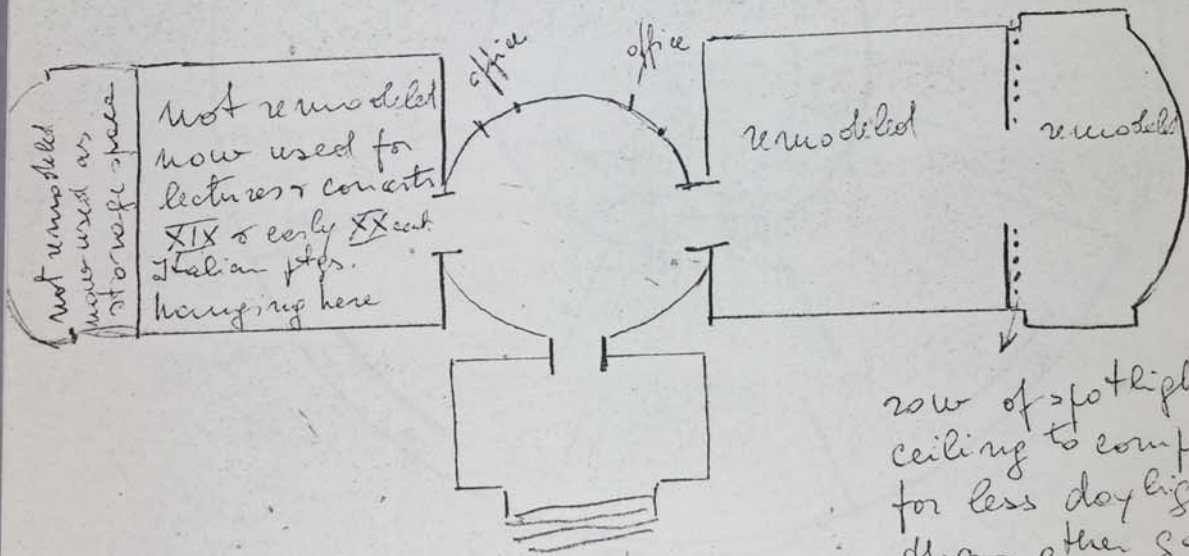
* Among the reaction to the success of Cézanne to Miró in BA:

- 1) Increased attendance in all the museums in Buenos Aires.
- 2) Flurry of activity by other groups; as mentioned in one of my letters, the German Embassy, after having inquired on the number of people who visited the exhibition, started to organize one on Der Brucke.

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APPROXIMATE PLAN OF MUSEO DE ARTE ITALIANA - LIMA

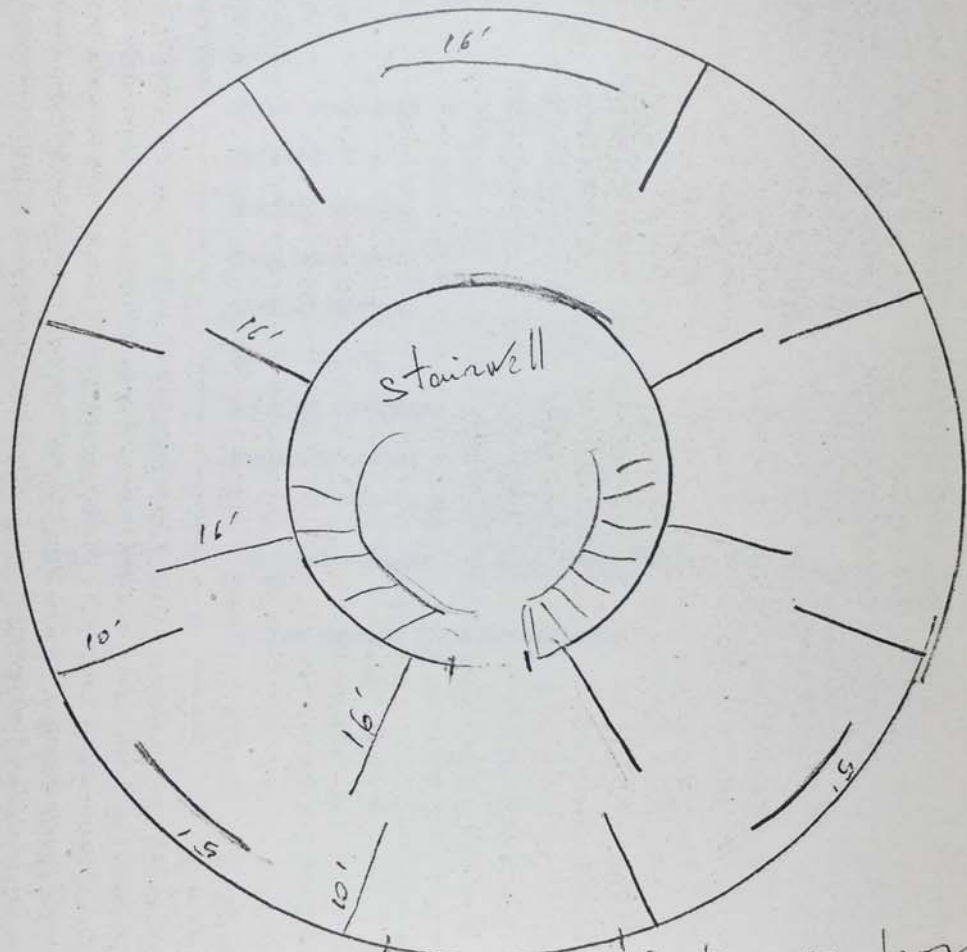


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MEXICO CITY:

Approximate plan of Pavilion dedicated to temporary exhibitions - Museo de Arte Contemporáneo



Entrance from garden
ground floor being
reposed now

Measurements very approximate

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LAN CHILE - The President of the Republic is titular president of the airlines.
Eduardo Frey Montalva

IN CHILE: non-government
The highest/official is:
Executive Vice President Eric Campaña

Board of Directors:

Jorge Arancibia

Cristian Cox

Domingo Cuadra

Jose Dominguez

Carlos Guerrati

Mario Parada

Aquiles Savagnac

Manuel Tocornal

IN NEW YORK: General Manager U.S.A. Cyril Halley-Harris

Sales Manager Eduardo Gallardo

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cc: ICE - LA - Chile ✓
SB
circ
green

The Museum of Modern Art

To Bernice Rose
From Waldo Rasmussen
Date July 23, 1971
Re Santiago

Dear Bernice:

This will be a briefer memo than my others on Latin American capitals because I know Santiago less well and the cast of characters seems smaller. First, though, will you check with Susan Bertram on status of present correspondence offering shows to Antunez? Any definite answers you can get will be a great boon.

Nemesio Antunez

I find him a man of great charm, intelligence and sensibility. He's not, as you have doubtless gathered, strong on organization or correspondence, but he is the person who has made things happen in Chile. He has lived in New York at various times, most recently for probably two or three years acting as Cultural Attache for the Chilean Embassy. It must be two years ago that he returned to Santiago to take on the position of director of the museum, with the promise that its galleries would be refurbished and it would be given government money for an active program. How much of this has happened, I don't know.

I have heard that his former association with the Frei administration has put him in a difficult position with the change in government, and that he is opposed by artists of the extreme left. How true this is I don't know and would like to. He is politically pretty left himself, but maybe not left enough for present circumstances.

You know that he is a painter and has shown several times in New York? Barbara Duncan owns work by him, but I don't know whether we do. He is a respectable lyrical abstractionist (not NYC 70s variety, but from ab-ex and not without surrealist influence). His roots are very strongly in first-generation ab-ex. His wife is a beautiful Bolivian sculptor whose work I don't know at all.

Mr. and Mrs. Agustin Edwards

Names I would think not to be mentioned while you are in Santiago since as you know they emigrated to the U.S. He published El Mercurio newspaper which put up the dough for Cezanne to Miro; it was then a very conservative press and Edwards went out on a limb opposing the current regime. However, Nemesio is a good friend of Mrs. Edwards, our Council member, who did a lot for the arts in Santiago.

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Memo to Bernice Rose

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Guillermo Nunez -- a painter who also lived in New York, and whom I have heard now heads the University Museum and is in strong opposition to Antunez. Again this is rumor, to be checked out. He and Antunez used to be good friends. I met him and another painter, Carlos Ortuzar, in Santiago years ago (1964?) and saw a fair amount of them when they were both in New York which was at the same time Antunez was last here. Both their work has gone towards pop, in Nunez's case having had first a strong relation to Matta. They used to be the most promising artists in Santiago. I would be surprised if the promise has been achieved. I like them both, and there is no reason why you can't call on them as a pal of mine and if advisable, talk with them separately to get their point of view. My addresses may be out of date, but for Nunez: Hernando de Aguirre 530, Santiago 9, and for Ortuzar only a telephone number as of 1966: 275607.

Note that Cezanne to Miro was shown at the Museo de Arte Contemporaneo, where Nunez may now be director, not the Museo Nacional de Bellas Artes which I've never even seen it was so inactive. The MAC was pretty ramshackled and scary when I last saw it.

Carmen Waugh -- Moneda 920

Did you meet her in Buenos Aires? She has a gallery there, and I assume still operates one in Santiago. Very intelligent and attractive, a good bet for an overall point of view.

Ambassador and Mrs. Korry

I've drafted a letter of introduction which please look over and change as you see fit. When I talked with him from Washington a few weeks ago, he had known nothing of the Calder show, but told me Antunez had studiously avoided him of late. He was clearly not happy about this, but it may just have been a survival tactic on Nemesio's part.

Korry is very smart, an ex-journalist (Look?), but I gather from a New Yorker article of many months ago at the time of the Chilean election, surprisingly lost his cool and became over-involved. Cynthia reports rumors that the Calder grant from the Embassy is payola for a political goof on the part of the Embassy, designed to put them in a better light. Sometimes I think the less one knows about these things the better.

I selected an Embassy collection for the Korrays in 1968 and stayed a few days in the Embassy residence helping them install it. He's a tough, brisk cooky whom I liked, and his wife was similarly unstuffy and unpretentious. They went along completely with the selection (which had some younger artists like Christensen, as well as more established ab-ex painters, and a good Calder mobile, huge Liberman sculpture, Louis, Rothko, etc.). There were disastrous damages to the Rothko (completely lost) and serious but reparable ones to Louis, Christensen and Guston when they returned, but through no fault of the Embassy, but of Kennedy airport where they were left in the rain.

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Flavian Levine -- is a millionaire whom I understand used to support the arts. It would be interesting to know whether any of his ilk still do. Maybe it's not even inconceivable that we could find a liberal Chilean member for the International Council, but that anyone could pay dues of \$1,000.00 in U. S. dollars, I very much doubt the government would allow.