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*The new version -
Harr*

UNITED STATES REPRESENTATION: INTERNATIONAL EXHIBITION OF MODERN ART,
BUENOS AIRES, ARGENTINA, NOVEMBER 12-DECEMBER 20, 1960

The new galleries of the Museo de Arte Moderno in Buenos Aires will open November 12 with an International Exhibition of Modern Art. One of nine contributing nations, the United States will be represented by works sent by The Museum of Modern Art, New York, under the auspices of the International Council. One major painting each by Franz Kline, Willem de Kooning, Jackson Pollock and Mark Tobey, selected by Frank O'Hara, Assistant Curator of the Museum's Department of Painting and Sculpture Exhibitions, have been assembled by the Department of Circulating Exhibitions for showing through December 20. Works by these four artists were requested by the sponsors of the exhibition, the Argentine Office of Cultural Relations and the Municipality of Buenos Aires, who planned the exhibition to coincide with the 150th Anniversary of Argentina's May Revolution. Other participating countries are Brazil, Chile, France, Great Britain, Poland, Spain, Sweden and Uruguay.

The four paintings which make up the United States Representation vary considerably in style. Franz Kline has used his characteristic black-and-white palette and broad areas of paint to achieve the somber, brooding Requiem (1958). Jackson Pollock painted Number 5 in 1950, three years after the inception of his now-famous "drip" technique. Brush strokes are mingled with paint squeezed directly on the canvas from the tube. The painting has the forceful lyricism typical of the mature work of the artist. Willem de Kooning's Woman III (1951-52), one of an extensive series, is the most figurative of the four pictures, although the figure is greatly distorted and revealed in bold, loose slashes of color for expressive effect. Edge of August (1953), on the other hand, shows Mark Tobey's innate

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predilection for the development of subtle masses of color through elaboration of calligraphy, creating an image of sensitivity and complexity.

The Museum has cooperated with the Fine Arts Committee of the People-to-People Program of the U. S. Department of State in arranging our country's participation in this event, which has also benefited from the cooperation of the U. S. Embassy in Buenos Aires. The Moore-McCormack Lines has generously contributed round-trip transportation for the pictures.

Lenders to the exhibition include The Museum of Modern Art, New York and the Albright Art Gallery, Buffalo, New York and one private collector, Miss Frances Pernas of New York.

Previous exhibitions organized by the Museum under the auspices of the International Council and shown in Argentina are THE SKYSCRAPER, U.S.A. and BUILT IN U.S.A.: POSTWAR ARCHITECTURE, both seen there in 1958.

The International Council of The Museum of Modern Art, New York is a non-profit membership organization of about 100 art patrons and community leaders from various parts of the United States who have become affiliated with The Museum of Modern Art in order to create better understanding between the United States and other nations through exchange in the visual arts.

FOR FURTHER INFORMATION REGARDING THE MUSEUM OF MODERN ART, NEW YORK AND THE INTERNATIONAL COUNCIL, PLEASE CONSULT THE ENCLOSED BACKGROUND RELEASES.

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CORRECTED COPY

MUSEUM OF MODERN ART

September 6, 1960

Catalogue Listing

Exhibition: U. S. Representation: International Exhibition of
Modern Art, Buenos Aires, October 1960

Contents: 4 paintings by 4 artists

Artist/title/date/medium/
lender/photo credit

Dimensions: height
precedes width

1. FRANZ KLINE

REQUIEM 1958
Oil on Canvas
Albright Art Gallery
Buffalo, New York
Gift of Seymour H. Knox
Photo credit: Albright Art Gallery
Buffalo, New York

101-1/2 x 75 in.
(257.8 x 190.5 cm.)

2. WILLEM de KOONING

WOMAN III 1951-52
Oil on canvas
Miss Frances Permas,
New York
Photo credit: Oliver Baker

68 x 48 in.
(172.7 x 121.9 cm.)

3. JACKSON POLLOCK

NUMBER 5, 1950 1950
Oil on canvas
The Museum of Modern Art,
New York
Gift of Mr. & Mrs. Walter Bareiss
Photo credit: The Museum
of Modern Art, New York

53-3/4 x 39. in.
(136.5 x 99)

4. MARK TOBEY

EDGE OF AUGUST 1953
Casein on composition board
The Museum of Modern Art,
New York
Purchase Fund.
Photo credit: The Museum
of Modern Art, New York

48 x 28 in.
(121.9 x 71.1 cm.)

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EXPLANATORY NOTE

The information included in these biographies is only selective. An effort has been made to include material about these painters which will be of general interest.

Many of the biographies refer to the "WPA Federal Art Project." This was part of the Works Progress Administration, a nationwide program established by the United States Government in 1935 to combat unemployment resulting from the Great Depression.

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ARTISTS' BIOGRAPHIES

U.S. REPRESENTATION: INTERNATIONAL EXHIBITION OF MODERN ART.

Buenos Aires, Argentina

October 12 - November 12, 1960

Franz Kline

Born 1910, Wilkes-Barre, Pennsylvania; grew up in Philadelphia. School of Fine Arts, Boston University, 1931-35; Heatherly's Art School, London, 1937-38. To New York, 1938. First exhibited in National Academy of Design Annuals, New York, yearly 1942-45. First show of black-and-white abstractions in 1950. Taught at Black Mountain College, North Carolina, summer 1952; Pratt Institute, Brooklyn, New York, 1953-54; Philadelphia Museum School of Art, 1954. Winner of special prize for painting awarded by Ministry of Public Instruction, XXX Biennale, Venice, 1960. Lives in New York.

First one-man show at the Egan Gallery, New York, 1950.

Major group exhibitions outside the United States of America in which represented: American Vanguard Art for Paris, Paris, 1952; U.S. Representation, Tenth Inter-American Conference, Caracas, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U.S. Representation, XXVIII Biennale, Venice, 1956; Recent American Watercolors, France, 1956-57; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne, Paris, 1957-58; International Festival, Osaka, Japan, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; DOCUMENTA II, Kassel, Germany, 1959; U.S. Representation (special one-man show), XXX Biennale, Venice, 1960.

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ARTISTS' BIOGRAPHIES

U.S. REPRESENTATION: INTERNATIONAL EXHIBITION OF MODERN ART.

Buenos Aires, Argentina

October 12 - November 12, 1960

Willem de Kooning

Born 1904, Rotterdam, The Netherlands. Apprenticed when 12 to a painting and decorating firm. Attended art schools in Rotterdam, Brussels, and Antwerp. To United States of America 1926; house-painting and decorating, free-lance commercial art, stage designing. Worked on WPA Federal Art Project, New York, 1935-36, easel and mural divisions. Painted mural for the New York World's Fair, 1939. Taught at Yale University, 1952-53. Lives in New York.

First one-man show at the Egan Gallery, New York, 1948.

Major group exhibitions outside the United States of America in which represented: U.S. Representation, XXIV Biennale, Venice, 1948; U.S. Representation, XXV Biennale, Venice, 1950; U.S. Representation, I Bienal, São Paulo, 1951; American Vanguard Art for Paris, Paris, 1952; U.S. Representation, II Bienal, São Paulo, 1953; U.S. Representation (special one-man show), XXVII Biennale, Venice, 1954; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U.S. Representation, XXVIII Biennale, Venice, 1956; U.S. Representation, 3rd International Contemporary Art Exhibition, India, 1957; International Festival, Osaka, Japan, 1958; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959; DOCUMENTA II, Kassel, Germany, 1959.

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ARTISTS' BIOGRAPHIES

**U.S. REPRESENTATION: INTERNATIONAL EXHIBITION OF MODERN ART,
Buenos Aires, Argentina
October 12 - November 12, 1960**

Jackson Pollock

Born 1912, Cody, Wyoming; grew up in Arizona and California. Began study of painting at Manual Arts High School, Los Angeles, 1925-29. To New York 1929; studied with Thomas Benton at Art Students League, 1929-31. Trips to West in 1930, 1931, 1932 and 1934. Worked on WPA Federal Art Project, New York, 1938-1942. Lived in Springs, Long Island, New York, from 1946 until his death in 1956.

First one-man show at Art of This Century (Peggy Guggenheim), New York, 1943. Major retrospective at The Museum of Modern Art, New York, 1956.

Jackson Pollock, 1912-1956, a special exhibition of his work shown in Rome, Basel, Amsterdam, Hamburg, London and Paris, 1958-59.

Also honored by a memorial exhibition at DOCUMENTA II, Kassel, Germany, 1959.

Major group exhibitions outside the United States of America in which represented: La Collezione Peggy Guggenheim, XXIV Biennale and Museo Internazionale d'Arte Moderna, Venice, 1948, Florence and Milan, 1949, Amsterdam, Brussels and Zürich, 1951; U.S. Representation, XXV Biennale, Venice, 1950; U.S. Representation, I Bienal, São Paulo, 1951; U.S. Representation, 1st International Art Exhibition, Japan, 1952; U.S. Representation, 2nd International Contemporary Art Exhibition, India, 1953; American Vanguard Art for Paris, Paris, 1952; 12 Modern American Painters and Sculptors, Paris, Zürich, Düsseldorf, Stockholm, Helsinki and Oslo, 1953-54; Berne, 1955; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zürich, Barcelona, Frankfurt, London, The Hague, Vienna and Belgrade, 1955-56; U.S. Representation, XXVIII Biennale, Venice, 1956; U.S. Representation, 3rd International Contemporary Art Exhibition, India, 1957; U.S. Representation (special one-man show) IV Bienal, São Paulo, 1957; 75 Paintings from the Solomon R. Guggenheim Museum, New York, London, The Hague, Helsinki, Rome, Cologne and Paris, 1957-58; The New American Painting, Basel, Milan, Madrid, Berlin, Amsterdam, Brussels, Paris, London, 1958-59; American National Exhibition, Moscow, 1959.

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ARTISTS' BIOGRAPHIES

U.S. REPRESENTATION: INTERNATIONAL EXHIBITION OF MODERN ART,
Buenos Aires, Argentina
October 12 - November 12, 1960

Mark Tobey

Born 1890, Centerville, Wisconsin. Grew up in Trempleau, Wisconsin and Hammond, Indiana. To Chicago during the second year of high school; worked for fashion catalog firm. Attended Saturday watercolor classes at the Art Institute of Chicago, later studied briefly with Kenneth Hayes Miller in New York; otherwise self-taught. To New York, 1911. Did fashion drawings, portraits. To Seattle in 1922. Taught art in the Cornish School, Seattle, 1922-25, 1927-31. Traveled in France, Mediterranean and Near East, 1925-27. Resident artist, Dartington Hall, Totnes, Devonshire, England, 1931-38. Traveled extensively in Europe, Mexico, Near East and Orient during this period. In 1934 studied Chinese calligraphy in Shanghai and brush work in a Zen Monastery in Japan. In 1935 painted Broadway Morn, first work in "white writing". Returned to Seattle, 1938. Worked WPA Federal Art Project, Seattle, 1938. To Sweden, England, Switzerland, France, 1954-55. Winner of Grand International Prize for Painting, XXIX Biennale, Venice, 1958. Lives in Seattle.

First one-man show at N. Knoedler & Co., New York, 1917.

Major group exhibitions outside the United States of America in which represented: U. S. Representation, XXIV Biennale di Venezia, 1948; Amerikanische Malerei, Werden und Gegenwart, Berlin and Charlottenburg, 1951; American Vanguard for Paris, Galerie de France, Paris, 1952; Seven American Watercolorists, U. S. Representation, 2nd International Art Exhibition, Japan, 1953; Caratteri della Pittura d'Oggi, Rome, 1954; U. S. Representation, III Biennial, Sao Paulo, 1955; U. S. Representation, 3rd International Exhibition, Japan, 1955; Tendances Actuelles, Bern, 1955; Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York, Paris, Zurich, Barcelona, London, The Hague, Vienna and Belgrade, 1955-56; U. S. Representation, XXVIII Biennale, Venice, 1956; Exposition Internationale de l'Art Actuel, Japan, 1956; Contemporary American Painters, 1956-57; U. S. Representation, 3rd International Contemporary Art Exhibition, India, 1957; U. S. Representation (special one-man show), XXIX Biennale, Venice, 1958; 50 Ans d'Art Moderne, Brussels, 1958; Art Today, Italy, 1959; American National Exhibition, Moscow, 1959; Documenta II, Kassel, Germany, 1959.

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cc: Mrs. Suter
Mrs. Shaw ✓
Miss Dudley
Mr. Rasmussen
Mr. McShine
Mrs. Hecht
Miss Pearson
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September 6, 1960

Mr. Edmund Murphy
Cultural Affairs Officer
United States Information Service
American Embassy
Buenos Aires, Argentina

Dear Mr. Murphy:

As you know, our Museum has agreed to undertake responsibility for assembling four American paintings to represent the United States at the International Exhibition of Modern Art being held to inaugurate the new galleries of the Museo de Arte Moderno in Buenos Aires at the time of the celebration of the Revolution of May. We were most pleased to learn from the Fine Arts Committee of the People-to-People Program in Washington that the Embassy in Buenos Aires has agreed to support our country's participation in this event, and I am writing at this time to confirm details of our collaboration with the Embassy and to supply information on the works of art assembled.

Content of U. S. section: We have assembled one painting each by Franz Kline, Willem De Kooning, Jackson Pollock and Mark Tobey, all artists suggested by Sr. Rafael Squirru, the Director of the Museo de Arte Moderno. Attached is a catalog listing of these four paintings plus biographical material on the artists.

Costs: The People-to-People Program has informed us that the Embassy in Buenos Aires has agreed to underwrite the costs involved in preparing the U. S. section, up to a maximum of \$500.00. I understand that we are to bill the Embassy directly for the costs of assembly, packing, insurance and other costs incurred. As soon as these costs are final, we shall send our Museum's itemized bill to your attention. We are confident that the total costs will be under \$500.00, but if they exceed this total, we have agreed to absorb the additional costs. None of our Museum's personnel time will be included in the total costs.

Catalog and publicity: Acting upon advice from the People-to-People Program, we have sent them the catalog list, biographical information on the artists and one black-and-white photograph of each painting for forwarding to you via diplomatic pouch, to avoid any possible delay in the arrival of this material

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Mr. Murphy

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September 6, 1960

in time for printing in the catalog of the exhibition. On September 1st, we cabled Sr. Squirru that this material had been sent to you, and we asked his confirmation that it was arriving in time for inclusion in his catalog. Attached is a copy of my letter to Sr. Squirru confirming these and other details. It is especially important to note that the lender's credit listed for each work should be included in the catalog listing, as well as the photograph credit for each illustration. Copies of the photographs can be made from the original prints for use in publicizing the exhibition.

Later this week I shall be forwarding to you a suggested press release which can be adapted by the Museo de Arte Moderno and by your Embassy's press section to publicize the U. S. section. It is important that the following acknowledgement be made to the origin of the exhibition in the catalog, all publicity material, invitations, leaflets, etc.: "The United States section was organized by the Museum of Modern Art, New York, under the auspices of the International Council." In order to avoid confusion with other institutions throughout the world having a similar name, we prefer that the title of The Museum of Modern Art, New York, be retained in English wherever it appears. We shall also be sending some background information on the International Council, the nationwide group of art patron and community leaders from various parts of the United States who have become affiliated with The Museum of Modern Art in order to further the international exchange of the visual arts.

Shipment of paintings: We have arranged shipment on the SS Brazil of Moore-McCormack Lines leaving New York on September 9th and arriving in Buenos Aires on September 24th. As per instructions from the Embassy transmitted by the People-to-People Program, we are consigning the shipment as follows:

TO: Cultural Affairs Officer
U. S. I. S.
American Embassy
Buenos Aires, Argentina

FOR Exhibition: International Exhibition of Modern Art,
Museo de Arte Moderno, Buenos Aires

Originals of all shipping papers will be directed to your attention. I am enclosing an arrival notice form which we would appreciate your completing and returning to us upon the safe receipt of the paintings. We shall of course be most grateful if you can supervise the handling of the paintings as closely as possible.

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Mr. Murphy

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September 6, 1960

We are most pleased to be collaborating with the Embassy and the Museo de Arte Moderno in this important venture, and look forward to hearing further word of the organization of the exhibition. In order that we may prepare a press release for New York distribution announcing the American participation, we would appreciate it if you could write us the final list of countries participating in the show, exact auspices under which it is being shown in Argentina, any special events being planned in conjunction with the opening or later during the showing, and the exact opening and closing dates.

Sincerely,

Porter A. McGray
Director
International Circulating
Exhibitions

PAM:rp

Enclosures:

1. Catalog listing
2. Biographical information on artists
3. Letter to Sr. Squirru
4. Arrival notice form.

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cc/ ICE-F-47-60
Mrs. Shaw ✓
Mrs. Hecht
Mr. Rasmussen
Mr. McShine
green

September 6, 1960

Mrs. Lisa Suter
Fine Arts Committee
The People-to-People Program
Corcoran Gallery of Art
Washington 6, D. C.

Dear Mrs. Suter:

I am sorry I was unable to write you in greater detail on Friday when we forwarded the catalog material for the U. S. section of the International Exhibition of Modern Art in Buenos Aires, but unfortunately illness interfered with my preparing the accompanying letters. We have now written Sr. Squirru of the Museo de Arte Moderno and Mr. Edmund Murphy, Cultural Affairs Officer at the American Embassy in Buenos Aires, and I am enclosing copies of Mr. McCray's letters to them supplying full details on the paintings assembled for the exhibition.

As I informed you on the telephone last week, the two cases containing the four paintings will be completed in time for delivery to the pier on Thursday, September 8, and Miss Virginia Pearson and Mr. Kynaston McShine of our department are in charge of making the necessary arrangements. I understand that the U. S. Dispatch Agent in New York has been alerted to the fact that the paintings will be shipped on the SS Brazil on September 9th, with free round-trip transportation provided by the Moore-McCormack Lines as arranged through U.S.I.S. As per your instructions, we are consigning shipment to the American Embassy in Buenos Aires, and have asked Mr. Murphy to give his personal supervision to their prompt delivery to the Museo de Arte Moderno. We shall be sending Mr. Murphy our Museum's bill for packing, insurance, assembly and other costs for preparing the U. S. section as soon as final charges have been received.

You will note that we have asked Mr. Murphy to send us the latest complete information on the exhibition -- including the final information on countries participating, exact auspices under which the show is being given in Argentina, any special events being planned, and exact opening and closing dates -- so that we may prepare a release for New York distribution announcing

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Mrs. Suter

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September 6, 1960

the American participation. Miss Mitchell informed me that the People-to-People Program requests acknowledgement of its liason role in promoting the U. S. Section, and we would appreciate receiving your suggested statement to this effect. Our general statement of the origin of the exhibition reads as follows: "The United States section was organized by The Museum of Modern Art, New York, under the auspices of the International Council." On Friday we unfortunately omitted an explanatory note for the biographies of the artists, a copy of this is now enclosed.

During my absence from the office this week, I should appreciate it if you would contact either Miss Pearson or Mr. McShine concerning final shipping arrangements or any other problems.

Thanks so much for your assistance.

Sincerely,

Waldo Rasmussen
Executive Assistant
International Circulating
Exhibitions

WR:rp

Enclosures:

1. Letter to Mr. Squirru
2. Letter to Mr. Murphy
3. Explanatory note for artists' biographies
4. CORRECTED Catalog listing.