

## 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 They may not be published in print, posted on the internet, or exhibited.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:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

*File*



LILIANA PORTER JAN. 11-FEB. 13, 1973 THE MUSEUM OF MODERN ART 11 W. 53 ST. N.Y. 10019

~~change the closing date to February 13, 1973~~

the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

File

The Museum of Modern Art



the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

File

Hundred Acres  
West Broadway  
New York 10012

To: K  
From:

LILIANA PORTER HUNDRED ACRES JAN. 6-27 456 WEST BROADWAY N.Y. 10012

Change the closing date to February 28 or possibly even later so that the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

*File*

**Hundred Acres**  
est Broadway  
York 10012

To

*projects*

**LILIANA PORTER HUNDRED ACRES JAN. 6-27 456 WEST BROADWAY N.Y. 10012**

change the CLOSE/PORTER closing date to February 28 or possibly even later so that the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

*File*

The Museum of Modern Art



LILIANA PORTER JAN. 11-FEB. 13, 1973 THE MUSEUM OF MODERN ART 11 W. 53 ST. N.Y. 10019

the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

*File*



change the CLOSE/PORTER closing date to February 28 or possibly even later so that the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer  
✓ K. Mc Shine

The Museum of Modern Art

*File*

## The Museum of Modern Art

To Kynaston McShine

From Richard L. Palmer

Date December 21, 1972

Re Closing date of PROJECTS: CLOSE/PORTER

cc: Howardena Pindell, Carol Giamartino,  
Registrar, RP PENDING

*Dick*

Dear Kynaston,

In going over the schedule I have realized that we have the CLOSE/PORTER exhibition scheduled to close on February 21. Since this would be only 2 work days before the "Reinstalled Collection" is scheduled to open on February 26, I feel we should change the CLOSE/PORTER closing date to February 28 or possibly even later so that the NW/FW Galleries won't be in process of reinstallation during our opening parties for the "Collection." Could we discuss this when you return please?

I am sending copies of this to Howardena and Carol to determine if changing the closing date would be feasible from the artists' point of view.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

cc: Dick Palmer

✓ K. Mc Shine

## The Museum of Modern Art

To: Howardena Pindell

From: Kyraston McShine

Date: September 8, 1972

Re: September 18, 1972

Ms. Liliana Porter  
33 Ash Street  
Locust Valley, Long Island  
New York

Committee met yesterday and has approved, in principle,  
the exhibition proposal for a Chuck Close show. The dates for the  
exhibition are January 11 - February 21, 1973.

Dear Ms. Porter:

Would you please write a description of the exhibition on our

card. I am very sorry that we had such a poor telephone connection.

I called Friday to ask if you would consider doing a work  
involving prints for our Project series which is tentatively  
scheduled for January 11th through February 13th, 1973. The  
gallery for the project is adjacent to the main lobby and measures  
approximately 15 by 20 feet. Any ideas? I look forward to hearing from  
you. Riva send her best regards.

Sincerely,

Howardena D. Pindell  
Assistant Curator

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

## The Museum of Modern Art

To Howardena Pindell  
 From Kynaston McShine  
 Date September 8, 1972  
 Re PROJECTS proposal

Dear Howardena,

The PROJECTS Committee met yesterday and has approved, in principle, the exhibition proposal for a Chuck Close show. The dates for the exhibition are January 11 - February 21, 1973.

Would you please write a description of the exhibition on an exhibition proposal form so that Richard Palmer will be able to formulate an approximate budget.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	KM	II.A.25

*file*

The Argentine printmaker Liliana Porter was born in Buenos Aires in 1941 and studied in her native country and in Mexico and the United States. Although she makes prints in editions, she has also created environments incorporating printed images, at the Museo Nacional de Bellas Artes, Santiago, Chile, in 1969, and at the Galleria Diagramma, Milan, Italy, in 1972. In both her environments and her prints, she paradoxically pits what the eye sees against the physical reality of images and objects in two- or three-dimensional space. Porter has said: "Reality is not only what you touch, but also what you feel. My work is one-half illusion and one-half reality. I don't know if the printed thing is more of an illusion than the reality of the real thing."

The etched and serigraphed lines of her earlier work have been transformed into lines of wire, thread (sewn directly on top of the printed image) and black wool ("sewn" onto the wall). "Something silly," she says, referring to materials used in menial chores, "may be more expressive than something innately very expressive: . . . a knot and the shadow of a knot, . . . mixing an image of a wrinkle with a wrinkle itself. The whole meaning of reality is in everything." Objects such as nails or hooks are taken out of functional context, thereby imparting to them a mysterious quality. An image of a hole occupies space as meaningfully as does a hole. The three-dimensional environment gives visual continuity to both real objects and their printed images.

Although Liliana Porter settled in the United States in 1965, she has profound feelings about her own cultural heritage. "I am one culture. You are another." She feels that art today comes from one metropolitan center and is copied by other metropolitan centers, yet it is called universal art. "You follow it or you don't. The way art is presented, we all have to speak English. Being Latin American," she insists, "is my identity."