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THE FIRST BIENNIAL
OF THE SÃO PAULO MUSEUM OF MODERN ART

Under the patronage of the Government of the City of São Paulo

OCTOBER-DECEMBER, 1951

REGULATIONS

1 The São Paulo Museum of Modern Art, Brazil, hereby announces the establishment of a periodical international exhibition of the plastic arts designed to offer, by means of a selection of the works of Brazilian and foreign artists, a comprehensive review of the most significant tendencies of modern art. This exhibition will be known as THE BIENNIAL OF THE SÃO PAULO MUSEUM OF MODERN ART.

The first Biennial of the São Paulo Museum of Modern Art corresponding to the years 1950-1951 will be governed by the present regulations.

2 The São Paulo Museum of Modern Art, whose Art Directorate will be responsible for the establishment and execution of the exhibition programme, will be represented by its Executive Committee in all matters concerning the regulation, administration and financial control of the first Biennial.

These responsible bodies may at their discretion and when ocassion arises, appoint officials, individual or collective, whose powers will be defined in the act of nomination and may be withdrawn at the discretion of the appointing committee.

3 The general plan of the Biennial envisages an international Exhibition of Architecture and an international Cinema Festival in addition to the special competitions, the regulations for which will be published at the same time as the list of prizes.

4 Those permitted to take part in the Biennial are as follows:

— Brazilian and foreign artists whether or not resident in Brazil, who spontaneously submit works which may be accepted by the Selection Committee and who agree to abide by the regulations:

— Brazilian or foreign artists, whether or not resident in Brazil, who may be expressly invited to participate by the Directorate of the Biennial of the São Paulo Museum of Modern Art.

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— Artists included in national delegations appointed at the express request of the Directorate of the Biennial through official or private bodies.

5 Prizes will only be awarded to living artists. Artists resident for more than two years in Brazil will be subject to the same conditions as Brazilian artists.

6 Brazilian or foreign artists who spontaneously submit works for the consideration of the Selection Committee may not submit more than a total of three works of whatever kind and must comply with the following conditions:

— Artists are responsible for the safe delivery of their works at the headquarters or receiving centre of the Biennial which will be responsible only for the cost of unpacking and repacking.

— The works submitted must be in perfect condition and suitably presented on arrival at the headquarters of the Biennial. Although every care will be taken in the handling and storage of the works the Biennial cannot accept any responsibility for them and the artists are at liberty to have their works suitably insured.

— Paintings must not exceed 120cms (4 ft.) maximum length except that the average maximum lenght of the works of one artist may be accepted for the purpose of this rule. All works submitted must be suitably framed and drawings, gouaches and prints must be protected by glass.

— Each work must be accompanied by an inscription card in triplicate and by the identification card of the artist.

7 Artists invited individually or collectively by the Biennial will receive a letter from the Organising Committee or one of its officials indicating the number of works they may exhibit together with the necessary inscription and indentification cards which should be returned duly completed with the works.

8 National representations, organised by official or private bodies at the request of the Biennial will appoint a delegate who will be responsible for the works submitted by his representation. A delegate may in his absence vest his authority in the Directorate of the Biennial.

9 The Biennial will establish a receiving centre in the port of Santos, State of São Paulo, Brazil, to facilitate the receipt of works sent by sea.

10 The inscription card
to sell and to comp
artist undertakes to
An **ad hoc** section of
a 5% commission or
the Biennial and the

11 There will be a Selec

12 The Selection Commit
nominee, two membe
chosen by the Directo

Each inscription card
two artists to serve or
jority of votes.

13 The Panel of Judges
seum of Modern Art,
competing artists with
tists or critics of int
the Biennial.

14 The decisions both o
will be final.

15 The Selection Commi
guration of the Bienn
the inauguration and
prizes seven days aft

16 The first Biennial is
others which may be

Painting by a fo
Painting by a Br
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Piece of sculptur
Foreign engraver
his work sub
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All other prizes, to be
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Museum of Modern A

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10 The inscription card of each work must state expressly if the artist is willing to sell and to compete for the prizes under the acquisition clause. The artist undertakes to abide by this declaration and to accept the price state. An **ad hoc** section of the Biennial office will deal with sales and will charge a 5% commission on net prices. Sales will be subject to the regulations of the Biennial and the law and practice of Brazil.

11 There will be a Selection Committee and a Panel of Judges.

12 The Selection Committee will consist of the President of the Biennial or his nominee, two members chosen by the competing artists and two members chosen by the Directorate of the São Paulo Museum of Modern Art.

Each inscription card should indicate, in order of preference, the names of two artists to serve on the Selection Committee, who will be chosen by a majority of votes.

13 The Panel of Judges will consist of the Art Director of the São Paulo Museum of Modern Art, the member of the Selection Committee elected by the competing artists with the greatest number of votes and at least three artists or critics of international reputation nominated by the Presidency of the Biennial.

14 The decisions both of the Selection Committee and of the Panel of Judges will be final.

15 The Selection Committee will complete its work 45 days before the inauguration of the Biennial. The Panel of Judges will meet three days before the inauguration and will announce its decisions for the ascription of the prizes seven days after the opening of the exhibition.

16 The first Biennial is offering the following prizes without prejudice to any others which may be announced subsequently:

Painting by a foreign artist	Cr.$	50.000,00
Painting by a Brazilian artist	Cr.$	50.000,00
Piece of sculpture by a foreign artist	Cr.$	50.000,00
Piece of sculpture by a Brazilian artist	Cr.$	50.000,00
Foreign engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00
Brazilian engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00

All other prizes, to be announced later, are subject to the acquisition clause and the works so acquired will become the outright property of the São Paulo Museum of Modern Art.

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17 The first Biennial will be officially inaugurated in the first week of October 1951 and will close not more than 90 days later. Any subsequent modifications in these dates, which may only be made by the President of the Biennial, will not any way affect the remainder of these regulations.

18 In signing the inscription card the artist undertakes to abide by these regulation, to accept the decisions of the Selection Committee and the Panel of Judges and confers plenary powers on the São Paulo Museum of Modern Art regard to the hanging of placing of the works accepted for exhibition.

Lourival Gomes Machado
Art-Director

Francisco Matarazzo Sobrinho
President

São Paulo, December, 1950

Please address all correspondence to
MUSEU DE ARTE MODERNA DE SÃO PAULO
Rua 7 de Abril, 230 — São Paulo-Brasil

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LUX JORNAL
RIO e S. PAULO

Diario de S.Paulo
SÃO PAULO

16 SET 1948

...AO ENTRE OS MUSEUS ...LO E DE NEW YORK

RESULTADOS DA VISITA DO SR. NELSON ROCKEFELLER À INSTITUIÇÃO PAULISTA

O presidente da IEBC enviará a esta capital uma coleção de quadros modernistas — Acordo entre as filmotecas

OFERECIDA UMA TELA AO VISITANTE PELO CASAL FRANCISCO MATARAZZO SOBRINHO

Convidado pela sra. Yolanda Penteado e pelo sr. Francisco Matarazzo Sobrinho, presidente do Museu de Arte Moderna de São Paulo, o sr. Nelson Rockefeller, presidente do Museu de Arte Moderna de Nova York, esteve na tarde de ontem no salão provisorio onde estão os quadros e esculturas abstracionistas da grande exposição que será realizada, em outubro vindouro, na pinacoteca do Museu de Arte Moderna.

Em companhia dos srs. David Rockefeller, Thomas Gates Jr. e Assis Chateaubriand, o sr. Nelson Rockefeller foi recebido pelos srs. Léon Degand, diretor do Museu de Arte Moderna de São Paulo, Giannicola Matarazzo, Almeida Salles, presidente do Club de Cinema de São Paulo; Paulo Matarazzo e pelas sras. Dora Matarazzo e Moussia Pinto Alves.

ACORDO ENTRE AS FILMOTECAS DE SÃO PAULO E NOVA YORK

O sr. Nelson Rockefeller foi apresentado ao sr. Almeida Salles, que está orientando a organização da Filmoteca do Museu. O presidente do Museu de Arte Moderna de Nova York perguntou quais eram as necessidades imediatas da Filmoteca de São Paulo. O sr. Almeida Salles explicou então que a Filmoteca do Museu de Arte Moderna de São Paulo já foi aceita como "Membro efetivo" da Federação Internacional dos Arquivos de Film, com sede em Paris e à qual se acham filiadas não só a Filmoteca do Museu de Nova York, como a Cinemathèque Française, a Film Library de Londres e a Reichfilmarchiv da Alemanha, o que facilita extraordinariamente as relações de intercambio entre as varias entidades congeneres. O contacto com as entidades européias e a Federação, disse o sr. Almeida Salles, foi feita por intermedio do sr. Paulo Emilio de Sales Gomes, que é o representante da Filmoteca de São Paulo na Europa e que acaba de comparecer ao Congresso da Federação, conhecida pela designação de F. I. A. F., realizado em Copenhague, na Dinamarca, a 13 deste mês. Disse o sr. Almeida Salles que a Filmoteca de São Paulo desejava receber as 9 series de "programas circulantes" (circulating film programs) que o Museu de Nova York possui e faz percorrer os Estados Unidos.

CONCESSÃO DOS FILMS

Veiu à balla, citado pelo sr. Rockefeller, o nome de Iris Berry que é diretora da parte de cinema do Museu. Declarou o sr. Rockefeller estar à disposição da Filmoteca de São Paulo para fazer diretamente os contactos necessarios no sentido de serem remetidos os programas da Filmoteca de Nova York para a Filmoteca de São Paulo onde poderiam percancer o tempo necessario para as exibições e os debates a serem iniciados dentro em breve, pela Filmoteca, em colaboração com o Club de Cinema de S. Paulo. Declarou o sr. Rockefeller que a Filmoteca de São Paulo poderia dirigir-se diretamente a ele, nesse sentido. Devendo embarcar nestes dias para os Estados Unidos o sr. Paulo Matarazzo, que assistiu à conversa, ficou combinado que este seria o intermediario na obtenção dos primeiros programas, com os quais se inaugurará a Filmoteca de São Paulo. Dessa forma São Paulo poderá, graças à intervenção do sr. Rockefeller, ver projetados os films mais importantes do periodo mudo e silencioso do cinema americano, em copias fornecidas pela Filmoteca do Museu de Nova York.

OFERECIDA UMA TELA AO SR ROCKEFELLER

O salão de arte abstracionista, visitado ontem pelos srs. Nelson Rockefeller, David Rockefeller e Thomas Gates Jr., está instalado, por ora, num dos andares do novo edificio da Metalurgica Matarazzo. Ali estão 25 telas e 4 esculturas. A grande exposição de outubro, todavia, terá 130 quadros e 20 esculturas, que virão de Paris e do Museu de Arte Moderna de Nova York. Será uma exposição não somente de abstracionismo como de "mere abstraction", disse o sr. Léon Degand. Antes da mostra de outubro, o Museu de Arte Moderna pretende realizar, na proxima semana, uma exibição especialmente organizada para os criticos de arte desta capital.

Quando percorria a exposição, o sr. Nelson Rockefeller mostrou-se impressionado com uma das telas de José Antonio da Silva, quase desconhecido até pouco, quando realizou uma exposição na Galeria Domus. A tela representava uma fazenda de café. A sra. Yolanda Penteado e o sr. Francisco Matarazzo Sobrinho ofereceram-na ao sr. Nelson Rockefeller, que a levará para o Museu de Arte de Nova York.

VINDA DE TELAS MODERNISTAS

Durante a visita, os srs. Léon Degan, Francisco Matarazzo Sobrinho e o sr. Nelson Rockefeller combinaram manter continuo intercambio entre as instituições de Nova York e de São Paulo.

Prometeu o presidente do Museu de Arte Moderna de Nova York enviar a São Paulo, brevemente, uma exposição de arte moderna, com 25 telas, a qual já foi programada para ser exibida igualmente na Venezuela.

Disse ainda o sr. Nelson Rockefeller que o Museu de Nova York comemorará em 1949 vinte anos de existencia, tendo sido preparado nos Estados Unidos um grande plano de atividades. Serão publicadas, então, varias obras, a historia da arte moderna e a evolução das artes plasticas.

— "Estou satisfeito com a visita do sr. Nelson Rockefeller, declarou-nos o presidente do Museu de Arte Moderna de São Paulo. "A vinda de quadros modernistas, e o acordo para o filme e filmes já provam que inte[illegible] a cooperação está desenvolvida entre Nova York e São Paulo. Tenho a impressão que os Museus de Arte Moderna de Nova York e São Paulo têm um programa comum a desenvolver os laços artisticos entre as duas nações. Para isso co[illegible]tamos com o sr. Nel-

(conclui na 4.a página)



— *"Este é um grande abstracionista", exclamou o presidente do Museu de Arte Moderna de Nova York ao ver o quadro de Kandinsky, mostrado pela sra. Yolanda Penteado*



O sr. Nelson Rockefeller examina a tela Joaquim Antonio da Silva, que lhe foi oferecida pela sra. Yolanda Penteado (à esquerda) e pelo seu esposo, Francisco Matarazzo Sobrinho (ao fundo). — À direita, a sra. Dora Matarazzo

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February 17, 1949

Dear Madame Nabuco:

In accordance with my promise, I am sending you here a list of the twenty-five paintings which we expect to send to Brasil at the request of Mr. Matarazzo, and a copy of the estimate of the assembling, shipping and packing costs of the exhibition, which we have sent to the Museu de Arte Moderna in Sao Paulo.

I also wrote Mr. Matarazzo about your interest in the exhibition so that he may get in touch with you to consider the possibility of presenting it in both Rio de Janeiro and Sao Paulo, thereby cutting the cost for each institution to one half of the total. A copy of this letter is enclosed for your information.

I cannot tell you how very much I enjoyed meeting you and how delighted we all are to know that the Museu de Arte Moderna in Rio is carrying on such vigorous work in the field with which we are both concerned. Let me assure you that within the limits of our ability we shall be only too happy to assist you in your efforts.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. J. T. Nabuco
Hotel Barclay
111 East 48th Street
New York City

Encs.

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TWENTIETH CENTURY EUROPEAN PAINTING

Tentative List for Sao Paulo, Brazil,

Artist and Title	Frame Size	Insurance
Balthus: Portrait of Andre Derain	53 3/8 x 37 5/8	$1,000
Berman: Sleeping Figures, Statue, Campanile	44 x 36 1/2	1,500
Bonnard: Luncheon	25 1/2 x 35	4,000
Braque: Beach at Dieppe		3,000
Chagall: Jewish Wedding	30 1/4 x 35 3/8	1,400
Dali: Imperial Violets	46 x 63	3,000
Derain: Landscape	39 1/4 x 45 3/4	4,000
Ernst: Woman, Old Man and Flower	47 3/4 x 61 1/4	1,000
Gris: (to be selected)		5,000
Grosz: Metropolis	37 1/8 x 29 1/8	800
Klee: Christian Sectarian	19 3/4 x 16 3/8	500
Le Corbusier: Still Life	34 1/4 x 42	700
Léger: The Great Julie	51 3/4 x 57 5/8	2,000
Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	1,000
Matisse: (to be selected)		10,000
Matta: The Hanged One	41 7/8 x 55	750
Miro: Catalan Landscape	27 1/8 x 41	2,500
Mondrian: Composition, 1925	22 x 19	1,000
Pascin: Reclining Model	35 1/4 x 43	800
Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: (to be selected)		10,000
Rouault: Funeral	21 3/4 x 29 3/4	3,000
Segonzac: Landscape in Provence	39 3/8 x 46 1/2	2,000
Tanguy: Extinction of Useless Lights	46 x 35	1,200
Tchelitchew: The Madhouse	29 1/2 x 35	600
		$72,750

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Estimated Cost of Exhibition New York to Rio de Janeiro and return

1. From New York to Rio de Janeiro

25 paintings - value $72,750	
Boxing and cartage to air terminal	$ 375
Shipping by Air, transit insurance, customs clearance	2,205
Insurance for two months in Rio	100
	2,680

2. From Rio de Janeiro to New York

Shipping by Air, transit insurance, customs clearance - see above	2,205
Cartage from air terminal, unpacking, miscellaneous	100
	2,305
TOTAL 1 and 2	4,985
Cost of handling at half rate	500
grand total:	$ 5,485

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c.c. Mr. d'Harnoncourt
Mr. Keppel
Miss Dudley

August 2, 1951

My dear Mr. Erlanger:

On behalf of the Trustees of the Museum of Modern Art, the Cleveland Museum of Art and the Art Institute of Chicago I am very pleased to acknowledge your letter of the 23rd of July, 1951, in which you inform us that the "Conseil d'Administration" of the "Association Francaise d'Action Artistique" is prepared to bear the packing and transportation cost of the works of Henri Matisse which are being lent from French collections to the retrospective exhibition of Matisse's work which the three above museums are presenting.

It is extremely gratifying to us to receive such enlightened and practical assistance for our undertaking from your association. It is our intention to make this the most complete exhibition of masterworks by this artist that has ever been assembled and it is very encouraging to have the active support of the French government, which we shall be happy to acknowledge in announcing the exhibition.

We understand that you are prepared to defray the expenses of the collection, packing and transportation from Paris to New York and of the return to the owners.

We for our part agree to insure all the loans at the values declared by the owners, from wall to wall. To relieve any anxiety that may arise from the international situation, we can assure you that, if any danger should arise during the period of your loan, we have made arrangements to send the paintings immediately, together with the masterworks from our own museums, to a place of complete safety, remote from any city.

We shall provide you in a few days with a list giving the names of the owner, the titles and dimensions of the works of art, their value, and the addresses in Paris where they are to be collected. The New York exhibition opens on the thirteenth of November and, as we are planning a very elaborate installation, we would like to have the works in New York during the week of October 22nd.

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I wish to extend to you and to the Trustees of the "Association Francaise d'Action Artistique" our very profound thanks for your willingness to participate so generously in our efforts to honor Henri Matisse.

With renewed thanks and my kindest personal regards, I am,

Very sincerely yours,

Mr. Philippe Erlanger, Director
Association Francaise d'Action Artistique
103, rue de l'Université
Paris VII, France

MW:fs

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MEMORANDUM October 17, 1950

TO: Mr. Nelson A. Rockefeller

FROM: Francis A. Jamieson

SUBJECT: Agreement between the Museu de Arte Moderna of São Paulo and the Museum of Modern Art of New York

In connection with your note on the agreement between the Museums of Modern Art of São Paulo and New York, it seems to me that this would be a difficult matter on which to get an editorial. However, one might result if an appropriate ceremony were set up for the announcement and signing of the agreement, perhaps with you and one of the Matarazzos and, if possible, the first exchange effected, although I realize the problem connected with the latter.

Another thing which might be well would be to have the Ambassador to the United Nations or the Ambassador to Washington, and one or two prominent American and Brazilian artists or cultural leaders participate in this simple ceremony at the Museum. Naturally, we will be glad to cooperate in the publicity or in any other way, if you think this is a good idea.

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Plg + Sculpture

Suggestions for reply to questions raised in letter by Mr. Matarazzo to NAR.

1. The Museum of Modern Art will be delighted to assemble an exhibition of twenty-five outstanding paintings of the modern school from Europe and the Americas illustrating the development of contemporary art. A tentative list of these paintings is enclosed as well as a budget estimate of the costs for packing, shipping and insurance. (Shipping expenses are calculated only from New York to Rio de Janeiro since it is difficult to estimate from here the shipping costs from Rio to Sao Paulo).

   Inasmuch as a similar request has been received by the Museum from the Government of Venezuela for an exhibition to be held in Caracas in the spring of 1949, it might be possible to combine these two projects and have the paintings shipped from Caracas directly to Sao Paulo. Such an arrangement would decrease the expenses somewhat.

2. Exchange of Exhibitions: the Museum of Modern Art is exceedingly interested in initiating a series of exchange exhibitions but unfortunately its schedule of exhibitions is already filled for the coming year and a half and we have, in addition, many commitments from before the War that must be fulfilled so that, at present, we cannot even consider scheduling any new exhibitions and must therefore keep the realization of an exchange program for the time being in abeyance.

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DIARIO DA NOITE

São Paulo, September 16, 1948

PROGRAM OF GREAT COOPERATION BETWEEN BRAZILIAN AND AMERICAN PAINTERS

(Photo of Mr. Nelson Rockefeller viewing Kandinsky work, being shown to him by Mrs. Yolanda Penteado. The President of the New York Museum of Modern Art exclaims: "This is a great abstract painting.")

Twenty-five modern paintings will be exhibited in São Paulo as a result of the visit of IBEC's Director to the Museum of Modern Art. Mr. Nelson Rockefeller visited the São Paulo Museum of Modern Art yesterday and Brazilian-American cultural relations were greatly strengthened.

Mr. Rockefeller, President of the Museum of Modern Art in New York, has always been very much interested in the Museum of Modern Art in São Paulo. In 1946, when he visited Brazil to lay the groundwork for the International Basic Economy Corporation, he donated six paintings to the São Paulo Museum of Modern Art.

He spoke with Messrs. Francisco Matarazzo Sobrinho and Leon Degand and promised to send to São Paulo soon an exhibit of 25 paintings by well-known modern painters. First the exhibit will be shown in Venezuela, then in São Paulo.

After viewing the temporary exhibit, Mr. Rockefeller showed interest in a painting by Joaquin Pinto da Silva. Then and there Mrs. Yolanda Penteado Matarazzo and Mr. Francisco Matarazzo Sobrinho, decided to offer the painting to Mr. Rockefeller. He took it with him for the Museum of Modern Art in New York.

Mr. Rockefeller visited the Abstract Painting Salon in the company of his brother David, Mr. Thomas Gates Jr., Assis Chateaubriand and Mrs. Yolanda Penteado Matarazzo as well as Moussia Pinto Alves. He was received by Mr. Paulo Matarazzo, Almeida Salles, Giannicola Matarazzo, Leon Degand, Director of the Museum, and Mrs. Dora Matarazzo.

Mr. Rockefeller was introduced to Mr. Almeida Salles, President of the Cinema Club in São Paulo and also Head of the Cinema Archives of the Museum. Mr. Rockefeller said he hoped

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an exchange of films would start soon. Some of the films are very expensive and rare. The Museum of Modern Art in New York has an accord with Hollywood and possesses one of the greatest film libraries in the world, now at the disposal of the cinema loving Paulista.

* * * * * *

Summary translated by:
María de Freitas

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O ESTADO DE SÃO PAULO

São Paulo, March 4, 1948

THE MUSEUM OF MODERN ART

By Sergio Milliet

When Nelson Rockefeller was in São Paulo (back in the Good Neighbor days), he tried in vain, and much to our chagrin, to donate the wonderful paintings he brought with him. There were no museums and his fine gift was entrusted to the Institute of Architecture so that in time it could be turned over to a Museum of Modern Art. Meanwhile, the creation of such a Museum was being worked on in São Paulo. Francisco Matarazzo Sobrinho, collector of modern paintings, was planning to donate his collection to the Institute which would be founded. The idea was ripening and was being somewhat carried out at the Diarios Associados Museum, organized and directed by P. Bardi, a specialist from Rome. This, however, was a different type of museum. The paintings by Brazilian artists were there but the works by foreign masters were lacking - without those a museum of certain importance could not be constituted. So Francisco Matarazzo Sobrinho left for Europe and brought about 70 first-class paintings - Picassos, Braques, Campiglis, Modiglianis, Lhotes, etc.

At the same time, aided by a group of friends, he created the Foundation of Modern Art, along the same lines as the Museum of Modern Art in New York, having a wide art program with emphasis on educating the people's taste and cultural exhibits in all art fields. Through arrangements made with the different institutions in São Paulo, the new foundation interested the active group of the Cinema Club, the Artists Club and the Friends of Art Club as well as other societies interested in this type of program. So the Foundation became a reality although it still lacks a center. Due to the building crisis this is not an easy problem to solve.

Such a courageous initiative had to awaken the attention of all and find many who wanted to help. The Institute of Architects immediately offered the Foundation a floor in its new building now under construction. Until that time, the Foundation will promote exhibits which will give our artistic environment some incentive and pull it away from the rut in which it finds itself. To begin with, there will be the exhibit of abstract art to be supervised by the Drouhin Gallery (of Paris) arrangements for which were made by Mr. Matarazzo Sobrinho so that it would take place here around June or July of this year. One hundred and fifty paintings of the most famous abstract painters will be exhibited in São Paulo and they will cause serious comment - probably dividing our amateurs into "abstractionists" and "figurativists".

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Together with the Armando Penteado Foundation and the Diarios Associados Museum - the former awaiting official organization and the latter already functioning, we will hold a priviledged position in South America in the field of art. And such a position will be justified because we have here a group of worthy artists who are still obscure and whose works to date have not awakened the interest of an economic elite now almost exclusively interested in official salon and common academic art. The private initiatives here as well as in the United States are changing the environment little by little for which we must be thankful. Let us hope that this will continue to be so.

In the exhibit of paintings brought over from Europe and shown by Iolanda Penteado Matarazzo at her residence, there is a work of Modigliani - his auto-photograph with "foulard" - a reproduction of which can be found in all the biographies of the painter and in innumerable histories of modern painting. The painting was bought in Rome for five million lira but it is worth still more since it shows us the sensibility, taste and technique which contemporary works can attain and it proves that the art of our times is in no way inferior to the art of other epochs. Special mention is made of the Braque - a painting of tremendous sensibility and equilibrium. The Dufy is excellent; the Campigli most delicate; the Lhote, the Gleizes and the Juan Gris of the best - we don't even have to mention the Picasso, Matisse, Sirone, Tosi, De Chirico, and the abstractionist Kandinsky, etc.

To aid the Museum, a society of museum friends will be formed. Only that way, through an efficient collaboration of all the amateurs of fine arts, will it be possible to carry out to the end the full realization of the ambitious program started by Francisco Matarazzo Sobrinho.

Translated by:
María de Freitas

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Office of the Director

December 17, 1951

Dear Pax:

I have just received the permission to extend the loan of the last two prints so that you can have the entire print collection in Rio. They all came in one box (#16) so that it will be easy to keep them apart from the paintings and sculpture that must be returned.

Have wired Matarazzo of your request and suggest that you get in touch with him about packing and shipping. The extra insurance needed for Ric should not amount to very much and once you let me know how long you will keep them in Rio I can give you the data on it. We understand that your office will make itself responsible for the transportation of the prints from Sao Paulo to Rio and for the additional insurance cost made necessary by the extension of time on the loan of the prints.

Since we are anxious about getting the main body of the show back to the U.S. I wonder if you would help us find out when the Paulistas are intending to have the pieces ready so that we can get in touch with the Moore-McCormick line.

Como siempre con abrazzos,

Rene d'Harnoncourt

Miss Paxton Haddow
American Embassy
Rio de Janeiro
Brazil

Rd'H/rme

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1951 DEC 24

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LT DHARNONCOURT THE MUSEUS OF MODERN ART 11 WEST 53RD ST NY

CLOSING FIRST BIENNIAL WISH EXPRESS BEST THANKS VALUABLE
COLABORATION HOPING CAN COUNT ALWAYS YOUR PRECIOUS SUPPORT STOP
BEST GREETINGS

MATARAZZO SOBRINHO PRESIDENTE.

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Office of the Director November 5, 1951

THE MUSEUM OF MODERN ART

Date December 17, 1951

To:

Re: Cablegram

From:

GDY 2 49 INTL Dec 17=

LT Francisco Matarrazzo Sobrinho =
Museu de Arte Moderna =
Rua 7 de Abril 230 =
Sao Paulo, Brazil (VIA WU) =

AMERICAN CULTURAL ATTACHE RIO REQUESTS LOAN PRINT SECTION OUR EXHIBITION FOR SHOWING THERE AFTER CLOSING OF BIENAL SECURED EXTENSION OF LOAN FOR PRINTS ONLY PLEASE WIRE WHEN PAINTINGS AND SCULPTURE ARE READY FOR RETURN SHIPMENT =

RENE D'HARNONCOURT

American Embassy
Rio de Janeiro
Brazil

RdH/rme

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Office of the Director November 5, 1951

THE MUSEUM OF MODERN ART

Cc: Mr. d'Harnoncourt
Miss Dudley

Date December 20, 1951

To: Desk

Re: Deferred Cable

From: Dorothy Miller

EDWARD
URGENTLY NEED MUSEUMS 1 HOPPER PAINTING GAS PLEASE SHIP JANUARY FIRST
AIR EXPRESS IN SOLID WOODEN BOX PLEASE CABLE SHIPPING DATE

RENE D'HARNONCOURT

(Charge to ~~Museum Collections~~)
Guggenheim Coll. Exh'n

Miss Paxton Haddow
American Embassy
Rio de Janeiro
Brazil

RdH/rme

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Office of the Director

November 5, 1951

Dear Pax:

Sorry for the long delay of this note, but we have made a great effort to try to get you a decent show together out of the selection that is now in Sao Paolo. Unfortunately we were entirely unsuccessful. The number of paintings in the show that are promised for use in other exhibitions during the first weeks of 1952 is so great that the remaining works do not constitute a worthwhile collection.

The only thing we could get to you almost completely would be the print section. All but two of the owners say they would agree to a postponement of their return and if a showing of the print section alone will be worth your while we could probably wear down the resistance of the two people who are holding out.

I feel very sorry to have to disappoint you on the question of the paintings, but Andrew Ritchie, Dorothy Miller and I have done everything we can to try to persuade the owners of the pictures to let us have enough for a decent exhibition, but we had to give up when we realized that the majority of them had previous commitments that they cannot break.

Faithfully yours,

René d'Harnoncourt

Miss Paxton Haddow
American Embassy
Rio de Janeiro
Brazil

RdH/rme

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

We are all looking forward to seeing you. Please give us as much warning as possible so that we can have the red carpet out in full glory.

Regards to everybody.

ADDRESS OFFICIAL COMMUNICATIONS TO
American Embassy

file

THE MUSEUM OF MODERN ART

Date November 1, 1951

To: Mr. d'Harnoncourt

From: Mr. Ritchie

Re: Print lenders to Rio

We have contacted all but two of the print lenders and they have agreed to the extension of the loans for the showing at Rio. The remaining two are being written to but I feel sure they will agree also. As soon as you have heard will you let me know one way or another and we can make the necessary arrangements

American business firms might put up the necessary funds if the committee allows the show to travel.

cont'd.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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11/1

These letters were forwarded from Sao Paulo.

ng you. Please
t we can have

OMMUNICATIONS TO
Embassy
Janeiro.

2, 1951.

Dear R

an artists who
will
the Modern Mu-
seum
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date is still
uncon
lan to arrive and
hope you'll remember your promise to stop over in Rio.

Since this is the first American show to come to Brazil for many years, do you think that the American selection committee could allow it to tour in some of the large cities in this country? If so, does the Committee have any funds for transportation and insurance? We have cabled Ralph Hilton, Head of ARA/P in the New State Department Building, in Washington, to ask if Government funds could be used for the transportation of the show within Brazil. Would it be asking too much to have you contact Mr. Hilton to see what arrangements might be worked out. There is another possibility - Herbert Cerwin, our Counselor for Public and Cultural Affairs, you will remember him from the Coordinator's Office in Mexico - thinks some of the American business firms might put up the necessary funds if the committee allows the show to travel.

cont'd.

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

ADDRESS OFFICIAL COMMUNICATIONS TO
American Embassy
Rio de Janeiro.

October 2, 1951.

Dear Rene:

We have seen the list of American artists who will be represented at the Biennial of the Modern Museum of Art of Sao Paulo. Needless to say we are delighted that such a representative group of Americans will be shown.

The rumor here is that the opening will be in the first part of October, although the date is still unconfirmed. I am wondering when you plan to arrive and hope you'll remember your promise to stop over in Rio.

Since this is the first American show to come to Brazil for many years, do you think that the American selection committee could allow it to tour in some of the large cities in this country? If so, does the Committee have any funds for transportation and insurance? We have cabled Ralph Hilton, Head of ARA/P in the New State Department Building, in Washington, to ask if Government funds could be used for the transportation of the show within Brazil. Would it be asking too much to have you contact Mr. Hilton to see what arrangements might be worked out. There is another possibility - Herbert Cerwin, our Counselor for Public and Cultural Affairs, you will remember him from the Coordinator's Office in Mexico - thinks some of the American business firms might put up the necessary funds if the committee allows the show to travel.

cont'd.

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We are all looking forward to seeing you. Please give us as much warning as possible so that we can have the red carpet out in full glory.

Regards to everybody.

As ever,

Paxton Haddow
Attache

Miss Rene D'Harnoncourt, Esq.
President of the Modern Museum of Art
West 53rd Street
New York City, N.Y.

PH:hca.-

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1ª BIENAL DO MUSEU DE ARTE MODERNA
Rua 7 de Abril, 230 - 2.o andar
SÃO PAULO - BRASIL

I BIENNAL EXHIBITION BULLETIN Nº I 20/5/51

The construction of the building to house the I Biennial Exhibition of the Museum of Modern Art will be started in the immediate future. The plans, the work of the architects Luis Saia and Eduardo Kneese de Mello, provide for the covering of the esplanade of Trianon on Avenida Paulista, which will give a lenght of 2400 mts. for the exhibit. The downstairs rooms will be used for offices, storage space, bar and other services. Next to the exhibit rooms there will be an auditorium and a reception room. The exhibit room will be divided by means of movable pannels which will permit a better arrangement of the works.

The place chosen to house the I Biennial Exhibition is a gift of Saõ Paulo's City Government, which is sponsoring the event, and it is undoubtedly the best of its kind for such a purpose. The style of the building, of very simple modern lines, will not alter the skyline seen from the Avenida 9 de Julho. The building will be seen from all parts of town and at night it will be lit by dozen of flood lights.

The answers from foreign countries which are being received at the headquarters of the Biennial Exhibition show that the leading countries in the field of art did not spare any efforts to insure their presence at the show, realizing the importance of this exhibit which has already been qualified by several foreign newspapers as "the first of its kind in the Americas" and the "event destined to give Saõ Paulo in the artistic field the leadership already attained in the field of industry".

In recent days, the Government of His Britannic Majesty, in a message transmitted by its Ambassador in Rio, announced that Great Britain has accepted our invitation and is sending a series of works chosen amongst the best ones in the collection of the British Council. The Italian Prime Minister's secretary announced that Italy will take part in the Exhibition and the Belgian Ministry of Education assured us of the coming of an official exhibit to Saõ Paulo. These answers are in addition to those already announced from France, the United States and Chile.

While the Secretariat of the Biennial Exhibition waits for more details about the above collections it also expects to hear shortly from Mexico, Switzerland, Holland, Canada and Austria.

The repercussion that the Biennial Exhibition is having abroad are a clear proof of its international scope. Through the press of several foreign countries it is possible to have an idea of the names that may make up several of the collections. The Italian exhibit, for istance, would bring paintings by Carra', Morandi, Campigli, Mafai, Tosi, Casorati, De Pisis, Pirandello, Birolli, Maccari, Guidi; sculptures by Marini, Manzu', Fazzini; prints by Bartolini and Vivaldi. France will probably make up its collection with works of Matisse,

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Braque, Lèger, Gromaire, besides a whole "Seraphine room", and paintings by some thirty other artists. French sculpture will be represented by Laurens, Couturier, Poncesse, Germaine Richier, Etienne Martini, Giacometti. The will be prints by Villon, Frelot, Goerg, Vuillard Adan.
The United States will probably send some hundred works of art chosen by a juri made up of its most distinguished art critics such as Andrew C. Richtie from the Museum of Modern Art, Lloyd Goodrich from the Whitney Museum of American Art, Robert B. Hale from the Metropolitan Museum of Art, and John I.H. Baur from the Brooklyn Museum.
Chile, according to an official communiqué from the Dean of the "Faculdade de Ciencias y Artes Plasticas" has already chosen a jury to select the works to be sent here.
While letters continue to come in from all parts of the world from artist who wish to register themselves individually, the Director of the Biennial Exhibition is receiving new and valuable donations which are adding to the already long list of prizes. This proves that the industrialists of the country realize the international scope of our show whose Honorary Committee is to be hedded by His Excellency Sr. Getulio Vargas, President of Brazil.
The Directoriat of the Biennial Exhibition had during the past days news contacts with the cultural attachés of the different foreign countries to make arrangements about the shipment of the works to be sent here. We are also distributing the regulations for the International Film Festival. The latter will be limited at the I Biennal Exhibition to art films. Although this is a rather limited field of the cinema, we are expecting a large number of internationql works of real value.

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Office of the Director

November 7, 1951

My very dear Friends:

Ever since my return to the United States I have wanted to write to you to thank you for your wonderful hospitality, for your generosity and for your assistance. I can't tell you how very much I enjoyed being with you and working with you for a cause of much great importance, and how privileged I feel to have had an opportunity to contribute to the work done by the Bienal.

I firmly believe that the Bienal has set a valuable precedent that will do more than any other activity in the field of culture to tie the New World and the Old World together in one powerful stream of cultural interchange and mutual stimulation. I sincerely hope that the exhibition of 1951 will be the beginning of a long series of bienales in Sao Paolo that will be landmarks in the development of the arts in the New World.

In accordance with your request I am putting down here some of the suggestions that might be useful in the organization of the jury system for future exhibitions:

1. Establishment of several one man exhibitions of acknowledged great masters of modern art. The artists shown in these exhibitions would not compete for the prizes in the Bienal since their selection would in itself represent an award. If the institutions of Sao Paulo could purchase a work of each of these artists it would be, of course, of great advantage. Much of the material for these exhibitions could, of course, be obtained from museums and private collections.

2. Selection of a jury of no more than five or possibly three members. The jurymen should be internationally known connoisseurs and critics, but not connected with the official governmental representations responsible for the selection of the exhibitions from the various countries.

3. Except in the case of one or two grand prizes, the jury should have the right to divide prizes or to make modifications within the general system of awards outlined in the regulations.

4. All works of art proposed by the jury for purchase prizes that are ineligible because they are either not for sale or because their price exceeds the amount of the purchase price

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should receive an "honorable mention in lieu of purchase price,? so that they achieve the recognition which the jury intended to give them.

I hope some of these thoughts may prove to be of some use to you.

Once more, let me give you both my heartfelt gratitude and affection.

Very faithfully yours,

René d'Harnoncourt

Senhor y Senhora Francisco Matararro Sobrinho
Rua Albuquerque Lins 977
Sao Paulo
Brazil

RdH/rme

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Copies to: Miss Ulrich
Miss Dudley
Mrs. Bragazzi
Mr. McCray
Mr D'Harnoncourt ✓

October 11, 1948

Dear Pepe:

Enclosed is the proposed list of twentieth-century paintings for the exhibition in Caracas in April and May, 1949. Will you look it over carefully and critically? I feel it makes an interesting and well-rounded show.

Has an exact date for the opening of the exhibition been set? I have the impression that April 20th was mentioned. A special exhibition of the American paintings in our collection is being held here through March 20th, but I believe the paintings for Caracas would not have to leave earlier than that.

You may not agree with my choice of American paintings. If not, I will welcome any suggestions you may make. As you know we have a great many to draw from. We sent Stuart Davis, Derrel Austin, Arthur Osver and Robert Motherwell to Caracas before, and I am trying to keep it varied and not to duplicate.

You will be very glad to see that Alfred feels it possible to include two of the Picasso paintings which we have here on loan from the artist, the 1908 and the 1932 pictures on the list. Both of these are illustrated in "Picasso: Fifty Years of His Art."

The cost of the exhibition is being estimated on the basis of this list, even though some slight variations and substitutions may have to be made later. Another point - there are forty paintings on this list instead of the thirty-five you and I agreed possible for the space available. Will you indicate if you think certain ones should be omitted?

I look forward to hearing from you further. Best Regards.

Sincerely,

Mr. José Gomez Sicre
Art Specialist
Division of Intellectual Cooperation
Pan American Union
Washington 6, D. C.

DCM:bb
enclosure

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TRIP TO SAO PAULO

October 11 — leaves 11:00 A.M. (Stratocruiser), stops Port of Spain
arrives 9:45 A.M. in Rio on October 12

Many flights from Rio to Sao Paulo and the usual procedure is to procure an open ticket and let you pick up whatever flight is convenient since they are frequently late.

October 12 — leaves 10:00 P.M. (Constellation - just reclining chairs)
stops San Juan, Caracas, Belem
arrives Rio 12:00 A. M. - Sunday, October 14th
flights from Rio to Sao Paulo same as above.

Return

October 22 — leaves 11:00 P.M. - from Rio (Stratocruiser)
arrives 5:00 P.M. - October 23

✓ October 23 — leaves 10:30 P.M. - from Rio (Constellation)
arrives 7:35 P.M. - October 24

204 { 21 leaves 6:30 P.M. S.P.
{ 22 NY 7:35 P.M.

Must have

Passport - expires after 4 years (requires 2 pictures,
application
$10 fee
witnesses - is no previous passport)

Brazilian visa
International health card
Small Pox certificate
Letter from Museum giving reason for trip
Police certificate

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SAO PAULO

Ia BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

RUA 7 DE ABRIL

SAO PAULO

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W. P. MARSHALL, PRESIDENT

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DELIVER 11 WEST 53ST)= NYK=

EXHIBITION ARRIVED PERFECT CONDITION HAVE TICKET
FOR RETOURN TWENTY THIRD=
DARNONCOURT=

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

TELEGR. MODERNART S.PAULO

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SAO PAULO

1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

RUA 7 DE ABRIL

WESTERN UNION

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October 15, 1951

LT Rene d'Harnoncourt =
c/o Matarazzo Sobrinho =
Museu de Arte Moderna =
Caixa Postal 2387 =
Sao Paulo, Brazil VIA WU =

UNESCO meeting 23rd 4:30/ New reservations leave

Sao Paulo Oct/ 21 6:30 P/M/ arrive 22nd 7:35 P/M/

Wire confirmation/immediately/ =

Breffny

Charge: Sao Paulo Biennial

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

TELEGR. MODERNART S.PAULO

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SAO PAULO

Iª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

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René d'Harnoncourt
c/o Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

October 9, 1951

Reservations Esplanada just confirmed. Cancel if not using.

Breffny

Charge: Sao Paulo Exhibition

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

SAOPAULO 13

TELEGR. MODERNART S.PAULO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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SAO PAULO

1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

Office of the Director — September 13, 1951

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WESTERN UNION

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W. P. MARSHALL, PRESIDENT

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Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

October 8, 1951

CABLE

Arriving Sao Paulo Tuesday, October 8, 4:47 P.M. on Pan American.

René d'Harnoncourt
Modernart

charge: Sao Paulo Biennial

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

SAOPAULO 13 — MODERNART

TELEGR. MODERNART S.PAULO

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SAO PAULO

1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

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W. P. MARSHALL, PRESIDENT

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QDY 19 31 ENTL PD

LT Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, (Brazil via W.U.)

October 2, 1951

DEFERRED LETTER

Advancing arrival Sao Paulo to October 9th in order to represent Museum in installation of American exhibit.

René d'Harnoncourt
Modernart

Charge: Sao Paulo Biennial

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

SAOPAULO 13

TELEGR. MODERNART S.PAULO

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SAO PAULO

1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

Office of the Director — September 18, 1951

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WESTERN UNION

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W. P. MARSHALL, PRESIDENT

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

QDY 1 26 INTL PD SEPT 18 =

LT ~~Mr.~~ Francisco Matarazzo Sobrinho = LT

Museu de Arte Moderna =

Caixa Postal 2387 =

Sao Paulo, (Brazil VIA WU) =

September 18, 1951

Arriving Sao Paulo in time for jury meeting October 16th, Air Mail letter follows = =

René d'Harnoncourt

Charge: Sao Paulo Biennial

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

SAOPAULO 13

TELEGR. MODERNART S.PAULO

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	II.38

SAO PAULO 42

1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Nº/e-766

São Paulo, 21 August 1951

Mr. René d'Harnoncourt
New York 19 - The Museum of Modern Art
11 West, 53rd street
N.Y.

Dear Mr. D'Harnoncourt,

Thank you for your letter of August 2nd with the list of American critics. We found your suggestion most interesting, and are studying what can do in that direction within our possibilities. I can already tell you, however, that I believe that we shall only be able to offer to cover their living expenses in São Paulo ten days at most, and that we cannot do anything about their travel expenses.

I hope that wou will be in São Paulo to serve on the Prize Jury, which will start its work on October 16th. We would be very glad if you could let us know definitely about your coming.

Yours very sincerely,

Francisco Matarazzo Sobrinho
Presidente

TELEGR.: MODERNART S.PAULO

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MODERN ART 11 W 53RD ST)

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MATARAZZO SOBRINHO

Sao Paulo, Brazil

Rd'H:baf

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Office of the Director

September 18, 1951

Dear Mr. Matarazzo:

I hope that you will forgive me for the long delay of this letter, but I have just returned to New York and found your good letter inquiring about my visit. I cabled you today that I shall, of course, be in Sao Paulo for the opening of the jury on October 16th. If I can be of any use to you in connection with the installation of the American paintings I would be delighted to come on Saturday, October 13th. I must be back in New York by October 24th.

This morning I talked to Mme. Martins and discussed with her the advantage of inviting the most important American critics to the Biennial. I am sure that many publications would be willing to send representatives at their own expense if the critics would receive a formal letter of invitation.

I hate to bother you with a small detail but I would be very grateful if you could advise me on what formal clothes I should bring with me. Shall I bring a full dress, a black or a white linen jacket?

I cannot tell you how very much I am looking forward to seeing you. Please give my very best regards to Mme. Matarazzo.

Very faithfully yours,

René d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

Rd'H:baf

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Office of the Director

August 16, 1951

Dear Mr. Matarazzo:

In accordance with your telegram I am sending you here a short, signed forward for the American section of the catalog. I hope that this statement will serve your purposes.

Faithfully yours,

René d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

Rd'H:baf

enclosure

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Sao Paulo

Office of the Director

October 11, 1951

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1201

W. P. MARSHALL, PRESIDENT

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Signor Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Rua 7 de Abril, 230
Sao Paulo, Brazil

August 10, 1951

NIGHT LETTER

Shipment arranged through Consulate.

Regards.

d'Harnoncourt

Charge: SAO PAULO BIENNAL

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SAO PAULO

Office of the Director

October 11, 1951

Dear Miss Jones:

Subsequent to our telephone conversation of this morning I am enclosing a press release on the Sao Paulo exhibition and a detailed list of the artists and works included in it.

I hope you will find this information sufficient.

Sincerely yours,

Breffny Ann Feely
Secretary to the Director

Miss Marilyn Jones
Longfellow Building - Room 526
Division of Exchange of Persons
Department of State
Washington, D. C.

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Office of the Director

August 2, 1951

Dear Mr. Matarazzo:

It occurred to some of us that the presence in Sao Paulo of a number of top flight art critics from the United States might result in very desirable publicity for the Biennial, and I am sending you here a list of those considered most important in the profession. If it were possible to extend to these critics an invitation including a certain amount of hospitality in Sao Paulo it might be helpful in persuading them to come.

This, of course, is not a complete list of art critics of the United States but represents most of the major publications that have shown great concern in the arts.

I do not know if this proposal is at all practical, but I thought it would be of sufficient interest to bother you with.

After receiving your telegram we immediately made connections with the Brazilian Consulate General here who is now helping us on the subject of the import license. We will keep you informed on the matter.

I am looking forward to seeing you and Mrs. Matarazzo in the not too distant future.

Very faithfully yours,

René d'Harnoncourt

Signor Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Rua 7 de Abril, 230
Sao Paulo, Brazil

Rd'H:baf

P. S. Please advise me of the final date of the opening of the Biennial as soon as it has been decided in order that I may make my plans for the trip to Sao Paulo.

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THE MUSEUM OF MODERN ART

ART CRITICS OF THE UNITED STATES

Date 7/24/51

Dr. Alfred Frankfurter
Editor, Art News
654 Madison Avenue
New York 21, New York

Miss Emily Genauer
New York Herald Tribune
230 West 41st Street
New York, New York

Mr. Howard Devree
New York Times
229 West 43rd Street
New York, New York

Mrs. Dorothy Adlow
Christian Science Monitor
1 Norway Street
Boston 15, Massachusetts

Mr. Paul Mocsanyi
United Press
220 East 42nd Street
New York 17, New York

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco, California

Mr. Paul Bird
Editor, Art Digest
116 East 59th Street
New York, New York

Mr. William G. Rogers
Associated Press
50 Rockefeller Plaza
New York, New York

Mr. Leo Leonni
Fortune Magazine
9 Rockefeller Plaza
New York, New York

Mr. Clement Greenberg
Commentary
34 West 33rd Street
New York, New York

Mrs. Charlotte Willard
Look Magazine
488 Madison Avenue
New York, New York

Miss Margit Varga
Life Magazine
9 Rockefeller Plaza
New York, New York

Mr. Archer Speers, Art Editor
Newsweek
152 West 42nd Street
New York, New York

Mr. Charles Mulligan
New York Post
75 West Street
New York 6, New York

Mr. Ernest J. Watson
Editor, American Artist
330 West 42nd Street
New York, New York

Mr. John D. Pond
Art in America
11 Andrew Street
Springfield, Massachusetts

Mrs. Carmel Snow
Editor, Harpers-Bazaar
572 Madison Avenue
New York, New York

Mrs. Allene Talmey
Vogue
420 Lexington Avenue
New York, New York

Mr. Henry McBride
Art News
654 Madison Avenue
New York 21, New York

Mr. Alexander Eliot
Time
9 Rockefeller Plaza
New York, New York

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THE MUSEUM OF MODERN ART

Date 7/24/51

To: Andrew Rictchie

Re: Press to Sao Paulo

From: Betty Chamberlain

Dear Andrew,

I think it would be to the advantage of the Biennial if they would write a few top art critics, something to the effect that due to their esteemed reputations as such, they are invited to attend the Biennial, that the Museum authorities would be glad to arrange for them to see local artists and their works while visiting in addition to the Biennial works and that the Museum would arrange for their accomodations while there for a week or 10 days of their stay. (The Sao Paulo Museum, not this Museum) If they could do this, I think it would give a good impetus to a few good publications some of which might react. The following are the ones I believe should receive this kind of invitation:

Dr. Alfred Frankfurter, Editor, Art News, 654 Madison Ave., NY 21
Miss Emily Genauer, N.Y. Herald-Tribune, 230 W. 41 St.
Mr. Howard Devree, N.Y. Times, 229 W. 43 St.
Mrs. Dorothy Adlow, Christian Science Monitor, 1 Norway St. Boston 15, Mass.
Mr. Paul Mocsanyi, United Press, 220 E. 42 St., NY 17
Mr. Alfred Frankenstein, San Francisco Chronicle, San F., Cal.

Then I think it might be wise to extend the same invitation without any offer to put them up, but as a courtesy and as a stimulus to get the following publications at least to obtain coverage from their own correspondents or from AP, to the following:

Paul Bird, Editor, Art Digest, 116 E. 59 St.
Wm. G. Rogers, Associated Press, 50 Rockefeller Plaza
Leo Leonni, Fortune magazine, 9 Rockefeller Plaza
Clement Greenberg, Commentary
Charlotte Willard (Mrs.), LOOK, 488 Madison Ave.
Miss Margit Varga, LIFE, 9 Rockefeller Plaza
Archer Speers, Art Editor, Newsweek, 152 W. 42 St., N.Y. 18
Mr. Charles Mulligan, N.Y. Post, 75 West St., NY 6
Ernest J. Watson, Editor, American Artist, 330 W. 42 St.
John D. Pond, Art in America, 11 Andrew St., Springfield, Mass.
Mrs. Carmel Snow, Harpers-Bazaar, 572 Madison Ave.
Mrs. Allene Talmey, Vogue, 420 Lexington Ave.
Mr. Henry McBride, Art News, 654 Madison Ave., NY 21
Mr. Alexander Eliot, TIME, 9 Rockefeller Plaza

I would put McBride in the first list except that it is obviously impossible for him to go at his age and health, but due to his reputation he is the only person I list as a second person on the same publication.

—Betty—

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M. S.

FILE

July 30, 1951

Dear Jim:

I just found that I didn't answer your most interesting and helpful letter of the fifth concerning the establishment of a permanent Collection of Masterpieces. The procedure which you recommend, namely my seeing Roland, is one in which I concur completely and will follow it up in the Fall if the Board approves the idea.

I should also like to take this opportunity to say that I had the pleasure of meeting with Mr. Stillman and liked him very much. Rene and I will make a decision about him this week.

With best wishes for a pleasant summer and many thanks for all you have done during this past month on behalf of the Museum,

Sincerely,

NELSON A. ROCKEFELLER JUL 31 1951

Nelson A. Rockefeller

Mr. James W. Husted
40 Wall Street
New York 5, New York

NAR:jvo:fm

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São Paulo

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Signor Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Rua 7 de Abril, 230
Sao Paulo, Brazil

NIGHT LETTER July 30, 1951

Committed ~~to~~ return loans January therefore cannot recommend postponement ~~of~~ opening.) Exhibition must be shipped ~~on~~ steamship Brazil leaving New York August 23. Brazilian import license required by steamship line before accepting shipment. Please procure ~~license~~ and send us immediately license ~~to~~ coyer 78 paintings, 16 sculptures, 30 prints in total value $224,450. Sorry unable ~~to~~ obtain official action ~~that~~ would make unnecessary obtaining a license.

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Sao Paulo

August 14, 1951

Minister Plenipotentiary and Counselor
of the Embassy from Brazil
The Brazilian Embassy
Washington, D.C.

Sir:

May I thank you on behalf of the Museum and of Mr. Ritchie, who is now in Europe, for sending to us Bulletin, No. 3: Prizes for the International Exhibition of Architecture, and for the Regulations for the International Exhibition of Architecture and the International Film Festival which are a part of the First Biennial Exhibition of the Sao Paulo Museum of Modern Art.

We are most happy to have this material.

Very sincerely yours,

Rene d'Harnoncourt, Director

Rd'H:ab

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SÃO PAULO

1ª BIENAL
MUSEU DE ARTE MODERNA
DE S.PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

MÉXICO WILL TAKE PART IN THE BIENNIAL EXHIBITION OF SÃO PAULO

Bulletin Nº 4

The news of México's participation in the São Paulo Biennial Exhibition was received enthusiastically by the artistic groups of both México and Brazil. In spite of the good will shown by both countries, the negotiations were slowed down by the fact that México had already promised its participation in other exhibitions abroad to be held at the same time as the Bienial Exhibition of São Paulo. Brazilian critics and artists, however, were not resigned to accept the absence of Méxican painters - so close to them in many different ways in the event which is, without doubt, the most important of its kind in the hemisphere to date. They therefore united their own efforts with those of the organizers of the Biennial Exhibition of São Paulo and wrote President Alemán, knowing that they would find support and understanding in the Méxican Chief of State, who always helped the development of art.

In a recent telegram it was announced that the President of México had taken the necessary steps to have México participate in the São Paulo Biennial Exhibition. In the near future the names of the artists chosen to represent that nation will be made public.

The organizers of the Biennial Exhibition will have another interesting item of news when they receive next week the list of Cuban painters.

SWISS EXHIBIT

The committee in charge of selecting the works of art for the Swis exhibit at the São Paulo Biennial Exhibition has finished its work. According to the first communication received by the Secretary of the Biennial Exhibition they will send a shipment of some fifty works by the following painters:- Sophie Tauber Arp, Walter Bodmer, Otto Tschumi, Le Corbusier, Leo Lupoi, Louis Mbillet, Claude Loewer, and some sculptures by Alberto Giacometti.

HOLLAND AND BELGIUM CONFIRM THEIR PARTICIPATION

It was announced through an official communiqué of the Dutch Ministry of Education, Arts and Sciences that Holland will send to the São Paulo Biennial Exhibition some fifty works, the details concerning which will be published very soon. Holland will also give its valuable contribution to the International Echibition of Architecture.

Professor Emilo Langui, appointed by the Belgian government to choose the exhibit from that country, informed the Biennial Exhibition that there will be approximately ninety woorks sent from Brussels. Besides taking part in the International Exhibition of Architecture, Belgium also intends to contribute a series of recent art films to the Film Festival.

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JAPAN WILL SEND DRAWINGS BY THIRTY ARTISTS

The japanese contribution to the Biennial Exhibition seems confirmed, since the Secretary has received information that drawings by thirty modern artists will be sent from Japan. There is also a possibility of their sending works of some modern painters who have already received attention from international critics.

Japan will take part in the International Exhibition of Architecture with the works of two of its best architects and it is also likely that the new Japanese cinema will be represented at the Festival of Art Films.

PRESENT TENTATIVE LIST OF PRIZES

The list of prizes established up to the present for the Biennial Exhibition of São Paulo, which will be completed in the coming weeks so that the management of the Exhibition can give detailed information, is as follows:

Prize Attilio Corrêa Lima, established by the Governor of the State of São Paulo	Cr$	100.000,00
Prize Federation of Industries of São Paulo	Cr$	100.000,00
Prize Jockey Club of São Paulo	Cr$	100.000,00
Prize Bank of The State of São Paulo	Cr$	100.000,00
Prize Metalúrgica Matarazzo	Cr$	100.000,00
Prize Museum of Modern Art of São Paulo	Cr$	50.000,00
Prize Moreira Salles Bank	Cr$	50.000,00
Prize Moinho Santista	Cr$	50.000,00
Prize Fulvio Morganti	Cr$	50.000,00
Prize of the "Sul América" group of insurance companies	Cr$	50.000,00
Prize Jafét	Cr$	50.000,00
Prize Cândido Fontoura	Cr$	50.000,00
Prize Ramenzoni	Cr$	30.000,00
Prize Lanzara	Cr$	30.000,00
Prize Bonfiglioli	Cr$	30.000,00
Prize Bahia Insurance Company	Cr$	30.000,00
Prize "A Equitative"	Cr$	30.000,00
Prize "Bôavista Insurance Company"	Cr$	25.000,00
Prize Gessy	Cr$	25.000,00
Prize Francisco G. Spina (Nadir Figueiredo S/A)	Cr$	25.000,00
Prize "Toddy do Brazil S/A"	Cr$	25.000,00

THE WINNING POSTER IN THE OMPETITION

During the last few days the Museum of Modern Art had a show of the ninety four posters entered in the competition conducted by the First Biennial Exhibition. The jury, composed of the critic Mário Pedrosa, the architect Rino Levi (elected by the votes of those entering the competition)and the artist Lívio Abramo, gave the first prize to Antonio Maluf, (pseudonym "-Milo 106-) and the second to Darcy Penteado (pseudonym "Whitman"), giving honorary mentions to the posters signed with the pseudonyms "Macunhaima" and "Architect" the works of Carlos de Almeida Vidal and Luiz Gastão de Castro Lima,respectively.

./.

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DIRECT CONTACTS FOR THE INTERNATIONAL EXHIBITION OF ARCHITECTURES

The architect Eduardo Kneese de Mello, member of the artistic directorate of the International Exhibition of Architecture left recently for Europe by air. During his quick trip, Dr. Kneese de Melo will visit the European capitals first and then the North American and South American ones to establish direct contacts with the best representatives of modern architecture in these different countries and to arrange for the participation of foreign architects in the exhibit, which will be part of the São Paulo Biennial Exhibition.

Contacts with Brazilian architects and foreign architects residing in Brazil are also being continued to establish the national participation at the Exhibition.

COUNTRIES WHICH WILL PARTICIPATE IN THE BIENNIAL EXHIBITION

During the last few days the following specially invited countries have entered the names of their artists and of their works: France, Italy, Belgium, Holland, Switzerland, England, Japan, México, United States of America, Chile, Uruguay. Confirmations from Austria, Cuba, Germany, Bolivia, Canadá and Haiti are expected shortly.

According to conversations that have taken place, it is probable - that architects from the following countries will appear at the International Exhibition of Architecture: France, Italy, England, Germany, Switzerland, Finland, Sweden, Poland, Japan, Belgium, Greece, United States of America, China Australia, Canadá, Argentina, Uruguay, Colombia, Guatemala, and, of course, Brasil.

The Film Festival, limited in this first Biennial Exhibition to art films, will have contributions from: France, Italy, Belgium, Canadá, England, United States of America, Holland, Sweden, Switzerland, India, besides those countries which have not yet sent their answers.

Whith regard to the Brazilian contribution to the differnet events which will make up the Biennial Exhibition, it is necessary to mention the intense activity in all artistic groups. Painters, sculptors and architects, will undoubtedly contribute valuable works. Brazil will also contribute some art films to the Film Festival.



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NY(DHARNOCOURT MUSEUM OF MODERN ART 11 W 53RD ST)

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THE MUSEUM OF MODERN ART

Date June 6, 1951

Re: Letter from Mr. Moore

To: Mr. Rene d'Harnoncourt

From: Marcia Strobridge

The attached corresp
I have sent the orig
whether you wanted t

With the compliments of

P. M. BARDI, director of the "Museu de Arte", rua 7 de Abril, n.º 216, São Paulo, Brazil.

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MOORE-MCCORMACK LINES, INC.
5 Broadway, New York 4, N.Y.

THE MUSEUM OF MODERN ART

Date June 6, 1951

To: Mr. Rene d'Harnoncourt

From: Marcia Strobridge

Re: Letter from Mr. Moore of Moore-McCormack Lines, Inc.

The attached correspondence has just come in to Mr. Nelson and I have sent the original over to his office. I didn't know whether you wanted to discuss it with him on Tuesday or not.

New York 19, N. Y.

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MOORE-MCCORMACK LINES, INC.
5 Broadway, New York 4 N.Y.

Albert V. Moore
President

June 4th 1951

Dear Nelson:

I distributed copies of the joint letter I had from you and Dr. Francisco Matarazzo Sobrinha, dated March 8th, in connection with the Museum of Modern Art and the Museu de Arte Moderna of Sao Paulo, and my reply of April 3rd, as well as your letter of April 9th, and our General Passenger Traffic Manager, Mr. L. E. Archer, writes me under date of May 31st, as per copy attached.

Regards,

Sincerely yours,

(signed) Albert

Albert V. Moore

Mr. Nelson Rockefeller
President
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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MOORE-McCORMACK LINES, INC. - 5 BROADWAY - NEW YORK 4

INTER-OFFICE CORRESPONDENCE

May 31, 1951

FROM: L.E. ARCHER G.P.T.M.

TO: Mr. A. V. Moore, PResident

SUBJECT:

Referring to your correspondence with Nelson A. Rockefeller, in which he carried some of the works of the Museum of Modern Art to Sao Paulo, I am wondering if Mr. Rockefeller could not arrange a similar exhibit of South American art in the United States or more particularly, arrange for an exhibit of some of the relics now on display at the Museum at Petropolis, showing the luxury of the Court of Don Pedro II of Brazil. We visited this Museum with a group and were tremendously impressed with the exhibits from the Empire Era.

If suitable exhibit can be shown in the United States, I s hould say it would be of great interest to Americans.

(signed) L. E. Archer

LEA:md

THE MUSEUM OF MODERN ART

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CURRENT EXHIB

C

14 May 51

THE MUSEUM OF MODERN ART

Date June 11, 1951

To: Mr. d'Harnoncourt

Re: Biennial for Sao Paulo

From: Andrew C. Ritchie

Dear Rene:

We have made a more exact calculation of the space needed on the Moore-McCormack line Ship for the Biennale exhibition. I think a safe estimate would be 900 ±r cubic feet. You will need this figure in talking to Nelson who is to talk to Mr. Moore.

On costs of pickup and boxing by Budworth the figure comes to about $500.00. I will give you more exact figures shortly.

Andrew

RD:w
(Dictated 6/21/51)

Sandy

Card + cc. sent to A. Ritchie 6/21/51

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CURRENT EXHIB

14 May 51

Dear René — when I'm back here you spoke of a show in Sao Paulo in October, I think. Would I be wanted to have a small piece of some size? Is that project still a project?

Cordially
Sandy

June 25, 1951

Dear Sandy:

Please forgive the long delay of this reply to your card, but I have been moving all over the map recently and am leaving Monday for Mexico.

Andrew Ritchie is the Chairman of the Selection Committee for Sao Paulo and I am sending him your card and question.

Muchos saludos,

Rene d'Harnoncourt

Mr. Alexander Calder
Painter Hill Road
R. F. D. Roxbury
Connecticut

RD:w
(Dictated 6/24/51)

Card + c.c. sent to A. Ritchie 6/26/51

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CORRES

CALDER C
PAINTER HILL ROAD
R.F.D. ROXBURY,
CONN., U.S.A.
TEL. & TEL. WOODBURY 122-2

14 May 51

Dear René -

When you were here you spoke of a show in São Paulo, in October, I think, where you wanted to have a mobile of some size. Is that project still a project ?

Cordially

Sandy

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cc: Mr. D'Harnoncourt

June 21, 1951

Dear Mr. Matarazzo:

We have been working on the United States representation for the Sao Paulo Biennial and the show now seems to be shaping up. As now planned it includes about 85 paintings, 16 sculptures and 30 prints.

In working on it a few problems have come up. I understand that you wish us to distribute the Biennial regulations, Entry Forms and Identity Forms to artists who are not included in our group, but who wish to send work independently. I feel we should be prepared for a number of requests and I would therefore appreciate it if you would send us 500 additional copies of the Regulations. The Entry Forms and Identity Forms for which we wired you on Monday will probably take care of the requests in that field.

I note that section 10 of the Regulations states that artists who wish to compete for prizes must accept the price stated and section 16 points out that prizes are subject to the acquisitions clause. A number of the artists whom we are inviting to participate regularly charge prices that are higher than many of the prizes offered. Some of these artists will, nevertheless, probably wish to compete for the higher acquisition prizes. We do not feel it would be fair to require them to accept an acquisition prize and release a work where the prize is less than the market value of the work concerned and we are therefore suggesting that they make an addition to the Entry Forms to the effect that a work is submitted to compete for prizes not less than the purchase price indicated. This could also be handled by arranging that if an artist were awarded a prize less than the purchase price of his work the acquisition clause would not be applied unless the artist received the full purchase price.

I am enclosing five copies of our publicity release on the Biennial for your information.

Very sincerely yours,

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo
BRAZIL

ACR:ab

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cc: Mr. Rockefeller

May 15, 1951

Dear Mr. Matarazzo:

Our committee on the American participation in the Biennial at Sao Paulo has been hard at work during the past few weeks. I am enclosing the list of the artists whom they would like to have included in the American section.

In addition to painters born or trained in the United States, this list includes several artists who have made their reputations in Europe but who have since become completely a part of our art world and are considered Americans here like the others. This seems to me of particular importance since it has always been characteristic of major art centers that they attract talents from everywhere in the world.

The exact number of works of art from this country, as proposed by the committee now stands at 85 paintings, 15 sculptures and 30 prints, and I believe that the committee will have its final, detailed list ready within a week, when I will forward it to you immediately.

The committee, on which - as you know- the Metropolitan Museum is represented, felt that for the first showing it might be better not to attempt to include a background section on American art since such a section would have to be quite large to do justice to the early development of the art of this country.

Please let me know your reaction to this outline of the participation of the United States. I shall write you again as soon as I have further data.

With kindest regards to Senhora Matarazzo and yourself,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

Enc.

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ARTISTS SELECTED FOR SAO PAULO BIENNIAL

PAINTERS

Albright, Ivan
Baziotes, William
Bloom, Human
Blume, Peter
Burchfield, Charles
Davis, Stuart
Ernst, Max
Evergood, Philip
Feininger, Lyonel
Glarner, Fritz
Graves, Morris
Grosz, George
Hopper, Edward
de Kooning, Willem
Kuniyoshi, Yasuo
Lawrence, Jacob
Levine, Jack
MacIver, Loren
Marin, John
Marsh, Reginald
O'Keeffe, Georgia
Pereira, I. Rice
Pickens, Alton
Pollock, Jackson
Rothko, Mark
Shahn, Ben
Sheeler, Charles
Tanguy, Yves
Tchelitchew, Pavel
Tobey, Mark
Tomlin, Bradley
Weber, Max
Wyeth, Andrew

PRINTMAKERS

Castellon, Federico
Dehn, Adolph
Fuller, Sue
Gwathmey, Robert
Kahn, Max
Kohn, Misch
Landeck, Armin
Lasansky, Mauricio
Margo, Boris
Schanker, Louis

SCULPTORS

Baizerman, Saul
Calder, Alexander
de Creeft, Jose
Ferber, Herbert
Gross, Chaim
Hare, David
Harkavy, Minna
Howard, Robert
Lipchitz, Jacques
Lippold, Richard
Malderelli, Oronzio
Noguchi, Isamu
Roszak, Theodore
Robus, Hugo
Smith, David
Zorach, William

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MUSEU DE ARTE MODERNA
CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

Nº 560/BSP

São Paulo, 2 de maio de 1951

THE MUSEUM OF MODERN ART

Date May 25, 1951

To: Mr. Nelson A. Rockefeller

From: Rene d'Harnoncourt

Re: Sao Paulo Biennial

Dear Nelson:

I just received the following wire from Mr. Matarazzo in reply to the outline of the American section of the Biennial I sent him on May 15:

"MODERNART SPAULO ENTIRELY SATISFIED YOUR CHOICE SEND LETTER IN FEW DAYS STOP REGARDS TO ROCKEFELLERS AND YOURSELF "

/s/ MATARAZZO SOBRINHO

Casorati, Mafai and also Pirandello, Maccari, Guidi and Birolli. Sculptors- Marini, Manzù and Fazzini. Engravers- Bartolini, Viviani, etc..

We also wait by this month for the official answer of Uruguay, Swiss and Holland which we'll hope to be positive in view of the last informations we have.

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MUSEU DE ARTE MODERNA

CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

Nº 560/BSP

São Paulo, 2 de maio de 1951

Mr. René d'Harnoncourt
Director
The Museum of Modern Art
11 West 53rf Street
New York, 19 -N.Y.

Dear Mr. d'Harnoncourt,

I received with pleasure your letter of 9 april and I'm sorry by the delay I'm answering it.

First of all, I want to congratulatemyself with you and the Museum of Modern Art by the choise of the Selection Committe of the American Section whose decisions, of course, do not depend on the approval of the Directorate of the Biennial. Nevertheless, we should like to know the names of the artists and the number of works you'll send to us, both for our publivity campaign and for the reservation of necessary space for the American Representation.

I also received the letter from "Moore MCCormack" and I hope that all other questions involved with the transportation of the American Section should be solved with an equal success.

We just received the official adhesions of England, Italy and Belgium. The Italian representation will be more or less the following: Painters- Carrà, Tosi, Campigli, Morandi, De Pisis, Casorati, Mafai and also Pirandello, Maccari, Guidi and Birolli. Sculptors- Marini, Manzù and Fazzini. Engravers- Bartolini, Viviani, etc..

We also wait by this month for the official answer of Uruguay, Swiss and Holland which we'll hope to be positive in view of the last informations we have.

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I have send to you by air mail the entry forms and identity forms requested by the Regulations. If they will be not enough, please ask for some more or yf you want make an apart relation-ship with the same data.

With my very best regards to Mrs. and Mr. Rockefeller and yourself

Very Faithfully yours

Francisco Matarazzo Sobrinho
Presidente

FMS/mab

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I BIENNIAL OF THE SAÕ PAULO MUSEUM OF MODERN ART

Prize-list up to date

Prize	"Federação das Industrias do Estado de S.Paulo "	Cr$ I00.000,00
Prize	"Jockey Club de Saõ Paulo "	I00.000,00
Prize	"Banco do Estado de S.Paulo "	I00.000,00
Prize	"Banco Moreira Salles"	50.000,00
Prize	"Museu de Arte Moderna"	50.000,00
Prize	"Moinho Santista "	50.000,00
Prize	"Fulvio Morganti"	50.000,00
Prize	"Companhias de Seguros Capitalização do grupo Sul America"	50.000,00
Prize	"Ramenzoni"	30.000,00
Prize	"Lanzara"	30.000,00
Prize	"Bonfiglioli"	30.000,00
Prize	"Companhia de Seguros da Bahia"	30.000,00
Prize	"A Equitativa"	30.000,00
Prize	"Boa Vista de Seguros"	25.000,00
Prize	"Gessy"	25.000,00
Prize	"Francisco G.Spina (Nadir Figueredo S/A)"	25.000,00

The Directorate of the I Biennial will publish the full prize list only before the opening of the exhibition.

S.Paulo 30 aprila I95I

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May 16, 1951

Mr. Nelson A. Rockefeller

Rene d'Harnoncourt

Sao Paulo print exhibition
and
Biennial (Amer. section)

Dear Nelson:

We just received these photos of the exhibition of graphic arts from the U.S.A. in Sao Paulo. They were addressed to you at the Museum and I believe the show is made up of the collection you gave to Sao Paulo.

I am also attaching my letter to Mr. Matarazzo with the list of artists selected for the American section.

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May 14, 1951

ARTISTS SELECTED FOR SAO PAULO BIENNIAL

PAINTERS

Weber, Max
Bloom, Hyman
Feininger, Lyonel
MacIver, Loren
Burchfield, Charles
Marin, John
Shahn, Ben
Graves, Morris
Kuniyoshi, Yasuo
Evergood, Philip
Levine, Jack
Rattner, Abraham
Laurence, Jacob

Wyeth, Andrew
O'Keeffe, Georgia
Hopper, Edward
Blume, Peter
Albright, Ivan
Pickens, Alton
Marsh, Reginald
Sheeler, Charles

De Kooning, Willem
Pollock, Jackson
Davis, Stuart
Rothko, Mark
Tobey, Mark
Glarner, Fritz
Baziotes, William
Pereira, Irene Rice
Tomlin, Bradley Walker

PRINTMAKERS

Castellon, Federico
Dehn, Adolph
Fuller, Sue
Gwathmey, Robert
Kahn, Max
Kohn, Misch
Landeck, Armin
Lasansky, Mauricio
Margo, Boris
Schanker, Louis

SCULPTORS

Calder, Alexander
Baizerman, Eugenie
de Creeft, Jose
Ferber, Herbert
Gross, Chaim
Hare, David
Howard, Robert
Harkavy, Minna
Lippold, Richard
Maldarelli, Oronzio
Robus, Hugo
Noguchi, Isamu
Roszak, Theodore
Smith, David
Zorach, William

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 - SÃO PAULO BRASIL

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THE FIRST BIENNIAL
OF THE SÃO PAULO MUSEUM OF MODERN ART

Under the patronage of the Government of the City of São Paulo

OCTOBER-DECEMBER, 1951

REGULATIONS

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The first Biennial of the São Paulo Museum of Modern Art corresponding to the years 1950-1951 will be governed by the present regulations.

2 The São Paulo Museum of Modern Art, whose Art Directorate will be responsible for the establishment and execution of the exhibition programme, will be represented by its Executive Committee in all matters concerning the regulation, administration and financial control of the first Biennial.

These responsible bodies may at their discretion and when ocassion arises, appoint officials, individual or collective, whose powers will be defined in the act of nomination and may be withdrawn at the discretion of the appointing committee.

3 The general plan of the Biennial envisages an international Exhibition of Architecture and an international Cinema Festival in addition to the special competitions, the regulations for which will be published at the same time as the list of prizes.

4 Those permitted to take part in the Biennial are as follows:

— Brazilian and foreign artists whether or not resident in Brazil, who spontaneously submit works which may be accepted by the Selection Committee and who agree to abide by the regulations:

— Brazilian or foreign artists, whether or not resident in Brazil, who may be expressly invited to participate by the Directorate of the Biennial of the São Paulo Museum of Modern Art.

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 - SAO PAULO BRASIL

— Artists included in national delegations appointed at the express request of the Directorate of the Biennial through official or private bodies.

5 Prizes will only be awarded to living artists. Artists resident for more than two years in Brazil will be subject to the same conditions as Brazilian artists.

6 Brazilian or foreign artists who spontaneously submit works for the consideration of the Selection Committee may not submit more than a total of three works of whatever kind and must comply with the following conditions:

— Artists are responsible for the safe delivery of their works at the headquarters or receiving centre of the Biennial which will be responsible only for the cost of unpacking and repacking.

— The works submitted must be in perfect condition and suitably presented on arrival at the headquarters of the Biennial. Although every care will be taken in the handling and storage of the works the Biennial cannot accept any responsibility for them and the artists are at liberty to have their works suitably insured.

— Paintings must not exceed 120cms (4 ft.) maximum length except that the average maximum lenght of the works of one artist may be accepted for the purpose of this rule. All works submitted must be suitably framed and drawings, gouaches and prints must be protected by glass.

— Each work must be accompanied by an inscription card in triplicate and by the identification card of the artist.

7 Artists invited individually or collectively by the Biennial will receive a letter from the Organising Committee or one of its officials indicating the number of works they may exhibit together with the necessary inscription and indentification cards which should be returned duly completed with the works.

8 National representations, organised by official or private bodies at the request of the Biennial will appoint a delegate who will be responsible for the works submitted by his representation. A delegate may in his absence vest his authority in the Directorate of the Biennial.

9 The Biennial will establish a receiving centre in the port of Santos, State of São Paulo, Brazil, to facilitate the receipt of works sent by sea.

10 The inscription card of each work mus
to sell and to compete for the priz
artist undertakes to abide by this dec
An **ad hoc** section of the Biennial offi
a 5% commission on net prices. Sale
the Biennial and the law and practice

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16 The first Biennial is offering the follo
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Painting by a foreign artist .....
Painting by a Brazilian artist ....
Piece of sculpture by a foreign ar
Piece of sculpture by a Brazilian
Foreign engraver (judged on the ag
his work submitted) .....
Brazilian engraver (judged on the ag
his work submitted) .....

All other prizes, to be announced later,
and the works so acquired will become th
Museum of Modern Art.

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10 The inscription card of each work must state expressly if the artist is willing to sell and to compete for the prizes under the acquisition clause. The artist undertakes to abide by this declaration and to accept the price state. An **ad hoc** section of the Biennial office will deal with sales and will charge a 5% commission on net prices. Sales will be subject to the regulations of the Biennial and the law and practice of Brazil.

11 There will be a Selection Committee and a Panel of Judges.

12 The Selection Committee will consist of the President of the Biennial or his nominee, two members chosen by the competing artists and two members chosen by the Directorate of the São Paulo Museum of Modern Art.

Each inscription card should indicate, in order of preference, the names of two artists to serve on the Selection Committee, who will be chosen by a majority of votes.

13 The Panel of Judges will consist of the Art Director of the São Paulo Museum of Modern Art, the member of the Selection Committee elected by the competing artists with the greatest number of votes and at least three artists or critics of international reputation nominated by the Presidency of the Biennial.

14 The decisions both of the Selection Committee and of the Panel of Judges will be final.

15 The Selection Committee will complete its work 45 days before the inauguration of the Biennial. The Panel of Judges will meet three days before the inauguration and will announce its decisions for the ascription of the prizes seven days after the opening of the exhibition.

16 The first Biennial is offering the following prizes without prejudice to any others which may be announced subsequently:

Painting by a foreign artist	Cr.$	50.000,00
Painting by a Brazilian artist	Cr.$	50.000,00
Piece of sculpture by a foreign artist	Cr.$	50.000,00
Piece of sculpture by a Brazilian artist	Cr.$	50.000,00
Foreign engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00
Brazilian engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00

All other prizes, to be announced later, are subject to the acquisition clause and the works so acquired will become the outright property of the São Paulo Museum of Modern Art.

expressly invited to participate by the Directorate of the Biennial of the São Paulo Museum of Modern Art.

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 - SAO PAULO BRASIL

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18 In signing the inscription card the artist undertakes to abide by these regulation, to accept the decisions of the Selection Committee and the Panel of Judges and confers plenary powers on the São Paulo Museum of Modern Art regard to the hanging of placing of the works accepted for exhibition.

Lourival Gomes Machado
Art-Director

Francisco Matarazzo Sobrinho
President

São Paulo, December, 1950

Please address all correspondence to
MUSEU DE ARTE MODERNA DE SÃO PAULO
Rua 7 de Abril, 230 — São Paulo-Brasil

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THE FIRST BIENNIAL
OF THE SÃO PAULO MUSEUM OF MODERN ART

Under the patronage of the Government of the City of São Paulo

OCTOBER-DECEMBER, 1951

REGULATIONS

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THE MUSEUM OF MODERN ART
To
Fr

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Foreign engraver (judged on the agg
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Each inscription card should indicate, in order of preference, the names of two artists to serve on the Selection Committee, who will be chosen by a majority of votes.

13 The Panel of Judges will consist of the Art Director of the São Paulo Museum of Modern Art, the member of the Selection Committee elected by the competing artists with the greatest number of votes and at least three artists or critics of international reputation nominated by the Presidency of the Biennial.

14 The decisions both of the Selection Committee and of the Panel of Judges will be final.

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Brazilian engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00

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THE MUSEUM OF MODERN ART

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Lourival Gomes Machado
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São Paulo, December, 1950

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Rua 7 de Abril, 230 — São Paulo-Brasil

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REGULATIONS

1 The São Paulo Museum of Modern Art, Brazil, hereby announces the establishment of a periodical international exhibition of the plastic arts designed to offer, by means of a selection of the works of Brazilian and foreign artists, a comprehensive review of the most significant tendencies of modern art. This exhibition will be known as THE BIENNIAL OF THE SÃO PAULO MUSEUM OF MODERN ART.

The first Biennial of the São Paulo Museum of Modern Art corresponding to the years 1950-1951 will be governed by the present regulations.

2 The São Paulo Museum of Modern Art, whose Art Directorate will be responsible for the establishment and execution of the exhibition programme, will be represented by its Executive Committee in all matters concerning the regulation, administration and financial control of the first Biennial.

These responsible bodies may at their discretion and when ocassion arises, appoint officials, individual or collective, whose powers will be defined in the act of nomination and may be withdrawn at the discretion of the appointing committee.

3 The general plan of the Biennial envisages an international Exhibition of Architecture and an international Cinema Festival in addition to the special competitions, the regulations for which will be published at the same time as the list of prizes.

4 Those permitted to take part in the Biennial are as follows:

— Brazilian and foreign artists whether or not resident in Brazil, who spontaneously submit works which may be accepted by the Selection Committee and who agree to abide by the regulations:

— Brazilian or foreign artists, whether or not resident in Brazil, who may be expressly invited to participate by the Directorate of the Biennial of the São Paulo Museum of Modern Art.

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— Artists included in national delegations appointed at the express request of the Directorate of the Biennial through official or private bodies.

5 Prizes will only be awarded to living artists. Artists resident for more than two years in Brazil will be subject to the same conditions as Brazilian artists.

6 Brazilian or foreign artists who spontaneously submit works for the consideration of the Selection Committee may not submit more than a total of three works of whatever kind and must comply with the following conditions:

— Artists are responsible for the safe delivery of their works at the headquarters or receiving centre of the Biennial which will be responsible only for the cost of unpacking and repacking.

— The works submitted must be in perfect condition and suitably presented on arrival at the headquarters of the Biennial. Although every care will be taken in the handling and storage of the works the Biennial cannot accept any responsibility for them and the artists are at liberty to have their works suitably insured.

— Paintings must not exceed 120cms (4 ft.) maximum length except that the average maximum lenght of the works of one artist may be accepted for the purpose of this rule. All works submitted must be suitably framed and drawings, gouaches and prints must be protected by glass.

— Each work must be accompanied by an inscription card in triplicate and by the identification card of the artist.

7 Artists invited individually or collectively by the Biennial will receive a letter from the Organising Committee or one of its officials indicating the number of works they may exhibit together with the necessary inscription and indentification cards which should be returned duly completed with the works.

8 National representations, organised by official or private bodies at the request of the Biennial will appoint a delegate who will be responsible for the works submitted by his representation. A delegate may in his absence vest his authority in the Directorate of the Biennial.

9 The Biennial will establish a receiving centre in the port of Santos, State of São Paulo, Brazil, to facilitate the receipt of works sent by sea.

10 The inscription card of each work
to sell and to compete for the
artist undertakes to abide by this
An **ad hoc** section of the Biennial
a 5% commission on net prices.
the Biennial and the law and pra

11 There will be a Selection Committe

12 The Selection Committee will consi
nominee, two members chosen by
chosen by the Directorate of the S

Each inscription card should indica
two artists to serve on the Selectio
jority of votes.

13 The Panel of Judges will consist o
seum of Modern Art, the member
competing artists with the greatest
tists or critics of international re
the Biennial.

14 The decisions both of the Selectio
will be final.

15 The Selection Committee will com
guration of the Biennial. The Pan
the inauguration and will announ
prizes seven days after the openi

16 The first Biennial is offering the
others which may be announced su

Painting by a foreign artist
Painting by a Brazilian artist
Piece of sculpture by a foreig
Piece of sculpture by a Brazil
Foreign engraver (judged on th
his work submitted) ....
Brazilian engraver (judged on t
his work submitted) ...

All other prizes, to be announced
and the works so acquired will bec
Museum of Modern Art.

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10 The inscription card of each work must state expressly if the artist is willing to sell and to compete for the prizes under the acquisition clause. The artist undertakes to abide by this declaration and to accept the price state. An **ad hoc** section of the Biennial office will deal with sales and will charge a 5% commission on net prices. Sales will be subject to the regulations of the Biennial and the law and practice of Brazil.

11 There will be a Selection Committee and a Panel of Judges.

12 The Selection Committee will consist of the President of the Biennial or his nominee, two members chosen by the competing artists and two members chosen by the Directorate of the São Paulo Museum of Modern Art.

Each inscription card should indicate, in order of preference, the names of two artists to serve on the Selection Committee, who will be chosen by a majority of votes.

13 The Panel of Judges will consist of the Art Director of the São Paulo Museum of Modern Art, the member of the Selection Committee elected by the competing artists with the greatest number of votes and at least three artists or critics of international reputation nominated by the Presidency of the Biennial.

14 The decisions both of the Selection Committee and of the Panel of Judges will be final.

15 The Selection Committee will complete its work 45 days before the inauguration of the Biennial. The Panel of Judges will meet three days before the inauguration and will announce its decisions for the ascription of the prizes seven days after the opening of the exhibition.

16 The first Biennial is offering the following prizes without prejudice to any others which may be announced subsequently:

Painting by a foreign artist	Cr.$	50.000,00
Painting by a Brazilian artist	Cr.$	50.000,00
Piece of sculpture by a foreign artist	Cr.$	50.000,00
Piece of sculpture by a Brazilian artist	Cr.$	50.000,00
Foreign engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00
Brazilian engraver (judged on the aggregate of all his work submitted)	Cr.$	30.000,00

All other prizes, to be announced later, are subject to the acquisition clause and the works so acquired will become the outright property of the São Paulo Museum of Modern Art.

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17 The first Biennial will be officially inaugurated in the first week of October 1951 and will close not more than 90 days later. Any subsequent modifications in these dates, which may only be made by the President of the Biennial, will not any way affect the remainder of these regulations.

18 In signing the inscription card the artist undertakes to abide by these regulation, to accept the decisions of the Selection Committee and the Panel of Judges and confers plenary powers on the São Paulo Museum of Modern Art regard to the hanging of placing of the works accepted for exhibition.

Lourival Gomes Machado
Art-Director

Francisco Matarazzo Sobrinho
President

São Paulo, December, 1950

Please address all correspondence to

MUSEU DE ARTE MODERNA DE SÃO PAULO

Rua 7 de Abril, 230 — São Paulo-Brasil

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 - SAO PAULO BRASIL

THE MUSEUM OF MODERN ART

Date April 13, 1951

To: Mr. Rene d'Harnoncourt

Re: Letter from F. Matarazzo Sobrinho

From: Marcia Strobridge

Attached is a copy of a letter to Mr. Rockefeller from Mr. Matarazzo Sobrinho. I have sent the original over to Mr. Rockefeller's office.

Mr. Nelson Rockefeller
11 West 53rd Street
New York
U. S. A.

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 - SAO PAULO BRASIL

April 9th, 1951

MAM/198

Dear Nelson:

I have the pleasure to communicate you the opening, tomorrow the 10th, in our Museum of the exhibition "Prints of Living Artists of the United States" which you have so kindly left with us. This exhibition is being anxiously awaited by the Brazilian public and will certainly be, due to its doubtless artistic value, a complete success.

I take the opportunity to bring up the subject of the Biennial of Sao Paulo. Now, that our preliminary work is coming to an end you will understand our anxiety to have an information about how the United States representation will be constituted, and due to its importance, our pressure in order to get some general details of the extension of this representation, so that we may reserve adequate room for it, considering that the planning for the exhibit are being ultimated. We shall look forward to your reply.

I wish to congratulate you and express my grateful thanks for your extremely collaboration to the Museum of Modern Art of Sao Paulo. My best compliments to you and Mary.

Most sincerely yours,

Francisco Matarazzo Sobrinho

Mr. Nelson Rockefeller
11 West 53rd Street
New York
U. S. A.

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MUSEU DE ARTE MODERNA

CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

MAM/19

January 8th, 1951

The Museum of Modern Art
11 West 53 rd Street
New York, 19 N.Y.

att: Mr. Nelson Rockefeller
Mr. René D'Harnoncourt

Dear Sirs,

We acknowledge receipt of Mr. Rockefeller and Mr. D'Harnoncourt's cables, at the 4th and 5th of January, which we thank you very much. About the questions presented we shall be pleased to inform you the following:

An artist can have his works accepted by the Biennial by three ways:

1. - As a participant of a foreign representation. The foreign representations are organised by an official or private body which have been invited by the Biennial. In this case the artists and their works will be chosen by the exclusive judgement of the body which organises the representation.

2. - Artists invited individually by the Biennial. In this case the Directorate of the Biennial leaves to the artist himself the choice of his works, restricting only the total number of them.

3. - Artists who spontaneously submit three works to the Selection Committe and agree to abide the regulations.

In these three cases, the Biennial will be responsible for the transport expenses only from the port of Santos to S. Paulo (insurance excluded). In case 1 and 2 the invitations are of the exclusive competence of the Directorate of the Biennial. For more details, see included regulation.

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MOORE-MCCormack Lines, Inc.
5 Broadway, New York, 4, N.Y.

Mr. Nelson A. Rockefeller, Pres.
Museum of Modern Art

Dr. Francisco Matarazzo Sobrinho, President
Museu de Arte Moderna

Gentlemen:

Your joint letter of March 8th has been received and I am very glad that you have called upon us to participate in your cultural project.

I would say that we would be very happy indeed to allow you approximately two hundred cubic feet of space on one of our ships to Brazil, for the trip down to Santos, in late August, or September, 1951, and return on one of our ships in January, 1952.

I daresay the shipment will be of considerable value and, of course, we will see to it that great care is exercised in the handling of the American Section of the exhibition. At the same time, we will expect you to insure the shipment, at your expense, against any and all risks of whatsoever nature, relieving the ship and ourselves of any and all responsibility; you also, of course to arrange and provice consular and governmental documents as may be necessary.

Assuring you of our desire to cooperate at all time, I am,

Sincerely yours,

/s/ Albert V. Moore
President

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January 25, 1951

Dear Mr. Comes Machado:

Please forgive the long delay of this letter but I have been out of town and have just returned to New York.

I greatly appreciate your reply to my inquiries and would like to explain that the cables sent by Mr. Rockefeller and myself to Mr. Matarazzo were based on our belief that the Biennial was to take place this spring as he had told us when he was here. We did not know that the date had been changed to October 1951. This means, of course, that the time element is not as pressing as we had thought.

I am immediately getting in touch with Mr. Rousseau and Mr. Taylor of the Metropolitan Museum to discuss whatever plans they may have for a background exhibition and to give them what help we can. Concerning the participation of contemporary artists in the Biennial, we will work out a plan based on the information contained in your letter and in the enclosed official regulations and will send you an outline in the near future for your approval.

I am sorry that our cables were so urgent but you will understand that our misunderstanding about the date made us anxious to get the necessary information for immediate action since time seemed to be running very short.

Please give my very best regards to Mrs. and Mr. Matarazzo.

Very faithfully yours,

Rene d'Harnoncourt

Mr. Lourival Comes Machado
Director
Museu de Arte Moderna
Caixa Postal, 2387
Sao Paulo, Brazil

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 SÃO PAULO BRASIL

No. 404/BSP

February 23, 1951.

Dear Mr. d'Harnoncourt,

I hope that my Modigliani has arrived in good order to New York and I should appreciate any information about it.

I have had the pleasure of being with Mr. Rockefeller in Rio and in that occasion he confirmed the participation of the Museum of Modern Art in the Biennial. So, I would be grateful for any information you may give us about the connections with Mr. Rousseau and Mr. Taylor of the "Metropolitan" and about your own contribution to the Biennial in order to start our publicity campaign on the American participation in the São Paulo Biennial.

I am including an extract from the last letter we have received from M. Felix Labisse, by which you'll be informed about the course of the French representation. You see that any detail about the American background exhibition will be of the major importance to our purposes.

Please give my very best regards to Mrs. and Mr. Rockefeller.

Very faithfully yours

Francisco Matarazzo Sobrinho
Presidente

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West, 53rd Street
New York 19, N.Y.

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THE MUSEUM OF MODERN ART

NEW YORK 19

March 27, 1951

Mrs. Boyer

Letter to Mr. Moore

Rene d'Harnoncourt

of Moore-McCormack Lines

April 9, 1951

Dear Louise:

Just a line to remind you that, jointly with Mr. Matarazzo, Mr. Rockefeller has signed a letter to Mr. Moore of the Moore-McCormack Lines. As far as I know, it was not sent because Mr. Rockefeller was to have called Mr. Moore first by phone.

I hope that we can get this particular request going as soon as Mr. Rockefeller returns since it will greatly affect our whole preparations for the Biennial and also because I have to write Mr. Matarazzo in the very near future about the progress made with the plans for the exhibition.

We at the Museum have formed a small jury of selection including Mr. Lloyd Goodrich, of the Whitney Museum of American Art, Mr. Robert B. Hale, of the Metropolitan Museum of Art, and Mr. John I. H. Baur, of the Brooklyn Museum. This committee is under the chairmanship of Mr. Andrew C. Ritchie, the director of our Department of Painting and Sculpture and will meet this month to work on an outline of the material which it will submit to you for your approval.

I shall write to you again as soon as the committee has met.

With very best regards to Madame Matarazzo and yourself,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal, 2987
Sao Paulo, Brazil

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THE MUSEUM OF MODERN ART

NEW YORK 19

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

OFFICE OF THE DIRECTOR

April 9, 1951

Dear Mr. Matarazzo:

I am sorry about the delay of this letter but it took considerable time to get the various people together whose cooperation we need for our participation in the Biennial in Sao Paulo.

I am sure you have already received the letter from Mr. Albert V. Moore of the Moore-McCormack Lines, offering free transportation for the American section of the Biennial to and from Brazil.

We at the Museum have formed a small jury of selection including Mr. Lloyd Goodrich, of the Whitney Museum of American Art, Mr. Robert B. Hale, of the Metropolitan Museum of Art, and Mr. John I. H. Baur, of the Brooklyn Museum. This committee is under the chairmanship of Mr. Andrew C. Ritchie, the director of our Department of Painting and Sculpture and will meet this month to work on an outline of the material which it will submit to you for your approval.

I shall write to you again as soon as the committee has met.

With very best regards to Madame Matarazzo and yourself,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal, 2387
Sao Paulo, Brazil

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MUSEU DE ARTE MODERNA

CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

No. 404/BSP

February 23, 1951.

Dear Mr. d'Harnoncourt,

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I am including an extract from the last letter we have received from M. Felix Labisse, by which you'll be informed about the course of the French representation. You see that any detail about the American background exhibition will be of the major importance to our purposes.

Please give my very best regards to Mrs. and Mr. Rockefeller.

Very faithfully yours

Francisco Matarazzo Sobrinho
Presidente

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West, 53rd Street
New York 19, N.Y.

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March 12, 1951

Mr. Nelson A. Rockefeller

Rene d'Harnoncourt

Dear Nelson:

On the eve of my departure for Tarrytown, I find the letter signed by you and Mr. Matarazzo in my folder of the last Trustee meeting. I am sending it to you since I believe you wanted to give Mr. Moore a ring before it goes out.

Once more thousand thanks for offering us the buen retiro. I know I will come back on Friday like a new person.

I was highly impressed this morning reading the summary of your committee's report in the New York Times, and I hope that it will be as convincing to the big boys as it is to the man in the street. To me it seems the one positive formulation of what America stands for in economic and social development that has been made in the last ten years.

Faithfully yours,

Enc.

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March 8, 1951

Dear Mr. Moore:

Realizing the great need for increased understanding in the field of international relations, the Museum of Modern Art and the Museu de Arte Moderna of Sao Paulo last October entered into an agreement to cooperate with each other in every way possible. The purpose of this agreement is to supplement the existing cooperation in the sphere of economics and politics with cultural interchange.

The Museu de Arte Moderna of Sao Paulo is organizing this coming fall a great international exhibition in which all the major countries have been asked to participate. This offers a unique opportunity to carry out the intentions of the agreement. Being pledged to mutual assistance, the Museu de Arte Moderna has asked the Museum of Modern Art to assemble the American section of the exhibition.

The foreign participation in this exhibition will be very imposing. The French Government, for example, is planning to send nearly 200 of its finest contemporary works of art and other European governments have agreed to cooperate on a similar scale. We believe that it is of the utmost importance for the United States to be represented in a most impressive way. In a letter from the Secretary of State which we have received, the United States Government has heartily endorsed the museums' endeavor to foster international cultural relations, but unfortunately no government funds are available to assist financially in this important project.

The two museums are willing to assume a large part of the burden. The Museu de Arte Moderna of Sao Paulo will take care of all the work connected with the installation and presentation of the exhibition and the Museum of Modern Art of New York will undertake the assembly of the material in the United States.

We are coming to you to ask if the Moore-McCormack Lines would be willing to participate in this great cultural project by making available to the two museums on one of your ships approximately 200 cubic feet of space to transport the United States section of

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the exhibition to and from Brazil. The trip down will take place in late August or early September of this year and the return trip in January 1952.

If you should find it possible to assist us, we shall of course see to it that due credit is given to your generous contribution.

Sincerely,

Nelson A. Rockefeller
President
Museum of Modern Art

Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna

Mr. Albert V. Moore
President
Moore-McCormack Lines, Inc.
5 Broadway
New York, New York

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MUSEU DE ARTE MODERNA
CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

August 24, 1950.

São Paulo Sobrinho

THE MUSEUM OF MODERN ART

Date Jan, 4,1951

To: Fifth Floor Desk

From: Rene d'Harnoncourt

Re: Telegram

Please send the following straight wire - Museum business:

QDY-1-35-INTL-JAN 4=
FRANCISCO MATARAZZO SOBRINHO=
MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387
SAO PAULO (BRAZIL) (VIA WU)=

PLEASE AIRMAIL CONDITIONS FOR ENTRIES IN BIENNAL ALSO PLAN OF AMERICAN BACKGROUND EXHIBITION, AND DATE MY PRESENCE IN SAO PAULO NEEDED =

RENE D'HARNONCOURT

Now, I will say about the subjects which I think are of such importance to strengthen the relations between the Museum of Modern Art in New York and ours in S.Paulo.

1. Films

We are preparing a list of films which we are interested to get immediately and are also asking for the license for importation on a basis of approximately $5,000 dollars value. Meanwhile, we should like to be informed whether the copies to be furnished (16 mm. sound or silent) will be "lawful" or "gratis films", that is, capable of being well accepted.

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LT JANUARY 3 1951 RCA

FRANCISCO MATARAZZO SOBRINHO
MUSEU ARTE MODERNA
SAOPAULO BRAZIL

SORRY DELAY ANSWERING YOUR LETTER. RENE D'HARNONCOURT VERY HAPPY TO PARTICIPATE. MUSEUM GLAD TO COOPERATE ASSEMBLING COLLECTION. RENE CABLING FOR ADDITIONAL INFORMATION. VERY BEST WISHES.

NELSON

NELSON A. ROCKEFELLER JAN 2 1951

J. D. Rockefeller, Jr., Room 5600

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MUSEU DE ARTE MODERNA
CAIXA POSTAL, 2387 - SÃO PAULO BRASIL

Agost 24, 1950.

Dear Nelson,

Your letter was a very kind complement to the great pleasure we had by the time of your and Mary's visit to S.Paulo. We hope to have soon new opportunities to see you, but then with more time.

We were looking forward to your answer since you have left us. At present we have already discussed your excellent proposi - tions and are extremely glad with the open perspectives.

First, I shall point out the different matters regarding the Museum of Modern Art in Rio:

I agree completely to your points about an inter-colaboration of the Museums in S.Paulo, Rio and New York. I have always been trying and will keep on trying to work out a practical a- greement between our museums. Although there were many trials of approaching the result was always only a good cordiality.

As to Maria, we regard her as an active and dedicate friend who has given us complete and efficient support. I am going to wait until she will be back from Europe in order to see whether it will be possible to reduce the difficulties raised in Rio and I will do my best to achieve a good result. Parti- cularly, however, I consider of most value the colaboration of Maria Martins. I hope to let you know soon about the situation.

Now, I will say about the subjects which I think are of much importance to straiten the relations between the Museum of Mo - dern Art in New York and ours in S.Paulo.

1. Films

We are preparing a list of films which we are interested to get immediately and are also asking for the licence for importation on a basis of approximately $5.000 dollars value. Meanwhile, we should like to be informed whether the copies to be furnished (16 mm. sound or silent) will be "lavande" or "grain fine", that is, capable of being well recopied.

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We are equally interested to know about the possibilities of stablishing a hiring circuit of filmes of the Museum of Modern Art of New York in Brazil. As you will remember, we should be the responsible center for the exhibition of films in four or five Clubs in south of Brazil (in the future this scheme could be enlarged). By using the air line there would be the possibility to mantain the "schedule" of the Museum of Modern Art as the conceded term would be added to each one of this entities. On the other hand, we believe that for such a project there would still be a possibility to have a lower hiring rate than the usual and this would consequently contribute to cover the expenses of transportation.

2. Publications

We are looking forward to the announced details.

3. Exhibitions

We are interested in all the suggestions you offered. The only thing I wish to emphasize is that the solution to the problem of sea freight about which we have already talked here, would be of good use in such cases. Anyhow, we should actually like to receive one of the exhibitions composed of photographic enlargements - specially if it is itself an exhibition on photographic art - and if it may be a double set there will be a chance to send one through Brazil and the neighboring countries.

4. Biennial Exhibit

The notice about the eventual coming of Rene d'Harnoncourt let us full of joy. This will certainly contribute to the exhit of our Biennial. Still, we hope that the same good decision will be taken to send us over an american exhibition.

Finally, there is to say about your proposition of an overall agreement for a plan of cooperation between the Museum of Modern Art in New York and the Museum in S.Paulo. This idea deserves our best attention and we should like to see it developed. Therefore, we ask you a more detailed scheme about the terms of this agreement and the best manner to make it come through soon as you told us in your letter.

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Le 10 Octobre 1950

Cher Monsieur Matarazzo:

Veuillez bien trouver ci-joint le brouillon de notre arrangement général modifié selon notre consultation de hier soir.

Monsieur McIlhenny et moi aurons prêt les documents supplémentaires Lundi prochain à trois heures.

Avec mes meilleures salutations,

Rene d'Harnoncourt

Enc.

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We are enclosing some samples of the press-announcement printed in all local papers refering to the engraving exhibition which you left us.

With my best regards to Mary and you.

Most sincerely yours,

Francisco Matarazzo Sobrinho
President

Mr. Nelson A. Rockefeller
The Museum of Modern Art
11 West 53rd Street
New York 19 N.Y.

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THE MUSEUM OF MODERN ART

(cc: Miss Ulrich
Miss Cable
Miss Hoyt
Miss Dudley

Date October 3,1950

To: Mr. d'Harnoncourt

From: Porter McCray PPM

Re: Museu de Arte Moderna
SÃO PAULO, BRAZIL

Preparatory to furnishing the director of the Museu de Arte Moderna in São Paulo, Brazil the extensive quantity of information requested by Mr. Francisco Matarazzo I am summarizing herewith for your conference this morning four general categories of materials which the Department of Circulating Exhibitions can supply and the conditions under which these materials would become available.

The costs quoted and the dates of availability are as exact as can be determined at present but must be offered subject to those changes which may occur either before the Museu de Arte Moderna makes its commitment or in the process of our delivering the finished exhibition. Since our meeting with Mr. Matarazzo last week our government has extended its control over much of the material we shall need, the costs of some of the materials have advanced as much as 30% and a rise both in transportation and insurance rates is expected.

As I pointed out in our conversation of last week we would recommend air transport in most instances, primarily for the greater preservation of photographic and other materials whose condition is subject to many hazards in the ocean trip through the tropics.

While air freight rates vary from twice to one-third more of the present ocean rates the former are more likely to remain stabilized at their present level; handling is more careful and, particularly in rental shows, the time saved in transportation more than compensates for the greater rental fee that results from slower means of transportation.

The four categories of available material are as follows:

I. RENTAL EXHIBITIONS FROM PROGRAM ESSENTIALLY DESIGNED FOR INSTITUTIONS IN THE UNITED STATES:

The "original" exhibitions in this group are constantly subject to local requests and, unless commitments are made shortly, in many instances the dates of availability to Brazil will have changed. Where possible I would recommend consideration of this material during our summer months which I should think would be the peak of Brazil's season. At Mr. Matarazzo's suggestion I have based the following estimates on a two month period from the Port of New York to Brazil and return. This fee is based on the current rental for 2 three week periods and allows a total of 3 weeks for 2 way transportation.

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

From: Porter McCray

Re: Museu de Arte Moderna
São Paulo, Brazil

1. The Exact Instant (check list attached)

Date available 5/15/51
Shipment from N.Y.

Rental for 2 months	$300.00
Two-way Air transport & Location insurance	7.00
Two-way Ocean transport & Location insurance	12.40
Two-way Ocean freight	110.00
Two-way Air freight	190.66
Broker's fee	24.00*
Total Ocean Frt.	$446.40
Total Air Frt.	521.66

2. Fifty Great Photographs (Check list attached)

Date available 11/15/50
Shipment from N.Y.

Rental fee for 2 months	$150.00
Two-way Air transport & Location insurance	7.00
Two-way Ocean transport & Location insurance	12.40
Two-way Ocean freight	32.50
Two-way Air freight	33.92
Broker's fee	24.00*
Total Ocean Frt.	$218.90
Total Air Frt.	$214.92

3. Robert Maillart: Engineer (check list attached)

Date available 2/19/51
Shipment from N.Y.

Rental for 2 months	$150.00
Two-way Air transport & Location insurance	2.26
Two-way Ocean transport & Location insurance	4.00
Two-way Ocean freight	7.50
Two-way Air freight	34.34
Broker's fee	24.00*
Total Ocean Frt.	$185.50
Total Air Frt.	$211.60

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

From: Porter McCray

Re: Museu de Arte Moderna
São Paulo, Brazil

4. Mies van der Rohe (check list attached)
Date available 3/15/51
Shipment from N.Y.

Rental for 2 months	$150.00
Two-way Air transport & Location insurance	3.16
Two-way Ocean transport & Location insurance	5.58
Two-way Ocean freight	95.00
Two-way Air freight	120.62
Broker's fee	24.00*
Total Ocean Frt.	$274.58
Total Air Frt.	$297.78

5. Picasso by Gion Mili (check list in preparation)
Date available 11/1/50
Shipment from N.Y.

Rental for 2 months	$150.00
Two-way Air transport & Location insurance	2.16
Two-way Ocean transport & Location insurance	3.84
Two-way Ocean freight	37.50
Two-way Air freight	50.80
Broker's fee	24.00*
Total Ocean Frt.	$215.34
Total Air Frt.	$226.96

6. Leading Photographers: A group of 10 one-man shows (check list)
Date available 6/1/51
Shipment from N.Y.

Rental for 2 months	$ 30.00
Two-way Air transport & Location insurance	2.62
Two-way Ocean transport & Location insurance	4.64
Two-way Ocean freight	10.00
Two-way Air freight	27.38
Broker's fee	24.00*
Total Ocean Frt.	$68.64 **
Total Air Frt.	$84.00 **

**all costs given on basis of 1 of 10 exhibitions

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

From: Porter McCray

Re: Museu de Arte Moderna
São Paulo, Brazil

II. EXHIBITIONS FOR SALE:

Only one exhibition in this group is immediately available but at our present rate of operation as many as five additional exhibitions in this category can become available at the conclusion of each Spring season. The retirement of these is ordinarily determined by two factors: the physical condition of the exhibition, and current demand.

1. Modern Buildings for Schools & Colleges (check list attached)

Immediately available
Shipment from N.Y.

Sale price	$200.00
Air transport insurance	1.07
Ocean transport insurance	.15
Ocean freight	30.00
Air freight	53.12
Broker's fee	12.00
Total Ocean Frt.	$ 242.15
Total Air Frt.	$ 266.19

III. DUPLICATES OF EXISTING EXHIBITIONS:

This category including exhibitions of photographic enlargements and color reproductions would be for sale only. This material can be supplied either in completed form mounted on hardboard or aluminum panels and boxed for shipment to Brazil and subsequent showings or in unmounted form for final preparation in Brazil. With our Museum's prestige in mind I would suggest that the first shows sent out be completely prepared in New York and if possible be mounted on aluminum. In both instances we can supply the accompanying text either in English or Portuguese provided, in the latter instance, the complete translation is provided from Brazil.

I have examined several of these exhibitions offered in the past ten years and find revision of some of the text desirable and substitutions for unavailable color plates necessary.

The costs for the exhibitions suggested below are approximate and based on Aluminum mounting.

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

From: Porter McCray

Re: Museu de Arte Moderna
São Paulo, Brazil

A. PHOTOGRAPHIC ENLARGEMENTS

1. Painting and Sculpture in Architecture(check list attached)

	Mounted	Unmounted
Sale price packed for shpt.	$600.00	$450.00
Ocean freight	17.06	7.88
Ocean insurance	3.27	2.45
Air freight	22.80	11.75
Air insurance	1.65	1.23
Brokerage fee	12.00	12.00
Total Ocean Frt.	$632.33	$472.33
Total Air Frt.	$636.45	$474.98

2. Marcel Breuer: Architect (check list attached)

Sale price packed for shpt.	$600.00	$450.00
Ocean freight	21.00	10.50
Ocean insurance	3.27	2.45
Air freight	20.55	11.75
Air insurance	1.65	1.23
Brokerage fee	12.00	12.00
Total Ocean Frt.	$636.27	$474.95
Total Air Frt.	634.20	$474.98

3. Post-War Building (check list attached)

Sale price packed for shpt.	$500.00	$ 400.00
Ocean freight	27.50	14.44
Ocean insurance	2.73	2.18
Air freight	27.00	11.75
Air insurance	1.38	1.10
Brokerage fee	12.00	12.00
Total Ocean Frt.	$542.23	$428.62
Total Air Frt.	$540.38	$ 424.85

4. Houses by Frank Lloyd Wright (check list attached)

Sale price packed for shpt.	$500.00	$400.00
Ocean freight	15.75	7.88
Ocean insurance	2.73	2.18
Air freight	14.05	11.75
Air insurance	1.38	1.10
Brokerage fee	12.00	12.00
Total Ocean Frt.	$530.48	$422.06
Total Air Frt.	$527.43	$424.85

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

Re: Museu de Arte Moderna
São Paulo, Brazil

From: Porter McCray

5. Modern Rooms of the Last 50 Years (check list attached)

	Mounted	Unmounted
Sale price packed for shpt.	$400.00	$325.00
Ocean freight	5.63	1.88
Ocean insurance	2.18	1.76
Air freight	11.55	1.56
Air insurance	1.10	.90
Brokerage fee	12.00	12.00
Total Ocean Frt.	$419.81	$340.64
Total Air Frt.	$424.65	$339.46

6. The Modern Chair (check list attached)

Sale price packed for shpt.	$500.00	$375.00
Ocean freight	6.56	1.88
Ocean insurance	2.73	2.04
Air freight	11.55	1.56
Air insurance	1.38	1.03
Brokerage fee	12.00	12.00
Total Ocean Frt.	$521.29	$390.92
Total Air Frt.	$524.93	$389.59

7. Architecture & the City Plan (check list in preparation)

Sale price packed for shpt.	$800.00	$600.00
Ocean freight	17.06	7.88
Ocean insurance	4.36	3.27
Air freight	20.95	12.56
Air insurance	2.20	1.65
Brokerage fee	12.00	12.00
Total Ocean Frt.	$833.42	$623.15
Total Air Frt.	$835.15	$626.21

B. COLOR REPRODUCTION EXHIBITIONS:

In case the Museu is interested in this category I would suggest we mount the complete series of exhibitions on 2 or 3 standard size panels each of which can then become part of a working library and used more or less as the Carnegie sets of Art Reference materials are now used.

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

Re: Museu de Arte Moderna
São Paulo, Brazil

From: Porter McCray

1. An Introduction to Modern Painting (check list attached)

	Mounted	Unmounted
Sale price packed for shpt.	$700.00	$600.00
Ocean freight	10.50	5.25
Ocean insurance	3.82	3.27
Air freight	14.30	12.56
Air insurance	1.93	1.65
Brokerage fee	12.00	12.00
Total Ocean Frt.	$726.32	$621.00
Total Air Frt.	$728.23	$626.21

2. Abstract Painting (check list attached)

Sale price packed for shpt.	$500.00	$400.00
Ocean freight	7.88	5.63
Ocean insurance	2.73	2.18
Air freight	11.75	12.46
Air insurance	1.38	1.10
Brokerage fee	12.00	12.00
Total Ocean Frt.	$522.61	$419.81
Total Air Frt.	$525.13	$425.56

3. 20th Century European Painters (check list attached)

Sale price packed for shpt.	$700.00	$550.00
Ocean freight	25.00	3.63
Ocean insurance	2.72	3.00
Air freight	26.86	12.46
Air insurance	1.38	1.51
Brokerage fee	12.00	12.00
Total Ocean Frt.	$739.72	$568.63
Total Air Frt.	$740.24	$575.97

4. Ancestral Sources Modern Painting (check list attached)

Sale price packed for shpt.	$700.00	$500.00
Ocean freight	15.75	7.88
Ocean insurance	3.82	2.73
Air freight	53.00	12.36
Air insurance	1.93	1.38
Brokerage fee	12.00	12.00
Total Ocean Frt.	$731.57	$522.61
Total Air Frt.	766.93	$525.74

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

Re: Museu de Arte Moderna
São Paulo, Brazil

From: Porter McCray

5. American Painters (check list attached)

	Mounted	Unmounted
Sale price for shpt.	$300.00	$225.00
Ocean freight	9.19	3.94
Ocean insurance	1.64	1.23
Air freight	18.69	11.81
Air insurance	.83	.62
Brokerage fee	12.00	12.00
Total Ocean Frt.	$322.83	$242.17
Total Air Frt.	$331.52	$249.43

6. An Introduction to Modern Sculpture (check list attached)

Sale price packed for shpt.	$300.00	$250.00
Ocean freight	10.50	5.25
Ocean insurance	1.64	1.36
Air freight	14.30	11.86
Air insurance	.83	.69
Brokerage fee	12.00	12.00
Total Ocean Frt.	$324.14	$268.61
Total Air Frt.	$327.13	$274.55

7. Paul Cezanne (check list attached)

Sale price packed for shpt.	$700.00	$ 550.00
Ocean freight	10.50	5.25
Ocean insurance	3.82	3.00
Air freight	14.30	12.46
Air insurance	1.93	1.51
Brokerage fee	12.00	12.00
Total Ocean Frt.	$726.32	$570.25
Total Air Frt.	$728.23	$575.97

8. Van Gogh (check list attached)

Sale price packed for shpt.	$550.00	$450.00
Ocean freight	10.50	5.25
Ocean insurance	3.00	2.45
Air freight	14.30	12.46
Air insurance	1.51	1.24
Brokerage fee	12.00	12.00
Total Ocean Frt.	$575.50	$469.70
Total Air Frt.	$577.30	$475.70

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THE MUSEUM OF MODERN ART

Date October 3, 1950

To: Mr. d'Harnoncourt

Re: Museu de Arte Moderna
Sao Paulo, Brazil

From: Porter McCray

---

9. 19th Century Leaders Modern Painting (check list attached)

	Mounted	Unmounted
Sale Price packed for shipment	$500.00	$400.00
Ocean Freight	10.50	5.25
Ocean insurance	2.73	2.18
Air Freight	14.30	12.16
Air insurance	1.38	1.10
Brokerage Fee	12.00	12.00
Total Ocean Frt.	$525.23	$419.43
Total Air Frt.	$527.68	$425.26

10. Picasso, Matisse, Klee Rouault (check list attached)

Sale Price packed for shipment	$500.00	$400.00
Ocean Freight	7.88	3.94
Ocean Insurance	2.73	2.18
Air Freight	11.75	12.16
Air insurance	1.38	1.10
Brokerage Fee	12.00	12.00
Total Ocean Frt.	$522.61	$417.12
Total Air Freight	$525.13	$425.26

11. Fifteen Modern Watercolors (check list attached)

Sale price packed for shipment	$350.00	$300.00
Ocean Freight	10.50	3.94
Ocean insurance	1.91	1.64
Air Freight	26.50	11.96
Air insurance	.86	.83
Brokerage Fee	12.00	12.00
Total Ocean Frt.	$374.41	$317.58
Total Air Frt.	$389.36	$324.79

12. Emotional Design in Modern Painting (check list attached)

Sale Price packed for shipment	$600.00	$500.00
Ocean Freight	9.19	3.94
Ocean insurance	3.27	2.73
Air Freight	20.55	12.36
Air insurance	1.65	1.38
Brokerage Fee	12.00	12.00
Total Ocean Frt.	$624.46	$518.07
Total Air Freight	$634.20	$525.74

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THE MUSEUM OF MODERN ART

Date October 3,1950

To: Mr. d'Harnoncourt

Re: Museu de Arte Moderna
São Paulo, Brazil

From: Porter McCray

IV. TEACHING MATERIALS AVAILABLE FOR SALE:

1. What is Modern Painting (check list attached)

Sale price packed for shipment(no disc.)		$75.00
Ocean freight		6.56
Ocean insurance		.55
Air freight		12.07
Air insurance		.28
Brokerage fee		12.00
	Total Ocean Frt.	$94.11
	Total Air Frt.	99.35

2. Creative Photography (check list attached)

Sale price packed for shipment(no disc.)		$30.00
Ocean freight		6.56
Ocean insurance		.55
Air freight		12.07
Air insurance		.28
Brokerage fee		12.00
	Total Ocean Frt.	$49.11
	Total Air Frt.	$54.35

3. Elements of Design (brochure attached)

Sale price packed for shipment(20%disc.)		$36.00
Ocean freight		1.88
Ocean insurance		.55
Air freight		7.10
Air insurance		.28
Brokerage fee		12.00
	Total Ocean Frt.	$50.43
	Total Air Frt.	$55.38

4. Three Teaching Portfolios: #1 Modern Sculpture
#2 Texture & Pattern
#3 Modern Art: Old & New

Sale price packed for shipment (all 3) (20% disc.)		$30.00
Ocean freight		1.88
Ocean insurance		.55
Air freight		4.97
Air insurance		.28
Brokerage fee		12.00
	Total Ocean Frt.	$44.43
	Total Air Frt.	$47.25

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COPY

DEPARTMENT OF STATE
Washington

File

THE MUSEUM OF MODERN ART

Date ~~November 20, 1950~~

cc: Mr. d'Harnoncourt

To: Mrs. Louise Boyer

Re: ~~Letter from William C. Johnstone, Jr.~~

From: Susan Cable

I have sent a copy of the attached letter to Mr. d'Harnoncourt.

Mr. Nelson A. Rockefeller
President, Museum of Modern Art
11 West 53rd Street
New York, New York

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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COPY

DEPARTMENT OF STATE
Washington

November 18, 1950

My dear Mr. Rockefeller:

Your letter of November 2, 1950 addressed to the Secretary, enclosing a copy of the Agreement made between the Museum of Modern Art of New York and the Museu de Arte Moderna of Sao Paulo, has been of wide interest to the Department, and the announcement of the signing of the Agreement has been noted in the New York Times and the New York Herald Tribune of November 13, 1950.

I should like to express to you, on behalf of the Department, the feeling of gratification aroused by this Agreement which is so much in line with the Cultural Agreement recently signed between the Governments of Brazil and the United States. I should also like to assure you that this experimental program will be watched with sympathetic interest and to wish you the fullest measure of success in the undertaking.

Sincerely yours,

s/ William C. Johnstone, Jr.

William C. Johnstone, Jr.
Director
Office of Educational Exchange

Mr. Nelson A. Rockefeller
President, Museum of Modern Art
11 West 53rd Street
New York, New York

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Miss Ritter File

Copy

THE MUSEUM OF MODERN ART

d.c. to: Miss Ulrich
Mr. Johnson
Miss Dudley

Date June 10, 1949

...us ARTE MODERNA
...ORAL, 2387 - SAO PAULO BRASIL

To: Mr. d'Harnoncourt

Re: Dr. Matarazzo's letter of May 24, 1949

From: Porter McCray

October 27th, 1950

Mr. Nelson Rockefeller
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.
U.S.A.

Dear Mr. Rockefeller:

We can hardly express the pleasure we had when Mr. Matarazzo gave us the news about the agreements between our museums. There was therefore more enthusiasm in our work and more confidence about the future results of our activities. Be sure that we shall not dismiss your reliance.

It is just about theagreements that I want to make two questions:

1. The agreements were signed without any indication of the day they were made. Mr. Matarazzo would like to have your approval to fix the date they were signed, that is 19th October.

2. Wishing to publish the agreements in the Brazilian press and knowing that the Museum of Modern Art of New York wants to do the same, it shall be necessary to fix a press release and this we think could for the 12th November; but again we need your approval.

As there is not much time, we should beg you to cable us your answer to both questions. Meanwhile, we shall take the liberty to keep working as if you agree with the proposed dates until we get your definite answer.

Out best thanks.

Sincerely yours,

Lourival Gomes Machado
Director

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THE MUSEUM OF MODERN ART

C.C. to: Miss Ulrich
Mr. Johnson
Miss Dudley

Date June 10, 1949

To: Mr. d'Harnoncourt

Re: Sr. Matarazzo's letter of May 24, 1949

From: Porter McCray

Dear Rene:

This is to reply to your memo concerning the request of Sr. Matarazzo. It is possible that the circulating version of the MIES VAN DER ROHE exhibition could be made available to the Museu de Arte Moderna during this summer. The exhibition is now being held in storage in the mezzanine where it will remain until next October when it will leave the Museum for its next booking. The exhibition contains 30 photographic enlargements averaging 36 x 49 ft., two of Mies' original collages and a model of the Resor house. The price of the exhibition for the usual period of three weeks is $85.00 and it requires about 200 running feet of exhibition space. The complete show is contained in 3 boxes weighing a total of 685 pounds.

The LE CORBUSIER TO NIEMEYER exhibition held in the Museum was not prepared as a circulating exhibition therefore all packing, handling, transportation etc. should be borne by the borrowing institution. As you know all of the Niemeyer material including the original drawing, the model, and the landscape sketch by Burle Marx belong to Emily Tremaine but could probably be obtained on request. We have estimated that three boxes will be necessary for this exhibition which will weigh approximately 400 pounds when packed. The cost of the boxes would approximate $160.00 and the photostating of labels, etc. etc. would add at least another $30.00. When the exhibition was installed in the Museum it required 100 running ft. of exhibition space.

The exhibition HOUSES BY FRANK LLOYD WRIGHT, which has just been returned, is unfortunately in a condition unsuitable particularly for use in a foreign country. With the additional expenditure of some $300.00 or $400.00 portions of this exhibition could be revived and supplemented with new material to make a reasonably presentable impression. This exhibition, weighing 250 pounds, was originally planned to occupy 150 running feet, and rented at $75.00 for 3 weeks.

Because the inclusion of this latter show is hardly practicable, I am summarizing below the costs of the Mies and Corbusier-Niemeyer shows only based on the detail given above.

6 boxes
66 cubic feet
weight (approx.) 1100 pounds
value $5000.00

	One Way	Two ways
Broker's services New York to Santos, Brazil and return	$ 15.00	$ 30.00

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	One way	Two ways
Consular papers	$ 28.00	$ 56.00
Cartage to and from pier-New York	20.00	40.00
Ocean freight - via Moore-McCormick:		
$1.25 per cubic ft. one way .10 per $100 insurance 1100 pounds - New York to Santos, Brazil and return	115.00	230.00
Insurance:		
Transit: $.545 per $100 per trip each way	27.50	55.00
In Brazil: $.075 per 100 per month		5.00
TOTAL	$ 205.50	$ 416.00 *

Comparative transportation rates Air Freight - New York to Sao Paulo

$ .86 per pound .05 per $100 insurance .15 insurance premium		
TOTAL AIR FREIGHT	$ 972.00	$ 1854.00

* Railway Express and incidental handling and cartage charges from the Port of Santos to Sao Paulo have not been included.

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LT RCA

LOURIVAL GOMES MA
MUSEU DE ARTE MOD
SAOPAULO BRAZIL

THANK YOU LETTER
AS DATE OF SIGNIN
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ESS RELEASE. WOULD

OV 2 1950

John D. kefeller Plaza, NYC

NOV 3 1950

The Honorable
Dean G. Acheson
Secretary of State
Washington, D. C.

MEMORANDUM

To: Mr. d'Harnoncourt

From: SUSAN CABLE

Date: 11/6/50

Subject:

Copies for your file.

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LT RCA

LOURIVAL GOMES MACHADO
MUSEU DE ARTE MODERNA
SAOPAULO BRAZIL

THANK YOU LETTER OCTOBER TWENTYSEVENTH. WE APPROVE OCTOBER NINETEENTH AS DATE OF SIGNING AND NOVEMBER TWELFTH AS DATE OF PRESS RELEASE. WOULD APPRECIATE YOUR CABLING US SUBSTANCE YOUR RELEASE

NELSON ROCKEFELLER

NELSON A. ROCKEFELLER NOV 2 1950

John D. Rockefeller, Jr., Room 5600, 30 Rockefeller Plaza, NYC

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November 2, 1950

Dear Dean:

In connection with the correspondence we had last year about developing a program of cultural exchange with the Museums in Brazil, as suggested by Maria Martins, I thought you might be interested to know that The Museum of Modern Art in New York has just signed an agreement with the Museu de Arte Moderna in Sao Paulo, a copy of which is attached. This has not been announced as yet because Mr. Francisco Matarazzo, President of the Museu, is returning to Brazil by boat and will make the announcement when he arrives. The interest which you expressed in your letter of January eighteenth on behalf of the State Department encouraged the Trustees to go forward with the experimental program.

With best wishes,

Sincerely,

NELSON A. ROCKEFELLER NOV 3 1950

Nelson A. Rockefeller

The Honorable
Dean G. Acheson
Secretary of State
Washington, D. C.

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TRANSLATION

Memorandum to Mr. Nelson Rockefeller from the:

Museu de Arte Moderna
Caixa Postal 2367
São Paulo, Brasil

São Paulo, July 6, 1950

The Museum of Modern Art of São Paulo is interested in obtaining the following:-

FILMS:- a) By loan or rental of the exhibit to our associates and thence immediate return to New York. We believe that the schedule will be different from the one established by the Museum of Modern Art in New York. We offer two solutions: 1) To obtain air transport in an official or private manner 2) To establish various cinema clubs and have the museums get interested in these same films. In fact, we have already established a certain amount of interchange with the Center for Cinematographic Studies of Rio de Janeiro, the Cinema Club of Porto Alegre, the Cinema Club of Belo Horizonte, and even with the Institute of Modern Art of Buenos Aires and the Cinema Club of Montevideo. The films would make the complete South American circuit and the Museum of Modern Art in São Paulo would be responsible for its distribution.

b) We are also interested in copies of films from the Film Archive of the Museum of Modern Art of New York but we still have to give more detailed data on the price per copy and the rights for obtaining new copies.

PUBLICATIONS- All the publications of the Museum of Modern Art of New York which are sold at high prices in Brazil (on a basis of Cr. $35,00 per dollar) could be consigned to us and delivered to the public at the legal dollar exchange. We would like to know if we could have the usual book-store discount (30 to 40%)and if we would have any way of handling the exchange difficulties.

PAINTING EXHIBITS, ENGRAVINGS, SCULPTURES, ETC. - All that can be sent under the artistic responsibility of the Museum of Modern Art of New York interests the Museum of Art of São Paulo and we will exhibit it. Freight, insurance, and Customs problems would have to be solved. We suggest that the Museum of Modern Art of New York, upon handling interchange problems with President Dutra, kindly bear in mind the terms in the enclosed letter so as to attain free freight in the

(continued)

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Lloyd Brasileiro ships and Customs rights since the Divisão de Patrimonio Historico and Artistico Nacional of the Ministry of Health and Education looks upon this favorably.

EXHIBIT WHICH TAKES PLACE EVERY TWO YEARS - The Museum of Modern Art of São Paulo will organize next March its biennial exhibit, following the pattern of the Venice exhibit. The North American government (contrary to the European Governments) does not have an allotment nor an official organization to send the American representatives. In accordance with what was done for Venice, the Museum of Modern Art of New York could be in charge of gathering together, selecting, and sending works worthy of representing American painting at this international exhibit. We suggest using the facilities that may eventually be conceded by the Brazilian government, as mentioned in the above paragraph, regarding transportation and Customs.

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THE MUSEUM OF MODERN ART

Date

TRANSLATION

To: Translation sent to His Excellency, President Re:

AGÊNCIA LUX | DIARIO DA NOITE 1a. EDIÇÃO - S. PAULO | 18 JUL 1950

Gravadores norte-americanos

Em sua recente visita a São Paulo, o sr. Nelson Rockefeller, que se tem distinguido como um dos melhores amigos do Museu de Arte Moderna de nossa cidade, teve oportunidade de passar às mãos dos diretores daquela instituição uma coleção de gravuras de artistas norte-americanos. Trata-se de 27 trabalhos assinados por: Fred Becker, Minna Citron, Eleanor Coen, Worden Day, James Forsberg, Sue Fuller, William Stanley Hayter, Raymond Jordan, Max Kahn, Marjean Kettumen, Kenneth Kilstrom, Hisch Kohn, Louise Krueger, Arain Landeck, Edward Landon, Boris Hargo, Henry Mark, Seong Moy, Gabor Peterdi, Alton Pickens, Bernard Reder, Anne Ryan, Louis Shanker, Karl Schrag, James Steg, Frank Wallace e Adja Yunkers.

São, como se vê, novos valores surgidos na cena artística dos Estados Unidos e que representam as novas tendencias daquele país. Ademais, esses trabalhos apresentam ainda o interesse de serem, muitos deles, realizados em técnicas pouco comuns ou ainda não praticada entre nós.

Brevemente, o Museu de Arte Moderna organizará uma exposição desses trabalhos, a fim de corresponder à boa vontade e simpatia demonstrada pelo sr. Nelson Rockefeller.

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THE MUSEUM OF MODERN ART

Date

TRANSLATION

AGÊNCIA LUX | JORNAL DE S. PAULO, S. PAULO | 12 JUL 1950

GRAVADORES NORTE-AMERICANOS

Em sua recente visita a São Paulo, o sr. Nelson Rockefeller, que se tem distinguido como um dos melhores amigos do Museu de Arte Moderna de nossa cidade, teve oportunidade de passar às mãos dos diretores daquela instituição uma coleção de gravuras de artistas norte-americanos. Trata-se de 27 trabalhos assinados por: Fred Becker, Minna Citron, Eleanor Coen, Worden Day, James Forsberg, Sue Fuller, William Stanley Hayton, Raymond Jordan, Max Kahn, Marjean Kettumen, Kenneth Kilstrom, Hisch Kohn, Louise Krueger, Arain Landeck, Edward Landon, Boris Hargo, Henry Mark, Seong Moy, Gabor Peterdi, Alton Pickens, Bernard Reder, Anne Ran, Louis Schanker, Karl Schrag, James Steg, Frank Wallace e Adja Yunkers.

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THE MUSEUM OF MODERN ART

TRANSLATION

Excerpt from letter sent to His Excellency, President Eurico Gaspar Dutra, by the:

Museu de Arte Moderna
São Paulo, Brasil

July 6, 1950

We take the liberty of pointing out the concrete measures which would make our wishes possible. For the transportation of paintings and books, we believe that the Federal Government would have no difficulty in accepting them, gratis, on the Lloyd Brasileiro ships going to United States ports, but regarding the films, only air transport could be considered. Nevertheless, it would be most advantageous if these works of art could be sent easily through Customs, without any tariff charges or presentation of bonds or security since the works of art were being sent for a relatively short time and would be returned by us. There is no doubt that official supervision is needed, and we are the first to realize that this is indispensable, and this could be accomplished by the Divisão do Patrimonio Historico e Artístico Nacional of the Ministry of Education and Health. There are people there who have appraised art works before and would fully realize the benefit they would be for the Brazilian people.

Finally, exchange facilities in modest quantities - we do not delay in telling you this -- would allow us to pay promptly in New York our debts from rental of films, payment of books or works of art or films which we may want to purchase, and once purchased, will be added to the artistic wealth of the nation.

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THE MUSEUM OF MODERN ART

cc: Mr. Griffith

Date September 18, 1950

To: Mr. Rene d'Harnoncourt **Re:** Films for Brazil

From: Susan Cable

I talked with Richard re the questions raised by Mr. Matarazzo concerning films.

Before we can send them the copies of the films which they request, we must obtain permission from the industry to make those copies. The Museu de Arte Moderno cannot in turn make new copies without securing the industry's approval. Since we are the American member of the Federation of International Film Archivists, the request for that second approval (i.e. making copies of a copy) should be made by us to the industry. Furthermore, to absolve us from any responsibility should the Brazilians make copies without the industry's approval, we should have a written agreement to that effect with the Museu.

You will recall that Mr. Matarazzo asked in his letter:

"We should like to be informed whether the copies to be furnished (16 mm sound or silent) will be 'lavande' or 'fine grain', that is, capable of being well copied".

The above is an indirect answer to that question.

sc/sc

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MR. D'HARNONCOURT

May 19, 1949

Mr. Vincent
Jimenez Corporation
37 Wall Street
New York, N.Y.

Dear Mr. Vincent:

This will confirm our telephone conversation of today in regard to the return of the following films which you forwarded to the Museu de Arte Moderna, Sao Paulo, Brazil last January:

SMILING MADAME BEUDET - 2 reels, 35mm.
MENILMONTANT - 3 reels, 35mm.
BALLET MECANIQUE -1 reel, 35mm.

We are in receipt of a letter dated May 13th, from Senhor Francisco Matarazzo Sobrinho, President of the Museu de Arte Moderna, in which he advised us that he is returning the films.

Enclosed herewith is the original Bill of Lading No. 308 from the Moore-McCormack Lines, which covers this return shipment.

After clearing through Customs, we would appreciate it if you would return these films to us at the following address as promptly as possible:

Museum of Modern Art Film Library
Vaults
11-17 43rd. Avenue
Long Island City 1, N.Y.

Very truly yours,

Edward F. Kerns,
Technical Director

EFK/og
Enclosure

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May 13, 1949

Dear Mr. Matarazzo:

Thank you very much for your good letter of April 25. I was terribly sorry to hear from Berent Friele that you have not been well and hope that you have by now completely recovered.

In accordance with your letter, we are canceling arrangements for the international exhibition of modern painting for the time being. We fully understand, of course, the great difficulties in money exchange which often make such projects impossible and will be happy to cooperate with you at a later date should conditions permit.

I am taking up your suggestion of an exhibition of engravings, drawings, watercolors and paintings by young American artists with my colleagues and will write you soon on the possibility of assembling such an exhibition and the approximate cost involved.

With best wishes and sincere regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 SÃO PAULO BRASIL

April 25, 1949

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd. Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt,

Only now we can answer to your letter of February 17th.. We thank you very much for your detailed offer, which we studied with great interest. As you had suggested, we got in touch with the Museum of Modern Art, Rio de Janeiro, and came to the conclusion that unfortunately, at this moment, we cannot carry out this very interesting project, as already explained to Mr. Friele.Not only would the exhibition involve considerable expenses, but also there is a great difficulty, not to say an impossibility, to obtain exchange to pay for the expenses. As you are aware, there is a great dollar-shortage and we do not believe that we would be allowed exchange for the amount required in your plan. We are very sorry, indeed, about this, and even more so when we consider the excellent material offered in your list. We hope, however, that situation will change soon, so that we may come back upon the subject.

Meanwhile, we thought that it might prove much easier to have a less ambicious show, such as exhibitions of engravings, drawings, water-colours, or paintings of the Young American artists. This is just a suggestion, and we should be very glad if you could let us have your opinion.on the subject. We are getting in contact with Rio de Janeiro authorities, in order to obtain facilities for cultural exchanges, and we hope to obtain similar facilities from the American authorities.

Looking forward to hearing from you soon,

very truly yours,

Francisco Matarazzo Sobrinho
President

FMS/ef

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February 17, 1949

Dear Mr. Matarazzo:

After a long delay we were finally able to make a new estimate of costs for assembling and shipping the exhibition of Twentieth Century European paintings to your Museum which we discussed with Mme Matarazzo during her recent visit to New York. The estimate you will find based on packing, shipping and insurance from here to Rio de Janeiro only since we believe that you will better be able to ascertain the exact costs of the shipment from Rio to Sao Paulo than this is possible from here. I am also happy to report that the Museum, in recognition of the importance of this initial interchange between our institutions, has authorized me to reduce the regular Museum's charge for preparing and handling the exhibition to one half of the usual charge of 20%. Together with the estimate I am also enclosing a revised list of the paintings to be included.

During the last week we had the great pleasure of seeing Mme Nabuco who has shown great interest in having the exhibition presented also at the Museu de Arte Moderna in Rio de Janeiro. Since I know of your concern about the cost of showing it in Sao Paulo alone, I wonder if you would care to get in touch with the Museu de Arte Moderna in Rio. We should be be very happy indeed to have these paintings exhibited in both cities, and would be very grateful if you could let me know, in the not too distant future, if the project can be realized and the date on which you wish the shipment to reach Brasil.

In your letter of February 5, you mentioned our promise to send you information on the availability of five abstract films. I have been in the belief that the films we sent to you, which included the abstract film Ballet Mecanique, directed by Fernand Leger, were the group of films we had promised except for Entr'Acte by Rene Clair which was eliminated at your

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request. If I am in error in this matter, please let me know in case there are other titles you wished to obtain from our Film Library.

Please give my very best regards to Mme Matarazzo and let me repeat to you how very happy we are to cooperate with you and your Museum in every way we can.

With very best regards,

Faithfully yours,

René d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brasil

Encs. 2

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. D'Harnoncourt
Miss Dudley
Mr. McCray

Date October 21, 1948

To: Miss Ulrich

Re: Exhibitions to be lent to South America, etc.

From: Dorothy Miller

Attached are lists of paintings for three exhibitions which we propose to lend to the following:

1. The Norton Art Gallery, West Palm Beach, Florida. Jan. 5-26, 1949
2. Caracas, Venezuela. Probably April 20 - May 20, 1949
3. Museu de Arte Moderna, São Paulo, Brazil. Summer, 1949.

Twenty-five of the paintings are on all three lists. The West Palm Beach show and the São Paulo show consist of the same twenty-five paintings; fifteen more are added for the Caracas show only.

The West Palm Beach show is being offered as a substitute for one of our circulating shows. C/E has already asked Budworth for an estimate for collecting and packing these 25 paintings. The same boxes can be used to ship these 25 paintings later to Caracas and São Paulo. C/E's estimate is $250. - $300. for five to six boxes, 1,500 pounds.

We shall need a further estimate on packing the 15 additional paintings which go to Caracas and then return to New York, and an estimate on the insurance value and costs for both Caracas and São Paulo. José Gomez Sicre is attempting to get free or reduced transportation to Venezuela, so I believe we do not need to give an estimate on transportation.

The Caracas exhibition will leave New York about March 21, and probably another month should be allowed, until about June 20, for its transportation after leaving Caracas (part returning to New York and part going on to São Paulo.)

I suggest estimating about two and one-half to three months duration for exhibition and transit for the São Paulo show.

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October 21, 1948

TWENTIETH CENTURY EUROPEAN PAINTING

Tentative List for the Norton Gallery, West Palm Beach, Florida, January 5-26, 1949

Artist and Title	Frame Size	Insurance
Balthus: Portrait of André Derain	53 3/8 x 37 5/8	$1,000
Berman: Sleeping Figures, Statue, Campanile	44 x 36 1/2	1,500
Bonnard: Luncheon	25 1/2 x 35	4,000
Braque: Soda	21 7/8 x 21/7/8	1,500
Chagall: Jewish Wedding	30 1/4 x 35 3/8	1,400
Dali: Imperial Violets	46 x 63	3,000
Derain: Landscape (45.34)	39 1/4 x 45 3/4	4,000
Ernst: Woman, Old Man and Flower	47 3/4 x 61 1/4	1,000
Gris: Guitar and Pipe	36 3/4 x 30 3/4	3,600
Grosz: Metropolis	37 1/8 x 29 1/8	800
Klee: Christian Sectarian	19 3/4 x 16 3/8	500
Le Corbusier: Still Life	34 1/4 x 42	700
Léger: The Great Julie	51 3/4 x 57 5/8	2,000
Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	1,000
Matisse: Coffee	50 1/2 x 36 3/4	9,000
Matta: The Hanged One	41 7/8 x 55	750
Miro: Catalan Landscape	27 1/8 x 41	2,500
Mondrian: Composition, 1925 (486.41)	22 x 19	1,000
Pascin: Reclining Model	35 1/4 x 43	800
Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: The Mirror, 1932 (E. L.)	54 1/4 x 41 1/4	10,000
Rouault: Funeral	21 3/4 x 29 3/4	3,000
Segonzac: Landscape in Provence	39 3/8 x 46 1/2	2,000
Tanguy: Extinction of Useless Lights	46 x 35	1,200
Tchelitchew: The Madhouse	29 1/2 x 35	600

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10/19

Room 5600
30 Rockefeller Plaza
NewYork 20,N.Y.

October 18, 1948

Dear Rene:

Attached is a copy of a letter I have written to Mme. Matarazzo. Thanks ever so much for all you've done on this. It looks like a most auspicious relationship is being established.

With best wishes,

Sincerely,

Nelson A. Rockefeller

Mr. Rene d'Harnoncourt
The Museum of Modern Art
Eleven West 53rd Street
New York, New York

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October 18, 1948

Dear Yolanda:

Enclosed is the letter to Ambassador Herschel Johnson. It's been such a pleasure for all of us having you and Mme. Camargo here, and I am delighted with the outcome of the visit.

Mr. d'Harnoncourt has sent me a copy of the letter which he has written you covering your discussions and the various points raised by your husband and Mr. Degand in their letters to me. We are entirely at your service here and look forward to the opportunity of increasingly closer ties with you and your husband and the Museu Arte Moderna in Sao Paulo.

Mary and I have enjoyed so much the visits with you both. With best wishes for a most pleasant trip home,

Sincerely,

NELSON A. ROCKEFELLER OCT 18 1948

Nelson A. Rockefeller

Mme. Francisco Matarazzo Sobrinho
Hotel Gotham
New York, New York

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MEMORANDUM

October 18, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Letter to MMA Library from F. Matarazzo Sobrinho

Attached herewith is the original of the letter which Nelson received from Mr. Matarazzo, but which is addressed to the Film Library. I wonder if you would return the copy which I sent you of this letter in exchange for this original which I think should be in the Museum files. As far as I am concerned, this letter has never been acknowledged.

SC:ms

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MUSEU DE ARTE MODERNA

CAIXA POSTAL 2387 SÃO PAULO BRASIL

September 17, 1948

Museum of Modern Art Film Library
11 West 53 Street
New York, 19

Gentlemen,

Amongst the aims of the Museum of Modern Art of São Paulo (Brazil), a civil association of no financial purpose, there are the study and promotion of cinema as an art.

To achieve such aims, the Museum of Modern Art has created a Film Library, which activities will be:

1) Maintenance of documents referring to the cinema (photographs, books, newspapers, clips and cuttings from newspapers, reviews, programmes, advertisments, musical partituras, posters, scenarios, décors, drawings, texts and manuscripts, etc.);
2) Filing of film positives or negatives, borrowed or bought, or received by donation;
3) Establishing of contact with film owners, either film libraries, producers, exhibitors, or private, for the purpose of interchanging, borrowing, buying or helping in the preservation of films;
4) Cataloguing of films, produced until now, with related documents and owners;
5) Establishing contact with Governmental Departments, firms and private people, for the purpose of preserving films, with the occasional offer, when necessary and within its possibilities, for the taking of copies of films and documents;
6) Organizing a complete collection of films produced in Brazil;
7) Showing of its films and documents, with cultural and artistic aims only, either isolated or in series, for certain groups or the public at large;

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8) Sponsering of lectures, courses, seminaries, debates, exhibition of documents, publication of articles, reviews, newspapers, books, aiming at the study and difusion of cinema as an art and a social factor.

This being our first communication with you, we wish to stress the need for us to keep a close and fruitful contact between our associations for the purpose of better achieving our common aims.

Yours very truly,

Francisco Matarazzo Sobrinho

FMS/el

10/4/48 cc to Mr. d'Harnoncourt

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IRIS

MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 SÃO PAULO BRASIL

February 5, 1949

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd. Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt,

I thank you very much indeed for your kind letter of January 11, and we are all very happy to know about the three films turned over to Messrs. Jimenez Corporation for shipment to our Museum. Enclosed you will find a signed copy of your loan blank. Immediately upon receipt of your letter, we cabled Jimenez Corp., requesting information about dispatch and they replied that shipment had already been effected. We are now awaiting the films and hope that they will arrive in perfect order.

We take this opportunity to refer to your letter of October 15, 1948, paragraph n. 3, to which we replied on November 16, 1948. We are still awaiting your news about the copies of the five abstract films.

It has been decided by our board of directors to open the Museum on the next 8th. of March, and as soon as we shall have any publication, such as invitation, programme, catalogue, etc. ready, we shall immediately send them over to you.

Thanking you very much for your co-operation, I remain,

faithfully yours,

Francisco Matarazzo Sobrinho
President

Enclosure: copy of your loan blank

el

P.S. Just before sending out this letter,
we received an advise that the 3 films have arrived via Panair.

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IRIS.

MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 SÃO PAULO BRASIL

November 16, 1948

Mr. René d'Harnoncourt
Museum of Modern Art
11 West 53rd. Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt,

I wish to thank you for all the attention you were kind enough to show to my wife and Mrs. Maria Guedes Penteado de Camargo during their stay in New York. I hope that this personal contact might be the beginning of a close and fruitful co-operation between our organizations.

I take the opportunity to answer your letter of October 15 which you delivered to my wife.

1. & 2. I thank you very much for your details about the exhibition of 25 paintings, which seems very interesting to us. As we are about to start activities here, you will readily understand that we have to make great efforts to face the expenses which lay ahead of us. I should therefore like to know about the discount on the project when shipping directly from Caracas to São Paulo, as mentioned in your letter. Furthermore, I am planning to show these pictures in Rio de Janeiro also, where I hope to find co-operation as to splitting expenses. Anyhow, first of all we have to know approximate costs of the project.

3. We are awaiting your news about the copies of the five films, as mentioned in your letter.

4. I hope that we might be able to come back to the subject of exchanging exhibitions in the near future.

Thanking you in advance for your early reply, I remain,

yours very truly,

Francisco Matarazzo Sobrinho
President

FMS/el

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February 17, 1949

Dear Mr. Matarazzo:

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request. If I am in error in this matter, please let me know in case there are other titles you wished to obtain from our Film Library.

Please give my very best regards to Mme Matarazzo and let me repeat to you how very happy we are to cooperate with you and your Museum in every way we can.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brasil

Encs. 2

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MUSEU DE ARTE MODERNA
CAIXA POSTAL 2387 SÃO PAULO BRASIL

Re: 23 Barry

May 24th., 1949

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd. Street
New York

Dear Mr. d'Harnoncourt,

I am very glad to report that the interest roused by the activities of our Film Library has been so as to lead the Board of our Museum to increase the number of shows, and presently we are holding sessions on Wednesdays, Fridays, Saturdays and Sundays.

The vanguard films lent by the Museum of New York have met with great success, being the second official film programme of the Museum; the first was the "Jeanne d'Arc" by Carl Dreyer. The vanguard films were accompanied by music as recommended by Paul Velguth in the catalogue "Art in Cinema" of the Art Museum of San Francisco.

Maya Deren's films were our third programme. Presently we are showing French films from 38 to 1940, a cycle which will linger on for over a month.

We would like to show after these French films a series of productions related to the birth and development of the American cinema. It appears to us that it would be interesting to show Griffith's films for whom there is great interest here. We would patronize lectures and debates on Griffith's work along with the showing of his films.

Thus we would like to ask you to examine the possibilities of lending us some films of Griffith's, taking from 1915 to 1924, which would make for a long programme of study on the great figures of American cinema. The films would be the following :

The Birth of a Nation
Intolerance
Broken Blossoms
Way Down East
Orphans of the Storm
Isn't Life Wonderful?

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February 17, 1949

Dear Madame Nabuco:

In accordance with my promise, I am sending you here a list of the twenty-five paintings which we expect to send to Brazil at the request of Mr. Matarazzo, and a copy of the estimate of the assembling, shipping and packing costs of the exhibition, which we have sent to the Museu de Arte Moderna in Sao Paulo.

I also wrote Mr. Matarazzo about your interest in the exhibition so that he may get in touch with you to consider the possibility of presenting it in both Rio de Janeiro and Sao Paulo, thereby cutting the cost for each institution to one half of the total. A copy of this letter is enclosed for your information.

I cannot tell you how very much I enjoyed meeting you and how delighted we all are to know that the Museu de Arte Moderna in Rio is carrying on such vigorous work in the field with which we are both concerned. Let me assure you that within the limits of our ability we shall be only too happy to assist you in your efforts.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. J. T. Nabuco
Hotel Barclay
111 East 48th Street
New York City

Encs.

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2/17/49

THE MUSEUM OF MODERN ART

SCHEDULE OF Estimated Cost of Rio de Janeiro Exhibition

ITEMS	By Freight	By Air	
1. From New York to Rio de Janeiro 25 paintings - value $72,750			
Boxing - 7 boxes @ $50 each			350
Cartage to pier or air terminal			25
Freight charges: Ocean			
$42 for 40 cu.ft., Approx. 300 cu.ft.	315.00		
Ad valorem - 2% of $72,750	1455.00		
25% surcharge	442.50		
	2,212.50		
Air			
Valuation - .15 per $100, of $72,750		109.12	
Freight - .84 per lb., approx. 2,200 lbs.		1848.00	
		1957.12	
Insurance - air .27 1/2 per $100		200.00	
ocean .55 per $100	400.00		
Consular invoices	280.00	3.00	
	2,892.50	2,160.12	2,160
Customs clearance			45
Insurance in Rio - $49 per month			100
			2,680
2. From Rio de Janeiro to New York			
Freight, insurance and consular invoices - see above			2,160
Customs clearance -			45
Cartage from air terminal			25
Unpacking			25
Miscellaneous charges - photographs, etc.			50
			2,305
GRAND TOTAL			$4,985

Purchased at - ₣r rate of 70/1 — 500—

FORM 8

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MEMORANDUM October 8, 1948

TO: Mr. René d'Harnoncourt

THE MUSEUM OF MODERN ART

Date_____

To: **Re:**_____

From: _____

Gomez Sicre just called to say he'll be here in half an hour together with Dr. Nass, present Secretary to President of Venezuela,
Romulo Bedancourt, former President
Dr. Ranjel, Deputy from Government
and someone else who is in charge of either the military or educational branch of the Gov.

He hopes you can leave the meeting to receive this party, and feels we should again arrange to have Press photographers here (Betty says we had one last time - the only picture got into some South Am. Paper - we never saw. Exp. $20, time too short)

they just arrived.

SC:ms

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MEMORANDUM

October 8, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Letter from NAR to Mme. Matarazzo

Attached herewith is a copy of the letter which Nelson wrote to Mme Matarazzo. She is the wife of the President. You will note that in the President's letter, he did not mention that she was coming, but merely his brother, Paulo Matarazzo, would deliver the letter.

I told Nelson you would meet him in the lobby of the Museum at 9:30.

SC:ms

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MEMORANDUM April 7, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Sao Paulo

I have seen your letter to Mr. Rino Levi of April second. As you know Nelson has never answered the letter from Dr. Carleton Sprague Smith. What would you think of Nelson sending Dr. Smith a copy of the letter which went to Mme. Martins (two copies of which I am attaching for your files)? Would you be good enough to let me know what part you think Nelson should suggest that Dr. Smith play in this picture.

SC:ms

*copy sent to S.C.

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Mr. René d'Harnoncourt
New York

5/24/49

The remittance of the vanguard films was made expensive because it was done through air mail. We might try ordinary sea transport this time, because we have enough time. The proposed Griffith programme would not begin before the end of June. The dispatch may be given to Messrs. G. Jiminez Corporation, 37, Wall Street, New York 5, N.Y..

Looking forward to your reply, we remain,

sincerely yours,

Francisco Matarazzo Sobrinho
President

FLAS/ef

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April 2, 1948

Dear Maria:

I'm sorry to have delayed in writing you but I've been out of the country a couple of times since last seeing you.

I have consulted with members of the Museum staff concerning your proposal which we discussed with regard to sending a representative exhibition of contemporary art to Rio from the Collection of the Museum of Modern Art. All of us are tremendously interested and enthusiastic about the idea of this show. It is my understanding that it would be shown during the month of July to open a series of exhibitions on modern art to be held in The Exhibitions Gallery of the Ministry of Education. Alfred says he will be delighted to make the selection and naturally in view of the tremendous importance of such an exhibition, the Museum will send a representative exhibition of the highest quality.

René and Alfred would be delighted to come down as guests of the government as you suggested. As far as the costs of the show are concerned, frankly our situation is as follows: we shall be glad to select and loan the paintings and make René's and Alfred's time available for the installation of the show there and whatever lectures might be desired. However, because of the financial situation of the Museum, I regret to say that we cannot contribute towards the expenses of packing, transporting,

Mme. Maria Martins
Brazilian Embassy
3000 Massachusetts Avenue
Washington, D. C.

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insuring the pictures nor the travel and expenses of Messrs. d'Harnoncourt and Barr.

With regard to the opening of the Fundacao de Arte Moderna in Sao Paulo, I have received letters from Francisco Matarazzo Sobrinho and Carlos Pinto Alves asking for the Museum's cooperation in connection with the realization of their exhibitions. It has occurred to me that perhaps after the exhibition closes in Rio, it could be sent to Sao Paulo for two weeks provided that it could be back in Rio in time to be shipped from there by September fifteenth.

I can't tell you what a pleasure it is to work with you again on an important cultural program between our two countries. We got so many things underway together during the war that it's wonderful to see some of them bearing fruit and being carried forward, and I do hope that it may be possible for this to work out.

I look forward to hearing from you about the plans. In the meantime, this letter brings personal regards to you and Carlos,

Sincerely,

NELSON A. ROCKEFELLER APR 6 1948

Nelson A. Rockefeller
President

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MEMORANDUM

October 4, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Letter from Francisco Matarazzo Sobrinho

I am attaching herewith a copy of a letter which Nelson has received from Francisco Matarazzo Sobrinho. His sister-in-law is in town, and sent this over by hand with an accompanying note saying she hoped to see Nelson to discuss the entire situation.

I am also enclosing a copy of the letter which was attached addressed to the Museum of Modern Art library. I am keeping the originals of both of these here to show to Nelson, but I presume you will want to read them before Nelson discusses them with you, which I presume will be at the 3:30 meeting Wednesday. I have not as yet sent copies to Dr. Carleton Sprague Smith, but in view of the fact that Nelson has discussed this matter with him, you and Nelson may decide it will be well to do so.

SC:ms

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C O P Y

MUSEU DE ARTE MODERNA
Caixa Postal 2387 Sao Paulo Brazil

September 15, 1948

Mr. Nelson A. Rockefeller
Museum of Modern Art
New York City

Dear Mr. Rockefeller,

I wish to thank you again most heartily for your friendly visit and for the interest you showed in our Museum of Modern Art of Sao Paulo. I hope our conversation will constitute a first basis for the relations between the Museum of Modern Art of New York and our coming organization, established on entirely popular conceptions and aimed, above all, at public education.

You will find enclosed a copy of our statutes together with a list of the members of our Administrative Council and Directors, as well as a short programme of our initial activities.

As regards our first exhibition, devoted to the "Present non-figurative tendencies of Plastic Arts", which will open most probably at the end of October next, allow me to thank you for the works of Lissitzky, MacIver and Malevich the Museum of Modern Art has agreed to lend us.

I have noted with enthusiasm your proposition that the exhibition of twenty five important pieces belonging to the collections of the Museum of Modern Art, which are to be shown in Venezuela, should be brought for exhibition at our Museum in Sao Paulo. I would be much obliged if you would let me know the financial and material conditions under which this exhibition could be sent and organized here.

I hope this will be followed by others, no less instructive for our public, and on this subject, I would be much obliged for your suggestions.

I am thinking also of exchanges.

The Museu de Arte Moderna de Sao Paulo could, for instance, send you a selection of works by the best Brazilian artists (amongst whom Portinari, Cicero Dias, Roberto Burle-Marx, Flavio de Carvalho, Di Cavalcanti, Bruno Giorgi, etc.)

Besides, our exhibition "Present non-figurative tendencies of Plastic Arts" (about 130 pictures and 20 sculptures), after taking

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place at Sao Paulo, Rio de Janeiro and possibly Montevideo and Buenos Ayres, will return partly to New York (whence came 65 pictures and sculptures chosen by Messrs. Marcel Duchamp and Sidney Janis) and partly to Paris. I am sending a short list of the artists and works represented, and I shall send you a complete catalogue later on.

This exhibition was organized with the utmost care, as you will have noticed through some of the works you have seen at my factory, during your visit.

I would dare to believe that such exhibition is of a nature to interest the public of the Museum of Modern Art of New York.

At last, we would also propose an exhibition of the Brazilian "naif" painter, J. A. daSilva, some of whose pictures were in the same room as the ones I just referred to. I shall send some photographs of his works.

Our Museum has also a cinematographic section with a programme identic with the programme of the same section in your Museum. It would be nice to know, how we might use your cooperation in this field.

We would like to show during our exhibition "Present non-figurative tendencies of Plastic Arts" the following films;

1) Rythmus by Hans Richter
2) Ballet mecanique, by Fernand Leger
3) Arsenic cinema, by Marcel Duchamp
4) Etoile de mer, by Man Ray
5) Emak Bakia, by Man Ray

and, if possible, the abstract films of the Fischinger brothers.

Under which condition could the Museum of Modern Art put these films at our disposal? Have you the last ones? Have you the other ones, in the same spirit, which do not appear in the catalogue?

My brother, Paulo Matarrazzo and his wife will deliver this letter. They will spend a month in the US where they have the intention of buying for the library of our Museum all the works concerning modern art and the big reproductions edited by the Museum of Modern Art, for the didactic side of our museum. It would be nice of you to facilitate their demarches as well as their contacts in New York.

Many thanks for anything you may do for our museum. Thanks again for your cordial visit.

With kindest regards,

Yours very truly,

Francisco Matarazzo Sobrinho

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MUSEU DE ARTE MODERNA
Caixa Postal 2387 Sao Paulo, Brazil

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LIST OF DIRECTORS

Francisco Matarazzo Sobrinho, President

Carlos Pinto Alves, Vice-President

Rino Levi, 1st. Secretary

Roberto Paiva Meira, 2nd. Secretary

Aldo Magnelli, 1st. Treasurer

Hernani Lopes, 2nd. Treasurer

ADMINISTRATIVE COUNCIL

Eduardo Kneese de Mello
J. Vilanova Artigas
Osvaldo de Andrade Filho
Tulio Ascarelli
Francisco Almeida Salles
Jacob Ruchti
Maria Penteado Camargo
Sergio Milliet
Luiz Saia
Andre Dreyfus
Clovis Graciano
Antonio Candido Mello e Souza
Lourival Gomes Machado
Mario Gracciotti

DIRECTOR OF THE MUSEUM

Leon Degand

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MUSEU DE ARTE MODERNA
Caixa Postal 2387 Sao Paulo, Brasil

September 17, 1948

Museum of Modern Art Film Library
11 West 53 Street
New York, 19

Gentlemen,

Amongst the aims of the Museum of Modern Art of Sao Paulo (Brazil), a civil association of no financial purpose, there are the study and promotion of cinema as an art.

To achieve such aims, the Museum of Modern Art has created a Film Library, which activities will be:

1) Maintenance of documents referring to the cinema (photographs, books, newspapers, clips and cuttings from newspapers, reviews, programmes, advertisements, musical partituras, posters, scenarios, decors, drawings, texts and manuscripts, etc.);

2) Filing of film positives or negatives, borrowed or bought, or received by donation;
3) Establishing of contact with film owners, either film libraries, producers, exhibitors, or private, for the purpose of interchanging, borrowing, buying or helping in the preservation of films;
4) Cataloguing of films, produced until now, with related documents and owners;
5) Establishing contact with Governmental Departments, firms and private people, for the purpose of preserving films, with the occasional offer, when necessary and within its possibilities, for the taking of copies of films and documents;
6) Organizing a complete collection of films produced in Brazil;
7) Showing of its films and documents, with cultural and artistic aims only, either isolated or in series, for certain groups or the public at large;
8) Sponsering of lectures, courses, seminaries, debates, exhibition of documents, publication of articles, reviews, newspapers, books, aiming at the study and difusion of cinema as an art and a social factor.

This being our first communication with you, we wish to stress the need for us to keep a close and fruitful contact between our associations for the purpose of better achieving our common aims.

Yours very truly,

Francisco Matarazzo Sobrinho

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MUSEU DE ARTE MODERNA
Caixa Postal 2387 Sao Paulo, Brasil

September 17, 1948

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11 West 53 Street
New York, 19

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5) Establishing contact with Governmental Departments, firms and private people, for the purpose of preserving films, with the occasional offer, when necessary and within its possibilities, for the taking of copies of films and documents;
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Yours very truly,

Francisco Matarazzo Sobrinho

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October 15, 1948

Dear Nelson:

I am awfully sorry that we were unable to reach each other by phone this afternoon but I spent considerable time at the Metropolitan Museum.

Here is a copy of the memorandum I am sending to Mme Matarazzo. This memorandum contains the answers to the questions raised by Mr. Matarazzo and Mr. Degand in their letters to you. I don't know if you want me to write a reply to them personnally. If you want me to write to Mr. Matarazzo at the Museu de Arte Moderna please let me know.

On Monday I shall be in Baltimore where I can be reached at the Walters Art Gallery at three o'clock.

I hope you have a wonderful trip and get something of a rest in Venezuela.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Nelson A. Rockefeller
810 Fifth Avenue
New York 21

Encs.

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October 15, 1948

Mr. Hans Knoll
H. G. Knoll Associates
601 Madison Avenue
New York 22, N. Y.

Dear Hans:

Recently Madame Matarazzo, wife of the President of the Museum of Modern Art in Sao Paulo, Brazil, visited us in connection with the activities that they are beginning to undertake down there. It is her belief that good modern design cannot be introduced to their community without active intervention on the part of their Museum. She even believes that they should undertake to manufacture or supervise the manufacture of good modern furniture.

When I showed Madame Matarazzo some of the interesting things here in town, she was particularly enthusiastic about several pieces of yours, notably the chromium and string chair, the tape bench with two removable trays, and Florence's small stool with wire legs. I think they are fairly serious about their desire to encourage the use of good design, and they are certainly in a good position to see that the pieces are properly made. I wonder if you would be willing to enter into a correspondence with Madame Matarazzo about the possibilities of her idea. We would be very grateful if you would do so. With kind regards to all of you.

Sincerely yours,

Edgar Kaufmann, Jr.

EK:vw

Mme Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brasil

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ctober 14, 1948

Projector

Mr. d'Harnoncourt

Request by Mme Matarazzo
Obtainable at: PEERLESS CAMERA CO
44th St.& Lexington
Avenue

Ch.

I attach the little slip giving data on the projector:

Bausch & Lomb
Optical Co.
Line 115 volts, 5 lamps
Ser. No. TE 3045
Type 41-23-81 Cost $205.00

Mr. Kerns tells me that this information on the projector is correct and adds the following comments: it will take both the standard 3/4 x 4 " slides and also opaque objects (such as a page of a book up to 16½ x 6"). It has a 500 Watt lamp in it.
~~It comes in two different lenses: 14" which can be moved back from~~ about 18 to 23 feet, and a 18" lense which can be moved back up to 23 to 25 feet from screen.

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ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

COPY.

October 8, 1948

Dear Mr. Matarazzo:

Thank you very much for your letter of September fifteenth.

Your wife and I are meeting at the Museum of Modern Art tomorrow morning with Mr. Rene d'Harnoncourt, Director of the Curatorial Departments, to discuss the various means of cooperation between our two museums, and as soon as we have worked out the details I will be in touch with you again. In the meantime, I should like to take this opportunity to tell you again how much this association means to all of us in the Museum and how much we are looking forward to working with you in this connection.

With very best wishes,

Sincerely,

NELSON A. ROCKEFELLER OCT 9 1948

Nelson A. Rockefeller

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

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cc: Mr. Barr, Mr. d'Harnoncourt, Miss Ulrich, Mr. Braden, Mr. McCray, Miss Dudley

Mr. José Gómez-Sicre,
The Pan American Union,
Washington 6, D. C.

December 7, 1948

Dear Pepe:

Confirming my telephone conversation with you, the Museum will lend to the Pan American Union for a tour in South America in 1949 the group of paintings by Latin American artists which you selected from our Collection. A list of these paintings is attached. In this particular case our Committee has decided to waive the usual fee which we should have to charge for a Circulating Exhibition, but wishes to make it clear that this does not set a precedent.

The conditions under which we can lend the paintings are as follows. All arrangements for the tour will be made by the Pan American Union without expense to the Museum of Modern Art. The Pan American Union will insure the paintings at all times, including transit, at the values stated herewith, against all risks, including war, strikes and riots. We must have the insurance certificate in hand before the pictures leave the Museum.

Miss Ione Ulrich, our Assistant Treasurer, has asked me to tell you that it will be possible for our shops to make packing cases for approximately twenty paintings after the first week in January. These cases will cost an average of $75.00 each and we estimate that four or five boxes will be necessary for this number of paintings.

I understand that you will add to the original list three paintings lent by the Downtown Gallery and one painting to be sent to the Museum by Carlos Merida, and two additional paintings from our Collection, the Procession by Chavez Morada and Tornado by Carreno. This would bring the total to twenty-two paintings, which we expect to put into five boxes. Will you write Miss Ulrich your confirmation that the Pan American Union wishes to have us make these boxes and pays for them at $75.00 apiece?

If you wish to substitute another painting for the Carreno, please let me know.

I enclose an old Bulletin which has, on page 8, pictures of our packing cases. However, this is an old design which we no longer use or recommend. I am having a photostat made for you tomorrow of our present type of case and this will be sent out to you immediately. If your packer finds our new type too difficult to make, possibly the old style will do for the few paintings you have in Washington. Incidently, Budworth tells us that they could make no boxes like our present ones.

Sincerely,

(signed) Dorothy C. Miller

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Paintings to be Circulated by the Pan American Union in 1949

Artist	Painting	Insurance Value
Luis Alberto Acuna	The Golden City	$ 175.
Gonzalo Ariza	Bogotá	150.
Horacio Butler	El Camelote: Tigre	400.
Mario Carreno	Tornado	400.
José Chavez Morado	Procession	300.
Percy Deane	The Lovers	25.
Pedro Figari	Creole Dance	350.
Alfredo Guido	Stevedores Resting	175.
Alberto da Veiga Guignard	Ouro Preto. Oil	200.
Luis Martínez Pedro	Beach at Jibacao	100.
José Clemente Orozco	The Cemetery	1,200.
Amelia Peláez	Still Life in Red	400.
Emilio Pettoruti	The Verdigris Goblet	150.
Hector Poleo	Ha Regnesado la Noche	400.
Diego Rivera	Child in Checked Dress	300.
Israel Roa	The Painter's Birthday	300.
Rufino Tamayo	Woman with Pineapple	1,200.
Joaquín Torres-García	The Port	350.

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CC: Miss Iris Barry
Mr. Rene d'Harnoncourt

RE: Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo
Brazil

October 13, 1948

Dear Mme. Matarazzo:

Mr. Wheeler has asked me to tell you that the cost of transporting film programs by air express from New York to Sao Paulo and return would be approximately $45.00 plus custom broker's fee of $50 for 16mm film and $150 plus custom broker's fee of $50 for 35mm film. If the shipment could be handled officially through the Brazilian Consulate in New York, the custom broker's fee would be waived. To these charges should be added the rental fees for the programs which you will find listed in the catalogs of Circulating Films which Mr. Wheeler gave you. Miss Iris Barry, the Director of our Film Library, will be happy to provide you with further information in this connection.

I am enclosing the "Note Pour Mme. Matarazzo" and a copy thereof.

Very truly yours,

secretary to Mr. Wheeler

Mme. Francisco Matarazzo Sobrinho
Hotel Gotham
Fifth Avenue at 55 Street
New York 19

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MUSEU DE ARTE MODERNA
Caixa Postal 2387
Sao Paulo, Brazil

30/9/48

NOTE POUR MME. MATARAZZO

I) Au Museum of Modern Art

1) Demander le catalogue complet du Musée
2) Etudier les rapports du Musée avec le public:
programme de cours et conférences,
publicité pour le musée et ses expositions:
afiches, invitations, vernissages, avis dans les journaux et périodiques, éducation artistique par l'image et le film, publication de catalogues.
3) Etudier la préparation des grandes et petites expositions.
4) Publication des ouvrages édités par le Musée.
5) Financement général du Musée:
Budget des achats d'oeuvres,
Traitements du personnel,
Que payent des Trustees et les Membres?
Diminution progressive, depuis les débuts du Musée, du déficit de fin d'année. Pourcentage de ce déficit.
Comment il est couvert.
Tarif des entrées. A quels jours elles sont payantes.
Comment sont couverts les frais des expositions (transport, etc.)
Comment se pratique la vente des oeuvres exposées.
Pourcentage pour le Musée.

II) José Antonio da Silva

1) Conditions d'une exposition
2) Nombre des tableaux
3) Prix de vente des tableaux (cours des "naifs" à New-York; exemples)
4) Catalogue
5) Quand?

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December 21, 1948

Dear Mr. Matarazzo:

First of all let me apologize for the long delay in replying to your very kind letter, but unfortunately I have been out of town a great deal and found it only on my return.

I will immediately make inquiries to find out if the political change in Venezuela has jeopardized the plans for the exhibition there, which of course has a bearing on your question about the reduction of costs that may be possible by sending the exhibition from Caracas to Rio rather than directly from New York.

I am glad to inform you that we have the following films which we can lend to your Museu de Arte Moderna:

(9 reels) THE SMILING MADAME BEUDET, directed by Germaine Dulac (1923)
MENILMONTANT, directed by Dmitri Kirsanov (1925)
BALLET MECANIQUE, directed by Fernand Leger (1924)
ENTR'ACTE, directed by Rene Clair (1924)

Please let us know when you wish to receive them and for how long. I am also happy to say that there will be no other expense involved except the shipping charges.

Once more let me tell you how sorry I am not to have been able to get this information to you sooner.

Holiday greetings to you and Madame Matarazzo,

Faithfully yours,

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brasil

Rene d'Harnoncourt

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Refer to Alfred Barr re Miro's

MODERNA

RIO DE JANEIRO

cc: Mr. René d'Harnoncourt
Mr. Monroe Wheeler

March 2, 1948

Rio de Janeiro, February 5, 1948

Dear Mr. Leão:

Madame Maria Martins and Mr. Assunção called upon me and presented your letter of February 5 with its very interesting proposal of an exhibition of the works of Joan Miro. I discussed this proposal with Madame Martins and Mr. Assunção; they will doubtless report to you some of our conclusions. Unless I am mistaken they felt after discussion that perhaps Chagall or Braque would be a better subject for a one-man show than Miro. They also discussed a general exhibition of modern art.

We shall be very happy to cooperate in any way we can; meanwhile may we have more definite confirmation of your plans?

With all good wishes for the success of this undertaking, I am,

Very sincerely yours,

/s/ Alfred H. Barr, Jr.

Josias Leão, Esq., Executive Director,
Museu de Arte Moderna
Rio de Janeiro
Brazil

AHB/ob

General exhibition - 40 pictures July
Braque ? August
Miro Chagall proposed ?

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MUSEU DE ARTE MODERNA

RIO DE JANEIRO

Rio de Janeiro, February 5, 1948

Mr. Alfred H. Barr Jr.,
Director,
The Museum of Modern Art,
New York City.

Dear Mr. Barr,

Our MUSEU DE ARTE MODERNA has decided to include, in its first year of activities, several exhibitions of outstanding films and a comprehensive show of the works of JOAN MIRÓ.

This letter is intended to ascertain what kind of assistance can the MUSEUM OF MODERN ART give the MUSEU DE ARTE MODERNA towards both objectives.

The head of our Film Department, Secretary ROBERTO ASSUNÇÃO, is authorized to discuss with you the full details of our plans.

Thanking you in advance for any possible assistance, I remain,

Very sincerely yours,

Josias Leão -
Executive Director

General exhibition — ~~80~~ pictures 30-40 ? July August
Braque ?
~~Miro~~ Chagall preferred ?

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Sec.

THE MUSEUM OF MODERN ART
New York 19

COPY

October 15, 1948

Dear Mme. Matarazzo,

In accordance with our conversation I am sending you here a memorandum on the various projects mentioned in Mr. Matarazzo's and Mr. Degand's letters to Mr. Rockefeller.

1. The Museum of Modern Art will be delighted to assemble an exhibition of twenty-five outstanding paintings of the modern school from Europe and the Americas illustrating the development of contemporary art. A tentative list of these paintings is enclosed as well as a tentative estimate of the costs for packing, shipping and insurance. (The shipping expenses are calculated only from New York to Rio de Janeiro since it is difficult to estimate from here the shipping costs from Rio to São Paulo).

2. Inasmuch as a similar request has been received by the Museum from the Government of Venezuela for an exhibition to be held in Caracas in the spring of 1949, it might be possible to combine these two projects and have the paintings shipped from Caracas directly to São Paulo. Such an agrangement would decrease somewhat the expenses.

3. The five films requested by Mr. Matarazzo can be made available by the Museum of Modern Art in the near future. The exact date when copies will be ready and the costs for their rent or purchase can be quoted should be determined within the next few days and we will then write to Mr. Matarazzo immediately to give him this information.

4. Exchange of exhibitions: the Museum of Modern Art is exceedingly interested in initiating a series of exchange exhibitions but unfortunately its schedule of exhibitions is already filled for the coming year and a half of exhibitions and we have, in addition, many commitments from before the War that must be fulfilled so that, at present, we cannot even consider scheduling any new exhibitions and must therefore keep the realization of an exchange program for the time being in abeyance.

This situation, unfortunately, also makes it impossible for us to consider an exhibition of Silva's paintings proposed by Mr. Degand.

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I trust that everything goes well with the shipment of the projector, the bookds and the reproductions.

I cannot tell you how very much I enjoyed meeting you and Mme. Camargo and how very much I hope to have the pleasure of renewing our acquaintance in the not too distant future either here or in São Paulo.

With very best regards,

Faithfully yours,

signed: René d'Harnoncourt

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TENTATIVE
SCHEDULE OF Estimated Cost of Sao Paulo Exhibition

ITEMS	By Freight	By Air	
1. From New York to São Paulo			
25 paintings - value $65,500			
Boxing - 7 boxes at $50 each	350,00	350.00	350
Cartage to pier or air terminal	25.00	25.00	25
Freight charges:			
$42 for 40 cu. ft., approx. 300 cu.ft.	315.00		
Ad valorem - 2% of $65,000	1,300.00		
25% surcharge	400.00		
	2,015.00		
Valuation -. 20 por $100, of $65,500		130.00	
Freight -.84 per lb., approx 2,200 lbs.		1,848.00	
		$1,978.00	
Insurance -air .25 per $100	360.25	163.75	
ocean .55 per $100			
Consular invoices	268.00	3.00	
	$2,643.25	$2,144.75	$2,145
Customs clearance			45
Insurance in São Paulo - $49 per month			100
			$2,665
2. From São Paulo to New York			
Freight, insurance and consular invoices - see above			$2,145
Customs clearance			45
Cartage from air terminal			25
Unpacking			25
Incidental charges and photographs			50
			$2,290
Total			$4,955

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October 10, 1948.

TWENTIETH CENTURY EUROPEAN PAINTING - SAO PAULO: Summer 1949
Tentative List for the exhibition

Artist and Title	Insurance
Balthus: Portrait of Andre Derain	$1,000
Berman: Sleeping Figures, Statue, Campanile	1,500
Bonnard: Luncheon	4,000
Braque: Soda	1,500
Chagall: Jewish Wedding	1,400
Dali: Imperial Violets	3,000
Derain: Landscape (45.34)	4,000
Ernst: Woman, Old Man and Flower	1,000
Gris: Guitar and Pipe	3,600
Grosz: Metropolis	800
Klee: Christian Sectarian	
Le Corbusier: Still Life	700
Leger: The Great Julie	2,000
Masson: Leonardo da Vinci and Isabella	1,000
Matisse: Coffee	9,000
Matta: The Hanged One	750
Miro: Catalan Landscape	2,500
Mondrian: Composition, 1925 (486.41)	1,000
Pascin: Reclining Model	800
Picasso: Seated Woman, 1927	12,000
Picasso: The Mirror, 1932 (E.L.)	9,000
Rouault: Funeral	3,000
Segonzac: Landscape in Provence	2,000
Tanguy: Extinction of Useless Lights	1,700
Tchelitchew: The Madhouse	200

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File

The people of Sao Paulo, better known as "Paulistas," have much in common with the people of our own industrial communities. They are good hometown boosters, believe fervently in progress and like to speak in superlatives. The first of the biennial exhibitions of contemporary art which is now on display in Sao Paulo gives them good reason to indulge in this favorite pastime.

The Biennial, organized by the Museo de Arte Moderna of Sao Paulo is by far the largest and most representative exhibition of contemporary art ever held in Latin America. It is the first attempt to organize in the new world a series of international exhibitions comparable to those celebrated every other year in Venice. And last but not least, it is the first major event of its kind that was launched entirely by private initiative.

Brazil is represented by over 400 works of art, including a monumental wall painting by Candido Portinari, who is best known here for his murals in the Hispanic Foundation of the Library of Congress in Washington. The section of the United States, organized by the Museum of Modern Art of New York, consists of 135 paintings, sculptures and prints. It includes the work of some of the pioneers of modern art, such as Burchfield, Marin and Feininger, and examples of the major contemporary art movements.

The government of France sent 187 entries, among them paintings by Picasso, Rouault, Léger, and many of the younger artists. Italy contributed the largest of all the foreign displays comprising over 200 works of art.

All in all the Bienal includes well over 1000 works of art. Twenty-two countries sent special exhibitions representing the works of their best known artists. No wonder the Paulistas are proud of their Biennial.

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John D Rockefeller, Jr.

Rm 5600

LT 7/31/51 RCA

FRIELE
IRASECON
SAOPAULO BRAZIL

COULD YOU CONTACT FRANCISCO AND YOLANDA MATARAZZO REGARDING PROBLEM OF IMPORT LICENSE FOR MUSEUM MATERIAL FOR BIENNIAL SHOW. PERHAPS IBEC OFFICE CAN HELP OBTAIN THIS STOP XM MANY THANKS HOPE TO SEE DAVID TONIGHT VERY BEST WISHES.

NELSON

NELSON A. ROCKEFELLER JUL 31 1951

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October 7, 1948

Dear Mme. Matarazzo:

I was delighted to learn of your arrival here and to receive your note. Yesterday I tried to get hold of you on the phone to see if you couldn't come to our house for dinner last night with our mutual friends, the Carleton Sprague Smiths, but unfortunately, was unable to reach you. Perhaps we could get together in the next day or so. I am particularly anxious to have you meet Mr. Rene d'Harnoncourt, who is Director of the Curatorial Departments at the Museum, in order to go over the items mentioned in your husband's letters.

Perhaps you would be good enough to give me a ring so that we can arrange a meeting, possibly Saturday morning if convenient for you, or some afternoon next week if you are still in town.

I am looking forward to seeing you again. In the meantime, with best wishes,

Sincerely,

NELSON A. ROCKEFELLER OCT 7 1948

Nelson A. Rockefeller

Mme. Francisco Matarazzo Sobrinho
Hotel Gotham
New York, New York

NAR:JS/rt

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NB First Page Missing. Of Rd'H letter

Mme Matarazzo, continued

I cannot tell you how very much I enjoyed meeting you and Mme Camargo and how very much I hope to have the pleasure of renewing our acquaintance in the not too distant future either here or in Sao Paulo.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mme Francisco Matarazzo Sobrinho
Hotel Gotham
New York, New York

Enclosures (2)

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Copies to: Mr. Burr
Mr. d'Harnoncourt
Miss Ulrich
Mr. Bradon
Mr. McCoy
Miss Dudley

November 1, 1948

Dear Mr. Matarazzo:

This letter has been delayed because I went to Venezuela just before your wife left for Brazil and only returned to New York a few days ago. I want to tell you how much we enjoyed her visit. She and Mrs. Maria Penteado Camargo made a great many friends in the Museum of Modern Art and all of us were deeply impressed and tremendously enthused by their interest and the thoroughness with which they studied the work there. We are looking forward with keen anticipation to the opportunity of cooperating with you in the great undertaking which you have launched in Sao Paulo. Mr. d'Harnoncourt, of the Museum, gave Mrs. Matarazzo a letter answering the various points which you raised in your two letters, a copy of which I am attaching herewith for the records. Please be assured of our sincere desire to cooperate with you in every way.

With very best wishes to you and your wife,

Sincerely,

Nelson A. Rockefeller
President

Mr. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

cc Mr. d'Harnoncourt

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Copies to: Mr. Barr
Mr. d'Harnoncourt ✓
Miss Ulrich
Mr. Braden
Mr. McCray
Miss Dudley

November 19, 1943

Dear Pepe:

Thank you for your letter of November 10 enclosing the list of pictures requested for loan to the Pan-American Union for a South American tour. The matter was discussed by the Museum's Coordination Committee at a meeting this week, and need for further careful consideration of all the problems raised by the proposed tour became evident. I hope that these problems can be solved and that nothing will prevent your going ahead with your plans for the tour. I want to let you know at once, however, that it is quite impossible to make shipping cases in our shops on such short notice because of our own very heavy schedule. Such work must be arranged for well in advance.

As to the list of paintings, I shall give you what information I can about that now, even though the loan has not yet been cleared. The following paintings and drawings could be made available:

Horacio Butler: El Camelote, Tigre
Emilio Pettoruti: The Verdigris Goblet
Percy Deane: The Lovers, Alfredo Guido: Stevedores Resting
Alberto da Veiga Guignard: Study for Ouro Preto
Israel Roa: The Painter's Birthday
Gonzalo Ariza: Bogotá
Luis Alberto Acuna: The Golden City
Amelia Peláez: Still-life in Red
Luis Martínez Pedro: Jibacoa Beach (Dogs)
José Clemente Orozco: The Cemetery
Diego Rivera: Child in Checked Dress
Rufino Tamayo: Woman with Pineapple
Pedro Figari: Creole Dance
Joaquín Torres-García: The Port
Hector Poleo: Ha Regnesado la Noche (Study Collection)

I am sorry that we cannot lend any American paintings of the calibre you mention (Marin, Hartley, Davis) because we have too few works by these men, and in too great demand, to spare them for such a long period. The same is true of our works by Matta. The Berdecio

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THE MUSEUM OF MODERN ART

cc: Mr. [illegible] - 2 - Date November 6, 1942
Mr. D'Harnoncourt
Miss Ulrich
Mr. Bruder

To: Mr. Keath

From: Dorothy Miller

is far too fragile to travel. We would prefer to lend you the Torres-García Port rather than the Composition.

The Castellanos is owned by Edwin Hewitt, who lent it to the Museum but who has had it back in his possession for several years. I suggest that you borrow Marin and Davis from Mrs. Halpert of the Downtown Gallery, and Hartley from Rosenberg or Hudson Walker. We have a second Berdecio here on loan, but it is much too large for your purpose.

I trust that the matter of the tour can be discussed here early next week so that we can let you know something definite soon.

With best regards,

Sincerely,

(signed) Dorothy C. Miller

Mr. José Gómez-Sicre
Head, Visual Arts Section
Division of Music and Visual Arts
Pan American Union
Department of Cultural Affairs
Washington 6, D. C.

DCM:bb

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THE MUSEUM OF MODERN ART

cc: Mr. Barr
Mr. D'Harnoncourt
Miss Ulrich
Mr. Braden
Mr. McCray
Miss Dudley
Mr. Faeth

Date November 6, 1948

To: Mr. Wheeler

From: Dorothy Miller

Re: Touring exhibition to South America

Dear Monroe:

Today Gomez Sicre came to the Museum to talk about a circulating show of our Latin-American paintings which the Pan-American Union wishes to send on a two-year tour of South America under the joint sponsorship of the Museum, the Pan-American Union and the Grace Line, which has agreed to give free transportation. We would lend about 25 paintings from our Latin-American collection. The show would go down the West Coast--Panama, Columbia, Peru, Ecuador, Chile. The hope is then to send it by rail across to Buenos Aires and Montevideo and on up the East Coast. Gomez Sicre would like to start the tour at the end of December, 1948, if possible.

It seems to me that the whole matter should be handled by Porter McCray, as soon as Gomez Sicre and I have agreed on the selection of paintings from the Museum Collection. For a tour of such proportions the packing cases should obviously be made in our own shop in order to insure the safety of the paintings. Gomez Sicre will send me his list of preferred paintings in a few days.

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October 15, 1948

Dear Mme Matarazzo:

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1. The Museum of Modern Art will be delighted to assemble an exhibition of twenty-five outstanding paintings of the modern school from Europe and the Americas illustrating the development of contemporary art. A tentative list of these paintings is enclosed as well as a tentative estimate of the costs for packing, shipping and insurance. (The shipping expenses are calculated only from New York to Rio de Janeiro since it is difficult to estimate from here the shipping costs from Rio to Sao Paulo.)

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3. The five films requested by Mr. Matarazzo can be made available by the Museum of Modern Art in the near future. The exact date when copies will be ready and the costs for their rent or purchase can be quoted should be determined within the next few days and we will then write to Mr. Matarazzo immediately to give him this information.

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This situation, unfortunately, also makes it impossible for us to consider an exhibition of Silva's paintings proposed by Mr. Degand.

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I trust that everything goes well with the shipment of the projector, the books and the reproductions.

I cannot tell you how very much I enjoyed meeting you and Mme Camargo and how very much I hope to have the pleasure of renewing our acquaintance in the not too distant future either here or in Sao Paulo.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mme Francisco Matarazzo Sobrinho
Hotel Gotham
New York, New York

Enclosures (2)

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February 1, 1949

Dear Mr. Matarazzo:

Please forgive the long delay of this letter but due to the political adjustment in Venezuela it was very difficult for us to get any definite answer on the plans we made for an exhibition in Caracas. We now must assume that such an exhibition cannot be arranged and that it will be necessary to plan the exhibition for Brasil alone.

In the meantime there have been several adjustments in the insurance and freight situation so that I had to ask the Treasurer's Office to prepare a new estimate based on the current rates and expect to have it in about a week when I will immediately forward it to you.

I trust that the films have reached you without delay.

Please give my very best regards to Mme Matarazzo.

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

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January 11, 1949

Dear Mr. Matarazzo:

I am very happy to report to you that the three films

A. THE SMILING MADAME BEUDET, directed by Germaine Dulac

B. MENILMONTANT, directed by Dimitri Kirsanov

C. BALLET MECANIQUE, directed by Fernand Léger

are today being turned over to the Jiminez Corporation for shipment to your Museum.

Enclosed you will find our usual loan blank in duplicate. We would appreciate your signing them and returning one of the copies to us for our files.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President,
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

Encs.

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Mr. R. d'Harnoncourt

January 10, 1949

THE MUSEUM OF MODERN ART

Date January 10, 1949

To: R. d'Harnoncourt **Re:**

From: M. Akermark

We have now definitely reserved 35mm prints of SMILING MADAME BEUDET, MENILMONTANT and BALLET MECANIC for the Museum of Modern Art , Sao Paulo, Brazil. Jimenez Corporation will take care of the shipping.

Attached are copies of the covering license, please ask them to sign and return one copy for our files - the other copy is to be kept for their own records.

Margareta Akermark
Circulation Director

MA:js

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Mr. R. d'Harnoncourt

January 10, 1949

Jimenez Corporation
37 Wall Street
New York 5, New York

attn: Miss Donicello

Dear Miss Donicello:

Confirming today's telephone conversation 35mm prints of the following films will be ready to be called for at our vaults, 11-17 43rd Avenue, Long Island City, on January 12:

SMILING MADAME BEUDET
MENILMONTANT
BALLET MECANIQUE

It is understood that you will forward these films to Museu De Arte Moderna of Sao Paulo, Brasil and that you also will take care of the return shipment.

Sincerely yours,

Margareta Akermark
Circulation Director

MA:js

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A PRINT

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MUSEU DE ARTE MODERNA

CAIXA POSTAL 2387 SÃO PAULO BRASIL

January 5, 1948

Mr. René d'Harnoncourt
The Museum of Modern Art
11 West 53rd. Street
New York 19, N.Y.

Dear Mr. d'Harnoncourt,

This is to thank you very much for your letter of December 21, and for your kind offer of sending us the mentioned films. We shall be very happy indeed to have:

4 THE SMILING MADAME BEUDET, directed by Germaine Dulac
6 MENILMONTANT, directed by Dimitri Kirsanov
6 BALLET MECANIQUE, directed by Fernand Léger.

As for ENTR'ACTE, directed by René Clair, we wish to thank you very much for your kindness; we have a copy of this film at our disposal here. If possible, we should like to receive instead a copy of Richter's recent "DREAMS THAT MONEY CAN BUY". We are counting with an exhibition of Léger's at our Museum somewhen during this year, and it would be very nice to have this film, in which there is some of his work too.

We are planning to open towards the end of this month, and we therefore should like to receive the films via air express. Enclosed to this you will find copy of our letter to messrs. G. Jimenez Corp., 37 Wall Street, N.Y. and if their services should be of help to you, please give them your instructions. Messrs. Jimenez Corp. are the forwarding agents of my commercial firm. We shall keep the films for about 4 weeks here, and then send them back to you. Does this fit your plans?

As for the 25 pictures show, we are awaiting your further news.

Thank you very much indeed for your valious co-operation, dear Mr. d'Harnoncourt.

Sincerely yours,

Francisco Matarazzo Sobrinho
President

el
Enclosure

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COPIA

MUSEU DE ARTE MODERNA
SÃO PAULO - BRASIL

January 4, 1948

Messrs.
G. Jimenez Corporation
37, Wall Street
New York 5, N.Y.

Att. Mr. George G. Jimenez

Dear Mr. Jimenez,

This is to thank you very much indeed for your letter of November 30. I am very happy to know that I can count on the good services of your organization for the remittances of films for our Museum of Modern Art here.

I am writing today to Mr. René d'Harnoncourt of The Museum of Modern Art, 11 West 53rd. Street, N.Y. asking him to send us, via air express the following films:

(9 reels) THE SMILING MADAME BEUDET
MENILMONTANT
BALLET MECANIQUE
and possibly [illegible] THAT MONEY CAN BUY.

I want to ask you kindly to get in touch with Mr. d'Harnoncourt with regard to the remittance of these films.

With the best wishes for 1949, and thanking you again for your co-operation, I remain,

yours faithfully,

Francisco Matarazzo Sobrinho
President

el

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cc: Miss Dudley
Mr. d'Harnoncourt
Miss Miller

C
o
p
y

April 13, 1948

Dear Maria:

I phoned Washington twice and your apartment here several times, first to ask how you are and then later to say good-bye. I have been sick for ten days but now really expect to sail tomorrow if I can drag myself to the boat.

We have gone ahead with the list of possible loans to Rio de Janeiro but still have no definite confirmation of the exact time of the exhibition or any formal letter requesting the loans. I am leaving the negotiations in René d'Harnoncourt's hands since I believe he is also expected to go to Rio at the time of the opening.

Dorothy Miller has the list and will be glad to show it to you. Both René and I understood that you wished to have only European works so we have limited the tentative selections to these.

Sincerely and affectionately,

Mme. Carlos Martins
Brazilian Embassy
Washington, D. C.

AHB:mc

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Charge: Venezuelan Exhibition September 16, 1948

QDH-9-21-PD

NELSON A ROCKEFELLER
IBASICON 4
SAN PAULO, BRASIL

DATE EXHIBITION CARACAS CHANGED FROM NEXT NOVEMBER TO NEXT APRIL.

DESIRABLE CHANGING PROPOSED EXHIBITIONS IN BRAZIL TO NEXT JUNE OR JULY.

RENE D'HARNONCOURT

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nak

DIARIO DE SÃO PAULO

September 16, 1948

As a result of Mr. Nelson Rockefeller's visit, there will be great cooperation between the Museum of Modern Art in São Paulo and the Museum of Modern Art in New York.

Mr. Nelson Rockefeller went to the São Paulo Museum accompanied by his brother David, Mr. Thomas Gates Jr., and Assis Chateaubriand, and was received by Messrs. Leon Degand, Director of the Museum of Modern Art in São Paulo, Gianicola Matarazzo, Almeida Salles, President of the Cinema Club of São Paulo, Paulo Matarazzo and the ladies Dora Matarazzo and Moussia Pinto Alves. An accord was reached whereby there would be an exchange of films between the New York and São Paulo Museums.

Mrs. Yolanda Penteado and Mr. Francisco Matarazzo Sobrinho offered the Joaquim Antonio da Silva painting to Mr. Nelson Rockefeller. The President of the Museum of Modern Art in New York said that he would soon send to São Paulo an exhibit of Modern Art, consisting of 25 paintings. These will also be shown in Venezuela.

Mr. Nelson Rockefeller said that the Museum of Modern Art in New York will be twenty years old in 1949 and a celebration will take place next year. Several works on the history and evolution of Modern and plastic arts will be published.

The Director of the Museum of Modern Art of São Paulo expressed his appreciation and said he was extremely happy and pleased with Mr. Rockefeller's statements.

M. de Freitas

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LUX JORNAL
RIO • S. PAULO

Diario da Noite
1ª Edição
SÃO PAULO

16 SET 1948



Diante do quadro de Kandinsky, que lhe é mostrado pela sra. Yolanda Penteado, o presidente do Museu de Arte Moderna de Nova York exclama: "Este é um grande abstracionista

O SR. NELSON ROCKEFELLER DEU O PRIMEIRO PASSO

Programa de ampla cooperação entre pintores brasileiros e americanos

VINTE E CINCO TELAS MODERNISTAS SERÃO EXPOSTAS EM SÃO P[illegible]O — RESULTADO DE UMA VISITA DO DIRETOR DA IBEC AO MUSEU D[illegible]TE MODERNA

Da visita realizada ontem pelo sr. Nelson Rockefeller ao salão de abstracionismo do Museu de Arte Moderna de S. Paulo, resultou o assentamento de solidas bases no terreno das relações culturais entre os Estados Unidos e o Brasil.

Presidente do Museu de Arte Moderna de Nova York, o sr. Nelson Rockefeller sempre demonstrou vivo interesse em estimular as iniciativas do grupo modernista de S. Paulo. Quando aqui esteve, em 1946, para o lançamento da cadeia de emprêsas agrícolas da International Basic Economy Corporation, o renomado homem de negocios americanos teve ensejo de oferecer seis telas ao Museu de Arte Moderna de S. Paulo, naquela época um projeto apenas. Hoje, porém, a instituição cultural é uma realidade e, na visita de ontem, o sr. Nelson Rockefeller mais uma vez deu prova de sua cooperação artistica.

VIRA' UMA EXPOSIÇÃO MODERNISTA

Conhecido nos Estados Unidos pela rapidez de suas decisões, o presidente da I. B. E. C. logo depois de percorrer o salão de abstracionismo, em palestra com os srs. Francisco Matarazzo Sobrinho e Léon Degand, prometeu enviar a S. Paulo, brevemente, uma exposição de vinte e cinco telas de grandes pintores da arte moderna. Esta mostra de arte irá à Venezuela, seguindo depois para S. Paulo.

— "Penso que de hoje em diante os Museus de Nova York e de S. Paulo podem iniciar um programa de ampla cooperação ampliando, estreitando ainda mais as relações artisticas entre os pintores brasileiros e americanos", afirmou o sr. Nelson Rockefeller aos srs. Léon Degand e Matarazzo Sobrinho.

EXPOSIÇÃO DE ARTE ABSTRACIONISTA

A exposição abstracionista, visitada ontem pelo sr. Nelson Rockefeller, foi instalada provisoriamente à rua Caetano Pinto, 357, num andar dos escritorios da Metalurgica Matarazzo. Ali será oferecida, na proxima semana, uma recepção aos criticos de arte de S. Paulo.

A mostra de abstracionismo está constituida de 25 telas e 4 esculturas. Não é tudo, porém. Ainda estão sendo esperados 105 quadros e 16 esculturas para a grande exposição que será realizada, em outubro vindouro, nas instalações definitivas do Museu de Arte Moderna de S. Paulo. As telas virão de Paris e de Nova York. A exibição vai ser não sòmente de abstracionismo como tambem de "inere abstraction".

Depois de percorrer a exposição provisoria, o sr. Nelson Rockefeller mostrou-se interessado num quadro de Joaquim Pinto da Silva. Imediatamente a sra. Yolanda Penteado Matarazzo e o sr. Francisco Matarazzo Sobrinho resolveram oferecê-lo ao sr. Nelson Rockefeller que, após relutancia, decidiu aceitar o cordial presente, devendo levar a tela para o Museu de Arte Moderna de Nova York.

INTERCAMBIO DE FILMES

O sr. Nelson Rockefeller realizou a sua visita ao salão abstracionista em companhia de seu irmão Davio Rockefeller, Thomas Gates Jr., Assis Chateaubriand, e senhoras Yolanda Penteado Matarazzo e Mousia Pinto Alves, sendo ali recebido pelos srs. Paulo Matarazzo, Almeida Salles, Giannicola Matarazzo, Léon Degand, diretor do Museu, e pela senhora Dora Matarazzo.

Apresentado ao sr. Almeida Salles, presidente do Club de Cinema de S. Paulo e da Filmoteca do Mu-

[illegible] Arte Moderna, o sr. Nelson [illegible]feller manifestou logo o desejo de estabelecer intenso intercambio de filmes, que serão remetidos brevemente. Esses filmes são caríssimos e muitos deles já não existem mais no mercado. O Museu de Arte Moderna de Nova York, em virtude de um acordo com a industria cinematográfica de Hollywood, possui uma das maiores filmotecas do mundo, a qual ficará de agora em diante à disposição do publico paulista amante do cinema.

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LUX JORNAL
RIO • S. PAULO

Diario de S.Paulo
SÃO PAULO
16 SET 1948

FIXADA INTENSA

(Concl. da ultima pag. da 1.a secção)

son Rockefeller, que tem demonstrado sempre ser um grande e irrestrito amigo de nossa terra. Como presidente do Museu americano ele já nos prometeu um intercambio acima de qualquer espectativa. Porem nos afirmou que tudo que fizer será pouco para o desenvolvimento da arte modernista em S. Paulo. O Museu de Arte Moderna desta capital, com a visita do sr. Nelson Rockefeller, ganhou novo alento. E' uma satisfação verificar mais uma vez que tão grande homem de negocios não deixa de ser um grande admirador da arte".

O sr. Léon Degand afirmou ao reporter:

— "Com espontaneidade extraordinaria, resolvemos o assunto num grupo, o sr. Nelson Rockefeller vai nos enviar uma exposição de grandes pintores modernistas. Que mais poderiamos desejar? Mas não ficou só nisso: o acordo para o intercambio de films é igualmente extraordinario. Nós que nada possuimos em materia de filmoteca, ficamos de um momento para outro com o Museu de Arte Moderna de Nova York em nossas mãos. Já estou escolhendo a primeira serie de films que vamos pedir ao sr. Nelson Rockefeller. E brevemente, os amantes da arte cinematografica de São Paulo poderão apreciar obras-primas que custam hoje uma fortuna".

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DIARIO DA NOITE

São Paulo, September 16, 1948

Photo of Mr. NAR at Museum of Modern Art in São Paulo.

Mentions group accompanying Mr. NAR as well as names of all of those who received him. Article states NAR great art lover, who studied in Paris and who, throughout his life has managed to unite art and business in a most admirable manner.

NAR liked the Rembrandt and Velazquez works in the

FIXADA INTENSA COOPERAÇ
DE ARTE MODERNA DE S. PA

M. de Freitas

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NAR

DIARIO DA NOITE

São Paulo, September 16, 1948

Photo of Mr. NAR at Museum of Modern Art in São Paulo.

Mentions group accompanying Mr. NAR as well as names of all of those who received him. Article states NAR great art lover, who studied in Paris and who, throughout his life has managed to unite art and business in a most admirable manner.

NAR liked the Rembrandt and Velazquez works in the Museum of Modern Art. Was conducted by P. M. Bardi, Director of the Museum of Modern Art. Both Messrs. Nelson and David Rockefeller greatly admired the paintings by XIX Century Brazilian artists.

M. de Freitas

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O JORNAL

Rio, September 17, 1948

CAPTION UNDER PHOTO: Mr. Nelson Rockefeller (center), President of the Museum of Modern Art in New York; Francisco Matarazzo Sobrinho (right), President of the Museum of Modern Art of São Paulo, and Leon Degand, well-known art critic (left) and Director of the São Paulo Museum of Modern Art, are shown in the photo at the left, at the side of Mrs. Yolanda Penteado Matarazzo and the Banker Thomas Gates Jr., as all examine the lay-out of the São Paulo Museum. At the right, Mr. Nelson Rockefeller looks at the painting by Joaquim Antonio da Silva, offered him by Mrs. Yolanda Penteado (left) and her husband, Francisco Matarazzo Sobrinho.

First section deals with the visit and the names of those who received Mr. Rockefeller and his party.

Second part refers to the exchange of films between the São Paulo and New York Museums. This is treated at great length.

In the middle of the article there is a description of how and why the gift of the Joaquim Antonio da Silva painting was made.

Following is Mr. Rockefeller's declaration that he planned to send an exhibit consisting of 25 paintings and 4 pieces of sculpture to São Paulo.

At the end of the article, Mr. Leon Degand, Director of the São Paulo Museum of Modern Art exclaims how very pleased he is with Mr. Rockefeller's statements.

M. de Freitas

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LUX JORNAL | DIARIO DA NOITE RIO

16 9 48

NELSON ROCKEFELLER NO MUSEU DE ARTE DE SÃO PAULO

Levará para o M. de Arte Moderna de Nova York a tela de José Antonio da Silva

S. PAULO, 15 (Meridional) — Convidado pela sra. Yolanda Penteado e pelo sr. Francisco Matarazzo Sobrinho, presidente do Museu de Arte Moderna de São Paulo, o sr. Nelson Rockefeller, presidente do Museu de Arte Moderna de Nova York, esteve hoje no salão provisorio onde estão os quadros e esculturas abstracionistas da grande exposição que será realizada em outubro proximo.

Em companhia dos srs. David Rockefeller, Tomas Gates Junior e Assis Chateaubriand, o sr. Nelson Rockefeller foi recebido pelos srs. Leon Degand, diretor do Museu de Arte Moderna de São Paulo, Gianicola Matarazzo, Almeida Sales, presidente do Clube de Cinemas de São Paulo, Paulo Matarazzo e sras. Dóra Matarazzo e Mussia Pinto Alves.

Durante a visita o sr. Nelson Rockefeller mostrou-se impressionado com uma das telas de José Antonio da Silva, quase desconhecido até há pouco tempo, quando realizou uma exposição nesta capital. A tela, que representa uma fazenda de café foi então ofertada pela sra. Yolanda Penteado e pelo sr. Francisco Matarazzo Sobrinho ao sr. Nelson Rockfeller que a levará para o Museu de Arte Moderna de Nova York. Ficou combinado, tambem, durante a visita, entre os presidentes dos Museus de São Paulo e Nova York, um intercambio entre as duas instituição. Prometeu o sr. Rockefeller mandar para São Paulo, brevemente, uma exposição de arte moderna com 25 telas.

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DIARIO DA NOITE

Rio de Janeiro, September 16, 1948

Mr. Nelson Rockefeller visits São Paulo Museum of Modern Art. Lists people who accompanied Mr. Rockefeller and those who received him.

Mr. NAR very much impressed with the Joaquim Antonio da Silva painting and Mrs. Yolanda Penteado and Francisco Matarazzo Sobrinho immediately offered it to him, to be placed in the Museum of Modern Art in New York.

Greater interchange will take place between the two Museums. Mr. Rockefeller referred to an exhibit of 25 modern paintings he plans to send to São Paulo.

M. de Freitas

FORM 8

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LUX JORNAL

O JORNAL
RIO

14 9 48

17 SET 1948

Museum

macões profundas e
tudados com

THE MUSEUM OF MODERN ART

Date October 16

To: Mr. d'Harnoncourt

Re: films for Brazil

From: Iris Barry

Dear Rene

The Sao Paolo people can have all the films right away... I'm holding them for them until I know the date. I would like to know the date as soon as possible.

Do they want to keep the films or return them? In the latter case the rental fee would be $36, and transportation. In the former case, the films would be a loan which we would get repaid in film by the French or - should there be something unusually interesting and suitable for our use from Brazil - perhaps by them. ~~xx~~ I'd frankly prefer ~~xxx~~ to be repaid by the French with film, however, at this moment.

I suppose they know that - as with all silent films - they should arrange to have a ~~xxxx~~ musical accompaniment. We can

razzo Sobrinho, presidente d
seu de Arte Moderna de S.
o sr. Nelson Rockefeller, pre
te do Museu de Arte Moder
Nova York, esteve, na tard
ontem, no salão provisorio, onde e
tão os quadros e esculturas abstri
cionistas da grande exposição q
será realizada, em outubro vindou-
ro, na pinacoteca do Museu de Arte
Moderna.

Em companhia dos srs. David Rockefeller, Thomas Gater Jr. e Assis Chateaubriand, o sr. Nelson Rockefeller foi recebido pelos se-

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FORM 8

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LUX JORNAL | O JORNAL RIO

17 SET 1948

Museums



Os srs. Nelson Rockefeller (ao centro), presidente do Museu de Arte Moderna de Nova York; Francisco Matarazzo Sobrinho (á direita), presidente do Museu de Arte Moderna de São Paulo, e Léon Degand, renomado critico de arte (á esquerda) e diretor desta florescente instituição paulista, aparecem na fotografia á esquerda, ao lado da sra. Yolanda Penteado Matarazzo e do banqueiro Thomas Gates Jr., examinando a planta do Museu de Arte Moderna de São Paulo. A' direita, o sr. Nelson Rockefeller examina a tela Joaquim Antonio da Silva, que lhe foi oferecida pela sra. Yolanda Penteado (á esquerda) e seu esposo, Francisco Matarazzo Sobrinho, (ao fundo)

INTERCAMBIO ENTRE OS MUSEUS DE ARTE MODERNA DE S. PAULO E N... YORK

O sr. Nelson Rockefeller, que preside a instituição novaiorquina, enviará... uma exposição de 25 telas modernistas — Resultados da visita do dire... á capital paulista Museu de Arte Moderna — Acordo entre as filmacotecas — Oferec...ente da I.B.E.C. ao ——— tante pelo casal Francisco Matarazzo Sobrinho ...a uma tela ao visi-

S. PAULO, 16 (Meridional) — Convidado pela sra. Yolanda Penteado e pelo sr. Francisco Matarazzo Sobrinho, presidente do Museu de Arte Moderna de S. Paulo, o sr. Nelson Rockefeller, presidente do Museu de Arte Moderna de Nova York, esteve, na tarde de ontem, no salão provisorio, onde estão os quadros e esculturas abstracionistas da grande exposição que será realizada, em outubro vindouro, na pinacoteca do Museu de Arte Moderna.

Em companhia dos srs. David Rockefeller, Thomas Gater Jr. e Assis Chateaubriand, o sr. Nelson Rockefeller foi recebido pelos senhores Léon Degand, diretor do Museu de Arte Moderna de São Paulo; Giannicola Matarazzo, Almeida Sales, presidente do Clube de Cinemas de S. Paulo; Paulo Matarazzo e pelas sras. Dora Matarazzo e Moussia Pinto Alves.

ACORDO ENTRE AS FILMOTECAS DE S. PAULO E NOVA YORK

O sr. Nelson Rockefeller foi apresentado ao sr. Almeida Sales, que está orientando a organização da Filmoteca do Museu. O presidente do Museu de Arte Moderna de Nova York perguntou quais eram as necessidades imediatas da Filmoteca de S. Paulo. O sr. Almeida Sales explicou então que a Filmoteca do Museu de Arte Moderna de S. Paulo já foi aceita como "Membro efetivo" da Federação Internacional dos Arquivos de Film, com séde em Paris, e á qual se acham filiados não só a Filmoteca do Museu de Nova York como a Cinematheque Française, a Film Library de Londres e a Reichfilmarchiv da Alemanha, o que facilita extraordinariamente as relações de intercambio entre as varias entidades congêneres. O contato com as entidades européias e a Federação, disse o sr. Almeida Sales, foi feita por intermedio do sr. Paulo Emilio de Sales Gomes, que é o representante da Filmoteca de São Paulo na Europa e que acaba de comparecer ao Congresso da Federação, conhecida pela designação de F. I. A. F., realizado em Copenhague, na Dinamarca, a 13 deste mês. Disse o sr. Almeida Sales que a Filmoteca de S. Paulo desejava receber as 9 séries de "programas circulantes" (circulating film programs) que o Museu de Nova York possui e faz percorrer os Estados Unidos.

CONCESSÃO DOS FILMES

Veio á baila, citado pelo sr. Rockefeller, o nome de Iris Berry que é diretora da parte de cinema do Museu. Declarou o sr. Rockefeller estar á disposição da Filmoteca de São Paulo para fazer diretamente os contactos necessarios no sentido de serem remetidos os programas da Filmoteca de Nova York para a Filmoteca de São Paulo onde poderiam permanecer o tempo necessario para as exibições e os debates a serem iniciados dentro em breve, pela Filmoteca, em colaboração com o Clube de Cinema de S. Paulo.

Declarou o sr. Rockefeller que a Filmoteca de São Paulo poderia dirigir-se diretamente a ele, nesse sentido. Devendo embarcar nestes dias para os Estados Unidos o sr. Paulo Matarazzo, que assistiu á conversa, ficou combinado que este seria o intermediario na obtenção dos primeiros programas, com [illegible] Paulo. Dessa forma [illegible] poderá, graças á intervenção do sr. Rockefeller, ver projetados os filmes mais importantes do periodo mudo e silencioso do cinema americano em copias fornecidas pela Filmoteca do Museu de Nova York.

OFERECIDA UMA TELA AO SR. ROCKEFELLER

O salão de arte abstracionista, visitado ontem pelos srs. Nelson Rockefeller, David Rockefeller e Thomas Gates Jr., está instalado, por ora, num dos andares do novo edificio da Metalurgia Matarazzo. Ali estão 25 telas e 4 esculturas. A grande exposição de outubro, todavia, terá 130 quadros e 20 esculturas, que virão de Paris e do Museu de Arte Moderna de Nova York. Será uma exposição não somente de abstracionismo como de "mere abstraction", disse o sr. Léon Degand. Antes da mostra de outubro, o Museu de Arte Moderna pretende realizar, na proxima semana, uma exibição especialmente organizada para os criticos de arte desta capital.

Quando pe...ou a exposição o sr. Nelson Rockefeller mostrou-se impressionado com uma das telas de José Antonio da Silva, tela que representava uma fazenda de café. A sra. Yolanda Penteado e o sr. Francisco Matarazzo Sobrinho, oferereceram-na ao sr. Nelson Rockefeller, que a levará para o Museu de Arte de Nova York.

Durante a visita, os srs. Léon Degan, Francisco Matarazzo Sobrinho e o sr. Nelson Rockefeller combinaram manter continuo intercambio entre as instituições de Nova York e de São Paulo.

Promete o presidente do Museu de Arte Moderna de Nova York enviar a São Paulo, brevemente, com 25 telas, a quarta exposição moderna para ser exibida igualmente na Venezuela.

Disse ainda o sr. Nelson Rockefeller que o Museu de Nova York completará em 1949 vinte anos de existencia, tendo sido preparado nos Estados Unidos um grande plano de festividades. Serão publicadas, então, varias obras, a historia da arte moderna e a evolução das artes plasticas.

— Estou satisfeito com a visita do sr. Nelson Rockefeller, declarou-nos o presidente do Museu de Arte Moderna de São Paulo. "A vinda

(Continúa na 6º pág.)

...e os Museus d... Arte

de quadros modernistas, e o ac... para o envio e filmes já prov... que intensa cooperação está des... volvida entre Nova York e ... Paulo. Tenho a impressão que ... Museus de Arte Moderna de N... York e S. Paulo têm um prog... ma comum: desenvolver os la... artisticos entre as duas naçõ... Para isso contamos com o sr. N... son Rockefeller, que tem demo... trado sempre ser um grande e ... restrito amigo de nossa terra. Co... presidente do Museu americano ... já nos prometeu um intercamb... acima de qualquer expectativa, P... rém nos afirmou que tudo q... fizer será pouco para o desenv... vimento da arte modernista em ... Paulo. O Museu de Arte Moder... desta capital, com a visita do s... Nelson Rockefeller, ganhou no... alento. E' uma satisfação verifica... mais uma vez que tão grande ho... mem de negocios não deixa de se... um grande admirador da arte".

O sr. Léon Degand afirmou ao reporter:

— "Com espontaneidade extraordinaria, resolvemos o assunto num grupo, o sr. Nelson Rockefeller vai nos enviar uma exposição de grandes pintores modernistas. Que mais poderiamos desejar? Mas não ficou só nisso: o acordo para o intercambio de films é igualmente extraordinario. Nós que nada possuimos em materia de filmoteca, ficamos de um momento para outro com o Museu de Arte Moderna de Nova York, em nossas mãos. Já estou escolhendo a primeira serie de filmes que vamos pedir ao sr. Nelson Rockefeller. E brevemente, os amantes da arte cinematografica de São Paulo poderão apreciar obras primas que custam hoje uma fortuna".

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VANGUARDA SOCIALISTA

DAS ARTES PLÁSTICAS

O MUSEU DE ARTE MODERNA COMO CENTRO DE REFUGIO

Nova York, agosto — Cortada a corrente de colonização da América que os europeus já povoaram, o nosso tempo está testemunhando um tipo novo de imigração: a das obras de arte. Amedrontados pelo estrépito das bombas das guerras mundiais cujo principal teatro tem sido a Europa ,os Gregos e os Rafaeis, os Rembrandts e os Vermeers vêm procurar refúgio nas sólidas paredes dos museus e galerias de arte, ou das casas dos milionários norte-americanos. Só os mestres do afresco, presos pela raiz às velhas igrejas alicerçadas no solo italiano, não puderam deixar a pátria. As sensuais madonas italianíssimas de Ghirlandao há tantos séculos recolhidas à sombra das arcadas de Santa Maria Novella ou os inocentes arcanjos que Fra Angelico, na sua santa simplicidade, pintou sôbre a cal nua das células de San Marco, as pálidas madonas coroadas de uma auréola de anjos todos belos com que Masaccio cobriu os muros da capela dos Brancacci, tôdas essas imagens cheias de um encanto primitivo ficaram em Florença, forçadas a resistir à tentação dos dólares generosos.

Mas não são só os velhos mestres que acodem ao Novo Mundo. Também os contemporâneos, os artistas vivos emigram. Uns vêm representados por suas telas, enquanto continuam a tirar inspiração da luz transparente ou escoada que sempre iluminou os objetos que os cercam. E' um Miró que fica num recanto da Espanha, bem calado e escondido para que os olhos perscrutadores da ditadura franquista não se lembrem de vêr nele ou em suas telas qualquer coisa de subversivo; ou um Picasso que fica em Paris mesmo debaixo da ocupação nazista, enchendo suas telas de figuras apocalípticas. Outros, porém, muitos outros, não se contentam de mandar os quadros e vêm para cá com as palhetas, tentando adaptar suas côres à luz mais crua que desce do céu americano. Vêm com suas famílias se as têm, com suas camisas escocesas e suas gravatas amarelas e vermelhas, e são tantos que, para que se forme uma segunda edição novaiorquina de Montparnasse, só falta um detalhe por assim dizer imponderável: o ambiente. Mas, se por falta dessa coisa indefinível que não se transporta a vida dos artistas em Nova York não é a de Paris, ainda assim a vida das telas é bem a mesma, silenciosamente penduradas nas paredes e vendo desfilarem às centenas os olhos dos que as procuram compreender.

Alimentados por essa benfazeja corrente de além-mar, os museus florescem nesta terra. Não quero falar aqui de instituições como a Galeria Nacional de Artes de Washington ou o Museu Metropolitano de Nova York, que já são sobejamente conhecidos dos amantes da arte em todos os países. Mas há também os museus que fogem aos moldes clássicos, os que acompanham, ou melhor os que se colocam na vanguarda da evolução artística. Dêstes, o Museu de Arte Moderna é um expoente. E' uma instituição eminentemente dinâmica, onde tôdas as manifestações da vida moderna que se relacionam com a arte encontram acolhida. Quem visitar pormenorizadamente o belo prédio inaugurado em 1929, moderno em todos os detalhes de arquitetura, instalações, mobiliário, etc., quem o percorrer desde a sala de espetáculos no subsolo até o restaurante do último andar com seu terraço, verá que todos os aspectos da vida moderna que possam ser encarados sob um ponto de vista artístico estão alí focalizados. Com um utilitarismo bem estadunidense, nem os utensílios de cozinha o Museu desdenha. Tem sempre umas salas dedicadas à arte funcional, onde se vêm móveis, "maquettes" de casas modernas e até torradores elétricos. Também da vestimenta cogitam os organizadores de suas exposições, e ainda recentemente se viu alí uma em que as diferentes modas femininas e masculinas estavam arrumadas e criticadas de modo a demonstrar que a arte da costura ou do calçado ainda tem bastante que progredir para se pôr em linha com os ideais de confôrto, harmonia e simplicidade.

A sala de espetáculos faz reviver as obras primas do cinema, desde os tempos anteriores ao Dr. Caligari, e também organiza concertos em que músicos novos se fazem ouvir.

Também a fotografia artística tem seu luzar nas salas de exposição do Museu. E suas atividades ainda se estendem a outros campos, na sua ânsia de disseminar por todos os meios a cultura artística. Nas suas aulas de desenho e de pintura, onde não se aprende a usar o prumo e o esfuminho, a infância e a juventude dão livre curso à imaginação criadora, com a maior espontaneidade. E seu serviço de publicação é infatigável, trazendo sempre à luz novos albuns, catálogos e livros de crítica de arte, que levam aos habitantes de outras paragens as concepções do Museu.

A coleção permanente de quadros e esculturas, onde artistas modernos de tôdas as escolas e de todos os países se acham representados, em poderosas obras dos precursores, — Cezanne, Van Gogh, Gauguin; tem surrealistas com suas pesquisas subjetivas ou automatistas no domínio do irracional; tem as notas serenas dadas por austeros abstracionistas como Mondrian, ao lado de telas que traduzem a paixão sombria de um Rouault; tem pintores norte-americanos, alguns modernos, outros primitivos; tem mexicanos e brasileiros — Rivera, Orozco, Portinari, — e tem até o Cristo de D. Maria Martins.

Muitas vezes, entretanto, o forasteiro que vem a Nova York por algumas semanas não pode vêr esta coleção, porque as salas do Museu estão tomadas com outras exposições. Ora é a coleção de obras de um só artista, como a magnífica exposição retrospectiva de Picasso em que se viam obras de tôdas as fases da vida dêsse grande pintor; como a exposição de Portinari, como a de Calder; ora é uma reunião das obras de dois artistas, como a exposição de Miró e Dali; ora são exposições nacionais, como a da arte mexicana onde se viam desde as cerâmicas dos Maias e dos Aztecas até as obras de Orozco e de Siqueiros. E tudo isso organizado seguindo um plano, visando fazer vêr ao público mais alguma coisa que os quadros, os potes ou as estátuas expostas. Quem frequentar o Museu de Arte Moderna ficará certamente compreendendo melhor o sentido e a evolução da estética e da técnica das artes em nosso século.

ANABELL

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LUX JORNAL
RIO - S. PAULO

Diario da Noite
1ª Edição
SÃO PAULO

16 SET 1948



VISITA DO SR. NELSON ROCKEFELLER AO MUSEU DE ARTE

O Museu de Arte de São Paulo recebeu ontem a visita do sr. NELSON ROCKEFELLER, que estava acompanhado pelos srs. DAVID ROCKEFELLER, THOMAS GATES JUNIOR, consultor financeiro da "Internacional Basic Economy Corp." e HENRIQUE ZANETTI, representante do "Chase National Bank", em Buenos Aires. O conhecido "bussinessman" abriu um claro no intenso programa comercial que vem desenvolvendo em São Paulo, dedicando todo o fim da tarde à visita à amostra de arte organizada pelos "Diarios Associados". Estiveram ainda presentes as sras. YOLANDA PENTEADO MATARAZZO, HELENA ALVES DE LIMA e a pintora MOUSSIA PINTO ALVES; e os srs. FRANCISCO MATARAZZO SOBRINHO, o critico LEON DEGAND, ALMEIDA SALES, PAULO MATARAZZO e GIANNICOLA MATARAZZO. Como se sabe, o sr. NELSON ROCKEFELLER é presidente do Museu de Arte Moderna de Nova-York e um dos maiores cantores da arte nos Estados Unidos. Estudou em Paris e, durante sua vida, tem conseguido unir arte e negócios de uma maneira admirável. Na visita que realizou, a convite do sr. ASSIS CHATEAUBRIAND, o sr. NELSON ROCKEFELLER percorreu a pinacoteca mostrando-se encantado com as recentes aquisições de REMBRANDT e VELASQUEZ. Conduzidos pelo sr. P. M. BARDI, diretor do Museu de Arte, os srs. NELSON e DAVID ROCKEFELLER demoraram-se diante dos quadros dos pintores brasileiros do seculo XIX e apreciaram igualmente o trabalho que está sendo realizado pela notável instituição cultural de São Paulo. No "cliché", o sr. NELSON ROCKEFELLER em companhia do sr. P. M. BARDI, durante a visita.

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1ª BIENAL

MUSEU DE ARTE MODERNA

DE S.PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 — SÃO PAULO — BRASIL

Bulletin Nº 5 August 1st. 1951

THE U.N.O. WILL TAKE PART IN THE INTERNATIONAL EXHIBITION OF ARCHITECTURE. ACCEPTANCE RECEIVED FROM MIES VAN DER ROHE.

The director of the Biennial Exhibition has received the acceptance from the U.N.O., this bringing another exhibit to the International Exhibition next October; an especially valuable exhibit since it is a collection of studies, drawings, plans and details made by 52 architects of the U.N.O.for itsnew headquarters in New York. The packages sent by the U.N.O. have arrived already and will be opened soon by the artistic directors of the International Exhibition of Architecture who consider that contribution as one of the most interesting ones, a whorty complement to the collection of modern architecture that will be shown at the Biennial Exhibition.

Recent American press reports mention the U.N.O. contribution, and add their praise for the Brazilian enterprise calling it "intelligent, interesting and necessary".

There is another contribution that will be a successful factor in the Exhibition of Architecture: that of Mies Van Der Rohe, one of the most distinguished architects in the world. He has already sent the Biennial Exhibition a list of the works that he is going to exhibit. Gropius acceptance is expected one of these days.

As we have already mentioned, Japan will be represented by Sakakura, who will probably come to São Paulo to establish contácts with the foreign architects gathered in our city, and also with the Brazilian architects to won he referred in a recent press interview published in Tôkio in the highest terms

Registration blanks from all parts of the world continue to arrive at the Secretariat fo the Biennial Exhibition.

The trip of Eduardo Kneese de Mello, representative of the Bienial Exhibition and a member of the artistic direction of the International Exhibition of Architecture, through European and American capitals is meeting with great sucess. The Brazilian architect has been recived by the architectural societies and institutes of the cities he has visited and, so far, he has made contacts with architects in Portugal, Spain, Italy, Switzerland, France, Belgium, Holland, Germany, and England, thus insuring a distinguished European contribution to the Exhibition. In a few days, after visiting the capitals of Nothern Europe, he will go to America. The newspapers of the cities that he has already visitde have published articles about his trip and about the Brazilian exhibition, which they consider will have great values, not only in the field of plastic arts but also in that of architecture. They add that "Brazilian architecture today must be considered as unquestionably on a high level on the basis of works executed".

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OFFICIAL FRENCH DELEGATION

FRENCH PARTICIPATION IN THE FILM FESTIVAL

The General Director of the "Associação Française d'Action Artistique" wrote the directors of the Biennial Exhibition that the head of the official French delegation which will leave Paris at the end of this month, will be the well-known art critic and journalist, Jean Cassou.

The French autorities also announced that they intend to send to the International Film Festival - limited this first time to art films - in addition to a new series of new films, four recent and exclusive ones: "L'Affaire Manet", "Bourdelle", Le Coeur d'Amour", "Toulouse-Lautrec".

THE JAPANESE EXHIBIT ARRIVES

The works that the Japanese artistic commission decided to send to São Paulo as the Japanese official exhibit are already arriving to the Bienial Exhibition Headquarters. The works are divided in two groups: those of modern Japanese style and those of modern occidental style.

In the first group there are works by: Kohyo Ezake, Toyoshiro Fukuda, Sejin Gokura, Kazuko Hieda, Kaii Higashiyama, Shinsui Itô, Eizo Kato, Kibo Kodama, Shunkô Mochizuki, Kakuho Mori, Chôu Ota, Tatsúo Takayama, Kenji Yoshioka, Kyujin Yamamoto.

In the second group there are works by: Nobuya Abé, Ichiro Fukuzawa, Iwami Furusawa, Minoru Kawabata, Yasu O'Kazuki, Yoshinori Kinoshita, Zenzaburô Kojima, and the women painters: Setsuko Migishi, Saburô Myamoto, Yoshio Mori, Masanari Murai, Yatarô Noguchi, Tatsuhiro Takabatakê, Seiji Tôgo, Kazu Wakita, Geri Ichiro Inokima.

The sculpturers are: Yoshi Kinouchi, Naondo Nakamura, Takaji Shimizu, Takezo Shinkai, Toyoichi Yamamoto, Yoshitatsu Yanagibara.

There are drawing, water colors and prints by: Un'ichi Hiratsuka Hidé Kawanishi, Tetsurô Komai, Sempan Maekawa, Shikô Munakata, Kôshirô Onchi, Kiyoshi Saitó, Shigeru Hatuyama.

The "Kokusai Bunka Shinkokai", which selected the Japanese exhibit stressed the fact that this is the firts time since the War that Japanese modern art is shown at in international exhibition. The Japanese press mentioned the mames of artists and works and referred to the Japanese exhibit as one of the most interesting ones for both the public and the critics.

URUGUAYAN PARTICIPATION

The Uruguayan National Committee of Fine Arts held a meeting last week in Montevidéo and studied a report submitted by the sub-committee about the Uruguayan participation at the São Paulo Biennial Exhibition.

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Both the report and the proposals made by Edmundo Prate, Adolfo Pastor, and JoséCuneo were approved.

Uruguay will also send a retrospective exhibit made up of works by Rafael Barradas, Pedro Figari, Joaquim Torres García, Alfredo De Simone, Carlos A. Castellanos, Gilberto Bellini, Carmelo Rivello and of the sculpturer Antonio Pena; the majority of these works belong to the national patrimony.

The committee also sent invitations to all the modern artists in the country to send to the Biennial Exhibition three works each, submitting them to the jury in São Paulo. Even if the room reserved for Uruguay cannot hold works by all the Uruguayan artists, those who appear under the category of "spontaneous"will have the support of the Montevideo authorities. We will soon know the name of the head of the Uruguayan delegation, who will probably be chosen from among the most distinguished Uruguayan critics.

PORTUGAL AND HAITI INTEND TO PARTICIPATE IN THE BIENNIAL EXHIBITION

Portuguese and Haitian autorities have already notified the Biennial Exhibition of São Paulo that their governments intend to send exhibits to the international show that will take place in October. The diplomatic representatives and those of the Biennial Exhibition are interested in knowing more details about the participation of the above mentioned countries.

A definite answer from Germany is expected one of these days.

STAMPS COMMEMORATING THE BIENNIAL EXHIBITION

The General director of the Brazilian Post Office Department decided to issue stamps commemorating the great event that will bring together in São Paulo artists from all over the world. It will probably be a series of two or three stamps, one of them an air mail stamp which will have the words:- "First Biennial Exhibition of the Museum of Modern Art of São Paulo - October-December 1951" and a picture of the new building which is being built on the esplanade of Trianon in São Paulo. Besides the stamps, the issuance of which is awaited with great interest by international philatelic circles, there will also be a special cancellation to be used on the stamps during the first ten days after the opening of the exhibition in a special window in the Biennial Exhibition building on Avenida Paulista. This will undoubtedly be of great interest to the stamp collectors.

REDUCED FARES FOR TRIPS TO SÃO PAULO DURING THE BIENNIAL EXHIBITION

The appropiate organizations are studying at the moment the possibility of reducing the fares for the persons who come to São Paulo to visit the Biennial Exhibition.

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If their plan is carried out there will be in the Biennial Exhibition building a special window where all the people who have special round trip tickets will have them stamped to make them valid for the return.

Foreign companies are following the example our domestic ones, and are announcing special tours to São Paulo from all parts of the world. The CIT organized a publicity compaign all aver the world, establishing special offices at international airports and acting through 1200 agents who work in the principal cities of different continents. The CIT also will take charge of meeting, accommodating and guiding the tourists who come to São Paulo durings the Biennial Exhibition. For that purpose it has already organized a program which includes transportation within the city and special trips. The hotels in São Paulo are preparing for the last months of the year, when they antecipate a large influx of tourist not only fron other cities in Brazil, but also from abroad, especially from Italy and Latin America. Several hotels have already received requests for reservations.

A NEW 50.000 CRUZEIROS PRIZE

The president of the Biennial Exhibition received a letter from the industrialist Rogério Giorgi of São Paulo, stating that he has placed at the disposal of the Biennial Exhibition the amount of 50.000 cruzeiros destined for a prize which will be called "Cotonificio Guilherme Giorgi Prize".

In a few days we ill receive other prizes sent by different distinguished persons in the fields of industry and building. We will give more details about them in our next bulletin, and before the opeing of the exhibition, we shall publish the final prize, list, with rules and classifications.

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Duplicate

April 2, 1948

Dear Maria:

I'm sorry to have delayed in writing you but I've been out of the country a couple of times since last seeing you.

I have consulted with members of the Museum staff concerning your proposal which we discussed with regard to sending a representative exhibition of contemporary art to Rio from the Collection of the Museum of Modern Art. All of us are tremendously interested and enthusiastic about the idea of this show. It is my understanding that it would be shown during the month of July to open a series of exhibitions on modern art to be held in The Exhibitions Gallery of the Ministry of Education. Alfred says he will be delighted to make the selection and naturally in view of the tremendous importance of such an exhibition, the Museum will send a representative exhibition of the highest quality.

René and Alfred would be delighted to come down as guests of the government as you suggested. As far as the costs of the show are concerned, frankly our situation is as follows: we shall be glad to select and loan the paintings and make René's and Alfred's time available for the installation of the show there and whatever lectures might be desired. However, because of the financial situation of the Museum, I regret to say that we cannot contribute towards the expenses of packing, transporting,

Mme. Maria Martins
Brazilian Embassy
3000 Massachusetts Avenue
Washington, D. C.

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insuring the pictures nor the travel and expenses of Messrs. d'Harnoncourt and Barr.

With regard to the opening of the Fundacao de Arte Moderna in Sao Paulo, I have received letters from Francisco Matarazzo Sobrinho and Carlos Pinto Alves asking for the Museum's cooperation in connection with the realization of their exhibitions. It has occurred to me that perhaps after the exhibition closes in Rio, it could be sent to Sao Paulo for two weeks provided that it could be back in Rio in time to be shipped from there by September fifteenth.

I can't tell you what a pleasure it is to work with you again on an important cultural program between our two countries. We got so many things underway together during the war that it's wonderful to see some of them bearing fruit and being carried forward, and I do hope that it may be possible for this to work out.

I look forward to hearing from you about the plans. In the meantime, this letter brings personal regards to you and Carlos,

Sincerely,

NELSON A. ROCKEFELLER APR 6 1948

Nelson A. Rockefeller
President

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TENTATIVE
SCHEDULE OF Estimated Cost of Sao Paulo Exhibition

THE MUSEUM OF MODERN ART

ITEMS	By Freight	By Air	
1. From New York to Sao Paulo			
Customs clearance			45
Cartage from air terminal			25
Unpacking			25
Incidental charges and photographs			50
			$2,290
Total			$4,95

FORM 8

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Mr. Wheeler

Date August 2, 1948

To: Mr. d'Harnoncourt

From: D. Miller

Re: Exhibitions to Rio and Caracas

Dear René,

May I please speak to you this week about the situation of the South American exhibitions to be sent out by us - to Rio and Caracas? The Rio show has been hanging in the balance so long that its dates will now undoubtedly conflict with those of Caracas, namely October. We cannot send two shows because we have not enough pictures, so must negotiate to untangle the dates and send the same show to both cities if possible.

I have a list of the pictures Alfred and I have picked out and need very much to go over the situation with you before I go on two weeks' vacation Aug 7 - 22.

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THE MUSEUM OF MODERN ART

TENTATIVE
SCHEDULE OF Estimated Cost of Sao Paulo Exhibition

ITEMS	By Freight	By Air	
1. From New York to Sao Paulo			
25 paintings - value $65,500			
Boxing - 7 boxes at $50 each	350.00	350.00	350
Cartage to pier or air terminal	25.00	25.00	25
Freight charges:			
$42 for 40 cu. ft., approx. 300 cu. ft.	315.00		
Ad valorem -2% of $65,000	1,300.00		
25% surcharge	400.00		
	$2,015.00		
Valuation -.20 per $100, of $65,500		130.00	
Freight -.84 per lb., approx. 2,200 lbs.		1,848.00	
		$1,978.00	
Insurance - air .25 per $100	360.25	163.75	
ocean .55 per $100			
Consular invoices	268.00	3.00	
	$2,643.25	$2,144.75	$2,145
Customs clearance			45
Insurance in Sao Paulo - $49 per month			100
			$2,665
2. From Sao Paulo to New York			
Freight, insurance and consular invoices - see above			$2,145
Customs clearance			45
Cartage from air terminal			25
Unpacking			25
Incidental charges and photographs			50
			$2,290
Total			$4,95[illegible]

FORM 8

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5/2

MEMORANDUM

May 10, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Venezuela Exhibition

For your information, Mr. Rockefeller was not approached in Venezuela on the subject of the Venezuela Exhibition which the Venezuelan Government wants. Would you let me know if you hear anything more?

SC:ms

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June 28, 1949

Mr. Francisco Matarazzo, President
Museu de Arte Moderna
Caixa Postal 2387
Sao Paulo, Brazil

Dear Mr. Matarazzo:

I have just returned from the country and found your good letter concerning the loan of motion pictures and traveling exhibitions.

I am terribly sorry that my absence caused such long delay in replying to your requests, but will discuss the matter immediately with the Film Library and our department of Circulating Exhibitions. Within the next few days I will then be able to report to you on the outcome of these discussions.

Very faithfully yours,

Rene d'Harnoncourt

Rd'H:lc

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MEMORANDUM June 22, 1948

TO: Mr. René d'Harnoncourt

FROM: Susan Cable

SUBJECT: Various Pending Matters

1. Indians
2. Letter to Elodie Courter
3. Letter from Hugh Stix
4. Coordination Committee agenda
   a. Alfred's letter re print room opening
   b. Salary question
   c. Study of Museum Committees

5. Have we done anything about making Tom secretary of the Coordination Committee?

6. Is it safe to let the Venezuelan exhibition ride until we hear from Venezuela?

7. Will you let me know what you hear about Mr. Dwight?

8. Can we make a date upon your return to take the bowl to 810?

9. Have you been sending Mr. Lyall E. Peterson (AIA - Caracas) the furniture competition material as per the exchange of memoranda between you and myself in May? His address is Apartado 1944, Caracas, Venezuela.

Joan thinks not - will check OB

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10. Nelson is a Guarantor member ($100 - with publications) in the Museum of Navajo Ceremonial Art. This membership expires June 26, 1948. Mr. Lloyd Moylan has written him asking him to renew. Do you suggest he do so?

11. Fundacao de Arte Moderno, Sao Paulo
Attached herewith is a translation of a clipping which has come to our attention. Upon your return, I would like to ask you what, if anything, we do in connection with this.

12. For your information, Tom is going to take up with Mr. Goodwin, the question of preparing sketches for the suggested building and the garden, etc. in connection with the Rainey Rogers fund. As you know, this is to be discussed at a Trustee meeting next fall.

SC:ms

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30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

April 22, 1948

Mi querido doctor:

(1) The Martins sailed Wednesday on the Queen Mary. Mme. Martins will be back in New York in about two weeks. Would you let me know if you hear from her re the Rio show? I'll do the same.

(2) Do you recall that you and I once discussed "clearance" on invitations which staff members received to serve on committees, etc. You said you planned to have it discussed at a meeting of the Coordination Committee one day. I discussed it with Tom insofar as it relates to requests which he might receive concerning the use of the auditorium, etc., with the thought that he might check these with Arthur Jones.

(3) As you may know, Nelson is leaving Monday night for Venezuela to be gone ten days or two weeks, so, ANY TIME of any day next week that you would have some free time, I'd love to come chat with you about a thing or two.

Sincerely,

Susana

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

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Follow-up letter sent from New York to the organizers of the Museum of Modern Art in São Paulo and Rio read as follows:

Translation

Dear.....

December 1946

It was very gratifying to notice the interest with which the intellectuals and artists of Rio and São Paulo received the idea of organizing a Museum of Modern Art in both cities. Your personal interest in the matter means a great deal and we hope that you will continue to give it your cooperation and support.

Copies of the by-laws and charter of the Museum of Modern Art of New York are being forwarded by air express and it is believed that, in spite of the different circumstances involved, these may be helpful in drawing up the statutes of the new organizations.

The Museum of Modern Art in New York is anxious to establish contact with the two groups and hopes that you will make use of its circulating exhibitions, as well as of its publications and catalogues.

Thanking you for your valuable cooperation and interest, I am

Sincerely yours,

Carleton Sprague Smith

Sent to:

São Paulo:

Dr. Carlos Pinto Alves
Rua José Bonifácio, 250, 15o. andar

Dr. Rone Amorim
Consulado Geral Americano

Sr. Rino Levi
Av. Ipiranga, 480, 1o. andar

Sr. Lourival Gomes Machado
Rua Franco Rocha, 402
São Paulo

Sr. Eduardo Kneese de Mello
Largo da Misericordia, 23, 12o. andar

Rio:

Sr. Anibal Machado
Rua Visconde de Pirajá, 487

Sr. Henrique Mindlin
Avenida Nilo Peçanha, 12

Sr. Alcides Rocha Miranda
Serviço do Patrimonio Historico e Artistico Nacional
Rua da Imprensa, 16

Sr. Rubens Borba de Moraes
Bibliotéca Nacional
Avenida Rio Branco, 219

Sr. Flavio Regis do Nascimento
Regis & Agostini Ltda.
Rua da Quitanda, 74

Professor Plinio Rocha
Faculdade Nacional de Filosofia
Av. Aparicio Borges, 40

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The Museum of Modern Art Archives, NY	Collection: RDH	Series.Folder: II.38

Room 5600
30 Rockefeller Plaza
New York 20, N. Y.

March 11, 1948

Dear Rene:

As per our conversation this morning, herewith the complete file on the Brazilian picture. When the letters came in from Sao Paulo I sent them to Carleton Sprague Smith with the request that he advise me as to how they should be answered, which he did by phone. He then wrote Nelson, as you know.

Let me know when you want to discuss this and when we should draft a letter for Nelson to sign to Mme. Martins. Also, Nelson has never acknowledged Dr. Smith's letter.

Sincerely,

Susan

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, New York

New York City

Encs.

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Duplicate

February 17, 1949

Dear Madame Nabuco:

In accordance with my promise, I am sending you here a list of the twenty-five paintings which we expect to send to Brasil at the request of Mr. Matarazzo, and a copy of the estimate of the assembling, shipping and packing costs of the exhibition, which we have sent to the Museu de Arte Moderna in Sao Paulo.

I also wrote Mr. Matarazzo about your interest in the exhibition so that he may get in touch with you to consider the possibility of presenting it in both Rio de Janeiro and Sao Paulo, thereby cutting the cost for each institution to one half of the total. A copy of this letter is enclosed for your information.

I cannot tell you how very much I enjoyed meeting you and how delighted we all are to know that the Museu de Arte Moderna in Rio is carrying on such vigorous work in the field with which we are both concerned. Let me assure you that within the limits of our ability we shall be only too happy to assist you in your efforts.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. J. T. Nabuco
Hotel Barclay
111 East 48th Street
New York City

Encs.

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Duplicate

Estimated Cost of Exhibition New York to Rio de Janeiro and return

1. From New York to Rio de Janeiro

25 paintings - value $72,750

Boxing and cartage to air terminal	$	375
Shipping by Air, transit insurance, customs clearance		2,205
Insurance for two months in Rio		100
		2,680

2. From Rio de Janeiro to New York

Shipping by Air, transit insurance, customs clearance - see above	2,205
Cartage from air terminal, unpacking, miscellaneous	100
	2,305
TOTAL 1 and 2	4,985
Cost of handling at half rate	500
grand total:	$ 5,485

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Estimated Cost of Exhibition to Rio de Janeiro

		By Freight	By Air	
1.	**From New York to Rio de Janeiro**			
	25 paintings - value $72,750			
	Boxing - 7 boxes, $50 each			350
	Cartage to pier or air terminal			25
	Freight charges:			
	Ocean			
	$42 for 40 cu.ft., Approx 300 cu.ft.	315.00		
	Ad valorem - 2% of $72,750	1455.00		
	25% surcharge	442.50		
		2,212.50		
	Air			
	Valuation -.15 per $100, of $72,750		109.12	
	Freight -.84 per lb., approx. 2,200 lbs		1848.00	
			1957.12	
	Insurance - air .27 1/2 per $100		200.00	
	ocean .55 per $100	400.00		
	Consular invoices	280.00	3.00	
		2,892.50	2,160.12	2,160
	Customs clearance			45
	Insurance in Rio - $49 per month			100
				2,680
2.	**From Rio de Janeiro to New York**			
	Freight, insurance and consular invoices - see above			2,160
	Customs clearance			45
	Cartage from air terminal			25
	Unpacking			25
	Miscellaneous charges - photographs, etc.			50
				2,305
	GRAND TOTAL			4,985

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The Museum of Modern Art Archives, NY	Collection: RDH	Series.Folder: II.38

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	Consular invoices	280.00	3.00	
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MEMORANDUM October 13, 1948

TO: Mr. Rene d'Harnoncourt

FROM: Susan Cable

SUBJECT: Museu de Arte Moderna, Sao Paulo, Brazil

Attached herewith is the most recent communication from this office with regard to the letters from Mr. Matarazzo.

Would you be good enough to let me know when we can write again and what we can say? You will note that Nelson says "...as soon as we have worked out the details I will be in touch with you again." Also, would you let me know if and when you think Nelson should do something about Mme. Matarazzo?

sc/sc

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Dupe

Suggestions for reply to questions raised in letter by Mr. Matarazzo to NAR.

1. The Museum of Modern Art will be delighted to assemble an exhibition of twenty-five outstanding paintings of the modern school from Europe and the Americas illustrating the development of contemporary art. A tentative list of these paintings is enclosed as well as a budget estimate of the costs for packing, shipping and insurance. (Shipping expenses are calculated only from New York to Rio de Janeiro since it is difficult to estimate from here the shipping costs from Rio to Sao Paulo).

   Inasmuch as a similar request has been received by the Museum from the Government of Venezuela for an exhibition to be held in Caracas in the spring of 1949, it might be possible to combine these two projects and have the paintings shipped from Caracas directly to Sao Paulo. Such an arrangement would decrease the expenses somewhat.

2. Exchange of Exhibitions: the Museum of Modern Art is exceedingly interested in initiating a series of exchange exhibitions but unfortunately its schedule of exhibitions is already filled for the coming year and a half and we have, in addition, many commitments from before the War that must be fulfilled so that, at present, we cannot even consider scheduling any new exhibitions and must therefore keep the realization of an exchange program for the time being in abeyance.

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Ship to:

Miss Loretta
c/o G. Jiminez Corp.
37 Wall Street
New York City

Tel: WA 2-0743

All packages to be marked YOLANDA BENTEADO

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SHIP TO:

Miss Loretta,

c/o J. JIMENEZ Corp.

37 Wall st.

New York. City.

Tel. 2.0743

~~Mr. George or Miss Loretta~~

PACKAGES

ALL SHIPMENTS TO AGENT

TO BE MARKED

YOLANDA. BENITEAD O.

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DRAFT

Dear Mr. Degand:

Thank you very much for your good letter of September 30th, and the most interesting photographs of the works of Silva. I have shown them to the staff members of the Museum of Modern Art who have been very much impressed with their quality.

Unfortunately, the Museum's exhibition schedule is completely filled for the next year and a half and the backlog of exhibitions for which we have already negotiated in the past is so great that the Museum cannot, at the moment, consider any new proposals.

It was a very great pleasure, indeed, to meet you .....

.....

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DRAFT

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It was a very great pleasure, indeed, to meet you .....

.....

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cc: Miss D. Miller
Mr. d'Harnoncourt
Mr. McCray

May 18, 1949

Dear Mr. Kerr:

Thank you for your letter of May 16. I feel quite definitely that it would be an excellent idea to include both George Grosz and Lyonel Feininger in the exhibition at the Albertina Gallery. First because both of them are among the most distinguished watercolor painters now living. Secondly because Vienna will be interested in their work done in America.

Feininger, of course, has always been an American citizen, and was actually interned in his house during 1917-1918 as an enemy alien. He returned to this country over a decade ago after an extremely successful career in Germany where his work was bought by about twenty museums.

Grosz, though of course a German, has always been very much interested in America where he has now worked for over fifteen years.

For political and social reasons, as well as for artistic, I think their inclusion would be wise, but I should include only work done in this country.

I would also like to support Miss Miller's recommendation of "Pop" Hart.

Sincerely,

s/ Alfred H. Barr, Jr.

Mr. Harrison Kerr
Chief, Music, Art & Exhibits
New York Field Office
Reorientation Branch
139 Centre Street
New York 13, New York

AHB:js

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MR. d'Harnoncourt

C
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DEPARTMENT OF THE ARMY
CIVIL AFFAIRS DIVISION
NEW YORK FIELD OFFICE

130 Centre Street New York 13, New York

16 May 1949

Mr. Alfred H. Barr
Museum of Modern Art
11 West 53rd Street
New York 19, New York

Dear Mr. Barr:

All of the members of the Advisory Panel have now expressed themselves concerning the desirability of including works of Prendergast, Demuth, Grosz and Graves, in addition to the artists originally requested by the Albertina Gallery. Agreement is unanimous in respect to Prendergast, Demuth and Graves. However, some doubt has been expressed in regard to Grosz because he is not American-born and because his best work was done in Germany. I must say I am in agreement with this point of view. It might be rather difficult to explain his inclusion since everyone else is American-born and did his important work in this country. Miss Miller has suggested that "Pop" Hart be substituted for Grosz and I would like you reaction to this suggestion. However, it does not seem to me that this question should prevent the list of pictures from including Grosz's name. The consensus as to which of his works should be included might in itself indicate whether he should be a part of the show.

We are looking forward to receiving your list of paintings as soon as it is convenient for you to send it. We have less than two weeks now to get the expenses of the show into this year's budget. It would be very difficult to estimate expenses until we have a fair idea as to which pictures might be used.

Sincerely yours,

s/ Harrison Kerr

Chief, Music, Art & Exhibits
New York Field Office
Reorientation Branch

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THE MUSEUM OF MODERN ART FILM LIBRARY

M E M O

From Iris Barry

To Mr. René d'Harnoncourt

Date June 23, 1949

file

Dear René:

Really I don't think there is any solution to the Sao Paulo film problem - if the films go by boat they will be away for at least two months if not more, and for a single rental this is poor business indeed. As these people find the aeroplane charges too steep, I really don't see what can be done.

Moreover the films we did send them by air on January 12 were not returned until June 15th - not very encouraging!

Don't you really think it is best to say no nicely but firmly?

Yours,

Iris

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Estimated Cost of Exhibition to Rio de Janeiro

		By Freight	By Air	
1.	From New York to Rio de Janeiro			
	25 paintings - value $72,750			
	Boxing - 7 boxes, $50 each			350
	Cartage to pier or air terminal			25
	Freight charges:			
	Ocean			
	$42 for 40 cu.ft., Approx 300 cu.ft.	315.00		
	Ad valorem - 2% of $72,750	1455.00		
	25% surcharge	442.50		
		2,212.50		
	Air			
	Valuation -.15 per $100, of $72,750		109.12	
	Freight -.84 per lb., approx. 2,200 lbs		1848.00	
			1957.12	
	Insurance - air .27 1/2 per $100		200.00	
	ocean .55 per $100	400.00		
	Consular invoices	280.00	3.00	
		2,892.50	2,160.12	2,160
	Customs clearance			45
	Insurance in Rio - $49 per month			100
				2,680
2.	From Rio de Janeiro to New York			
	Freight, insurance and consular invoices - see above			2,160
	Customs clearance			45
	Cartage from air terminal			25
	Unpacking			25
	Miscellaneous charges - photographs, etc.			50
				2,305
	GRAND TOTAL			4,985

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D
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T letter to: Mr. Moore
Moore-McCormack Lines,Inc.
New York, N.Y.

Dear Mr. Moore:

Last October the Museum of Modern Art of New York and the Museu De Arte Moderna of Sao Paulo, Brazil, realizing the importance in the modern world of furthering a cultural interchange to supplement cooperation in the sphere of economics and politics, entered into an agreement to collaborate with each other in every way possible to promote greater understanding in the field of cultural endeavor.

The Museum of Modern Art has now been given an opportunity to assist the Museu De Arte Moderna in accordance with the terms of the agreement, for that Museum has announced an important International Biennial exhibition in which all the major countries have been asked to participate, and the Museum of Modern Art of New York has been asked to organize and assemble the American participation in this exhibition.

The French government for example, is planning to send 120 paintings, 30 drawings and 20 pieces of sculpture including works by Renoir, Picasso, Rouault, Matisse etc., and the United States is naturally interested in providing an exhibition of American artists of equal calibre.

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In addition to France all ~~the~~ other ~~important~~ important countries in the cultural field are participating by not only arranging for exhibits to be presented but also agreeing to make available transportation of the works of art to Brazil. ~~This~~ Government transportation is not available to us in the United States, and I am wondering if you would be willing to make available in one of your ships approximately 200 cubic feet of space to transport the United States exhibit to and from Sao Paulo, Brazil. The trip down would take place in late August or early September of this year and the return trip in January of 1952.

Sincerely,

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THE MUSEUM OF MODERN ART

Date January 25, 1951

MUSEU DE ARTE

To: Miss Ackermark

From: Rene d'Harnoncourt

Re:

Dear Miss Ackermark:

This is the "other" Museu of Sao Paulo. In accordance with our agreement with the Museu de Arte Moderna, people in Brazil and particularly in Sao Paulo will have to deal with us through them. Just as we are now negotiating for them with the Metropolitan Museum. So I believe the best thing to do is to write Mr. Florentino Barbosa e Silva to discuss his problems with Mr. Gomes Machado, the director of the Museu de Arte Moderna.

Add to it, to sugar-coat the pill, that if the demands of the two Museums could be combined, it might prove to be easier for us to have them a more satisfactory service.

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THE MUSEUM OF MODERN ART

Date March 7, 1951

To: Mr. Nelson A. Rockefeller

From: Rene d'Harnoncourt

Re: Mr. Matarazzo

Dear Nelson:

Mr. Matarazzo is in town for two or three days only. He suggested that a letter signed by both you and him be sent to Mr. Moore of the Moore-McCormack Lines, requesting space on their boats for the transportation of pictures to Sao Paulo and back.

Louise tells me that you know Mr. Moore, so I am simply attaching a draft of an official letter to be signed by both you and Mr. Matarazzo. It seems to me, however, that to be effective such a letter should probably be preceded or introduced by a personal call or note from you to Mr. Moore.

Enc.

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DRAFT

Albert V. Moore

Letter to: Mr. Moore
Moore-McCormack Lines, Inc.
New York, New York

Dear Mr. Moore:

Realizing the great need for increased understanding in the field of international relations, the Museum of Modern Art and the Museu de Arte Moderna of Sao Paulo last October entered into an agreement to cooperate with each other in every way possible. The purpose of this agreement is to supplement the existing cooperation in the sphere of economics and politics with cultural interchange.

The Museu de Arte Moderna of Sao Paulo is organizing this coming fall a great international exhibition in which all the major countries have been asked to participate. This offers a unique opportunity to carry out the intentions of the agreement.

Being pledged to mutual assistance, the Museu de Arte Moderna has asked the Museum of Modern Art to assemble the American section of the exhibition.

The foreign participation in this exhibition will be very imposing. The French Government, for example, is planning to send nearly 200 of its finest contemporary works of art and other European governments have agreed to cooperate on a similar scale. We believe that it is of the utmost importance for the United States to be represented in a most impressive way. In a letter from the Secretary of State which we have received, the United States Government has heartily endorsed the Museums' endeavor to foster international cultural relations, but unfortunately, no government funds are available to assist financially in this important project.

The two museums are willing to assume a large part of the burden. The Museu de Arte Moderna of Sao Paulo will take care of all the work connected with the installation and presentation of the exhibition and the Museum of Modern Art in New York will undertake the assembly of the material in the United States.

We are coming to you to ask if the Moore-McCormack Lines would be willing to participate in this great cultural project by making available to the two museums on one of your ships approximately 200 cubic feet of space to transport the United States section of the exhibition to and from Brazil. The trip down will take place in late August or early September of this year and the return trip in January 1952.

If you should find it possible to assist us, we shall of course see to it that due credit is given to your generous contribution.

Sincerely yours,

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Duplicate

April 9, 1951

Dear Mr. Matarazzo:

I am sorry about the delay of this letter but it took considerable time to get the various people together whose cooperation we need for our participation in the Biennial in Sao Paulo.

I am sure you have already received the letter from Mr. Albert V. Moore of the Moore-McCormack Lines, offering free transportation for the American section of the Biennial to and from Brazil.

We at the Museum have formed a small jury of selection including Mr. Lloyd Goodrich, of the Whitney Museum of American Art, Mr. Robert B. Hale, of the Metropolitan Museum of Art, and Mr. John I. H. Baur, of the Brooklyn Museum. This committee is under the chairmanship of Mr. Andrew C. Ritchie, the director of our Department of Painting and Sculpture and will meet this month to work on an outline of the material which it will submit to you for your approval.

I shall write to you again as soon as the committee has met.

With very best regards to Madame Matarazzo and yourself,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal, 2387
Sao Paulo, Brazil

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File

THE MUSEUM OF MODERN ART

Date September 11, 1950

To: Mr. Rene d'Harnoncourt

From: Susan Cable

Re: Brazilian Museums

If you get a chance, perhaps you could ask NAR how he wants to handle the various points which he mentioned in his July 27th letter to the Matarazzo Sobrinhos, especially those marked in red on the attached copy.

sc/sc

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File

THE MUSEUM OF MODERN ART

Date September 11, 1950

To: Mr. Rene d'Harnoncourt **Re:** Brazilian Museums

From: Susan Cable

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sc/sc

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Duplicate

July 27, 1950

Dear Yolanda and Francisco:

It was such a pleasure to see you both again while we were in São Paulo. I'm only sorry our stay was so short and that we didn't have longer to talk.

Since returning, I have had discussions at the Museum here and we are anxious to go forward with a plan of cooperation with you. Before going into this, perhaps I had better say a word about my conversations in Rio.

The afternoon we arrived Mary and I went to an opening of a show in the galleries of the Museum of Modern Art. Mr. Castro Maya was there and he introduced us to Mr. Hugo Gouthier who he said had just been appointed Executive Director of the Museum. Mr. Castro Maya said he was leaving town that night and that he therefore would not be able to talk to me about plans for cooperation but asked that I discuss them with Mr. Gouthier, which I did the next day. Mr. Gouthier was very enthusiastic, spoke of his great admiration for both of you and stated that the Museum of Rio would like to fit into any plan we worked out with you for the Museum in São Paulo. He stated that the Foreign Office was most anxious to cooperate on problems of shipment and imports of materials. He further stated that Mrs. Paulo Bittencourt was about to become Vice President of the Museum and that he was very hopeful of building up the membership and putting new life into its activities.

The next day I saw Maria Martins and told her of my conversation. She was very concerned regarding these developments and, as she talked to you on the telephone, I guess you know her point of view. As I said to her, frankly we in the Museum of Modern Art in New York must work with whoever is in charge of the work of the Museum in Rio. I have great respect for her judgement and if Maria can be instrumental in bringing in a more active group, nothing would please me more. But naturally I cannot take sides in any situation of this kind.

Mr. and Mrs. Francisco Matarazzo Sobrinho
Museu de Arte Moderna
Caixa Postal 2387
São Paulo, Brazil

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However, as Mr. Gouthier was ready to follow any plan which was worked out between your Museum in São Paulo and ours in New York, perhaps we can go ahead and work out the plan and then by the time we have everything set between us, the difference of opinions in Rio as to the direction of the Museum will have been worked out.

Now, as to the suggestions made in your letter.

1. Films

There is no problem as to the Museu de Arte Moderna of São Paulo acting as our agent, as it is the Brazilian member of the International Federation of Film Archives, and the Museum of Modern Art in New York is the North American member. If you will let us know which films you want, and whether 16 mm or 35 mm, we will ask permission from the owners of the films to supply you with copies of the films at print cost. (This will run to approximately $30 per reel for 35 mm sound and approximately $10.50 per reel for 16 mm sound; slightly less in each case for silent.)

2. Publications

We shall be very happy to work out an arrangement with you whereby you can get a 40% discount on our books and color prints. The details for the basis of such an arrangement are being prepared in the Museum.

3. Exhibitions

It would appear that it is almost impossible to try and send our regular traveling exhibitions to Brazil because of the time element. However, there are a number of possibilities:

We could prepare large exhibitions for you from time to time from works in the Museum's Collection and other public and private collections in this country.

When one of the regular traveling shows has completed its tour of the United States, it might then be sent to Brazil on loan, and those not containing original works of art could be sold outright to you for use as traveling shows to other museums in South America.

All photography, architecture, etc., exhibitions which are composed largely of photographic enlargements could be made in duplicate.

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	RDH	II.38

4. Biennial Exhibit

We will be glad to cooperate with you on this for the coming show next March and, if possible, arrange to have our Director, Rene d'Harnoncourt, come down for the opening.

5. I talked with President Dutra about the problem of importing art. He had not received your letter but said he would give us his cooperation. My impression is that we will be able to make progress slowly in solving the present difficulties. However, it seems to me that we should go ahead anyhow and that out of the experience of the difficulties we will encounter, we can more effectively represent the problems and the need for modifications to the government.

6. It might be that an over-all agreement for a plan of cooperation between our two museums would be a useful thing. It could be the basis of a public announcement and it might help us with our respective governments and also in getting help from airplane and steamship companies. Perhaps you'd let me have your reaction to this idea and in the meantime I'll get something drawn up to send you.

If you have any information on the situation in Rio, would you let me know -- also, what you think I should do.

Again many thanks for your kindness while we were in São Paulo. With very best wishes to you both,

Sincerely,

NELSON A. ROCKEFELLER JUL 27 1950

Nelson A. Rockefeller
President

NAR:SC:fm

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Austria
to be
filled

duplicate

October 5, 1948

TWENTIETH CENTURY EUROPEAN PAINTING São Paolo: Summer 1949

Tentative List for the Norton Gallery, West Palm Beach, Florida, January 5-26, 1949

Artist and Title	Frame Size	Insurance
Balthus: Portrait of André Derain	53 3/8 x 37 5/8	$1,000
Berman: Sleeping Figures, Statue, Campanile	44 x 36 1/2	1,500
Bonnard: Luncheon	25 1/2 x 35	4,000
Braque: Soda	21 7/8 x 21 7/8	1,500
Chagall: Jewish Wedding	30 1/4 x 35 3/8	1,400
~~Chirico: Delights of the Poet~~	~~36 7/8 x 43 3/8~~	~~3,000~~
Dali: Imperial Violets	46 x 63	3,000
Derain: Landscape (45.34)	39 1/4 x 45 3/4	4,000
Ernst: Woman, Old Man and Flower	47 3/4 x 61 1/4	1,000
Gris: Guitar and Pipe	36 3/4 x 30 3/4	3,600
Grosz: Metropolis	37 1/8 x 29 1/8	800
Klee; ~~Letter Ghost~~ Christian Sectarian	~~19 3/4 x 26~~	~~500~~
Le Corbusier: Still Life	34 1/4 x 42	700
Léger: The Great Julie	51 3/4 x 57 5/8	2,000
Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	1,000
Matisse: Coffee	50 1/2 x 36 3/4	9,000
Matta: The Hanged One	41 7/8 x 55	750
Miro: Catalan Landscape	27 1/8 x 41	2,500
Mondrian: Composition, 1925 (486.41)	22 x 19	1,000
Pascin: Reclining Model	35 1/4 x 43 3/8	800
Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: The Mirror, 1932 (E. L.)	54 1/4 x 41 1/4	9,000
Rouault: Funeral	21 3/4 x 29 3/4	3,000
Segonzac: Landscape in Provence	39 3/8 x 46 1/2	2,000
Tanguy: Extraction of Useless Lights	46 x 35	1,200
Tchelitchew: The Madhouse	29 1/2 x 35	200

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THE MUSEUM OF MODERN ART

SCHEDULE OF Estimated Cost of Rio de Janeiro Exhibition

ITEMS	By Freight	By Air	
1. From New York to Rio de Janeiro 25 paintings - value $65,000			
Customs clearance -			45
Cartage from air terminal			25
Unpacking			25
Incidental charges - photographs,			50 ~~25~~
			~~2,265~~ 990
Total			1055

FORM 8

Duplicate - another sample is to be filed

THE MUSEUM OF MODERN ART

cc: Mr. Barr
Miss Dudley
Mr. Wheeler

Date August 2, 1948

To: Mr. d'Harnoncourt

Re: Exhibitions to Rio and Caracas

From: D. Miller

Dear René,

May I please speak to you this week about the situation of the South American exhibitions to be sent out by us - to Rio and Caracas? The Rio show has been hanging in the balance so long that its dates will now undoubtedly conflict with those of Caracas, namely October. We cannot send two shows because we have not enough pictures, so must negotiate to untangle the dates and send the same show to both cities if possible.

I have a list of the pictures Alfred and I have picked out and need very much to go over the situation with you before I go on two weeks' vacation Aug 7 - 22.

DM.

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THE MUSEUM OF MODERN ART

SCHEDULE OF Estimated Cost of Rio de Janeiro Exhibition

ITEMS	By Freight	By Air	
1. From New York to Rio de Janeiro 25 paintings - value $65,000			
Boxing - 7 boxes @ $50 each	350.00	350.00	350 ~~400~~
Cartage to pier or air terminal	25.00	25.00	25
Freight charges:			
$42 for 40 cu. ft., Approx. 300 cu.ft.	315.00		
Ad valorem -2% of $65,000	1300.00		
25% surcharge	400.00		
	$2015.00		
Valuation -.20 per $100, of $65,000		130.00	
Freight -.84 per lb., approx. 2,200 lbs		1,848.00	
		1,978.00	
Insurance - air .25 per $100	360.25	163.75	
ocean.55 per $100			
Consular invoices	268.00	3.00	
	2,643.25	2,144.75	2,145
Customs clearance			45
~~Customs and handling in Rio~~			~~50 ?~~
Insurance in Rio - $49 per month			100
			195
2. From Rio de Janeiro to New York			
Freight, insurance and consular invoices - see above			2,145
Customs clearance -			45
Cartage from air terminal			25
Unpacking			25
Incidental charges - photographs,			50
			~~25~~
			~~2,265~~
			2190
			4955

Total

FORM 8

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Copy

For: Mr. d'Harnoncourt
Mr. Wheeler

EXHIB. Talk to Jim Thrall & file

Museu de Arte Moderna

Rio de Janeiro

June 10, 1948

Dear Mr. Barr:

I wish to acknowledge the receipt of your kind letter dated March 2.

2. First of all, I take pleasure in conveying to you the most grateful thanks of the Board of the Museum for the assistance you are willing to give to our work.

3. The question of the artist to be exhibited first has been duly considered and it has been agreed that Braque would be the best choice.

4. As we plan the exhibition to be held at the Museum temporary quarters we should show no more than 30 paintings. On that basis we ask you to kindly let us know how much it will cost, transportation and insurance expenses included.

5. According to our plans the exhibition should be held by November or December, 1948.

Yours very sincerely,

(signed) Josias Leao
Executive Director

Alfred H. Barr, Jr., Esq.
Director of the Museum Collections
The Museum of Modern Art, New York

Temporary address:
Edificio do Banco Boavista
Avenida Getulio Vargas
Rio de Janeiro

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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file

Duplicate

cc: Mr. René d'Harnoncourt
Mr. Monroe Wheeler

March 2, 1948

Dear Mr. Leão:

Madame Maria Martins and Mr. Assunção called upon me and presented your letter of February 5 with its very interesting proposal of an exhibition of the works of Joan Miro. I discussed this proposal with Madame Martins and Mr. Assunção; they will doubtless report to you some of our conclusions. Unless I am mistaken they felt after discussion that perhaps Chagall or Braque would be a better subject for a one-man show than Miro. They also discussed a general exhibition of modern art.

We shall be very happy to cooperate in any way we can; meanwhile may we have more definite confirmation of your plans?

With all good wishes for the success of this undertaking, I am,

Very sincerely yours,

/s/ Alfred H. Barr, Jr.

Josias Leão, Esq., Executive Director,
Museu de Arte Moderna
Rio de Janeiro
Brazil

AHB/ob

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THE MUSEUM OF MODERN ART

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MUSEU DE ARTE MODERNA

Rio de Janeiro

Rio de Janeiro, February 5, 1948

Mr. Alfred H. Barr, Jr.,
Director,
The Museum of Modern Art,
New York City

Dear Mr. Barr,

Our MUSEU DE ARTE MODERNA has decided to include, in its first year of activities, several exhibitions of outstanding films and a comprehensive show of the works of JOAN MIRO.

This letter is intended to ascertain what kind of assistance can the MUSEUM OF MODERN ART give the MUSEU DE ARTE MODERNA towards both objectives.

The head of our Film Department, Secretary ROBERTO ASSUNÇÃO, is authorized to discuss with you the full details of our plans.

Thanking you in advance for any possible assistance, I remain

Very sincerely yours,

(signed) Josias Leão -
Executive Director

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THE MUSEUM OF MODERN ART

cc: Mr. d'Harnoncourt
Mr. Wheeler
Miss Ulrich
Miss Chamberlain
Miss Dudley

Date July 13, 1948

To: Mr. Barr

Re: ~~Exhibitions to South~~ America

From: Miss Miller

Dear Alfred:

On July 6 José Gómez Sicre brought to the Museum two Venezuelan gentlemen who are here on an official visit at the invitation of our government. They are Dr. Raul Nass, Private Secretary of President Gallegos of Venezuela and Dr. Gonzalo Barrios, Minister of the Presidency. With them also was Daniel del Solar of Time, Inc., who is a personal friend of theirs and assured us was not representing Time but simply accompanying them as a friend.

I took them through the Museum and later Miss Barry ran ~~ran~~ off "Un Chien Andalou" for them. Both of the Venezuelans are tremendously interested in modern art and seem to know a great deal about it.

I believe Pepe spoke to you last March about a large and important exhibition of modern art, covering about 50 or 60 years, which he hopes we will send to Caracas in October. The visit of these gentlemen was partly in connection with the proposed exhibition. Pepe will come to New York to discuss it whenever you wish after your return from Europe. They have very ambitious ideas about it.

Dr. Barrios has promised to give us a painting by a Venezuelan primitive in whom they are interested.

Maria Martins came in last week to say goodbye. She has now left for Paris and will not be back until December or January. She said she believes our exhibition to Rio, which has been pending so long, would go through in the autumn. Apparently the cost estimate given by Ione was satisfactory to Rio, and she has been trying to get a proper official letter of request written to us. This exhibition I should think will conflict seriously with Caracas.

DCM:mw

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CC: Mr. Rockefeller

Duplicate

January 25, 1951

Dear Mr. Comes Machado:

Please forgive the long delay of this letter but I have been out of town and have just returned to New York.

I greatly appreciate your reply to my inquiries and would like to explain that the cables sent by Mr. Rockefeller and myself to Mr. Matarazzo were based on our belief that the Biennial was to take place this spring as he had told us when he was here. We did not know that the date had been changed to October 1951. This means, of course, that the time element is not as pressing as we had thought.

I am immediately getting in touch with Mr. Rousseau and Mr. Taylor of the Metropolitan Museum to discuss whatever plans they may have for a background exhibition and to give them what help we can. Concerning the participation of contemporary artists in the Biennial, we will work out a plan based on the information contained in your letter and in the enclosed official regulations and will send you an outline in the near future for your approval.

I am sorry that our cables were so urgent but you will understand that our misunderstanding about the date made us anxious to get the necessary information for immediate action since time seemed to be running very short.

Please give my very best regards to Mrs. and Mr. Matarazzo.

Very faithfully yours,

Rene d'Harnoncourt

Mr. Lourival Comes Machado
Director
Museu de Arte Moderna
Caixa Postal, 2387
Sao Paulo, Brazil

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TO:

Lette
Addr

Date
Date
Date

SUBJ

ROOM 5600
30 ROCKEFELLER PLAZA

September 14, 1950

To: Mr. Rene d'Harnoncourt

FROM: Nelson A. Rockefeller

Subject: Note from Dudley Easby - 9/12/50
and Memo re War Storage Plans

For your confidential information.
Let's discuss this whole subject
as it relates to our problem at
our next meeting.

ary

rmation
r your signature
action
reply for NAR's
signature
nd Suggestion

seen

ce with instructions
option for a total
of 12,000 square feet of floor space at a cost of $600. If this option is exercised, it would cost approximately $3500. to adapt the space for our purposes, plus substantial transportation costs and an annual rental of $14,400., plus annual guarding expense estimated at $20,000.

3. Annandale Mine, United States Steel Corporation. Boyers, Pennsylvania (50 miles north of Pittsburgh). A dry area of 16,000 square feet within a limestone mine approximately 200 feet underground. Requires an initial cost of $90,500. to make adequate for our purposes. Annual operating costs of $37,000. for rent, maintenance, and guards. Inaccessibility would not permit frequent withdrawals. Not recommended.

4. Private Estates. Various sites have been inspected but for one reason or another have been found unsuitable.

5. Proposed Suburban Depository. Mr. Voorhees' office has prepared plans and estimates for a permanent depository to be located forty to fifty miles out of New York, in a police-patrolled area, and designed specifically for long-term Museum needs. Total area 15,000 square feet, plus miscellaneous spaces for administration, etc., 3,720 square feet. Total cost equipped, including all utilities and transportation equipment, $280,000. Annual operating costs, $25,000. This scheme provides rotation of collections at will for exhibition purposes. Highly recommended.

6. Bank Vault Space in Manhattan. The best available space seems to be at the Irving Trust Company, 57th Street and Madison. Five hundred cubic feet of segregated vault space will be available in December for conversion to

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TO: METROPOLITAN MUSEUM OF ART · Office of the Secretary

Letter
Addr

Date
Date
Date

SUBJ

rmation
r your signature
action
reply for NAR's
signature
nd Suggestion

seen

9/12/50.

Dear Nelson—

Enclosed is a further confidential memorandum with reference to war storage plans.

This will come up for some kind of action on the 18th. I will let you know what transpires.

Sincerely—

Dud—

2. Colorado Springs Fine Arts Center. In accordance with instructions given at the August 8th meeting, we have secured an option for a total of 12,000 square feet of floor space at a cost of $600. If this option is exercised, it would cost approximately $3500. to adapt the space for our purposes, plus substantial transportation costs and an annual rental of $14,400., plus annual guarding expense estimated at $20,000.

3. Annandale Mine, United States Steel Corporation. Boyers, Pennsylvania (50 miles north of Pittsburgh). A dry area of 16,000 square feet within a limestone mine approximately 200 feet underground. Requires an initial cost of $90,500. to make adequate for our purposes. Annual operating costs of $37,000. for rent, maintenance, and guards. Inaccessibility would not permit frequent withdrawals. Not recommended.

4. Private Estates. Various sites have been inspected but for one reason or another have been found unsuitable.

5. Proposed Suburban Depository. Mr. Voorhees' office has prepared plans and estimates for a permanent depository to be located forty to fifty miles out of New York, in a police-patrolled area, and designed specifically for long-term Museum needs. Total area 15,000 square feet, plus miscellaneous spaces for administration, etc., 3,720 square feet. Total cost equipped, including all utilities and transportation equipment, $280,000. Annual operating costs, $25,000. This scheme provides rotation of collections at will for exhibition purposes. Highly recommended.

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TO: Mrs. Boyer

Letter from: Dudley T Easby, Jr
Address: Met. Museum

Date of Letter: 9/12/50
Date Received: "
Date Routed: "

SUBJECT: Re war storage plans

FOR: X 1. Your information
2. Reply over your signature
3. Necessary action
4. Suggested reply for NAR's signature
5. Comment and Suggestion

ACTION TAKEN:

NAR has seen
NAR has not seen

NAN
Ack by NAR
Ack by
Drafted by
Cleared by

2. Colorado Springs Fine Arts Center. In accordance with instructions given at the August 8th meeting, we have secured an option for a total of 12,000 square feet of floor space at a cost of $600. If this option is exercised, it would cost approximately $3500. to adapt the space for our purposes, plus substantial transportation costs and an annual rental of $14,400., plus annual guarding expense estimated at $20,000.

3. Annandale Mine, United States Steel Corporation. Boyers, Pennsylvania (50 miles north of Pittsburgh). A dry area of 16,000 square feet within a limestone mine approximately 200 feet underground. Requires an initial cost of $90,500. to make adequate for our purposes. Annual operating costs of $37,000. for rent, maintenance, and guards. Inaccessibility would not permit frequent withdrawals. Not recommended.

4. Private Estates. Various sites have been inspected but for one reason or another have been found unsuitable.

5. Proposed Suburban Depository. Mr. Voorhees' office has prepared plans and estimates for a permanent depository to be located forty to fifty miles out of New York, in a police-patrolled area, and designed specifically for long-term Museum needs. Total area 15,000 square feet, plus miscellaneous spaces for administration, etc., 3,720 square feet. Total cost equipped, including all utilities and transportation equipment, $280,000. Annual operating costs, $25,000. This scheme provides rotation of collections at will for exhibition purposes. Highly recommended.

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(Met. Board)

19- CONFIDENTIAL
Personal to
Mr. Rockefeller.

THE METROPOLITAN MUSEUM OF ART

Memorandum to the Board of Trustees

RE: WAR STORAGE

At the special meeting of the Board of Trustees on the 8th of August, the Administration was requested to continue its studies of possible emergency storage sites, both Governmental and private.

The Administration has taken the following steps:

1. United States Bullion Depository, West Point. We have a definite offer of six vaults, aggregating 5,280 square feet gross, as well as space for inspection and conservation activity. This contemplates our sharing this space with other local institutions, expenses being apportioned. At the moment, two thirds would be available to us. To adapt this space to our purposes would cost $17,300. for air-conditioning, racks, shelving, and other equipment, all installation subject to Government approval of engineering detail. No charge will be made for guarding or rental, but there will be a charge of $1800. per year for bottled gas consumed by a dehumidifier. Frequent withdrawal of exhibition material will not be possible. Highly recommended, but additional space may be necessary.*

2. Colorado Springs Fine Arts Center. In accordance with instructions given at the August 8th meeting, we have secured an option for a total of 12,000 square feet of floor space at a cost of $600. If this option is exercised, it would cost approximately $3500. to adapt the space for our purposes, plus substantial transportation costs and an annual rental of $14,400., plus annual guarding expense estimated at $20,000.

3. Annandale Mine, United States Steel Corporation. Boyers, Pennsylvania (50 miles north of Pittsburgh). A dry area of 16,000 square feet within a limestone mine approximately 200 feet underground. Requires an initial cost of $90,500. to make adequate for our purposes. Annual operating costs of $37,000. for rent, maintenance, and guards. Inaccessibility would not permit frequent withdrawals. Not recommended.

4. Private Estates. Various sites have been inspected but for one reason or another have been found unsuitable.

5. Proposed Suburban Depository. Mr. Voorhees' office has prepared plans and estimates for a permanent depository to be located forty to fifty miles out of New York, in a police-patrolled area, and designed specifically for long-term Museum needs. Total area 15,000 square feet, plus miscellaneous spaces for administration, etc., 3,720 square feet. Total cost equipped, including all utilities and transportation equipment, $280,000. Annual operating costs, $25,000. This scheme provides rotation of collections at will for exhibition purposes. Highly recommended.

6. Bank Vault Space in Manhattan. The best available space seems to be at the Irving Trust Company, 57th Street and Madison. Five hundred cubic feet of segregated vault space will be available in December for conversion to

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our purposes at a cost of approximately $1100. No definite rental figure has been fixed, but from $1200. to $1500. a year on a three-year lease has been mentioned. Recommended for small precious objects which should not be moved any great distance and which should be available for periodic exhibition.

Additional details on each of the foregoing may be secured from Mr. Harrison, who will be prepared to answer any questions at the meeting of the Board to be held on the 18th of September.

In pursuance of conversations with the Honorable Nellie Tayloe Ross, Director of the United States Mint, who has offered the facilities at West Point, the Director has called a meeting of museum officials to be held in the Board Room of the Metropolitan Museum on Wednesday, September 20, at 11 a.m. The purpose of this meeting is to discuss problems of war protection in general, and in particular the possibility of cooperation between institutions to create a general depository along the lines of the plan prepared by Mr. Voorhees (see paragraph 5 above). It has been suggested that a depository might be established on Federal property in an area guarded by troops, by application to Mr. Stuart Symington, Chairman of the National Securities and Resources Board. The Director feels very strongly that there is great desirability in long-term planning under Government control, for should the need of such a general depository develop, the problem of manpower and the maintenance of a private guarding staff would become very difficult. Should facilities of the United States Government not be found close at hand, protection by the New York State Police through arrangements with the State Government at Albany would be equally satisfactory. Such a depository would be operated along the lines of that maintained by the British Government during the last war, in a quarry in Wales, to which all of the cultural institutions in the United Kingdom had access. Discussion with various officials in Washington indicates that the Administration would be sympathetic to such a proposal.

Francis Henry Taylor
Director

September 11, 1950

* Various estimates have been requested, ranging from the low figure of $17,300. to $26,000. It is believed, however, that certain estimates recommended by the engineers are not essential and can be eliminated after study. The Executive Committee will be advised.

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Confidential

October 10, 1948

NTIETH CENTURY EUROPEAN PAINTING - SAO PAULO: Summer 1949
ntative List for the exhibition

Artist and Title	Frame Size	Insurance
Balthus: Portrait of Andre Derain	53 3/8 x 37 5/8 inches	$1,000
Berman: Sleeping Figures, Statue, Campanile	44 x 36½	1,500
Bonnard: Luncheon	25½ x 35	4,000
Braque: Soda	21 7/8 x 21 7/8	1,500
Chagall: Jewish Wedding	30¼ x 35 3/8	1,400
Dali: Imperial Violets	46 x 63	3,000
Derain: Landscape (45.34)	39¼ x 45 3/4	4,000
Ernst: Woman, Old Man and Flower	47 3/4 x 61¼	1,000
Gris: Guitar and Pipe	36 3/4 x 30 3/4	3,600
Grosz: Metropolis	37 1/8 x 29 1/8	800
Klee: Christian Sectarian		
Le Corbusier: Still Life	34¼ x 42	700
Leger: The Great Julie	51 3/4 x 57 5/8	2,000
Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	3,000
Matisse: Coffee	50½ x 36 3/4	9,000
Matta: The Hanged One	41 7/8 x 55	750
Miro: Catalan Landscape	27 1/8 x 41	2,500
Mondrian: Composition, 1925 (486.41)	22 x 19	1,000
Pascin: Reclining Model	35¼ x 43	800
Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: The Mirror, 1932 (E.L.)	54¼ x 41¼	9,000
Rouault: Funeral	21 3/4 x 29 3/4	3,000
Segonzac: Landscape in Provence	39 3/8 x 46½	2,000
Tanguy: Extinction of Useless Lights	46 x 35	1,900
Tchelitchew: The Madhouse	29½ x 35	200

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TENTATIVE

THE MUSEUM OF MODERN ART

SCHEDULE OF Estimated Cost of Sao Paulo Exhibition

ITEMS	By Freight	By Air	
1. From New York to Sao Paulo			
25 paintings - value $65,500			
Boxing - 7 boxes at $50 each	350.00	350.00	350
Cartage to pier or air terminal	25.00	25.00	25
Freight charges:			
$42 for 40 cu. ft., approx. 300 cu. ft.	315.00		
Ad valorem -2% of $65,000	1,300.00		
25% surcharge	400.00		
	$2,015.00		
Valuation -.20 per $100, of $65,500		130.00	
Freight -.84 per lb., approx. 2,200 lbs.		1,848.00	
		$1,978.00	
Insurance - air .25 per $100	360.25	163.75	
ocean .55 per $100			
Consular invoices	268.00	3.00	
	$2,643.25	$2,144.75	$2,145
Customs clearance			45
Insurance in Sao Paulo - $49 per month			100
			$2,665
2. From Sao Paulo to New York			
Freight, insurance and consular invoices - see above			$2,145
Customs clearance			45
Cartage from air terminal			25
Unpacking			25
Incidental charges and photographs			50
			$2,290
Total			$4,955

FORM 8

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October 21, 1948

TWENTIETH CENTURY EUROPEAN PAINTING

Tentative List for Sao Paulo, Brazil, Exhibition Summer, 1949

Artist and Title	Frame Size	Insurance
Balthus: Portrait of André Derain	53 3/8 x 37 5/8"	$1,000
Berman: Sleeping Figures, Statue, Campanile	44 x 36 1/2	1,500
Bonnard: Luncheon	25 1/2 x 35	4,000
Braque: Soda	21 7/8 x 21 7/8	1,500
Chagall: Jewish Wedding	30 1/4 x 35 3/8	1,400
Dali: Imperial Violets	46 x 63	3,000
Derain: Landscape [illegible]	39 1/4 x 45 3/4	4,000
Ernst: Woman, Old Man and Flower	47 3/4 x 61 1/4	1,000
Gris: Guitar and Pipe	36 3/4 x 30 3/4	3,600
Grosz: Metropolis	37 1/8 x 29 1/8	800
Klee: Christian Sectarian	19 3/4 x 16 3/8	500
Le Corbusier: Still Life	34 1/4 x 42	700
Léger: The Great Julie	51 3/4 x 57 5/8	2,000
Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	1,000
Matisse: Coffee	50 1/2 x 36 3/4	9,000
Matta: The Hanged One	41 7/8 x 55	750
Miro: Catalan Landscape	27 1/8 x 41	2,500
Mondrian: Composition, 1925 (486.41)	22 x 19	1,000
Pascin: Reclining Model	35 1/4 x 43	800
Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: The Mirror, 1932 (E.L.)	54 1/4 x 41 1/4	10,000
Rouault: Funeral	21 3/4 x 29 3/4	3,000
Segonzac: Landscape in Provence	39 3/8 x 46 1/2	2,000
Tanguy: Extinction of Useless Lights	46 x 35	1,200
Tchelitchew: The Madhouse	29 1/2 x 35	600

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October 21, 1948

Tentative List for Exhibition at Caracas, Venezuela, opening April 20, 1949, and continuing for about a Month

Artist and Title	Frame Size	Insurance
*Balthus: Portrait of André Derain	53 3/8 x 37 5/8"	$1,000
*Berman: Sleeping Figures, Statue, Campanile	44 x 36 1/2	1,500
Blume: Parade	54 1/8 x 61 1/8	2,500
*Bonnard: Luncheon	25 1/2 x 35	4,000
*Braque: Soda	21 7/8 x 21 7/8	1,500
*Chagall: Jewish Wedding	30 1/4 x 35 3/8	1,400
Chirico: Delights of the Poet	36 7/8 x 43 3/8	3,000
*Dali: Imperial Violets	46 x 63	3,000
*Derain: Landscape (45.34)	39 1/4 x 45 3/4	4,000
Derain: Torso	36 1/8 x 27 3/8	1,500
*Ernst: Woman, Old Man and Flower	47 3/4 x 61 1/4	1,000
Feininger: Viaduct	47 1/2 x 41 5/8	1,200
Graves: Bird Singing in the Moonlight	28 1/4 x 31 1/4	500
*Gris: Guitar and Pipe	36 3/4 x 30 3/4	3,600
*Grosz: Metropolis	37 1/8 x 29 1/8	800
Hopper: Gas	34 3/4 x 48 3/4	2,000
Klee: Slavery	20 x 26	600
*Klee: Christian Sectarian	19 3/4 x 16 3/8	500
*Le Corbusier: Still Life	34 1/4 x 42	700
*Léger: Great Julie	51 3/4 x 57 5/8	2,000
*Masson: Leonardo da Vinci and Isabella	41 3/4 x 51 7/8	1,000
*Matisse: Coffee	50 1/2 x 36 3/4	9,000
Matisse: Interior with a Violin Case	38 x 34	8,500
*Matta: The Hanged One	41 7/8 x 55	750
*Miro: Catalan Landscape	27 1/8 x 41	2,500

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Tentative List for Caracas Exhibition - page 2

*Mondrian: Composition, 1925 (486.41)	22 x 19"	$1,000
Orozco: Cemetary	34 1/4 x 47 3/8	1,000
*Pascin: Reclining Model	35 1/4 x 43	800
Pelaez: Still Life in Red	35 7/8 x 41 3/4	400
*Picasso: Seated Woman, 1927	64 x 50	12,000
Picasso: Landscape, 1908 (E.L.)	31 1/8 x 36 1/4	5,000
*Picasso: The Mirror, 1932 (E.L.)	54 1/4 x 41 1/4	10,000
Portinari: Scarecrow	60 1/2 x 72 7/8	1,000
*Rouault: Funeral	21 3/4 x 29 3/4	3,000
Shahn: Welders	27 7/8 x 46 3/4	1,000
*Segonzac: Landscape in Provence	39 3/8 x 46 1/2	2,000
Siqueiros: The Echo of a Scream	48 5/8 x 36 7/8	1,400
*Tanguy: Extinction of Useless Lights	46 x 35	1,200
*Tchelitchew: The Madhouse	29 1/2 x 35	600
Torres García: Composition	28 3/4 x 20 1/8	200

* Also going to West Palm Beach, Florida, and São Paulo, Brazil.

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Incomplete

We hope to count on an United Sates representation, under the case 1, organised, selected and financialy supported by the Museum of Modern Art in New York, since the State Department - according to the comunication that we have received from the General American Consulate in S. Paulo - will not under - take this charge.

Further on, considering the conversations among Mr. Matarazzo and Messrs. Rousseau and Taylor of the Metropolitan Museum of Art, it seemed to us interesting to profit the suggestion of those gentlemen to have in the Biennial a retrospective exhibition of the American art. In this case, we are not supposed to stablish a plan for this exhibition (as Mr. D'Harnoncourt asks us in his cable), as the organization should be exclusively at the Metropolitan's charge. Notwithstanding, considering that the Museum of Modern Art in New York is our representative in U.S.A., we should rather leave to it all the settlements with the Metropolitan.

We only wish to remind you that the Metropolitan expected to have the transport expenses payed by the U.S. Government, or by some other private source, However, we do not know whether this project was not prejudiced with the negative answer of that State Department to our direct invitation. This project should also include trip expenses and the permanence of one of the Metropolitan Curators, most probably Mr. Rousseau. We should appreciate your information on this respect.

As to the presence and the most valuable colaboration of Mr. René D'Harnoncourt, we surely wish to have it for the longest time possible. So, the decision remains to the Museum of Modern Art in N.Y., who will have Mr. D'Harnoncourt as its representative. However, Mr. D'Harnoncourt should have to stay in S.Paulo 10 days, at least, - counting from three days before the inauguration which will be held at the first week of october - when the Panel of Judges, in which Mr. D'Harnoncourt is included, will be already functioning. The Museu de Arte Moderna in S.Paulo will be glad to have Mr.D'Harnoncourt as his guest during the ten days requested for the conclusion of the Panel of Judges'work.

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In order to have the necessary informations for the deserved publicity we take the liberty to remind you that any decision taken by the Museum of Modern Art, individualy or assembled with others institutions, should be as soon as possible formally communicated to us.

Most pleased with your most valuable colaboration in this iniciative we remain, sirs,

Very truly yours ,

Lourival Gomes Machado

Director.

ec/ls.

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file until final figures come in

THE MUSEUM OF MODERN ART

RC

Date August 9, 1951 SAO PAULO

To: Rene d'Harnoncourt

From: Charles T. Keppel

Re: Sao Paulo Biennial

This is just to remind you that the estimated expenses for the Sao Paulo Biennial appear to be $5,818, which is $1,200 more than the amount NAR had contributed for this. In his letter of June 26th, he did not specify how much further he might go personally about covering the costs of the exhibition.

I am sending you this note in line with our discussion on the subject, and would appreciate having the information so I can put in our accounting records the source of the remaining $1,200.

CTK

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THE MUSEUM OF MODERN ART

Date August 1, 1951

To: Mr. D'Harnoncourt
Mr. Keppel

From: Alice Bacon

Re: Cost of Sao Paulo Biennial, U.S. group

On June 22nd Mr. Ritchie sent a memorandum to Mr. d'Harnoncourt giving a tentative estimate for the costs of arranging the U.S. group for the Sao Paulo Biennial. As you will recall, the value arrived at was $4597.50. This value had to be arrived at largely by guesswork as we had not yet received answers to our loan requests, insurance values, etc. We are still not able to be definite on all figures, but there are a number of changes which I believe should be reported to you.

The most important is insurance. As it now stands (this figure should be accurate) the show consists of 78 paintings, 16 sculptures and 30 prints, with a total insurance valuation of $192,184.50. (Our estimate was $150,000 for about 100 works, we counted the prints as 1 work because their total value comes to the value of about 1 painting or sculpture.

Marine insurance to Sao Paulo at 85¢ per $100	$1633.57
" " from " " " " " "	1633.57
Insurance on location at Sao Paulo at .075 per $100 per month for three months	462.42
Insurance while in transit in U.S. and while at Budworth .0175 per $100 per month for about 3 months (this varies with the collection and return dates of individual pieces)	100.00 (about)
This brings the total amount for insurance to ($942.06 higher than the estimate. The discrepency is the result of our guess of $1500 instead of the actual $2028.64 as the average value per piece. The total value for prints actually came to $1495.)	3829.56
Budworth has informed us that their original estimate of $750 for collecting, packing etc., which was based on very limited information as to sizes of items is low. They feel that the job will be more likely to be 1000.00 They still do not feel able to be accurate about this.	1000.00
Small extra jobs of framing, glazing etc.	29.30
Other items on the original estimate including out-of-town packing, shipping and returns, Consular papers, framing, glazing and matting of 30 prints etc. came to We have no further information on this group of figures to date.	960.00
TOTAL	5818.86

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THE MUSEUM OF MODERN ART

Date September 19, 1951

To: Mr. Keppel **Re:** Bill from Budworth for

THE MUSEUM OF MODERN ART

Date September 27, 1951

To: Rene d'Harnoncourt **Re:** Sao Paulo Biennial-
costs

From: Charles Keppel

When this exhibit was first contemplated, it was estimated that packing and shipping costs would be $750. This included $250 for receiving and returning the works after the show.

Since then, the requests for loans have produced many more works of art than we originally estimated, so that the cost of boxing and shipping to South America has increased, from $500 to $1,425, so that the total amount, including the return, should be estimated at nearer $2,000 rather than $750.

Because of the manner in which this show has been underwritten, I thought you had better know about this. For your information, I am attaching a detailed memorandum which covers these costs.

OK.

Budworth's bills give itemized expenses as follows:

Receiving and unpacking works from out of town		$ 28.50
Collecting from New York		151.50
Packing and forwarding to Keating		907.00
		$1087.00
Express and packing bills paid for us		136.01
	TOTAL	$1223.01

Our original estimate memorandum, dated June 22, included items for out-of-town packing and shipping (including returns) amounting to $675.00, over and above the Budworth estimate of $750.00. The total amount alotted for packing, assembling, forwarding and returning the show therefore came to $1425.00. With the change to $1000.00 this total amount would come to $1675.00.

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THE MUSEUM OF MODERN ART

Date September 19, 1951

To: Mr. Keppel

From: Alice Bacon

Re: Bill from Budworth for Sao Paulo Biennial

The first bill from Budworth for their work on the Sao Paulo Biennial has arrived and comes to $1223.01. This bill includes charges for receiving, collecting, packing and forwarding the Biennial to Keating for shipment to Brazil. It also includes bills for out-of-town packing and express charges to New York in a number of cases. It does not include charges for receiving and returning works at the close of the show.

The original estimate given by Budworth was $750.00. This was supposed to include about $500.00 for receiving, collecting, packing and forwarding the show to Keating, and about $250.00 for receiving and returning the works after the show. It did not include bills for out-of-town packing and express charges.

Budworth made their estimate on the basis of the limited information about the show that we were able to give them at the time we had to start collecting. At that time we had received only a few answers to our loan requests and we did not have dimensions on a considerable number of works. Changes had to be made almost continuously during the period that the show was being assembled and we were working, therefore, with a very tentative list. As the collection progressed Budworth mentioned several times that the original estimate would not cover it. On our second memorandum of the estimate, dated August 1, a revised, but still tentative estimate of $1000.00 was given.

The last time I spoke with Budworth they still felt that the cost of receiving and returning works at the close of the show would be close to the $250.00. This figure would not be likely to alter so much as the assembling and packing figure. The big problem was the cost of making the boxes.

Budworth's bills give itemized expenses as follows:

Receiving and unpacking works from out of town		$ 28.50
Collecting from New York		151.50
Packing and forwarding to Keating		907.00
		$1087.00
Express and packing bills paid for us		136.01
	TOTAL	$1223.01

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Los Angeles (County Museum ?), California
Kuniyoshi painting (belonging to Downtown Gallery, New York). Los Angeles was probably responsible for getting the picture back to New York. We have received no bills for packing and shipping to date.

Indiana University
Noguchi sculpture (belonging to Egan Gallery, New York). Indiana was probably responsible for getting the work back to New York. We have received no bills for packing and shipping to date.

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Of the additional $675.00 Budworth has already paid $136.01 for us and in addition we have received separate bills from lenders and shippers for $91.00.

So far we have spent $1314.01. We can expect a bill from Budworth after the returns are made of at least $250.00 and we will also have express charges for out-of-town returns - possibly about $150.00.

In addition we may get a few more bills for packing and shipping from out-of-town lenders and shippers. I list them below with comments.

Munson Williams Proctor Institute, Utica, N.Y.
Burchfield painting. Packing - they may have had a box already and so not charge us, but we might still get a bill.

The Phillips Gallery, Washington, D.C.
Levine painting. Packing - they may have had a box already and so not charge us, but we might still get a bill.

Marin painting. (shipped from Duke University, where it was on loan, replacement sent). They may have had a box already and so not charge us, but we might still get a bill for one or for other costs in connection with the replacement.

I. Rice Pereira
Three Pereira paintings. (shipped from an exhibition in Muncie, Indiana). The previous exhibitor is probably responsible for getting these pictures to New York and we have to date received no bills for either packing or shipping. I mention them because it is possible that we may hear from someone about them.

Philip Johnson, New Canaan, Conn.
Baziotes painting. This picture was packed and brought to New York by Chatterton Co. of New Canaan. We have received no bills for either of these operations, but we may get one.

Albright Art Gallery, Buffalo, N.Y.
Three paintings, Marsh, Shahn, Tanguy. Packing. They may have had boxes for these already, and so not charge us, but we might still get a bill.

Charles A. Bauer, Woodbridge, Conn.
Sheeler painting. Packing. Unless he packed the picture himself, which seems unlikely we should get a bill for this.

University of Wisconsin, Madison, Wis.
Three paintings, Tomlin, Levine, Pickens. These three pictures belong respectively to the Parsons, Downtown and Buchholz Galleries in New York. They were on loan to the University of Wisconsin, which may therefore have had the obligation of returning them to New York at its own cost. We have received no bills for either packing or shipping to date.

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	Sq. Ft.	Cu. Ft.
Oils		
1.) 22'l x 3'd x 11'6"h 2.) 33 bins 3'd x 2'w	66	759
3.) 33'6"l x 4'd x 11'6"h 7-9.) 28 bins 4'd x 2'w	134	1541
4. 24'l x 5'd x 11'6"h 36 bins 5'd x 2'w	120	1380
5-6. 21'l x 6'd x 11'6"h 16 bins 6'd x 2'w	126	1449
Watercolors and Drawings		
10-11.) 32'l x 3'd x 11'6"h 16.) 45 bins 3'd x 2'w	96	1104
15. 6 1/2' l x 2 1/2'd x 11'6"h 12 bins 2 1/2'd x 2'	16 1/4	192 1/2
12. 16'l x 3 1/2'd x 11'6"h 16 bins 3 1/2'd x 2'	56	644
13-14. 2 cabinets 31"d x 37'w x 95"h	17 1/2	201 1/4
Sculpture		
Platform c. 4'd x 12'l x 11'6"h	48	552
Shelves c. 2'd x 9'l x 11'6"h	18	207
Prints		
9 Shelves for 132 small boxes 6 1/2'w x 2'd x 11'6"h	13	149 1/2
18 Shelves for 72 large boxes 2 3/4'w x 2'd x 11'6"h	11	126 1/2
2 Shelves for 6 oversize boxes 3 1/2'w x 2 1/2'd x 2'4"h	8 3/4	19 3/4
	721 3/4	8305 3/4
	634	~~7056 1/2~~
	1355 3/4	15362 1/4

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August 3, 1951

THE MUSEUM OF MODERN ART

Date December 18, 1950

To: Mr. Andrew C. Ritchie

From: Rene d'Harnoncourt

Re: Modiglianis from Brazil

Dear Andrew:

Quoting from a letter from Mr. Matarazzo to Nelson Rockefeller of December 11

> "The Modigliani you asked me is waiting for the one you asked the Museum of Art, our neighbor, with whom we are providing an assembled remittance."

insured for $3000.00 (not $2500.00)

Page 4. There is in addition a change of title - Lippold, Fallen Angel should be corrected to read Fallen Acrobat.

I hereby authorize and request you to sign for the Museum of Modern Art in New York the enclosed insurance receipts for painting and sculpture to be sent by the Museum of Modern Art in New York to the Sao Paulo Biennial in Brazil, as you receive, or have received, the specified items, to a total amount of $181,638.85. The remaining $9350.00 of the total value indicated earlier in this letter is for the eight items for which you have not received receipts.

Mr. W. S. Budworth, Jr.
W. S. Budworth & Son, Inc.
424 West 52nd Street
New York 19, N.Y.

Very sincerely yours,

Rene d'Harnoncourt, Director

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August 3, 1951

Dear Mr. Budworth:

I send you, herewith, insurance receipts for eighty-six items of painting and sculpture to be included in the shipment going to the Sao Paulo Biennial which you are handling for us. These eighty-six comprise all items on our final painting and sculpture list (a copy was sent to you on July 26th) with the following exceptions: seven paintings belonging to the Museum of Modern Art in New York; one painting lent by the Metropolitan Museum of Art. We haven't sent you a receipt for the Metropolitan loan because they are maintaining their own insurance and they have already sent in a receipt which we sent you a few days ago to be signed and returned.

There are three copies of each receipt (in the case of the Pereira loans one extra to be sent to the artist), one copy for the lender, one for you and one to be returned to us.

The Museum of Modern Art in New York is insuring (or covering the insurance for) the ninety-four items included in the July 26th list under a policy described in the receipts for a total value of $190,988.85.

You will note that the individual values on the receipts check with those on the July 26th list, with the following exceptions:

Page 2. Evergood, Still Life, lent by Mr. and Mrs. Hudson Walker - insured for $1000.00 (not $1500.00)

Page 3. Grosz, Painter of the Hole, lent by Associated American Artists' Galleries - insured for $1333.34 (not $1334.00)

Page 4. Lawrence, Tombstones, lent by the Whitney Museum of American Art - insured for $375.00 (not $75.00)

Page 6. Sheeler, Catwalk, lent by Mr. Charles A. Bauer - insured for $3000.00 (not $2500.00)

Page 4. There is in addition a change of title - Lippold, Fallen Angel should be corrected to read Fallen Acrobat.

I hereby authorize and request you to sign for the Museum of Modern Art in New York the enclosed insurance receipts for painting and sculpture to be sent by the Museum of Modern Art in New York to the Sao Paulo Biennial in Brazil, as you receive, or have received, the specified items, to a total amount of $181,638.85. The remaining $9350.00 of the total value indicated earlier in this letter is for the eight items for which you have not received receipts.

Very sincerely yours,

Mr. W. S. Budworth, Jr.
W. S. Budworth & Son, Inc.
424 West 52nd Street
New York 19, N.Y.

Rene d'Harnoncourt, Director

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C. P - 4400

April 9, 1951

Dear Mr. Matarazzo:

I am sorry about the delay of this letter but it took considerable time to get the various people together whose cooperation we need for our participation in the Biennial in Sao Paulo.

I am sure you have already received the letter from Mr. Albert V. Moore of the Moore-McCormack Lines, offering free transportation for the American section of the Biennial to and from Brazil.

We at the Museum have formed a small jury of selection, including Mr. Lloyd Goodrich, of the Whitney Museum of American Art, Mr. Robert B. Hale, of the Metropolitan Museum ofArt, and Mr. John I. H. Baur, of the Brooklyn Museum. This committee, under the chairmanship of Mr. Andrew C. Ritchie, the director of our Department of Painting and Sculpture, will meet this month to work out an outline of the American section which we shall submit to you for your approval.

I will write you again as soon as the committee has met.

With very best regards to Madame Matarazzo and yourself,

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
President
Museu de Arte Moderna
Caixa Postal, 2387
Sao Paulo, Brazil

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3 December 1952

Dear Mr. Matarazzo:

It was a very great pleasure indeed to hear from Nelson about the exciting work you are planning for both the Bienal and the Centenary.

In accordance with your instructions we are now distributing the folders particularly for the architectural competition and I have asked our Department of Architecture to send you a bibliography of books published in the U.S. on important architects. // F.U. work is done

I am delighted to know that Maria is coming this month and am looking forward very much to discussing with her our participation in the Bienal.

Please give my very warmest regards to Mrs. Matarazzo.

Faithfully yours,

Rene d'Harnoncourt

Mr. Francisco Matarazzo Sobrinho
Museu De Arte Moderna
Rua 7 De Abril, 230
Caixa Postal 7517
Sao Paulo, Brasil

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IIª BIENAL
MUSEU DE ARTE MODERNA
DE S. PAULO

RUA 7 DE ABRIL, 230 — CAIXA POSTAL 7517 SÃO PAULO — BRASIL

IIBSP/484

São Paulo, 11th November, 1952

Mr.
René d'Harnoncourt
The Museum of Modern Art
11 West, 53rd Street
New York 19
New York
USA

Dear d'Harnoncourt,

I wish to thank you sincerely for your letter of the 24th October last and for your expression of the the wish to cooperate with us. The Museum, the Biennial and I well know that this cooperation is not only characterized by work in common, but also by sincere friendship, to which we owe the results which are to us deeply flattering.

I know that Nelson will be here shortly, and I want him to see the vast programmes on which we are working for Biennial and Centenary.

Maria should be in New York next month and, in this case, she will meet you and study the details relating to your participation in the Biennial.

It would be of great interest to us if the Museum of Modern Art of New York could help us in the diffusion of regulations, especially those relating to architecture. A vast inscription of North American architects and students of architecture would, as you will readily understand, be a further element for the prestige and success of our initiative. Profili sent you a package with this material a few days ago.

In your letter of the 24th of last month you inform me that Nelson is awaiting an official invitation to participate. In this connection I wish to say that the Biennial, as you know, sends its official invitations trough the Brazilian diplomatic

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representatives, who delegate powers to organize the representation to the body which they consider most suitable. In the case of the United States, we wrote to our Ambassador Walther Moreira Salles and to your here, Mr. Herschel V.Johnson, expressing our hope that we should be able to count on a worth-while participation of the United States. Besides this, the invitation which the Committee of the IV Centenary sent to all governments, automatically includes that one for the Biennial, which is the first manifestation, in the chronological order, of the enterprise.

In consideration of the friendly relations existing, we wrote a special letter to the Museum of Modern Art of New York, of which you received a copy, outlining in greater detail characteristics which the Biennial intends to have, including, besides the combinations of the most significative present values, a series of work by Ryder, which will form a separate hall.

We all know, particularly myself, that our hopes have been put in good hands and that we can count on the understanding or your Museum and of yourself in particular.

I wish to thank you for this, also in the name of my collaborators who join me in sending you kindest regards and best wishes.

Faithfully yours,

Francisco Matarazzo Sobrinho