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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RdH	VI.51

Intl c/E

Bzigrade

UNITED STATES OF AMERICA

December 11, 1956

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

Dear Porter,

In your mind's vivid eye, you doubtless by this time have me hanging by the thumbs for my notorious failure to communicate since your departure, but I am sure you will understand the amount of business, from the Zagreb Fair to Tess's regretted leaving, that has pressed in and incapacitated me.

Before taking up other matters, may I set down in writing the gratitude I perhaps inadequately expressed for the visit you made us last summer. The Embassy as a whole, as well as USIS in particular, has taken great pride in the impressive success "Modern Art in the United States" had in Yugoslavia, a success the exhibition surely would not have enjoyed without your advice, patient guidance and model diplomacy. For myself, I must tell you what a pleasure it was to work with a man who knew so much and yet so modestly conveyed it. Your coming here gave a new dimension to exhibitions in this country; in the future installations will be handsomer, brighter and more professional because of the lessons in style that you taught. Hopkins' letter will have noted for the Museum and its directors the high degree of satisfaction the Embassy took in the exhibition's success and your indispensable part in that achievement.

Now to business, old and new. I trust by this time you have received the supplies, the diapositives, the negatives and prints that the Museum sent both to us and to Vienna. Missing from the copy negatives are a few that were irreparably damaged here. As for the diapositives, I trust that their exposure in Belgrade did not harm them further and that they will be useful to the Museum.

I shall soon be sending along to you a copy of our despatch to USIA on the exhibition.

The books that you shipped to us on October 19 have arrived. The name of the university librarian is:

Mrs. Milica Prodanovic, director,
Univerzitetska Biblioteka,
Bulevar Revolucije 71,
Beograd, Yugoslavia.

From: Francis S. Mason, JR.
Cultural Affairs Officer.

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Mr. Porter McCray,
November 11, 1956
Page 2

It seems that the full MOMA library is intact and ready for shipment upon your approval. Looking over the shipment that you sent recently, I was very impressed with John Rewald's enlightening new treatise.

If you would like to have any more copies of the poster or the catalog for the exhibition here; please don't hesitate to let me know.

About Woodcuts: We have just had a letter from Stoddard in Florence and will ship the exhibit to him directly after the New Year holiday. During my time in Zagreb at the Fair, I was about to prevail upon Jack Crockett, who was incidentally recently left us, to show the exhibit at USIS there (no gallery was available at that time). The exhibit had great success there and was nicely installed, as you shall be able to judge for yourself from photographs I shall send you in the near future. The exhibit so excited the Zagreb community that the director of the City Gallery called to inquire if nine works in the exhibition could be presented by the Museum of Modern Art! If MOMA is at all interested in exchanging prints with the City Gallery in Zagreb, I am sure that we could work something out. I regret that USIS at the present time is unable to present copies of the prints for presentation to the City Gallery.

Another manifestation of enthusiasm of the woodcuts was the request we received from the gallery in Maribor, Slovenia, for a showing. Maribor has never seen a United States art exhibition. The exhibit opens there December 15. Meanwhile, it was shown for a month -- October 23 to November 23 -- at the Ludovikova art gallery in Skoplje. Mrs. Hinkleberger, Tess and Pat were in Skoplje at the time the exhibit was being installed and said that it looked very well indeed. The Skoplje press gave two long, good and serious reviews. Copies of these reviews (together with inimitable USIS Belgrade translation), copies of posters and catalogs of all the exhibition showings, we shall be sending along at the conclusion of the Maribor showing. Again we have to thank you and the Museum for another valuable advance in the USIS exhibits program in Yugoslavia.

After your many helpful suggestions, "American Artists Paint the City" of course never came here. Through an error I shall never cease complaining about, the request I drafted for this exhibition was not sent to Washington until mid-October. By that time it was, of course, too late to do anything about the matter.

Stansbury I recently saw in Vienna when he was there for consultation on the USIS exhibits program. It might interest you to know that the Agency has made a new rule that forbids overseas posts to communicate with private institutions in the United States without first going through Agency channels. Kalish and I tried to pin Stansbury down on this point, using the Museum of Modern Art as an example. Stansbury allowed that while we might write, say,

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Mr. Porter McCray
December 11, 1956
Page 3

directly to you about projects we had in mind, under no circumstances were we to make those projections final without Agency approval. This, of course, makes sense from Stansbury's point of view with the multiple problems that he has, but I thought you might be interested.

The "Family of Man" is close upon us and will arrive shortly from Rome. I saw the Rome installation at the opening early in November and I trust you will not think me mad if I venture to say that the exhibition, although crowded, will look better in the Kalemgdan Pavilion.

May I ask if the Museum has on hand the address of Eugene Harris, the photographer of the "Family of Man" theme picture? I tried to send him copies of the pictures taken here at Ulus to the address he gave, but the material was returned with an 'address unknown' notation.

Ulus, you will be amused to learn, has been redesigned, and not, I am afraid, for the better. Mr. Popovic had an exhibition of his paintings in the gallery after its remodeling and at the opening there were many comments on the appearance of the place. A new design is in progress and when it is completed I shall send you a new plan of the gallery for the Museum's files.

You will probably be seeing Tess soon in New York. When she left here several weeks ago she was eager to see you and Suzy again. Her appointment as Public Affairs Officer in Colombo, Ceylon, is wonderful, I think, and one she richly deserves.

I hope the next time I will not bore you with such a long letter. Both Pat and I send our very best.

Sincerely,

Francis S. Mason, Jr.
Cultural Affairs Officer

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cc: Mr. R. D'Harnoncourt

C
O
P
Y

Belgrade
c/c

30 Rockefeller Plaza
NEW YORK 20, N. Y.

Room 5600

June 15, 1956

Dear Porter:

Thank you for your letter of June 11th concerning the International Program's exhibition "Modern Art in the United States", to be held in Belgrade July 6th to August 6th. I am very glad to hear that the Yugoslav government is so eager to have this show and hope it all goes off with the best of success.

You suggest that I change the plans for our trip to include a few days in Belgrade for the opening of this exhibition. This, I am afraid I cannot do. Not only are the plans for our family party of seven fully settled and arranged, but I have put myself at the disposal of the Chase Bank in Paris for a number of business appointments after my arrival late in June that make it out of the question for me to get away to Yugoslavia.

It is kind of you to invite me. I know that I would enjoy seeing something of Yugoslavia and the people there, but, unfortunately, these previous commitments make it impossible to come. With all best wishes for the show,

Sincerely,

/s/ David

David Rockefeller

Mr. Porter McCray
c/o Mr. Francis Mason
American Embassy
Belgrade, Yugoslavia

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MEMORANDUM

To: *L. d'Harmoncourt*

From: PORTER MC CRAY

Date:

Subject:

Dear Rene

*Will you
follow thru on
this by telephoning
David upon his
return to Paris.*

Porter

Copy for Mr. d'Harmoncourt

Belgrade

... we all must lay, at the imminent possibility of
it over to come to this country.

... the matter with him and he is planning to speak
from Cambridge. Would you let us know your
possible, after July 10 my address will be c/o
Belgrade, Yugoslavia.

June 11, 1956

... and best wishes for a pleasant journey.

to have had the opportunity to speak with you before
in Belgrade for the official openings on July 6 and
program's exhibition, MODERN ART IN THE UNITED STATES,
there from July 6 to August 6.

last week that you and your family would be in Europe
whether you would consider altering your plans in
in Belgrade for the official openings on July 6 and
it be a great advantage to the Museum if you could
ative on the occasion of the first presentation in
comprehensive exhibition of American art; but also it is
my strong conviction that you would be rendering an important service to
our country. This opinion has been corroborated by Hamilton Fish Armstrong
with whom I have discussed this point because of his unique grasp of the
situation in Yugoslavia. He firmly believes that your presence at such
an event would produce an incalculably good effect. This is not only
because the Yugoslavs would find in you and your family personal qualities
that would be extremely sympathetic to them, but also because of the
favorable associations they have in that country with the Rockefeller
name, owing to the important work in public health carried on there for
over two decades through grants from the Foundation. We believe that it
would be excellent for American prestige, especially in view of the pre-
sent political situation, if to these connotations the Yugoslavs were to
add the realization that you and your brothers are also actively interested
in cultural exchange, as evidenced by the International Program.

Though Belgrade cannot be recommended as the most attractive or
comfortable spot in Europe in mid-summer, I hope that you may allow these
considerations to persuade you to sacrifice a few days of your vacation
with your usual generosity in serving a good cause.

I may add that the Yugoslav government has demonstrated great eager-
ness to have the exhibition; they are paying all expenses in Belgrade, and
have made three main exhibition galleries available for the exhibition
since no single one there is capable of housing a show of this size. An
officer of U.S.I.S. at our Embassy has written: "For the Yugoslav Com-
mission for Cultural Relations with Foreign Countries to have accepted
the offer of the exhibit within less than 72 hours has been extraordinary,
to say the least, and bodes well for the entire venture. They want the

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Copy for Mr. d'Harmoncourt

Belgrade

... have been wonderfully cooperative and are
... I think, as we all must be, at the greatest possibility of
... the largest art exhibit ever to come to this country."

I have discussed the matter with David and he is planning to speak
with you upon your return from Cambridge. Would you let me know your
decision as soon as possible. After July 16 my address will be c/o
the Institute Hotel, Belgrade, Yugoslavia.

June 11, 1956

Dear David:

I am sorry not to have had the opportunity to speak with you before leaving for Belgrade, where I am going to assist with preparations for the International Program's exhibition, MODERN ART IN THE UNITED STATES, which will be shown there from July 6 to August 6.

Nelson told me last week that you and your family would be in Europe in July and I wonder whether you would consider altering your plans in order to be present in Belgrade for the official openings on July 6 and 7. Not only would it be a great advantage to the Museum if you could act as its representative on the occasion of the first presentation in Yugoslavia of a comprehensive exhibition of American art; but also it is my strong conviction that you would be rendering an important service to our country. This opinion has been corroborated by Hamilton Fish Armstrong with whom I have discussed this point because of his unique grasp of the situation in Yugoslavia. He firmly believes that your presence at such an event would produce an incalculably good effect. This is not only because the Yugoslavs would find in you and your family personal qualities that would be extremely sympathetic to them, but also because of the favorable associations they have in that country with the Rockefeller name, owing to the important work in public health carried on there for over two decades through grants from the Foundation. We believe that it would be excellent for American prestige, especially in view of the present political situation, if to these connotations the Yugoslavs were to add the realization that you and your brothers are also actively interested in cultural exchange, as evidenced by the International Program.

Though Belgrade cannot be recommended as the most attractive or comfortable spot in Europe in mid-summer, I hope that you may allow these considerations to persuade you to sacrifice a few days of your vacation with your usual generosity in serving a good cause.

I may add that the Yugoslav government has demonstrated great eagerness to have the exhibition; they are paying all expenses in Belgrade, and have made three main exhibition galleries available for the exhibition since no single one there is capable of housing a show of this size. An officer of U.S.I.S. at our Embassy has written: "For the Yugoslav Commission for Cultural Relations with Foreign Countries to have accepted the offer of the exhibit within less than 72 hours has been extraordinary, to say the least, and bodes well for the entire venture. They want the

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-2-

exhibition as badly as we do, have been wonderfully cooperative and are impressed, I think, as we all must be, at the imminent possibility of the largest art exhibit ever to come to this country."

I have discussed the matter with Rene and he is planning to speak with you upon your return from Cambridge. Would you let me know your decision as soon as possible. After July 18 my address will be c/o the Majestic Hotel, Belgrade, Yugoslavia.

With warmest regards and best wishes for a pleasant summer.

Sincerely,

Porter McCray

cc: Mr. Rene d'Harnoncourt
Mr. Nelson A. Rockefeller
Mr. Hamilton Fish Armstrong

Mr. David Rockefeller
30 Rockefeller Plaza
New York 19, New York

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

cc: Mr. d'Harnoncourt

QF167 ZL FAX LONDON 26 19 823 PM

LT MODERNART

DAVIS REGAINED USE RIGHT ARM RESERVATIONS DIFFICULT HOPEFUL LEAVING
LONDON TWA MONDAY OR TUESDAY BEST ALL

PORTER CONNAUGHT

Hot

EXCEEDS TORROTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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1956 AUG 18 AM 11 44

CL41

IKZ2009
 JU470 LBJ BEOGRAD 24 18 1220

RENE DHARNONCOURT 333 CENTRAL PARK WEST NEWYORK CITY
 PORTER LEFT BELGRADE WEDNESDAY VIA AIR BOUND FOR AMSTERDAM
 PARIS LONDON NO FIRM SCHEDULE

REGARDS

MASON

CFM 333

EXCELSIORHOTEL
 BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
 Mr. d'Harnoncourt
 Mr. White
 Miss Frank

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ACCURATE SERVICE
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August 17, 19__

To Francis Mason

via W.U. Cables

American Embassy

Via

Belgrade, Yugoslavia

CC: **Grace Davis**

**NEED TO GET IN TOUCH WITH PORTER MCCRAY ON IMPORTANT MATTER PLEASE CABLE ME
333 CENTRAL PARK WEST NEW YORK CITY WHERE HE CAN BE REACHED**

**RENE D'HARNONCOURT
MUSEUM OF MODERN ART**

EXCEEDS 100 WORDS
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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INSERT

Aug. 15 19 56

To Stanley Kalish

via W.U. Cables

American Embassy

Via

Straight Cable

Vienna

UNDERSTAND PORTER MCCRAY IS NOW IN VIENNA. PLEASE ASK HIM TO CALL ME TOMORROW
OR FRIDAY BETWEEN 4 AND 5 P.M. NEW YORK TIME AT THE MUSEUM.

RENE D'HARNONCOURT
Museum of Modern Art

EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
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WESTERN UNION TELEGRAM

1200 (4-55)

W. P. MARSHALL, PRESIDENT

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SHORE-SHIP	

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August 11, 1956

COPY

RX 129
 IMZ 1817
 JU 418/MBC BEOGRAD 32 10 1655

LT MODERNART NEW YORK

DAVIS PACKING SHIPPING ARRANGEMENTS COMPLETED EXCHESTER VENICE

AUGUST 30th JUGOSPED AGENT STOP COMPLETELY IMMOBILIZED

EXCELSIOR WITH ACUTE BURSITIS DOCTOR HOPE TO DEPART THURSDAY

OR SATURDAY NEXT WILL ADVISE

PORTER

cc: Mr. d'Harnoncourt ✓
 Mr. Wheeler
 Miss Dudley

PORTER MCCRAY
 EXCELSIORHOTEL
 BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
 Mr. d'Harnoncourt ✓
 Mr. White
 Miss Frank

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NIGHT LETTER	<input type="checkbox"/>

WESTERN UNION TELEGRAM

1206 (4-55)

W. P. MARSHALL, PRESIDENT

INTERNATIONAL SERVICE	
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SHORE-SHIP	<input type="checkbox"/>

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

copy - Mr. d'Harnoncourt
July 31, 1956

RX51 IAT122
VENEZIA
20/19 30 1330

LT MODERNART NEW YORK

PURCHASE STEREO MEXICO INDIAN AIRMAILED TODAY RECOVERING APPENDICITIS
LEAVE FRIDAY FOR BEOGRAD BEST ADVISE MOTHER
PORTER

CFM 122

PORTER MCCRAY
EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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MEMORANDUM

To: *Rene*
 From: JAMES WHITE
 Date: 2-24
 Subject:

Attached.

*Told Grace you're
 away. Had copy
 sent mouse.*

*Tuesday
 10:45*

*11 be a 2 to 4 hour
 for*

UNION

1206 (4-55)

INTERNATIONAL SERVICE	
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Mr. d'Harnoncourt

(MUSEUM OF MODERN ART
11 WEST 53RD ST(N

MONDAY ZURICH ASCOTHOTEL BETWEEN TEN AND TWO
 THIRTEEN AND SIXTEEN MILAN DUOMO HOTEL

PORTER

PORTER MCCRAY
 EXCELSIORHOTEL
 BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
 Mr. d'Harnoncourt
 Mr. White
 Miss Frank

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Dear Jim:

Tuesday
10:45

I have ascertained that there will be a 2 to 4 hour
wait on all calls to Italy.

Jim

UNION
M

1206 (4-55)

INTERNATIONAL SERVICE	
Check the class of service desired; otherwise the message will be sent at the full rate	
FULL RATE	
LETTER TELEGRAM	
SHORE SHIP	

ACCOUNT OF	TIME FILED

Mr. d'Harnoncourt

LT MODERNART NYK

(MUSEUM OF MODERN ART
11 WEST 53RD ST(N

DAVIS RENE PHONE IF DESIRED MONDAY ZURICH ASCOTHOTEL BETWEEN TEN AND TWO
NEW YORK TIME OR TUESDAY THIRTEEN AND SIXTEEN MILAN DUOMOHOTEL

PORTER

PORTER MCCRAY
EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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W. P. MARSHALL, PRESIDENT

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LETTER TELEGRAM	<input type="checkbox"/>
SHORE SHIP	<input type="checkbox"/>

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

C
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P
Y

Mr. d'Harnoncourt

NN 15/CCEL ZURICH 24 23 0130

LT MODERNART NYK (MUSEUM OF MODERN ART
11 WEST 53RD ST(N

DAVIS RENE PHONE IF DESIRED MONDAY ZURICH ASCOTHOTEL BETWEEN TEN AND TWO

NEW YORK TIME OR TUESDAY THIRTEEN AND SIXTEEN MILAN DUOMOHOTEL

PORTER

PORTER MCCRAY
EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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1206 (4-55)

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FULL RATE	
LETTER TELEGRAM	
SHORE-SHIP	

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Send the following message, subject to the terms on back hereof, which are hereby agreed to

cf. Belgrade

C
O
P
Y

7/19/56

7:40

JU285 PRH BEOGRAD 14 19 0800

MODERNART NEW YORK

DAVIS RENE YOUR COMMUNICATIONS JUST RECEIVED WILL REPLY FROM

ZURICH TOMORROW.

PORTER

DIRECTOR, MUSEUM OF MODERN ART

PORTER MCCRAY
EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RdH	VI.51

de Belgrade

C
O
P
Y

For delivery Thursday, July 5, 1956: via International Letter Telegram

THE HONORABLE
MARKO RISTIC
PRESIDENT
YUGOSLAV COMMITTEE FOR FOREIGN CULTURAL RELATIONS
BELGRADE (YUGOSLAVIA)

ON BEHALF OF THE TRUSTEES OF THE MUSEUM OF MODERN ART I WISH TO EXPRESS MY GRATITUDE TO THE YUGOSLAV COMMITTEE FOR FOREIGN CULTURAL RELATIONS FOR ITS GENEROSITY AND EXCELLENT EFFORTS IN BRINGING TO YUGOSLAVIA THE EXHIBITION MODERN ART IN THE UNITED STATES STOP IT IS OUR HOPE THAT THIS CULTURAL ENTERPRISE IN WHICH WE ARE HONORED TO PARTICIPATE WILL FURTHER UNDERSTANDING BETWEEN OUR TWO COUNTRIES.

WILLIAM A M BURDEN
PRESIDENT, MUSEUM OF MODERN ART

ROBERT G HOOKER, JR.
AMEMBASSY
BELGRADE (YUGOSLAVIA)

ON THE OCCASION OF THE OPENING OF MODERN ART IN THE UNITED STATES I WISH TO EXPRESS TO THE STAFF OF THE EMBASSY MY APPRECIATION FOR ALL THAT HAS BEEN DONE TO ENSURE THE SUCCESS OF THIS UNDERTAKING.

RENE D'HARNONCOURT
DIRECTOR, MUSEUM OF MODERN ART

PORTER MCCRAY
EXCELSIORHOTEL
BELGRADE (YUGOSLAVIA)

GOOD LUCK FOR A SUCCESSFUL SHOWING WARM REGARDS FROM US ALL.

D'HARNONCOURT

cc: Mr. Burden
Mr. d'Harnoncourt
Mr. White
Miss Frank

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cc: Mr. d'Harnoncourt

cto Belgrade

I hope that all is going well, that some is being helpful in every possible way, and that everything is speeding up according to even your high perfectionist ideals.

June 29, 1956

Mr. Porter McCray
c/o Mr. Francis Mason
Assistant Information Officer
U. S. Embassy
Belgrade, Yugoslavia

Dear Porter:

In accordance with your cabled request I am sending the copy of Rene's speech for the Vienna opening as it was typed here for him to take on the plane; no version seems to exist of any changes he introduced while en route, and as you know he intimated that what he actually said was not too close to this anyway but rather done by ear. In any event since this is both so personal and so geared to the special circumstances in Austria, it seems of little relevance to the present occasion no matter how you adapt it.

I have also spoken to Rene who had no special ideas. The only contribution I have is that it might be interesting to quote from the Kennan speech - as coming from a former ambassador to the U.S.S.R., as indicating how much we have to gain from cultural interchange, as indicating the idea that cultural values transcend any political differences, etc. I have marked in the margin a few juicy sentences. Of course I have no idea what the climate of opinion is in Yugoslavia at the moment (or what it may be by the time of the opening) though watching each day's developments in Washington with bated breath; you naturally will have your usual keen perception of the nuances. Incidentally I learn that the speech will be printed in the final issue of Perspectives (Kennan's, not yours!)

I am eagerly awaiting your promised information on details of personages and events at the opening. Liz leaves today on vacation so that I shall have to do the release next week when you send me these data, and shall clear it with her by phone to Connecticut. Meanwhile Emily Grenauer is doing a piece for this Sunday's paper, on this show as well as other art events in Europe. Information has also been provided on request, by Liz, to Voice of America.

Waldo asks me to tell you that he never had the requested confirmation of receipt of the books sent to Belgrade; possibly you were told verbally of their arrival but would you please see that he gets some kind of report on this?

In the same mail I am sending you a letter on quite another topic.

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Mr. Porter McCray
125 West 47th St
New York 36, N.Y.

- 2 -

June 29, 1956

I hope that all is going well, that Susan is being helpful in every possible way, and that everything is shaping up according to even your high perfectionist ideals.

All best greetings,

Helen M. Franc

Enclosures: d'Harnoncourt's speech, Vienna inauguration
Kennan, "International Exchange in the Arts"

IMF/lp

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MODERN ART IN U.S.: Selections from
the Collections of the Museum of
Modern Art, New York
ICE-F-#24-54 - BELGRADE
D'Harnoncourt Foreword

Mr. d'Harnoncourt

YE Belgrade

June 7, 1956

INTRODUCTION

The Museum of Modern Art is honored to present in Belgrade this selection of Twentieth-Century American art from its collections. We are particularly grateful to the Yugoslav Commission for Cultural Relations with Foreign Countries for their cordial invitation, for the facilities which they have so kindly placed at our disposal, and for their generous hospitality in making available to us space in the Kalesjedan Pavilion, the ULUS Gallery and the ... We are also indebted to the United States Information Service for their great assistance in bringing the exhibition to Belgrade and issuing its catalog. (SPECIFIC APPROPRIATE PEOPLE OR OTHER ORGANIZATIONS TO RECEIVE ACKNOWLEDGMENTS, TO BE ADDED IN BELGRADE.) We welcome this opportunity to offer TWENTIETH CENTURY AMERICAN ART: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK in Yugoslavia as the first comprehensive exhibition of American art to be shown ^{here.} In coming here we are aware of Yugoslavia's rich cultural heritage: we know that from ancient times this land has been a crossroads of history and thus houses a priceless store of monuments, from prehistoric times to the present, including such world-renowned treasures as the Palace of Diocletian, the Early Christian Basilica Euphrosiana, and the Gothic palaces at Porec, and the incomparable frescoes of the medieval monasteries in which Slavic genius revitalized the ancient Greek traditions of Byzantium. The beautiful native crafts which preserve skills handed down through the centuries and the vigorous postwar school of modern painters and sculptors are further evidence of the esteem in which art is held by the people of Yugoslavia today. It is

...more...

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d'Harnoncourt Intro.
June 7, 1956 - 2 -

therefore a particularly stimulating and challenging experience for us to present the young art from the New World here in an Old-world country so richly endowed with the culture of the past.

The cooperation of Yugoslavia in the art activities of UNESCO, her participation in international exhibitions around the world, and the lively program of exhibitions brought from other countries through the enterprise of the Yugoslav Commission for Cultural Relations with Foreign Countries all testify to her conviction that artistic exchange is one of the most potent instruments for fostering understanding among peoples of the world. It is this same conviction that led to the establishment, four years ago, of the The Museum of Modern Art's International Program, under which TWENTIETH CENTURY AMERICAN ART has been arranged for circulation to several centers in Europe. Like many museums in the United States, The Museum of Modern Art, founded in 1929, is a private organization which is not supported by either local or national government funds; and the International Program, directed by Mr. Porter McGray, likewise owes its existence to a generous grant from a private foundation, the Rockefeller Brothers Fund.

The Museum has always been international in its approach to the visual arts of our time and in its collections, its exhibitions, and publications has never been bound by any national considerations. Naturally, however, it has always considered the presentation at home and abroad of the art of its own country as one of its major functions. The present exhibition seeks to give highlights of the contemporary scene in American art, including, in addition to painting and sculpture, also prints, architecture, and photography. The painting and sculpture have been selected by Miss Dorothy C. Miller, Curator of Museum Collections, in consultation with the Director of the Collections, Mr. Alfred N. Barr, Jr. These works are intended to reveal four or

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d'Harnoncourt Intro.
June 7, 1956 - 3 -

five principal directions of American art over a period of approximately forty years. The article on "American Painting and Sculpture in the Twentieth Century" was specially written for the catalog by Mr. Holger Cahill, Acting Director of The Museum of Modern Art in 1932-33 and former National Director, Federal Arts Project of the Works Progress Administration, United States Government.

Mr. William S. Lieberman, Curator of the Museum's Abby Aldrich Rockefeller Print Room, was responsible for the selection of prints in the exhibition and has written the foreword to this section of the catalog. The work of six painters who were also active as printmakers between 1900 and 1925 serves as historical introduction to a survey of the extraordinary renaissance in American printmaking today, as illustrated in the work done since 1940 by artists from all parts of the United States. The photography section was prepared by Captain Edward Steichen, Director of the Department of Photography, who has written the foreword. These sections of the exhibition, with the exception of a few loans from the Museum's Trustees and members of its Committees, are comprised of works from the Museum's own collections. The architectural exhibit was organized by Mr. Arthur Drexler, Curator of Architecture and Design. It is based upon a major exhibition: BUILT IN U.S.A.: POST-WAR ARCHITECTURE, held at The Museum of Modern Art in 1953 and organized as a report to the public in our own country on the most significant developments in American architecture in recent years. The introduction to the section on architecture in the catalog has been adapted from the foreword of Built in U.S.A.: Post-War Architecture by Mr. Arthur Drexler and Mr. Henry-Russell Hitchcock of Smith College, Northampton, Massachusetts, Consultant to the Museum's Department of Architecture.

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d'Harnoncourt Intro.
June 7, 1956 - 4 -

Many ties of warm friendship already exist between Yugoslavia and the United States of America. It is our hope that this exhibition may serve to strengthen these still further by making one phase of American culture better known in Yugoslavia.

René d'Harnoncourt
Director, The Museum of Modern Art
New York

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Belgrade

THE FOREIGN SERVICE
UNITED STATES OF AMERICA

American Embassy
Vienna, Austria
June 4, 1956

Dear Porter

Your cable and airmail letter with shipping list both arrived this morning. I think the enclosed copy of a letter to Mason and a note to our shipping people will more or less fill you in.

I have not heard from the Secession's shipper, Mr. Fall, but he was instructed to get in touch with the Vienna office of Yugosped and I am sure that if he had had difficulties he would have communicated with me today. The arrangements here, as indicated in the letter to Mason, are that the show will move out of here on the Balkan Express. I have also sent a copy of the new box list to Fall.

I hope by now that you have received the catalogues and have heard a report from René. As I indicated before, I feel the only disappointing thing was the attendance, although by Vienna standards I am told it was almost sensational since 4,000 paid admissions is regarded as tops for a month-long art show. Our total was 6,671 paid and an overall total of 8,749 which included school groups and other free visitors. I saw Munsing at a meeting in a provincial town Friday night and he said the last end of the show drew some 2,700 paid and about 1,000 free visitors which brings the overall total to around 12,000.

I suppose I could be technical since Belgrade is paying shipping costs from here and suggest we split (as agreed) the other cost -- The Hague to Vienna. But everything has gone so smoothly, I see no reason to haggle. We will pay the shipping from The Hague here. However, Van Oppen, the shipper used by the Gemeentemuseum, sent a bill to Fall that included removing and packing charges in The Hague itself, hardly appropriate for Vienna to pay. I have instructed the Secession to inform Van Oppen to give a bill for the freight from The Hague to Vienna and it will be paid.

The Secession again has raised the question as to who gets the books you sent. It has put in a strong plea for the Secession library. We here have no objection to that since as far as we can determine, the books would get as much use there as elsewhere. It is all right with the Museum to give them to the Secession or do you want our librarians to make a thorough check as to where they could best be used.

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ICE-F-#24-54 - Belgrade

Belgrade

- cc: Mr. d'Harnoncourt
 Mr. Barr
 Miss D. Miller
 Miss Dudley
 Mrs. Shaw
 Miss Pearson
 Miss Franc
 Mr. Rasmussen

exhibition will receive 700 MFT first shipment by air preferable to
 by rail. in order to gain time you also to eliminate the
 shipment which always involves the risk to the master of art. Please
 me of the method of transport you decide upon. the name of the local
 agent, and the exact dates of shipment. **June 1, 1956**
 The boxes remain unopened until I arrive on June 25.

Mr. Francis Mason
 Assistant Information Officer
 United States Information Service
 American Embassy
 Belgrade, Yugoslavia

Dear Mr. Mason:

I have received the cablegram from Mr. Joseph Kolarek and your
 letter of May 23 confirming the arrangements for the exhibition MODERN
 ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM
 OF MODERN ART, NEW YORK, to be shown in Belgrade from July 6 to August 6,
 under the auspices of the Yugoslav Commission for Cultural Relations with
 Foreign Countries, with the assistance of the United States Information
 Service. I understand that this exhibition, now in Vienna and Linz, will
 be mounted in three centrally located galleries, including the Kalemegdan
 Pavilion and the ULUS Gallery and a third gallery to be determined. All
 local expenses including installation, publicity costs, posters, and cata-
 logue translation will be assumed by the Yugoslav Commission for Cultural
 Relations; USIS will pay for all transportation from Vienna to Belgrade,
 insurance costs, and the printing of the catalogue.

As I cabled earlier, our chief concern is that the exhibition be
 presented in its entirety, under distinguished auspices, and with the guar-
 antee of expert handling. I am delighted the Commission has made these
 provisions and that you are seeing to the reconditioning of all the galler-
 ies.

The plan with the dimensions of the Kalemegdan Pavilion has ar-
 rived and we are proceeding with the design of the installation. Would
 you advise me by cable of the name of the third location as soon as it is
 determined?

Transportation: I am enclosing a copy of my cable and letter to
 Stanley Kalish of USIA Vienna (enclosure 1), asking him to coordinate ship-
 ping arrangements with you. Since June 11 is stipulated as the shipping
 date from Vienna, it is essential that you obtain from Mr. Kalish an abso-
 lutely watertight schedule on repacking and shipping the exhibition. Any
 time you can gain in this transfer will be needed to make a first-rate in-
 stallation in Belgrade. In selecting the method of transport, please con-
 sider both the problem of customs clearance and the amount of handling the

...more...

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Mr. Francis Mason
 USIS Belgrade
 June 1, 1956 - 2 -

exhibition will receive: you may find shipment by air preferable to shipment by rail, in order to gain time and also to eliminate the reloadings in rail shipment which always increase the risk to the works of art. Please inform me of the method of transport you decide upon, the name of the handling agent, and the exact dates of shipment. If possible, I would prefer that the cases remain unopened until I arrive on June 18.

I am enclosing two copies of the box lists for the exhibition (enclosure 2), with a top sheet summarizing the contents. Total figures for the shipment are:

No. of cases: 70
 Cubage: 2,900.34 cubic feet; 81.8301 cubic metres
 Gross weight: 24,717.6 lbs.; 11,175.18 kilos
 Net weight: 9,953.84 lbs.; 4,605.6 kilos
 Total value: \$366,282.

I have noted from your cable the following shipping address for the exhibition:

Komisija za Kulturne Veze sa Inostranstvom FNRJ
 (Care of Jugosped)
 Bircaninovic 6
 Beograd, Yugoslavia

Insurance: The Museum prefers to carry its own insurance, which provides full coverage at all times. We will bill USIS Belgrade for this amount, if a transfer of dollars can be arranged; if not, perhaps I can recover this amount in local currency in Belgrade.

Installation: I am enclosing two lists, one giving the dimensions of sculpture bases for the exhibition (enclosure 3), the other listing dimensions of pedestals for the architectural models (enclosure 4). In both cases the over-all dimensions of the pedestals used by other exhibitors are listed. The pedestals should be straight-lined and without moldings, constructed on a frame of 2 x 4's covered with masonite or hardwood. They can be painted with a color selected upon my arrival.

The pedestal for the Lachaise: Floating Figure must be strongly constructed and access must be available from the rear in order that sandbags can be placed inside to stabilize the figure. The top must be strong enough to hold the bolts which secure the plate on which the figure sits. This piece also requires sturdy block and tackle to hoist it into place.

Publicity: On May 31 we forwarded by Airmail Special Delivery a set of 74 copy negatives, with separate listings, in two packages, representing a selection of the items in the exhibition from which you may have photographs made for publicity purposes. We are enclosing herewith for your use in preparing releases on the exhibition detailed background material on the exhibi-

...more...

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Mr. Francis Mason

USIS Belgrade

June 1, 1956 - 3 -

tion itself, (this release must be revised to refer accurately to the places in which each of the sections of the exhibition is to be shown.); on the history and activities of The Museum of Modern Art; on the International Program of this Museum which has made this exhibition possible; and notes on the two films described below (enclosures 5, 6, 7, 8).

In addition, we will send directly from New York by air freight a group of the Museum's publications and a selection of others of special pertinence to American art in general and the contents of the exhibition in particular. These may be useful for those charged with the task of interpreting contemporary art to the public in Yugoslavia, either in writing or in lectures. Would you cable me whether this shipment should be consigned to the same address listed for the entire exhibition, or to the American Embassy itself?

We would like this group of books to be available to the press at the opening of the exhibition and perhaps to the general public during the exhibition. We are enclosing a list of these and background material on the Publications Program of the Museum which should be useful in publicizing this exhibition (enclosures 9 and 10). Afterwards, we would like to present them to a suitable library in Belgrade and would appreciate your suggestions on this matter.

Films: We will also furnish from Vienna an excellent color film on the works of Calder, and one entitled: House, by Charles Eames.

Title of Exhibition: We should like the exhibition to be identified as MODERN ART IN THE UNITED STATES; SELECTIONS FROM THE COLLECTIONS OF THE MUSEUM OF MODERN ART, NEW YORK, because the character of the exhibition is determined by the content of our collection and we feel that the inclusion of the sub-title is obligatory. Particularly because there are a great many museums of modern art in Europe and elsewhere, we would prefer always to retain the title of our institution in English, with the city, New York, translated into Serbo-Croatian.

Mailings to Yugoslavia: We have received your cable advising that we send by airmail all material we are supplying. This will be airmailed to you at the Embassy.

Catalogue: We have airmailed today three packages and a separate letter covering the details of the catalogue.

I will be in Venice the morning of June 16 for the inaugural ceremonies of the Venice Biennale and plan to leave on the Orient Express at 12.45 p.m. June 17, arriving in Belgrade at 5.55 a.m. Monday, June 18. Would you please make a reservation for me at the Hotel Majestic for that date?

...more...

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Corrected Copy of telegram to Porter McCray from
Belgrade, May 28, 1956

Mr. Francis Mason
USIS Belgrade
June 1, 1956 - 4 -
The d'Harnoncourt

Mrs. Susan Cable Senior, long associated with our Museum and whose former husband is on our Board, is planning to arrive on June 24, to be of whatever assistance she can and has asked if she also could have a reservation at the Majestic at this time.

Russell Hitchcock is a very effective lecturer and should be used, if available, during the progress of the exhibition. He would not be a suitable speaker at the inauguration of the exhibition. Mr. d'Harnoncourt will very likely not be able to attend the opening in Belgrade, but I shall make every effort to secure the attendance of one of our internationally active Board members.

If there is any doubt that the color transparencies will be held in Austrian customs, they should be returned directly to New York.

If there are further questions, I hope to receive them in good time before my departure from New York on June 12.

With very best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

- Enclosures:
1. Copy of cable and letter to Stanley Kalish.
 2. Two copies of box list.
 3. Dimensions of sculpture bases.
 4. Dimensions of pedestals for architectural models.
 5. Background information for release on the exhibition: "Modern Art in the United States: Selections from the Collections of The Museum of Modern Art, New York."
 6. Background information on The Museum of Modern Art, New York.
 7. Background information on the International Program of The Museum of Modern Art, New York.
 8. Notes on the two films: "Works of Calder," and "House."
 9. List of publications.
 10. Background information on the Publications Program of The Museum of Modern Art, New York.

PAM/vrk

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Corrected Copy of telegram to Porter McCray from
Belgrade, May 24, 1956

Belgrade
M. J. Heremut

RX228 IKZ713 JU322/NSC BEOGRAD 326 23 1852
LT PORTER MCCRAY MUSEUM OF MODERN ART 11 WEST 53RD NEWYORK
CONFIRMING TELEPHONE CONVERSATION MAY 21 WITH OFFICER RESPONSIBLE
FOR EXHIBITS HERE FRANCES MASON YUGOSLAV COMMISSION FOR CULTURAL
RELATIONS UNDERTAKES TO SPONSOR MUSEUMS EXHIBIT CURRENTLY IN VIENNA
IN BELGRADE stop COMMISSION WILL MOUNT EXHIBIT IN 3 CENTRALLY
LOCATED GALLERIES INCLUDING LARGEST ONE IN BELGRADE KALEMEDGAN
PAVILION AND PAY ALL LOCAL EXPENSES INCLUDING PUBLICITY POSTERS AND
CATALOGUE TRANSLATION stop USIS IN TURN AGREES TO PAY FOR TRANS-
PORTATION FROM VIENNA TO HELGRADE INSURANCE CATALOGUE PRINTING stop
CONVERSATION WITH COMMISSION MAY 22 FINDS JULY 6 AUGUST 6 DATED
AGREEABLE ALLOWING AMPLE TIME SHIPMENT CUSTOMS CLEARANCE AND MOUNTING
stop COMMISSION GUARANTEES EXPERT MUSEUM HANDLING AS WELL AS SPEEDY
CUSTOMS CLEARANCE YUGOSLAVIA stop MASON EXAMINING ALL PREMISES CLOSELY
TO INSURE EXCELLENT APPEARANCE ALL GALLERIES stop USIS WITH COMMISSION
EAGER YOUR PRESENCE BELGRADE FOR GUIDANCE AND ADVISE stop KALISH
VIENNA CONFIRMS POSSIBLE PROBLEM CLEARING AUSTRIAN CUSTOMS MUSEUM
MATERIAL ONE EXHIBIT ORIGINALLY SENT FROM NEW YORK TO VIENNA stop
REQUEST YOU INFORM VIENNA FORMALLY DESTINATION EXHIBIT AFTER SECESSION
CLOSING JUNE 2 AND ASK THEM FORWARD ALL MATERIAL ORIGINALLY SUPPLIED
BY YOU INCLUDING PHOTOS MOTION PICTURES PUBLICITY MATERIAL AND PHOTO
TRANSPARENCIES TO USIS BELGRADE SOONEST POSSIBLE stop TO OVERCOME
POSSIBLE AUSTRIAN CUSTOMS DIFFICULTIES NEED PHOTOS PRINCIPAL ITEMS
EXHIBIT IN BELGRADE IMMEDIATELY stop USIS PLANS TO INCLUDE
CATALOGUE PHOTO EXHIBIT AT LINZ IN LARGE CATALOGUE stop

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C o p y of telegram to Porter McCray from Belgrade, May 24, 1956 page 2

NEED FOR CATALOGUE NEW DHARNONCOURT INTRODUCTION SPEEDILY stop
KALISH ESTIMATES DEPARTURE EXHIBIT VIENNA JUNE 8 stop SUGGEST
YOU PLAN ARRIVE BELGRADE NO LATER THAN JUNE 15 stop PLAN WITH
ALL DIMENSIONS KALEMEGDAN PAVILION AIRMAILED THIS DATE stop
COMMISSION JOINS USIS IN URGING DHARNONCOURTS PRESENCE FOR OPENING
JULY 6 stop USIS ALSO INTERESTED IN YOUR ADVICE POSSIBLE PRESENCE OF
HITCHCOCK NOW IN LONDON stop COMMISSION REQUESTS FIRM COMMITMENT BY
JUNE 5 SO USE THIS MEANS stop IF ALL AGREEABLE TO YOU AND MUSEUM
PLEASE INFORM SOONEST PRD LETTER FOLLOWS stop PLEASE ADDRESS ALL
FUTURE COMMUNICATIONS RE EXHIBIT TO MASON

KOLAREK

COLL 11 53RD 21 3 22 6 6 2 8 15 6 5

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^{CE}
WESTERN UNION

W. P. MARSHALL, PRESIDENT

FX-1201

SYMBOLS

DL=Day Letter
NL=Night Letter
LT=Int'l Letter Telegram
VLT=Int'l Victory Ltr.

cc René d'Harnoncourt

Belgrade

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

C I
O RX7h
P ILZ367
Y

JU216/LMC BEOGRAD 65 20 1305

cc: E. Shaw
W. Rasmussen
✓ Mr. d'Harnoncourt

June 21, 1956

Lt MODERNART NEW YORK

DAVIS STOPPING HOTEL EXCELSIOR CABLES THERE MAIL EMBASSY CARE MASON STOP
VIENNA WOODCUTS HERE FOR SHOWING ELSEWHERE YUGOSLAVIA STOP RUSH LIEBERMAN
INSTRUCTION CATALOG AND BOX LIST'S SELECTION ILLUSTRATIONS STOP ARCHITECTURE
IN MUZEJ FRESAKA(FRESCO MUSEUM), PRINTS AND PHOTOGRAPHS ULUS, PRESS AND
FORMAL OPENING JULY 6TH. SPONSORSHIP YUGOSLAV COMMISSION FOR CULTURAL
RELATIONS WITH FOREIGN COUNTRIES/ NOT USIS STOP PERSONALITIES FOLLOW JULY 1ST
BEST

PORTER

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

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WESTERN UNION

JOSEPH L. EGAN
PRESIDENT

cc René d'Harnoncourt

1201

SYMBOLS

DL = Day Letter
NL = Night Letter
LC = Deferred Cable
NLT = Cable Night Letter
Ship Radiogram

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C O P Y

June 8, 1956

Bejarado

RX238 IMZ1457 JU386 ECB BEOGRAD 47 7 2020

LTF PORTER MCCRAY MUSEUM OF MODERN ART 11 WEST 53RD
STREET NEWYORKCITY

PLEASE CABLE SOONEST COST INSURANCE CHANGING TITLE EXHIBIT PER YOUR JUNE 1

LETTER PRESS AND FORMAL OPENING JULY 6 PUBLIC OPENING JULY 7 AIRSHIP

BOOKS TO ME AT EMBASSY CABLING DATE SENT REGARDS

MASON

LTF 11 53RD

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE