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	RDH	VI.54

THE MUSEUM OF MODERN ART

Bienal
cc: Mr. d'Harnoncourt ✓
Miss Franc

Date December 16, 1955
Via air mail

To: Mr. d'Harnoncourt; Alfred Barr
Donaway Miller; Elizabeth Shaw
From: Porter McCray

Re: USA Participation in III Bienal,
BARCELONA
April 13, 1956

Sr. Leopoldo Panero
Instituto de Cultura Hispanica
Alcala, 95
Madrid, Spain
I received your letter to me of November 15th
from Rafael Alencastre, Press Officer of the American Consulate

Dear Panero:
in Barcelona, will be of interest to you:
Thank you for your kind letter of April 5. Upon inquiry, I find that Mr. d'Harnoncourt has since received his copy of the official catalogue of the III Bienal Hispano-americana de Arte and I have looked through it. I shall look forward to receiving the duplicate copies you are sending and the report on the prizes.
I, too, hope it will be possible to send an American representation to the IV Bienal which can remain for the duration of the Bienal. Possibly on this occasion the American Section will receive more serious consideration in the awarding of prizes.
With renewed thanks and with warmest personal regards,
that unexpected results will be obtained in the not very distant future."

Sincerely,
Porter A. McCray
Director
Circulating Exhibitions
and the International
Program

AM/rrk/rrk

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File

THE MUSEUM OF MODERN ART

Date December 16, 1955

To: René d'Hamoncourt; Alfred Barr
Dorothy Miller; Elizabeth Shaw

From: Porter McCray

Re: MOMA Participation in III Bienal,
BARCELONA

The following excerpt from a letter to me of November 15th from Rafael Clemente, Press Officer of the American Consulate in Barcelona, will be of interest to you:

"You would be probably interested in learning that the mayor of our city, Sr. Antonio M. Simarro, has passed a budget with the necessary and appropriate funds in order to convert your well-known Palacio de la Virreina, in Rambla de las Flores into a new Museum of Modern Art of Barcelona erected in the heart of the town in order to attract a big mass of visitors on the behalf of public education in modern art.

Let me hope that you will understand that your seed in the III Bienal is starting to obtain excellent results among the officials as well as among the people, being almost certain that unexpected results will be obtained in the not very distant future."

Am

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Bienal - Barcelona

THE MUSEUM OF MODERN ART

cc: Barr
Shaw
Karpel

Date December 7, 1955

To: René d'Harnoncourt

Re: Ruiz Giménez Speech at

From: Helen Franc *Hu*

~~Bienal - Barcelona~~

Attached is the copy of a clipping ^{from} in the Barcelona Correo Catalán for Sept. 25 quoting in some detail the speech of the Minister of Education made at the opening of the Bienal. The paragraph in which he quoted the encyclical of Pius XII is given in slightly different form in the report in La Vanguardia Española of the same date:

"Y por fin, la Bienal ha obedecido a una tercera exigencia: la de una superación integradora, que podemos preguntarnos si es posible. Yo crea, radicalmente, que si. Para ello me apoyo en una actitud espiritual de la vida. Nos encontramos actualmente en la hora de un arte y una filosofía espiritualista cristiana. La pregunta que formulamos sera contestada según sea cuestión de un arte sacro o de un arte profano, aunque también cabe preguntarse si puede hablarse de un arte que no tenga un ultimo fondo de religiosidad. Recordó la Enciclica de Pio XII llamando hacia el arte sacro al arte nuevo. En lo que se refiere al arte profano, son los caminos mucho mas amplios, ya que se admiten todas las tendencias y todas las posibilidades. Que nadie se escandalice: el arte, esencialmente, no es imitación de la naturaleza, aunque pueda serlo, sino penetración en las formas intimas del ser de las cosas. Santo Tomás de Aquino, San Agustín, apoyan estos conceptos. Pensemos, además, en la obra del artista, con el respeto que merece su gran pasión por la belleza."

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EL MINISTRO DE EDUCACION

INAUGURA LA BIENAL

Asistieron las autoridades barcelonesas, comisarios extranjeros y numerosos invitados

EN EL MAGNO CERTAMEN SE AGRUPAN MAS DE CINCO MIL OBRAS DE ARTE

Coincidiendo exactamente con la fecha señalada, cosa que dice mucho en favor de los organizadores, ayer a la una del mediodía tuvo efecto la solemne inauguración de la III Bienal Hispanoamericana de Arte en el nuevo Palacio Municipal de Exposiciones del Parque de la Ciudadela. A la hora prevista llegó al edificio de la Bienal el ministro de Educación Nacional don Joaquín Ruiz-Quiménez quien en representación del Gobierno debía proceder a la inauguración de la importante muestra artística internacional.

Acompañaban al ministro de Educación Nacional el gobernador civil y jefe provincial don Felipe Avello Collings, alcalde de Barcelona don Antonio María Simarro, presidente de la Diputación Provincial, señor marques de Castell-Florete, arzobispo-obispo de la diócesis, doctor Modrego Casanovi, gobernador militar de la plaza, general Pérez Porro; jefe del Sector Naval, centralinfrante Fernández de Bobadilla, jefe superior de Policía, don Fernando Vives Camino; subjefe provincial del Movimiento, don José Maluquer Cueto; presidente de la Audiencia don Eulipio Lozano; rector de la Universidad, doctor Buscansa; diputado provincial, jefe de Cultura, señor Martínez de Laguarda; teniente de alcalde delegado de Cultura, don Eugenio Fuentes Martín; teniente coronel del Sector Aéreo, señor Martínez del Río, abogado fiscal, señor Solano, por el fiscal general, administrador de Aduanas, señor Golcoea; y otras autoridades locales y representaciones de entidades nacionales y extranjeras.

El señor ministro de Educación Nacional y acompañantes fueron recibidos y acompañados en el vestíbulo del Palacio Municipal de Exposiciones por el director del Instituto de Cultura Hispanica y presidente de la III Bienal, don Alfredo Sánchez Bella; secretario general de la Bienal, don Leopoldo Panero; comisario de la Bienal en Barcelona, don Juan Ramón Masoliver y la totalidad de los miembros del jurado.

APERTURA DEL CERTAMEN
Autoridades e invitados, que en gran número se agruparon a la comitiva se dirigieron al salón de actos del Palacio de la Ciudadela.

El señor Simarro pronunció un discurso, cuyas palabras para ser leídas fueron para agradecer al señor Sánchez Bella sus esfuerzos y dedicación a nuestra ciudad. El Ayuntamiento de Barcelona — dijo — había cooperado al estudio del Instituto de Cultura Hispanica y a la inauguración a este a la inauguración de Barcelona para ser de la III Bienal, ofreciendo al certamen un espacio Municipal de Exposiciones que puede parangonarse con los mejores de Europa. Con esta inauguración quedaba cumplida la promesa hecha por el Ayuntamiento hace escasamente dos años de que quedaría definitivamente resuelto el problema de la existencia de un local adecuado para las exposiciones de arte en Barcelona.

Ofreció para un futuro inmediato la creación de un nuevo palacio para instalar en el el Museo de Arte Moderno con el rango que la ciudad merece.

Se sumó al agradecimiento expresado por el señor Sánchez Bella a los múltiples colaboradores que han hecho posible esta realidad magnífica de la III Bienal y dijo que merecían el agradecimiento de Barcelona y de España.

El señor Simarro terminó su parlamento asegurando provechosos frutos espirituales como resultado inmediato de esta Exposición haciendo votos para que Barcelona siga siendo cuna de esos grandes movimientos de restauración de tantos valores culturales y artísticos en peligro de ser vencidos por el auld materialista de nuestra angustiada época.

DISCURSO DEL MINISTRO DE EDUCACION NACIONAL
Tras la ovación tributada al señor Simarro, hizo uso de la palabra el ministro de Educación Nacional, don Joaquín Ruiz-Quiménez.

El señor ministro comenzó su discurso diciendo:

Estamos en el umbral de un gran exposición y todos nos sentimos impacientes por atravesarlo y contemplar las obras que en ella se exhiben. Me quiero, por tanto, consolar siempre el pecado de retrasar este momento. Pero también sería injusto declarar abierta la III Bienal sin añadir, yo, en nombre del Gobierno, mis palabras de gracias y más felicitaciones. Permitidme, pues, que entre estas palabras diga: mi felicitación.

palabras del señor Ruiz-Quiménez quien, seguidamente declaró, en nombre del Gobierno inauguraba la III Bienal Hispanoamericana de Arte.

VISITA A LA EXPOSICION

Acto segundo, el Ministro de Educación Nacional, acompañado de las autoridades y personalidades que asistieron al acto inaugural para ir a recorrer las distintas salas de la Bienal que ocupan totalmente las dos plantas del vasto edificio. Los señores Sancho y Bella, Penero y Masoliver fueron explicando al señor Ruiz-Quiménez y acompañantes, el contenido de los conjuntos que la comitiva iba recorriendo.

Las visitas se detuvieron muy especialmente en las salas de escultura y pintura americana, y de pintura y escultura de Uruguay, México, Ecuador, Filipinas, Panamá, Colombia, República Dominicana, Venezuela, Perú, y otras naciones americanas, así como en la especial dedicada a los dos grandes premios de pintura de las Bienales anteriores, Ortega y Gasset y Benjamin Palencia, así como las de los escultores José Clara gran premio de escultura de la II Bienal, y Angel Ferrant.

El señor ministro y acompañantes hicieron grandes elogios de las obras expuestas y de su magnífica instalación.

INAUGURACION DE LA SECCION NORTeamERICANA EN LA VIRREINA

Terminada la inauguración oficial de la III Bienal Hispanoamericana de Arte en el Palacio Municipal de Exposiciones del Parque de la Ciudadela, el ministro de Educación Nacional, autoridades e invitados se trasladaron al Palacio de la Virreina donde se procedió a la inauguración de la sección de pintura y escultura que los Estados Unidos aporta a este certamen. En el Palacio de la Virreina, el señor Ruiz-Quiménez y sus acompañantes fueron cumplimentados por el comisario norteamericano en la Bienal y director del Museo de Arte Moderno de Nueva York M. d'Hamoncourt.

APERTURA AL PUBLICO DE LA III BIENAL

En la tarde de ayer se procedió a la apertura pública de la III

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entusiasmo con las banderas
patria y de todas las naciones
americanas participantes.

Ocupo la presidencia el minis-
tro don Joaquín Ruiz-Giménez,
sentándose a su derecha el go-
bernador civil y jefe provincial,
señor Acosta Ojeda; alcalde de
la ciudad, señor Simarro; presi-
dente de la Diputación, marqués
de Castell-Florite, y director del
Instituto de Cultura Hispánica,
señor Sánchez Bella; y a su iz-
quierda el gobernador militar, ge-
neral Pérez Porro; arzobispo-
obispo, doctor Mordaga; presi-
dente de la Audiencia, don Epi-
dio Lozano y comisario de la Bienal,
señor Masoliver. En los es-
trados del hemicycle tomaron
asiento autoridades, representa-
ciones oficiales, presidentes de
entidades artísticas y culturales
de los Estados Unidos, Uruguay, Co-
lombia y Ecuador, así como los
miembros del Jurado de la Bienal.

**DISCURSO DEL SEÑOR
SANCHEZ BELLA**

En primer término hizo uso de
la palabra el señor Sánchez Bella,
quien señaló la trascendencia
del suceso certamen y el sa-
ludoso sentenciamiento realizado au-
tante más de un año por buen
numero de perseverancia, a que
han empujado su entusiasmo pa-
ris el mayor éxito de esta III
Bisnal. Pudo de relieve la uná-
nime adhesión encontrada por la
III Bisnal en los países hispa-
noamericanos, así como Estados
Unidos, Brasil y Filipinas, que
han aportado valiosas obras
de sus mejores artistas presen-
tando conjuntos muy completos
del estado actual de las bellas
artes en sus respectivos países.

Reduciendo a cifras la magni-
tud de la III bisnal, el señor
Sánchez Bella dijo que las diver-
sas salas de que está se compo-
ne, cubren una extensión lineal
de cerca de dos kilómetros, y que
las obras en ella agrupadas, en-
tre pintura, escultura, dibujo,
grabado, arquitectura y orfebre-
ría, depasa la cifra de cinco mil.

Preconizó, teniendo en cuenta
el éxito de público alcanzado por
la antología de la I-Bisnal ce-
lebrada en Barcelona en 1931,
que la afluencia de visitantes de-
pasará con mucha la registrada
en aquel certamen. Como prueba
inicial, la enorme multitud que
ha acudido a la inauguración ha-
ce presumir un rotundo éxito po-
pular. Bien pueda decirse — he-
dido — que la III Bisnal nació en
Barcelona en olor de multitud.
Dio las gracias a todos los co-
laboradores que con demorado
esfuerzo han hecho posible la
brillante del conjunto que va a
ser inaugurado y terminó dicien-
do que en Barcelona, con la III
Bisnal, España afirmaba su con-
fianza en la validez universal de
su arte para cuya mayor pureza
pidió la protección de la Vir-
gen de la Merced, en cuya fecun-
didad abrió la exposición sus
puertas.

**DISCURSO DEL ALCALDE
DE LA CIUDAD**

Después de la gloriosa ova-
ción con que fueron rubricadas
las palabras del director del In-
stituto de Cultura Hispánica, el
alcalde de la ciudad, don Anto-

niación a la ciudad de Barcelona,
a esta ciudad a la que tengo
siempre como atraído en la que
en su ritmo y desarrollo todavía
queda mucho por hacer, y en
el extraordinario fervor que
siempre ha sentido por las
bellas artes. Yo quisiera poner a
Barcelona y a Cataluña como
ejemplo entre las demás regiones
españolas, por esta desvelada
atención, por este entusiasmo
constante hacia las bellas artes.
Y quiero felicitar también al In-
stituto de Cultura Hispánica, de
quien no se han dicho todavía to-
das sus obras y todos sus méritos.
Puedo decirlo yo que he visitado
extensamente los países hispa-
noamericanos y que en ellos he vi-
sto lo que en diez años ha reali-
zado el Instituto de Cultura His-
pánica para un mayor y más in-
tenso conocimiento recíproco;
para crear empresas comunes,
tán en el orden material.

El señor Ruiz-Giménez se ex-
tendió en una glosa del equipo
de hombres que forman el In-
stituto de Cultura Hispánica con
don Alfredo Sánchez Bella a su
cabecera, verdadero capitán que ha
puesto en la empresa lo mejor de
su espíritu, por lo que yo quiero
ahora mostrarle con mis palabras
el agradecimiento del Gobierno
español.

Y ahora pasemos este umbral,
cruzándolo pensando que la
III Bisnal Hispanoamericana de
Arte Obedece a una triple exigen-
cia: en primer lugar, la exigen-
cia de la información, de conoci-
miento recíproco; en segundo lu-
gar, el diálogo, el entendimien-
to, porque convoca a los artistas
a un diálogo, intenso en la com-
paración y en el contraste. De él
debe nacer la comprensión. Im-
porta en la contemplación enten-
der e introducirse en las raíces
últimas que tuvo el artista para
crear su obra. Este diálogo se ha
entablado en las Bienales, desde
1931, y es un diálogo que servirá
también para conocer las tierras
y las gentes de España y de
allende los mares. Pensemos en
cuánto han contribuido al conoci-
miento de Castilla los lienzos
de Palencia; al de Extremadura
los de Ortega Muñoz, y así tan-
tos y tantos otros españoles e
hispanoamericanos.

Y por último ha obedecido a
una tercera exigencia, a una su-
peración integradora que podemos
preguntar si es posible, lo crea-
radicalmente, que sí y para ello
me apoyo en una actitud espiri-
tual de la vida. Es ésta cabalmen-
te la hora de un arte y una filo-
sofía espiritualista cristiana. La
pregunta que formulamos será
contestada según se trate de un
arte sacro o de un arte profano,
si es que puede hablarse de un
arte que no tenga un fondo úl-
timo de religiosidad. En este sen-
tido el ministro de Educación
Nacional hizo mención de la En-
cíclica de Pío XII convocando al
arte nuevo hacia el arte sacro.
En cuanto al arte profano, pro-
siguió, son más amplios los ca-
minos pues que se admiten todas
las tendencias y posibilidades.
Que nada se expanda, el ar-
te no es imitación de la Naturaleza
esencialmente, aunque pue-
da serlo, sino penetración en las
formas íntimas del ser. Pensemos
con respeto en la obra del artis-
ta, en cuyo alma hay una gran
pasión por la belleza.

Una gran ovación acogió las

Bisnal Hispanoamericana de Ar-
te. Desde primeras horas, una
enorme afluencia de visitantes
llenó por completo las diversas
salas del certamen, suscitándose
numerosos comentarios, en gene-
ral elogiosos para la magnitud de
esta muestra artística internacio-
nal, la más importante celebra-
da en Barcelona desde hace mu-
chos años.

**QUINCE
COLE**



CASA VIL

**MORATORIA FISCAL
DE CONTRIBUCIO.
PERJUDICADAS P**

Madrid, 24. — Un decreto ley con-
cedo moratoria fiscal para el pago
de la contribución territorial rústica
y pecuaria correspondiente a las
zonas de secano perjudicadas por
daños extraordinarios de sequía en
las provincias de Alicante, Caste-
llón de la Plana, Murcia y Valen-
cia.

El Ministerio de Agricultura pro-
pondrá al de Hacienda la delimita-
ción dentro de las mencionadas pro-
vincias de los términos municipales
y áreas geográficas a las que debe
alcanzar dicho beneficio.

La moratoria que se concede com-
prende la contribución correspon-
diente al cuarto trimestre del pre-
sente año y a los trimestres prime-
ro, segundo y tercero de 1936 quan-
do se trata de tributos trimestra-
les o los semestres primero y se-
gundo del año 1936 tratándose de
tributos semestrales y al año natu-

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EXAMINAR EN LA BIBLIOTECA DE LA UNIVERSIDAD DE BARCELONA

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Barcelona
End file
see Jcc

CABLE FROM PORTER MCCRAY - RECEIVED OCTOBER 3, 1955

Mr. d'Harnoncourt
cc: Mr. Lieberman
Mr. Keppel
Mr. Rasmussen
Mr. O'Hara
Miss Irving
Mrs. Dyer

Barcelona
Paul
III

SZB MHLOL BARCELONA 84 1/50 2 1305

I.T MODERNART NEWYORK

FOR OHARA WILL RETURN ABOUT NOVEMBER SEVENTH ADDRESS UNTIL OCTOBER 16
FORMENTOR HOTEL FORMENTOR MAJORCA ADVISE MOTHER

Facultad de Filosofia y Letras
de la Universidad de Barcelona

SEND ME CARE HART (PAO Barcelona) COPY ALL CORRESPONDENCE ALSO

ADDRESSES LENDERS AND ARTISTS IN BARCELONA EXHIBITION STOP LIEBERMAN

CABLED TO CONTACT PEACH REGARDING MUNCH STOP SUGGEST KAPPEL CABLE

DYER MUSEUM NOT RESPONSIBLE HIS FEES BEYOND USIA AUTHORITY WALDO

SECURE TEN STEREOVIEWERS AND NEW SET BUILT SLIDES PARIS VERSION STOP

CHARLOTTE PREPARE NEW LABEL PANELS IN GERMAN OHARA AND RENS TO

a su distinguido amigo Mr. René d'Harnoncourt,
DIRECTOR DEL MUSEO DE ARTE MODERNO DE NUEVA YORK

y le agradece su amable invitación al vino de honor que se celebró en el Palacio de la Virreina el día 27 de los corrientes, lamentando no haber podido asistir por hallarse ausente de la ciudad.

Luis Pericot Garcia

aprovecha esta oportunidad para recomendar su más distinguida consideración personal.

Barcelona, 28 de septiembre de 1955

passed recording
names have delayed
the United States
is my assistant
secret's official
to your advising
and
a cocktail party,
the members of the
interested in
October 27.
request that a
situation in
secretary's
could prefer
officials answer.
Secretary when
a like if possible
the numbers and

not later

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*René
Jee*

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Barcelona Canal III



*El Decano
de la
Facultad de Filosofía y Letras
de la Universidad de Barcelona
B. L. M.*

a su distinguido amigo Mr. René D'Harnoncourt,
Director del Museo de Arte Moderno de Nueva York
y le agradece su amable invitación al vino de
honor que se celebró en el Palacio de la Virrei-
na el día 27 de los corrientes, lamentando no
haber podido asistir por hallarse ausente de
la ciudad.

Luis Pericot García

*aprovecha esta oportunidad para testimoniarle su más distinguida
consideración personal.*

Barcelona, 28 de septiembre de 1955

September 21, 1955

of photographs
photographs and
were in our
his Affairs

Let us with
invitation,
discussed regarding
in the III

stances have delayed
nevertheless we shall
the United States

Modern Art, will
is my assistant
on Wednesday

Harnoncourt's official
to your advising
status and

1 cocktail party,
main members of the
s interested in
September 27.

request that a
stitution in
Harnoncourt's
could prefer
infinite answer.
Saturday when
I'd like if possible
the numbers and

Not later

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René
Jee

- 2 -

September 21, 1955

Not later than Saturday evening I shall deliver to you six sets of releases prepared by the Museum of Modern Art for distribution. These will be accompanied by a selection of photographs and a copy of our catalog. These same releases, photographs and catalog will be available to qualified members of the press in our exhibition III Bienal Hispanoamericana de Arte, Museo de Arte Moderno, Office of the Museum of Modern Art, Public Affairs Department, Barcelona.

I shall be most grateful if your office could furnish us with the names and local addresses of the Bienal organization, its Commissioners and Delegates and any other officials. I shall summarize herewith the details we have discussed regarding the participation of the Museum of Modern Art, New York, in the III Bienal Hispanoamericana de Arte.

As you know, a succession of extraordinary circumstances have delayed delivery until today of our exhibition in Barcelona. Nevertheless we shall do all within our power to make a present opening of the United States Section on Saturday at the official inauguration.

Mr. René d'Harnoncourt, Director of the Museum of Modern Art, will arrive from London on Thursday. Miss Helen Franc, who is my assistant in the International Program of the Museum, is arriving on Wednesday evening. Both will be stopping at the Hotel Colón.

You will recall I spoke with you about Mr. d'Harnoncourt's official position as a delegate to the Bienal. I would appreciate your advising me before his arrival on Thursday if possible of his status and responsibilities.

Also following our discussion regarding an informal cocktail party, I have consulted with him and we have decided to entertain members of the commission, art critics, artists and other personalities interested in the Arts, in the Virreina at one o'clock on Tuesday, September 27.

I have given a good deal of consideration to your request that a prize be donated to the III Bienal by some person or institution in the United States. In view of the proximity of Mr. d'Harnoncourt's arrival and that of our Embassy's Cultural Attaché, I would prefer to discuss this problem with them before giving you a definite answer. We shall do everything possible to obtain a decision by Saturday when you would probably like to announce the prizes. I would like if possible to present to these gentlemen, as a basis of discussion, the numbers and amount of each of the prizes already announced.

Not later

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September 23, 1938

To : Not later than Saturday morning I shall deliver to your office
 From : six sets of releases prepared by the Museum of Modern Art for
 distribution. These will be accompanied by a selection of photographs
 Dear Miss: for publicity, and our catalog. These same releases, photographs and
 catalog will be available to qualified members of the press in our
 exhibition at the Virreina or from Mr. William Hart, Public Affairs
 Officer of the American Consulate General.

This is I shall be most grateful if your office could furnish me with
 given you the names, titles and local addresses of the Bional organization,
 its Commissioners and Delegates and any other officials who are
 associated with the inaugural ceremonies.

The catalog will be prepared for the opening, so the best to
 have had generally, must care taken by Hart and my
 kindles, and the craftwork like work of printer.

With most cordial regards,

Sincerely,

Porter A. McCray
 Director of Circulating Exhibitions
 and the International Program

Personality Identification
 There is in my possession a card file of the addresses and identification
 of the personalities referred to in this card.

Enclosure
 The three releases listed are now all in translation, and will be
 sent and sent to your office in following each release.

The publicity release mentioned did not arrive from you, as you I had
 had to send separate card from the original photographer and the card
 turned to the release. On Hart's advice, two copies of each were
 sent to you. I have given Hart's office the original card, and
 for each of them, which they have photographed and will send to the press
 when they are released from the photographer. I would like to see a
 set of these and send it to a card which will be sent to a card
 for additional copies.

Enclosure
 Before the opening, I would like to see with a covering letter to
 name a catalog, one complete set of the releases and prints and one
 set of releases. The set of releases and a catalog will be
 specifically mentioned to Miss, Miss, Miss, Miss and Miss. This
 set should be accompanied by a list of the names which are available
 to you. In all letters, thank you to be expressed for their generous help.
 Should you feel should receive special thanks. In closing, releases and a

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	RDH	VI.54

Pen

Ice

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catalog are also to go immediately to Jean Prats, Prats Marad, Bosch, the American Consul General, and Gudiol. The first three should receive letters of thanks for their special help, to the other three should be attached. Barcelona

September 21, 1955

I have prepared a MEMORANDUM with me the names and addresses of the
To : Miss Franc, International Council, Junior Council officers, and leaders.

From : Porter McCray (2), Barr (1), Cahill (1), D. Miller (1), Ideberg (1), Brazier (1), Shaw (1), Woodruff (1), Ritchie (1), Koppel (1). Cards should

Dear Helen: all of these and a letter separately from me to Bettie, Bill and Arthur saying we are having copies sent for distribution to all artists.

This is just to bring you up to date. I shall not repeat the details given you in the copy of my memorandum to William Hart at the Consulate.

Catalog

Labels - Paintings, sculptures and prints
The catalog which will be delivered for the opening, is the best we have had generally, thanks to the intelligent care taken by Hart and Mary Rimblas, and the craftsman like work of the printer.

Personality identification

There is in my possession a card file of the addresses and identifications of the personalities referred to in this memorandum.

Publicity

The five releases listed are now all in translation, stencils have been cut and Hart's office is collating each release.

The publicity copy negatives did not arrive from Zurich, so that I have had 23 copy negatives made from the original photographs used for the half tones in the catalog. On Hart's advise, ten copies of each have already been ordered. I have given Hart's office the complete label information for each of these, which they have mimeographed and will paste to the prints when they are delivered from the photographer. I would like you to take one of these sets and mount it in a note book which can serve as a sample book for additional orders.

Distribution

Before the opening, I would like to transmit with a covering letter to Fanero a catalog, one complete set of the releases and prints and an additional five sets of releases. One set of releases and a catalog will be similarly transmitted to Ainaud, Masoliver, Sánchez-Bella, John Reid and Monreal. This letter should be accompanied by a list of the prints which are available upon request. In all letters, thanks are to be expressed for their generous help. Ainaud and Reid should receive special thanks. On Monday, releases and a

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catalog are also to go immediately to Joan Prats, Prats Marsó, Bosch, the American Consul General, and Gudiol. The first three should receive letters of thanks for their special help, to the others my card only should be attached.

I have prepared and brought with me the names and addresses of the Museum's Board, International Council, Junior Council officers, and lenders. During the first week all of these should be sent copies along with C/E (3 copies), Karpel (2), Barr (1), Cahill (1), D. Miller (1), Lieberman (1), Drexler (1), Shaw (1), Woodruff (1), Ritchie (1), Keppel (1). Cards should go with all of these and a letter separately from me to Dottie, Bill and Arthur saying we are having copies sent for distribution to all artists. Brief letters and a catalog should go airmail to Burden, Harrison, B. Rockefeller, Dottie, C/E and Ids. The other Museum staff above should get theirs first class surface mail and the remainder at book rate.

Labels - Paintings, sculpture and prints

The labels prepared by Lee and others have now had their Spanish catalog numbers added. Please consult me on Thursday about how these labels are to be trimmed and attached to the individual works after hanging is completed. You will note the correct identifying number on a white card on or near each entry. These have been used to accelerate placement in hanging.

Labels - Architecture

These labels with the exception noted in my memo to Hart, have been photographed and enlargements are in progress. When they are completed their attachment and the complete preparation of the introduction are a number one problem. Please keep an eye on the delivery of this copy and inform me immediately.

Mason

The Consulate at Junqueras 18, 5th floor, has been very hospitable indeed but their space and facilities are limited. Hart is also leaving on Monday for a long awaited holiday and is attempting meanwhile to complete certain routine office business. Mary Rimblas, his assistant, and Clemente, his press assistant, have been our mainstays. Because of these circumstances I have diligently tried to make two visits there a day suffice. This means that questions and requests for assistance must be carefully authorized and presented on these two occasions only. They are reasonable on emergencies but I do not want to generate any unnecessary ones. Where they are unable to help they say so and generally secure assistance. Care must be taken to determine if this assistance is to be compensated for by us and if so the terms and arrangements for payment, generally in cash by me with a receipt for our records. Once René is on hand I think he will stand by at the Virreina and I shall attempt to push through the completion of the architecture at the Museo. You should assist René where necessary or work on your own there or at

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200 William Hart
Palacio de la Virreina
Sept 19, 1935
Recepcion

- 3 -

your hotel. I will be walking with an interpreter and will call if I need help. There is only one telephone at the Museo and it is constantly busy and a half block from the area in which I will be working. The Virreina and Consulate both are five minutes from the hotel. Taxis are available both places at all times. The Museo is isolated in a park and I shall probably retain the car I have hired for a few days except to move you and René on scheduled trips which you will want to make.

Reception

I have reserved Tuesday at one for René's official party at the Virreina. The caterer has been engaged and invitations are ordered and will be delivered by Thursday. The determination of the mailing lists will require a good deal of reworking from the lists I already have on hand. This is most urgent and the addressing. The absolute deadline for mailing is Friday.

Books

The books on American art and the Museum publications will be delivered to the Virreina by Saturday. I will speak to Ainaud about arrangements for selling the exhibition catalog at the entry to the Virreina and at the Museo.

Will you raise any questions which occur to you regarding this and my memo to Hart at our next meeting?

- Release # 1. United States Publications in the III Biennial Hispanoamericana de Arte, Barcelona, organized by the House of Spanish Art, New York, as part of the International League.
- Release # 2. Subsequent information from [unclear], Director, House of Spanish Art, New York.
- Release # 3. Subsequent information from [unclear] Director of the III Biennial Hispanoamericana de Arte, Barcelona.

I understand you will retain the stencils for these releases and will hold a quantity in your office for distribution to the press upon request. I would also like to supply the House, Secretary General of the Biennial, with 10 copies.

I would suggest these be retained consecutively from 1 through 3 as indicated in order not to confound the Spanish press too completely. It is my understanding that the III Biennial Hispanoamericana will issue a general release on the day of the opening.

I attach copies of the first four of these releases in English which I supplied on Monday, September 16 to John With who is to supply you with complete set of translations to today. Release # 2 is expected here [unclear]

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Mr. William HART
Public Affairs Officer
American Consulate General
Barcelona, Spain.

René Jce

Barcelona

September 19, 1955

MEMORANDUM TO MR. HART

Dear Bill:

Because things will be inconceivably frantic upon the arrival of the show on Tuesday, I shall set down now the details we have discussed since my arrival on Wednesday:

A. Releases.

Your office will provide me with 50 mimeographed copies of each of the five releases prepared by the Museum for this opening; we shall hold these for distribution at the Palacio de la Virreina.

Release # 1. An Exhibition "Modern Art in the United States - Selections from the Collections of the Museum of Modern Art, New York" presented at the III Bienal Hispanoamericana de Arte, September 24 to October 24, 1955.

Release # 2. Background information: The Museum of Modern Art, New York prepared for release at the opening of the III Bienal Hispanoamericana de Arte, Barcelona.

Release # 3. United States Participation in the III Bienal Hispanoamericana de Arte, Barcelona organized by the Museum of Modern Art, New York, as part of its International Program.

Release # 4. Background information: René d'Harnoncourt, Director, Museum of Modern Art, New York.

Release # 5. Background information: The Publications Program of the Museum of Modern Art, New York for release at the opening of the III Bienal Hispanoamericana de Arte, Barcelona.

I understand you will retain the stencils for these releases and will hold a quantity in your office for distribution to the press upon request. I would also like to supply Mr. Panero, Secretary General of the Bienal, with 12 copies.

I would suggest these be numbered consecutively from 1 through 5 as indicated in order not to confound the Spanish press too completely. It is my understanding that the III Bienal headquarters will issue a general release on the day of the opening.

I attach copies of the first four of these releases in English which were supplied on Monday, September 12 to John Reid who is to supply you with the complete set of translations by today. Release # 5 is expected from New York

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momentarily and I must ask you to provide its translation upon arrival. Will you or shall I arrange to have these collated and provide manila envelopes for each of the sets.

B. Publicity Photographs

In reply to my cabled enquiry to Zurich concerning the copy negatives for publicity, they have advised that the negatives were sent you on August 30. If they should not arrive by Tuesday we should obtain the photographs used for the plates in the catalog and have copy negatives made of a limited quantity. I hope to have an album of all photographs available for examination by the press at the Virreina on the 23rd, from which members can then make selection. We should have from 10 to 12 copies of each photograph available at this time. These should carry identification with the exhibition and the full catalog information. I have checked and attach a list of photographs for this purpose in order that mimeographed label information can be prepared in advance.

C. Events

(1) Mr. Panero advises me that the inauguration of the III Bienal will take place at the Museo de Arte Moderno at one p.m. on Saturday, September 24, with the chief speeches by José María SIMARRO, Mayor of Barcelona and Alfredo SANCHEZ-BELLA Director of the Instituto de Cultura Hispánica. Alberto MARTIN ARTAJO, Minister of Foreign Affairs, and Joaquín RUIZ JIMENEZ, Minister of Education, are expected to attend. Mr. Panero promises to advise me at the earliest possible moment of the full detail of this ceremony and of the names and local addresses of other Bienal officials and delegates from North and South America and any diplomatic representation from these governments which will attend.

(2) In view of the very late arrival of the exhibition and René d'Harnoncourt, I would suggest we admit the press informally to the architecture exhibition at the Museo and at the Virreina on Friday afternoon, September 23rd.

(3) I have told Mr. Panero that the Museum of Modern Art will hold an informal cocktail party on Monday, September 26 or the following day to which we would like to invite a total not to exceed 150 including: Bienal officials, delegates from the participating countries, a selection of artists, musicians, writers, art critics, cultural leaders and educators in Barcelona. Mr. Panero will advise me today which date will avoid conflict with plans by other participating countries. I believe you said you had a qualified list of the names and addresses of these categories which you could furnish me and the names of a good caterer and printer for the invitations. May we today determine a suitable wording for this invitation and order 200 with envelopes. It would perhaps be wise also to alert the caterer at this time and to obtain an estimate of costs.

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D. Poster

It is my understanding you have authorized the preparation of three hand made posters repeating the design of the catalog cover for display at the Virreina and the Museo, announcing the two sections of the exhibition and their respective locations and duration.

E. Labels for Architecture Exhibition

I am handing you printed texts in Spanish for the labels of the architecture exhibition. Could your designer mount these on white sheets of paper according to my direct instructions to him, then have these photographed and enlargements made at sizes I will determine upon arrival of the exhibition. I must ask you to translate into Spanish the short architecture introduction as soon as it arrives and have it set in type similar to the other labels, photographed and blown up to the size of the French label now attached to the panel.

F. Museum Personnel

As I have told you, René d'Harnoncourt, Director of the Museum of Modern Art is due to arrive from London at the Barcelona airport via BEA flight number 104 at 2:45 p.m. Thursday the 22nd. On the preceding day, Wednesday the 21st., Miss Helen Franc, editorial associate in the International Program, expects to arrive also by air via Iberia flight number 042 at about 6 o'clock. Both will be stopping at the Hotel Colón.

G. Slides and Lectures

Mr. d'Harnoncourt is planning to give one lecture on Modern American Art on a day to be determined after the dates of the cocktail party and his departure are known. I attach a list of three sets of slides on the Museum's full exhibition (a) Built in USA (1947-52), (b) Industrial Design and (c) The Museum of Modern Art. Photographs can be made for the Casa Americana from a selection of these if the original photographs requested by cable have not arrived. Upon John Reid's arrival we should discuss the most effective use of this material some of which he is most anxious to use in Madrid. Set C of the Museum is unique and must accompany one of us upon our return to the States.

H. Books

The New York office of USIA has to have forwarded by diplomatic air pouch two groups of which the Museum has made available for the exhibition. The items in the first of these have been selected for their reference value on American Art, the second for their demonstration of the Museum's

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contribution to the general field of Modern Art scholarship. Both sets are to be formally donated to the most suitable institution in Barcelona or Madrid upon the conclusion of the exhibition.

I. Catalogs

It is my understanding Seix y Barral will deliver a reasonable number of catalogs in time for the press opening on Friday. Will you determine where they had best be sent in order to guarantee their availability at the Virreina or the Museo. Because of the desirability and cost of the catalog, I believe we should limit free distribution to qualified members of the Bienal, the press, the best libraries and art schools of Barcelona and other leading Spanish cities, the Casas Americanas in Spain and a very few especially qualified individuals. The Museum in New York will want 300 copies forwarded if possible to avoid our paying duty in New York. I would agree to a sale price of 15 to 20 pesetas, the income from which would revert to the Museum of Modern Art.

J. Prize

Messrs. Sánchez Bella, Panero, Masoliver, Monreal and others approached me on Saturday afternoon asking if it would be possible for the United States to contribute a generous prize to this year's Bienal. I told them this was a rather late date for such a thing to be requested or arranged and that the Museum as a private institution already had contributed an enormous amount toward bringing this important exhibition to Barcelona. However, I did promise them I would make enquiries and discuss the matter with you and with John Reid and René upon their arrival. Aside from the outright contribution of a generous amount of money from some individual citizen at home or our government, another possibility occurred to me. Perhaps as has happened in Brazil, an American firm with extensive representation in Spain would contribute a part of or the total prize. I inquired as to the number of prizes which had been pledged and the range of their values. I got several answers ranging from 32 to 17 prizes and amounts bracketed between \$2000 and \$100, and \$1200 and \$10. Is there any way a reliable answer can be obtained in order that we shall have a basis on which to examine fairly this problem?

K. Films

I have handed to Mr. de Lasa, Director of Cinema for the Bienal, two films, one on the work of the sculptor Alexander Calder and the other a kaleidoscopic impression of the house of the architect Charles Eames. The first film is by the famous photographer Herbert Matter and the second is by Eames and his wife Ray. Their house is included in the exhibition. Neither film carries Spanish subtitles but the Calder film is self sufficient and the Eames also, although a slight foreword which we can prepare would assist the spectator in orienting himself and the film relation to the

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exhibition. We should reserve the right to show these films at any time in the Casa Americana and I would like you to forward the two films by pouch to Paul Child, our Information Office in Bad Godesberg, following October 24.

I hope this is not too overwhelming. I have attempted to anticipate here as many of the last minute details as possible because I shall be making less accurate sense as the week wears on.

With thanks to you and your staff for the generous help which you have already given so very willingly,

Sincerely,

Porter A. McGray
Director of Circulating Exhibitions

The Museum of Modern Art Archives, NY	Collection:	Series/Folder:
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c. William Hart
Public Affairs Officer
American Consulate General
BARCELONA, Spain

cc. me d'H's file
JCE
September 19, 1955

MEMORANDUM TO MR. HART

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Release # 4. Background information: Rand d'Harnoncourt, Director, Museum of Modern Art, New York.

Release # 5. Background information: The Publications Program of the Museum of Modern Art, New York for release at the opening of the III Biental Hispanoamericana de Arte, Barcelona.

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The Museum of Modern Art Archives, NY	Collection:	Serjes.Folder:
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I hope this is not too overwhelming. I have attempted to anticipate here as many of the last minute details as possible because I shall be making less accurate sense as the week wears on.

With thanks to you and your staff for the generous help which you have already given so very willingly,

Sincerely,

American Express Company

September 23, 1934

Travel Department
 435 Fifth Avenue
 N. Y. C.

Porter A. McCray
 Director of Circulating Exhibitions

PLEASE PUT CROSS MARKS ON ENVELOPE
 WHICH SEPARATE COPIES SHOULD BE
 RETURNED TO THE TRAVELER'S OFFICE

Air transportation (round) New York/London/Berlin
 London/New York leaving September 24th

Single room with bath at Hotel Royal Hotel, London
 September 21 to September 22

Dept International Program, Museum of Modern Art

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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THE MUSEUM OF MODERN ART 11 WEST 53 STREET NEW YORK 19 N.Y.

Intell Program
d'H-Hend

TO American Express Company
Travel Department
649 Fifth Avenue
N. Y. C.

DATE September 19, 1955

PURCHASE ORDER N° 548

PLEASE PUT ORDER NUMBER ON INVOICE
INVOICE BEARING ORDER NUMBER SHOULD BE MAILED
DIRECTLY TO ASST. TREASURER'S OFFICE.

	UNIT PRICE	TOTAL
Air transportation (tourist) New York/London/Barcelona London/New York leaving September 20th	\$604.50	
Single room with bath at Mount Royal Hotel, London September 21 to September 22	18.31	\$622.81

ORDERED BY Rene d'Harnoncourt

AUTHORIZED BY *[Signature]*

MATERIAL RECEIVED
AND CHECKED BY _____

DATE _____

FOR chg: International Program, BienalIII Barcelona

rubenstein 9/10

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COPY OF CABLE FROM PORTER MC CRAY RECEIVED SEPTEMBER 16, 1955

THE MUSEUM OF MODERN ART

Int Prog

Date: *Sept. 16, 1955*

To: ACR9/MN284

From: BARCELONA 65 16 1155

No: *Spanish Bureau III*

MODERNART

NY (THE MUSEUM OF MODERN ART 11 WEST 53RD ST)

OHARA INFORM DHARONCOURT AND SHAW OPENING ONE TWENTY FOURTH SPEECHES
 JOSE MARIA SIMARRO MAYOR BARCELONA SANCHEZ BELLA INSITUTO STOP MARTIN ARTAJA
 MINISTER FOREIGN AFFAIRS RUIZ GIMENEZ MINISTER EDUCATION JOHN REID EMBASSY
 PRESENT STOP FRANCO AND EMBASSADORS VISIT COLUMBUS DAY PUBLICITY RELEASE
 MORNING TWENTY SECOND COCKTAIL AMERICAN TWENTY SIX ASK RUBENSTEIN AIRMAIL
 ANNUAL FISCAL SUMMARIES ME HOTEL COLON RENE RESERVATION SAME BEST ALL

CH. 1000: INTERNATIONAL PROGRAM
 MUSEUM OF MODERN ART
 CI 5-8900

PORTER

cc to d'Harnoncourt ✓
 Shaw
 Rubenstein 9/16

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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

THE MUSEUM OF MODERN ART

Date Sept. 14, 1955

To: PORTER McCray
From: Hotel COLOGNE
BARCELONA
SPAIN

Re: Spanish Biennial III

ARRIVING BARCELONA FROM LONDON 2:45 PM FLIGHT HE-104

THURSDAY TWENTYTWO. BRINGING BLACK TIE CABLE IF WHITE

NECESSARY. I started typing of draft at 5:15 a.m. on sailing day and have to go home to pack or I won't make the boat which leaves at noon. I am sending you by D'HARNOUCOURT a copy of this draft and his original - don't know if mine is much of an improvement and it is certainly not one of my better products. Apart from the hassle of getting ready to depart and then out to collect slides etc., this really was a job I should have been to do it off the top of my head. I haven't even had time to re-read my draft before leaving it to have it typed. Please forgive - I hope it will be cable sent from St. Regis Hotel for your immediate needs but I am of the emphatic opinion this story is too big and important a one to go out half-baked and ill-considered, this-a-way.

PER: Joyce Miller Petersen
Director's Office

Helen

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Barcelona.

J C/E

THE MUSEUM OF MODERN ART

cc - Mr. d'Harmoncourt

Date September 13, 1955

To: Porter

Re: MODERN ART IN U.S.A.

From: Helen Franc

Publicity

Porter -

I have completed typing of draft at 5:15 a.m. on sailing day and have to go home to pack or I won't make the boat which leaves at noon. I am sending you both the three copies of this draft and Liz's original - don't know that mine is much of an improvement and it is certainly not one of my better products. Even apart from the hassle of getting ready to depart and time out to collect slides etc., this really was almost like doing the C.E. Bulletin in a week or less. It isn't that kind of a story and I also alas was not as familiar with the material as I should have been to do it off the top of my head. I haven't even had time to re-read my draft before leaving it to have it typed. Please forgive - I hope it will be of some use to you, regardless for your immediate needs but I am of the emphatic opinion this story is too big and important a one to go out half-baked and ill-considered, this-a-way.

Helen

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THE MUSEUM OF MODERN ART

cc - Mrs. a' Harwoodcourt

Date September 14, 1955

To: Liz Shaw - Publicity

Publicity - Publications story
Re: Modern Art in U. S.

From: Helen M. Franc - I. C. E.

Dear Liz -

This is a hastily concocted rewrite of your publications story, finished at 5 A. M. Wednesday and I have to pack, still, for the noon sailing!

Don't think it is necessarily an improvement on yours but Porter for his purposes wanted a general history of Museum publication regardless of whether things happen to be in print or not, for his international distribution to key libraries etc. For your use in U. S. of course the titles actually available should be emphasis. Doing it his way I had to reorganize a bit. This is most emphatically a draft only for him to use as basis for something or other while in Spain. As I am writing him, I think the story too big and important really to be disseminated without further consideration by us all. Please send him your comments and above all any factual corrections, airmail at once. Many thanks.

Am also sending a re-do of his biography on basis of stuff we finally turned up including a release in 1947 (47703-27). I'm sure he'll think it too long! This also is a draft obviously, subject to his corrections.

Liz, I am sorry you got all of these thrown at you so late. They were all - the whole Barcelona series - concocted between Saturday of Labor Day weekend and this minute after P. A. M. decided to wanted to take them to Madrid and Barcelona with him. Rene had to clear previous ones not out of my typewriter (literally) Wednesday last between 11 and 1 following Chirico Tanguy opening! Because of our shortage of typ. Porter said they should be typed first or he wouldn't get them, simply no time to clear with you before that stage and as it was, this is finished at this moment, two others were not ready when he left Museum Friday evening and I had to deliver them myself to his apartment. So - - bear with us. Alas, how tempus does fugit!

wish me luck!

Helen

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Sept. 13, 1955

DRAFT ONE: HMF VERSION
MUSEUM PUBLICATIONS

Last year 89,494 people living in cities as diverse as New York, London, Paris, Tokyo, Rome and Rio de Janeiro bought books published by The Museum of Modern Art in New York. In New York it might have been Masters of Modern Art, the major publication issued by the Museum in commemoration of its 25th Anniversary; in Rome, Architettura Americana d'Oggi, the Italian translation of Built in U. S. A.: Post-War Architecture; in Tokyo the translation into Japanese of What Is Modern Design? and in Rio Que es la pintura moderna?.

This range of titles reflects the Museum's concern with all the visual arts of our time. Since its founding in 1929, it has issued more than 200 books in the fields of painting, sculpture, drawings and prints, architecture and design, photography, film and art education. Written by distinguished scholars, abundantly illustrated with color plates or reproductions in black and white, handsomely designed and printed, these works have made outstanding contributions to the literature of art and have been sold in bookstores throughout the world. Many, but by no means all, of the authors are members of the Museum's own staff; each, however, is a recognized authority in his respective field.

The Museum's publications program is designed to meet the needs of an ever-widening public in the United States which manifests its interests in the arts by visiting museums and galleries throughout the country in increasing numbers each year. Its wide variety of publications ranges from paper-backed pamphlets intended for laymen seeking an introduction to the subject, to comprehensive monographs representing the definitive treatment of a particular artist or school. The Museum's function in the publishing field is somewhat analogous to that of a university press, which today accounts for

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DRAFT ONE: HMF VERSION
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about ten per cent of all publishing in America, in that ~~its~~ primary concern is with making a significant contribution to art education and scholarship in areas related to its own activities, rather than in making a profit.

As is natural, the majority of titles issued by the Museum are catalogs relating either directly or indirectly to its own exhibitions and collections. Such catalogs provide the permanent record of an exhibition and the results of the long and painstaking research involved in preparing and assembling it. An exhibition is on view at The Museum of Modern Art in New York for an average of two months, during which time it may be seen by about 50 to 60 thousand people; but the catalog, which may be obtained in bookshops around the world, can be of use to scholars and laymen long after the exhibition has been dismantled and the objects dispersed to their owners. With this long-range purpose in view, the Museum has consistently attempted to make the catalogs of its exhibitions of more than ephemeral interest. Many of them, thanks to their scholarly introductory texts, the unusual fullness with which the items in the exhibition are documented, the specially prepared and critically annotated bibliographies, and the many reproductions of high quality, have become essential source material for the artists or types of art with which they deal. Modern Architecture, the catalog of the Museum's epoch-making "International Exhibition of Modern Architecture" held in 1932, with essays by Alfred H. Barr, Jr., Philip Johnson, Henry-Russell Hitchcock and Lewis Mumford, is an example. German Painting and Sculpture (1931); Machine Art (1934); Theatre Art (1934); Cubism and Abstract Art (1936); and Fantastic Art, Dada and Surrealism (1937) are among the catalogs which, published in the first decade of the Museum's history, served as did the exhibitions of the same names to indicate the breadth of the Museum's interests. In more recent years, the catalogs of other comprehensive exhibitions of this

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Sept. 13, 1955

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As is natural, the majority of titles issued by the Museum are catalogs relating either directly or indirectly to its own exhibitions and collections. Such catalogs provide the permanent record of an exhibition and the results of the long and painstaking research involved in preparing and assembling it. An exhibition is on view at The Museum of Modern Art in New York for an average of two months, during which time it may be seen by about 50 to 60 thousand people; but the catalog, which may be obtained in bookshops around the world, can be of use to scholars and laymen long after the exhibition has been dismantled and the objects dispersed to their owners. With this long-range purpose in view, the Museum has consistently attempted to make the catalogs of its exhibitions of more than ephemeral interest. Many of them, thanks to their scholarly introductory texts, the unusual fullness with which the items in the exhibition are documented, the specially prepared and critically annotated bibliographies, and the many reproductions of high quality, have become essential source material for the artists or types of art with which they deal. Modern Architecture, the catalog of the Museum's epoch-making "International Exhibition of Modern Architecture" held in 1932, with essays by Alfred H. Barr, Jr., Philip Johnson, Henry-Russell Hitchcock and Lewis Mumford, is an example. German Painting and Sculpture (1931); Machine Art (1934); Theatre Art (1934); Cubism and Abstract Art (1936); and Fantastic Art, Dada and Surrealism (1937) are among the catalogs which, published in the first decade of the Museum's history, served as did the exhibitions of the same names to indicate the breadth of the Museum's interests. In more recent years, the catalogs of other comprehensive exhibitions of this

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type include Twentieth Century Italian Art (1949) by Alfred H. Barr, Jr. and James Thrall Soby; Modern Drawings (1944), Modern Painters and Sculptors as Illustrators (1936) and 20th Century Portraits (1942), all by Monroe Wheeler; Abstract Painting and Sculpture in America (1951) and Sculpture of the Twentieth Century (1952) by Andrew Caraduff Ritchie; and Built in U. S. A.: Post-War Architecture (1952) by Henry-Russell Hitchcock and Arthur Drexler.

The remarkable series of exhibitions of primitive art, which the Museum has organized because of their significance for an understanding of art today, has also been recorded in Museum publications. The most recent is Ancient Art of the Andes (1954) by the late Wendell Bennett and Rene d'Harnoncourt, Director of the Museum. American Sources of Modern Art by Holger Cahill dealt with pre-Columbian arts of the Americas; African Negro Art (1935) by James Johnson Sweeney; Arts of the South Seas, by Ralph Linton and Paul Wingert in collaboration with Rene d'Harnoncourt, which was the first comprehensive survey of the subject in English; and Indian Art of the United States by Frederick H. Douglas and Rene d'Harnoncourt, the most complete work on the little-known art of the North American Indian, are among the works in this category.

One-man shows at the Museum have resulted in monographs of lasting value on the artists presented. Bonnard, Braque, Van Gogh, Leger, Matisse, Rouault, Rousseau, Soutine and Vuillard among the French artists; Dali, Miro and Picasso among the Spaniards; the Americans Alexander Calder, Stuart Davis, Charles Demuth, Edward Hopper and John Marin; the Belgian James Ensor; the British Henry Moore; the Dutch Mondrian; and the Swiss Paul Klee, are some of the painters and sculptors who have been the subject of monographs accompanying exhibitions.

Frequently the Museum publishes monographs on individual artists which far transcend the scope of any exhibition that could possibly be assembled by a single institution. In this case, however, the issuance of the book more...

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may be the occasion for an exhibition arranged to coincide with the publication. Such was the case with Picasso: Forty Years of His Art (1939) and Picasso: Fifty Years of His Art (1946), both by Alfred H. Barr, Jr., which trace the brilliant succession of styles of this astonishing artist, whose perennial originality and vitality compel his biographer to anticipate the preparation of still another volume devoted to "Sixty Years of His Art." The appearance of the same author's Matisse: His Art and His Public, a complete account of the work of Matisse and the reception it received both at the time of its creation and in later years, was likewise planned to coincide with a comprehensive exhibition. The most recent monograph of this sort is Giorgio de Chirico by James Thrall Soby, an extensive analysis of the painter's early style. Its publication in September 1955 is being marked by a two-month exhibition of 20 outstanding canvases from this brilliant period of de Chirico's activity.

An important activity of the Museum since its inception has been a series of exhibitions which surveys aspects of art in the United States. American Painting and Sculpture: 1862-1932 by Holger Cahill, which provided a comprehensive summary of the period in question; the same author's American Folk Art (1932) dealing with the works created by primitive artists in the United States from the 18th century to the present day; American Realists and Magic Realists (1943) by Dorothy C. Miller and Alfred H. Barr, Jr., and Romantic Painting and Sculpture in America (1943) by James Thrall Soby and Dorothy C. Miller, tracing specific tendencies in American art of the 19th and 20th century, are outstanding catalogs of such exhibitions.

A particular type of catalog was developed for a series of exhibitions presenting a number of outstanding contemporary American artists. These, generally edited by Miss Dorothy C. Miller, Curator of the Museum's Collections,

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sometimes in collaboration with the Director of the Collections, Alfred H. Barr, Jr., are characterized by reproduction of the work of the artists selected, biographical information on them, and statements in which the artists themselves explain their own attitude toward their painting or sculpture. Americans 1942: 18 Artists from 9 States, Fourteen Americans (1946) and Fifteen Americans (1952) are examples of this American Artists Series. In these, such artists as Arshile Gorky, Morris Graves, Richard Lippold, Jackson Pollock, Mark Rothko or Clyfford Still have made illuminating statements on their own work.

A similar type of catalog was published in 1955 for the exhibition The New Decade: 22 European Painters and Sculptors; edited by Andrew Carnduff Ritchie, it contained statements by a number of artists who have come to prominence in various countries of Europe since the war.

Like most museums, The Museum of Modern Art has issued catalogs of its own collections or of special sections of its holdings. The Lillie P. Bliss Collection (1934) commemorated the bequest to the Museum, by one of its founders, of its first important collection of drawings which included works by such artists as Cezanne, Degas, Matisse, Picasso and Seurat. Painting and Sculpture in The Museum of Modern Art, edited by Alfred H. Barr, Jr., was issued in 1948 and recorded the nearly 800 works in those categories in the Museum's collections; four supplements published since have listed more recent acquisitions.

Not a catalog of the Museum, but an anthology comprising 300 of the best or most significant works in its collections, is Masters of Modern Art. Issued in 1954 to commemorate the Museum's 25th Anniversary, it embraces not only painting, sculpture and prints, but also photography, films, architecture and design. Its 76 color plates and more than 200 in black and white make it by

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far the most ambitious work ever published by the Museum. The initial English edition was almost exhausted within the first year after publication; at the present time (Autumn 1955) editions in French, German, Italian and Spanish are underway.

Previous anniversaries of the Museum had been commemorated by catalogs of exhibitions arranged to celebrate the fifth, tenth, fifteenth and twentieth years since its founding: Modern Works of Art in 1934; Art in Our Time, celebrating the 10th Anniversary and also the opening of the Museum's present building; Art in Progress (1944); and Modern Art Old and New (1949).

In addition to those publications which center about the Museum's own exhibitions or collections, it has issued other works of far wider scope. In the field of architecture, for instance, The Architecture of H. H. Richardson and His Times is a definitive monograph on one of America's pioneers in modern architecture by a leading architectural historian, Henry-Russell Hitchcock. Mies van der Rohe by Philip C. Johnson is the standard monograph in English on this great contemporary architect. The Architecture of Bridges by Elizabeth Mock discusses the esthetic qualities of these structures from Roman times to the present. Recently published is The Architecture of Japan by the Museum's Curator of Architecture, Arthur Braxler; it illustrates and analyses the history of building in Japan from primitive pit dwellings to modern times.

Bauhaus: 1919-1928 edited by Herbert Bayer, Walter Gropius and Ise Gropius is a history and evaluation of the remarkable school of design whose influence on architecture, furniture design, typography, photography and the film spread throughout the entire world.

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The History of Impressionism by John Rewald, long the standard work in English on this important movement in painting, is about to appear in a revised edition; it will soon be followed by the same author's History of Post-Impressionism, tracing the subsequent developments. Beaumont Newhall's The History of Photography from 1839 to the Present Day was widely acclaimed when it was published to commemorate the centennial of photography's discovery.

The Museum of Modern Art does not confine itself to issuing works of interest primarily to scholars, artists, or informed amateurs of art. It has also published a series of pamphlets, modest in format and inexpensive in price, which have sold widely here and abroad. What Is Modern Painting? by Alfred H. Barr, Jr., seeks to provide in clear, readily intelligible terms an answer to laymen seeking an explanation of some puzzling aspects of modern art. This small book has sold more than 50,000 copies since it was first issued in 1946 and has been translated into Spanish, Portuguese and Japanese. Similar introductory texts are What Is Modern Architecture?, and Edgar Kaufmann, Jr.'s What Is Modern Design? (which has also been translated into Japanese) and What Is Modern Interior Design?

Material for several books has come out of the art classes operated by The Museum of Modern Art for children and adult amateurs. Issued under the supervision of the Museum's Director of Education, Victor d'Amico, these include How To Make Modern Jewelry, How To Make Objects of Wood, and How To Make Pottery and Ceramic Sculpture. A recent book, Art for the Family, is based on a television series presented by the Museum in 1953.

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A new visual aid, the teaching portfolio, was developed and prepared by the Museum's Department of Circulating Exhibitions under Porter McCray, with assistance from the Museum's Educational Program and outstanding educators. Designed for classroom use and offered at a modest price, each portfolio includes an introductory text and 40 gravure plates of high quality. Titles in the series are Modern Sculpture, Textile and Pattern, and Modern Art Old and New -- based on the Museum's 20th Anniversary exhibition, "Timeless Aspects of Modern Art."

The Museum's quarterly Bulletin, sent to all its members throughout the United States and abroad to keep them informed on its activities, frequently consists of small independent pamphlets on a particular subject. These little monographs, often issued in conjunction with a current exhibition, may be devoted to such a subject as the De Stijl movement, or Hayter and His Studio. At other times they summarize the history or current program of one of the Museum's departments, such as the Library, the Film Library, the Department of Circulating Exhibitions or the Educational Program.

The fact that many of the Museum's publications are now out of print is not due to any desire to create rare items for bibliophiles. The small size of some of the editions, particularly of the catalogs of the Museum's early exhibitions, was based upon the estimated size of the interested audience at that time. As Monroe Wheeler, Director of Museum Publications since 1939, pointed out when announcing that a major commercial firm, Simon and Schuster, would henceforth handle national distribution of the Museum's books; "As an educational institution of not merely metropolitan but national and international scope, it has always been contrary to the policy and ideals of the Museum to keep its publications exclusive or limited in any way." Thousands of books issued by the Museum are now sold in bookstores throughout the United

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Books issued by The Museum of Modern Art in the United States through regular channels of distribution, in addition to those sold to visitors at the Museum's sales desk. Special arrangements have also been made for distribution in foreign countries.

A selection of the new publications issued each year go to the more than 20,000 members of the Museum as a membership privilege. Thus the Museum operates what is, in effect, a book club. The advantage of this to the public is that the initial printing of books selected for distribution to members in this way can be several thousand, thus lowering the unit cost of production and bringing down the price at which the volume in question can be offered for sale through the usual retail channels.

Whatever the size of the edition of a Museum publication, or the price at which it is offered for sale, it is the constant goal of The Museum of Modern Art to produce books which by their clear legibility, excellent typographic design, and high quality of reproductions shall match the distinction of their text. To insure the best results, advantage is taken of the most efficient methods of production throughout the world. Thus, printing may be done and color plates made either in the United States, or in Holland, England, Germany or Italy. Wherever the book is published, however, it is closely supervised by the Museum's staff in New York, which prepares the layout, chooses paper stock and type face, selects and scales the illustrations and engages someone to design the cover. Among the well-known designers who have been commissioned to design Museum books are Herbert Matter, Leo Lionni and Alvin Lustig. Careful concern with the esthetic qualities of the book itself, as well as with the preparation of its content, have resulted in a series of outstanding publications. In addition to being widely exhibited in countries all over the world and being awarded many special prizes for design and typography,

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books issued by The Museum of Modern Art in the first quarter century of its existence have won worldwide renown and have undoubtedly influenced art book publishing not only in the United States but also abroad.

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Draft: Sept.

McCray Background

Barcelona Showing: "Modern Art in the United States"

PORTER MC CRAY, Director of the Museum of Modern Art's International Program, is in Barcelona to install the exhibition MODERN ART FROM THE UNITED STATES: SELECTIONS FROM THE MUSEUM OF MODERN ART, NEW YORK, which is the U. S. participation in the III Biental Hispano-americana de Arte. He has been associated with the Museum since 1947, when he joined the staff as Director of Circulating Exhibitions. In that capacity he is responsible for more than 60 specially prepared traveling exhibitions circulated to museums, art schools, colleges and other educational organizations in the United States and Canada. In 1951 he took a leave of absence from the Museum in order to undertake an assignment in Europe with the Economic Cooperation Administration of the United States Government, and later was in charge of the international art competitions and traveling shows of the Mutual Security Agency.

Mr. McCray re-joined the staff of The Museum of Modern Art in 1952 and has been Director of its International Program since its inception. He has supervised the planning and preparation of more than 40 exhibitions organized under that Program and has participated with the Director of the Museum, René d'Harnoncourt, in installing the U. S. representations at the II Biental at São Paulo in 1953 and at the XXVII Biennale at Venice in 1954.

Before coming to the Museum Mr. McCray was responsible for several programs of cultural exchange between the United States and Latin America, as Assistant Chief and subsequently Chief of the Art Section in the Office of the Coordinator of Inter-American Affairs, and from 1943-44 as Director of the Inter-American Office of the National Gallery of Art, Washington, D. C.

After serving with the American Field Service in Europe and India, he was from 1946-47 architectural designer with the firm of Harrison & Abramovitz whose Alcoa Building in Pittsburgh, Pennsylvania is featured in the current exhibition MODERN ART IN THE UNITED STATES.

Born in Staunton, Virginia, in 1908, Mr. McCray attended the Virginia Military Institute and taught there for a number of years. He subsequently attended the Graduate School of Yale University, from which he received the degree of M.F.A. (Master of Fine Arts) in art and architecture in 1941.

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Min d. Hannover

Via air mail

September 2, 1955

Mr. William Hart
Public Affairs Officer
U. S. Consulate
Barcelona, Spain

Dear Mr. Hart:

In order that you may be kept informed of developments in connection with the exhibition: MODERN ART IN THE UNITED STATES; Selections from the Collections of the Museum of Modern Art, New York, shortly to be shown in Barcelona, I am sending you herewith copies of my letters of September 1, to Mr. Reid and Dr. Wehrli, concerning shipment of the exhibition from Zurich to Barcelona.

You will note that delivery has been indicated to the Museo de Arte Moderno; it can, of course, be re-directed to the Palacio de la Virreina, should it be decided to show the exhibition there.

I should appreciate your letting me know, at the earliest possible moment, by cable, as soon as the place of exhibition has been determined.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

enclosures: 1. letter to Dr. Wehrli, Sept. 1, 1955
2. letter to Mr. Reid, Sept. 1, 1955

PAM/rrk

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Mr. d'Harmon

September 1, 1955

Sr. Otero
Instituto de Cultura Hispánica
Avenida de los Reyes Católicos, No. 4
Madrid, Spain

Dear Sr. Otero:

From a recent letter from Mr. John Reid, Cultural Attache, The American Embassy, Madrid, I understand that you are arranging for customs clearance of the exhibition MODERN ART IN THE UNITED STATES: Selections from the Collections of The Museum of Modern Art, New York. Mr. Reid informs me that you have instructed the Head of the Customs at Port-Bon to give free clearance to the exhibition. Customs officials are to check the 67 cases comprising the exhibition at the Museo de Arte Moderno in Barcelona after their arrival.

I am enclosing a copy of my letter to Gustavo Guggenbuhl, Madrid shipping agent, instructing him to arrange for shipment of the exhibition from Zurich to Barcelona by sealed steel vans. I am also enclosing 1 copy of the box list for the exhibition. On the top sheet you will find the cases itemized according to number and marking. The contents are indicated in detail on sheets attached to the itemized list of cases. This is the list which is to be presented to the customs officials at the Spanish-French border, and I am sending you a copy in case you need it to expedite clearance of the exhibition.

We greatly appreciate your assistance in this matter.

Sincerely,

Porter A. McGray
Director
Circulating Exhibitions and
the International Program

PAM/amp

- 2 enclosures
1. Letter to Guggenbuhl, Sept. 1.
2. One copy box list

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September 1, 1955

A. Welti-Furrer
Müllerstr. 16
Zurich, Switzerland

Dear Mr. Welti-Furrer:

The enclosed letter to Gustavo Guggenbuhl, Madrid, gives shipping instructions for transportation of the exhibition MODERN ART IN THE UNITED STATES: Selections from the Collections of The Museum of Modern Art, New York from the Kunsthau, Zurich, to the Museo de Arte Moderno, Barcelona. I understand that you are to arrange for transportation of this exhibition from Zurich to the Spanish border.

As you will note from my letter to Mr. Guggenbuhl, this shipment is now packed and ready for transport from Zurich. It should be delivered in Barcelona by September 11th. I have authorized Dr. René Wehrli, Director, Kunsthau, Zurich, to release this exhibition to your carriers. Please note that on all cases the word BARCELONA in bold black letters should be pasted where the identification MOMA ZURICH now appears. The exhibition is to travel in sealed steel vans. The cases should be addressed to:
Museo de Arte Moderno
III Bienal Hispano-Americana de Arte
Parque de la Ciudadela
Barcelona, Spain

I am enclosing 5 copies of box lists for the exhibition. On the top sheet you will find the 67 cases itemized according to number and marking. The total cubage of shipment is 81.4199 cubic metres (2,885.8 cubic feet); total weight, 11,017, kilos (24,237.6 pounds); total net weight, 4,536.5 kilos (9,980.4 pounds); total value: \$380,157. The contents are indicated in detail on sheets attached to the itemized list of cases. This list should be presented to the customs officials at the border. Please note that we carry our own insurance on the exhibition which provides for coverage at all times.

Please arrange to pick up this shipment from the Kunsthau at the earliest possible date.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

Enclosures
1. Letter to Guggenbuhl
5 copies box list

Jan
Mr. d'Harmon
Barcelona

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Mr. d'Harmon

September 1, 1955

Gustavo Guggenbühl
Jose Antonio 27
Madrid, Spain

Dear Mr. Guggenbühl:

Enclosed is a copy of my letter to you of September 1st, forwarded separately and enclosing 5 copies of box lists for the exhibition. I am sending this copy separately so that you may make arrangements for shipment before the arrival of the box lists.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

PAM/emp

1 enclosure
1. Letter to Guggenbühl.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

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cc. Mr. Barr
Miss D. Miller
Mr. d'Harment

Via airmail

September 1, 1955

Mr. Gustave Guggenbuhl
José Antonio, 27
Madrid, Spain

Dear Mr. Guggenbuhl:

According to instructions received from Mr. John Reid, Cultural Attaché at the American Embassy in Madrid, I understand that you are to arrange for immediate shipment to Barcelona of the exhibition: MODERN ART IN THE UNITED STATES: Selections from the Collections of the Museum of Modern Art, New York, recently shown at the Kunsthau, Zurich, Switzerland. This shipment is now packed and ready for transport from Zurich and should be delivered in Barcelona by September 11.

Shipment is to be made in sealed vans to: Museo de Arte Moderno, III Bialnal Hispano-Americana de Arte, Parque de la Ciudadela, Barcelona. I understand that you have a representative in Zurich: A. Welte-Furrer, Muellerstrasse 16, who can arrange for transportation of the exhibition from Zurich to the Spanish border. I am sending Mr. Welte-Furrer a copy of this letter, together with five copies of box lists for the exhibition.

In addition to making arrangements for transportation, please provide customs clearance and delivery to the Museo de Arte Moderno, with customs examination to be held at the Museo de Arte Moderno. Customs officials should be sent a letter explaining that the cases contain an exhibition of the Museum of Modern Art in New York to be shown at the III Bialnal Hispano-Americana in Barcelona, which will leave Spain after the Bialnal is over.

I am enclosing five copies of the box lists for the exhibition. On the top sheet, you will find the cases itemized according to number and marking. There are 67 cases in all; total weight: 11,017 kilos (24,237.6 lbs.); total net weight: 4,536.5 kilos (9,980.4 lbs.); total value: \$380,157. The contents are indicated in detail on sheets attached to the itemized list of cases. This list should also be presented to the customs officials at the border. Please note that the Museum of Modern Art carries its own insurance on the exhibition, which provides for coverage at all times.

Please inform your Zurich representative that the word BARCELONA, in bold black letters, should be pasted on all cases, after removing the word ZURICH, now pasted on the cases where the identification MOMA ZURICH appears.

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Mr. Gustavo Guggenbuhl - Madrid
Sept. 1, 1955 - 2 -

Shipping charges should be billed to:

The American Embassy
Serrano, 75
Madrid, Spain

marked to the attention of Mr. John T. Reid, Cultural Attaché.

A copy of this letter is also being sent to Dr. René Wehrli, Kunsthaus, Zurich, with a letter authorizing him to release shipment of the exhibition.

Please cable me when the exhibition leaves Zurich and when it arrives in Barcelona.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

enclosures: 5 copies of box lists, with
summarizing sheet

PAH/AM/yrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Reid - Madrid
Mr. Hart - Barcelona
Miss Dudley

Mr. Bann
Miss D. Miller
Mr. d. H. H. H. H.
Via air mail

September 1, 1955

Dr. René Wehrli
Director
Kunsthhaus
Heimplatz, 1
Zurich, Switzerland

Dear Dr. Wehrli:

The following outlines shipping arrangements for the various sections of MODERN ART IN THE UNITED STATES:

a. Shipment of the following sections, comprising 67 cases, to Barcelona:

1. Painting and Sculpture section
2. Prints section
3. Architecture section.

Enclosed is a letter to Mr. Gustave Guggenbuhl, Madrid shipping agent selected by the American Embassy in Madrid to handle transportation for these sections of the exhibition. As you will see from this letter, the exhibition is to be picked up from the Kunsthhaus by this firm's Zurich representative, Mr. A. Welter-Furrer, who is to arrange for transportation from Zurich to the Spanish border. The exhibition is to travel by sealed van, consigned to:

Museo de Arte Moderno
III Bienal Hispano-Americana de Arte
Parque de la Ciudadela
Barcelona, Spain.

I have been advised by the European office of Time Magazine that you have already repacked the exhibition and that it is ready for immediate shipment. I have therefore instructed Mr. Welter-Furrer to pick up the shipment to Spain at the earliest possible date, prior to September 11, if possible.

I am enclosing five copies of the box lists for these sections of the exhibition, with a top sheet itemizing the cases according to number and marking. This letter will serve to authorize you to release the 67 cases containing these sections of the exhibition. I will appreciate anything you can do to expedite this shipment, as the time before the Bienal's opening is short.

b. Shipment of the following sections, comprising 10 cases, to the Museum of Modern Art, New York:

1. Industrial Design section
2. Typographic Design section.

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Dr. Hans Schröter - 1955
Sept. 1, 1955 - 2 -

This letter also authorizes you to release these sections of the exhibition to the firm of Züst & Bachemeler, Chiasso, for shipment to the Museum of Modern Art in New York. Shipment should be consigned to:

W. R. Keating & Co., Inc.
90 Broadway
New York, New York

for customs clearance and delivery to the Museum of Modern Art, with all charges payable at destination. Shipment should be forwarded by ship, with no value declaration on the bill of lading, as we wish to avoid ad valorem freight charges. I am enclosing five copies of the commercial invoice for each section; the two sections are to be consigned separately to W. R. Keating. In order to obtain free entry through the United States Customs, it is necessary to attach each copy of the commercial invoice to U. S. Foreign Service Form #204, which may be obtained from the local U. S. Consulate. When shipment is made, one copy of each invoice, together with U. S. Foreign Service Form #204, should be sent to us, and the original and all other papers to W. R. Keating, at the above address. The shipping agent should notify us of the name of the ship and the place and date of departure, so that we may arrange for transit insurance.

c. Shipment of Photography section, comprising three cases, to Oslo:

Please instruct Züst & Bachemeler to consign this shipment to:

The American Embassy
Oslo, Norway
Attention: Mr. Norman Nordstrand
Cultural Affairs Officer.

Please let us know immediately when these shipments have been made from Zurich.

With very best regards,

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

enclosures: 1. Letter to Mr. Guggenbuhl, Sept. 1, 1955

2. 5 copies box list, with summarizing sheet, for 3 shipments
~~3-5 copies commercial invoice~~

PAM/WR/trk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Miss Franc

*Mr. Barr
Miss D. Kelly
Mrs. d'Harmon*

Via air mail

September 1, 1955

Mr. John T. Reid
Cultural Attache
Embajada Americana
Serrano, 75
Madrid, Spain

Dear Mr. Reid:

I am sending you herewith copy negatives of two items in the exhibition: MODERN ART IN THE UNITED STATES: Selections from the Collections of the Museum of Modern Art, New York. These are for use in connection with publicity for the exhibition during its showing in Barcelona and supplement the copy negatives we asked Dr. Wehrli to forward to you from the Kunsthau in Zurich.

The two negatives are of item #106, José Dolores López Adam and Eve and the Tree of Life, and item #222, Mies van der Rohe's Apartments at 650 Lake Shore Drive, Chicago. We have already provided a glossy photograph for the catalog illustration of the Lopez sculpture, but, believing that this work will be of special interest in Spain, we have had a copy negative made from which publicity photographs can be printed. The Mies van der Rohe is a recent photograph which, we believe, gives a better idea of the building in relation to the site. For this reason, we are providing not only a copy negative but also a glossy print, which we would prefer that you substitute for the one previously sent for the catalog illustration, if that has not already been put into work by the engraver.

We await your cabled confirmation of receipt of the catalog material.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

enclosures: 1. 2 copy negatives for publicity
2. 1 glossy photograph for catalog illustration

PAM/HMF/rrk

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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Mr. d'Harmoncourt

September 1, 1955

Mr. John Reid
Cultural Attache
Embajada Americana
Serrano, 75
Madrid, Spain

Dear Mr. Reid:

Enclosed is a copy of my letter to you of September 1st, forwarded separately and enclosing 5 copies of box lists for the exhibition. I am sending this copy separately in case you wish to make arrangements for shipment before the arrival of the box lists.

Sincerely,

Porter A. McGray
Director
Circulating Exhibitions and
the International Program

PAM/emp

1 enclosure
1. Letter to Reid

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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cc: Mr. Hart - Barcelona

Miss Dudley

Ms. Barr

Miss D. Miller

Ms. d'Amour

Via airmail

September 1, 1955

Mr. John T. Reid
Cultural Attaché
American Embassy
Serrano, 75
Madrid, Spain

Dear Mr. Reid:

I have been advised by the European office of Time Magazine that the Kunsthhaus in Zurich has decided to close the exhibition: MODERN ART IN THE UNITED STATES earlier than scheduled and that it is ready for immediate shipment to Barcelona. Enclosed is a copy of my letter of today's date to Mr. Gustavo Guggenbuhl, Madrid shipping agent, in which I instruct him to arrange for immediate transportation of the exhibition to Barcelona; and also a copy of my letter to Mr. A. Welte-Furrer, Guggenbuhl's representative in Zurich.

Enclosed also are five copies of the box lists for the exhibition. On the top sheet you will find the 67 cases itemized according to number and marking. The contents are indicated in detail on sheets attached to the itemized list of cases. This is the list which is to be presented to the customs officials at the border, and I am sending you copies in case you will need them to expedite shipment.

Copies of the box lists and of my letter to Mr. Guggenbuhl are also being sent to Sr. Otero, of the Instituto de Cultura Hispánica, so that he may arrange for free clearance of the exhibition at the Spanish-French border. I understand, from your letter of August 18, that he has instructed the Head of the Customs at Port-Bou to give the exhibition free clearance.

I hope the transportation of the exhibition will proceed without delay.

Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

- enclosures: 1. Copy of letter to Mr. Guggenbuhl, Sept. 1, 1955
2. Copy of letter to Mr. Welte-Furrer, Sept. 1, 1955
3. 5 copies box lists, with summarizing sheet

PAM/WR/rrk

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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J.C.E.

Miss
cc: Eleanor Powell

file

cc: with original to Mr. Reid
Mr. d'Harnoncourt ✓
Miss Franc
Spanish Embassy - Dr. Parellada
Mr. Barr
Mr. Barton
Mr. Hart -PAO

Via air mail
Barcelona

August 5, 1955

Mr. John Reid
Cultural Attaché
American Embassy
Madrid, Spain

Dear Mr. Reid:

We are most grateful for your cablegram, in which you assure us that this Museum's exhibition of modern American painting, sculpture, and prints will be given an important showing in Barcelona in connection with this year's III Spanish-American Biennial Art Exhibition, opening on September 28. I understand this presentation will be under the auspices of the Instituto de Cultura Hispánica, with the assistance of the United States Information Agency. We are sorry that our earlier commitment to Frankfurt following the Barcelona showing makes it impossible to accept the invitation to present the exhibition in Madrid. This arrangement also requires us to conclude the Barcelona showing on or before October 24.

As I cabled you earlier, our chief concern is that the exhibition be presented in its entirety, under distinguished and professional auspices, and that we be given complete assurance that choice museum space, museum-trained personnel, and expert handling be provided at all times. Prompt entrance and exit clearances at the Spanish-French border are also essential, in order to expedite the movement of the exhibition from Zurich to Barcelona and to maintain the scheduled showing in Frankfurt.

Because of the size and importance of this exhibition, which has been selected for presentation in the leading museums of Europe, and because the period of exhibition in Barcelona does not cover the full duration of the III Biennial, I am assuming that the paintings, sculpture, and prints in this exhibition will be shown in association with the Biennial, but housed in a museum rather than in an exposition building. Would you therefore advise me by cable of the name and location of the institution in which the exhibition will be shown. In order that we may give some thought to the disposition of the objects in the exhibition, we would also like to be furnished, by airmail, a plan of the galleries which have been assigned, and a typical wall elevation of these galleries, showing the ceiling height and whatever moulding and trim exist. Notations about the method of hanging provided and the lighting facilities would also prove useful.

Installation Plans - Barcelona and Madrid Shows: At the suggestion of Mr. Reid's section, on his recent visit to this Museum, I sent you

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Mr. John Reid
 Aug. 5, 1955
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Transportation: In my earliest cable, I indicated that the Museum of Modern Art preferred to carry its own insurance and would assume, if necessary, the transportation charges between Zurich and Barcelona and thence from Barcelona to Frankfurt. From your cable and a telephoned message from Washington, I understand USIA has agreed to underwrite these transportation costs. At her request, therefore, I have written Miss Powell of the USIA Exhibits Branch the specifications for the two parts of the original exhibition which are now available to Barcelona. Part I, the Painting, Sculpture, and Print Section, contains a total number of 45 cases, requiring a minimum cubage of 1,856 ft., weighing 15,179 pounds, with a value of \$319,870.00. If the Instituto should choose to show Part II, the Architectural Section, this would require the construction of one large wall to support a photo-mural about 9 x 7.5 metres in the gallery allotted to it and would add 21 cases to the shipment, requiring an additional minimum cubage of 1,195 ft. and 8,993 pounds, with a value of \$30,287.00. Zurich advises me that this section is in sufficiently safe condition to allow this additional journey, but we should know from you immediately whether this is desired in Barcelona.

Assuming that both Parts I and II were included, the resulting totals would be:

No. of cases	66
Cubage	3,051 cu. ft.
Gross weight	24,172 lbs.
Value	\$380,157.00.

I have asked Dr. Wehrli, the Director of the Kunsthau in Zurich, to recommend their most reliable and expert trucking agent of art works, and he has named the firm of Züst & Eschmeier, Chiasso. While this choice is not obligatory, it is essential that any substitute be approved by the Museum of Modern Art before shipment is undertaken.

Because of the extra handlings necessitated by rail transportation, particularly the transfer due to the change of gauge of railway trackage at the Spanish-French frontier, we and our insurers would prefer that the shipment be made in sealed steel vans, in order to reduce all possible risks. We would like to be able to transmit to Zurich in good time full and correct instructions for the shipment to Barcelona, including the consignee, the method of transport, our full boxing lists, the method/handling shipping charges, and the papers necessary to provide prompt border clearances.

This shipment could be made from Zurich after September 12, according to present advice from the Kunsthau. They would prefer that the vans move directly from Zurich to Barcelona without delay.

Installation Plans - Sculpture and Model Bases: At the suggestion of Mr. Robert Barton, on his recent visit to this Museum, I sent you

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Mr. John Reid
August 5, 1955

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by airmail a copy of the catalog of the original exhibition in Paris and a floor-plan of the installation in the Musée d'Art Moderne, of the Painting, Sculpture, and Print Section. I enclose a duplicate of this plan (Enclosure I), a plan of the architectural installation (Enclosure II), drawings of bases for the sculpture (Enclosure III), and the dimensions of the bases for the architectural models (Enclosure IV), all to be supplied in Barcelona. In this installation, the Painting, Sculpture, and Print Section occupied 375 running metres, and the Architectural Section required a gallery 9 x 39 metres and a minimum ceiling height of 7.5 metres.

Catalogs While it is quite possible a general catalog is being prepared for the Biennial, we have found, from our experience in handling the Venice Biennale that, in addition to this general catalog, a separate one devoted to American art proved of tremendous value. My original cable requested that the exhibitor provide all expenses in connection with the catalog, unpacking and repacking, installation (including sculpture pedestals), publicity, etc. If USIA provides transportation, the Museum of Modern Art would be willing to contribute to the catalog costs, in order to guarantee an attractive document which, left in Spain, would provide not only a souvenir of the exhibition, but a general article on 20th Century Modern American art by one of this country's best authorities, and a selection of illustrations representing the various directions of this 20th Century movement. We shall, of course, want to know before the catalog is under way if it will be necessary for us to underwrite any of its cost and, if so, for what portion we shall be responsible.

As we envisage it, the contents of such a catalog for the Painting, Sculpture, and Print Section would be as follows (in addition to the title-page and foreword to be provided by the authorities in Spain under whose auspices the exhibition will be held):

1. Introduction by René d'Harnoncourt, Director of the Museum of Modern Art, New York. Approximately 1,200 words. I enclose copies of his introductions to the Paris and Zurich catalogs, to give you some idea of the form this introduction will take (Enclosure V). The one for Barcelona will be specially modified to make it appropriate for the occasion. Before we can prepare this, however, it is essential that we have your suggestions and a carefully prepared list of acknowledgments relevant to the auspices under which the exhibition will be shown in Spain.
2. Introduction to the Painting and Sculpture Section, by Helger Cahill, former Acting Director, the Museum of Modern Art. Two mimeographed copies are transmitted herewith (Enclosure VI). This should be translated in Spain by someone having a knowledge of art as well as a good style. Translation of the titles of the paintings and sculptures in this introduction should be held in abeyance until the arrival of the title translations described in the following paragraph.

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Mr. John Reid
August 5, 1955

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3. List of 127 items of painting and sculpture included in the exhibition. (The sculptures by Lippold and Noguchi were withdrawn in Paris because of damage.) Each entry is 3 or 4 lines long. This we are having translated here, as we had translated into French on this side of the water for the Paris showing, for two reasons: first, the titles are sometimes not literally descriptive, but elliptical or allusive, and by having them done here we have the opportunity to discuss possible ambiguities or misunderstandings with the translator; secondly, some of the titles have already been rendered into Spanish for the Spanish edition of the Museum's publication MASTERS OF MODERN ART, and we believe we should adhere to these already agreed-upon titles. Two copies of this will follow, by airmail, on August 10.
4. Introduction to the Print Section of the exhibition, by William S. Lieberman, Curator of Prints, the Museum of Modern Art. Two mimeographed copies transmitted herewith, for translation in Spain (Enclosure VII).
5. Listing of 82 items in the Print Section (3 or 4 lines per entry); translated into Spanish here for the reason enumerated in paragraph 3 above. Two copies of this will follow, by airmail, on August 10.
6. Illustrations. For the illustrations we are sending 44 photographs of paintings and sculptures, and a proposed scaled lay-out for the 32 plates on which they would go; and 16 photographs of prints, with a proposed scaled lay-out for the 8 plates on which they would go. While these lay-outs differ somewhat from the plates in the Paris catalog, they represent a revised arrangement preferred by Miss Miller and Mr. Lieberman. We particularly hope that the indicated juxtaposition will be maintained. These will follow, by airmail, on August 10.

In order to expedite the catalog's preparation in case the Architecture Section should be included, I enclose herewith 2 copies of the text and catalog entries, (Enclosure VIII).

Mr. Joseph Fraser has informed us that the USIA in Madrid undertook full responsibility for preparing the catalog of the Pennsylvania Academy exhibition, including translation of the text, arranging for the making of half-tone cuts from photographs provided by the Academy, and supervising the printing and proof-reading. He assures that the USIA did an excellent and efficient job in this regard. Dr. Walter W. S. Cook, who is at present in Spain at the Instituto Amatller, has especially recommended the firm of Seix y Barral at Calle Provensa 219 in Barcelona, as being the best qualified to provide an excellent job of making the plates and printing the catalog and

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Mr. John Reid
August 5, 1955

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informs us that they could guarantee delivery by the time of the opening of the exhibition, if they received the material by mid-August.

Publicity: We shall also furnish for your use in preparing releases on the exhibition, detailed background material, not only on the exhibition itself, but also on the history and activities of the Museum of Modern Art. If appropriate reviews or other periodicals are interested, we could perhaps furnish one or two other special articles.

I am asking Dr. Wehrli in Zurich to forward directly to you a set of 70 copy negatives, representing a selection from Parts I and II of the exhibition, from which you may have photographs made for publicity purposes. I must ask you to preserve them, as we shall need them for future European showings. In addition, we shall also send a group of the Museum's publications and a selection of others of special pertinence to the contents of the exhibition. These may be useful for those charged with the task of interpreting contemporary American art to the public in Spain, either in writing or in lectures. Would you advise me immediately if it would be advisable to supply two sets of these - one for reference at the Embassy in Madrid and the other for use in Barcelona.

Films: If projection facilities exist, we could also furnish an excellent color film of the work of Calder, and, if the Architectural Section is shown, a beautiful film by Charles Eames, on his own house.

Title of Exhibition: Because the original Paris title: 50 ANS D'ART AUX ETATS-UNIS does not properly qualify the exhibition's contents, we should like it identified as MODERN ART IN THE UNITED STATES: SELECTIONS FROM THE COLLECTION OF THE MUSEUM OF MODERN ART, NEW YORK. Because the character of the exhibition is determined by the content of our collection, 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 Spanish.

Installation Supervision: Mr. René d'Harnoncourt, Director of the Museum, plans to be in Madrid about ten days before the scheduled opening. He would like to supervise the hanging of the exhibition, if this is appropriate. He will prove an enormous asset in making contacts with museum, literary, and artist personalities throughout the Barcelona area. We should, of course, like assistance in financing this trip, if it can be arranged.

Mailings to Spain: In order to facilitate the prompt delivery of air-mailed manuscripts and photographs and the immediate clearance of air-freight shipments of film, books, etc., will you advise me immediately how each of these shipments should be addressed. If there are special instructions for the transfer of the catalog material, please cable before our shipment on Wednesday.

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cc: Mr. D'Harnoncourt
 Mr. Bell
 Mr. Norton
 Mr. Parallela
 Mr. Hart - P.O., Barcelona
 etc

Mr. John Reid
 August 5, 1955
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Since time is so short and our contact with Sr. Alfredo Sánchez Bella, of the Instituto, is just being made, I would greatly appreciate your reading the enclosed letter addressed to him, before delivering it, and advising me immediately if our procedure is correct and workable.

Under any circumstances, I would greatly appreciate it if you would coordinate our dealings with the Instituto and discuss with Sr. Sanchez-Bella the details outlined herewith. Naturally, we would like to be kept informed of all matters relating to policy and other details that would guarantee our complete familiarity and effectiveness in realizing this exhibition.

I am sending a copy of this letter to Mr. William Hart, our Public Affairs Officer in Barcelona.

I shall count upon having your reply to these innumerable details at your earliest convenience.

With cordial regards,

Sincerely,

Porter A. McCray
 Director
 Circulating Exhibitions and
 the International Program

PAM/rrk

9 enclosures

1. Floor-plan, installation Painting & Sculpture & Print Section, Musée d'Art Moderne, Paris
2. Plan of architectural installation
3. Drawings of bases for sculpture
4. Dimensions of architectural models
5. D'Harnoncourt introduction, Paris catalog
6. Cahill introduction, Paris catalog
7. Liberman introduction, Paris catalog
8. Text and catalog entries, Architecture Section
9. Letter for Sr. Alfredo Sanchez-Bella

Sincerely,

Porter A. McCray
 Director
 Circulating Exhibitions and
 the International Program

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cc: Mr. d'Harnoncourt
Mr. Reid
Mr. Barton
Dr. Parellada
Mr. Hart - PAO, Barcelona
file

Via air mail

August 5, 1955

August 5, 1955

Sr. Alfredo Sanchez-Bella
Instituto de Cultura Hispánica
Avenida de los Reyes Católicos, 4
Madrid, Spain

Dear Mr. Sanchez Bella:

The Museum of Modern Art was enormously pleased to receive word, through the American Embassy's Cultural Attache, Mr. John Reid, that the Instituto de Cultura Hispánica would welcome our exhibition of modern American art to Barcelona on the occasion of the III Spanish-American Biennial Art Exhibition.

When Dr. Parellada, Cultural Counselor of the Spanish Embassy in Washington, originally inquired about the availability of this Museum's exhibition now touring Europe, we had what appeared to be an unyielding commitment for the announced dates of your Biennial.

Fortunately, this situation has changed quite recently, which has allowed us to fulfil Dr. Parellada's earlier invitation. I have spoken with him in Washington and am keeping him informed of our proceedings.

Since Mr. Reid is in direct contact with you regarding this exhibition, and since our time is very short, I have today furnished him with a great many of the details concerning this presentation, and am asking him to discuss these with you.

After your discussion, I should greatly appreciate your advising me of how we can be of further help in expediting the realization of this project.

With most cordial regards,

Porter A. McCray
Sincerely,

Porter A. McCray
Director
Circulating Exhibitions and
the International Program

enclosures: 1. Letter to Sr. Sanchez Bella
2. Letter to Mr. John Reid

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cc: Mr. d'Harnoncourt
 Mr. Reid
 Mr. Barton
 Dr. Parellada
 Mr. Hart
 file

Via air mail

August 2, 1955

Miss Eleanor A. Powell
 Exhibits Branch
 Information Center Service
 United States Information Agency
 Washington 25, D. C.

August 5, 1955

Dear Dr. Parellada:
 Dr. Juan R. Parellada
 Cultural Counselor
 Spanish Embassy
 Washington, D.C.

Dear Dr. Parellada:

The Museum of Modern Art is most gratified to accept your Government's generous invitation to participate in the III Spanish-American Biennial Art Exhibition at Barcelona, opening on September 28.

When I cabled you from Paris that our exhibition of modern American art was already committed for the dates of the Biennial, I did not foresee that an alteration in our schedule would make participation in Barcelona possible.

I enclose copies of my letters to Sr. Alfredo Sanchez Bella, the Director of the Instituto de Cultura Hispanica, under whose auspices the Biennial is being organized, and to Mr. John Reid, Cultural Attache of the American Embassy, which will inform you in detail of the present status of our proceedings.

I shall telephone you Monday to determine a time convenient to you when I might call at the Embassy in Washington to discuss further details with you.

I look forward to our meeting. With most cordial regards,

Sincerely,

Porter A. McCray
 Director
 Circulating Exhibitions and
 the International Program

PAM/rrk

- enclosures: 1. Letter to Sr. Sanchez Bella
 2. Letter to Mr. John Reid

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cc: Reid (Madrid)
 d'Harnoncourt
 Keppel
 Dudley
 Rasmussin

Barcelona

August 1, 1955

Miss Eleanor A. Powell
 Exhibits Branch
 Information Center Service
 United States Information Agency
 Washington 25, D. C.

Dear Eleanor:

According to your request I list below the pertinent data for shipment of the exhibition of American art now in Zurich and destined for showing during September in Barcelona.

Part I records the number of cases, the approximate cubage, the weights and values for the Painting, Sculpture and Prints sections which we have agreed to furnish. Part II contains similar information relating to the large architectural exhibition of photomurals, stereo-realist slides and viewers, and architectural models which have been requested and will be loaned to Barcelona if reports from Zurich indicate that the material is in sufficiently safe condition to make this additional journey.

PART I

CATEGORY	# CASES	CUBAGE	GROSS WEIGHT	VALUE
Painting	21	953 cu. ft.	7212 lbs.	
Sculpture	14	796 cu. ft.	7008 lbs.	
Prints	10	107 cu. ft.	959 lbs.	
TOTALS	45	1856 cu. ft.	15,179 lbs.	\$349,870

PART II

ARCHITECTURE	# CASES	CUBAGE	GROSS WEIGHT	VALUE
Photomurals	12	727 cu. ft.	5273 lbs.	
Models	8	459 cu. ft.	3590 lbs.	
Stereo-viewers	1	9 cu. ft.	130 lbs.	
TOTALS	21	1195 cu. ft.	8993 lbs.	\$30,287

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2

Powell
August 1, 1955

Assuming that both Parts I and II would be included, the resulting totals would be:

No. of cases.....66
Cubage.....3051 cu. ft.
Gross weight.....24,172 lbs.
Value.....\$380,157
(U.S. \$)

The Museum of Modern Art placed continuous insurance on this entire exhibition but is bound by its insurer to approve the transporting agent in each move.

I have asked Dr. Rene Wehrli, the director of the Kunsthau in Zurich, to recommend the most reliable and expert trucking agent of art works in that city and he has named the firm of Züst & Bachemeier, Chiasso. While this choice is not obligatory it is essential that any substitute be approved by the Museum of Modern Art before shipment is undertaken.

Because of the extra handlings necessitated by rail transportation, particularly the transfer due to the change of gauge of railway trackage at the Spanish-French border, we and our insurers would prefer that the shipment be made in sealed steel vans in order to reduce the considerable risks.

This shipment could be made from Zurich after September 10 according to present advice from the Kunsthau. We would prefer that the vans move directly from Zurich to Barcelona without delay assuming of course that arrangements could be made in Berne or Zurich to assure immediate border clearances.

I have forwarded a copy of this letter to Mr. John Reid at the American Embassy in Madrid.

If there are further questions, please call me at the Museum.

Sincerely,

Porter A. McCray
Director, International Program

PAM/fgw

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Mr. d'Harnoncourt

EMBAJADA DE ESPAÑA
 WASHINGTON
 Relaciones Culturales

AIR MAIL

April 27, 1955
 May 3, 1955

Mr. Porter A. McGray
 Hotel Vendôme
 1 Place Vendôme
 Paris, France
 Exhibition Service
 Museum of Modern Art
 New York City, N.Y.

Dear Porter:

Dear Mr. McGray:

The writer of the enclosed letter was in the office today explaining that he was asked by the organizers of the III Biennial Hispano-American Art in Barcelona to collect an exhibition of American modern art for showing in Barcelona. He was not familiar with American painting nor did he know how to collect such an exhibition.

I therefore mentioned our 50 Years now in Paris, showed him catalog and installation photographs over both of which he exclaimed with great enthusiasm. He felt that such an exhibition would be of immense interest to Spain. He also was interested in, and would like to know if it would be possible to include for Spain, the Design section of the exhibition. I offered to cable you as follows:

"Today visit from Parellada Spanish Embassy said Biennial Barcelona opening September 24 interested renting 50 Years stop You contact Sanchez Bella Director Institutó De Cultura Hispanica Avenida De Los Reyes Catolicos Madrid stop Parellada letter follows. "

He returns to Washington tomorrow and will immediately write you an explanatory letter.

Having fun ?

Gene Sabensky
Tubinsky

enc:
 JS:eh

cc: Mr. d'Harnoncourt ✓
 Mr. Barr

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y Mr.d'Harnoncourt

EMBAJADA DE ESPANA
WASHINGTON
Relaciones Culturales

April 27, 1955

Mr. Porter McCray, Chief
International Exhibition Service
Museum of Modern Art
New York City, N.Y.

Dear Mr. McCray:

I address myself to you upon suggestion of
Annemarie Pope with whom I have worked on the Goya
exhibition.

It is being organized in Barcelona, Spain,
the III Biennial Hispano-American Exhibition of Contem-
porary Art. The organizers are very interested in
securing American participation. If convenient, I would
like very much to have an interview with you on the
subject. I will be in New York City from Tuesday 3rd.
noon to Wednesday 4th evening.

I am.

Sincerely yours,

/s/ Juan R. Parellada
Cultural Counselor

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April 29, 1955

Mr. Juan R. Parellada
Cultural Counselor
Embajada De Espana
WASHINGTON, D.C.

Dear Mr. Parellada:

Your letter addressed to Mr. Porter McCray has arrived in his absence in Europe and has been referred to Miss Jane Sabersky who is in charge while Mr. McCray is away. If you will telephone this office on your arrival in New York on Tuesday the 3rd, I will be glad to arrange an appointment.

Sincerely,

Elizabeth N. Herlihy
Secretary to Porter A. McCray

cc: Mr. d'Harnoncourt