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3/19/57--

THE INTERNATIONAL COUNCIL  
AT THE MUSEUM OF MODERN ART, INC.

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"The real Concert of Nations is that  
of the poets, musicians and painters."

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Providence, Rhode Island  
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New Canaan, Connecticut  
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AT THE MUSEUM OF MODERN ART, INC.

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WHAT IS THE INTERNATIONAL COUNCIL?

The International Council is a non-profit membership  
**STAFF**

corporation under the laws of the state of New York. Its

**William E. S. Curteis**  
Executive Secretary

**Mrs. Carlston Sprague Smith**  
Consultant

riches the experience of participating peoples, stimulates  
their artistic production, and engenders friendly contacts  
and understanding among them. It hopes to achieve this goal

by obtaining national support and expansion of an international  
program of circulating exhibitions already distinguished in  
quality and scope.

The Council is an outgrowth of the international activities  
of The Museum of Modern Art, whose exhibitions of works of art from  
**OFFICE**

11 West 53 Street

New York 19

Telephone: Circle 5-8900

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WHAT IS THE INTERNATIONAL COUNCIL? Rockefeller Brothers Fund grant  
 enabled The International Council is a non-profit membership  
 corporation under the laws of the State of New York. Its  
 basic aim is to foster international exchange in the con-  
 temporary visual arts, in the belief that such exchange en-  
 riches the experience of participating peoples, stimulates  
 their artistic production, and engenders friendly contacts  
 and understanding among them. It hopes to achieve this goal  
 by obtaining national support and expansion of an international  
 program of circulating exhibitions already distinguished in  
 quality and scope. A group of men and women caused the Inter-  
 national Council to be an independent entity,  
 national. The Council is an outgrowth of the international activities  
 of The Museum of Modern Art, whose exhibitions of works of art from  
 other countries and reciprocal loans to foreign institutions even-  
 tually led to the organization of shows for exhibition abroad.  
 In recent years cultural interchange has become an ever  
 more widely recognized means of creating an international climate.

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favorable to peace. A five-year Rockefeller Brothers Fund grant of the experience, the existing facilities and the high artistic standards of the Museum of Modern Art for the execution of the establishing, in 1952, an International Program for the exchange Council's expanding activities. As in the past, the International of exhibitions. The shows sent abroad covered a wide range of national program hopes to obtain the cooperation of other museums the visual arts -- painting, sculpture, architecture, prints, in organizing specific exhibitions.

typography, industrial design, photography, films -- and included The Council, to provide the sum necessary to supplement material drawn from public and private collections all over the the grant of the Rockefeller Brothers Fund, is seeking new members country.

and, alternatively, special gifts, whether made for particular

The success of this Program proved the present need for projects in the program or for the general cause. Membership its continuation and intensification. To satisfy this need, offers primarily an opportunity to participate in and support in 1956 a nation-wide group of men and women caused the International Enterprise of major importance to the international relations national Council to be incorporated as an independent entity, of the United States. national in scope and international in spirit.

The yearly dues for individuals are a minimum of one

In order to give the Council time to win financial support throughout the United States for a long-range program, the contributions, like the special gifts, are tax deductible.

Rockefeller Brothers Fund has extended its grant over a further five years on a gradually diminishing scale. During this pilot

period, the International Council will continue to have the benefit

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3/19/57--3

WHY DOES AMERICA PARTICULARLY NEED AN INTERNSHIP PROGRAM OF  
of the experience, the existing facilities and the high artistic  
standards of the Museum of Modern Art for the execution of the  
Council's expanding activities. As in the past, the Inter-  
national Program hopes to obtain the coöperation of other museums  
in organizing specific exhibitions. Growing standardization of  
life : The Council, to provide the sum necessary to supplement  
the grant of the Rockefeller Brothers Fund, is seeking new members  
and, alternatively, special gifts, whether made for particular  
projects in the program or for the general cause. Membership  
offers primarily an opportunity to participate in and support  
an enterprise of major importance to the international relations  
of the United States.

The yearly dues for individuals are a minimum of one  
thousand dollars; for corporations, five thousand dollars. These  
contributions, like the special gifts, are tax deductible.

rect the distortions caused by lack of familiarity and hostile pre-  
judice against the art and flow of world of  
pagoda.

\*\*\*\*\*

and may be more quickly accepted, from free of any restrictions

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3/19/57--4

WHY DOES AMERICA PARTICULARLY NEED AN INTENSIVE PROGRAM OF EXCHANGE IN THE ARTS?

The United States, in contrast to almost every other country in the world, has no major government agency directly concerned with cultivating the arts either at home or abroad. People throughout the world have always benefited by the constant enrichment that flows from cultural exchange with other countries and the creative stimulus which this cross-fertilization provides. This lack has proved generally harmful to our relations with other countries and their peoples and has often resulted in life in this century, we in America need such contacts more than America being poorly represented, or not at all, in the international events that best display abroad the vitality of a nation's national events that best display abroad the vitality of a nation's

\*\*\*\*\*

visual arts. Attempts are being made to remedy this situation.

There is a new awareness and appreciation abroad of American attainments in the arts, thanks in part to the Inter-  
national Program. This is demonstrated by an ever-increasing

A privately financed and sponsored organization such as demand for exhibitions and publications, a demand that far out-  
strips the present capacity of existing government and private  
arts of our time through a diversified and coordinated program,  
agencies to fulfill. Efforts to present a true and convincing  
picture of our cultural achievements have proved inadequate to cor-  
rect the distortions caused by lack of familiarity and hostile pro-  
paganda.

\*\*\*\*\*

and may be more quickly accepted, being free of the unavoidable

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3/19/57--5

The United States, in contrast to almost every other country in the world, has no major government agency directly concerned with cultivating the arts either at home or abroad. This lack has proved generally harmful to our relations with other countries and their peoples and has often resulted in America being poorly represented, or not at all, in the international events that best display abroad the vitality of a nation's visual arts. Attempts are being made to remedy this situation, but a government agency, even were one to be created for the purpose, could not effectively contend with the whole problem alone.

A privately financed and sponsored organization such as the International Council, specifically equipped to deal with the arts of our time through a diversified and coordinated program, provides an essential supplement to existing government agencies. It also enjoys certain advantages over them. Its policy can be more constant than one dependent on the ebb and flow of world or national politics. At the same time, its program is more flexible and may be more quickly executed, being free of the unavoidable

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3/19/57-7

THE INTERNATIONAL PROGRAM HAS ALREADY A SUCCESSFUL RECORD 3/19/57--6

pressure and checks of government procedure. A private program can avoid the implication that it is an instrument of propaganda; further, it is less vulnerable to charges of favoritism if, in answer to particular requests, it exhibits the work of a single artist or of a small group.

The need for increased efforts is immediate, whether measured in terms of the opportunity or in comparison with the programs being carried out by other great powers.

Exhibitions Circulated Abroad

• • • "Twelve Modern American Painters and Sculptors," circulated in six European countries.

• • • "90 Ans d'Art aux Etats-Unis," an exhibition from the Museum of Modern Art collections of painting and sculpture, prints, architecture, industrial and graphic design, photography and the film, shown in Paris in 1956, as a feature of the "Salon de France." Under the title

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3/19/57--7

THE INTERNATIONAL PROGRAM HAS ALREADY A SUCCESSFUL RECORD.

WHAT ARE SOME OF ITS ACHIEVEMENTS?

Participation in International Art Events

\* \* \* United States representation in the greatest international art shows, such as the Venice Biennale, the São Paulo Bienal, the International Art Exhibition of Japan and the International Contemporary Art Exhibition of India.

Exhibitions Under Contract for the U. S. Government and Other Agencies

\* \* \* Purchase in 1954 of the United States Pavilion at the Venice Biennale. Other institutions invited on occasion to participate in organizing American representation.

Exhibitions Circulated Abroad

\* \* \* "Twelve Modern American Painters and Sculptors," circulated in six European countries.

\* \* \* "50 Ans d'Art aux Etats-Unis," an exhibition from the Museum of Modern Art collections of painting and sculpture, prints, architecture, industrial and typographic design, photography and the film, shown in Paris in 1955, as a feature of the "Salute to France." Under the title

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of Modern Art in Tokyo, with the aid of a grant from the "Modern Art in the United States," selections from this

Japan Society, for circulation in Japan.

show travelled in seven other European countries.

- \* \* \* United States participation in the III International Com-
- \* \* \* Thirteen exhibitions of printmaking, architecture and temporary Art Exhibition in India: Thirteen paintings photography, organized for circulation to smaller or by nine Americans, prepared with the aid of a grant from provincial centers in Europe, Latin America and Asia.
- the Ford Foundation.

Exhibitions Under Contract for the U. S. Government and Other Agencies

- \* \* \* United States participation in the IV International Art
- \* \* \* Four copies of "The Family of Man," photography from Exhibition of Japan: Fifteen paintings by fifteen younger sixty-eight countries recording the universal elements American artists.
- in human relations; "American Design for Home and Decora-
- \* \* \* tive Use"; both of these shows were commissioned and widely circulated by the United States government. from American collection for the "Salute to France."
- \* \* \* "Twentieth Century Design in Europe and America," an historical survey selected from the design collection of the Museum of Modern Art and emphasizing machine-made and craft objects chosen for excellence of design as well as utility. Prepared at the invitation of the National Museum

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of Modern Art in Tokyo, with the aid of a grant from the

Exhibitions from Other Countries Presented Within the United States  
Japan Society, for circulation in Japan.

\* \* \* "Textiles and Ornamental Arts of India"  
\* \* \* United States participation in the III International Con-  
\* \* \* "Latin American Architecture since 1945"  
temporary Art Exhibition in India: Thirteen paintings  
\* \* \* Eight other exhibitions, with material from fifteen countries.  
by nine Americans, prepared with the aid of a grant from  
the Ford Foundation.

\* \* \* Numerous gifts of Museum of Modern Art publications and  
\* \* \* United States participation in the IV International Art  
Exhibition of Japan: Fifteen paintings by fifteen younger  
American artists.

\* \* \* Participation in the organization of "De David à Toulouse-  
Lautrec," a loan exhibition of masterpieces from American  
collections, for the "Salute to France."

continued ....

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WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL?

Exhibitions from Other Countries Presented Within the United States

The International Council's most important project,

\*\*\* "Textiles and Ornamental Arts of India"

covering the period 1957-1960, will fulfill the basic require-

\*\*\* "Latin American Architecture since 1945"

which. The first is the establishment of a national program

\*\*\* Eight other exhibitions, with material from fifteen countries.

Including the organization of a national representation at five

Gifts received International Exhibitions in Europe, Latin

\*\*\* Numerous gifts of Museum of Modern Art publications and

books on American art from other publishers made to

foreign museums and libraries, particularly in con-

nection with the showings of International Program exhi-

and exhibitions: realization of more exhibitions, large and small,

supplemented by books, slides and films. Travel funds for artists

and other specialists should be made available in connection with

certain exhibitions.

The immediate plans are best exemplified by several joint

projects which the International Program proposes to carry out under

the Council's sponsorship.

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3/19/57--12

WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL?

\* \* \* The XI Triennale in Milan, July to November, 1957. De-

The International Council's next five-year pilot-plan, demonstration of concepts of presenting and installing works covering the period 1957-1962, will fulfill two basic requirements of art.

ments. The first is the continuation of a minimum program

including the organization of American representation at five

major recurrent International Exhibitions in Europe, Latin

America and Asia, as well as the circulation of new shows to

replace those returning for dispersal. The second is an

\* \* \* "Recent American Painting and Sculpture," an important

expansion of this program to meet as effectively as possible

exhibition of avant-garde trends, to be shown in six the increasingly insistent demand. This implies wider foreign leading European institutions.

and domestic circulation of more exhibitions, large and small,

\* \* \* Exhibition of Industrial Design, to be held in India, supplemented by books, slides and films. Travel funds for artists

and other specialists should be made available in connection with

certain exhibitions. circulation, especially to smaller centers,

The immediate plans are best exemplified by specific pro-

jects which the International Program proposes to carry out under

the Council's sponsorship.

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MUSEUM OF MODERN ART  
3/19/57--12  
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\* \* \* The XI Triennale in Milan, July to November, 1957. De-  
The Council proposes, first of all, to ensure the con-  
monstration of concepts of presenting and installing works  
tunity of the existing Program. It fully realizes, however,  
of art.  
that such a Program falls far short of answering even the present

\* \* \* The IV Biennial in Sao Paulo, September to December, 1957. and  
above American Painting and Sculpture. Increase and intensify our  
effort in favor of a plan of cultural exchange fully adopted to

\* \* \* The XXIX Biennale in Venice, June to October, 1958.  
the cause which it will serve.

\* \* \* "Recent American Painting and Sculpture," an important  
exhibition of avant-garde trends, to be shown in six  
international relations and of creating the climate necessary to  
leading European institutions.  
a peaceful and civilized world.

\* \* \* Exhibition of Industrial Design, to be sent to India,  
the autumn, 1957. enlightened support of our potential members.

\* \* \* Continued circulation, especially to smaller centers,  
of eight existing print shows and six architectural

"Art transcends Communication by interpretation  
exhibitions, on indefinitely extended itineraries.  
knowledge of each other as human beings, living  
within different conditions but bound together  
in one human experience, which is essential for  
the achievement of a peaceful world."

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# THE MUSEUM OF MODERN ART

3/19/57--13

Date February 14, 1957

The Council proposes, first of all, to ensure the con-

To: ~~Mr. René d'Harnoncourt~~ ~~to: The International Council~~  
tinuity of the existing Program. It fully realizes, however,

From: Mrs. Carleton Sprague Smith  
that such a Program falls far short of answering even the present

need. We therefore intend, with all available resources over and

Dear René,  
above those required for continuity, to increase and intensify our  
Here is a rough draft of the "short brochure."

effort in favor of a plan of cultural exchange fully adapted to

added to it -- only subtracted. It needs improvement from  
the cause which it will serve.

the publicity angle, balance of emphasis, etc. and ad infinitum.

You will The inherent possibilities are, above all, those of improving

in several versions, please don't be misled by first glance  
international relations and of creating the climate necessary to  
similarities.

a peaceful and civilized world.

I do hope that you will find time to think about it  
The degree to which these aims can be realized depends on  
seriously before the meeting we are trying to arrange with you  
the imaginative and enlightened support of our potential members.

*Elisabeth*

"Art transcends documentation by interpretation and helps to give men and nations that intimate knowledge of each other as human beings, living within different conditions but bound together in one human experience, which is essential for the achievement of a peaceful world."

--- (Report on the Program of Unesco, 1946)

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# THE MUSEUM OF MODERN ART

Date February 14, 1957

To: Mr. René d'Harnoncourt

Re: The International Council

From: Mrs. Carleton Sprague Smith

---

Dear René,

Here is a rough draft of the "short brochure."  
The one thing certain about it is that nothing more can be added to it -- only subtracted. It needs improvement from the publicity angle, balance of emphasis, etc. and ad infinitum. You will notice that two sections are submitted for discussion in several versions, please don't be misled by first glance similarities.

I do hope that you will find time to think about it seriously before the meeting we are trying to arrange with you and Porter, -- perhaps on the 21st, if not before.

*Elisabeth*

*21  
From: Elisabeth  
Re:  
Subject:  
Past Board  
Int. Program  
2 versions of long  
1 version of short  
1 version of short*



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February 12, 1957

14.

MEMORANDUM

To:

From: ELISABETH SPRAGUE SMITH

Date:

Subject:

Past Record of  
Int. Program  
2 versions of long  
1 version of medium  
1 version of short.

LES OF INTERNATIONAL PROGRAM ACTIVITY?

of United States participation in the

e Sao Paulo Bienal, the International Art

and the International Contemporary Art

1954 of the United States Pavilion at the

Other American museums invited on occasion

rganizing American representation.

\*\*\* "Twelve Modern American Painters and Sculptors" circu-  
lated in six European countries.

\*\*\* "50 Ans d'Art aux Etats-Unis," a feature of the "Salute  
to France," 1955. A cross-section from The Museum of Modern  
Art collections of painting and sculpture, prints, architecture,  
industrial and typographic design, photography and the film.  
Selections from this show, "Modern Art in the United States,"  
travelled in seven European countries.

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February 12, 1957

14.

WHAT ARE SOME EXAMPLES OF INTERNATIONAL PROGRAM ACTIVITY?

\* \* \* Organization of United States participation in the

Venice Biennale, the Sao Paulo Bienal, the International Art

Exhibition of Japan and the International Contemporary Art

Exhibition of India.

\* \* \* Purchase in 1954 of the United States Pavilion at the

Venice Biennale. Other American museums invited on occasion

to participate in organizing American representation.

\* \* \* "Twelve Modern American Painters and Sculptors" circu-

lated in six European countries.

\* \* \* "50 Ans d'Art aux Etats-Unis," a feature of the "Salute

to France," 1955. A cross-section from The Museum of Modern

Art collections of painting and sculpture, prints, architecture,

industrial and typographic design, photography and the film.

Selections from this show, "Modern Art in the United States,"

travelled in seven European countries.

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\* \* \* Thirteen exhibitions of printmaking, architecture and photography in Europe, Latin America, the Middle East and Southeast Asia.

\* \* \* "The Family of Man," photography from sixty-eight countries recording the universal elements in human relations; "American Design for Home and Decorative Use," both commissioned and widely circulated by the United States government.

\* \* \* "Twentieth Century Design in Europe and America," from The Museum of Modern Art collection, a retrospective exhibition emphasizing machine-made objects chosen for excellence of design as well as utility; prepared for the Japan Society for circulation in Japan.

\* \* \* "Thirteen Paintings by Nine Americans" prepared for a foundation for the III International Contemporary Art Exhibition in India.

\* \* \* Participation in the organization of "De David à Toulouse-Lautrec," a feature of the "Salute to France."

\* \* \* "Modern Textiles and Ornamental Arts of India," and "Latin American Architecture since 1945" circulated in the United States.

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\* \* \* Eight exhibitions with material from fifteen countries shown throughout the United States.

\* \* \* Numerous gifts of Museum of Modern Art publications and American art books from other publishers made to foreign museums and libraries, particularly in connection with certain exhibitions.

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What is  
THE LONG-RANGE PROGRAM ?

The Council's program as outlined in this leaflet is a skeleton structure, strong, well-proportioned and efficient; the plans for completing it are being drafted. But the realization of these plans depends on the response to the campaign for funds.

Staff, facilities and space are already strained to the limits consistent with the integrity of the undertaking. The expansion implicit in the long-range program must therefore begin at the nerve-center and work outwards.

One of the predictable obligations of the Council is the organization of United States participation in five recurrent, major International Exhibitions. The need is also great for increased foreign and domestic circulation of exhibitions, large and small, enhanced and supplemented by such material as books, slides or films. Funds should be made available for artists or other appropriate persons to participate in the projects.

Plans and commitments should be made months, often years, in advance in order efficiently to coördinate ideal project pro-

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## What is the International Council?

The International Council is a non-profit organization with production and schedule. The Council must act soon to ensure continuity.

The entire structure depends for its support on the imaginative and enlightened interest of future members. The momentum of past performance must not be lost, and the moment is propitious.

For friendly contacts among them.

To begin to achieve this goal by encouraging great interest and national support of a program already distinguished in quality and scope.

\*\*\*\*\*

The Council is an outgrowth of the International activities of The Society of Modern Art whose exhibitions of works of art from other countries led to reciprocal loans to foreign institutions and eventually to the organization of shows for exhibition abroad. In recent years, under the pressure of a war-torn world situation, cultural intercourse has seemed to

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## What is the International Council?

The International Council is a non-profit membership corporation under the laws of the State of New York. Its basic aim is to foster international exchanges in the contemporary visual arts in the belief that such exchanges enrich the experience of participating peoples, stimulate their artistic production, increase their mutual understanding and make for friendly contacts among them.

It hopes to achieve this goal by encouraging great expansion and national support of a program already distinguished in quality and scope.

\*\*\*\*\*

The Council is an outgrowth of the International activities of The Museum of Modern Art whose exhibitions of works of art from other countries led to reciprocal loans to foreign institutions and eventually to the organization of shows for exhibition abroad.

In recent years, under the pressure of a menacing world situation, cultural interchange has become an ever

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more widely recognized means of creating an international climate favorable to peace. A five-year Rockefeller Brothers Fund grant enabled the Museum to respond to this challenge by formally establishing an International Program for the exchange of exhibitions whose success has proven the present need for its continuation and intensification. To satisfy this need, in 1956 a nation-wide group of men and women caused the International Council to be incorporated as an independent entity, national in scope and international in spirit. The high artistic standards, experience and facilities of the Museum of Modern Art make it the ideal primary instrument for the execution of the Council's expanding program.

The Fund has extended its grant in order to assure the continuity of the next five-year pilot plan and to allow the Council gradually to assume financial responsibility for the long-range program.

The yearly dues for individual membership in the International Council are a minimum of one thousand dollars;

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4 5.

for corporation membership, five thousand dollars. These contributions provide the sustaining funds that are vital for the planning and continuity of the Council's work. Alternatively, special one-time gifts, whether made for a particular project or for the general cause, can be of immense value for the expansion of the program. Membership offers primarily an opportunity to participate in and support a program of major importance in our international relations.

1

2

4

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6.

What are the basic beliefs of the International Council?

Free international exchanges in the arts foster friendly  
 ① understanding among nations and are increasingly necessary in  
 view of the persistent instability of the world situation.

\*\*\*\*\*

put into  
3

The best efforts of government and private agencies to  
 present abroad a true and convincing picture of our cultural life  
 and activities have proven inadequate to correct the distortions  
 created by lack of familiarity and hostile propaganda as well as  
 our own shortsightedness.

\*\*\*\*\*

4

A privately financed and sponsored organization such  
 as the International Council enjoys certain advantages over  
 government agencies in administering a program of exchange in  
 the arts.

Its policy can be more constant than that of an agency  
 dependent on the ebb and flow of world or national politics.

At the same time its program is more flexible and may be more

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7.

quickly executed, being free of the unavoidable pressure and checks of government procedure.

A private organization can avoid the implication of propaganda and can withstand that of favoritism.

\*\*\*\*\*

Cultural interchange with foreign countries enriches

2

our own national spirit and stimulates by cross-fertilization the creation of works of art.

\*\*\*\*\*

That American cultural life is arousing interest and curiosity abroad, thanks in part to the activities of the

3

International Program, is demonstrated by an ever-increasing demand for exhibitions and publications. This demand far outstrips the present capacity of existing government and private agencies to fulfil. The need is great, whether measured in terms of the opportunity or in comparison with the programs being carried out by other great powers.

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*What is*  
THE IMMEDIATE PROGRAM *of the International Council?*

\* \* \* American Representation to three major International Exhibitions:

The XI Triennale in Milan

July to November, 1957

The IV Bienal in Sao Paulo

September to December, 1953

The XXIX Biennale in Venice

June to October, 1958

\* \* \* "Recent American Painting and Sculpture", comprehensive avant-garde exhibition to be shown in six leading European institutions.

\* \* \* "Twentieth Century Design in Europe and America" *retrospective* large scale survey of trends in industrial and decorative art to be shown in three cities in Japan.

\* \* \* "Thirteen Paintings by Nine Americans" to travel in India

\* \* \* Eight print shows and five architectural exhibitions will be seen in sixty-five showings in fifty-four cities in thirty-three countries.

\* \* \* Four copies of "The Family of Man" will continue world-wide circulation under the auspices of the U. S. I. A.

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3. Among the exhibitions prepared under contract with the  
What is the record of the International Program?

United States government the two most widely circulated have  
 1. It has organized the United States participation in such

been "American Design for Mass and Decorative Use"; and four  
 major international exhibitions as the Biennale in Venice, the

copies of the Museum of Modern Art's 25th Anniversary "The  
 Biennial in Sao Paulo, the International Art Exhibition of Japan

Family of Man," an *Contemporary* of photography from 68 countries  
 and the International Art Exhibition of India. In 1954 the

representing the camera's achievements in recording the universal  
 American pavilion at the Biennale in Venice was purchased by

elements in human relations.  
 the International Program which on occasion invites the cooper-

Outstanding among the exhibitions the International Program  
 ation of other museums in organizing the American representation *at this festival*

has prepared for other agencies is "Twentieth Century Design in  
 2. It has circulated in many European countries comprehensive

Europe and America," now circulating in Japan. In this selec-  
 exhibitions such as "Twelve Modern American Painters and Sculptors";

tions from the fine collection of the Museum of Modern Art, the  
 and "Modern Art in the United States," a cross-section from the

emphasis is on machine-made objects from furniture to forks chosen  
 Museum of Modern Art collections of painting and sculpture, prints,

for excellence of design as well as utility. The materials range  
 architecture, industrial and typographic design, photography and

from silver, crystal and wood to commercial glass and synthetics.  
 the film. Thirteen exhibitions in the fields of printmaking,

"Thirteen Paintings by Nine Americans," prepared for a private  
 architecture and photography have been assembled and are currently

Foundation for showing at the III International Contemporary Art  
 traveling on itineraries that include Europe, Latin America, the

Exhibition in New Delhi, includes work by Stuart Davis, Milton  
 Middle East and Southeast Asia.

de Loozing, Archibald Gorky, Adolph Gottlieb, Grace Hartigan, Jackson

Pollack, Mark Rothko, Miles Spencer and Mark Tobey.

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9.  
-2 (2/5)

3. Among the exhibitions prepared under contract with the <sup>-3 (2/5)</sup> United States government the two most widely circulated have been "American Design for Home and Decorative Use"; and four copies of the Museum of Modern Art's 25th Anniversary "The Family of Man," an exhibition of photography from 68 countries representing the camera's achievements in recording the universal elements in human relations.

4. Outstanding among the exhibitions the International Program has prepared for other agencies is "Twentieth Century Design in Europe and America," now circulating in Japan. In this selection from the fine collection of the Museum of Modern Art the emphasis is on machine-made objects from furniture to forks chosen for excellence of design as well as utility. The materials range from silver, crystal and wood to commercial glass and synthetics.

"Thirteen Paintings by Nine Americans," prepared for a private Foundation for showing at the III International Contemporary Art Exhibition in New Delhi, includes work by Stuart Davis, Willem de Kooning, Arshile Gorky, Adolph Gottlieb, Grace Hartigan, Jackson Pollock, Mark Rothko, Niles Spencer and Mark Tobey.

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10.

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What is the record of the International Program?

The Program played an important role in the organization

1. It has organized the United States participation in such of the exhibition "De David à Toulouse-Lautrec," which took place

major international exhibitions as the Biennale in Venice, the in Paris in 1955 as a feature of the nationally sponsored Salute Signal in Sao Paulo, the International Art Exhibition of Japan to France.

and the International Art Exhibition of India. In 1954 the 5. The presentation within the United States of art from other American pavilion at the Biennale in Venice was purchased by countries is an important function of the International Program.

the International Program which on occasion invites the cooperation of other museums in organizing the American representation. "Modern Textiles and Ornamental Arts of India" and "Latin-American Architecture since 1915" are examples of major shows of this kind.

2. It has circulated in many European countries comprehensive Material from fifteen countries is included in the eight exhibitions such as "Twelve Modern American Painters and Sculptors"; tions prepared for circulation in the United States.

and "Modern Art in the United States," a cross-section from the 6. The International Program has made numerous gifts of Museum Museum of Modern Art collections of painting and sculpture, prints,

of Modern Art publications, and books on American art from other architecture, industrial and typographic design, photography and publishers, to museums and libraries in foreign countries, par-

the film. Thirteen exhibitions in the fields of printmaking, ticularly on the occasion of showings of its exhibitions in those architecture and photography have been assembled and are currently countries.

traveling on itineraries that include Europe, Latin America, the Middle East and Southeast Asia.

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What is the record of the International Program?

1. It has organized the United States participation in such major international exhibitions as the Biennale in Venice, the Bienal in Sao Paulo, the International Art Exhibition of Japan and the International <sup>Contemporary</sup> Art Exhibition of India. In 1954 the American pavilion at the Biennale in Venice was purchased by the International Program which on occasion invites the cooperation of other museums in organizing the American representation <sup>at this festival</sup>
2. It has circulated in many European countries comprehensive exhibitions such as "Twelve Modern American Painters and Sculptors"; and "Modern Art in the United States," a cross-section from the Museum of Modern Art collections of painting and sculpture, prints, architecture, industrial and typographic design, photography and the film. Thirteen exhibitions in the fields of printmaking, architecture and photography have been assembled and are currently
5. The program also brings the United States of art from other countries by its itineraries that include Europe, Latin America, the Middle East and Southeast Asia.

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3. Among the exhibitions prepared under contract with the United States government the two most widely circulated have been "American Design for Home and Decorative Use"; and four copies of the Museum of Modern Art's 25th Anniversary, "The Family of Man," an exhibition of photography from 68 countries representing the most complete exploration possible of the camera's achievements in recording the universal elements in human relations.

4. For other agencies the International Program has prepared several exhibitions including "Twentieth Century Design in Europe and America" for circulation in Japan. The Program <sup>also</sup> played a large rôle in the organization of the exhibition "De David à Toulouse-Lautrec," which took place in Paris in 1955 as a feature of the nationally sponsored Salute to France.

5. The presentation within the United States of art from other countries is an important function of the International Program. "Modern Textiles and Ornamental Arts of India" and "Latin-American

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13.

Architecture since 1945" are examples of major shows of this kind. Material from fifteen countries is included in the eight exhibitions prepared for circulation in the United States.

6. The International Program has made numerous gifts of Museum of Modern Art publications, and books on American art from other publishers, to museums and libraries in foreign countries, particularly on the occasion of showings of its exhibitions in those countries.

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February 1, 1957

what is the immediate program (of the International Council)?

THE INTERNATIONAL PROGRAM

The Council will organize the American representation to three major International Exhibitions.

guard art and to contain approximately ninety paintings and

1. The XI Triennale in Milan, July to November, 1957.

thirty works of sculpture. These would represent the most

The exhibition will demonstrate concepts of presentation original expression of American art and one which has already and installation of works of art, carried out with photo-influenced the style of artists abroad.

graphic enlargements and a limited showing of paintings,

The Council proposes to continue to circulate the eight sculpture and work in other mediums.

print shows and five architectural exhibitions already launched

2. The IV Bienal do Museum de Arte Moderna in Sao Paulo,

September to December, 1957. A comprehensive survey of

recent American painting and sculpture is planned as part

of the representation, as well as a large showing of one

important American artist.

3. The XXIX Biennale of Venice, June to October, 1958. The

exhibition in the Museum's American pavilion will emphasize

young American painters, sculptors and printmakers.

and the United States. The emphasis is on machine-

made objects from furniture to forks selected for

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20.

excellence of design as well as...  
An important exhibition, "Recent American Painting and Sculpture," is being planned to be devoted entirely to avant-garde art and to contain approximately ninety paintings and thirty works of sculpture. These would represent the most original expression of American art and one which has already influenced the style of artists abroad.

The Council proposes to continue to circulate the eight print shows and five architectural exhibitions already launched by the International Program.

The International Program has assembled two exhibitions, requested and financed by outside agencies, whose circulation abroad will extend into the fiscal year 1957-1958:

1. Twentieth Century Design. This selection from the fine collection of The Museum of Modern Art will circulate in Japan after opening in Tokyo. It demonstrates the development of design in Europe and the United States. The emphasis is on machine-made objects from furniture to forks selected for

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-3

what is  
James D. White  
THE INTERNATIONAL FRONTIER ?

excellence of design as well as utility; ~~and~~ the  
The Council will organize the American representation  
materials range from silver, crystal and wood to  
to three major International Exhibitions.  
commercial glass, ~~metals~~ and synthetics.

1. The II Triennale di Milano, 1957.  
2. United States Representation at the III International Contemporary Art Exhibition in New Delhi, February, 1957.  
The exhibition will include  
and installation  
A collection of thirteen paintings by nine Americans, Stuart Davis, Willem de Kooning, Arshile Gorky, Adolph Gottlieb, Grace Hartigan, Jackson Pollock, Mark Rothko, Niles Spencer, Mark Tobey. The show will travel extensively in India.  
The exhibition will include a comprehensive survey of recent American painting and sculpture as part of the representation, as well as a large showing of one important American artist.
3. The XXIX Biennale di Venezia, June to October, 1958. The exhibition in the Museum's American pavilion will emphasize young American painters, sculptors and printmakers.

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22.

What is  
James D. Cole  
THE INTERNATIONAL PROGRAM ?

? ( The Council will organize the American representation  
to three major International Exhibitions.

1. The XI Triennale in Milan, July to November, 1957.  
The exhibition will demonstrate concepts of presentation and installation of works of art, carried out with photographic enlargements and a limited showing of paintings, sculpture and work in other mediums.
2. The IV Bienal do Museum de Arte Moderna in Sao Paulo, September to December, 1957. A comprehensive survey of recent American painting and sculpture is planned as part of the representation, as well as a large showing of one important American artist.
3. The XXIX Biennale of Venice, June to October, 1958. The exhibition in the Museum's American pavilion will emphasize young American painters, sculptors and printmakers.

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4. An important avant-garde exhibition, "Recent American Painting and Sculpture," is being planned and ~~will~~ contain approximately ninety paintings and thirty works of sculpture. These would represent the most original expression of American art and one which has already influenced the style of artists abroad. *To be shown in six leading European institutions.*

5. The Council proposes to continue to circulate the eight print shows and five architectural exhibitions already launched by the International Program, as well as "Twentieth Century Design in Europe and America" and "Thirteen Paintings by Nine Americans", in Japan and India respectively.

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19.

~~HIGHLIGHTS OF THE FIRST FOUR YEARS~~

*What is the past record of the International Program?*

\* \* \* American participation in the Venice Biennale, the Sao Paulo Bienal, and International Exhibitions of Japan and India.

\* \* \* Purchase of American Pavilion at Venice Biennale.

\* \* \* "Twelve Modern American Painters and Sculptors", "Modern Art in the United States" circulated in Europe.

\* \* \* Thirteen exhibitions of prints, architecture and photography circulated in Europe, Latin America, the Middle East and Southeast Asia.

\* \* \* "American Design for Home and Decorative Use" and "The Family of Man" circulated by the U. S. government.

\* \* \* Participation in "Salute to France" -- "De David à Toulouse-Lautrec." *50 Anns d'Art Moderne aux Etats Unis*

\* \* \* "Modern Textiles and Ornamental Arts of India", "Latin-American Architecture since 1915" and eight other exhibitions with material from thirteen countries circulated in the United States.

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18.

DISCOUNT BOND

\*\*\* Gifts to foreign museums and libraries of publications  
on art.

THE MUSEUM OF MODERN ART

Disc. Bond 10/10/52  
1000 Collections, General, Artwork

1000 Collections, General, Artwork  
1000 Collections, General, Artwork

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# THE MUSEUM OF MODERN ART

**Date** March 22, 1957

**To:** Mr. René d'Harnoncourt

**Re:** International Council Brochure

**From:** Mrs. Carleton Sprague Smith

The two main questions are:

1. Bottom of page 2, if Nelson's cut is made, it means that the Museum is not mentioned in any future plans. Is this factually or psychologically good? Why did he want it crossed out?
2. May we disregard his suggestion of the insertion about private or government sponsorship and work it in on pp. 5 and 6 according to the enclosed new pages. Does the new p. 5 satisfy him?

program of circulating exhibitions already distinguished in  
quality and scope.

\*\*\*\*\*

The Council is an outgrowth of the international activities  
of The Museum of Modern Art, whose exhibitions of works of art from  
other countries and reciprocal loans to foreign institutions even-  
tually led to the organization of shows for exhibition abroad.

In recent years cultural interchange has become an ever  
more widely recognised means of creating an international climate

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WHAT IS THE INTERNATIONAL COUNCIL?

*at The Museum of  
Modern Art.*

The International Council is a non-profit membership corporation under the laws of the State of New York. Its basic aim is to foster international exchange in the contemporary visual arts, in the belief that such exchange enriches the experience of participating peoples, stimulates their artistic production, and engenders friendly contacts and understanding among them. It hopes to achieve this goal by obtaining national support and expansion of an international program of circulating exhibitions already distinguished in quality and scope.

\*\*\*\*\*

The Council is an outgrowth of the international activities of The Museum of Modern Art, whose exhibitions of works of art from other countries and reciprocal loans to foreign institutions eventually led to the organization of shows for exhibition abroad.

In recent years cultural interchange has become an ever more widely recognized means of creating an international climate

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favorable to peace: A five-year Rockefeller Brothers Fund grant enabled the Museum to respond to this challenge by formally establishing, in 1952, an International Program for the exchange of exhibitions. The shows sent abroad covered a wide range of the visual arts -- painting, sculpture, architecture, prints, typography, industrial design, photography, films -- and included material drawn from public and private collections all over the country.

*quickly expanded*

*\* (1) <sup>insert</sup> from page 3*

The success of this Program proved the present need for its continuation and intensification. To satisfy this need, in 1956 a nation-wide group of men and women caused the International Council to be incorporated as an independent entity, national in scope and international in spirit.

In order to give the Council time to win financial support throughout the United States for a long-range program, the Rockefeller Brothers Fund has extended its grant over a further five years on a gradually diminishing scale. During this pilot period, the International Council will continue to have the benefit

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of the experience, the existing facilities and the high artistic standards of the Museum of Modern Art for the execution of the Council's expanding activities. As in the past, the International Program hopes to obtain the cooperation of other museums in organizing specific exhibitions.

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①

page 2

The Council, to provide the sum necessary to supplement the grant of the Rockefeller Brothers Fund, is seeking new members and, alternatively, special gifts, whether made for particular projects in the program or for the general cause. Membership offers primarily an opportunity to participate in and support an enterprise of major importance to the international relations of the United States.

X  
Print  
or  
Gov

The yearly dues for individuals are a minimum of one thousand dollars; for corporations, five thousand dollars. These contributions, like the special gifts, are tax deductible.

Cultural exchange in the hands of gov never can have the same freedom + vitality as

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3/29/57--4

WHY DOES AMERICA PARTICULARLY NEED AN INTENSIVE PROGRAM OF  
EXCHANGE IN THE ARTS?

People throughout the world have always benefited by  
the constant enrichment that flows from cultural exchange with  
other countries and the creative stimulus which this ~~process~~ *These exchanges*  
~~of fertilization provides.~~ With the growing standardization of  
life in this century, we in America need such contacts more than  
ever before.

\*\*\*\*\*

There is a new awareness and appreciation abroad of  
American attainments in the arts, thanks in part to the Inter-  
national Program. This is demonstrated by an ever-increasing  
demand for exhibitions and publications, a demand that far out-  
strips the present capacity of existing government and private  
agencies to fulfill. Efforts to present a true and convincing  
picture of our cultural achievements have proved inadequate to cor-  
rect the distortions caused by lack of familiarity and hostile pro-  
paganda.

\*\*\*\*\*

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The United States, in contrast to almost every other country in the world, has no major government agency directly concerned with cultivating the arts either at home or abroad. This lack has proved generally harmful to our relations with other countries and their peoples and has often resulted in America being poorly represented, or not at all, in the international events that best display abroad the vitality of a nation's visual arts. Attempts are being made to remedy this situation, but a government agency, even were one to be created for the purpose, could not effectively contend with the whole problem alone.

A privately financed and sponsored organization such as the International Council <sup>of the Museum of Modern Art</sup> specifically equipped to deal with the arts of our time through a diversified and coordinated program, provides an essential supplement to existing government agencies. It also enjoys certain advantages over them. Its policy can be more constant than one dependent on the ebb and flow of world or national politics. At the same time, its program is more flexible and may be more quickly executed, being free of the unavoidable

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pressure and checks of government procedure. A private program  
can avoid the implication that it is an instrument of propaganda;  
further, it is less vulnerable to <sup>criticism</sup> ~~charges of favoritism~~ if, in  
answer to particular requests, it exhibits the work of a single  
artist or of a small group.

The need for increased efforts is immediate, whether  
measured in terms of the opportunity or in comparison with the  
programs being carried out by other great powers.

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THE INTERNATIONAL PROGRAM HAS ALREADY A SUCCESSFUL RECORD.  
WHAT ARE SOME OF ITS ACHIEVEMENTS?

Participation in International Art Events

\*\*\* United States representation in the greatest international art shows, such as the Venice Biennale, the Sao Paulo Biennial, the International Art Exhibition of Japan and the International Contemporary Art Exhibition of India.

\*\*\* Purchase in 1954 of the United States Pavilion at the Venice Biennale. Other institutions invited on occasion to participate in organizing American representation.

Exhibitions Circulated Abroad

\*\*\* "Twelve Modern American Painters and Sculptors," circulated in six European countries.

\*\*\* "50 Ans d'Art aux Etats-Unis," an exhibition from the Museum of Modern Art collections of painting and sculpture, prints, architecture, industrial and typographic design, photography and the film, shown in Paris in 1955, as a feature of the "Salute to France." Under the title

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"Modern Art in the United States," selections from this show travelled in seven other European countries.

\* \* \* Thirteen exhibitions of printmaking, architecture and photography, organized for circulation to smaller or provincial centers in Europe, Latin America and Asia.

Exhibitions Under Contract for the U. S. Government and Other Agencies

\* \* \* Four copies of "The Family of Man," photography from sixty-eight countries recording the universal elements in human relations; "American Design for Home and Decorative Use"; both of these shows were commissioned and widely circulated by the United States government.

\* \* \* "Twentieth Century Design in Europe and America," an historical survey selected from the design collection of the Museum of Modern Art and emphasizing machine-made and craft objects chosen for excellence of design as well as utility. Prepared at the invitation of the National Museum

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of Modern Art in Tokyo, with the aid of a grant from the Japan Society, for circulation in Japan.

\* \* \* United States participation in the III International Contemporary Art Exhibition in India: Thirteen paintings by nine Americans, prepared with the aid of a grant from the Ford Foundation.

\* \* \* United States participation in the IV International Art Exhibition of Japan: Fifteen paintings by fifteen younger American artists.

\* \* \* Participation in the organization of "De David à Toulouse-Lautrec," a loan exhibition of masterpieces from American collections for the "Salute to France."

continued ....

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Exhibitions from Other Countries Presented Within the United States

\* \* \* "Textiles and Ornamental Arts of India"

\* \* \* "Latin American Architecture since 1915"

\* \* \* Eight other exhibitions, with material from fifteen countries.

Gifts

\* \* \* Numerous gifts of Museum of Modern Art publications and books on American art from other publishers made to foreign museums and libraries, particularly in connection with the showings of International Program exhibitions.

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3/29/57--11

WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL?

*of the*  
The International *Program* next five-year ~~plan~~,  
covering the period 1957-1962, will fulfill two basic requirements. The first is the continuation of a minimum program including the organization of American representation at five major recurrent International Exhibitions in Europe, Latin America and Asia, as well as the circulation of new shows to replace those returning for dispersal. The second is an expansion of this program to meet as effectively as possible the increasingly insistent demand. This implies wider foreign and domestic circulation of more exhibitions, large and small, supplemented by books, slides and films. Travel funds for artists and other specialists should be made available in connection with certain exhibitions.

The immediate plans are best exemplified by specific projects which the International Program proposes to carry out under the Council's sponsorship.

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\* \* \* The XI Triennale in Milan, July to November, 1957. Demonstration of concepts of presenting and installing works of art.

\* \* \* The IV Bienal in Sao Paulo, September to December, 1957. American Painting and Sculpture.

\* \* \* The XXIX Biennale in Venice, June to October, 1958.

\* \* \* "Recent American Painting and Sculpture," an important exhibition of avant-garde trends, to be shown in six leading European institutions.

\* \* \* Exhibition of Industrial Design, to be sent to India, autumn, 1957.

\* \* \* Continued circulation, especially to smaller centers, of eight existing print shows and six architectural exhibitions, on indefinitely extended itineraries.

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The Council proposes, first of all, to ensure the continuity of the existing Program. It fully realizes, however, that such a Program falls far short of answering even the present need. We therefore intend, with all available resources over and above those required for continuity, to increase and intensify our effort in favor of a plan of cultural exchange fully adapted to the cause which it will serve.

The inherent possibilities are, above all, those of improving international relations and of creating the climate necessary to a peaceful and civilized world.

The degree to which these aims can be realized depends on the imaginative and enlightened support of our potential members.

"Art transcends documentation by interpretation and helps to give men and nations that intimate knowledge of each other as human beings, living within different conditions but bound together in one human experience, which is essential for the achievement of a peaceful world."

--- (Report on the Program of Unesco, 1946)

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3/22/57--5

The United States, in contrast to almost every other country in the world, has, at present, no major government agency directly concerned with cultivating the arts either at home or abroad. Even if one were created for the purpose it could not effectively undertake the whole responsibility alone because cultural exchange in the hands of government never can have the same freedom and vitality that it enjoys under private (or enterprise?) sponsorship.

A privately financed and sponsored organization, such as the International Council at the Museum of Modern Art, specifically equipped to deal with the arts of our time through a diversified and coördinated program, provides an essential supplement to governmental action. It also enjoys certain advantages over them. Its policy can be more constant than one dependent on the ebb and flow of world or national politics. At the same time, its program is more flexible and may be more quickly executed, being free of the unavoidable pressure and

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checks of government procedure. A private program can avoid the implication that it is an instrument of propaganda; further, it is less vulnerable to criticism if, in answer to particular requests, it exhibits the work of a single artist or of a small group.

The need for increased efforts is immediate, whether measured in terms of the opportunity or in comparison with the programs being carried out by other great powers.

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Art transcends documentation by interpretation  
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and helps to give men and nations that intimate  
 knowledge of each other as human beings, living

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within different conditions but bound together in

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one human experience, which is essential for the

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achievement of a peaceful world.

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**WHAT IS THE INTERNATIONAL COUNCIL**

The International Council is a non-profit membership

**STAFF**

incorporated under the laws of the State of New York. Its

**William E. S. Curteis**  
Executive Secretary

**Mrs. Carleton Sprague Smith**  
Consultant

believes that such exchange en-  
riches the experience of participating peoples, stimulates  
their artistic production, and makes for friendly contacts  
and understanding among them. It hopes to achieve this goal  
by obtaining national support and expansion of an international  
program of circulating exhibitions already distinguished in  
quality and scope.

\*\*\*\*\*

The Council is an outgrowth of the international activities

**OFFICE**

at The Museum of Modern Art, whose exhibitions of works of art from

11 West 53 Street

New York 19

In recent years, under the pressure of a menacing world  
Telephone: Circle 5-8900

situation, cultural interchange has become an ever more widely

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recognized means of creating an international climate favorable

#### WHAT IS THE INTERNATIONAL COUNCIL?

to pass. A five-year Rockefeller Brothers Fund grant enabled

The International Council is a non-profit membership  
the Museum to respond to this challenge by formally establishing

corporation under the laws of the State of New York. Its

in 1952 an International Program for the exchange of exhibitions

basic aim is to foster international exchange in the con-  
whose success has proved the present need for its continuation

temporary visual arts in the belief that such exchange en-  
and internationalization. To satisfy this need, in 1956 a nation-

riches the experience of participating peoples, stimulates

wide group of men and women caused the International Council

their artistic production, and makes for friendly contacts

to be incorporated as an independent entity, national in scope

and understanding among them. It hopes to achieve this goal

and international in spirit. The high artistic standards, ex-

by obtaining national support and expansion of an international

perience and facilities of The Museum of Modern Art make it the

program of circulating exhibitions already distinguished in

ideal primary instrument for the execution of the Council's ex-

quality and scope.

pending program.

\*\*\*\*\*

In order to give the Council time to win financial

The Council is an outgrowth of the international activities  
support throughout the country for a long-range program, the

of The Museum of Modern Art, whose exhibitions of works of art from

Rockefeller Brothers Fund has extended its grant over a further

other countries and reciprocal loans to foreign institutions even-

five years on a gradually diminishing scale. This is regarded

usually led to the organization of shows for exhibition abroad.

as an exceptional sign of confidence in the Council's future.

In recent years, under the pressure of a menacing world

The Council, to provide its share of the necessary funds,

situation, cultural interchange has become an ever more widely

is seeking new members and, alternatively, special gifts, whether

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recognized means of creating an international climate favorable to peace. A five-year Rockefeller Brothers Fund grant enabled the Museum to respond to this challenge by formally establishing in 1952 an International Program for the exchange of exhibitions whose success has proved the present need for its continuation and intensification. To satisfy this need, in 1956 a nationwide group of men and women caused the International Council to be incorporated as an independent entity, national in scope and international in spirit. The high artistic standards, experience and facilities of The Museum of Modern Art make it the ideal primary instrument for the execution of the Council's expanding program.

In order to give the Council time to win financial support throughout the country for a long-range program, the Rockefeller Brothers Fund has extended its grant over a further five years on a gradually diminishing scale. ~~This is regarded as an exceptional sign of confidence in the Council's future.~~

The Council, to provide its share of the necessary funds, is seeking new members and alternatively, special gifts, whether

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made for a particular project or for the general cause. Membership offers primarily an opportunity to participate in and support a program of major importance to the international relations of the United States. The yearly dues for individuals are a minimum of one thousand dollars; for corporations, five thousand dollars. These contributions, like the special gifts, are tax deductible. Exchange with foreign countries and this cross-fertilization must stimulate our cultural life in all its forms. American activity in the arts is arousing interest and curiosity abroad, thanks in part to the International Program. This is demonstrated by an ever-increasing demand for exhibitions and publications, a demand that far outstrips the present capacity of existing government and private agencies to fulfill. To present a true and convincing picture of our cultural achievements have proved inadequate to convert the stereotypes created by lack of familiarity and hostile propaganda.

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WHAT IS AMERICA'S PARTICULAR NEED FOR AN INTENSIVE PROGRAM OF EXCHANGE IN THE ARTS?

The vastness of our country tends to diminish awareness of the varied and diverging patterns of civilization brought with them by our ancestors, and the standardization of our life in this century is endangering the vigor of once strong roots. The American national spirit needs the enrichment of <sup>2</sup>grater interchange with foreign countries and this cross-fertilization must stimulate our cultural life in all its forms.

\*\*\*\*\*

American activity in the arts is arousing interest and curiosity abroad, thanks in part to the International Program. This is demonstrated by an ever-increasing demand for exhibitions and publications, a demand that far outstrips the present capacity of existing government and private agencies to fulfil. Efforts to present a true and convincing picture of our cultural achievements have proved inadequate to correct the distortions created by lack of familiarity and hostile propaganda.

\*\*\*\*\*

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The United States, in contrast to almost every other country in the world, has no major government agency directly concerned with cultivating the arts either at home or abroad. Our efforts to foster international exchange in the arts have consequently been inadequate and uncoordinated, with results that are harmful to the entire range of our relations with other countries and their peoples. Attempts are being made to remedy this situation, but a government agency, even were one to be created for the purpose, could not effectively deal with the whole problem alone.

A privately financed and sponsored organization such as the International Council provides an essential supplement to existing government agencies. It also enjoys certain advantages over them. Its policy can be more constant than one dependent on the ebb and flow of world or national politics, At the same time, its program is more flexible and may be more quickly executed, being free of the unavoidable pressure and checks of government procedure. A private organization can avoid the implication that it is an instrument of propaganda; further, it is not vulnerable to charges of favoritism if, in order to present an aspect of contemporary American art in which there is great interest abroad, it exhibits the work of a single artist or of a small group.

The need for increased efforts is immediate whether measured in terms of the opportunity or in comparison with the programs being carried out by other great powers.

\*, and its standards can be those of artistic merit and intrinsic interest, unaffected by philistinism or political timidity.

*Should be  
not to be  
in view of  
to people*

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THE INTERNATIONAL PROGRAM HAS ALREADY A SUCCESSFUL RECORD.  
WHAT ARE SOME OF ITS ACHIEVEMENTS?

- \*\*\* United States participation in such international art events as the Venice Biennale, the Sao Paulo Bienal, the International Art Exhibition of Japan and the International Contemporary Art Exhibition of India.
- \*\*\* Purchase in 1954 of the United States Pavilion at the Venice Biennale. Other institutions invited on occasion to participate in organizing American representation.
- \*\*\* "Twelve Modern American Painters and Sculptors" circulatorial survey selected from the design collection of the Museum of Modern Art and exhibiting worldwide.
- \*\*\* "50 Ans d'Art aux Etats-Unis," an exhibition from the Museum of Modern Art collections of painting and sculpture, prints, architecture, industrial and typographic design, photography and the film, shown in Paris in 1955, as a feature of the "Salute to France." Under the title, "Thirteen Paintings by Nine Americans" prepared with the aid of a foundation grant to constitute the United States part-show travelled in seven other European countries.

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- \*\*\* Thirteen exhibition of printmaking, architecture and photography were organized for circulation in Europe, Latin America and Asia.
- \*\*\* Four copies of "The Family of Man," photography from sixty-eight countries recording the universal elements in human relations; "American Design for Home and Decorative Use," both <sup>of this shows</sup> commissioned and widely circulated by the United States government.
- \*\*\* "Twentieth Century Design in Europe and America," an historical survey selected from the design collection of The Museum of Modern Art and emphasizing machine-made and craft objects chosen for excellence of design as well as utility. Prepared at the invitation of the National Museum of Modern Art in Tokyo, with the aid of a grant from the Japan Society, for circulation in Japan.
- \*\*\* "Thirteen Paintings by Nine Americans" prepared with the aid of a foundation grant to constitute the United States parti-

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icipation in the III International Contemporary Art Exhibition in India.

\*\*\* Participation in the organization of "De David à Toulouse-Lautrec", a feature<sup>h</sup> of the "Salute to France."

including the organization of American representation at five  
\*\*\* "Textiles and Ornamental Arts of India," and "Latin American Architecture since 1945" presented in the United States.

\*\*\* Eight exhibitions with material from fifteen countries shown throughout the United States.

\*\*\* Numerous gifts of Museum of Modern Art publications and books on American art from other publishers made to foreign museums and libraries, particularly in connection with the showings of International Program exhibitions.

The immediate plans are best exemplified by specific projects which the International Program proposes to carry out under the Council's sponsorship.

\*\*\* The XI Triennale in Milan, July to November, 1957. Introduction of concepts of presenting and installing works of art.

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WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL? December, 1957.

The International Council's next five-year pilot-plan, covering the period 1957-1962, will fulfil two basic requirements. The first is the continuation of a minimum program including the organization of American representation at five major recurrent International Exhibitions in Europe, Latin America and Asia, as well as the circulation of new shows to replace those returning for dispersal. The second is an expansion of this program to meet as effectively as possible the increasingly insistent demand. This implies wider foreign and domestic circulation of more exhibitions, large and small, supplemented by books, slides or films. Travel funds for artists and other specialists should be made available in connection with certain exhibitions.

The immediate plans are best exemplified by specific projects which the International Program proposes to carry out under the Council's sponsorship.

\* \* \* The XI Triennale in Milan, July to November, 1957. Demonstration of concepts of presenting and installing works of art.

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\*\*\* The IV Bienal in Sao Paulo, September to December, 1957.

American Painting and Sculpture. \* time when it will

Have the funds to realize such projects as the following which

\*\*\* The XXIX Biennale in Venice, June to October, 1958.

are not yet included in the plans outlined in this pamphlet:

\*\*\* "Recent American Painting and Sculpture".

\*\*\* Exhibition

An important exhibition of avant-garde trends to be shown

\*\*\* in six leading European institutions. in response to many demands. ?

\*\*\* Continued circulation, especially to smaller centers, one,

of the eight existing print shows and five architectural

exhibitions on indefinitely extended itineraries. the

creation as well as the collection of art.

\*\*\* Organization of American Representation at the IV Inter-

\*\*\* national Art Exhibition of Japan, December, 1957

\*\*\* Exhibition of Industrial Design, to be sent to India, autumn,

1957. to express and on American museum techniques and col-

lections and to coordinate and implement projects con-

cerning international exchanges in the arts.

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*Some hopes for the future*

The Council looks forward to the time when it will have the funds to realize such projects as the following which are not yet included in the plans outlined in this pamphlet:

Program of civilized contacts between nations through exchange of

\*\*\* Exhibition *to be supported by R.D.H.*

These arts needs particularly urgent and worthy of support at the

\*\*\* Exhibition

of the foundation of the Council's plan, consisting

\*\*\* Acquisition of works of art for circulating exhibitions, to supplement private and public loans which are increasingly difficult to secure, and to stimulate the creation as well as the collection of art.

wide area. The sign of promise for the future is that

\*\*\* Expansion of International Publications Program.

lately received requests to send shows of American art to a country

\*\*\* Establishment of a center to provide information on world museums and on American museum techniques and collections and to coördinate and implement projects concerning international exchanges in the arts.

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try to extend its exchange of exhibitions as far as possible  
in the With the world in its present state of tension combined  
with technological development, the threat is always latent  
that civilization may be totally destroyed. This is why a  
program of civilized contacts between nations through exchange of  
their arts seems particularly urgent and worthy of support at the  
present time. The foundation of the Council's plan, consisting  
of the International Program of The Museum of Modern Art, is not  
an untried project based on hopes and good intentions; it has proved  
its worth in nearly five years of operation and has raised widespread  
demands for more. The Council, with your help, proposes to pro-  
vide more. One sign of promise for the future is that we have  
lately received requests to send shows of American art to a country  
behind the Iron Curtain. The International Council will always

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try to extend its exchanges of exhibitions as far as possible  
in the belief that they will help to eliminate whatever arti-  
ficial political barriers they may cross.

The Council must ensure continuity of the Program and  
maintain the momentum of past performance. The possibilities  
inherent in this program are above all those of improving  
international relations and of creating the climate necessary  
to a peaceful and civilized world.

The degree to which these aims can be realized depends  
on the imaginative and enlightened support of our potential  
members.

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THE INTERNATIONAL COUNCIL  
AT THE MUSEUM OF MODERN ART, INC.

3/22/57

**TO HELP  
OUR ART**  
Council Will Circulate  
Exhibitions Abroad

By **SQUARE PRESTON**  
**N**EW YORKERS, justifiably proud of the prestige and accomplishments of the Museum of Modern Art, are understandably enough less aware of the museum's international program of circulating exhibitions.

The practical, political and aesthetic aims of this program need little explaining and its success has been almost embarrassingly great, embarrassing in the sense that the enthusiastic response abroad has led to requests that seriously tax both the museum's resources and its staff. For the visual language is more universal than the spoken word. Since 1952, thanks largely to a five-year grant from the Rockefeller Brothers Fund, the International Program has sent out more than thirty exhibitions to twenty-four countries in Europe, Latin America, Asia and Africa—exhibitions, moreover, that feature a very wide variety of mediums: painting, sculpture, prints, architecture, design, typography, photography and the film.

These statistics are impressive enough even though they take no account of the enthusiasm and interest that the program has aroused. And in the world of today, where political ties are gravely weakened by hatred, prejudice and just sheer ignorance, visual education and cultural exchanges will have to play increasingly important roles in international understanding.

**Program Widened**  
Recently, however, it has become obvious that the responsibility for carrying out this program can no longer be thrust solely on the shoulders of the Museum of Modern Art. Not only is it obvious that the program is greatly expanded national activity, but it is also clear that the museum's resources are being stretched to the limit. It is therefore necessary to seek out other organizations that can help in carrying out the program.

For this reason an entirely new organization, "The International Council of the Museum of Modern Art," has been founded. Next July it plans to take over the museum's international program and, though continuing to rely on the museum's experience, will exist independently of it. Its purpose has been summed up by its president, Mrs. John D. Rockefeller 3d. "Our plans," she says, "call for financing a program far larger than the pilot program, response to which clearly demonstrates the need not only for its continuation but also for its great expansion. Despite the valuable activities being carried on by the United States Government, and through it other private and public organizations receiving Government grants, we feel that in accordance with American traditions a large share in the initiative for patronage of the arts and for sending exhibitions abroad should be the responsibility of privately sponsored organizations."

**Major Shows Overseas**  
No longer simply a museum activity, the Council, whose first aim is fund raising, will endeavor to make its contribution a thoroughly national one and to employ the talents of specialists country wide. Some of the immediate projects which the Council is taking over financially are United States participation in three major international art exhibitions and a show of modern American painting to travel in Europe.

Tokyo has asked for a show of twentieth century design and the Indian government is anxious that we participate in their coming show of contemporary art, both events to take place early next year. And it seems absurd that the only American paintings to be found in Paris museums are Winslow's Mother and a landscape by Grandma Moses.

In other words, the Council will perform the functions which are so admirably carried out abroad by organizations such as the British Arts Council and the Association Française d'Art

et d'Architecture. People will want to say, as people do, why doesn't the Government do it? The answer is that it does—in a limited extent. Since 1955 the United States Information Service has expanded its activities abroad and the Council will make certain that no competition should exist between them. But the Government is leery of anything so controversial as art and hampered by the discreditable interferences on the part of some politicians who are completely apathetic to art except when they encounter something really significant. The old-fashioned prejudice that art is a plaything for the idle rich, and that the independent artist is useless when he is not actively antisocial, dies hard.

Considering what is possible, the American visual arts have been woefully represented abroad. Every French schoolboy knows his Hemingway and, doubtless by now, every French schoolgirl is thrilled to Elvis Presley. It is high time that America might be successful in other terms than guns and butter. And one can only wish the International Council every success in its inspiring and practical program.

For art of all languages and the most recent portrait of his father in Paris, the French painting is not public collection. The painting is not only a masterpiece of modern painting, but it is also a masterpiece of world interest in and public art. The French has never painted this. The painting is not only a masterpiece of modern painting, but it is also a masterpiece of world interest in and public art. The French has never painted this. The painting is not only a masterpiece of modern painting, but it is also a masterpiece of world interest in and public art. The French has never painted this.

**OR**  
1956

**C I L**  
**N A R T**

C. Johnson  
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- Mrs. Samuel S. Marx  
**temporary Visual Arts**
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New York City
- Dr. Henry Allen Mos  
New York City
- Nelson A. Rockefeller  
New York City
- Mrs. John Hood  
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San Francisco, California
- concert of Nations is that**  
New York City
- Mrs. Henry B. Sharpe  
**, musicians and painters**
- James Thrall Soley  
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... of the museum's international program and, though continuing to rely on the museum's experience, will exist independently of it. Its purpose has been summed up by its president, Mrs. John D. Rockefeller 3d. "Our plans," she says, "call for financing a program far larger than the pilot program, response to which clearly demonstrates the need not only for its continuation but also for its great expansion. Despite the valuable activities being carried on by the United States Government, and through it other private and public organizations receiving Government grants, we feel that in accordance with American traditions a large share in the initiative for patronage of the arts and for sending exhibitions abroad should be the responsibility of privately sponsored organizations."

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THE INTERNATIONAL COUNCIL 3/22/57  
 AT THE MUSEUM OF MODERN ART, INC.

THE INTERNATIONAL COUNCIL  
 HONORARY MEMBERS

NEW YORK

## Herald Tribune

Monday, December 18, 1956

### American Art Abroad

Making this country and its people...  
 public support work, without any as-  
 sistance from the government. By...  
 intends to let the world see for itself  
 what the country is doing in the fields  
 of painting, sculpture, architecture,  
 prints, design, typography, photography  
 and film.

The need is great for art of all lan-  
 guages is the most direct and the most  
 revealing. Whittaker's portrait of his  
 mother across the ocean in Paris. Our  
 hardly any other American painting is  
 to be seen in the great public galleries  
 in Europe. Vast America never offers  
 a more than of American painting or  
 sculpture. Moreover, world interest in  
 American industrial and public archi-  
 tecture and in mass design has never  
 been greater or more justified. This is  
 the situation the council means to  
 tackle, and of its great enterprises the  
 public will wish it every success.

Reprinted in  
**European Edition**

PARIS, WEDNESDAY, DECEMBER 19, 1956

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THE INTERNATIONAL COUNCIL

3/22/57

THE NEW YORK TIMES, MONDAY, DECEMBER 22, 1956.

CULTURAL REINFORCEMENTS

It is gratifying to note that the Museum of Modern Art will press forward with its program of working paintings from its fine and varied collection for circulation abroad. This pioneering project has been confirmed by the formation of the International Council at the Museum of Modern Art, Inc.

The new council, composed of art patrons and community leaders from twelve states, has been organized to raise \$125,000 over the next five years. Further support for the Museum's international program of discussing exhibitions will be forthcoming.

in the form of a \$400,000 grant by the Rockefeller Brothers' Fund over the same period. It is the first time that has supported the international movement in cultural relations since its inception five years ago.

It long has been recognized that the arts in general have been especially successful in overcoming the cultural obstacles to more complete understanding among nations. Examples of the visual arts, transcending as they do language barriers, would seem to be particularly suited to this important task. It is therefore heartening to know that the purpose of the new committee is not only to continue the Museum's international program but to expand it.

The examples of modern art in the Museum's collection arise from an international tradition long at work in the field of art and speak for themselves of an aesthetic pursuit of value shared by many nations of the world today. The Museum's International Council deserves our encouragement and support in its efforts to reinforce the cultural bonds underlying the American-logged common identity of the nations of the West.

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THE INTERNATIONAL COUNCIL  
AT THE MUSEUM OF MODERN ART, INC.

3/22/57

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WHAT IS THE INTERNATIONAL COUNCIL?

The International Council at the Museum of Modern Art

is a non-profit membership corporation under the laws of the State of New York. Its basic aim is to foster international

William E. S. Curteis  
Executive Secretary

Mrs. Carleton Sprague Smith  
Consultant

stimulates their artistic production, and engenders friendly contacts and understanding among them. It hopes to achieve this goal by obtaining national support and expansion of an international program of circulating exhibitions which has already demonstrated its quality and scope.

\*\*\*\*\*

The success of the program proved the practical need for The Council is an outgrowth of the international activity

of the Museum of Modern Art, whose exhibitions of works of art from other countries and reciprocal loans to foreign institutions eventually led to the organization of shows for exhibition

11 West 53 Street  
New York 19

Telephone: Circle 5-8900

more widely recognized means of creating an international climate

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4/2/57--1

4/2/57--2

WHAT IS THE INTERNATIONAL COUNCIL?

Invariable to peace. A five-year Rockefeller Brothers Fund  
The International Council at the Museum of Modern Art  
grant in 1952 enabled the Museum to respond to this challenge  
is a non-profit membership corporation under the laws of the  
by greatly expanding its international exchanges and by estab-  
State of New York. Its basic aim is to foster international  
linking for this purpose a special department known as the Inter-  
exchange in the contemporary visual arts, in the belief that  
national Program. The shows sent abroad covered a wide range  
such exchange enriches the experience of participating peoples,  
of the visual arts -- painting, sculpture, architecture, prints,  
stimulates their artistic production, and engenders friendly  
typography, industrial design, photography, films -- and included  
contacts and understanding among them. It hopes to achieve  
material drawn from public and private collections all over the  
this goal by obtaining national support and expansion of an  
country. The cooperation of other museums was obtained in an  
international program of circulating exhibitions which has already  
organizing specific exhibitions, a practice which the Council had  
demonstrated its quality and scope.

the International Program hope to continue.

\*\*\*\*\*

The success of the Program proved the present need for  
The Council is an outgrowth of the international acti-  
its continuation and intensification. To provide the sponsor-  
vities of the Museum of Modern Art, whose exhibitions of works  
ship and funds to satisfy this need, in 1956 a group of men and  
of art from other countries and reciprocal loans to foreign insti-  
tutions eventually led to the organization of shows for exhibition  
Council to be incorporated as an independent entity, national  
abroad.

in scope and international in spirit.

In recent years cultural interchange has become an ever  
more widely recognized means of creating an international climate

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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4/2/57--2  
4/2/57--3

favorable to peace. A five-year Rockefeller Brothers Fund

In order to give the Council time to win financial grant in 1952 enabled the Museum to respond to this challenge

support throughout the United States for a long-range program, by greatly expanding its international exchanges and by estab-

lishing for this purpose a special department known as the Inter-

national Program. The shows sent abroad covered a wide range

of the visual arts -- painting, sculpture, architecture, prints,

typography, industrial design, photography, films -- and included

members, either individuals or corporations, and alternatively material drawn from public and private collections all over the

country. The coöperation of other museums was obtained in or-

ganizing specific exhibitions, a practice which the Council and

the International Program hope to continue.

The success of the Program proved the present need for

its continuation and intensification. To provide the sponsor-

ship and funds to satisfy this need, in 1956 a group of men and

women from many parts of the country caused the International

Council to be incorporated as an independent entity, national

in scope and international in spirit.

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3/2/57  
1/2/57--3

WHY DOES AMERICA PARTICULARLY NEED AN EXTENSIVE PROGRAM OF

In order to give the Council time to win financial support throughout the United States for a long-range program, the Rockefeller Brothers Fund has extended its grant over a further five years on a gradually diminishing scale.

The Council, to provide the sum necessary to supplement the grant of the Rockefeller Brothers Fund, is seeking new members, either individuals or corporations, and alternatively special gifts, whether made for particular projects in the Program or for the general cause. Membership offers primarily an opportunity to participate in and support an enterprise of major importance to the international relations of the United States.

The yearly dues are a minimum of one thousand dollars. All payments, whether in the form of dues or gifts, are tax deductible.

picture of our cultural achievements have proved inadequate to correct the distortions caused by lack of familiarity and hostile propaganda.

\*\*\*\*\*

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3/22/57--4

WHY DOES AMERICA PARTICULARLY NEED AN INTENSIVE PROGRAM OF EXCHANGE IN THE ARTS? 3/22/57--5

The United States, in contrast to almost every other country in the world, has, at present, no major government agency directly concerned with cultivating the arts either at home or abroad. ... Even if one were created for the purpose it provides. With the growing standardization of life in this century, we in America need such contacts more than ever before. Because cultural exchange in the hands of government never can

\*\*\*\*\*

have the same freedom and vitality that it enjoys under private sponsorship. ... There is a new awareness and appreciation abroad of American attainments in the arts, thanks in part to the International Council at the Museum of Modern Art, a privately financed and sponsored organization, such as the International Council at the Museum of Modern Art, demand for exhibitions and publications, a demand that far outstrips the present capacity of existing government and private agencies to fulfill. Efforts to present a true and convincing picture of our cultural achievements have proved inadequate to correct the distortions caused by lack of familiarity and hostile propaganda. ...

\*\*\*\*\*

executed, being free of the unavoidable pressure and checks of

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3/22/57a--5

The United States, in contrast to almost every other country in the world, has, at present, no major government agency directly concerned with cultivating the arts either at home or abroad. Even if one were created for the purpose it could not effectively undertake the whole responsibility alone because cultural exchange in the hands of government never can have the same freedom and vitality that it enjoys under private sponsorship.

A privately financed and sponsored organization, such as the International Council at the Museum of Modern Art, specifically equipped to deal with the arts of our time through a diversified and coördinated program, provides an essential supplement to governmental action. It also enjoys certain advantages. Its policy can be more constant than one dependent on the ebb and flow of world or national politics. At the same time, its program is more flexible and may be more quickly executed, being free of the unavoidable pressure and checks of

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3/22/57--7

THE INTERNATIONAL PROGRAM ALREADY HAS A SUCCESSFUL RECORD.

4/2/57--6

WHAT ARE SOME OF THE ACHIEVEMENTS?

government procedure. A private program can avoid the impli-

Participation in International Art Events

cation that it is an instrument of propaganda; further it is

• • • United States representation in the greatest international

less vulnerable to criticism if, in answer to particular re-

quest shows, such as the Venice Biennale, the Sao Paulo Biennial,

quests, it exhibits the work of a single artist or of a small

the International Art Exhibition of Japan and the Inter-

group.

national Contemporary Art Exhibition of India.

The need for increased efforts is immediate, whether

measured in terms of the opportunity or in comparison with the

programs being carried out by public and private agencies of

other countries.

Exhibitions Circulated Abroad

• • • "Twelve Modern American Painters and Sculptors," circun-

lated in six European countries.

• • • "50 Ans d'Art aux Etats-Unis," an exhibition from the

Museum of Modern Art collections of painting and sculpture,

prints, architecture, industrial and typographic design,

photography and the film, shown in Paris in 1955, as a

feature of the "Salon de France." Under the title

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3/22/57--7

3/22/57--8

THE INTERNATIONAL PROGRAM ALREADY HAS A SUCCESSFUL RECORD.

WHAT ARE SOME OF ITS ACHIEVEMENTS?

Participation in International Art Events

\* \* \* United States representation in the greatest international art shows, such as the Venice Biennale, the Sao Paulo Biennial, the International Art Exhibition of Japan and the International Contemporary Art Exhibition of India.

\* \* \* Purchase in 1954 of the United States Pavilion at the Venice Biennale. Other institutions invited on occasion to participate in organizing American representation.

Exhibitions Circulated Abroad

\* \* \* "Twelve Modern American Painters and Sculptors," circulated in six European countries.

\* \* \* "Fifteen Contemporary Artists of Europe and America," an historical survey selected from the design collection of the Museum of Modern Art and emphasizing machine-made and craft objects chosen for excellence of design as well as prints, architecture, industrial and typographic design, photography and the film, shown in Paris in 1955, as a feature of the "Salute to France." Under the title

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3/22/57--9

"Modern Art in the United States," selections from this  
of Modern Art in Tokyo, with the aid of a grant from the  
show travelled in seven other European countries.

Japan Society, for circulation in Japan.

- \* \* \* Thirteen exhibitions of printmaking, architecture and  
\* \* \* United States participation in the III International Con-  
photography, organized for circulation to smaller or  
temporary art exhibition in India: Thirteen paintings  
provincial centers in Europe, Latin America and Asia.  
by nine Americans, prepared with the aid of a grant from

Exhibitions Under Contract for the U. S. Government and Other Agencies

- \* \* \* Four copies of "The Family of Man," photography from  
\* \* \* United States participation in the IV International Art  
sixty-eight countries recording the universal elements  
Exhibition of Japan: Fifteen paintings by fifteen younger  
in human relations; "American Design for Home and Decora-  
American artists.  
tive Use"; both of these shows were commissioned and widely
- \* \* \* participation in the organization of "De David à Toulouse-  
circulated by the United States government.  
Lautrec," a loan exhibition of masterpieces from American
- \* \* \* "Twentieth Century Design in Europe and America," an  
collections, for the "Salute to France."  
historical survey selected from the design collection of  
the Museum of Modern Art and emphasizing machine-made and  
craft objects chosen for excellence of design as well as  
utility. Prepared at the invitation of the National Museum

continued ....

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3/22/57--9

of Modern Art in Tokyo, with the aid of a grant from the

Japan Society, for circulation in Japan.

\* \* \* United States participation in the III International Con-

temporary Art Exhibition in India: Thirteen paintings

by nine Americans, prepared with the aid of a grant from

the Ford Foundation.

\* \* \* United States participation in the IV International Art

Exhibition of Japan: Fifteen paintings by fifteen younger

American artists.

\* \* \* Participation in the organization of "De David à Toulouse-

Lautree," a loan exhibition of masterpieces from American

collections, for the "Salute to France."

continued ....

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3/22/57--11

WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL

3/22/57--10

The next five years of the International Program, covering Exhibitions from Other Countries Presented Within the United States during the period 1957-1962, will fulfill two basic requirements.

\*\*\* "Textiles and Ornamental Arts of India"

The first is the presentation of a museum program including

the organization of temporary exhibitions of five major re-

\*\*\* "Latin American Architecture since 1945"

current International Exhibitions in Europe, Latin America

\*\*\* Eight other exhibitions, with material from fifteen countries.

and Asia, as well as the circulation of new shows to replace

Gifts returning for disposal. The second is an expansion

of this program to meet as effectively as possible the in-

creasingly insistent demand. This includes the purchase

of this program to meet as effectively as possible the in-

creasingly insistent demand. This includes the purchase

of this program to meet as effectively as possible the in-

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3/22/57--11

WHAT ARE THE PLANS OF THE INTERNATIONAL COUNCIL?

\* \* \* The XI Triennale in Milan, July to November, 1957. To-

The next five years of the International Program, cover-  
ing the period 1957-1962, will fulfill two basic requirements.

The first is the continuation of a minimum program including  
\* \* \* The IV Biennial in Sao Paulo, September to December, 1957,  
the organization of American representation at five major re-  
current International Exhibitions in Europe, Latin America  
and Asia, as well as the circulation of new shows to replace

those returning for dispersal. The second is an expansion  
of this program to meet as effectively as possible the in-  
creasingly insistent demand. This implies wider foreign  
and domestic circulation of more exhibitions, large and small,

\* \* \* Exhibition of Industrial Design, to be sent to India,  
supplemented by books, slides and films. Travel funds for  
artists and other specialists should be made available in  
connection with certain exhibitions.

The immediate plans are best exemplified by specific pro-  
jects which the International Program proposes to carry out under  
the Council's sponsorship.

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3/22/57--12

\* \* \* The XI Triennale in Milan, July to November, 1957. De-

monstration of concepts of presenting and installing works  
of art.

We therefore intend, with all available resources over and

\* \* \* The IV Bienal in Sao Paulo, September to December, 1957.

above those required for continuity, to increase and intensify our

American Painting and Sculpture.

effort in favor of a plan of cultural exchange fully adapted to

\* \* \* The XXIX Biennale in Venice, June to October, 1958.

the same which is still active.

\* \* \* "Recent American Painting and Sculpture," an important

exhibition of avant-garde trends, to be shown in six

leading European institutions.

The degree to which these aims can be realized depends on

\* \* \* Exhibition of Industrial Design, to be sent to India,  
the imaginative and enlightened support of our members, present  
autumn, 1957.

and future.

\* \* \* Continued circulation, especially to smaller centers,

of eight existing print shows and six architectural

exhibitions, on indefinitely extended itineraries.

and helps to give men and nations that intimate  
knowledge of each other as human beings, living  
within different conditions but bound together  
in one human experience, which is essential for  
the achievement of a peaceful world."

— (Report on the Program of UNESCO, 1956)

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November 25, 1956

3/22/57--13

(Draft for brochure)

The Council proposes, first of all, to ensure the continuity of the existing Program. It fully realizes, however, that such a Program falls far short of answering even the present need. We therefore intend, with all available resources over and above those required for continuity, to increase and intensify our effort in favor of a plan of cultural exchange fully adapted to the cause which it will serve.

Board of Directors

The inherent possibilities are, above all, those of improving international relations and of creating the climate necessary to a peaceful and civilized world.

Executive Committee of Members

The degree to which these aims can be realized depends on the imaginative and enlightened support of our members, present and future.

William D. G. Christie  
Executive Secretary

Mrs. Caroline Sprague Cook  
Consultant to the International Council

Office

21 West 53rd St.

Room 1405

Telephone: 371-1111 (Report on the Program of UNESCO, 1946)

Introduction: 207, 208, 209

"Art transcends documentation by interpretation and helps to give men and nations that intimate knowledge of each other as human beings, living within different conditions but bound together in one human experience, which is essential for the achievement of a peaceful world."

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November 26, 1956

(Draft for Brochure)

AT THE MUSEUM OF MODERN ART

THE INTERNATIONAL COUNCIL

"The real support of Nations is that of the poets, musicians

Honorary Members

(list)

SPERMAL

Board of Directors

(list): Officers

GEORGE HERBERT

: Members

Executive Committee of course, is to show the outside world both

(list) have a cultural life and that we care something about it --

that we care enough about it, in fact, to give it encouragement and

Staff

William E. S. Curteis to see that it is enriched by acquaintance  
Executive Secretary

Mrs. Carleton Sprague Smith  
Consultant to the International Council

GEORGE F. ITSMAN

Office

21 West 53rd Street

Room 405

Telephone: Circle 5-8900  
Extensions: 282, 285, 289

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WHAT IS THE PURPOSE OF THE INTERNATIONAL COUNCIL  
THE INTERNATIONAL COUNCIL

AT THE MUSEUM OF MODERN ART  
International Council on the Arts tend to increase

understanding and mutual respect among nations. That is the general

"The real Concert of Nations is that of the poets, musicians  
and painters"

tensive program of participation in such undertakings, especially in  
the field of contemporary visual arts and of the formative te-

STENDHAL

"Art is harmony"

States than to any other nation in the world today.

GEORGES SEURAT

In the first place, due both to lack of familiarity and  
to hostile propaganda, the view of American cultural life

"What we have to do, of course, is to show the outside world both

that we have a cultural life and that we care something about it --

to both our informal and our official relations with other countries.

It is widely thought that we are a materialistic people, only in-

with similar activity elsewhere."

GEORGE F. KENNAN

concentrated on sport and technology; that our technical achieve-

ments, though considerable, are devoted above all to the

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WHAT IS THE NEED FOR THE INTERNATIONAL COUNCIL?

International exchange in the arts tend to increase understanding and mutual respect among nations. That is the general premise upon which the International Council is founded. There are also strong reasons for believing that a well-planned and extensive program of participation in such exchanges, especially in the field of contemporary visual arts and of the formative influences upon them, is of more vital importance to the United States than to any other major power in the world today.

In the first place, due both to lack of familiarity and to hostile propaganda, the view of American cultural life most commonly held abroad is so distorted as to be constantly harmful to both our informal and our official relations with other countries.

It is widely thought that we are a materialistic people, only interested in the arts as sightseers and for the acquisition of social or commercial prestige; that our educational system is mainly concentrated on sport and technology; that our technical achievements, thought considerable, are devoted above all to the

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standardization and mechanization of life, the excessive elaboration of creature comforts and the perfecting of engines of war; that we are ready exporters of sanctimony, refrigerators, flashy automobiles, trashy films and slightly noxious beverages, but that we live in a cultural vacuum, where the only original art-form is the produce of a persecuted minority. This is not a pretty picture and the fact that it is still widely current shows that past and present measures to correct it have not been enough. It should be challenged by constant, positive demonstration to the contrary, before the crude forgery has, with repetition, come to be lodged in men's consciousness as something of their own thought and accepted as a part of common knowledge. The International Council proposes to sponsor a concrete program of such challenge.

This leads directly to the second point: that same lack of familiarity, which provides a suitable climate for the acceptance of fictional versions of American cultural life, means also that there is considerable foreign curiosity about these matters and a constant demand for the evidence which allows people to make up their

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own minds. There are, no doubt, many Frenchmen who, knowing only  
the two American paintings in their public collections -- a Whistler  
and a Grandma Moses -- conclude that American art has produced  
nothing else. But many others, particularly among the young,  
who are also most susceptible to extremist propaganda, have lately  
had opportunities of seeing more, from such circulating exhibitions  
as The Museum of Modern Art's "50 Years of Art in the United States",  
and have made known to the Museum that they would be greatly in-  
terested in a specialized show illustrating certain contemporary  
tendencies in the United States. There is, indeed, increasing  
evidence of a new interest among Europeans in contemporary American  
art. For the first time, European artists have recently been able  
to see, from actual examples, that such art is not entirely derivative  
from their own work and to feel, therefore, that it has a contribution  
to make to them. What they expected was a sociological portrayal of  
American culture or a colonial reflection of themselves; what they  
have found, with awakening interest, are some original New World mani-  
festations of the art of our time. The moment seems, therefore, pro-

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pitious for the International Council to continue, and to de-  
velop on a world-wide scale, the valuable work already done in  
this direction by such agencies as the International Program of  
The Museum of Modern Art.

Thirdly, however keen the demand from abroad for showings  
of American art and cultural activities and however great the ad-  
vantage of such efforts to our international relations, they must  
also be considered for their value in the creative development and  
cross-fertilization of cultural life in the United States. This  
purpose is partly served, of course, by our remarkable museums and  
by foreign exhibitions circulating over here, and the latter are  
often organized and largely financed by the Government of their  
country of origin. But all cultural exchange, to have its full  
effect, should also provide frequent opportunities for personal con-  
tacts between professional artists engaged upon analogous or even  
contrasting lines of research, contacts which should be particularly  
valuable to the vitality and growth of American art. Historically,  
the arts have always thrived on international exchange and tended

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to stagnate and become sterile or manneristic if kept enclosed within national limits, whether those limits are vast and almost continental or narrow and insular. There was, for instance, a long period of deadly sterility in the visual arts of Russia when, for some three centuries, she was practically cut off, except for war-like contacts and the journeyings of a few rather scared court painters, from the main streams of both European and oriental culture. The art of England, too, although so geographically near to the continent of Europe, was always inclined to relapse very quickly into petty insularism except when exposed to direct contact with the work of such masters as Holbein, Rubens, Poussin or Claude le Lorrain. The period of 30 years or so immediately following the Napoleonic wars shows a nice example of what can happen through a revival of painterly exchange: Turner, Bonington and Constable had all been influenced in varying degrees by French masters; now their own work re-crossed the Channel and had its effect on men like Delacroix, Géricault and Courbet, thus becoming in its turn one of the root causes of that splendid flowering, the French impressionist movement.

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And so international cultural exchange is always liable to produce a national renaissance of the arts, quite apart from its constant influence for greater understanding between nations. Behind the International Council's projects is the intention that they should enrich the cultural life of our own country at home, as well as favoring its relations and prestige abroad.

A final, and most important, consideration is that the United States is the only great power which has no major government agency concerned with domestic cultural endeavor or cultural interchange with other countries. This is in accordance with the American tradition whereby cultural activities are held to be mainly the responsibility of private institutions and of local government -- a tradition frequently validated by the achievements of our orchestras, libraries, museums and of the art and music departments of our universities and colleges. But the consequent lack of coordination and of national support has tended in some ways to impoverish cultural development in the United States and, particularly, to limit both the quality and scope of American participation in international

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cultural exchange.

Both government and private agencies have striven to improve this situation in recent years. The Fulbright Exchange Program, the exhibition activities of the USIA, the international programs of ANTA and of The Museum of Modern Art are good examples of such efforts. The record proves that they were steps in the right direction but they fall short of meeting present demands from abroad. They are also sadly inadequate in comparison with the programs actually carried out by agencies of other great powers, such as the British Council, the Association Française d'Action Artistique and the Ministry of Culture of the USSR. There are reasons, too, why government action alone is unlikely ever to give a proper representation of American cultural life.

The United States has been for some time, the greatest centre of collection of the arts of the whole world. The manner in which we use these works of art, through exhibitions and publications, for the enjoyment and education of our people is an important part of our cultural achievement. It is often impossible, too, to study or pre-

both government and private institutions, with the latter bearing

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The main weight of responsibility for the development of a great European painter, for example, or of an international art-movement, without contributions from American collections and publications. The demand from abroad for American shows and books relating to international art is consequently immense. Yet our government agencies cannot, for the present, at least, sponsor any exhibition including even one work by a foreign artist, however real might be the gain for American prestige and the service rendered to other countries. We must also consider the case where exhibitions of the work of specific American schools or individuals might be particularly needed by foreign countries but where official sponsorship would expose the U. S. Government to charges of favoritism. Particularly under the American democratic system, any governmental program is always sensitive to political pressure, often by small minorities. It seems evident, therefore, that any sustained and consistently effective program of cultural exchange, not watered down by compromise or fear, can issue only from the combined and correlated efforts of both government and private institutions, with the latter bearing

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the main weight of responsibility. activity. It became clear that the International Council is particularly designed to coordinate the actual or potential work of all agencies in this field.

WHAT HAS THE INTERNATIONAL COUNCIL DONE IN THE PAST?

In its first years, or early formative period, the International Council was closely associated with the International Program of The Museum of Modern Art.

This Museum already had a notable record of international activities during and immediately after the second world war.

It had acquired invaluable experience in the preparation and handling of circulating exhibitions, as well as a reputation for

the quality and intrinsic interest of its shows. After 1952,

thanks to a 5-year grant from the Rockefeller Brothers Fund, it

was able to increase considerably the scope and intensity of its

efforts in the international field and to establish a special de-

partment, known as the International Program.

However, as these operations multiplied, so also did re-

quests from abroad, specifically directed to The Museum of Modern Art,

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to be located in 1933. They were also, of course, looked toward for new exhibitions and still wider activity. It became quite clear the restriction of the Rockefeller Brothers Fund's grant in June 30, 1937 and feeling that the International Program could be continued nor any other institution in the United States was then willing or beyond that date with funds from other sources. Although organized able to undertake. These included exhibitions of international and directed by certain Trustees of the Museum. The original Council character to be sent abroad, shows of the work of individual had a very active membership composed of some 25 community leaders artists or small groups of artists and exhibitions with subject and art persons from many cities outside of New York, including matter in which The Museum of Modern Art had specialized, such as Chicago, Los Angeles, San Francisco, Detroit, Milwaukee, Cleveland, architecture, industrial design and photography. There was also a Newark, New Haven, Kansas City, Washington, N. C., Dallas, Minneapolis-well-documented need for the expansion of an international program public and Providence. Their annual dues, of \$1,000 each, formed of publications. It was further evident that the freedom from the financial basis of the Council and enabled it to do extremely political restrictions shown by the Museum's exhibitions and their useful work in support of the International Program. From 1943 high esthetic standards had made them particularly welcome to the through 1956. The latter sent 25 exhibitions to 22 countries abroad international public interested in the arts. The Museum was told and enabled 8 exhibitions from 15 other countries to circulate within again and again that its shows had overcome latent suspicion against the United States. It also required interest and exchange of persons, the use of cultural activities as a means of political propaganda. sponsored publications and brought the privately-owned Venice Pavilion. It was in order to stimulate interest in the International as a permanent center for American participation in the great inter-Program on a national, rather than local, basis that the Trustees national financial shows there. of The Museum of Modern Art caused the original International Council

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to be founded in 1953. They were also, of course, looking toward the termination of the Rockefeller Brothers Fund's grant on June 30, 1957 and hoping that the International Program could be continued beyond that date with funds from other sources. Although organized and directed by certain Trustees of the Museum, the original Council had a very active membership composed of some 35 community leaders and art patrons from many cities outside of New York, including Chicago, Los Angeles, San Francisco, Detroit, Milwaukee, Cleveland, Houston, New Haven, Kansas City, Washington, D. C., Dallas, Minneapolis and Providence. Their annual dues, of \$1,000 each, formed the financial basis of the Council and enabled it to do extremely useful work in support of the International Program. From 1953 through 1956, the latter sent 35 exhibitions to 22 countries abroad and enabled 8 exhibitions from 15 other countries to circulate within the United States. It also organized lectures and exchange of persons, sponsored publications and bought the privately-owned Venice pavilion as a permanent center for American participation in the great international biennial shows there.

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The original Council, however, in spite of the undoubted value of its practical contribution, was perhaps of most interest as a promise, as a first indication of what could be realized by private initiative in America on such lines. It was, during those three years, only strong and broad enough to support a major international program sporadically, at a few points here and there. It had rather the quality of an art-club than of a fully-fledged sponsoring agency. What was required, it was felt, was an independent organization, truly national in character, to develop and expand the activities begun under The Museum of Modern Art's International Program and to obtain support for, and participation in, such activities by many other institutions all over the country. It had become quite obvious that the need for such an expanded program was a vital one. And it was believed that an enlarged and independent International Council -- independent, that is, of any particular institution, though continuing to have the benefit of The Museum of Modern Art's prestige, contacts, technical experience and operational facilities -- could best do the job.

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WHAT IS THE INTERNATIONAL COUNCIL?

The necessary changes were made to the Council's status: towards the end of 1956, the Council agreed to take over entire financial and psychological responsibility for an international program of cultural exchange, based on the continuance, at least through the summer of 1958, of the Museum's International Program; at the same time, the Council became an independent, non-profit membership corporation, pursuant to the laws of the State of New York; The Museum of Modern Art agreed to continue, until further notice, lending the prestige of its name, the advice and assistance of its staff, its technical experience, facilities and goodwill, to the Council's independent endeavors; and the Rockefeller Brothers Fund generously offered to continue its financial backing of these combined operations, though on a gradually decreasing scale, over a further period of five years, in order to give time for the Council to raise funds from other sources and so to stand on its own feet.

As of December 1956, date of the legal granting of its newly independent corporate status, the International Council has 27 full voting members and the cities of Pittsburgh and Cincinnati can be added to the list on page .... These members form the first Board of Directors of the new Corporation. There is provision for

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Thus the new "International Council at The Museum of Modern Art, Inc.", to give it its complete title, takes over the sponsorship of the Council, ending each October 1st and the full sponsorship of a program of 13 exhibitions scheduled for, in 1956-57, 45 showings in 39 cities in 21 countries and, in 1957-58, 65 showings in 54 cities in 33 countries of Europe, Central and South America, Australasia, the Near and Middle East, South-East Asia, the United States or Canada may be fixed at less than the usual winter rate if, because of exchange restrictions the term "at The Museum of Modern Art" expresses a physical point of departure and base of operations, in much the same sense as does the name of its home port carried by an ocean liner. From that base, the Council will seek new support of its projects for international exchange, from individuals, corporations and other institutions all over the United States.

As of December 1956, date of the legal granting of its newly independent corporate status, the International Council has 39 full voting members and the cities of Pittsburgh and Cincinnati can be added to the list on page .... These members form the first Board of Directors of the new Corporation. There is provision for

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as the Council's fiscal agent, extending the cover of its own  
the election of other Directors, up to a maximum of 50, and for  
tax-exemption to Council members and keeping separate books of all  
an unlimited number of annual members, both individual and corporate.  
transactions for the Council. With further notice, therefore,  
The membership year of the Council begins each October 1st and the  
all checks for Council dues or contributions should be made pay-  
minimum annual dues of \$1,000 may be paid at any time between that  
date and February 1st of the following year, to give an adequate  
margin of convenience for tax-return purposes. The dues of members

THE SYSTEM: WHAT IS THE COUNCIL'S GENERAL PLAN

resident outside the United States or Canada may be fixed at less  
than the normal minimum rate if, because of exchange restrictions  
or for other reason, that seems desirable. Members joining after  
October in any membership year will be billed pro-rata to cover the  
remaining months of their first year. There is also provision for  
election by invitation of a limited, though indefinite, number of  
honorary members, chosen from among persons whose distinction in the  
arts or in international affairs would make their advice and/pres-  
tice of their name valuable to the Council's purposes.  
The Council has applied for recognition by the Internal Revenue  
Service as an organization to which contributions are tax-exempt. Un-  
til that status is granted, The Museum of Modern Art will continue to act

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as the Council's fiscal agent, extending the cover of its own  
tax-exemption to Council members and keeping separate books of all  
transactions for the Council. Until further notice, therefore,  
all checks for Council dues or contributions should be made pay-  
able to The Museum of Modern Art and clearly designated as inten-  
ded for the International Council

THE FUTURE: WHAT IS THE COUNCIL'S GENERAL PLAN?

More than any other country, the United States seems to  
combine, in the attitude of its people, the humanist conception of  
the brotherhood of man with an intense respect for individual achieve-  
ment. The visual arts constitute a particularly good medium for the  
expression of this union of concepts; and the International Council  
could well become the principal agency for projecting it and making  
it understood abroad.

As has been indicated above, the Council will seek support for  
its program on a national scale. However, this should involve no  
conflict of loyalties; we hope, by stimulating new interest in the  
arts and by greatly increasing American participation in international

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cultural activities, ultimately to benefit all institutions serving the arts in the United States. We believe that many individuals and corporations more interested hitherto in international affairs than in the arts will come to recognize the visual arts as a powerful means of promoting understanding and good-will among the nations. This should lead them to closer association with the work of their regional museums.

The Council plans also to obtain the direct participation in specific international projects of many museums outside of New York. In the recent past, such institutions have already organized shows abroad after the pattern set by The Museum of Modern Art and with the assistance of that Museum's International Program and of the original International Council. For example, the San Francisco Museum of Art planned the American section of the 1955 biennial in Sao Paulo and the Art Institute of Chicago the American show within the 1956 biennial in Venice. Now the San Francisco Museum has again requested The Museum of Modern Art to turn over to them the American presentation for the next biennial at Sao Paulo, to take place in 1957.

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contribute something to international exchange in the arts. This last show is included in the International Council's im-

The program would only be applied where there is an immediate program and the Council hopes to cooperate regularly

pressed demand or a fully documented need. Its scope is in with other museums in such a way. Part of its basic plan of

tended to be world-wide and to include not only painting and action is to ensure a high standard of regular American parti-

icipation in all the great recurrent international art shows,

lives in a practical way. It is envisaged that within a few such as those of Venice, Sao Paulo and Milan. And one item in

years, the Board of Directors of the Council will take part in this plan is the reconstruction, or replacement with a new and

policy discussion and will share responsibility for policy de- more suitable building, of the American pavilion at Venice, origi-

visions regarding the content of the program. nally built by a private art-dealer and purchased from his firm

THE PROJECT: REVISED PLANS AND THE VISION OF AN OFFICIAL PROGRAM.  
in 1953 by The Museum of Modern Art.

Thus, in general terms, the International Council is re- solved to become the parent sponsoring organization of a great American program of international cultural exchange. It cannot, at present, be the executor of such a program but would provide the framework into which other agencies can fit their own projects for the common purpose. In fact the Council's main role would be that of a catalytic or coordinating agent, to combine, finance and direct to their best results the plans of all organizations trying to

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contribute something to international exchange in the arts.

The program would only be applied where there is an expressed demand or a fully documented need. Its scope is intended to be world-wide and to include not only painting and sculpture, but all fields in which art touches upon peoples' lives in a practical way. It is envisaged that, within a few years, the Board of Directors of the Council will take part in policy discussion and will share responsibility for policy decisions regarding the content of the program.

THE FUTURE: DETAILED PLANS AND THE VISION OF AN OPTIMUM PROGRAM.  
WHAT WILL IT COST?

The need for an effective long-term program of international cultural exchange has been examined in the first part of this book-let. The many demands received from foreign institutions and governments for continuation, at least, of The Museum of Modern Art's International Program, and a determination world-wide, at the end of the International Program have further convinced the Council that such a program should be not only continued, but also intensified and built up throughout the world to the establishment of a permanent program to optimum effectiveness.

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The basis for financing a skeleton program over the next five years has already been laid by agreement among the Council, to carry out, the following during the period 1957-1962:

The Museum of Modern Art and the Rockefeller Brothers Fund. This

1. Acquisition of premises, staff and equipment

will, however, only cover the most urgent and minimum needs, such as combined American participation in the biennial shows at Venice and Sao Paulo and in the Milan triennial (the great European exhibition of architecture and the related arts of living), as well

as the preparation of an eagerly awaited show of new tendencies in American painting and sculpture and the continued circulation in

many parts of the world of some 13 lesser exhibitions. Even this

minimum effort cannot be kept up without a steady increase in membership dues and contributions to the Council, to compensate for the

gradual falling off of subsidies from the Rockefeller Brothers Fund.

Apart from the reasons already advanced in support of a full-scale

program, such a demonstration would also, at the end of the five-

year period, serve as a guide for government and private institutions

throughout the country in the establishment of a permanent program.

In addition, then, to the minimum skeleton program outlined

above, the demand from abroad has been particularly strong. The

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above, the International Council hopes to raise funds for, and to carry out, the following during the period 1957-1962:

1. Acquisition of premises, staff and equipment

vital to the execution of an enlarged program, with provision for routine operating expenses. Existing facilities are already too small even for the proposed minimum effort.

2. Purchase of works of art, in order to supplement

material that can only be obtained on loan for a limited length of time. This would mean that certain exhibitions could be planned more economically and effectively for extended itineraries, without having the integrity of their content jeopardized by the withdrawal of certain

art items after a limited number of showings. It would also

enable the Council to give the stimulus of new patronage to contemporary artists.

3. Organization of three major exhibitions for which

demand from abroad has been particularly strong. The

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theme of each of these shows must, for the present, be treated as confidential.

4. The organization of smaller exhibitions for circulation abroad.
5. The organization of a few exhibitions for circulation within the United States.
6. The modernization, or replacement by a new building, of the inadequate American pavilion at Venice.
7. Provision of supplementary materials, such as slides, models, books and films.
8. Travel grants to artists, architects, designers and other specialists in connection with the program.
9. An international publications program.

An estimated 5-year budget for this optimum program, over and above the present minimum plans, is attached. It will be seen that the Council needs to raise for this purpose an additional \$2,435,000 over the five year period. It is a challenging task, but the rewards would be incalculably great.

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PROPOSED BUDGET FOR EXPANSION OF PROGRAM  
1957 -- 1962

International Exhibitions Program	1957 - 58	1958 - 59	1959 - 60	1960 - 61	1961 - 62	Totals
<b>EXHIBITIONS</b>						
a. large - for major centers abroad.	80,000	100,000	150,000	100,000	50,000	480,000
b. small - for smaller centers abroad.	80,000	100,000	100,000	75,000	75,000	430,000
c. for circulation in the United States.	60,000	60,000	60,000	60,000	60,000	300,000
<b>ACQUISITIONS FOR EXHIBITION</b> works of art to supplement private and public loans.	150,000	150,000	-	-	-	300,000
<b>U. S. PAVILION - Venice Biennale</b>	-	60,000	-	-	-	60,000
<b>SUPPLEMENTARY MATERIALS</b> books, slides, films, etc.						
	10,000	20,000	20,000	20,000	20,000	90,000
<b>TRAVELING SPECIALISTS</b> artists, scholars, etc.						
	20,000	20,000	20,000	20,000	20,000	100,000
<b>OFFICES</b>						
a. Personnel	40,000	40,000	40,000	40,000	40,000	200,000
b. Space	20,000	20,000	20,000	20,000	20,000	100,000
c. Equipment	10,000	10,000	10,000	10,000	10,000	50,000
d. Routine Operating Expenses	15,000	15,000	15,000	15,000	15,000	135,000
	485,000	595,000	435,000	360,000	310,000	TOTAL 2,185,000
Yearly totals:						
International Exhibitions	200,000	250,000	300,000	250,000	200,000	1,200,000

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 ARKANSAS  
 INDIANA

HAINES  
 NEW.H  
 VERM  
 RH. ISL  
 MASS  
 NY  
 NO  
 PEN  
 MARY  
 VIRG  
 W. VIRG  
 N.C

SC  
 GEORG  
 FLORIDA  
 MISS.  
 ALA  
 LOUIS.  
 TENN.  
 ARIZ.  
 KEN  
 OHIO  
 IND.  
 MICH.

INDIA  
 KANSAS  
 NEBR.  
 OKL.  
 TEXAS  
 MINNESOTA  
 WISCONSIN  
 N. DAC  
 S. DAC  
 DELAWARE  
 ILLINOIS

MISSOURI  
 ARIZONA  
 NEW MEXICO  
 COLORADO  
 WYOMING  
 NEVADA  
 UTAH  
 IDAHO  
 MONT  
 CAL  
 ORE  
 WASH.