

December 12, 1964.

Mr. Sergio Larraín,
c/o MAGNUM Photos, Inc.,
15 West 47th Street,
New York City, 36, New York.

Dear Sergio Larraín:

I have been at home for several days with the worst cold of my life, but I am back at the museum now and want to write you to make definite the dates of your exhibition.

It is a great satisfaction to me that you wish to have the show for my admiration for your work has grown steadily since I received the copy of your El Rectangulo en la Mano. The character of these photographs is like nothing I have seen before and I do hope we meet sometime so that we may talk about them. I plan to come to New York the last part of January and look at whatever is in the files and it would be rare good fortune if you were there at the same time.

I am enclosing a schedule of shows which I made up recently and you will see that yours is dated July 24 through September 19 of next year. As I told you, we will need almost 100 prints about 11 x 14 inches in size and several (perhaps ten) of larger format.

I shall write you again before we need the prints which we should like to have about one month before the opening of the exhibition. It would be best if you sent them untrimmed and unmounted as it is much easier to fit them to our mat and glass sizes if they are sent in this way.

Many good wishes to you for the holidays and for all time and I do trust I shall meet you before very long.

Yours sincerely,

Hugh Edwards, Curator of Photography.

Magnum

August 3, 1965.

Miss Patricia Hermes, Assistant Editor for Exhibitions,
Magnum Photos, Inc.,
72 West 45th Street,
New York City, New York.

Dear Patricia Hermes:

The photograph by Sergio Larrain arrived this morning and I am so pleased with it that - no matter what its size might have been - I believe we would have changed the whole exhibition to include it. I had understood it measured 36" x 36" and this would have meant re-arranging an entire wall, perhaps an entire room. As it is (14 1/4 x 19"), we are able to add it to the show and I must say it improves everything. There is nothing else to compare with it - by Sergio Larrain or anyone else.

As soon as Mrs. King has prepared the publicity department's news release, I shall send it on to you.

I am delighted to hear you may come to Chicago for I want to thank you personally for all you have done with prompt attention and assistance. I am not at the museum on Sundays or Mondays, so if you arrive on some day when I am not here, please call me and I shall come downtown to see you. There is so much I want to talk about.

Thank you again and best wishes to you. Please remember me to Inge Bondi.

Sincerely,

Hugh Edwards, Curator of Photography.

text by Pablo Neruda, is mentioned as having been completed. Would it be possible for us to obtain three copies of this, as well as ten copies of El Rectangulo en la Mano? I regret these have not been requested before as it will take some time to get them. If it is possible for you to send them or have them sent, please address the package and invoice as follows:

August 3, 1965.

Department of Prints and Drawings,
The Art Institute of Chicago,
Michigan Avenue and Adams Street,
Chicago, Illinois 60605.
Attention: Hugh Edwards, Curator of Photography.
Mr. Sergio Larraín,
Huerfanos 725, entre piso,
Santiago de Chile.

A check will be sent in payment as soon as these are received.

Dear Sergio Larraín:

In your letter, there was the question of the publication of a book of your photographs. I have intended to write you since the exhibition opened, but most of my time has been taken up by looking at portfolios of work which people have brought in. There seems to have been much productivity this summer. However none of it is able to throw even the most transparent shadow over your own work which is very handsome on the walls and takes on new values and perspectives when seen in an exhibition. Have you ever thought of a publication in Japan (Dennis Stock's book is like that). It seems I have known these pictures so long now and yet it is hardly more than a year. I shall always be grateful to Shirley Hicks for sending El Rectangulo en la Mano, nor shall I forget the first night I spent in looking at it again and again. Your personal nearness to the subjects had at last made insignificant the great flood of "social" photographs by which we have been overcome during the last few years. You are always behind the picture, and not before it, and it is easy to see clearly, without interruption, the world you reveal. You offer no college-patented remedies with sociological labels for the human existence: you have begun with Montaigne's realization that the reason for living is to live. There is hope for them, whereas the so-called "underprivileged" of other places seem beyond meeting the vicissitudes of their lives because they expect to fill the void within them from outside. There has been nothing like the sympathy your people touch upon, except - perhaps - the children who are found in the pages of Genet's early book, Le Miracle de la Rose. I want to write you again before long and say more to you about them.

Miss Hermes of MAGNUM telephoned me what there was another picture (your favorite) which you wanted to include and she said it would be sent. I understood then that it measured 36 by 36 inches, and as the show was already hung and had been up for several days, was afraid we could not use it without rearranging an entire room. It arrived yesterday morning and I was glad to find it measured 14 by 19 inches and that we could make an excellent place for it. It was soon on the wall and I must say everything is affected by it in the best way. You are quite right to be so fond of it and I appreciate very much that it is included with the others.

My only disappointment is that you are not here to see the show. I have wanted to know you and talk with you ever since the first time I opened El Rectangulo en la Mano. I am sorry I am so dilatory about writing letters and that I am such a poor hand at writing. I give up too much to the experiencing of my own responses to the things I admire.

In the short biography furnished by MAGNUM, a book on Valparaiso, with

text by Pablo Neruda, is mentioned as having been completed. Would it be possible for us to obtain three copies of this, as well as ten copies of El Rectangulo en la Mano? I regret these have not been requested before as it will take some time to get them. If it is possible for you to send them or have them sent, please address the package and invoice as follows:

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Department of Prints and Drawings,
The Art Institute of Chicago,
Michigan Avenue and Adams Street,
Chicago, Illinois. 60603
Attention: Hugh Edwards, Curator of Photography.

A check will be sent in payment as soon as these are received.

In your letter, there was the question of the publication of a book of your photographs. I am at a loss as to answering this, knowing practically nothing of these matters except that all details of them are difficult. It is a time in which "picture editors" are tyrants underestimate the possibilities of their public and seem to discard everything which throws new light on neglected values. Any number of books will be published of excellent reproductions of so-called "non-objective" photographs (that sterile paradox), all of which look alike. Have you ever thought of a publication in Japan (Dennis Stock's James Dean book appeared there) which might be circulated in this country by a firm like Tuttle in Vermont? And you have never had a portfolio in the Swiss DU or CAMERA INTERNATIONAL. I will give all this more thought and write about it later. It seems that even when books of photographs are printed, the publishers make use of such poor distribution media that there is no wonder they sell so poorly. I am sorry not to send a letter today that expresses more about your work. You are very much in my mind and perhaps this is the reason why can say so little of what I want to say. You will hear from me again and I am sure we will meet before long. I do want to mail this to you at once and let you know how grateful I am for your having accomplished a work which is already so rich and which promises even more. Added to this is gratitude for having given us the opportunity to show it here.

Sincerely,

Mrs. Edwards, Curator of Photography.
I understand then that it measured 36 by 36 inches, and as the show was already hung and had been up for several days, was afraid we could not use it without rearranging an entire room. I arrived yesterday morning and I was glad to find it measured 14 by 19 inches and that we could make an excellent place for it. It was soon on the wall and I must say everything is affected by it in the best way. You are quite right to be so fond of it and I appreciate very much that it is included with the others.

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