The Museum of Modern Art's exhibition history—from our founding in 1929 to the present—is available online. It includes exhibition catalogues, primary documents, installation views, and an index of participating artists.
MANUEL ALVAREZ BRAVO

"Alvarez Bravo has preferred photography to painting. It is possible that he may be right. In his work he arrives at conclusions which before him nobody in Mexico dared to imagine."

Diego Rivera, 1940
The unique importance of Manuel Alvarez Bravo's work was recognized in the late Twenties soon after he began his photographic career by his artistic peers, Tina Modotti, Diego Rivera and Edward Weston. His remoteness from the established art centers of the world and his personal humility, however, have prevented the recognition his work deserves. Today it still remains, after forty years, localized and obscure. The primary intent of this exhibition, his first major show in the United States, and the accompanying book, is to bring Alvarez Bravo's work to the attention of the wide public it deserves.

I first discovered Alvarez Bravo's photography while working on a fellowship at the George Eastman House in the summer of 1968. Since that initial encounter, the world of Manuel Alvarez Bravo has progressively become a part of my own. My involvement with his world magnifies the deep gratitude I wish to express to those who have assisted in this project:

To Mr. Nathan Lyons and Mr. Todd Walker for pointing the way and providing the initial encouragement.

To Señora Kathleen Sobrado, Todd Walker's daughter, for her immense assistance as interpreter and hostess during my visits with Alvarez Bravo in Mexico City.

To Mr. Shirley C. Burden and the Florence V. Burden Foundation for their encouragement and generosity in providing funds to purchase the photographs for the Permanent Collection of the Pasadena Art Museum.

For her extremely efficient assistance with research and her intelligent translations from Spanish and French, special thanks must be made to Yolanda Hershey, Research Curator of the Pasadena Art Museum.

I wish to express additional thanks for their encouragement and assistance to: Mr. John Szarkowski, Mr. Peter Bunnell and Anne Tucker Cohn of The Museum of Modern Art; Mr. Tom Barrow of the George Eastman House; Miss Marie Czach of the Chicago Art Institute; Monsieur Jean-Claude Lemagny of the Bibliothèque Nationale, Paris; Monsieur Jean Keim, Paris, and Mr. Paul Strand.

And finally, my deepest gratitude must go to Señor Manuel Alvarez Bravo. The opportunity to work with him on this exhibition has been an experience I will long remember. His uncommon patience and good nature in the face of my endless search for details were particularly appreciated.

Fred R. Parker
Curator of Photography

Pasadena Art Museum ................. May 4 - June 20, 1971
George Eastman House .......... September 6 - October 15, 1971
EXICO, poorly awakened from its mythological past, continues to evolve under the protection of Xochipilli, god of the flowers and of lyrical poetry, and of Couatlicue, goddess of the earth and of violent death, . . .” wrote André Breton in his Souvenir du Mexique in 1939. Today, as then, to understand Mexico and its arts one must sense the undercurrent Breton describes as ‘'The great message of the graves . . . (which) charges the air with electricity.”

The mythology of Mexico — its collective dream — has always rested upon an acute awareness of death. For the modern Mexican, as for his ancestral Indian counterpart, death is a constant companion that sits next to each man, woman and child.

In such a culture, life is at best a means to an end, a form of barbarism where all men are uniformly subject to the whims of death. At any moment in the unfolding of this collective drama, death has the power to negate any action, any dream, or any “truth” men might choose to cherish. Death is the ultimate unity of the self with the universe which requires the complete release of everything personal and precious.

The desire for conciliation between life and death is the essence of Mexico. It belongs to everyone. It resides even in the inanimate earth. It is, however, only one of several aspects of Mexico’s culture which are subjected to this basic desire for conciliation. Time and eternity, the individual and humanity, the animate and inanimate — all find conciliatory interpretations in one unified wholistic philosophy of life: the mythology of Mexico.

It requires an unusually sensitive artist to undertake the analysis of something as intimate as the mythology of his own culture. However, even with genius, such analysis is of little value unless it finds a means of expression. The photographs in this volume are such expressions. Manuel Alvarez Bravo is such an artist.
In presenting a retrospective of his photography in 1945, La Sociedad de Arte Moderno said, "The photography of Manuel Alvarez Bravo is neither a spontaneous nor an exotic phenomenon in the Mexican environment; it is, on the contrary, the culmination of all the antecedents of work done in this field, . . ." Alvarez Bravo’s photography, however, is not solely a culmination of the previous discoveries in the field of photography. More importantly, it is in fact a culmination and distillation of the antecedents of his entire Mexican heritage, the mythology of his culture.

The imagery of Alvarez Bravo is consistently preoccupied with the unification or conciliation of the apparent opposites of existence.

Formed as he is by his culture, there is in his work an obvious absence of fear in daily existence. He courageously encounters the presence of death, be it direct or implied, at every opportunity. Life and death approach equality and are almost interchangeable.

He joins the temporal with the timeless. Time softens and becomes irrelevant. You are, and have always been, part of eternity.

Like the European artist of the Middle Ages and the contemporary Mexican muralist, Alvarez Bravo attempts to communicate his discoveries about the human condition. He forces you to face humanity where only anonymous individuals are reflected. The individual is humanity.

The individual, with life and temporality, is also an anonymous part of the inanimate and eternal.

With a camera designed for machine-like precision and objectivity, he extracts a great deal more than mere reproduction. His photographs are reflections of the collective dream of Mexico in which inanimate earth is made animate and invisible relationships of visible things emerge.
For Alvarez Bravo there exist two distinct standards of value for photography; two related methods of evaluating a photographer's success or failure. First, the photographer must create a working relationship between visual discovery and expression, the two fundamental aspects of his media, and second, he must be able to maintain that relationship throughout his entire photographic lifetime.

Photography for Alvarez Bravo is not only a method of expressing his personal point of view, it is also a way whereby he can sharpen his ability to see and to discover the phenomena which surround him. Accordingly, the quality of a photographer's work depends to a great extent upon the balanced interchange between seeing and expressing. In his own work, for example, he has not allowed his obvious technical abilities to overpower his ability to remain open to the unexpected. The temptation to create technical perfection has been consciously avoided by "humbly and pleasantly giving into the natural means that industry puts within our reach. . ." and he has thereby "liberated (himself) from all its complexity." For Alvarez Bravo, a photographer who concerns himself with technique beyond the needs of his visual discovery will defeat himself, while the photographer who gives technique no special concern will eventually become at one with his equipment and therefore be freed to see and discover.

To evaluate a photographer by his ability to sustain interchange between expression and discovery reflects Alvarez Bravo's caution against quick judgments. The discovery of one or two pre-Columbian artifacts, for example, could never establish a sufficient standard of value applicable to pre-Columbian art in general. Similarly, the isolated photograph is, no matter how inherently valuable, only one aspect of a larger, and hopefully cohesive expression. Consideration of the photographer's extended productivity is particularly important because the essence of an isolated photograph is not easily recognized through the "objective" or mechanical nature of the media.

F. R. P.
"What is life? An illusion, a shadow, a story. And the greatest good is little enough: for all life is a dream, and dreams themselves are only dreams."

"At the touch of death — oh dread misfortune — it turns to ashes. Can there be any who would want to reign, seeing that each king must wake in the dream of death?"

Pedro Calderón de la Barca,
_La Vida Es Sueña, _ca. 1650
“And he registers with precision the degree of humidity that the removed earth and the ever-flowing drops of saltwater lend to the atmosphere of cemeteries.”

Diego Rivera, 1945
"Just at this moment they caught sight of our horsemen. . . . we fell on the enemy so vigorously that, caught between the horsemen and ourselves, they soon turned tail. The Indians thought at that time that the horse and rider were one creature, for they had never seen a horse before."

(Later we learned that they were) "convinced . . . our horses were used to catch Indians when we wanted to kill them, and other nonsense of that sort."

Bernal Díaz, *The Conquest of New Spain, 1519*
"And he knows the precise sorrows formed by the shadows and the penumbra over the land, daily sidewalks, between doors and windows, and the little trees that never finish drying out lining the irremediable streets."

Diego Rivera, 1945
"His work is rooted firmly in his love and compassionate understanding of his own country, its people, their problems and their needs. These he has never ceased to explore and to know intimately. He is a man who has mastered a medium which he respects meticulously and which he uses to speak with warmth about Mexico as Atget spoke about Paris."

Paul Strand, 1968, Courtesy of Aperture.
Carmel, California

4-30-1929

To M. Alvarez Bravo-

Greetings-

Pardon me but I am not sure whether I am addressing - ¿Señor, Señora or Señorita?

I am wondering why I have been the recipient of a very fine series of photographs from you? Were they sent for the exhibit in Germany which I collected for the West Coast? If so, they are too late. Were they sent for my inspection, and other interested photographers? If so, I certainly appreciate the gesture!

But no matter why I have them, I must tell you how much I am enjoying them. Sincerely, they are important - and if you are a new worker, photography is fortunate in having someone with your viewpoint. It is not often I am stimulated to enthusiasm over a group of photographs.

Perhaps the finest, for me, is the child urinating: finely seen and executed. Others I especially like are: the pineapple, the cactus, the lichen covered rock, the construction, the skull.

I will not write more, until I hear from you, - some explanation, and word about yourself.

The photographs were delayed in reaching me, because of some correspondence with the "U.S. Custom House."

Awaiting your answer, I am.

Cordially,

Edward Weston
I do not know if you have been absent:
I lie down with you, I rise up with you,
In my dreams you are with me.
If my teardrops tremble within my eyes,
I know it is you moving my heart.

Aztec
“He is not a narrator. Not always documentary. His photographs are loaded with intention and vitality. Detained time. When he offers us a series, each image is a stanza.”

Luis Cardoza y Aragón, 1968
"Profound and discreet poetry, desperate and refined irony emanate from the photographs of Manuel Álvarez Bravo, like those particles suspended in the air which render visible a ray of light as it penetrates a dark room. The emotive particles reach us by a slow and continuous flight; little by little they saturate us."

Diego Rivera, 1945
"I was born in the city of Mexico, behind the Cathedral, in the place where the temples of the ancient Mexican gods must have been built, February fourth, 1902. I went through my primary education, beyond that I have been self-taught. I served the government of my country many years in accountancy work, handling much abstract money. Always interested in art, I committed the common error of believing that photography would be the easiest; the memory of intents in other fields makes me understand now that I found my road on time."

Manuel Alvarez Bravo, Excerpt from a letter to Nancy Newhall, July 5, 1943
CATALOGUE OF THE EXHIBITION

All works are from the Permanent Collection of the Pasadena Art Museum.

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1. EN EL TEMPLO DEL TIGRE ROJO (In the Temple of the Red Tiger), 1949.
2. OTRA TUMBA (Another Grave), 1935.
3. RETRATO POSTUMO (Posthumous Portrait), 1933.
4. CORONADA DE PALMAS (Crowned with Palms), 1936.
5. LA ABUELA, NUESTRA ABUELA (The Grandmother, Our Grandmother), 1952.
6. VENTANA AL CORO (Window to the Choir), 1934.
7. OBREERO EN HUELGA, ASESNADO (Striking Worker, Assassinated), 1934.
8. TUMBA RECIENTE (Recent Grave), 1933.
9. EL SISARDO (The Screamer), 1934.
10. LA HIJA DE LOS DANZANTES (The Dancer's Daughter), 1934.
11. RETRATO AUSENTE (Absent Portrait), 1929.
12. LA BUENA FAMA DURMIENDO (Good Reputation Sleeping), 1938.
13. LA DE LAS BELLAS ARTES (The One from the Fine Arts), 1931.
14. ESCALA DE ESCALAS (Ladder of Ladders), 1937.
15. PARA BOLA OPTICA (Optic Parable), 1931.
16. TRAMPA PUESTA (Placed Trap), 1954.
17. LOS AGACHADOS (The Crouched Ones), 1934.
18. OFRENDAS SEGUNDA (Second Offer), 1968.
19. EL ENSUEÑO (Day Dreaming), 1931.
20. MUCHACHA VIENDO PÁJAROS (Girl Looking at Birds), 1931.
22. SR. PRESIDENTE MUNICIPAL (Mr. Municipal President), 1947.
23. Y POR LA NOCHE GEMÍA (And by Night it Moaned), 1945.
24. BRINA (Rain), 1926.
25. PÁJARO CREPUSCULAR QUE MECIDO POR EL VIENTO (Twilight Bird Swayed by the Wind), 1932.
26. DÍA DE TODOOS MUERTOS (Day of the Dead), 1931.
27. LA DE LAS BELAS ARTES (The One from the Fine Arts), 1931.
28. SISTEMA NERVIOSO DEL GRAN SIMPATICO (Sympathetic Nervous System), 1929.
29. LOS OBSTÁCULOS (The Obstacles), 1939.
30. UNA MUCHACHA EN SU VENTANA (A Girl at her Window), 1959.
31. LA QUEMA TRES (Kiln Number Three), 1953.
32. PAISAJE CÁCTICO (Cactus Landscape), 1906.
33. LAS PAREDES HABLAN (Walls Speak), 1968.
34. ROUEN (Rouen Architecture), 1960.
35. EL AGUA DULCE (Sweet Water), 1907.
36. ALLÁ LA CABECERA (There, the Headboard), 1967.
37. DE LOS VICIOS Y LAS VIRTUDES, EL TABACO (Of Vices and Virtues, Tobacco), 1932.
38. MARGARITA DE BONAMPAC (Margarita of Bonampak), 1949.
39. EL GRAN PENITENTE (The Great Penitent), 1934.
40. TUMBA Y MONTAÑA (Grave and Mountain), 1956.
41. LA CEREA CAIDA (The Third Fall), 1954.
42. SED PÚBLICA (Public Fountain), 1931.
43. DÍA DE MATANZA (Massacre Day), 1945.
44. LA SENAL (The Sign), 1967.
45. PEZ SUSPENSO (Suspended Fish), 1931.
46. BARRA DE PANTIÓN (Cemetery Wall), 1967.
47. VISITACIÓN (Visitation), 1907.
48. LAペンA NEGRO (The Black Grief), 1939.
49. EMPIEZA LA PRIMAVERA (Spring Begins), 1960.
50. ANTIGUO OSARIO DE ROUEN (Ancient Crypt of Rouen), 1960.
51. PAISAJE Y GALLOPE (Landscape and Gallop), 1932.
52. TUMBA NEGRA CON CORONÁ (Black Tomb with Crown), 1964.
53. RECUEURDO DE ATZOMPÁN (Remembrance of Atzompán), 1934.
54. SIMPATICO DE LA BANCARROTA (Blemished Hours or the Child of Failure), 1936.
55. LÍMITES EN EL PAISAJE (Boundaries in the Landscape), 1970.
56. PLÁTICA JUNTO A LA ESTATÜA (Discourse Near the Statue), 1953.
57. LA SORORITA JAURE (Miss Jaure), 1934.
58. EL ESPÍRITU DE LAS PERSONAS (The Spirit of the People), 1948.
59. UN POCO ALEGRE Y GRACIOSA (Somewhat Gay and Graceful), 1947.
60. GORRION, CLARO! (Sparrow, Obviously!), 1938.
61. DESPUÉS DE LOS VIDRÍOS ROTOS, TAPE LA VENTANA (After the Broken Glass, Cover the Window), 1930.
62. PARED ROJA CON CALACA (Red Wall with Skull) (Color), 1966.
63. CANAS CON LAS QUE ARMAN REDES PARA ATRAPAR MOSCOS — DEL LAGO, QUE COMEN LOS TZOZITZONTES (Reeds Used for Mounting Nets to Catch Lake Flies Eaten by Tzozontles) (Color), 1965.
64. ENSAYOS PARA CÁMARA BIEN ENFOCADA (Exercises for the Well Focused Camera), 1952.
65. NIÑO ORINANDO (Boy Urinating), 1927.
CHRONOLOGY

1902  Born February 4, Mexico City. Because of his grandfather, Manuel Alvarez Rivas, painter and photographer and
his father, Manuel Alvarez Garcia, painter, writer and amateur photographer, Manuel Alvarez Bravo lived in an
"atmosphere in which art was breathed . . ." and, from his childhood on, he has felt affection for all the branches
of art "which are manifestations for the pleasure and elevation of man: literature, music, painting."

1908 - 1914  Attended Catholic Brothers' school in Tlalpan, near Mexico City. Learned to read, write and count, but very little
else. Street battles of the 1910 Revolution often interrupted class activities. Sight of cadavers and sound of cannons
remain strongest remembrances of this period.

1915  Undertook studies in accounting at night while working as a copy-clerk during the day in a French company in
Mexico City.

1916  Began working for the Mexican Treasury Department.

1917  Dropped study of accounting and began attending literature classes at night.

1918  Attended, at night, the Academia Nacional de Bellas Artes (Academia de San Carlos) for one year and studied
painting and music.

1922  Began developing interest in photography and indigenous Mexican art while working for the Power and Trans-
portation Department. Because of his employer Hugo Conway, subscribed to the English publication Amateur
Photographer and Photography.

1923  Met the German photographer Hugo Brehme.

1924  Purchased his first camera - Century Master 25. With initial advice from Brehme and with additional subscriptions
to Camera, Camera Craft and American Photography, began his photographic career.

1925  Married Dolores (Lola) Martinez Vianda. Accepted a post with the Treasury Department in Oaxaca and left
Mexico City.

1927  Returned to Mexico City.

1927 - 1931  Worked as a typist for the Department of Agriculture and the Treasury Department in Mexico City during this
period.

1927  Introduced to Tina Modotti by muralist Paul O'Higgins.

1929  At Tina's suggestion Alvarez Bravo sent a portfolio of prints to Edward Weston, who responded favorably. Tina
introduced him to Diego Rivera and to Frances Toor, writer and editor of Mexican Folkways.

1929 - 1930  Taught photography for one year at the Escuela Central de Artes Plasticas (Academia de San Carlos) while Diego
Rivera was director and left with Rivera's staff when the latter resigned over a curriculum dispute.

1930  Tina Modotti deported from Mexico. Alvarez Bravo helped her pack and was only person to see her to her train.
Because of her departure, Frances Toor introduced Alvarez Bravo to most of Mexico's muralists and artists (Rufino
Tamayo, Dr. Atl, David Alfaro Siqueiros, José Clemente Orozco, Frida Kahlo de Rivera, Jean Charlot, Fernando
Gamboa, Xavier Villarrutia, Francisco Miguel) and commissioned photography of their work for publication. Met
Emily Edwards and began assisting her (with Paul O'Higgins) in gathering material for Painted Walls of Mexico,
published in 1966.
1931 First photographic sale to The Museum of Modern Art, New York. On the verge of advancement in the Treasury Department, decided to leave business to become a free lance photographer, specializing in the reproduction of painting and other art work.

1932 - 1933 Taught photography a second time at the Escuela Central de Artes Plásticas (Academia de San Carlos). Also worked for the Education Department as photographer of art.

1933 Introduced to Paul Strand in Mexico.

1934 Introduced to Henri Cartier-Bresson in Mexico. Separated from his first wife.

1936 Traveled to Chicago to teach for two or three months at Hull-House Art School, directed by Emily Edwards.

1938 Introduced to André Breton in Mexico.

1939 - 1942 Maintained commercial photographic shop on Ayuntamiento Street, Mexico City.

1941 Tina Modotti returned to Mexico but was no longer photographing.

1942 Married second wife, Doris Heydn (writer, archeologist and later, photographer).

1943 - 1959 Regularly employed as photographer and cameraman at the Sindicato de Trabajadores de la Producción Cinematográfica de México.

1947 - 1950 Taught photography at the Instituto Cinematográfico Mexicano.

1949 Left the cinematographic industry to begin (with Leopoldo Méndez, Gabriel Figueroa [a cousin of former president López Mateos] and Carlos Pellicer and others) El Fondo Editorial de la Plástica Mexicana (editorial fund or foundation of Mexican plastic arts) which publishes very fine books on Mexican art. Manuel Alvarez Bravo presently continues to serve as the chief photographer and as one of the directors of this organization.

Books published by this organization:

1960 Traveled to Europe, visited many museums while working for El Fondo Editorial de la Plástica Mexicana. Remained in Europe for entire year.

1961 Returned to Europe for three month period.

1962 Divorced Doris Heydn.

1966 Met with Paul Strand a second time in Mexico.

1969 - 1970 Taught photography for one year at the Centro Universitario de Estudios Cinematográficos.

1971 Currently living and working in Mexico City.
EXHIBITIONS AND AWARDS

1926 Regional Exhibition, Oaxaca. Received first prize for photography.


1931 La Toleca, Mexico City. Received first prize for photography in national painting and photography competition.

1932 Galería Posada, Mexico City. One man exhibition. (July 28 - August 10) Invitational catalogue with statement by Xavier Villarrutia.

1935 Galería de Exposiciones del Palacio de Bellas Artes, Mexico City. Two man exhibition with Cartier-Bresson. (March 11 - 20) Invitational catalogue with statements by Luis Cardoza y Aragón and Langston Hughes.

1936 Galería de Arte Mexicano (Galería de Ines Amor), Mexico City. "Exposicion Internacional del Surrealismo," group exhibition. (January - February) Catalogue cover and one interior reproduction by Álvarez Bravo.


1939 University of Mexico, Gallery of Art, Mexico City. One man exhibition. (November 10 - 25)

1940 Galería Renou et Collé (now Renou et Poyet), Paris. Survey exhibition of Mexican art organized by André Breton. (March) Catalogue with essay by Breton, cover photograph and several interior photographs by Álvarez Bravo.

1941 Galería de Arte Mexicano (Galería de Inés Amor), Mexico City. "Exposición Internacional del Surrealismo," group exhibition. (January - February) Catalogue cover and one interior reproduction by Álvarez Bravo.


1943 Philadelphia Museum of Art, Philadelphia, Pennsylvania. "Mexican Art Today," group exhibition with eleven photographs by Manuel Álvarez Bravo. (March 27 - May 9) Catalogue with essay by Luis Cardoza y Aragón and one reproduction by Manuel Álvarez Bravo. Among the other four photographers included in the exhibition were Álvarez Bravo's first and second wives, Dolores Álvarez Bravo and Doris Heydn. The two remaining photographers were both, at one time or another, students of Álvarez Bravo.

1944 Art Institute of Chicago, Chicago, Illinois. One man exhibition. (December 10, 1943 - January 16, 1944)

1945 The Museum of Modern Art, Moscow, Russia. Group exhibition for cultural exchange program.

Sociedad de Arte Moderno, Mexico City. "Manuel Álvarez Bravo — Fotografías," one man exhibition. (July) Large catalogue with ninety-five pages and thirty reproductions; edition of one thousand copies of which one hundred and fifteen were signed and numbered and contained three original photographs. Essays by Manuel Álvarez Bravo, Diego Rivera, Xavier Villarrutia and Gabriel Figueroa, and reproduction of a photograph of Manuel Álvarez Bravo by Doris Heydn.
1947  Israel: Group exhibition for cultural exchange program tour.

1954  Sindicato de Trabajadores de la Producción Cinematográfica de México, Mexico City. Received first prize and honorable mention in photography competition sponsored by this organization.


1957  Salón de la Plástica Mexicana, Instituto Nacional de Bellas Artes, Mexico City. One man exhibition. (March 7 - 26) Brochure with statement by Diego Rivera and two reproductions by Álvarez Bravo.


1964  Galería de Arte Mexicano (Galería de Inés de Inés Amor), Mexico City. One man exhibition. (May 9 - 28) Catalogue with one reproduction by Álvarez Bravo.


Álvarez Bravo's works are represented in the following collections: Pasadena Art Museum (66); The Museum of Modern Art, New York (47); George Eastman House, Rochester (48); Museum of Modern Art, Moscow (8); Bibliothèque National, Paris (37).
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Breton, André (Untitled). Paris: Galerie Renou et Colle, 1939, several reproductions. (Exhibition catalogue associated with "Souvenir du Mexique" in Minotaure)


Revel, Jean-François. Minotaure. Paris: L’Œil Galerie d’Art, 1962, see catalogue number 76. (Exhibition catalogue)


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Cardoza y Aragon, Luis. "Light And Shadow," Mexican Art and Life (México, D.F.), No. 6, April, 1939, four reproductions.


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