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FOR ADDITIONAL DOCUMENTATION OF  
EXPOSITION OF CONTEMPORARY NORTH AMERICAN PAINTING (C/E 1941)

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OF  
EARLY MUSEUM HISTORY: ADMINISTRATIVE RECORDS

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*Highly Confidential*

**REPORT**  
**on the**

**EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA**

**1941**

organized by the

BROOKLYN MUSEUM

METROPOLITAN MUSEUM OF ART

MUSEUM OF MODERN ART

WHITNEY MUSEUM OF AMERICAN ART

AMERICAN MUSEUM OF NATURAL HISTORY

in cooperation with the

**OFFICE OF THE COORDINATOR OF INTER-AMERICAN AFFAIRS**

and circulated by

**THE MUSEUM OF MODERN ART**



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COMMITTEE ON ART

of the

OFFICE OF THE COORDINATOR OF INTER-AMERICAN AFFAIRS

John E. Abbott, Chairman  
Alfred H. Barr, Jr.  
Juliana R. Force  
Laurance P. Roberts  
Francis Henry Taylor  
George C. Vaillant

Traveling Art Consultants

Representing the Committee in the other American Republics

Stanton Catlin  
René D'Harnoncourt  
Caroline Durieux  
Dr. Grace McCann Morley  
Mr. and Mrs. Lewis A. Riley, III



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1.

#### SUMMARY

The Exposición de Pintura Contemporánea Norteamericana, that has just returned from its circuit through 10 capitals of other American Republics, was the first large-scale project in the field of arts realized by the Art Section of the Office of the Coordinator of Inter-American Affairs.

The exhibition was a success in most of the countries where it has been shown. It was seen by 218,089 people in 10 of the most important cultural centers of Latin America. It received an enthusiastic reception by the Latin-American press, which gave it an unprecedented amount of space: 33 editorials and 454 news and feature articles were devoted to the exhibition, and 63 radio talks were given on the subject.

In 6 of the 10 countries, the President of the Republic was present at the Inauguration of the exhibition, and the list of distinguished visitors included 30 cabinet ministers, 40 high government officials, and many of the people prominent in the social and artistic circles of each country.

The exhibition proved through its success that the arts are an effective means of promoting better understanding and good will between the United States and its neighbor republics. One of the most important results of the project was the firsthand accumulation by the representatives of important data on the state of arts and letters in each country, This furnishes invaluable information for the planning of future activities. Information of this type was heretofore unavailable because it can only be gathered through constant personal contacts.

It should be mentioned here that the success of the exhibition was largely due to the activities of the representatives of the Committee on Art of the Office of the Coordinator of Inter-American Affairs, who accompanied the exhibition and worked everywhere in closest cooperation with the local authorities and the local intelligentsia. A careful study of the reports of the representatives reveals



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many of the basic factors that condition the success of any venture in the field of art in each of the countries visited. Due to their extended close contact with prominent individuals and organizations interested in the field of art in the Latin American Republics, the representatives were able to assemble the list of projects for future activities which is included in this report on pages 16-18.

The plan for the Exposición de Pintura Contemporánea Norteamericana was conceived in December, 1940, by the Committee on Art of the Office of the Coordinator of Inter-American Affairs. On the request of the committee, Dr. Grace McCann Morley visited the capitals of most of the South American republics to study the desirability and to survey the possibilities of such an exhibition. Dr. Morley's itinerary included ten countries; Colombia, Ecuador, Perú, Bolivia, Chile, Argentina, Uruguay, Brazil, Venezuela, and Cuba. As a result of this trip, which lasted from January 22nd to March 15th, 1941, Dr. Morley was able to report that the project was considered highly desirable by most of the authorities, artists, educators and laymen interested in art of the various South American republics. She was also able to acquire material for making a detailed preliminary report on the conditions concerning the cultural activity in these countries. Her report proved invaluable in the realization of the project.

The Committee on Art, after securing the approval of the Coordinator's Office, appointed a committee to select the paintings and to organize the exhibition. This committee, headed by Helen Appleton Read, consisted of representatives of the five museums which contributed the majority of paintings. These representatives were John I. Baur, for the Brooklyn Museum; Lloyd Goodrich and Hermann More, for the Whitney Museum; Dorothy C. Miller, for the Museum of Modern Art; Hermann W. Williams for the Metropolitan Museum of Art; and Dr. George C. Vaillant of the American Museum of Natural History.



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To make it possible to reach as many countries as possible the entire collection was divided into three sections which were circulated simultaneously on the east, west and north coasts of South America by the Museum of Modern Art. The Museum of Modern Art was chosen to handle the actual operation of sending the exhibitions to South America because of its unique experience in circulating exhibitions. The west coast section was also shown in Mexico City, and the north coast section in Havana. Each one of these sections was accompanied by a representative who, in cooperation with the authorities of the various countries, organized the actual presentation of the exhibition and maintained contacts with the New York Office. Mr. Stanton Catlin accompanied the west coast section; Mrs. Caroline Durieux, the east coast section; and Mr. and Mrs. Lewis A. Riley, III, the north coast section. These representatives made the detailed accounts of the individual showings of the exhibition which are included in this report.

Prior to shipment, all the paintings were shown during April, 1941, at the Metropolitan Museum of Art in New York.

The exhibition was a truly cooperative project between the organizing agency in the United States and the Latin American sponsors. Each Latin American sponsoring organization arranged for the free passage of all the exhibition materials through the customs. The sponsors also paid all charges incident to the exhibition from the time of its arrival at the port of entry until its departure, including disposal on the ship. The shipping costs to and from the ports of entry in the United States as well as from ports of exit to next ports of landing in South America, were assumed by the Coordinator's Office.

Thirty thousand catalogues of the exhibition were printed in Spanish and in Portuguese. A given number of catalogues were presented in each country to be disposed of as the sponsoring organizations saw fit. Also a gift of fifty-three books on art, published in the United States, was made at the time of the exhibition

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to an institution recommended jointly by the representatives and by the local sponsoring organization or committee.

The exhibition catalogues were not an unqualified success except in the smaller countries where there was a premium on illustrated printed material of all kinds. As the budget for the exhibition did not permit the printing of a catalogue for each section, one catalogue which included the pictures from all three sections was printed. This was frequently an occasion for confusion in the larger republics since many paintings reproduced in the catalogue could not be found in the galleries. The officials of each republic would also have liked to think that the exhibition was prepared especially for their country and they resented the implication that they were dealt with only as a part of a general tour.



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5.

ITINERARY OF THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
1941

MEXICO CITY AND WEST COAST SECTION - 70 oils, 54 watercolors

Mexico City: Palacio de Bellas Artes, June 12 to July 9.  
Santiago, Chile: Museo Nacional de Bellas Artes, Sept. 6 to Oct. 5.  
Lima, Perú: Escuela Nacional de Bellas Artes, Nov. 5 to Nov. 30.  
Quito, Ecuador: Universidad Central de Ecuador, Nov. 15 to Dec. 7.

EAST COAST SECTION - 68 oils, 55 watercolors

Buenos Aires, Argentina: Museo Nacional de Bellas Artes, July 3 to Aug. 1.  
Montevideo, Uruguay: Galeria del Teatro Solis, Aug. 18 to Sept. 18.  
Rio de Janeiro, Brazil: Museo de Bellas Artes, Nov. 8 to Dec. 8.

NORTHERN SECTION - 40 oils

Bogotá, Colombia: Biblioteca Nacional, July 18 to Aug. 20.  
Caracas, Venezuela: Museo Nacional de Bellas Artes, Sept. 28 to Oct. 20.  
Havana, Cuba: The Capitol, Nov. 18 to Dec. 15.



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6.

## LENDERS TO THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

John Carroll, Chatham Farms, N.Y.	Perls Gallery, N.Y.
Stephen C. Clark, N.Y.	Frank K. M. Rehn Gallery, N.Y.
Mrs. Henrick Eustis, N.Y.	Valentine Gallery, N.Y.
Marshall Field, N.Y.	Weyhe Gallery, N.Y.
Ernest Fiene, N.Y.	
Balcomb Greene, N.Y.	Albright Art Gallery, Buffalo Fine
Mr. and Mrs. William A. Harriman, N.Y.	Arts Academy, Buffalo, N.Y.
Alexandre Hogue, Dallas, Tex.	Art Institute of Chicago, Ill.
The Lewisohn Collection, N.Y.	Brooklyn Museum, N. Y.
De Hirsh Margules, N.Y.	Canajoharie Library and Art Gallery,
Reginald Marsh, N.Y.	Canajoharie, N.Y.
Mr. and Mrs. Roy Neuberger, N.Y.	Carnegie Institute, Pittsburgh, Pa.
William S. Paley, N.Y.	Cleveland Museum, Ohio
Mrs. Ogden Phipps, N.Y.	Corcoran Gallery of Art, Washington, D.C.
David L. Podell, N.Y.	Denver Art Museum, Denver, Colo.
Cole Porter, Hollywood, Cal.	Metropolitan Museum of Art, N.Y.
Mr. and Mrs. John S. Sheppard, N.Y.	Montclair Art Museum, N. J.
Thomas J. Watson, N.Y.	Museum of Fine Arts, Boston, Mass.
William Zorach, N.Y.	Museum of Modern Art, N. Y.
	Nebraska Art Association, University
A.C.A. Gallery, N.Y.	of Nebraska, Lincoln, Neb.
Associated American Artists, Inc., N.Y.	Newark Museum, N. J.
Boyer Galleries, N.Y.	Pennsylvania Academy of the Fine Arts,
Buchholz Gallery, N.Y.	Philadelphia, Pa.
Downtown Gallery, N.Y.	Philadelphia Museum of Art, Philadelphia,
Ferargil Galleries, N.Y.	Pa.
Grand Central Galleries, N.Y.	Phillips Memorial Gallery, Washington, D.C.
C. W. Kraushaar Galleries, N.Y.	Rhode Island School of Design, Providence,
Julien Levy Gallery, N.Y.	R.I.
Macbeth Gallery, N.Y.	Syracuse Museum of Fine Arts, N.Y.
Pierre Matisse Gallery, N.Y.	Whitney Museum of American Art, N.Y.
Midtown Galleries, N.Y.	
Milch Galleries, N.Y.	

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7.

ATTENDANCE FIGURES OF THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA  
NORTEAMERICANA, TABULATED BY COUNTRIES

<u>EAST COAST</u>		<u>WEST COAST</u>		<u>NORTHERN</u>	
<u>Argentina</u>		<u>Mexico</u>		<u>Colombia</u>	
Attendance	20,285	Attendance	19,985	Attendance	7,000
Days	30	Days	24	Days	23
<u>Uruguay</u>		<u>Chile</u>		<u>Venezuela</u>	
Attendance	18,294	Attendance	22,767	Attendance	8,000
Days	31	Days	26	Days	22
<u>Brazil</u>		<u>Peru</u>		<u>Cuba</u>	
Attendance	6,571	Attendance	7,000	Attendance	65,358
Days	30	Days	24	Days	27
<u>Total</u>	91 45,150	<u>Ecuador</u>		<u>Total</u>	72 80,358
		Attendance	42,829		
		Days	26		
		<u>Total</u>	104 92,581		
TOTAL DAYS: 265		TOTAL ATTENDANCE: 218,089			



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ANALYSIS OF PUBLICITY GIVEN THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA  
NORTEAMERICANA IN LATIN AMERICA

Total radio talks	63
Total rotogravure articles	9 articles, 116"
Total editorials	33 articles, 442"
Total newspaper space	428 items, 7, 704"
Total magazine space	17 articles, 49 pages

EAST COASTArgentina

Radio Talks	6
Rotogravure	4 articles, 108 inches of space
Editorials	3 articles, 80 inches of space
Newspaper space	28 items, 750 inches of space
Magazine space	2 articles, 9 pages

Uruguay

Radio Talks	13
Editorials	3 articles, 90 inches of space
Newspaper space	39 items, 905 inches of space
Magazine space	2 articles, 4 pages

Brazil

Rotogravure	1 8 inches of space
Editorials	6 articles, 50 inches of space
Newspaper space	98 items, 733 inches of space

MEXICO AND WEST COASTMexico

Editorials	3 75 inches
Newspaper space	20 items, 432 inches
Magazine space	2 articles, 6 pages

Chile

Radio talks	2
Editorials	6 articles, 83 inches
Newspaper space	59 items, 876 inches
Magazine space	7 articles, 20 pages



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MEXICO AND WEST COAST (CONT'D.)Peru

Radio talks	1
Editorials	2 articles, 23 inches
Newspaper space	33 items, 939 inches

Ecuador

Radio talks	4
Editorials	3 articles, 41 inches
Newspaper space	64 items, 931 inches

CUBA AND NORTH COASTColombia

Radio talks	1
Editorials	3
Newspaper space	30 items, 762 inches
Magazine space	3 pages

Cuba

Radio talks	5
Rotogravure	3
Editorials	2
Newspaper space	35 items, 793 inches
Magazine space	2 articles, 4 pages

Venezuela

Radio talks	31
Rotogravure	1
Editorials	2
Newspaper space	22 items, 583 inches
Magazine articles	1 article, 3 pages

A special article by Mr. Waldo Frank, called "La Pintura Contemporanea Norteamericana", was sent out in connection with the exhibition and was used in the following manner:

Published in: "La Nacion", Buenos Aires, July 13, 1941  
 "El Tiempo", Bogota, July 20, 1941  
 "Hoy", Santiago, September 4, 1941  
 "Revista Cubana", Havana  
 "Hoy", Mexico City, June 21, 1941

Broadcast: Two installments on radio in Quito  
 Three

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QUOTATIONS FROM PRESS AND PUBLIC EXPRESSION ON THE EXPOSICIÓN DE  
PINTURA CONTEMPORANEA NORTEAMERICANA

BUENOS AIRES

"La Nacion"  
July 4, 1941

From opening speech by Antonio Santamarina  
(Presidente de la Comision de Bellas Artes)

This great exhibition is the clear representation of the impulse behind the fine arts of a powerful nation; it shows us the fine spirit of its masters, it shows us the youthful vigor which animates the people of the United States; the magnificent force that constructed the Republic, and which has enriched all the ways of life.

"El Mundo"  
July 3, 1941

The United States sent us an Embassy of the spirit. The magnificent force of 112 painters exhibits the thought and feelings of their country without apology and without concession. The organizers of the show have not looked for a way to attract public attention easily, nor have they tried to reflect a placid and happy life. All the schools, all the doubts, all manners are here.

\* \* \* \*

You will notice here, how, after a refining of European tendencies, after a transplanting of procedures and orientations almost exclusively French, North American art freed itself, through its understanding of the common people.

From Senator Santamarina's opening speech  
July 3, 1941

The Comision Nacional de Bellas Artes, in the name of the Argentine Government, of our artists and our intellectuals receives the United States exhibition with an appreciation and esteem that preclude understanding and knowledge of our common destiny.

RIO DE JANEIRO

"A Manha"  
November 12, 1941

José Lins do Rego

This exhibition of Contemporary American Painters which is now visiting us, is one of the most profitable lessons for our artists. After the French art, after the flood of lyricism of young English men, this expresses the realism of a people who are not only masters of mass-production but who are great for their sensibilities and for their effort to express themselves as authentic creators.

"A Manha"  
November 11, 1941

Manuel Bandeira

Under the sponsorship of our Ministry of Education, a rich collection of Contemporary American Paintings is being shown. This is the first of a series of exhibitions



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which will be shown in the capitals of the American Republics with the purpose of revealing the life and thought of the United States as mirrored by the work of their painters, to the peoples of this continent. And at the same time, to create an atmosphere of mutual understanding, so important for all the American countries.

MONTEVIDEO

Cablegram to Mr. John E. Abbott, August 18, 1941      From General Alfredo Baldomir  
(Presidente de la Republica Oriental del Uruguay)

Exhibition of Contemporary North American Painting leaves highest aesthetic impression. Allow me to send hearty congratulations for initiating the spiritual meeting of the Americas and a better understanding of representative creative thought.

"El Bien Publico"

August 19, 1941

B Reston

(Pen name for Ernesto Pinto, Poet)

No foreign subjects, no streets of Paris, no Roman landscape, no cafe of Vienna, no Japanese view; instead one finds that all the subject matter springs from the vital substance of the country. Even in the most abstract composition, we can see constructive elements deriving from the people and machines of everyday life in the United States...These paintings are a means by which the people of the United States truly become known to us.

MEXICO"Hoy"

June 21, 1941

What is characteristic of North American painting is, however, the group of paintings in which life in the United States is profoundly and marvelously felt, the good and the bad, by the most distinguished artists of today. These painters have succeeded in bringing the life of the United States to Mexico. And what is notable is that they did not bring only the United States we know, the United States of oil and mines, but the United States of the working people, those who live, who suffer, who wear tatters like any Mexican, at times, and who also don bright colors on Sunday, - people who have miserable farms and tremendous cities, who have theatres and bars, who know the Bible and who search for gold, - people who are so like us, with whom, God willing, we can be friends.

QUITO"El Comercio"

November 16, 1941

Opening speech, Julio Enrique Paredes  
Dean of the National University

This exhibition not only expresses new conceptions of techniques and colors. Neither is it only an expression of the young and energetic people of the United States. It is something deeper and more significant at this moment; it is a new and high kind of rapprochement between all the countries of our continent.

SANTIAGO

Opening, September 6, 1941

Jose Perotti, Director of Escuela de  
Artes Aplicadas

This exhibition is a great event in Chile, and a great opportunity of our students and artists to take stock of themselves. For it shows that American art is



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vigorous and alive, its artists seeking new ways to express themselves, unbound to foreign tradition.

"Las Ultimas Noticias"  
October 10, 1941

Manifiesto sent by the Federation of  
Plastic Arts of Chile to the artists  
of the United States

We have recognized in this exhibition the discipline and the creative impulse of a great people; we have felt, on seeing it, the powerful bond that unites us in the pursuit of the same ideals of perfection. For this reason, in this dark hour in the history of Chilean artists, on cordially greeting our brothers of the United States of America, we offer fervent prayers that their efforts, united with ours and with those of all free men of America, will contribute to the maintenance of the sacred rights of civilization, of liberty and of peace, through the dominance of activities of the spirit.

BOGOTA

"El Tiempo"  
July 18, 1941

This event must not be overlooked for it clearly demonstrates the spirit of the new Pan-Americanism which was until yesterday evidenced only by a general exchange of words. The exhibition of North American paintings initiates a new step in relations between Latin American countries and the United States. It must be realized that friendship between people alone can engender and prolong the new democratic feeling.

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13.

LIST OF BOOKS PRESENTED IN EACH COUNTRY IN CONNECTION WITH  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

- Audubon, John James. The Birds of America. 1937. New York: Macmillan Company
- Barnes, Albert C. The Art in Painting. 1937. New York: Harcourt, Brace and Company
- Barr, Alfred H., Jr. Picasso: Forty Years of His Art. 1939. New York: Museum of Modern Art
- Berenson, Bernard. The Drawings of the Florentine Painters. 1938. Chicago, Illinois: University of Chicago Press
- Boswell, Peyton, Jr. Modern American Painting. 1939. New York: Dodd, Mead and Company
- Brownell, Baker and Frank Lloyd Wright. Architecture and Modern Life. 1938. New York: Harper and Brothers
- Burroughs, Alan. Art Criticism from a Laboratory. 1938. New York: Little, Brown and Company
- Burroughs, Alan. Limners and Likenesses. 1936. Cambridge, Massachusetts: Harvard University Press
- Cahill, Holger and Alfred H. Barr, Jr. Art in America. 1935. New York: Halcyon House
- Cheney, Sheldon. A World History of Art. 1939. New York: Viking Press
- Craven, Thomas. (Editor). A Treasury of American Prints. 1939. New York: Simon and Schuster
- Craven, Thomas (Editor). A Treasury of Art Masterpieces from the Renaissance to the Present Day. 1939. New York: Simon and Schuster
- Darby, Delphine Fitz. Francisco Ribalta and His School. 1938. Cambridge, Massachusetts: Harvard University Press
- Davidson, Morris. Painting for Pleasure. Boston, Massachusetts: Hale, Cushman and Flint
- Douglas, Frederic H., and Rene d'Harnoncourt. Indian Art of the United States. 1941. New York: Museum of Modern Art
- Evans, Walker. American Photographs. 1938. New York: Museum of Modern Art
- Flexner, James Thomas. America's Old Masters. 1939. New York: Viking Press
- Gardner, Helen. Art Through the Ages. 1936. New York: Harcourt, Brace and Company



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- Goldstein, Harriet and Vetta. Art in Everyday Life. 1941. New York: Macmillan Company
- Goldwater, Robert J. Primitivism in Modern Painting. 1938. New York: Harper and Brothers
- Greene, Theodore Meyer. The Arts and the Art of Criticism. 1940. Princeton, New Jersey: Princeton University Press
- Hamlin, Talbot Faulkner. Architecture Through the Ages. 1940. New York: G. P. Putnam's Sons
- Hefter, Leon and Joseph. Graphic Design. 1936. New York: McGraw-Hill Book Company
- Hoffman, Malvina. Sculpture Inside and Out. 1939. New York: W. W. Norton and Company
- Jacobs, Lewis. The Rise of the American Film, A Critical History. 1939. New York: Harcourt, Brace and Company
- Kennedy, Ruth Wedgewood. Alesso Baldovinetti. 1938. New Haven, Connecticut: Yale University Press
- McAndrew, John. Guide to Modern Architecture in the Northeast States. 1940. New York: Museum of Modern Art
- McMahon, Philip A. The Art of Enjoying Art. 1938. New York: McGraw-Hill Book Company
- MacCurdy, Edward. The Notebooks of Leonardi da Vinci. 1939. New York: Reynal and Hitchcock
- Mayer, Ralph. The Artist's Handbook of Materials and Technique. 1941. New York: Viking Press
- Miller, Dorothy C. New Horizons in American Art. 1936. New York: Museum of Modern Art
- Newhall, Beaumont. Photography: A Short Critical History. 1938. New York: Museum of Modern Art
- Poore, Charles. Goya. 1938. New York: Charles Scribner's sons
- Pope, Arthur. An Introduction to the Language of Drawing and Painting. 1929. Vol. 1. The Painter's Terms. Vol. 2. The Painter's Modes of Expression. Cambridge, Massachusetts: Harvard University Press
- Richards, Charles R. Art in Industry. 1929. New York: Macmillan Company
- Rourke, Constance. Charles Sheeler, Artist in the American Tradition. 1938. New York: Harcourt, Brace and Company



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15.

- Stites, Raymond S. The Arts and Man. 1941. New York: McGraw-Hill Book Company
- Tietze, Hans. Masterpieces of European Painting in America. 1939. New York: Oxford University Press
- Updike, Daniel Berkeley. Printing Types. 1937. Cambridge, Massachusetts: Harvard University Press
- Venturi, Lionello. History of Art Criticism. 1936. New York: E. P. Dutton and Company
- Wehle, Harry B. Fifty Drawings by Francisco Goya. New York: Metropolitan Museum of Art
- Wethey, Harold E. Gil de Siloe and His School. 1936. Cambridge, Massachusetts: Harvard University Press
- Wheeler, Monroe. Modern Painters and Sculptors as Illustrators. 1936. New York: Museum of Modern Art
- Wingert, Paul. The Sculpture of William Zorach. 1938. New York: Pitman Publishing Company
- Zigrosser, Carl. Six Centuries of Fine Prints. 1937. New York: Garden City Publishing Company
- Art in Our Time. 1939. New York: Museum of Modern Art
- Handbook. Trustees of the Hispanic Society: New York
- The New Standard Encyclopedia of Art. 1939. New York: Garden City Publishing Company
- Castro Leal, Antonio, and others. Twenty Centuries of Mexican Art. 1940. New York: Museum of Modern Art

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16.

# LIST OF PROPOSALS FOR FUTURE ACTIVITIES

Assembled by the Representatives in Latin America

The ideas for these proposals were gathered by the representatives during their travels through Latin America. Many of these proposals were made by outstanding organizations and individuals interested in the arts, and all of them were approved as desirable by representatives of Latin American groups, who agreed that they fill real needs in their countries. This list of proposals does not represent the concrete program of the Art Section of the Coordinator's Office, but is submitted for future discussion.

## I. Proposals of Hemispheric Scope

### A. To be realized in Latin America and the United States:

1. America: a pictorial record of the New World.
2. Indigenous contribution to American culture (Indian).
3. Children's art of the Hemisphere.
4. The silk-screen process, as a new technique.
5. Analysis of the U. S. Government effort in art.  
Exhibition accompanied by projects.
6. Exchange of artists, scholars, students and technicians.
7. Exchange of publications, illustrative and educational material.
8. Continuation of the archaeological and anthropological research activities.

### B. To be realized in the United States:

1. Individualized hospitality service.
2. Clearing house service for all Inter-American activities related to art.
3. Assistance and advice in the organization of commercial enterprises related to art.
4. Continuation of circulation of exhibitions of Latin-American art in the United States.
5. Encouragement of the acquisition of Latin-American art for the permanent collections of U.S. museums.
6. Assistance in the establishment of sales outlets for Latin-American contemporary art.
7. Assistance to educational institutions in order to facilitate studies in inter-American field, in cooperation with the office of Education of the Coordinator's office.
8. Publications of articles on subjects related to Latin-American art and art news.



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## II. Proposals for interchange in the field of art by countries.

(Several of these suggestions will apply to more than one country and sometimes to more than one city within a country)

### A. Argentina:

1. Retrospective exhibition of North American art to follow the exhibition of contemporary painting.
2. Reciprocal exhibition of Argentine art: Retrospective and contemporary.
3. Exchange of exhibitions of graphic arts.
4. Exchange of exhibitions of architecture, sculpture, etc., by photographs.

### B. Uruguay:

1. Assistance in the establishment and equipment of a national art center in collaboration with Argentina.
2. Assistance in the establishment of direct outlets for art publications and artist's materials.
3. Preparation of a photographic record of social progress manifest in housing programs, hospitals, schools, etc.

### C. Brazil:

1. Reciprocal exhibition of Brazilian art: retrospective and contemporary.
2. Exhibition of water colors from the United States to be circulated by the Ministry of Education in the principal cities of Brazil.
3. Historical exhibition of United States graphic art designed to indicate social sources of contemporary style.
4. Fellowship grants to train curatorial and technical staff for the proposed Museum of Modern Art of the Ministry of Education.

### D. Chile:

1. Reciprocal exhibition of contemporary Chilean art (now in preparation).
2. Exhibition of modern industrial design, architecture, regional and city planning from the United States (in reproductions).
3. Exhibition of the work of the Escuela Nacional de Artes Aplicadas for educational institutions in the United States.

### E. Peru:

1. Reciprocal exhibition of Peruvian art and archaeology.
2. Assistance in the creation of a center for indigenous Peruvian art.
3. Grants for United States scholars to initiate studies of Hispano-Indian art.



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E. Peru: (Cont'd.)

4. Fellowships to train personnel in the United States for the development of a program of Indian arts and crafts.
5. Exhibit of Andean textiles and textile design.

F. Ecuador:

1. Reciprocal exhibition including pre-conquest, Colonial, folk art, and contemporary painting.
2. Assistance in the establishment of a Museum of Indian and Colonial Art.
3. Grants for United States scholars to initiate studies of Hispano-Indian art.
4. Assistance in the development of the traditional craft of rug weaving, in cooperation with Commercial Division of Coordinator's Office.
5. Exhibitions of modern industrial design, architecture, city and regional planning from the United States (in reproductions).

G. Colombia:

1. Reciprocal exhibition of Colombian art: retrospective and contemporary.
2. Exhibition of North American Colonial art.
3. Establishment of direct outlet for art publications and artist's materials

H. Venezuela:

1. Reciprocal exhibition of modern art.
2. Exhibition of the modern architecture of the United States stressing housing projects (in reproductions).
3. Exhibition of North American Colonial Art.
4. Exhibition of very recent aspects of North American painting in the work of younger painters.
5. Exhibitions of work from Escuela de Artes Aplicadas.

I. Mexico:

1. Assistance in the establishment of a Museum of Mexican Folk Art, under the sponsorship of the Instituto Politecnico Nacional.
2. Organization of an exhibition illustrating the contributions of the Mexican Indian to New World civilization.
3. Exhibitions from United States museums such as Indian Art in the United States; American Folk Art, etc.

J. Bolivia and Paraguay have not been visited by the representatives of the Art Section, nor have the Central American countries with the exception of Guatemala. Numerous requests have reached us, asking to be included in any future program of the Art Section, from our ministers, their museum officials and others.

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19.

EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

SECTION I

EAST COAST SECTION

by

MRS. CAROLINE DURIEUX

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20.

## BUENOS AIRES (Argentina)

Population	-	2,364,263
Duration of Exhibit	-	29 days
Attendance	-	20,285
Number of catalogues distributed	-	5,000
Publicity:		
Radio talks	6	
Editorials	3	
Articles	32	
Magazine	2	
Articles		

Socially, the exhibition was a polite success. Politically, it had a lasting influence, because it created among leading Argentine officials a desire to sponsor national rather than pseudo-European art movements. This was of great importance to the liberal, democratic artists of the Argentine, who depend on the leadership and patronage of the officials of the Commission of Fine Arts.

Our nationals in Buenos Aires were given the opportunity (some of them for the first time) to see contemporary North American painting. The excellent collaboration of our Embassy with the National Commission of Fine Arts, of which a liberal Senator (Antonio Santamarina) of the Argentine is President, made our citizens realize that their Government believes in and sponsors art as an instrument of democratic propaganda.



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21.

LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY IN THE  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN BUENOS AIRES, ARGENTINA

Invitations in name of United States Embassy and National Commission  
of Fine Arts

Opening, July 3, 1941

1. The Acting President, Dr. Ramón S. Castillo, attended the opening
2. Cabinet members attending the opening:
  - a. Minister of Foreign Affairs, Dr. Enrique de Ruiz-Guiñazú
  - b. Minister of Justice and Public Instruction, Dr. Guillermo Rothe
3. High State officials attending the opening:
  - a. President of the Senate, Dr. Robustiano Patrón Costas
  - b. Chief Justice of the Supreme Court, Dr. Roberto Repetto
  - c. Senator Antonio Santamarina, President of the National Commission of Fine Arts, gave inaugural speech, attended all functions
4. Members of the United States Embassy attending the opening:
  - a. Charge d'Affaires, Mr. S. Pinkney Tuck, gave inaugural speech
  - b. All Secretaries at opening
  - c. All Consuls at opening
  - d. Embassy sent representative to press review, 4 lectures, 2 gallery talks
5. The Diplomatic Corps attending the opening:  
Fully represented with the exception of Axis powers
6. Important personalities attending the opening:
  - a. Leading art critics, painters, intellectuals
  - b. Teachers brought large groups of students

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22.

## EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

July 3 through July 31, 1941

The National Museum of Fine Arts in Buenos Aires is a well organized institution and gave our show professional handling. The unpacking and re-packing, as well as the contact with Customs officials, was taken care of by Sr. Augusto la Rocha, secretary of the Museum. The hanging was done by him in collaboration with me. Since the purely technical side of the job was taken care of by the Museum, I devoted myself, during the 12 days I was in Buenos Aires prior to the opening of the show, to meeting important people who could help make the exhibition a success, and to orienting the art critics and other intellectuals in favor of North American painting.

At first, the Argentinians were rather cold and unresponsive, but by the time the show opened, Senador Santamarina, President of the Commission of Fine Arts, had been won over and his disappointment and annoyance at not getting from us the retrospective exhibition he had asked for had subsided. Senador Santamarina is in the habit of getting what he wants. The ice there was definitely broken when Mr. René d'Harnoncourt and I admired his private collection of modern French and Colonial Argentine painting in his home.

The other key man was José León Pagano, art critic of the newspaper "La Nación", whose criticisms are read and believed not only in Argentina, but in all of South America. Sr. Pagano did not at first understand the national character of our art, but once this was pointed out to him, he became interested and on the day following the opening of the exhibition, he gave our show a review which covered half the editorial page of "La Nación". I discovered later in my travels up the East Coast of South America that this article had been read by all the intellectuals in Montevideo and in Rio also. Once Sr. Pagano had given our show his official blessing, the art critics on the other



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newspapers quickly fell in line. Two days before the opening, the Museum held a preview for the press. This was well attended.

Sra. Julia Bullrich de Saint, socialite and prominent garden club enthusiast, to whom I had a letter from a North American friend, gave a cocktail party for Mr. d'Harnoncourt and myself a week before the show opened. At her home we met all the important painters and sculptors of Buenos Aires. These artists then invited us to their studios and some very real friendships resulted. All of these intellectuals attended the opening.

For the inauguration of the Exhibition, the Museum itself and the Avenue, for two blocks on both sides of the building, were decorated with Argentine and American flags. The front of the Museum carried a huge sign announcing our show - floodlights lighting up the front of the building. The Presidential guard of honor and his brass band did their stuff on the flight of steps leading up to the entrance. The exhibition opened with all this fanfare on July 3rd at 7 PM, and was by invitation. These engraved invitations were in the name of our Embassy and of the National Commission of Fine Arts. Our Chargé d'Affaires, Mr. S. Pinckney Tuck, made a speech in Spanish which was answered by Senador Santamarina, and the exhibition was declared open by him. Present at this function were acting President of Argentina, Dr. Ramón S. Castillo, the Minister of Foreign Affairs, the Minister of Justice and Public Instruction, the President of the Senate, the Chief Justice of the Supreme Court, and 1,850 other people.

Mr. René d'Harnoncourt, Prof. John Erskine, and Dr. Cupertino del Campo lectured at the Museum on American painting and I gave two official

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gallery talks and several unofficial ones. The radio gave us generous time on its programs. Sr. Augusto daRocha and I both spoke on the radio about the exhibition.

Our catalogues, of which 10,000 were sent to Buenos Aires, did not arrive until 9 days after the opening of the exhibition. However, the Museum had printed a catalogue to cover this discrepancy. Of the 10,000 catalogues, only 1,000 were sold at 25 cents U.S. currency each. The reason for this small sale was twofold; the late arrival of the catalogues and the fact that when they did arrive no one could understand them. Our catalogue had ambitiously tried to cover all three shows of Contemporary American Painting, and therefore did not fit any one show. The cover design of a fisherman spearing a whale was unfortunately reminiscent of a well-known sardine advertisement in Buenos Aires, so that the cover design was referred to as an "afiche" - an advertisement. I found this same reaction to our catalogue in Montevideo and in Rio. When the show closed, 5,000 of the remaining catalogues were shipped to Montevideo and 4,000 were distributed by the National Museum to its subsidiary provincial museums and to schools and libraries in the Argentine.

The exhibition closed on July 30th without ceremonies as is customary in Buenos Aires. The 53 books on art which were on display in one of the six galleries housing our exhibition were given to the Library of the Nacional Commission of Fine Arts, which in turn gave to the National Museum of Fine Arts those books of the collection dealing with the restoration of pictures and other technical museum matters.



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Argentine Government officials were interested in the exhibition as a political gesture of our Government and, as we can readily see from the number of high officials who attended the opening, the National Commission of Fine Arts, headed by the liberal, Senador Santamarina, is pretty powerful politically.

The local press was interested because our Embassy was completely identified with the show, which gave it an official character and also because of the political importance of Senador Santamarina and the fact that the show had the official blessing of the Dean of Art Critics, José León Pagano.

The artists were at first confused because our art did not look European as theirs does, but as the show went on and I got to know this group personally, and talked to them about our show, they began to wonder whether we were not right in our national orientation of art. The breaking away from European influences became a subject for discussion in the studios. As so many of these Argentine artists are friends of Senador Santamarina, the discussions also reached him, so that by the time I left Buenos Aires for Montevideo, he told me in our parting interview that he too believed in a national art and in breaking away from the influence of Europe. He added that he would from then on give moral and financial support to those painters in the Argentine who were most national in character. The visible result of this attitude became apparent six weeks later when, at the Annual Salon,

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the traveling fellowship was awarded to Antonio Berni, whose paintings are more national in character and farther from the European tradition than those of other Argentine painters.

Judging from the attendance and from personal observation, I would conclude that the exhibition created at least personal curiosity among the general public. Many schools brought their students to see the show and the art teachers in charge of these groups explained the technique and spirit of the work. The fact that our painting was not European in character was a revelation to the Argentine public and made them see the possibilities of a new culture of the New World.

The American colony reacted on the whole as our nationals at home would have reacted to a show of modern American art in any small town in the United States where modern art is not understood. However, there was no inkling of this attitude in the press and it had no influence on the Argentines. The fact that both our Government in Washington and our Embassy in Buenos Aires were solidly behind the show, impressed them.



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## LIFE AND ACTIVITIES IN THE FIELD OF PLASTIC ART

The National Commission of Fine Arts (whose president, Senador Santamarina, is the political leader of the liberal party in Argentina) controls the organization of the plastic arts in the whole nation. The Commission operated under the Ministry of Justice and Public Instruction, but Senador Santamarina is really the boss and manages the Commission according to his ideas, under the direction of the National Commission of Fine Arts, and dependent on it for financial support.

A. The Salones of the National Commission of Fine Arts.

This is a modern building where the Commission is housed, not far from the National Museum of Fine Arts. Besides the offices and the Fine Arts Library, there are in this building 14 large galleries where the Annual Salon of Argentina takes place every year. This Annual is the big art event of the season, because of the several important money prizes and traveling fellowships awarded to the exhibitors by a jury composed of four members chosen by the National Commission of Fine Arts and three members chosen by the exhibitors. There are also prizes given from private sources.

B. The National Museum of Fine Arts on Parque Alvear.

This museum furnishes permanent and temporary exhibitions and artistic orientation to 22 provincial art museums in as many towns in the interior of Argentina, such as Rosario, Cordoba, Mendoza, etc. These provincial museums are supported by their municipalities, but look to the National Museum for their exhibitions and therefore come under the direct cultural influence of Senador Santamarina.

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C. The Municipal Museum of Fine Arts.

This institution is directed by Sr. Luis Falcini, an Argentine sculptor and friend of Senador Santamarina. The Museum contains a very good collection of the work of modern Argentine painters and is also used as the repository and exhibition hall for all the prize winners of the Annual Salons.

D. The Art Museum of La Boca.

This museum is situated in the tough waterfront district called "La Boca", and is partly supported by a grant from the National Commission of Fine Arts.

E. The Asociacion Amigos de Arte.

(Association of the Friends of Art) This organization maintains an exhibition gallery, on Florida Street, which is the main shopping street of Buenos Aires. The Friends of Art are supported in part by a grant from the Commission of Fine Arts and in part by private subscription. The president of this association of the Friends of Art is Sra. Helena Sasinena de Elizalde, an Argentine socialite and personal friend of Senador Santamarina.

F. The Asociacion Estimulo de Bellas Artes.

This is the oldest art association in Buenos Aires, although not now the most active or representative. It is in part supported by a grant from the National Commission of Fine Arts, and therefore comes into the sphere of influence of Senador Santamarina. The exhibition galleries of this Association are on Maipu Street in the shopping district of Buenos Aires.



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G. In Argentina, the Government and not private patronage supports the artists. These artists work as teachers in the Preparatory School of Art and in the Superior Art School of Buenos Aires, as well as in the public high schools and the grammar grades. Several artists are employed as directors and secretaries of museums. The National Commission of Fine Arts also hires sculptors to execute the numerous monuments found in all the cities of Argentina, and those sent as gifts from Argentina to other countries of Latin America. These awards are by competition, judged by the members of the National Commission of Fine Arts. This Commission is made up of prominent lawyers, businessmen, architects and political figures and is controlled by its president, Senador Santamarina.

H. Organizations of artists: (without govt. subsidy)

In Buenos Aires, there are two important private organizations of Artists. These are:

Artistas Plasticos de Argentina (Plastic Artists of Argentina)

Acuarelistas y Grabadores Argentinos (Argentine Watercolorists AND Engravers)

The president of the Plastic Artists is the sculptor Bigatti, who has done several monuments for the government and is a friend of Senador Santamarina. The president of the Watercolorists and Engravers is Alfredo Gonzales Garano, a very rich man, an engraver himself, a prominent socialite and very active in the democratic organization Accion Argentina, whose direct fight against Axis penetration in Argentina is well known to all of us. Alfredo Gonzales Garano is a close friend of Senador Santamarina. The two organizations of artists here mentioned

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do not have galleries of their own or club rooms. They exhibit either in the Salons of the Friends of Art, which is in part supported by the National Commission of Fine Arts, or in the National Museum of Fine Arts, or in the galleries of the National Commission of Fine Arts.



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31.

## MONTEVIDEO (Uruguay)

Population	- 682,664
Duration of the Exhibit	- 32 days
Attendance	- 18,294
Number of catalogues distributed	- 8,000
Publicity:	
Radio talks	13
Editorials	3
Articles	39
Magazine articles	2

The exhibition was a great success from every point of view. It was received with great enthusiasm by press and public, and was a most important official event.

Our Embassy used the exhibition most effectively to convey the idea that there is a great interest in cultural matters in the United States of America.

The American colony, who is very close to the Embassy in Montevideo, cooperated fully with the Embassy to make the exhibition a success.

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32.

LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY IN  
THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN MONTEVIDEO, URUGUAY

General Alfredo Baldomir, President of the Republic  
Dr. Cyro Giambruno, Minister of Public Instruction  
Hon. William Dawson, United States Ambassador

National Commission of Fine Arts

Sr. Raúl Montero Bustamante, President  
Dr. José Pedro Segundo, Vice-President  
Arq. Carlos A. Herrera MacLean, Vice-President  
Dr. Juan Carlos Gómez Haldo, Treasurer

Sr. Arq. Horacio Acosta y Lara  
Sr. José Luis Zorrilla de San Martín  
Sr. Eduardo Ferreira  
Sr. Dr. Alejandro Gallinal  
Sr. Arq. Octavio de Los Campos  
Sr. Virgilio E. Scarebelli  
Sr. Domingo Bazzurro  
Sr. Juan Antonio Zubillaga  
Sr. Arq. Roman Berro  
Sr. Dr. Victor Pérez Petit  
Sr. Edmundo Prati

Secretaries

Sr. Antonio Pena  
Sr. Arq. Raúl Lerena Acevedo

Secretariat of Commission of Ministry of Public Instruction  
Section Chief, Sr. Juan Pedro Corradi  
Secretary of the Commission, Sr. Ernesto Pinto  
Commissioner General of National Salon, Sr. Pedro M. Catelli

Opening, August 18, 1941

1. The President, General Alfredo Baldomir, attended the opening
2. Cabinet members attending the opening:
  - a. Minister of Foreign Affairs, Sr. Alberto Guani
  - b. Minister of Justice and Public Instruction, Dr. Cyro Giambruno,  
gave inaugural speech



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3. High State officials attending the opening:
  - a. President of National Commission of Fine Arts, Sr. Raúl Montero Bustamente
  - b. Postmaster General
4. Members of the United States Embassy attending the opening:
  - a. The Ambassador, Hon. William Dawson, gave inaugural speech, attended 3 of 6 lectures, and closing exercises
  - b. Entire Embassy staff attended opening and closing exercises
  - c. Entire Consular staff attended opening and closing exercises
  - d. Secretaries represented at 6 lectures
5. The Diplomatic Corps attending the opening:  
Representatives from all Embassies and Legations except Axis powers
6. Important personalities attended the opening, and:
  - a. Lectures were given by 2 leading painters, 2 architects, museum director, lawyer
  - b. Members of the Commission of Fine Arts were present every day, 6:00 to 9:00, to receive visitors
  - c. Complete cooperation of art organizations, art critics, intellectuals was given

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## EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

August 18 through September 18, 1941

The exhibition was held in the galleries of the National Commission of Fine Arts in the right wing of the Solís Theatre. Unpacking, hanging, and repacking were done by semi-professionals under my supervision. The publicity was taken care of by the Secretary of the Fine Arts Commission and myself. I had no difficulties in Montevideo where the people are pro-American and gave me full cooperation. For fourteen days prior to the opening of the show, I did the usual promotion work among intellectuals, politicians and socialites.

When our show opened, the two months' old exhibition of the 19th Century painter, Juan Manuel Blanes, sponsored by the National Commission of Fine Arts, had not yet closed. This show had had a depressing effect on modern painting in Uruguay since the Commission had sponsored it as an object lesson in the superiority of 19th century painting rather than for its historical interest. Our exhibition saved the day for contemporary painting in Uruguay.

On Saturday, August 16th, the Commission gave a pre-view cocktail party for the press, which was well attended and enthusiastically photographed and written up in the press. The Commission also printed a catalogue as they did not understand ours. The posters were placed around the city without difficulty. A large sign on the front of the right wing of the Solís Theatre announced our exhibition.

On Monday, August 18th, at 7:00 PM, our exhibition opened. The Presidential guard of honor and the national band were drawn up in front of the building. Present were the President of Uruguay, Sr. Baldomir and his lady,



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the Minister of Public Instruction, Dr. Giambruno, our Ambassador and Mrs. Dawson, the entire staff of the American Embassy, the President of the Commission of Fine Arts, Sr. Raúl Montero Bustamante, his wife and all the members of the Commission, representatives of all the legations and Embassies friendly to us. Aside from being a diplomatic and social success, the affair was also an artistic event of great importance. All the intellectuals were present. The Commission estimates that 2,000 people attended the opening - I think that the place could not hold more than 1,500. Speeches were made by the Minister of Public Instruction, our Ambassador and the President of the National Fine Arts Commission. The engraved invitations had been issued in the name of our Ambassador and the President of the Fine Arts Commission.

A series of six lectures, one by me and the remainder by members of the Commission and artists, was organized. A pamphlet announcing this was widely distributed. The lectures were well attended and broadcast on the government network. I also gave two gallery talks. Members of the Embassy were present at all special events.

3,000 catalogues were sent to Montevideo from New York and 5,000 from Buenos Aires. 3,000 were sold at 25 cents each and the rest distributed to public institutions such as libraries and schools, to cultural groups and ministries. The catalogues were not extricated from the Customs until two days after the opening because one of the officials had forgotten to sign a certain strategic paper. He made up for this, however, by a free distribution of our catalogues to everybody who had been invited to the opening.

The closing ceremonies of the exhibition took place on September 18th. The fifty-three art books which had been on display in the central gallery during our show were given by the Commission to the Instituto Uruguay-Estados

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Unidos with the usual speeches, photographers and consequent newspaper publicity.

Public and press reaction was enthusiastic on all fronts. Before I left, both the Commission and the Círculo de Bellas Artes gave me a farewell luncheon with speeches. Our Embassy gave the project complete cooperation and should be given due credit for the success of the show. Ambassador and Mrs. Dawson sponsor whole-heartedly our cultural program and are therefore considered "gente muy culto" (very cultured people) by the Uruguayans. Wherever this attitude occurs in our Embassies it helps to prevent the Latin American talk about our commercialism.



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37.

## ARTISTIC LIFE AND ACTIVITIES

The National Commission of Fine Arts in Uruguay operating under the Ministry of Public Instruction is not as active as it is in Buenos Aires, partly because it does not have the financial resources of the Argentine group, and partly because it lacks imagination. Senor Raúl Montero Bustamante, President of the Fine Arts Commission of Uruguay, banker and gentleman of the old school, is socially prominent, and has political prestige. Of the other 17 members of the Commission, 4 are architects, two are sculptors, one is a painter and the rest are business men. All of them are willing and anxious to do great things for the culture of Uruguay. The offices and art galleries of the Commission are in the right wing of the Solís Theatre, an old delapidated but charming building. Every member of the Commission is a gentleman of literary, social, artistic, financial, or political importance in Uruguay.

The Commission sponsors art exhibitions and is responsible for the great art Annual called The Salon. This takes place in the art galleries of the Commission and several large money prizes are given by the Government. These are awarded by a jury of thirteen - six members chosen by the exhibitors and seven members from the Commission. The Commission is conservative in art matters, but is loosening up under the impact of the modern group of Uruguayan artists.

The National Museum of Fine Arts in Parque Rodo, has as its director a member of the Fine Arts Commission, Sr. Jose Luis Zorrilla de San Martin.

The city of Montevideo has a municipal commission of culture with a sub-committee of fine arts, which manages the art gallery of "El Subte" which is short for subway. This gallery is an underpass in a square in the center of

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the shopping district and is better lighted, better laid out and gets better attendance than the galleries of the Fine Arts Commission in the Solís Theatre. The director of "El Subte", Sr. Caesar Pesce-Castro is popular with his fellow artists whereas the President of the Commission of Fine Arts is older and is more distant in his relationship to the artists. Sr. Caesar Pesce-Castro is also director of the Municipal Museum of the Prado which is as far from the center of town as is the National Museum of Fine Arts. This Prado Museum is better administered than the National Museum.

The artists of Uruguay do not live by private patronage but through Government support. They are employed as teachers in the industrial public schools of Montevideo or as museum directors or monument makers. The government monument jobs are awarded by competition, the Commission of Fine Arts acting as jury.

The only Fine Arts School in Montevideo is the Circulo de Bellas Artes which operates on a small government grant and on the tuition fees. This school is very poor, has practically no equipment or library, but is full of enthusiasm, and is the only center of art influence for young people. The school building is an ancient house at No. 1085 Calle 18 de Julio, which is not far from the Municipal Art Gallery "El Subte".

The Amigos de Arte is the only source of private patronage in Montevideo. It was founded several years ago and is supported by socialites, politicians and intellectuals and maintains a nice, though small gallery, in the center of town. There are no private collections of pictures in Montevideo aside from the ancestral portraits and such objects belonging to ancient families. Among these are found many examples of the work of Juan Manuel Blanes, the only painter in Uruguay in the 19th century. He painted every bigwig in the Rio



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plate region and every important battle in the history of his country. His work is found in Argentina and in Chile also.

The modern painters of Uruguay are not as important artistically as those of Argentina.

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## RIO DE JANEIRO (Brazil)

Population	-	1,711,466
Duration of Exhibit	-	31 days
Attendance	-	6,571
Number of catalogues distributed	-	1,000
Publicity:		
Editorials	6	
Articles	99	

The exhibition in Rio was a triumph of publicity but not a political, social or artistic, or popular success. The reasons for this are: On the politico-social front, we failed because we lacked official support. Artistically, the exhibition, being a cross section of contemporary art in the United States, failed to create real enthusiasm among either the conservative or the progressive artists who can only be interested in purely academic or extremely advanced work.

From the amount of newspaper publicity the exhibition received, it is evident that the press supported us wholeheartedly. The interviews and critical articles by well-known writers were the result of personal contacts and the help of our intellectual friends, the Brazilian writers, poets and academicians who took the representative around and presented her to the art critics and directors of the newspapers.



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41.

LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY IN  
THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN RIO DE JANEIRO, BRAZIL

Sr. Oswaldo Teixeira, Director, Museum of Fine Arts

Opening, November 8, 1941

1. Comandante Isaac Cunha, representative sent by the President, Sr. Getulio Vargas, to the opening
2. Cabinet members attending the opening:
  - a. Representative sent to opening by Minister of Education, Dr. Gustavo Capanema, who later visited the exhibition
3. Members of the United States Embassy attending the exhibition:
  - a. The Ambassador, Hon. Jefferson Caffery
  - b. Special Assistant, Mr. Theodore Xantack
  - c. Third Secretary, Mr. Frederick J. Cunningham
4. Important personalities attending the opening:
  - a. Leading artists, art critics, newspaper feature writers; newspaper and magazine editors visited several times
  - b. Two art critics gave gallery talks: Mr. Robert Eskridge, Art Department, University of Hawaii; Sr. Afranio Peixoto, Member of the Academy of Fine Arts

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42.

## EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

November 8 through December 8, 1941

I arrived in Rio on October 1st but was unable to open the show until November 8th due to lack of shipping facilities from Montevideo to Rio. We had no signed contract for Rio and never did get a signature from anyone on anything. Nevertheless, all necessary preparations were completed in time for the opening. The Museum director agreed to print a small catalogue to cover our show as was done in the other two cities. This catalogue was free and ours sold for 15 cents U.S. currency. The Museum director also said he would organize a series of lectures and gallery talks but since no further action followed this promise, I had to make the necessary arrangements myself. The hanging, unpacking and repacking were done by the semi-professional janitors under my supervision.

The exhibition opened at 3:00 p.m. (the classic time for art openings in Rio) on November 8th. President Vargas sent his military attaché to represent him. The public waited in the corridors outside the door of our show, until the representative of the President arrived, had signed the register, and opened the door. Our Ambassador was escorted around the exhibition by the Museum director, Vargas' military attaché and myself. The opening was well attended but there are no accurate attendance figures available.

All the painters of Rio and other important intellectuals were there, as well as several representatives from the Coordinator's Office in Rio, three people from the Embassy, including the Ambassador, and many members of the American colony. The press was also there in full sway, with innumerable photographers.



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Shortly after the opening I organized three lectures. The first I gave, myself, in French. It was very well received, partly because of the personal friends I had made among intellectuals and newspaper people and partly because French always makes a hit.

Professor Robert Eskridge of the Art Department of the University of Hawaii, who was visiting in Rio, gave a very interesting gallery talk which was well attended and which received good press notices. Sr. Afranio Peixoto gave a talk in Portuguese, pleading for the academicians and the moderns to stop squabbling. During the last ten days of our exhibitions, when the success of the venture was apparent from the support of the press and from the attendance figures, the director of the Museum organized an exhibition of conservative early 19th century Brazilian painting, possibly to offset the influence of our show.

5,000 catalogues were sent to Rio, of which 1,000 were sold. The remaining 4,000 were sent to art groups and museums in the interior of Brasil and to the schools and cultural institutes in Rio. The money collected from the sale of the catalogues in Rio defrayed the postage and express for the distribution of the remainder.

The show closed on December 8th, and the 53 books on art which had been on display and much thumbed by the public during our show, were given to the library of Fine Arts of the Museum. The show closed without any ceremonies as is customary in Rio.

Due to the fact that our Exhibition had but little backing from our own authorities, Brazilian Government officials were not particularly interested. Only these came who, apart from being Government officials, were interested in art for its own sake. Of the three exhibitions on the East Coast, it was

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only in Rio that the President of the Republic failed to attend the exhibition.

The press was magnificent, all the art critics wrote up the show and every day there were notices in the papers about the exhibition.

The artists were all very curious to see modern American painting. They divided themselves into two groups. One group felt that the show was too modern and the other that the show was not modern enough. Both groups, however, were interested in the national character of the work and the breaking away from European influences.

The American colony in Rio showed a real interest in the exhibition, especially the men who made an honest effort to "get what this modern stuff is all about". On the whole, these commercial representatives of our nation are solidly behind the cultural program because as they justly say that it makes the Latins stop calling our U.S. citizens hopeless materialists. Among other prominent Americans in Rio, the manager of General Electric, Mr. Earl Givens, the representative of the Texas Oil Company, Mr. Bentley, the lawyer, Mr. Kincaid, as well as their wives, can be counted on to back up our cultural program 100% both from personal interest and from a grasp of the political possibilities of cultural penetration.



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## ARTISTIC LIFE AND ACTIVITIES

Plastic art in Rio is almost completely under Government control. There is no National Commission of Fine Arts. The National Museum, the National School of Fine Arts, the industrial art schools, and all art teaching in the public schools operate under the Ministry of Education. Sr. Gustavo Capanema, Minister of Education and Public Health, likes and supports modern art, especially that of Portinari. The Director of the National Museum of Fine Arts, Sr. Oswaldo Teixeira, is an academic painter. The National School of Fine Arts, which occupies half of the Museum building is very conservative. The curriculum begins with paintings in charcoal from plaster casts and ends in the study of the nude and still life. The Ministry of Education, is planning to build another art school somewhere else, in the near future.

Private patronage for art in Rio, such as that provided by the Amigos del Arte in Buenos Aires and Uruguay does not exist. There is, however, an Asociacion of Brazilian artists who exhibit their work on screens in the lounge of the Palace Hotel in the center of town. This group is for the most part conservative.

As in Buenos Aires and in Montevideo, the important art event of the year is the Annual Salon which takes place in the National Museum in Rio. This exhibition is divided into two sections, a general section and a modern section. There is a jury of award for each, made up of three representatives chosen by the exhibitors, and three by the Museum director. In case of a tie, the director has the deciding vote. A two year traveling fellowship to be used outside Brasil and a one year traveling fellowship to be used within

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the country are given at the Annual. There are several other prizes and medals. Artistic life is not as important in ~~the~~ Rio as in São Paulo, where there are more modern artists and where, I am told, a more advanced public actually buys pictures at exhibitions.



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47.

EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

SECTION II

MEXICO AND THE WEST COAST OF SOUTH AMERICA

by

STANTON CATLIN

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# MEXICO CITY (Mexico)

Population	- 1,500,000
Duration of the Exhibit	- 24 days
Attendance	- 19,985
Number of catalogues distributed	- 3,000
Publicity:	
Editorials	- 3
Articles	- 20
Magazines articles	- 3

The exhibition was received in Mexico simply as an official gesture of friendship and supported as such by both government and press.

The intelligentsia and the artists found little in it to praise beyond advanced technical accomplishments, but the general public liked it as a documentation of life in the United States.



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LIST OF IMPORTANT PERSONAGES WHO COOPERATED IN THE  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN MEXICO CITY

Cooperating Committees

Honorary Committee

Sr. Lic. Ezequiel Padilla, Secretary of Foreign Affairs  
The Hon. Josephus Daniels, Ambassador of the United States of America  
Sr. Lic. Luis Sánchez Pontón, Secretary of Public Education  
Hon. George P. Shaw, United States Consul General  
Sr. Eduardo Villaseñor, Director General of the Bank of México

Executive Committee

Sr. Lic. Xavier Icaza, Director of Extracurricular and Aesthetic Education  
of Ministry of Education, President  
Mr. Stanton L. Catlin, Representative of the Museum of Modern Art, Vice-President  
Sr. Angel Rosas, Cultural Delegate of the Secretary of Public Education in New  
York City  
Sr. Lic. Luis Chico Goerne  
Mr. Blair Lee, III, Representative of the United States Embassy  
Sr. Mauricio Magdaleno, Chief of the Department of Fine Arts of the Division  
of Aesthetic Education  
Sr. Victor Reyes, Chief of the Section of Plastic Arts of the Department of  
Fine Arts  
Srita. Inés Amor  
Sr. Miguel Covarrubias  
Sr. Frederick Davis  
Mr. Edgar Kaufmann, Jr.  
Miss Betty Kirk  
Sr. Pablo Martínez del Río  
Sr. Alberto Misrachi  
Sr. Roberto Montenegro  
Sr. Federico Sánchez Fogarty  
Mr. Michael Van Beuren

Collaborators

Srita. Guadalupe Amor  
Sr. Luis Basurto  
Srita. Maria Bracho  
Sra. Malú Cabrera de Block  
Sr. Carlos J. Camacho  
Srita. Paz Cervantes  
Srita. Mildred Constantine  
Sr. Dr. Luis Fermín Cuellar  
Srita. Angelina Flores  
Sr. Hilario García Vidal

Sr. Carlos Y. Gutierrez  
Sra. Helen Lanpher de O'Gorman  
Sr. Abundio Lechuga Méndez  
Sr. Armando de María y Campos  
Sr. Luis Márquez  
Mr. John Masteller  
Sr. Alberto J. Misrachi  
Srita. Silvia Rafael  
Sr. Lic. Alfonso Reyes  
Mrs. Lewis A. Riley, III  
Sr. Juan G. Rosas

Sr. Juan Saavedra  
Sr. Jesús R. Talavera  
Srita. Luz Velásquez de León  
Sr. Luis Villalpando

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Opening, June 12, 1941

1. President General Manuel Avila Camacho lent Gilbert Stuart portrait of George Washington from National Palace Collection
2. Cabinet members attending the opening:
  - a. Minister of Foreign Affairs, Sr. Lic. Ezequiel Padilla, gave inaugural speech; on Honorary Committee
  - b. Minister of Education, Sr. Lic. Luis Sánchez Pontón, gave inaugural speech; on Honorary Committee
3. High State officials attending the opening:
  - a. Director of the Bank of Mexico, Sr. Eduardo Villaseñor; on Honorary Committee
  - b. Director of Department of Extracurricular and Aesthetic Education of Ministry of Education, Sr. Xávier Icaza; President of the Executive Committee
4. Members of the United States Embassy attending the opening:
  - a. The Ambassador, the Hon. Josephus Daniels; also attended press opening; member of Honorary Committee
  - b. First Secretary, Mr. Raleigh Gibson; also attended press opening
  - c. Secretary in Charge of Cultural Relations, Mr. Blair Lee, III
5. The Diplomatic Corps attending the openings:
  - a. Ambassador from Chile, Dr. Manuel Hidalgo y Plaza
  - b. Ambassador from Venezuela, Dr. Manuel Arocha
  - c. Numerous others of the Diplomatic Corps
6. Important personalities attending and cooperating in the opening:
  - a. Diego Rivera, José Clemente Orozco, Robert Montanegro
  - b. Many other prominent figures in social, art literary and intellectual circles
  - c. Art critics



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# EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

June 12 to July 9, 1941

As in all other Latin-American capitals, the exhibition was to be organized in Mexico on a basis of collaboration between the Museum of Modern Art and the Ministry of Public Education. This collaboration, which was agreed upon by both parties in the original negotiations last May, involved reciprocal responsibilities:

The Museum of Modern Art made itself responsible for assembling and shipping the exhibition, as well as for all other arrangements up to the time of entry into Mexico. In addition, the Museum assumed responsibility for insurance coverage on all the pictures both in and out of Mexico, and promised to supply 53 outstanding publications in the field of the fine arts to be shown during the exhibition and to be given afterwards to a library or other public institution. The Museum also was to contribute 3,000 catalogues in Spanish, to be turned over to the exhibiting organization.

The Mexican Ministry of Education, in turn, was to be responsible for all costs of transportation, customs clearance, installation within the country, and for all other expenses connected with putting on the exhibition in their galleries. The manner of installing the exhibition, the arrangements for the opening ceremony, and all other matters of presentation were to be decided by the Ministry, although it was understood that the Museum's representative was to act as general adviser.

On arriving in Mexico on the 20th of May, the representative found that the Dirección General de Educación Extraescolar y Estética, charged by the Ministry of Education with the organization of the exhibition, could

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only procure about half the funds necessary to cover the local costs of the exhibition that it had no trained museum staff with a knowledge of handling pictures, or, for that matter, any one who could give full time to the complicated problem of putting on a show of this size and importance.

To meet this situation, an organizing committee was formed of individuals interested in the arts, and each one of its members was asked to perform specific services. Due to the cooperation of this committee, the necessary preparations were completed in time for the opening.

The exhibition received excellent advance publicity. It was first announced in Mexico on May 22, in several brief notices sent to local newspapers by wire from New York. Shortly afterwards, a fairly long descriptive article appeared on the front page of El Universal. Sr. Luis Basurto, a well-known art critic, took the representative to the editors of Novedades, Excelsior, and El Universal on the night of June 5, and arranged for the publication of the first of the general Spanish releases. These appeared on the front pages within the next two days. On the night of June 6, the representative called on the editors of La Prensa, El Popular, and El Nacional, and arranged for the same article and various photographs to be published on succeeding days. La Prensa appointed a special man to cover the exhibition, and the other newspapers followed suit. The publisher of La Prensa ordered that a short article and photographs be published daily until the day of the inauguration.

Raleigh Gibson, First Secretary of the American Embassy, suggested that a cocktail party be given for the Mexican press in the galleries on the day of the opening. Mr. Gibson called Mr. Charles Wilson, the president of the Chamber of Commerce, who agreed to take care of the whole affair and arranged for a mid-day party in the galleries for about 100 editors and reporters of local



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newspapers, prominent writers, and representatives of the international press. The party was apparently successful and created enthusiasm for the exhibition.

The opening of the exhibition took place in the galleries of the Salón de Fiestas in the Palacio de Bellas Artes, at eight o'clock, on June 11, 1941. In spite of limited lighting facilities and bad weather, the occasion was well attended. Although no actual count was made, the number of visitors was estimated to have been between 1,000 and 1,500, and the press described it as one of the most brilliant openings ever held in the capital. Invitations had been sent to approximately 1,500 people, principally from the lists of the Gallery de Arte Mexicano and the Department of Protocol of the Ministry of Foreign Affairs. The guests included artists, intellectuals, writers, people interested in art, heads of government departments, the diplomatic corps, members of the American and English colonies, and individuals prominent in México City society. In order to insure a larger attendance, the organizing committee decided that the occasion should be informal and guests would not be required to present their invitations.

The minister of Foreign Affairs, Sr. Lic. Ezequiel Padilla and his wife, together with the Minister of Education, Sr. Luís Sánchez Pontón, and the American Ambassador, Hon. Josephus Daniels, arrived punctually at eight, and a crowd of several hundred people was at hand as early as a quarter after eight. Check lists of the paintings, including the names of the sponsoring organizations together with the names of the honorary and the organizing committees and a list of collaborators, were distributed freely among all the guests. In addition, 100 catalogues prepared in New York, which arrived the previous Saturday by air mail, were given to members of the diplomatic corps and of the honorary committee, and to prominent guests. At about 8:30, the Minister of Foreign Relations made his address, officially inaugurating the

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exhibition. The address, as translated from the report in Excelsior, was as follows:

The inauguration of an artistic exhibition is always an act which implies the exaltation of the most generous qualities of man and confidence in the destinies of his culture. In an epoch when the conquests of science, placed in the service of war, have cast doubt on the essential meaning of civilization, art represents this high platform of peace of disinterest, of love of the beautiful to which no one attains by means of destructive anger, or on the wave of hostility and violence. Today this exhibition of Contemporary United States Painting comes to us as an ambassador of the spirit of reciprocity and of accord which characterizes relations in our hemisphere. We receive it with pleasure as a contribution to continental art. All that furthers the knowledge of our respective cultures is an impulse as necessary for the sincere understanding of our peoples as the conciliation of our political, financial, or commercial interests.

Because of this, we have seen with definite pleasure the importance which, for several years, the works of our painters, the books of our poets, and the compositions of our musicians have assumed throughout the Americas. We also profoundly appreciate the message of friendship which the organizers of this exhibition, particularly representative of the North American soul, have brought to us.

It is certain that all of those present feel, as much as I, the need of broadening American cultural relations and hope that the presentation of this exhibition, inaugurated today in the Palacio de Bellas Artes, will have the success that it merits, and that its realization will fortify the bonds of union between our peoples.

Following this, the Minister of Education made a short address, praising the undertaking and acknowledging the efforts of those who had participated in realizing it.

The galleries remained open until 10:00 o'clock on the opening evening. Representatives of the press, including half a dozen photographers, were on hand and many flash-light pictures of officials and other important guests were taken.

To make the large and very elaborately decorated galleries of the Sala de Fiestas usable as an exhibition hall, 14 large folding screens had to be



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installed to serve as background for the pictures. The only disappointing aspect of the installation was the fact that arrangements to install separate lighting fixtures to increase the illumination in the galleries could not be carried out at the last moment, because of lack of cooperation on the part of the Palacio staff.

The favorite pictures of the Minister of Foreign Affairs were the Puma by Darrel Austin, and Handball by Ben Shahn. Other particular favorites of the guests were Benton's Roasting Ears, Carroll's Portrait of Mrs. Frederick M. Alger, De Martelly's No More Mowing.

Among the guests present were the Ambassador from Chile, Dr. Manuel Hidalgo Plaza, the Ambassador from Venezuela, Dr. Manuel Avocha, Mr. and Mrs. Miguel Covarrubias, Sr. Adolfo Best-Maugard, Diego Rivera, José Clemente Orozco, Eduardo Villaseñor.

After the inauguration, the exhibition was open free of charge from 10 to 2 and 4 to 9 daily, with the exception of Monday, the traditional cleaning day at the Palacio. These hours were also stamped on each of the 5,000 check-list booklets given to all visitors. No admission was charged.

The problem of night lighting, which hampered vision in the two end galleries during evening hours from 7 to 9, was a very serious one, but even the most energetic efforts to get the Palacio authorities to increase the illumination were fruitless until the night of June 26, because of the Palacio's lack of funds. The overhead lights had been at maximum power since the opening, and the Palacio owned no suitable standing lamps which could be used for the purpose. Director Icaza subsequently gave three orders to have new ones installed, but both funds and necessary cooperation were not obtained. On the night of June 26, the representative installed 8 new 300-watt lights from the ceilings of the galleries, thus rendering them satisfactory when visited during the evening hours.

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The total attendance at the exhibition was 19,985. The method of counting was by hand, and the majority of those attending were Mexican men. The predominant type of visitor was from the peasant and worker classes, although people from all classes and positions, including a large number of American tourists, attended.

#### REACTIONS

The Mexican people have a profound curiosity about the life and culture of the United States. An exhibition such as this one which presented the American scene through the medium of Painting, became therefore an object of interest as a graphic record of a civilization. The intellectuals and professional art critics, however, who were not interested in its documentary value, found the exhibition to be of indifferent aesthetic quality, but excellent in what it showed in understanding of media and techniques.



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## ARTISTIC LIFE

México has perhaps the most advanced modern tradition in the western hemisphere; its artists have influenced the creative thought of every west-coast Latin nation as far south as Chile. The present extent and the achievements of Mexican artistic life, which are too generally well known to make it necessary to report on them here, have given the artists of México a sense of pride and superiority which admits few rivals. Government sponsorship of artistic activities is not as broad as it was in the thirties, but still embraces many forms of education, patronage of individual artists, and also supports the Academy, Museo Nacional, folk art and 19th century picture galleries in the Palacio de Bellas Artes. Recently there has been created the office of Dirección de Educación Estética y Extensión Cultural in the Ministry of Education to sponsor opera, musical events, art exhibitions, plays, etc. There are two galleries devoted exclusively to modern Mexican art and several commercial enterprises where paintings are shown occasionally.

Private buying and collecting on the part of Mexican amateurs or laymen is more extensive than in most west-coast centers, but Mexican artists still rely on foreign buyers (mostly U.S.) for their market.

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## SANTIAGO (Chile)

Population	-	1,000,000
Duration of the Exhibit	-	26 days
Attendance	-	22,767
Number of catalogues distributed	-	3,000
Publicity:		
Radio talks	-	2
Editorials	-	6
Articles	-	66

The Exhibition was a great success in Santiago. It filled a genuine need of the artists of Chile, who are struggling for a national expression of their own. They were stimulated by the discovery of a similar tendency in a well-developed stage on the part of the North American painters.

The Exhibition was also greeted as an important good-will gesture by press and government and was considered an impressive manifestation of friendship between the two countries.



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LIST OF IMPORTANT PERSONAGES WHO COOPERATED IN THE  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN SANTIAGO, CHILE

Honorary Committee

Excmo. Sr. Pedro Aguirre Cerda, President of the Republic of Chile, President  
Excmo. Sr. Juan B. Rosetti, Minister of Foreign Affairs  
Excmo. Sr. Raimundo del Río, Minister of Education  
Hon. Claude G. Bowers, Ambassador of the United States of America  
Sr. Juvenal Hernández, Rector of the University of Chile  
Sr. Regelio Ugarte, President of the Commission for the IV Centenary of Santiago  
Sra. Amanda Labarca, President of the Executive Committee of Intellectual  
Cooperation  
Sr. Ernesto Barros Jarpa, President of the Chilean-American Institute of Culture

Executive Committee

Sr. Domingo Santa Cruz, Dean of the Faculty of Fine Arts, University of Chile,  
President  
Mr. Cecil B. Lyon, Secretary of the Embassy of the United States of America  
Sr. Julio Ortiz de Zárate, Director of the National Museum of Fine Arts  
Sr. Carlos Flores V., President of the Sub-Commission on Culture of the  
Commission for the IV Centenary of Santiago  
Sr. Romano De Dominicis, Secretary of the Faculty of Fine Arts, University of  
Chile  
Sr. Carlos Humeros Solar, Director of the National School of Fine Arts  
Sr. José Perotti, Director of the School of Applied Arts of the University of  
Chile  
Sr. Samuel Negrete, Director of the National Conservatory of Music  
Mr. William Rex Crawford, Exchange Professor, University of Pennsylvania  
Sr. Carlos Isamitt, President of National Association of Musicians  
Sr. Eugenio Pereira Salas, Secretary of the Chilean-American Institute of  
Culture  
Sra. Filomena Salas, Secretary of Artistic Diffusion of Faculty of Fine Arts  
Sr. Hector Banderas, Auxiliary Secretary to the Faculty of Fine Arts

Commissioner

Sr. Jorge Caballero, Commissioner General of Inter-American Salon of Plastic  
Arts

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Opening, September 6, 1941

1. The President, Sr. Pedro Aguirre Cerda, attended the opening: served as President of Honorary Committee
2. Cabinet members attending the opening:
  - a. Undersecretary sent by Minister of Foreign Affairs, Sr. Juan B. Rosetti; member of Honorary Committee
  - b. Undersecretary sent by Minister of Education, Sr. Raimundo del Río, member of Honorary Committee
3. High State officials attending the opening:
  - a. Dean of Faculty of Fine Arts, University of Chile, Sr. Domingo Santa Cruz; President of Executive Committee
  - b. Director of National Museum, Sr. Julio Ortiz de Zárate; member of Executive Committee
  - c. Rector of University of Chile, Sr. Juvenal Hernández; Honorary Committee
4. Members of the United States Embassy attending the opening:
  - a. The Ambassador, Hon. Claude G. Bowers, gave inaugural speech; Honorary Committee
  - b. First Secretary, Mr. Donald R. Heath
  - c. Secretary for Cultural Relations, Mr. Cecil Lyon
  - d. Secretary for Press Relations, Mr. Biddle Garrison
  - e. Naval Attache, Lt. Commander Dwight H. Day
  - f. Military Attache, Col. Lester D. Baker
5. The Diplomatic Corps attending the opening:  
Numerous representatives from other Legations and Embassies
6. Important personalities attending the opening:
  - a. Almost all artists, and majority of leading writers, critics, musicians
  - b. Private collectors, social leaders and directors of public institutions
  - c. President of IV Centenary of Santiago, Sr. Regelio Ugarte; Honorary Committee
  - d. President of Executive Committee of Intellectual Cooperation, Sra. Amanda Labarca; Honorary Committee
  - e. President of Chilean-American Cultural Institute, Sr. Ernesto Barros Jarpa; Honorary Committee



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## EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

September 6 to October 5, 1941

On August 23rd, Jorge Caballero, Comisario for the IV Centenary Exhibitions, and the representative went to Valparaíso to be on hand for arrival of the pictures and other material. The United States Consul secured immediate landing permission, the Embassy in Santiago made special request for free customs clearance, and the University arranged for their transportation. These arrangements were completed effectively, and all materials arrived in the galleries in Santiago six days after they had landed. The damages after the long journey and various transshipments from Mexico City via New York amounted to a few minor scratches and seven broken watercolor panes.

Four students of the Escuela under the direction of Jorge Caballero helped in the unpacking, hanging and general preparation of the galleries. Caballero, very experienced in these matters, knew exactly the problems to be faced, and it was a great pleasure to work with him. He is young, intelligent, quiet, and very efficient. He informed himself of all the needs as to signs, show cases, flags, posters, materials and supplied them all. The galleries were the best designed for our exhibition with the possible exception of the School of Fine Arts in Lima. The walls were painted a light grey-blue, the daylight lighting (sky light) was good up to the late afternoon hours, the night light excellent. The three partitions in the main salon were inflexible, but after much experimenting a picture arrangement was worked out that drew many compliments.

Biddle Garrison, Secretary of the Embassy for Press Relations, warmed up immediately to the idea of a press party to be held the day before the official inauguration and arranged it jointly with the representative.

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Handwritten invitations on Garrison's and the representative's cards were sent to all editors and critics on the Embassy's press list - about 60 in all. The Crillon Hotel prepared drinks and buffet. The press party took place on Thursday evening. Not 60 but 160 came. All had a rousing good time, spent infinite time on the pictures, discussed them very seriously, and were enchanted with the catalogue. Several editors promised to write feature articles on the show and on individual painters. (As a result many long articles appeared in series for the duration.) Altogether, it was a very successful undertaking.

For invitations, a simple printed card from the Dean of the Faculty of Fine Arts was sent out to members of the American colony, Diplomatic Corps, and British colony with personal cards of the American Ambassador enclosed. Invitations were also sent to the press, artists, directors of public institutions, etc., on Thursday morning, previous to the Saturday evening opening.

Check lists of the pictures were printed and sold as a supplement to the official catalogue by the representatives of the Faculty of Fine Arts. Selling at five pesos each, some 1500 were bought by visitors during the course of the exhibition and the proceeds were retained by the sponsoring organization to defray local costs of the exhibition. The same arrangement was made in each of the other centers.

Approximately 1500 people attended the opening on the night of September 6th, and speeches were given by Ambassador Bowers and Senor Domingo Santa Cruz. Among those present were the President of the Republic,



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members of the diplomatic corps, high military and naval officials in uniform, as well as the President's guard, practically all the artists and writers in town, directors of the University, Schools of Fine and Applied Arts, and other public institutions, almost the entire American Embassy staff, and a number of other Americans. The galleries were packed. A few minutes before the President arrived, the fuses blew out and there was an interlude of acute suspense. No one knew anything about it because, according to Chilean custom, no one can enter the galleries before the President, and the crowds waited on his arrival in the huge foyer of the Museum below the main galleries. A few seconds before the President entered the galleries, crowds following, the lights flashed on again. The speeches were given and the President and Ambassador started the parade around the galleries. The Ambassador explained the pictures in detail to the President to his Excellency's great interest and delight. Everybody was in a good humor and the exhibition started people talking fervently. Interest reached a high pitch and compliments were very liberal.

In the limited time permitted from other responsibilities, the representative made as complete an index with notes on the living artists of Chile as possible, obtained a general account of the history of modern Chilean art from the end of the dominance of the Cuzco and Quito colonial schools, visited art schools, libraries, museums, artist's studios, and to a certain extent studied the work being done in the applied arts and in children's art.

The Exhibition was a success from every point of view; it created widespread interest in the contemporary artistic life of the United States;

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it stimulated desire for intensified inter-American cultural relations; it established new records in attendance and press coverage. The head of the sponsoring organization, Domingo Santa Cruz, Dean of the Faculty of Fine Art, University of Chile, characterized it as a "triumph". Both public and private testimonials to the representative on the part of other individuals, and newspaper editorials at the beginning and end of the exhibition give further proof of this.

The following are a number of private opinions expressed by artists, intellectuals, professors:

1. José Perotti, Dir. Escuela de Artes Aplicadas:- This exhibition is a great event in Chile, and a great opportunity for our students and artists to take stock of themselves, for it shows that American art is vigorous and alive, its artists seeking new ways to express themselves, unbound to foreign tradition. In Chile, if an artist's work is like Monet, like Manet or Renoir, that is its carte blanche for acceptance and praise. If it does not conform to this accepted criterion it is more or less passed by. I believe that an artist is an artist, whether young or old, developed in technique or not. His main job is to work, quietly and persistently, flow as the water in a stream, to express his instinctive reactions to the world and nature. The rest - the style, the school, the identification with his time and nation-- will take care of themselves. I see no point but harm in trying consciously to develop a "national style" in the times that we live in. The world, past and present, belongs to us today, as it did not to earliest artists. We must merely speak from the inside.
2. Hector Banderas, an artist, visiting the galleries for the fourth time in four days:- An artist has to go to an exhibition of this kind as often as possible to learn the new ways of doing and saying things. This exhibition has so many aspects that I shall probably keep coming many times again. It is marvelous. The United States artists have gone very far. Much farther than we have and we have a lot to learn from them.
3. Roberto Humeves, an artist, - There is prevailing sadness in the painting of the United States today.



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4. Another artist - The painters here are more or less alike. They have not been interested in innovation. You have a fascinating variety of work in your country, and the general spirit is vigorous and alive. You have an extraordinary number of strong and independent personalities.
5. Jorge Delano - Santiago is hard to please. They say what they think, especially if they don't like it. Jean Sablon didn't go at all. Other American things this year were no pushover. People were very suspicious about the American exhibition before it came. Now that they have shown they like it you can take their praise at face value. Recent cultural exchange projects have been a wonderful thing and infinitely more effective on public opinion than anything done in the political and commercial fields. People have never supposed that the United States had any culture, much less painting. Now that this exhibition has come, the ballet, the woodwind quartet, they see their error and it has done wonders for good relations.

Reactions of the public in general: On the whole the same preference for the watercolors over the oils evidenced in Mexico was repeated in Santiago. In about three-fourths of the press critical comment this was the leading reaction. Personal contact with visitors in the galleries revealed the same prejudice, although it did not detract from the attention given to the oil paintings.

The most striking and gratifying reaction of all, on the part of intellectuals, artists and public alike, was the deeply serious effort to see the pictures as an expression of the art and thought of the United States. They tried to put themselves in the places of the creating artists, to grasp their problems, feel their environment, understand their ideas. The artists especially were fascinated. They came separately and then came back again in groups to argue over this, that and the other. They were at once very anxious to understand and to discuss the works. As a result they discovered many new things valuable to their own work and its development.

Their attitude of complete confidence in the spirit with which the exhibition was sponsored and their desire to be on close terms with artists and artistic developments in the States henceforth, was stated in an unprecedented manifesto given to the representative on October 8th at a fiesta

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attended by about 100 leading Chilean sculptors, painters, and other artists. This manifesto was drawn up by one of the two artists associations in Santiago, but signed by the President and members of the other associations as well.

The exhibition was attended by thousands of school children. No admission was charged at any time.

Some of the pictures especially liked were: Schreiber's Night in New Orleans, Poor's The Red Tablecloth, Gropper's Old Tree and Old People, Fausett's two watercolors, Wyeth's From Mount Kearsage, Grosz' New York Harbor, French's Lifeguard, Henri's Moire, Siporin's Eviction, Breinin's Early One Morning and Interior, Hopper's Early Sunday Morning, Eilshemius' landscape.

When Mr. Garrison was thanked for his help, he said the exhibition was the best organized project that had come to Santiago. Ambassador Bowers also told the representative: "I want to congratulate you on what you have done. It was the best organized of all the projects from the States we have had, especially in publicity. We have had to create material to advertise other projects. You had it ready and all we did was to help you place it." Notices, articles, critical commentaries, photographs and other material appeared in the press on 25 daily occasions. The record-breaking attendance of 22,767 for 26 days nearly trebled the attendance of both the French and German shows held in Santiago the previous year. Approximately 1500 catalogues were sold and 400 distributed to press, distinguished visitors, leaders of school groups, friends and the Instituto Chileno-Norteamericano de Cultura. An arrangement was made to distribute the balance to schools and to libraries. A reserve will be kept for the Instituto for any further needs they may have in their educational work. Thirty-eight of the books in the special exhibition of United States



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art publications were given the Library of the Escuela Nacional de Bellas Artes and fifteen to the Instituto.

The week following the close of the exhibition was crowded by testimonial parties and farewell cocktails which almost seriously complicated the work of packing the exhibition and making necessary shipping arrangements. The spirit behind them however was genuine and spontaneous and indicated the extraordinarily positive impression made by the exhibition. A banquet by the Faculty of Fine Arts of the University of Chile was given to Mr. Blake-More Godwin, Director of the Toledo Museum of Art, Mrs. Godwin, and the representative shortly after the formers' arrival to arrange the return exhibition of Chilean art to the United States at the Toledo Museum. Before leaving the country, the representative held a farewell cocktail party at the Crillon Hotel. It was attended by the Ambassador and all the leading personalities associated with the organization of the exhibition. On the following afternoon, Mr. and Mrs. Godwin gave a cocktail party in honor of the representative, and on Monday, October 13, another large party, given by the Asociación de Pintores y Escultores de Chile in the Escuela de Bellas Artes, was attended by all of the artists who had been at the previous out-door fiesta where the manifesto was presented.

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## ARTISTIC LIFE

With the exception of two or three painters, who have experimented with abstract or semi-abstract forms, the majority of Chilean painters are continuing an impressionist tradition inherited from Juan Francisco Gonzalez and a revolt of the younger artists and students against the academic French classicism of the Academy in 1927. Primarily through the University of Chile, the government has and is sponsoring fairly broad artistic activities, exhibitions, competitions and education, under the administration of the Facultad de Bellas Artes and its Dean, Domingo Santa Cruz. Art and music are the main fields. In the group about Santa Cruz are the Directors of the Conservatory and the Academy of Fine Arts, a large number of prominent artists and intellectuals. The artists society allied to this is the Asociación de Pintores y Escultores de Chile, Roberto Humeres, President. A rival group, led by the Director of the Museo Nacional de Bellas Artes, Senor Julio Ortiz de Zárate, is the Federación de Artistas Plásticas de Chile, a trade union among artists. Other cultural activities have been undertaken by the Defensa de la Raza, created by the late President Aguirre Cerda.

Although Chileans have seen very little of modern western art at first hand and had never thought of the United States in terms of artistic activities, their eyes were opened wide by the Exposición de Pintura Contemporánea Norteamericana and they are, at this moment, very anxious for broader cultural contacts with the United States and the outside world.



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69.

## LIMA (Perú)

Population	-	500,000
Attendance	-	7,000
Duration of Exhibit	-	26 days
Distribution of catalogues	-	
Publicity:		
Radio talks	-	1
Editorials	-	2
Articles	-	33

Due to the unfortunate political circumstances of the moment and the lack of strong backing by the official authorities, the exhibition was only a partial success in Lima.

On the other hand the newspapers gave it much space, the public that came to see it seemed very much interested, and the group of artists who cooperated with the representative gave it all possible support. There was, however, little enthusiasm for the project in government and social circles.

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LIST OF IMPORTANT PERSONAGES WHO COOPERATED IN THE  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN LIMA, PERÚ

Honorary Committee

Excmo. Sr. Dr. Alfredo Solís y Muro, Minister of Foreign Affairs  
Excmo. Sr. Dr. Pedro Oliveira, Minister of Public Education  
The Hon. R. Henry Norweb, United States Ambassador  
Sr. Dr. Manuel Beltroy, Direction of Artistic Education and Cultural Extension  
of Ministry of Public Education  
Sr. Dr. Godofredo García, Rector of the University of San Marcos  
Sr. Dr. Luís E. Valcárcel, Director of National Museum and President of the  
National Association of Writers, Artists and Intellectuals of Peru

Sr. Arq. Rafael Belaunde Terry  
Sr. José Bustamente y Ballivian  
Srita. Belén de Osma  
Sr. Jorge Holguin de Lavallo  
Mr. Arthur Dewey  
Sr. Dr. Carlos García Gastaneta  
Sr. Dr. Guillermo Hoyos Osorio  
Mr. Harold Kingsmill  
Sr. Dr. Rafael Larco Herrera  
Sr. Alejandro Miró Quesada  
Sr. Aurelio Miró Quesada  
Sr. Estuardo Núñez  
Mr. Arthur Iddings  
Sr. Dr. Victor Andrés Belaunde  
Sr. Ing. Hector Velarde

Executive Committee

President, Sr. José Sabogal, Director of School of Fine Arts  
Vice-President, Sr. Stanton L. Catlin, Representative of the Museum of Modern Art  
Dr. Alfredo Álvarez Calderón  
Dr. José Gálvez



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71.

Opening, November 5, 1941

1. The President, Dr. Manuel Prado, the Ministers of Foreign Affairs and Education, did not attend.
2. High State officials attending the opening:
  - a. Director of Artistic Education and Cultural Extension, Ministry of Education, Dr. Manuel Beltroy, gave inaugural speech; Honorary Committee
  - b. Director of National School of Fine Arts, Dr. José Sabogal; President of Executive Committee
  - c. Undersecretary of Foreign Affairs
3. Members of United States Embassy attending the opening:
  - a. The Ambassador, Hon. R. Henry Norweb, gave inaugural speech; Honorary Committee
  - b. Counsellor of the Embassy, Mr. Jefferson Patterson
  - c. Secretary of Cultural Relations
  - d. Consul General and all other Embassy officials
4. The Diplomatic Corps attending the opening:
  - a. Brazilian Ambassador, Sr. Pedro de Moraes Barros
  - b. Colombian Ambassador, H. E. Francisco José Chaux
  - c. First Secretary of Venezuelan Embassy
  - d. Several other representatives of the Legations and Embassies in Lima
5. Important personalities attending the opening:
  - a. Director of "El Comercio", Sr. Aurelio Miro Quesada
  - b. Representatives of all other Lima newspapers and periodicals
  - c. Leading artists, writers and other intellectuals
  - d. Numerous conducted groups of school children

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## EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

November 5 to November 20, 1941

The exhibition left Santiago on October 16, 1941, and arrived in Perú on October 20, 1941, but the pictures were not delivered to the galleries of the Escuela Nacional de Bellas Artes, where the exhibition was to be held, until a week later. This delay was caused by the failure of the Santiago agents to send the necessary papers in time and by a lack of organization in local agencies. After many interviews, trips to Callao, explanatory letters, duplication of documents lost in official files, the matter was finally straightened out; and, with the help of a private agent, permission was obtained to have the customs examination take place without delay in the galleries instead of the customs house. The books, catalogs, and posters, however, which arrived in Callao sometime in August, were still in the customs when the representative arrived in October. When an effort was made to get them out, somebody dug up a customs law which required payment of over S/1000 duty, in spite of the fact that the books were gifts to the sponsoring official organization. But, after lengthy negotiations, free entry for the books was finally secured.

When the pictures arrived in Lima, the representative was told that the Ministry of Education could supply no funds for the expenses of the exhibition and was asked if his organization could pay for the various expenses "incidentals" which would come up. This was agreed upon with the understanding that the returns on the sale of the catalogs would be turned over to the representative instead of to the Ministry, as partial reimbursement for this additional expense. The services of an agent were obtained to prepare the broadest distribution and sale of the catalogs, through book-stores and cultural societies all over the country; and in this way, about 20 per cent of expenses was recovered.



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Sr. José Sabogal, Director of the Escuela Nacional de Bellas Artes, undertook the organization of the actual installation work. All the personnel needed for this purpose, such as the carpenter, the electrician, and the student workers, had previously worked for him and performed their jobs expertly. Señor Sabogal has developed a very high standard of competence among his associates, and the group cooperated with true enthusiasm.

The Salón de Exposiciones of the Escuela Nacional de Bellas Artes had recently been completely redecorated to prepare for the installation of our exhibition. Its new coloring, lighting, and clean modern lines showed the pictures to greater advantage than any of the galleries provided on this circuit. Most of the oils were hung in a single staggered line in the main hall. The watercolors and the four abstract and surrealist oil paintings were hung one over the other in a double line on the two side walls and on a specially constructed end wall on the stage. A large burlap-covered panel was constructed to face the entrance of the gallery. On this panel, the Peruvian and American flags were hung as curtains, with one of the posters announcing the exhibition in the center. Two large round settees were placed in the center of the gallery, and cactus and other plants were spread around in the corners and along the walls. Three show cases with the art books were placed in the entrance foyer. A medium-sized sign, advertising the exhibition, stood outside. The total effect was the most interesting and attractive of all the installations arranged for this exhibition.

On request of the American Ambassador, one oil painting was eliminated from the exhibit, because according to the Ambassador the subject matter illustrated the "seamy side of rural life in the United States of America".

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The press opening was held on Tuesday, November 4, from 7 to 9 p.m. Eighty-five handwritten invitations, on the representative's personal cards, were sent to the directors, editors, art critics of all Lima and Callao newspapers, to the representatives of the international press, to writers, poets, intellectuals, leading artists, and a list of prominent Peruvians and Americans. They all brought colleagues and friends; and, by 7:30, a crowd of over 200 people was on hand. The Country Club prepared an excellent buffet and cocktails. The Ambassador, with Mr. Jefferson Patterson and other members of his staff, arrived about 7:30 and complimented the organizers on the fine installation. He talked to all the artists and press members present and promised to be on hand the following night with "speeches and everything". Don Fernando de los Ríos, former Spanish Ambassador to the United States, on a tour of South America, also appeared and was greeted enthusiastically. The newspaper men were very complimentary in their comments, one saying that if this sort of thing had started coming down ten years ago the history of Perú would have been different. The general enthusiasm, apparently shared by all present, left the impression that the occasion had been a complete success and the exhibition had got off to a splendid start.

The inauguration of the exhibition took place on the following evening. About 2500 printed invitations, issued by the Department of Artistic Education and Cultural Extension of the Ministry of Education, had been sent out to the American Colony, the Diplomatic Corps, and to artists and social and cultural societies of Lima, etc. The President did not attend the opening. The Ministry of Foreign Affairs was represented by the subsecretary of Education, and the total number of visitors was about 500. Speeches were



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made by the American Ambassador and by Señor Beltroy, Director of the Department of Artistic Education and Cultural Extension.

Catalogues were sold for 2 soles each. They could be obtained from the guards in the Escuela as well as in book-stores and from the cultural societies of the Republic. The professional agent handling distribution and sale outside of the Escuela for the Dirección Artística began distribution on an approval basis and received 40 per cent on all sales. He received copies from the Dirección as he needed them and reported every fortnight. The guards selling catalogues at the Escuela gallery received 25 centavos commission on each sale. Two copies were given free to the leaders of each school group visiting the exhibition. Free copies were also given the press, the Diplomatic Corps, members of the two committees, and to all those present at the inauguration.

Two days after the inauguration, the representative had to leave Lima to attend to business in connection with the exhibition held in Ecuador. On his return from Quito, on November 23, he found that interest was lagging in the exhibition. The officials, with exception of those directly concerned with the installation, had completely ignored its existence; and, although things were in good order in the galleries, only some 4000 people had visited it. Accordingly, advertisements were put in all of the local papers, advising that the exhibition had one week longer to run and that gallery talks on the pictures would be given by the representative twice daily, at 12 and 6. A special lecture was arranged for the Literary Women's Club of Lima, and school children of all grades were invited to visit the galleries in groups. A group of deputies from the National Congress was also invited to a reception on the day before closing. As a result of these efforts, there were 3,000 more visitors. Free copies of the catalogue were given to each tenth visitor, and a poll was taken of the public's first four favorite choices among the pictures shown. The results of

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this poll were as follows:

First choices:

Pleissner	70 votes	(Haystack)
Speicher	57	(The Mountaineer)
de Martelly	45	(No more Mowing)
Mechau	43	(Attack on the Stage Coach)
Blume	42	(Light of the World)
Cadmus	38	(Gilding the Acrobats)
Sepeshy	36	(In a Day's Work)
Criss	24	(Elevated Station)
Fausett	18	(Vermont at End of Autumn)
Fiene	17	(Skyscrapers under Brooklyn Bridge)
Mangravite	16	(Girl Combing Hair)
Benton	13	(Roasting Ears)
Sheets	13	(The Black Horse)
Martin	12	(The Kiss)
Lawson	12	(Winter)
Marsh we	10	(Grand Tier Box)

These results are of particular interest, since they prove that the Peruvian public preferred, by and large, representation of the humbler aspects of life in the United States of America.

The entire collection of art publications was given to the Escuela Nacional de Bellas Artes, with the understanding they would be available for public use at all times.

Some 250 catalogues were sold at the galleries and in bookshops in Lima and other parts of the Republic during the course of the exhibition. They will remain on sale for some 12 months more in the book-stores. An equal number, approximately, was distributed to members of committees, officials, press and friends, during the course of the exhibition. The remainder will be distributed to schools, libraries, and art institutions, according to specific recommendations given to Dr. Beltroy and Señor Sabogal.

Two days after the closing of the exhibition, the pictures were packed in their newly reinforced crates, inspected, and shipped to New York on the S S Santa Cruz.



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The press comments on the exhibition were very generous and complimentary, especially those of Raúl María Pereira in La Prensa (the most serious written study made of the exhibition in Peru and perhaps anywhere else on the West Coast), and Carlos Raygada in El Comercio. The progressive artists of the Sabogal group were interested, but not enthusiastic. They were polite, but not very communicative of their real opinions. A number of resident and visiting Americans saw the show, and the majority of those who did seemed to like it. The upper classes in Lima, with a few exceptions, remained aloof. The majority of those attending were middle and lower class people living in the section of town immediately surrounding the galleries. These did not express their opinions verbally but showed their interest by studying the pictures very carefully.

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78.

## QUITO (Ecuador)

Population	-	120,000
Duration of exhibit	-	26 days
Attendance	-	42,829
Catalogues distributed	-	
Publicity:		
Radio talks	-	4
Editorials	-	3
Articles	-	64

The enormous attendance figures of the exhibition, equalling about 35 per cent of the total population of Quito, the enthusiastic press comments, and the active cooperation of the Ecuadorian Government reveal that the project was both a popular and a political success.

It gave the artists of Ecuador, who are relatively isolated, a chance to study new media and techniques of their own profession and was therefore considered a contribution towards the realization of their own aspirations. It also created a new belief in the existence of a cultural life in the United States--a belief which is indispensable, if we are to count on the sympathies and the respect of any of the Latin-American countries.



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LIST OF IMPORTANT PERSONAGES WHO COOPERATED IN THE  
EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN QUITO, ECUADOR

Honorary Committee

Excmo. Dr. Carlos Arroyo del Río, President of the Republic, President  
Excmo. Dr. Julio Tobar Donoso, Minister of Foreign Affairs  
Excmo. Dr. Abelardo Montalvo, Minister of Public Education  
Hon. Boaz Long, United States Minister  
Dr. Julio E. Paredes, Rector of Central University  
Hon. Gerard Drew, First Secretary of United States Embassy

Executive Committee

Sr. Nicolás Delgado, Official Representative of the Museum of Modern  
Art, President  
Mr. Stanton L. Catlin, Supervisor of the Exhibition and Representative  
of the Museum of Modern Art, Vice-President  
Sr. Carlos Mantilla Ortega, Director of "El Comercio"  
Sr. Carlos Andrade Moscoso, Chief of Fine Arts, Ministry of Public Education  
Dr. Sixto M. Durán, Director of Conservatory of Music  
Sr. Pedro León, Director of School of Fine Arts  
Sr. Sergio Guarderas, Director of Central Technical School  
Dr. David García Bacca, Professor of Institute of Pedagogy  
Sr. Pierre Lambert, Professor of Conservatory of Music  
Sr. Guillermo Latorre  
Sra. María de Denis  
Sra. Olga A. Fisher, Professor of School of Fine Arts  
Sr. J. Kahgan, Professor of School of Fine Arts  
Sr. Gustavo Bueno  
Sr. Alfredo Gangotena  
Mr. Clarence Jones

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80.

Opening, November 15, 1941

1. The President, Dr. Carlos Arroyo del Río, attended the opening;  
President of Honorary Committee
2. Cabinet members attending the opening:
  - a. Minister of Foreign Affairs, Dr. Julio Tobar Donoso; Honorary Committee
  - b. Minister of Education, Dr. Abelardo Montalvo; Honorary Committee
  - c. Undersecretary of Foreign Affairs, Sr. Cesar Coloma
3. High State officials attending the opening:
  - a. Rector of the University, Dr. Julio E. Paredes, gave inaugural speech, attended press party; Honorary Committee
  - b. Chief of Fine Arts Section, Ministry of Education, Sr. Carlos Andrade Moscoso; Executive Committee
  - c. Director of Central Technical School, Dr. Sergio Guarderas; Executive Committee
  - d. Subsecretary of Ministry of Education, Dr. Miguel Angel Carrión
4. Members of the United States Legation attending the opening:
  - a. The Minister, Hon. Boaz Long, gave inaugural speech; member of Honorary Committee; attended press opening
  - b. First Secretary, Hon. Gerard Drew; Honorary Committee; attended press opening
  - c. Secretary in Charge of Cultural Relations
  - d. Practically all members of Legation staff attended
5. The Diplomatic Corps attending the opening:
  - a. Secretary of Apostolic Nuncio, Monsignor Giovanni Battista Lino Zanini
  - b. Colombian Ambassador, Dr. Alirio Gómez Picón, visited exhibition
6. Important personalities attending the opening
  - a. Sr. Nicolás Delgado, President of Executive Committee
  - b. All artists and intellectuals, repeated visits
  - c. Secretary of the University, Dr. Enrique Avellán Ferres
  - d. Numerous conducted groups of school children



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# EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

November 15 to December 7, 1941

In February, 1941, Dr. Grace Morley met with Sr. Nicolás Delgado, former Director of the Escuela Nacional de Bellas Artes, and Commissioner for the Ecuadorian Pavillion at the San Francisco World's Fair, and elicited his interest and promise of cooperation in the organization of the exhibition. Because there was no large, adequate gallery available, and since transportation routes to Ecuador are long and connections difficult, it was concluded that only a very small exhibition could be sent to Quito.

In August, the representative spent a week in Quito and met with Sr. Nicolás Delgado, meeting Dr. Abelardo Montalvo, the Minister of Education, Sr. Pedro León, Director of the School of Fine Arts, Hon. Boaz Long, the American Minister, and others. In these meetings, the support of the Ministry of Education, and the loan of the new Paraninfo of the University (just completed) as a gallery, were obtained. An honorary and an executive committee were organized, and various technical preparations made. It was impossible to obtain an assurance that the expenses of putting on the exhibition would be taken care of by Government funds, but the Minister of Education promised to give his full moral support and to take care of transportation costs for half of the journey from Guayaquil to Quito and back.

In Santiago, at the end of September, the representative heard that Sr. Bustamante had been replaced as Minister of Education and immediately wrote to Delgado and the American Minister to ask if this change had affected the plans for the project. Replies from both revealed that the new Minister, Abelardo Montalvo, had endorsed the project with even greater interest than

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his predecessor. Delgado sent lengthy clippings from El Comercio, dating from October 12, almost a month before the exhibition was to open, and reported that he was also giving a series of weekly radio reports. He said that the Minister of Education had inspected the Paraninfo with him and Dr. Julio Paredes, the Rector of the University personally, had pledged complete support, and had already issued the necessary orders for transportation from Guayaquil all the way to Quito and for extraordinary customs inspection. He had also authorized the Escuela Central Técnica to construct special walls for the Paraninfo, so that it would have more of a gallery appearance.

The representative arrived in Quito on November 9, four days after the Lima opening. As a result of four weeks of intensive newspaper and radio publicity organized by Sr. Delgado, the news of the coming exhibition had spread through the entire city. The pictures had already been delivered to the Paraninfo of the University, where they were to be shown, and were waiting to be opened by the representative. The Minister of Education, the Customs authorities, and the Rector of the University, had all been kept completely informed of all developments, and everything was ready for the opening the following Saturday. Twelve huge wood-frame panels, covered with fabric, made by the School of Technical Arts in order to provide a background for the pictures in the Paraninfo, were ready for delivery. The catalogues had already been distributed and were on sale in Quito's bookstores, and posters could be seen all over the city. Arrangements for participation of the symphony orchestra in the inauguration were completed, and the Ministry of Education had paid for all transportation costs of the books, catalogues, posters, and pictures from Guayaquil. All in all, Delgado had done the best preliminary job on the exhibition yet encountered in the course of the west-coast project. The last days before the inauguration were spent in unpacking



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and installing the exhibition, and in making the last arrangements for the opening ceremony.

The Paraninfo was anything but an ideal gallery, but with their new temporary walls (first experiment of its kind in Ecuador), good day sky-light lighting, the help of plants from the cemetery, four huge spotlights hooked together and hung like a chandelier from the center of the room, it proved, in spite of its sloping floor, a most attractive place to the Quito public. The installation was supervised by Sr. Delgado, Sr. Sergio Guarderas, Director, Escuela Central Técnica, and the representative, and half a dozen students from the Escuela Central Técnica, who provided enthusiastic but not particularly skilled labor. It was a great problem to keep all of them doing the right things right and keep up conversation with visiting officials at the same time. The only resulting damages, however, were a few scratches and one broken glass pane.

Guards from the local police for service at the galleries were requested through the United States Legation, and were supplied, but only after strong insistence by the Legation were they ordered to remain overnight. On the declaration of war with Japan, the original 3 were doubled and remained on duty until the pictures were boxed and shipped from the galleries.

As soon as the catalogues arrived in Quito, Sr. Delgado gave copies to key people and, about a month before the exhibition opened, distributed quotas for sale to bigger bookstores. These were sold at first at \$/3.00 each, and the funds received were used to defray exhibition expenses. Four hundred were sold, and the rest were turned over to the Ministry of Education for distribution to specific schools and institutions. Catalogues were also given to the press, officials, members of committees, and to all people whom the representative thought important.

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The press opening was arranged for the night preceding the inauguration. A large buffet and unlimited martinis and scotch highballs were provided by the Hotel Metropolitano. Less than 50 people were invited. About 100 came. At first the atmosphere was stiff and formal. It gradually thawed and, after two hours, the guests showed signs of wanting to continue the party all night -- which they did, in several different places throughout town. The next day all the local papers, but especially El Comercio, gave nearly half front-page spreads and leading headlines with photographs to the inauguration.

The opening was Wagnerian. The symphony orchestra of the Conservatory performed under Pierre Lambert of the San Francisco Symphony. The President of the Republic presided. The Ministers of Foreign Affairs and Education, the Secretary of the Apostolic Nunciary, the Rector of the University, and the American Minister, were among those on the stand. The floor and galleries were packed. Ladies of the leading families sat in the front rows, students in the galleries, everybody else in between. The official party arrived from the rear of the stage. The American Radio Station HCJB broadcast the ceremony on short wave. The inauguration began with the playing of the Ecuadorian anthem. The radio announcer (secretary of the university), read all the telegrams which had been received from Mr. Abbott; and Mr. Long, the American Minister, gave the first address, which was followed by the United States Anthem. Other speeches were given by Dr. Paredes, Rector of the University, and Nicolás Delgado, interspersed by a Haydn minuet and the Saint Saëns Marche Héroïque. The ceremony lasted about 25 minutes, and received many compliments for its brevity and effectiveness. By closing time, 4,000 people had visited the galleries on the first day.

The galleries were open daily, without exception, from 10 to 1 and 4 to 8. Check lists of the pictures were distributed free, together with



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folders announcing a course of seven art lectures given during the exhibition by Sr. Nicolás Delgado, Sr. José Gabriel Navarro, Sr. Luís Mideros, Sr. Jones Odriozola, Sr. Antonio Jaen Morente, and the representative. The counting of the attendance was handled by a young student employed especially for the job. People representing every class in Quito and its surroundings saw the exhibition. The American school and many Ecuadorian schools sent their entire student bodies in groups. Two catalogues were given free to each teacher in charge. Practically all the members of the government, as well as the majority of artists, writers, professors at the University, and other intellectuals also, saw the exhibition; many of them, several times. All in all, about 35 per cent of the entire population of Quito attended, and it would be fair to say that almost everybody heard about it by word of mouth, radio or press, many times over.

The closing took place without ceremony. The same students who helped at the installation, and two other students from the Escuela Nacional de Bellas Artes, began work on the dismantling and packing. The crates were ready for shipment by noon of the third day after the closing. The government cooperated so thoroughly that only a token visit of the Quito customs agent on the arrival and departure of the pictures was necessary.

All printing was done at the university printing shop, which did one of the best jobs of any capital. The university arranged and paid for front-page newspaper advertisements of all functions in connection with the exhibition, such as lectures and the donating of books.

The function of being the "representative" carried with it not only the responsibility for the care and effective presentation of the pictures, but entailed countless social and political obligations which bound him to the spot. In a number of cases, visitors, mostly resident Americans, expected

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his presence at every hour in the day in the actual galleries. The only solution was to remain at all times in the city and be in the galleries regularly at an appointed hour.

Because of the necessity of returning to Perú to close the Lima exhibition, the representative's activities in Quito during the exhibition there were limited to 9 days. In addition to the usual calls on his time, he gave one of the talks in the scheduled series of 7 lectures (title, A Critical Study of the Exhibition); 4 radio interviews, short and long wave, over Station HCJB; and 4 newspaper interviews. In this time and the week before and after the exhibition, he also visited artists in their studios, stopped twice in Guayaquil to see the works of local artists there, visited as many churches, monasteries, museums and private collections in Quito as possible. In the latter case, a considerable amount of written material, photographs, and inventories, was collected for a survey of the possibilities for a large retrospective exhibition of the art of Ecuador.



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The main centers of artistic life in Ecuador are Quito and Guayaquil and Cuenca. There is considerable rivalry between the artists of Quito and Guayaquil, the artists of Cuenca belonging to the latter group. Many of them show great talent and vigor, but all of them are starved for materials, information, and contact with what is going on in the outside world.

There is only one commercial art gallery in Quito, directed by Nicolás Kingman and Jorge Guerrero. The official museums are the Museo Nacional de Bellas Artes (Colonial and 19th century), under the directorship of Jorge Pérez Concha; the Museo de Arqueología de la Universidad (merely a room with uncatalogued material on the floor). The escuela Nacional de Bellas Artes, under Pedro León; and the Escuela Central Técnica (applied arts and trades), under Sergio Guarderas, are the only schools that provide training in the arts. A new Dirección de Bellas Artes is now being organized in the Ecuadorian Government. This department will act as an official clearing house of Ecuadorian activities in the fine arts, organize exhibitions, and regulate the investigation and export of colonial and pre-Spanish arts.

Outside influence on contemporary painters in Ecuador is primarily Mexican. Three painters are outstanding. The best is in Cuenca: Manuel Rendón, who spent years in Paris and is well known by Leonce Rosenberg, who handled his pictures. He now paints native subjects objectively with a strong personal stylization. Technically, he is the soundest and aesthetically the most convincing of the lot. The other two are in Quito; Oswaldo Guayasamín and Eduardo Kingman.

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88.

EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

SECTION III

NORTH COAST OF SOUTH AMERICA AND CUBA.

by

R. and L. RILEY



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89.

BOGOTÁ (Colombia)

Population	300,312
Duration of exhibit	23 days
Attendance	7,000
Catalogues distributed	2,000
Publicity	
Radio talks	1
Editorials	3
Articles	33

The exhibition was received enthusiastically by officials, by the press, and the intelligentsia as a good will gesture. The very fact that the United States chose a cultural medium to establish contact with Colombia appeared to create a new respect for our country.

The paintings themselves were understood and liked by only a few because the Colombian public is not familiar with the art of the XX Century and its artistic standards are still those of the late Colonial period.

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LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY IN  
THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN BOGOTÁ, COLOMBIA

Exhibition sponsored by Ministerio de Educacion, Dirección  
de Cultura, and organized by Srta. Teresa Cuervo Borda,  
Directora de Museos y Exposiciones.

Opening, July 18, 1941

1. President Eduardo Santos attended the opening
2. Cabinet members attending the opening:
  - a. Minister of Foreign Affairs, Dr. Luís Lopez de Mesa
  - b. Minister of Education, Sr. Guillermo Nannetti
3. High State officials attending the opening:
  - a. Secretary of Foreign Affairs, Sr. Alberto González Fernández
  - b. Secretary of Education, Dr. Jaime González Ortiz
  - c. The Military Attaché, Col. Ernesto Buenaventura
  - d. The Director of Culture, Sr. Darío Achury Valenzuela
  - e. The Director of Museums, Srta. Terasa Cuervo Borda
4. Members of the United States Embassy attending the opening:
  - a. The Ambassador, Hon. Spruille Braden
  - b. First Secretary, Mr. Gerald Keith
  - c. Second Secretary, Mr. Garrett G. Ackerson, Jr.
  - d. Third Secretary, Mr. Barry T. Benson
  - e. The Naval Attaché, Lt. Col. Byron F. Johnson
  - f. The Military Attaché, Col. Carl H. Strong
  - g. The Consular staff
5. The Diplomatic Corps attending the opening:
  - a. The Ambassador from Ecuador, Sr. Gonzalo Zalumbide
  - b. The Ambassador from Chile, Sr. Emilio Edwards Bello
  - c. The Ambassador from Argentina, Sr. Alberto M. Candiotti
  - d. The Minister from Cuba, Sr. Nestor Carbonell
  - e. The Minister from Panama, Sr. Narcisso Garay
  - f. The Minister from México, Sr. Carlos Darío Ojeda
  - g. The Minister from Bolivia, Sr. Humberto Linares
6. Important personalities attending the opening:
  - a. Sr. Gustavo Santos, the inaugural speaker
  - b. The Archbishop of Bogotá, Ismael Perdomo
  - c. The Rector of the University, Augustín Nieto Cavallero



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Educación; so far this idea has not materialized.)

The walls of the room were covered with burlap. The lighting from regular ceiling lamps was adequate. The hall was guarded by three soldiers during open hours and by two after it was locked up at night. The American art books were exhibited in the hall in glass cases. The gift of the books made an extremely good impression. After the termination of the exhibition they were given to the Ministerio de Educación, Dirección de Cultura, with the request that they be kept in the Biblioteca Nacional where they would be readily available to the public. The books were not given to the Escuela de Bellas Artes because many books are mistreated there or stolen.

Two thousand catalogs were given to the Ministerio de Educación and were put on sale by the Ministerio for fifty Colombian cents at the entrance to the exhibition. Eight hundred copies were sold, the money going to the Colombian Red Cross. The remaining catalogs were distributed among art schools, primary schools, secondary schools, and the University.

At the request of the representative, the Ministerio printed and paid for gallery lists of the show. Five thousand of these were printed at the beginning of the exhibition and later two thousand more.

The Ministerio set up large billboard announcements of the exhibition on each side of the steps leading to the Biblioteca.

Srta. Cuervo had made the necessary publicity arrangements before the representative's arrival, and had distributed among the newspapers the articles, photographs, and mats sent by the Museum of Modern Art.

The show was announced on the Government radio station three times daily for the week preceding the opening, after which it was announced once a day during its duration.

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Two hundred posters of the exhibition were distributed in public places.

The representative arranged a preview and tea for the press (paid for by the Ministerio de Educación) the day before the opening. He received the reporters, explained the paintings and the idea behind the show.

Six hundred invitations to the opening were issued by the Minister of Education. The opening was on July 18th at 7 P.M. A red carpet was placed up the steps of the Biblioteca Nacional, President Santos and his wife arrived promptly, accompanied by military aides. The Military Band played the national United States and Colombian anthems. Speeches were made by the Honorable Spruelle Braden, the American Ambassador, and Gustavo Santos. The Ambassador's speech made an excellent impression and was most favorably received.

The gathering included the Minister of Education, the Minister of Foreign Affairs, the Director of Culture and other high Government officials; numerous diplomatic representatives from various nations and many members from the best families and intellectual circles, also the entire staff of the American Embassy.

. . . . .

The bulk of the attendance was formed by the middle and the upper classes, the audience being on the respectable and polite side. These people came in unprecedented numbers to the exhibition. There was a continual flow of publicity in the press, which brought the show to the attention of a public strongly influenced by its newspapers. The exhibition turned out to be an important news event and the splurge of the opening and the novelty of an exhibition of pictures from the little-known United States, brought a crowd of people with curiosity if not artistic appreciation. The Biblioteca was sufficiently centrally located to be reached on foot by the majority.



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Bogotanos support art exhibitions on general principles; because even if they don't understand them, they feel that this is the cultural thing to do. This exhibition was of particular interest because of its subject matter and its official backing. In a town with few outside amusements it served as entertainment and as a variation of the daily pattern.

Various school groups were brought to see the pictures. The Archbishop of Bogota paid a visit to the exhibition bringing with him several hundred members of a Pax Romana International Congress. His Excellency showed a lively interest in the exposition and for about two hours discussed it picture by picture with the representative.

The attendance was steady throughout the month, with an average daily attendance of over two hundred.

An attendant at the door had visitors sign a register book, and signed for those who could not write. While there were seven thousand signatures, the final attendance was considerably higher since it was impossible to get everyone to sign.

The exhibition was closed and packed on August 10th. It was sent to Caracas, Venezuela, by truck over the Andean Highway, and was accompanied by the representative who drove ahead to check on the road and on customs arrangements.

This trip took six days constant driving over a dangerous, narrow, winding road. It is passable at all times of year except during storm periods of the rainy season, during which time a part of the Venezuelan section of the road is often flooded. Eating and sleeping facilities are primitive; it is advisable to take along canned food.

The trucking and shipping were handled by Expreso Ribón of Bogotá, a reliable company. All arrangements for passing the Colombian-Venezuelan

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border have to be made ahead from Bogotá and Caracas, because border officials have no authority to allow paintings out of Colombia or into Venezuela without authorization from their respective capitals. Not being advised in advance of this regulation, the representative was delayed four days on the border because of the lack of a necessary pass from the Ministerio de Hacienda of Colombia.

The representative found that on entering Venezuela he should declare himself a tourist, since there are many difficulties, papers, and complications if one enters on an occupational or business passport.

Once over the Venezuelan border there were numerous customs house stations where all traffic was halted and all packages and crates were opened, unless they were accompanied by a specific pass issued by the Venezuelan Ministerio de Hacienda.

The representative gave a twenty-minute talk on the exhibition and North American painting in general, in the form of an interview, which was broadcast at 8 P.M. August 2nd on the Government radio station. The questions were asked by Gustavo Santos.

The representative wrote two articles which were published on the editorial page of the leading newspaper "El Tiempo"; the first one summarized the history, trends, and influence of United States painting from Colonial times until today, the second described the role of the Federal Government in art, explaining the W.P.A. Art Projects and the Section of Fine Arts of the Treasury. The second article was written in response to requests for information on this subject by various officials and artists.

Bogotá is little-known by Americans, knows little of Americans, and is the kind of small town where the representative himself can do a great deal towards creating understanding. During their two months' stay, the



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weekend by the Director of the National Railways; the Director of Turismo drove them to Villeta for another weekend; and they stayed on a big hacienda near Cali. They formed many close personal friendships, particularly with Gustavo Santos and his wife, with whom they spent a good deal of time. Before their departure, they knew almost everyone of importance, including the President and his wife.

President Santos and Señora de Santos gave a party in their own home for the representative and wife and after the party was over they were invited to stay on for dinner and were kept four hours conversing informally.

Before leaving Bogotá the representative and his wife gave a cocktail party for approximately seventy guests to repay their obligations. Among those attending were the Secretary of Foreign Affairs, the Secretary of Education, numerous representatives of the Government, artistic, intellectual, and social circles, also various foreign diplomats. The only other North Americans present were a newspaper correspondent and the American Ambassador.

The official attitude could not have been more enthusiastic or cooperative. The Colombian Government made every possible effort to make the show a success and helped in every way. The Ministry of Education promptly fulfilled every suggestion, such as the printing of gallery lists and the issuing of invitations for the press tea. This attitude was reflected in every official including the president, who gave a most gracious speech of thanks to the representative at the opening and followed the progress of the exhibition with lively interest, besides personally entertaining the representative and wife.

The press gave the exhibition magnificent support; during the duration of the show about three releases appeared daily. The day after the opening the editorial in the main newspaper "El Tiempo" was devoted to an article by

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the leading columnist, Calibán (brother of the President), hailing the exhibition and its significance as the first step in a cultural interchange between Colombia and the United States. This editorial was later quoted in Time magazine in its write-up of the traveling art shows.

The newspapers printed material sent to them (photographs, mats, articles), not just once but repeatedly; El Tiempo looked up biographical notes about the painters in the catalog and printed these daily.

All this attention was enthusiastic and reportorial rather than critical or understanding. There are no regular art critics attached to the newspapers. When they wanted criticisms, they called in a professor or intellectual from the outside. With the exception of the article written by Ignacio Gómez Jaramillo, Director de Bellas Artes, in the Sunday Supplement of El Tiempo, these criticisms showed little comprehension of the exhibition. The writers were at a loss in facing a contemporary show with 19th Century standards. Such write-ups would favor a conventional painting, such as the Speicher portrait of Katherine Cornell, and call other more modern ones "lacking in technique" or "ugly".

A weekly magazine "Cromos" published two pages of photographs of the paintings, an article and pictures appeared in the magazine "Estampa", and articles also appeared in "Revista de las Indias" and "Vida".

. The Bogota public is totally unaccustomed and unprepared for a show of contemporary paintings. It was not a case, as in Caracas or in Havana, of competing with modern French art, but of introducing the whole contemporary spirit. There is no doubt that most people did not like the show as a whole, finding it baffling and ugly, but the important point is that they had the interest to come and see it, discuss it, and return to see it again.



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Even if this interest arose more from curiosity, or an urge for self-improvement, rather than aesthetic reactions, it does not matter: interest is the first step towards understanding, now the start has been made, the ground is prepared for the future.

The show made a deep impression on the Bogotá scene, everybody went to see it (the unprecedented number for Bogotá of over 7,000) and everybody discussed it. It aroused curiosity and surprise; they had not previously thought of the United States as going in for cultural pursuits. The presence of the show brought into concrete actuality something which before had been purely theoretical: the beginning of a program of better understanding between the two countries. Even if the paintings did not meet with artistic comprehension, they were cordially received as Good Neighbor Ambassadors and symbols of the cultural life of the United States.

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# APPENDIX

The Government is doing its best to encourage artistic efforts. The leading spirit in this movement is Gustavo Santos, brother of the President, ex-mayor of Bogotá and holder of other important offices, who is deeply interested in music, painting, and literature.

The Biblioteca Nacional has exhibition rooms, presided over by Senorita Teresa Cuervo Borda, Directora de Museos y Esposiciones, who arranges loan shows, also an annual salon of Colombian painters. The Biblioteca gives free daily recorded programs of classical music.

The Ministerio de Educación gives free art instruction at the Escuela de Bellas Artes, also at a free workers school which gives night classes in painting, industrial design, handicrafts, chorus singing, and dancing.

The Government radio station (founded by Gustavo Santos) gives excellent daily programs of recorded music; also series of literary and poetry hours.

The Government sponsors the monthly literary review "Revista de las Indias" (founded by the present Minister of Education, Germán Arciniegas) which has high standing in Latin America.

The nearest thing to a salon or artistic center in Bogotá is organized by a German-born naturalized Colombian called Juan Friede. At one point he ran a small art gallery which closed because of lack of funds. Subsequently he moved into a large new house and every first Tuesday of the month he entertains a big gathering of the intellectuals and artists. All of these people attend en masse, including the poets. There are discussions, recitations, food, and drink.

Recently, he took a group of young Colombians on an archaeological



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expedition to San Agustín, each paid a small fee obviously not large enough to cover the expenses of the trip.

There are no outward political implications connected with these activities, perhaps that a German is at the head of all this "culture" is purely coincidental; however, the representative reported these happenings to the Embassy. Friede invited the representative to one of these gatherings, then attacked the American show, trying to prove that the most interesting and progressive paintings had been sent to the other countries instead of to Colombia.

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102.

CARACAS (Venezuela)

Population	350,000
Duration of Exhibit	22 days
Attendance	8,000
Catalogs Distributed	2,000
Publicity	
Radio Talks	31
Editorials	2
Articles	23

The Exhibition was a polite social and political success but suffered from lack of official backing. It created a great deal of popular interest and was received by the intelligentsia as a welcome promise for a more intensive future interchange on cultural matters between the United States and Venezuela.



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103.

LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY  
IN THE EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA  
IN CARACAS, VENEZUELA

Exhibition was presented by the Ministerio de Educación under  
the auspices of the Dirección de Cultura.

Opening, September 28, 1941

1. Cabinet members attending the opening (no speakers):
  - a. Minister of Foreign Affairs, Dr. Carraciolo Parra Pérez
  - b. Minister of War, and Navy, Gral. Antonio Chalbaud Cardona
  - c. Minister of Interior, Dr. Tulio Chiossone
  - d. Minister of Treasury, Dr. Alfredo Machado Hernandez
  - e. Minister of Public Works, Dr. Manuel Silveira
  - f. Minister of Communications, Dr. Ovidio Pérez Agreda
  - g. Minister of National Education, Dr. Gustavo Herrera
  - h. Minister of Agriculture, Sr. Rodolfo Rojas
  - i. Minister of Commerce, Dr. Enrique J. Aguerrevere
  - j. Minister of Health and Social Assistance, Dr. Felix Lairer
2. High State officials attending the opening:
  - a. Director of Culture, Sr. José Nuceti Sardi
  - b. Director of Museum of Fine Arts, Sr. Luis Alfredo López Méndez
  - c. Director of School of Plastic Arts, Sr. Antonio Monsanto
  - d. Director of the National Press Bureau, Sr. Mariano Picón Salas
  - e. Secretary to the President, (ex-Minister of Education), Sr. Arturo Usler Pietri
3. Members of the United States Embassy attending the opening:
  - a. Chargé d'Affaires,
  - b. First Secretary, Mr. Thomas J. Maleady
  - c. Second Secretary
  - d. Military Attaché, Lt. Col. Clarence C. Clendenen
  - e. Naval Attaché, Lt. Commander Fitzhugh Lee
  - f. Commercial Attaché, Mr. Osborn S. Watson
6. Important personalities attending the opening:
  - a. President of the Venezuelan-American Center for Cultural Information, Sra. Margot Boulton de Roditi

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104.

# EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

September 28 to October 20, 1941

The Exhibition was presented by the Ministerio de Educación under the auspices of the Dirección de Cultura. This department paid for the expenses of the pictures from the Colombian-Venezuelan border to Caracas.

The show was held in the Museo de Bellas Artes, a new, pleasantly pillared small museum half an hour from the center of town. The Museo is used to receiving important loan collections such as Old Masters, and has complete facilities for their careful handling.

The gallery comfortably held the thirty-eight paintings of our exhibition; it had natural light which was hard but adequate. (Another gallery of the same size is also available).

The collection of United States art books were exhibited in glass cases in the gallery and were later donated to the Ministerio de Educación to be used in the Escuela de Artes Plásticas.

A number of catalogs were given away by the Museo to certain people attending the exposition. The remaining catalogs were distributed among art schools, colleges, and other institutions throughout the country.

Gallery lists of the pictures exhibited, printed and paid for by the Dirección de Cultura, were given each person attending (but not enough were printed to go around).

Since the Museo has no organized machinery for publicity, nor has the Ministerio de Educación (it is attempting in Venezuela) the representative personally went around to all the newspapers and magazines, met the directors and gave them photographs, mats, and articles



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to reproduce. He arranged with the Director de Cultura to have the exhibition announced on the radio throughout its duration.

Before the opening he gave a preview for the press, invited them to a cocktail party and told them a little about the pictures.

#### The Opening

Because of the lack of official cooperation it was extremely difficult to arrange the details of the opening. It is not customary for exhibitions in Caracas to be opened with ceremony and both the Minister of Education, Dr. Gustavo Herrera, and the Minister of Foreign Affairs, Sr. C. Parra Pérez, backed out from making speeches. After some persuasion, the Minister of Education issued invitations to the Diplomatic, social and artistic elements; the Museum's representative bought large United States and Venezuelan flags and draped these in the entrance of the Museo. The opening was at six o'clock on September 23rd and was attended by over 600 people. This gathering was considered most distinguished and included the entire Cabinet and all the members of the American Embassy except the Ambassador who was away.

#### Attendance and Closing

The show was open from nine to one and from three to five.

A very varied public came to it, of all classes and colors. The wealthy upper class attended en masse but the bulk of the people were of the lower income brackets, many of them illiterate. These people came to the exhibition with more than casual curiosity since the Museo is out of town and they came on Sunday. The gallery was relatively deserted during the week, but on Sundays the people flocked in; during the month the pictures were exhibited, more than half the attendance occurred on the four Sundays.

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Many school groups were brought to the show including several bus-fuls of military college students.

There was a guard at the entrance to the gallery who saw that each visitor signed a register book. For those who could not sign, the guard (who could not write either) made a mark.

Over 8,000 came to the show, a record-breaking attendance for Caracas.

The show closed on October 24th, when the Ministerio de Educación paid to have it shipped to the port of La Guaira.

#### Representative's Activities

The representative gave a lecture at the Museo de Bellas Artes on Columbus Day. He was introduced by the Director de Cultura, Sr. José Nuceti Sardi, three hundred people filled the available seats, the overflow standing in the halls heard the speech through amplifiers which carried it out onto the street. The lecture was broadcast over the Government Radio Station and carried by a South American hook-up.

He wrote two articles on contemporary North American painting which were published in the newspaper, "Ahora."

He lectured for the American Women's Red Cross and also took this group later on a gallery tour.

He visited artists and familiarized himself with their work. He spent two days in La Guaira with the painter, Armando Reverón.

He and his wife were officially received by the Ateneo, the artistic and literary association.

He continued to make visits to the press during the exposition to plan publicity releases.

The representative and his wife were given a formal dinner by the Minister



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of Education, Dr. Herrera, which was attended by the Minister of Interior, Dr. Julio Chiossone, the Director of Culture, Dr. Sardi, the President, Sra. Margot Boulton de Roditi, Vice-President and Secretary of the Venezuelan-American Center for Cultural Information, and Arturo Uslar Pietri, Secretary to the President, present Secretary of the Treasury.

Aside from the Red Cross lecture the representative and wife had no contact with the American colony, but only mingled with Venezuelans. They were entertained by the prominent families, such as the Boultons and the Zuloagas who do not usually mix at all with Americans, and Arturo Uslar Pietri, Secretary to the President.

They lived for a month in the house of the Director of the Museo de Bellas Artes, Luís Alfredo López Méndez. During this time they came to know the intellectuals who frequented the house on an intimate basis.

They spent quite some time with Mariano Picón Salas, head of the Government Press Bureau.

Before leaving they gave a party for their Venezuelan friends.

#### REACTION TO THE SHOW

##### Official

The official reaction, while by no means antagonistic, was neither a cooperative nor an interested one. There seemed to be some confusion as to whether the show was official or not. Since the American Ambassador was unfortunately away and therefore unable to lend his support, and the representative was not traveling on a special passport, the Government gave the matter less attention than it might have done otherwise.

Most of those holding Government office are political appointees, with little experience in cultural matters and seemed at a loss as to how to proceed.

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Although the President never visited the show, he gave it a remote blessing by sending all his Cabinet to the opening. In a recent interview for the "New York Times" he mentioned his satisfaction at there having been an exhibition of North American painting in Caracas.

Before the representative's departure the Minister of Education gave him a most cordial interview, saying how pleased he was with the success of the exposition and giving thanks for the gift of books.

#### Press

There are no regular art critics, nor are the papers interested or informed in cultural matters. There were few write-ups of the show, not through unwillingness on the part of the newspapers, but because they knew nothing about painting and were afraid to commit themselves.

The show was treated mostly as a news item, the opening duly reported and photographed and all the pictures referred to as "beautiful works." The newspapers warmly applauded this first step in cultural interchange between the two countries.

They were quite happy to print all releases and photographs handed to them if they were reminded about it at frequent intervals.

The only condemnation of the show came from the Spanish pro-Franco sheet, called "Víspera".

#### Public

There was tremendous interest in the show on the part of the public. There was great curiosity and an apparent open-mindedness about accepting something new without prejudice, a much more flexible audience than in Bogotá. Everyone heartily approved of the idea of the show, people seemed to like the



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pictures, and were constantly inquiring if they were for sale.

The upper classes seemed impressed and somewhat surprised that American painting existed at all; they usually preferred those pictures most like the French ones they already knew. The artists were keenly interested in the typical U. S. flavor presented by Benton, Curry, Marsh, and other American Sceners. Many of the intellectuals were familiar with American painting through reproductions such as those in "Life" magazine, and eagerly discussed the paintings, their subject matter and their painters.

The show evoked considerable discussion in many circles, not only about painting but about the whole American way of life. The general public apparently was as much interested in the exhibition from the human, as from the pure art, point of view, and looked to the pictures for a clue to North America and its inhabitants. There seemed to be much surprise at the diversity of aspects of the U.S. scene, they were interested in trying to understand the "average man", the people like themselves.

Previously, they had only had a vague idea of our country and people. Many revised their concept of the typical American: an industrialist who lived in various towns all like New York, moving in the tempo of a perpetual subway rush hour.

All were pleased at the idea of a two-way flow of culture and discussed with enthusiasm the project of a return show of Venezuelan art for the United States.

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APPENDIXARTISTIC LIFE AND ACTIVITIES

Venezuela is about the only country in Latin America which supports its own painters. Unlike the other places where artists remain unrecognized until they achieve a foreign reputation, or never get recognized at all, in Venezuela, the artist is able to make a living by his profession.

The people of means have made picture collecting a fashionable hobby, there is an appreciative buying public which supports a relatively large group of painters. (Under Gómez, industrial expansion was prohibited. No young doctors or lawyers were produced during the thirteen years the University was closed, perhaps this is partly responsible for the number who turned to painting as a trade.)

Since many have lived or traveled abroad, taste is often sophisticated and influenced, as is everything else, by the French. While Caraqueños buy French Modern and/or French Impressionism if they can afford it, they do not buy these to the exclusion of everything else; they patronize the home product, too. They are proud of their native painters, particularly of Armando Reverón; in most homes visited at least one Reverón hung on the walls.

There are some good Old Masters in Caracas collections and now there is a considerable vogue for Colonial painting; a brisk trade is done by those who can smuggle these out of México.

Several society women from rich merchant families studied art in Paris with André Lhote. They form the nucleus of an artistic center and serve as a link between the intellectual and social circles.

There are about fifty practicing painters in Caracas. As a whole their



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work is adequate, some of it good. They are not listed here, since it is the collective effort, the whole movement, which is interesting rather than the individual talents. The most impressive to us was Armando Reverón who paints in a highly individual style; mostly with whites, a sort of Impressionism without color. The Government thinks highly enough of him to have a boat at his disposal every morning at La Guaira from which he paints his interpretations of local scenes.

#### Government Role in Art

The Government sponsors art via its Dirección de Cultura of the Ministerio de Educación. How much of the Dirección's funds go towards fostering painting depends upon the Director. The present Director, José Nuceti Sardi, spends the bulk of available funds on books and publications. He is a writer.

The Government supports the Museo de Bellas Artes and is in the habit of paying for its exhibitions, even when these are sent by private galleries who wish to sell the pictures exhibited. The Government also supports the very excellent Escuela de Artes Plásticas which is free and has 480 pupils. Many of its pupils have jobs by day and come to classes at night. The Escuela is run by Antonio Edmundo and Bernardo Monsanto who watch over it with loving enthusiasm.

#### Other Artistic Manifestations

There is a group called the Ateneo, founded and directed by Sra. Maria Luisa de Escobar, which indulges in cultural activities in a genteel way. There is a flourishing group of young writers. The best known names among contemporary Venezuelan writers are: Romulo Gallegos, popular novelist who wrote "Doña Bárbara" and ran as a candidate in the last presidential elections;

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and Arturo Uslar Pietri. Uslar Pietri wrote "Las Lanzas Coloradas" which has been translated into several languages, is Secretary to the President (a position in Venezuela roughly corresponding to that of Prime Minister) and is considered a likely choice for future presidency.

Very few people have any interest whatsoever in music. A young intellectual, Juan Viscano, has recorded an extensive collection of little-known indigenous folk music on trips throughout the country, some of it extremely interesting.

Caracas is expanding rapidly, there are numerous new real estate developments, many constructions of modern architecture. No native adaptation of this style has emerged as yet.



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## HAVANA (CUBA)

Population	-	568,913
Duration of Exhibit	-	27 days
Attendance	-	65,000
Catalogs Distributed	-	3,500

Publicity		
Radio talks	-	5
Editorials	-	2
Articles	-	37

The popular success of the Exhibition can be seen from the enormous attendance that set a record for Havana. The Cuban authorities welcomed the Exhibition as an appropriate gesture in the field of Inter-American interchange and the Press gave it enthusiastic support.

Artists and intelligentsia were somewhat divided in their reactions to the Exhibit. The progressive group was disappointed not to find a more daring and experimental spirit in North American Art.

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LIST OF IMPORTANT PERSONAGES WHO COOPERATED ACTIVELY IN  
THE EXPOSICIÓN DE PINTURA CONTEMPORANEA NORTEAMERICANA  
IN HAVANA, CUBA

Exhibition sponsored by Ministerio de Educación; organizing expenses paid for by Cuban Commission of the Congress of Intellectual Cooperation.

Opening, November 18, 1941

1. Cabinet members attending the opening:
  - a. Minister of Education, Sr. Juan J. Remos, gave inaugural speech
  - b. Prime Minister, Dr. Carlos Saladrigas
2. High State officials attending the opening:
  - a. Director of Culture, Sr. José María Chacón y Calvo
  - b. President of Congress of Intellectual Cooperation, Col. Cosmé de la Torriente, gave inaugural speech
3. Members of the United States Embassy attending the opening:
  - a. The Ambassador, Hon. George Messersmith
  - b. Undersecretary, Mr. Ellis O. Briggs
  - c. Second Secretary, Mr. Robert Joyce
  - d. Military Attache, Col. Robert E. Cummings
  - e. Naval Attache, Maj. Hayne D. Boyden
  - f. Consul, Mr. Coert du Bois, and staff
4. The Diplomatic Corps attending the opening:
  - a. Cuban Naval Attaché
  - b. Cuban Military Attaché
  - c. Director of Protocol
5. Important personalities attending the opening:
  - a. Senator Jorge Mañach, lawyer, teacher
  - b. Sr. Mariano Brull, diplomat and poet, gave inaugural speech
  - c. Dr. Luís Baralt, prominent lawyer, professor, gave inaugural speech



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# EXPOSICIÓN DE PINTURA CONTEMPORÁNEA NORTEAMERICANA

November 18 to December 15, 1941

Although the exhibition was supposedly sponsored by the Ministerio de Educación, this department pleaded lack of funds, and the organizing expenses were paid for by the Cuban Commission of the Congress of Intellectual Cooperation, which was in session at the time of the show. Our paintings were shown in the National Capitol Building together with the exhibition of Cuban contemporary art.

Having the exhibition in the Capitolio was most fortunate from the point of view of location and availability. It is in the very center of town, and approached by the main boulevard, the Prado. The elaborate Salón de Pasos Perdidos is a famous attraction for tourists and draws many visitors both Cuban and foreign.

Arrangements for both groups of paintings were handled by an Organizing Committee of three appointed by the Cuban Commission. This Organizing Committee while personally most cordial, was of little help to the representative, who completed all details to do with the show unaided. The same can be said of the Director of Culture, Sr. José María Chacón y Calvo, a man of great intellectual distinction in his own field of letters but little interested in other branches of artistic life.

Both exhibitions were hung in the 120 meter long Salón de Pasos Perdidos, an enormous room of green mottled marble, ornate bronze lamps and carved gilt and lacquer ceiling. Arranging pictures to show up advantageously in such surroundings was difficult, however beaver board partitions were built which were lined up in front of the marble and formed a neutral background. Each partition had its own lamp extended out about 50 inches throwing a satisfactory

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light on the paintings.

No facilities were provided by the Ministerio de Educación, so the representative unpacked the pictures and hung them all himself. About one half of the Salón was used for the North American pictures, with posters and a low wall marking off the division from the Cuban group. The official police of the Capitolio were on guard 24 hours a day.

No arrangements could be made to exhibit the collection of North American art books in the Salón; they were stored in the Capitolio and later presented to the Library of the Ministerio de Educacion.

The Organizing Committee made the following arrangements for the catalogs: The Cuban catalogs were put on sale for 50 cents, with each catalog sold an American catalog was given away. The ensuing proceeds were put into a fund for the purchase of two Cuban paintings, which were presented to the Museum of Modern Art at the termination of the exhibition.

Since the Dirección de Cultura contended that it had no available funds whatsoever, the representative had gallery lists printed, which were paid for by the Museum of Modern Art. These were distributed free to the public.

The representative visited newspapers and weekly and monthly magazines, 16 in all, met the Directors and discussed publicity for the show. He distributed photographs, mats and articles. Two days before the opening, he invited the representatives of the press to a preview showing and gave them a cocktail party. About 40 attended.

Five days previous to the opening, the exhibition was announced on the radio station of the Ministerio de Educación every hour during the day.

Posters announcing the exhibition were distributed throughout the city. A large placard announced the show at the foot of the Capitolio steps.



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The representative went to considerable pains to assure a successful opening. He worked out the arrangements with the Organizing Committee and the Ministerio de Educación and attended to most of the details personally, since in the excitement of the Intellectual Congress Havana was filled with more than habitual vagueness and confusion.

The opening at 9:00 P.M. on November 18th, was attended by over 900 people invited by the Minister of Education: high government officials, foreign diplomats, members of the artistic, intellectual and social circles. Chairs were lined up for the guests, facing these and behind a table were a few rows of larger chairs, the first labeled "Presidential" and the second "High Authorities". Seating was arranged by the Cuban Chief of Protocol, and was as follows: In the first row the Minister of Education, Dr. Juan J. Remos, the American Ambassador, the Hon. George Messersmith, the Prime Minister, Dr. Carlos Saladrigas, the President of the Cuban Commission of the Intellectual Congress, Col. Cosmé de la Torriente, Professor Berrien (Rockefeller Foundation), and the representative. In the row behind sat Mrs. Messersmith, the wife of the Ambassador, the representative's wife, Cuban Naval and Military attachés, members of the U. S. Embassy and others.

Proceedings started on the arrival of the Minister of Education (an hour and a half late) at which the Military Band played the Cuban national anthem. The speakers were introduced by Col. Cosmé de la Torriente. First came the Minister of Education who welcomed the North American show and solidarity in most glowing and flowing terms for half an hour. He was followed by Professor Berrien who spoke on behalf of the Ambassador, since Mr. Messersmith was indisposed, and though kind enough to attend, was not well enough to speak. Professor Berrien's spontaneous discourse in perfect Spanish made the best possible impression. Further speeches were made by Mariano Brull, distinguished

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diplomat and intellectual, and Dr. Luis Baralt, lawyer, writer and leader in artistic movements. At the close of the speeches, the Military Band played the Star Spangled Banner.

Although the ceremonies of the opening took too long a time for the comfort of the audience, they were all conducted amidst the greatest cordiality and feeling of friendliness between the Cuban and North American participants.

The natural daytime light in the Salón de Pasos Perdidos was impossible; the sun's rays fell directly on one wall, leaving the other in deep shadow, so the exhibition was open only at night, from 6 to 10 P.M.

Attendance was simply phenomenal, over 2,000 people coming daily to see the paintings. On the first Sunday the show was open, people were queued up the long flight of stairs leading to the Capitolio, waiting for their turn to get in, the huge exhibition room was jammed full, 10,000 people attending that one day. Various factors explain these unprecedented figures; they are enumerated here in order of their importance.

As mentioned before, the Capitolio is ideally located to draw large throngs, it is directly in the center of town, in front of it runs the wide, tree-shaded Avenida del Prado, where it is customary for Cubans to take their evening stroll. Since it was precisely during these hours the exhibition was open, many people no doubt saw the large poster at the foot of the Capitolio steps announcing the show and came to see it on the spur of the moment. Besides this, the actual room where the exhibition was held, with its world's second largest dome and a diamond buried under glass in the floor, is a drawing card for both foreign and Cuban tourists.

There were continual references to the exhibition in the press. Although the North American paintings were not actually sponsored by the Intellectual



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Congress, the representative managed to sail very much under its banner, and have the show publicized in all the daily Congress releases. There were also big feature articles and photographs in the main newspapers.

The exhibition was the first ever to be held in the Capitolio, which gave it a special prestige and importance. This was heightened by the opening ceremonials and the official atmosphere surrounding it; the more display the bigger the public.

There is the all important fact that the Cuban people like painting; they live under a bright sun and have a warm spontaneous reaction to artistic things. A part of the audience was educated and informed; the intellectuals, the artists, and some members of wealthy society, but the vast majority of the people who came were unschooled and untrained but with an instinctive interest and comprehension. Night after night, we watched people pour in, black shoeshine boys, groups of children, coatless young men, women in furs, all types and all classes. We were struck by the serious attention they gave the pictures, and the amount of time they stayed.

Having the North American and Cuban shows together was an added attraction to the public. There were the two groups of paintings side by side in the same room for comparison. That there was tremendous curiosity about the North American painting can be seen by the fact that in previous years the highest attendance a Cuban exhibition ever received was 15,000.

The exhibition was visited by numerous groups from schools and institutions and also by the delegates to the Intellectual Congress.

A turnstile at the entrance to the Salón de Pasos Perdidos registered admissions. The final attendance figure reached 65,358.

The show was closed on December 16th, the paintings packed and delivered to the Ward Line docks to be shipped to New York on the S.S. Monterrey.

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The representative met and was entertained by almost all of the more progressive artists and saw their work. He also met many journalists, writers and poets. He and his wife were photographed and interviewed on various occasions.

He delivered a lecture with slides at the Lyceum and Lawn Tennis Club on the history of North American painting, he was introduced by the painter Domingo Ravenet of the Organizing Committee of the Cuban show.

The representative and wife mingled considerably in Cuba and diplomatic society and artistic circles, and attended numerous dinners. They went to receptions held at the time of the Intellectual Congress including a reception given by President Batista at the National Palace.

They were officially received by the Lyceum and Lawn Tennis Club and by the Patronato de Artes Plásticas.

The representative's time was greatly taken up in arranging the details of the exhibition since the Organizing Committee, nominally in charge of such things, was so occupied with their own show that they had no time left to be of assistance.

They got to know and were entertained by prominent intellectuals such as Chacón y Calvo, the Director of Culture, Mariano Brull and Dr. Luís Baralt.

The official attitude was one of cordial cooperation. The general reaction in these circles appeared to be one of greatest approbation of the show and delight at its presence. While the Ministry of Education showed every good will and was cooperative in many ways, they simply did not have the funds to cover the necessary expenses. Had it not been for outsiders such as Col. Cosmé de la Torriente and the Organizing Committee of the Cuban show, the North American exposition would have been almost impossible.



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The importance given to the opening, the attendance of the Prime Minister and numerous other notables, is indicative of the serious attention paid to the show by Cuban officialdom.

The press gave the show excellent publicity, mentioning it continually in conjunction with the dispatches from the Intellectual Congress and featuring it in various articles and photographs. The show would have received even more attention, and more individual write-ups, had it not been somewhat eclipsed by the more spectacular and newsworthy Intellectual Congress with its many distinguished guests.

The opening was well publicized by columns of print and photographs. Besides routine mention of the show as a news event, several articles of actual criticism were written. "El Diario de la Marina" and "El Mundo" have art critics, and art pages in their Sunday literary supplements; José Gómez Sicre writes for "El Diario" and Juan David for "El Mundo." These men both reflected the point of view of the young Cuban vanguard painters, who liked certain of the pictures but found the tone of the show as a whole disappointingly conservative for their taste.

It must be borne in mind that a certain natural feeling of competition influenced the Cuban writers towards a slightly more than normal critical attitude.

An entire second page of the roto section of "El Diario" was given to an interview of the representative and reproductions of pictures from the exhibition. There were several other interviews, and photographs and mats were published almost daily in different papers of Havana.

Both the magazines "Bohemia" and "Carteles" published pictures. "Carteles" also printed an interview and photograph of the representative and its Director.

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The Waldo Frank article was published in the government sponsored magazine, "Revista Cubana."

That there is no need to dwell on whether the public liked the exhibition or not is obvious from the fact that 65,358 people streamed in to see it. With a public of that size, it is impossible to analyze its exact reaction; however, we got the impression that the audience was surprised to find the North American paintings more conventional and less venturesome than the Cuban.

The average of attendance increased during the second week, showing that the high attendance at the beginning was not simply an indication of idle curiosity but a genuine interest in the exhibition and a real pleasure in the paintings.

The majority of the younger critics, also the painters who were exhibiting in the Cuban show were enthusiastic about a few of the North American pictures such as the Weber, Gropper, Doris Lee, Corbino and Poor, but they were distinctly disappointed in the exhibition as a whole. They had expected that from this leader nation, known for progressive and modern ideas of all kinds, they would receive a show reflecting this spirit. They complained that the pictures were conventional and unpoetic though technically well painted; one critic went so far as to write here was another example of the North American perfectionism in technique and lack of creational inspiration.



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# APPENDIX

## ARTISTIC LIFE AND ACTIVITIES

Cuba has artistic talent in many fields but only the plastic arts are mentioned here, since the subject as a whole is too broad to be covered briefly and it has been reported on by experts.

Although there is no tradition of public patronage and the wealthy classes do not lend their assistance, there is a healthy and growing artistic movement. Besides a number of academic painters whose work is of little value, there is a highly interesting vanguard.

This group is comprised of younger painters who have broken away from the Spanish classic tradition, their roots are in French modernism but their aim and direction is towards a native art. Their painting as a whole is original with fresh brilliant color and bold handling of material and theme. In some cases their zeal and enthusiasm surpasses their discretion and taste. They are full of confidence and talent if not discipline. The leaders amongst them are: Amelia Pelaez, Mariano, Ponce, Carreño, Abela and Victor Manuel.

In the same group are several interesting sculptors: Sicre, Rita Longa and Lozano, amongst others.

These artists are all impoverished, since there is no buying public in Cuba and government patronage takes the form of a very occasional scholarship, commission or teaching job. In most cases the Ministerio de Educación patronizes the more conservative painters.

There are two organizations which foster painting. The Lyceum y Lawn Tennis Club in spite of its name sponsors small exhibitions, concerts, lectures and classes. It is founded by a group of society women. The Patronato de Artes

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Plásticas is comprised of a gathering of 800 members who pay one dollar monthly dues. Every week a painting is raffled off, the winner can choose his painting from the Patronato collection.

GOVERNMENT ROLE IN ART:

Art is sponsored by the government by the Dirección de Cultura of the Ministerio de Educación; the present Director, Chacón y Calvo, is more interested in literature than in the plastic arts. There is apparently very little money to be spent on paintings since the expenses of the North American exhibition were paid for by another organization. The government runs the main art school, the Escuela Nacional de Bellas Artes "San Alejandro" and other institutions where art instruction is given: the Escuela Normal de la Habana, the Escuela Libre, an annex to "San Alejandro" called Escuela Elemental de Artes Plásticas and the Academia de Pintura de la Cárcel de la Habana.

The government has presented several annual exhibitions of Cuban painting and sculpture held at the Universidad.

. . . . .

In conjunction with the show of North American paintings, there was an exhibition of Cuban contemporary art, sponsored by the Cuban Commission of the Congress of Intellectual Cooperation and the Ministerio de Educación. This exhibition was mostly representative of the younger more modern artists mentioned previously. It included work by 32 painters and 10 sculptors. A catalog was printed by the same group, which had ten color plates and was the most ambitious publication of its kind yet attempted in Cuba.