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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

peso = 25¢

Argentina

ANTONIO, JUAN

oil - 15,910 - 3,977.50
graphics 1,370 342.50
17,280 \$4,320.00

"Escuela en la Escuela"

"Estancia"
1942
Gouache

200 pesos (\$50)

Juan Antonio is a good graphic artist. His book of woodcuts, Xilografia, is in the Museum Library. He is a devout Catholic connected with the Catholic cooperative of artists known as the Taller San Cristobal. He has a considerable reputation in Buenos Aires. Of the two Catholic artists I bought pictures of, he is definitely less interesting than Ballester ^Pena. The picture, "Estancia", I purchased because I felt it was a very clear documentation of a certain kind of very characteristic Argentine house. The pink and grey is unlike any kind of other color in domestic architecture anywhere in South America. Other pictures he had I felt were less interesting since they were nicely handled but not particularly suggestive. Juan Antonio presented me with a woodcut called "Memories of the Pampas" illustrated in the Xilografia. I gave it to Frances Hawkins, but I am sure she would give it to the Museum if it was requested. \$50 may seem high for this gouache; on the other hand, I felt I could not offer less because it was an original work of art and his ordinary graphic works sell for \$25. This was a very shrewd idea of the value of his brother's work. It took about two weeks of negotiation before he was at the point where he was willing to sell, because he expected me to pay a great deal of money and it was quite clear to him that I did not want to do so. He has four handsome oils of 18x24 in his own house but he wanted from \$500 to \$1000 for any one of them. When I purchased from him the "Tablado Espinal" and the "Escuela en la Escuela" at prices that I thought reasonable. One of the gouaches has a very charming page of pen and ink drawings on the back of it. He is the artist most prized in Argentina by the advance guard painters themselves. He has had a very great influence on Miller and on Rosalinda. Sometime in the future the Museum should own a handsome oil. I suggest if possible "The House of Buenos Aires".

The Museum of Modern Art Archives, NY	Collection:	Series/ Folder:
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BASALDUA, GEORGE
BADI, AQUILLES

"La Calle"
"Fiesta en la Escuela"
1935
Gouache

\$100 pesos (\$100)

"Tablado Espanol"
1937
Gouache

250 pesos (\$62.50)

"Escenas de Cafe"

1935
Gouache

250 pesos (\$62.50)

Basaldua up to 1930 was one of the most promising artists in Buenos Aires, belong-
ing to the group of Badi and Butler and in Buenos Aires. Since that time, he
has been employed as the artistic director in charge of the Teatro del Pueblo.
Theatre. He has had very little time to paint, and his prices still officially
The work of this artist is extremely hard to come by. I would have preferred to
his work is now rather gross and popular. Nevertheless, the best things of his I
have bought a representative oil. These are very expensive and the finest one,
and unfinished were rather in the line of Kupper and Burckhardt and I have
"The Ruins of Buenos Aires", painted in 1937, of which we have a photograph, is now
owned by the Director of the Teatro del Pueblo. I went to see the picture which impressed me
very strongly, but he refused to take any price at all for it. Badi himself is
now in Italy, where he went to join his invalid mother before the war. He has
not been heard from in over a year and due to his leftist background, his friends
assume he is in a concentration camp. The picture representing the interior of
a Moroccan cafe I purchased from his friend, Lucia Capdepon, who had three others
of her own. I was taken by her to the brother, Gastano Badi. This man has a
very shrewd idea of the value of his brother's work. It took about two weeks of
negotiation before he was at the point where he was willing to sell, because he
expected me to pay a great deal of money and it was quite clear to him that I did
not want to do so. He has four handsome oils of Badi in his own house but he
wanted from \$600 to \$1000 for any one of them. Hence I purchased from him the
"Tablado Espanol" and the "Fiesta en la Escuela" at prices that I thought reason-
able. One of the gouaches has a very charming page of pen and ink drawings on
the back of it. Badi is the artist most prized in Argentina by the advance guard
painters themselves. He has had a very great influence on Butler and on Basaldua.
Sometime in the future the Museum should own a handsome oil. I suggest if possi-
ble "The Ruins of Buenos Aires".

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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BASALDUA, HECTOR

"La Calle"

1937
Gouache

200 pesos (\$50)

"La Baile" (\$175)

1932
Gouache

200 pesos (\$50)

Basaldua up to 1932 was one of the most promising artists in Buenos Aires, belonging to the group of Badi and Butler and in Europe with them. Since that time, he has been employed as the artistic director in charge of scenography at the Colon Theatre. He has had very little time to paint, and he wins prizes still officially his work is now rather gross and pompier. Nevertheless, the last things of his I saw unfinished were rather in the line of Hopper and Burchfield and I have much hope for him. He is one of the few people who paints nationalist subjects and really recaptures the charm of Buenos Aires of his youth, which he knows very well. Among the photographs of his work in the Museum archives, there are several oil paintings which might at some time be bought. These pictures were purchased from his house by myself. They were the two best ones that were available. He at one time was very prolific, but he had almost nothing for sale as his work is greatly prized locally. As a matter of fact, the architect, Prebisch, has some very handsome pictures of his friend. He had not touched the canvas in five years. He said he would have to find the boy and I was rather nervous lest there be a discrepancy in style. When I saw it, I liked it and paid \$175 for it, and at the same time bought two monotypes because I felt that Badi was a very important artist and that I really was not treating him quite importantly in comparison with other artists whom I had already seen. The last time I went to the studio, he asked me if I would like to see his old work which he had previously refused to show me. He had repeatedly denied that the "Club Atletico de Chicago" was available. Because I was so pleased with the head of the boy, he got out the big canvas, which was rolled up, and spread it out on the floor. I was enchanted with it but having already spent \$275, I felt that I was not in a position to spend further money, particularly since he asked \$2,000 for the "Club Atletico". I said goodbye

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BERNI, ANTONIO

"Chico" page 2.

1942
Oil

700 pesos (\$175)

"Club Atletico de Chicago"

19—
Oil

4,000 pesos (\$1,000)

2 Monotypes (@ \$225) (\$450) 2,000 pesos

to him and told my friend, Eduardo Sacriste, who helped me on many occasions, to ask Berni if he would take \$1,000 if he knew the picture would be in the museum. Sacriste said he wanted \$1,500. I hung on for \$1,000 but at that time was in Santiago de Chile. Berni wired me at the hotel that he accepted my price of \$1,000. I sent him \$500 from Santiago and \$500 from New York. This is the most expensive picture I bought in Latin America; in a sense I think it is the most important picture for his work. I went to Berni's studio on several occasions and saw all of his work available. He had just returned from a trip through Bolivia and Peru. He wanted to come to the United States but his money gave out. He was then at work on a very large composition of the Indians in Peru. This was rather like "Jujui", reproduced in the monograph on him showing the Indians of the northern part of Argentina. I was rather distressed by the late pictures of Berni that I saw. The "Sunday Afternoon", which I went to Rosario to see in the Salon, was very stiff, hard, and graceless, although it looks well in a photograph. I felt I could really buy nothing of Berni's that I liked. However, his wife turned up the unfinished head of a boy. It was on a large canvas with only the head painted. This fragment was reproduced in the monograph just as a detail. Since it was the tenderest piece of painting I saw in the studio and yet characteristic, I suggested that he finish it. He had not touched the canvas in five years. He said he would have to find the boy and I was rather nervous lest there be a discrepancy in style. When I saw it, I liked it and paid \$175 for it, and at the same time bought two monotypes because I felt that Berni was a very important artist and that I really was not treating him quite importantly in comparison with other artists whom I had already seen. The last time I went to the studio, he asked me if I would like to see his old work which he had previously refused to show me. He had repeatedly denied that the "Club Atletico de Chicago" was available. Because I was so pleased with the head of the boy, he got out the big canvas, which was rolled up, and spread it out on the floor. I was enchanted with it but having already spent \$225, I felt that I was not in a position to spend further money, particularly since he asked \$2,000 for the "Club Atletico". I said goodbye

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Berni, Antonio

page 2.

to him and told my friend, Eduardo Sacriste, who helped me on many occasions, to ask Berni if he would take \$1,000 if he knew the picture would be put in a museum. Sacriste said he wanted \$1,500. I hung on for \$1,000 but by that time was in Santiago de Chile. Berni wired me at the hotel that he accepted my price of \$1,000. I sent him \$500 from Santiago and \$500 from New York. This is the most expensive picture I bought in Latin America; in a sense I think it is the most important Argentine picture I saw. I do not think \$1,000 is expensive considering Butler asked \$1,500 for his last "Bathers" exhibited in the 1942 Salon in Buenos Aires. The "Club Atletico" shows a very characteristic group of Argentine youths of the suburbs of Buenos Aires. While the woman in the righthand corner is very generalized, I feel the picture as a whole is the most achieved of any of Berni's work. I feel that he is now admirably represented in the Museum, since we have a large figure painting, a rather delicate portrait, and two monotypes. Berni has a very wonderful notebook of observations from train windows and from airplanes done on his recent trip through Bolivia and Peru. I wished to buy this but he needed it for his future work. I recommend its purchase at a future date. It ranks with a documentation of the best 19th century lithographs, such as Carlos Morel or Pailliere.

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BORGES (DE LA TORRE), NORA#

"Ninas Españoles"

1933

Gouache

200 50
150 pesos (\$37.50) 500

The picture of Butler's I bought was the next best "Semana Santa" in Argentina.

1935

Gouache

I had seen the retrospective exhibition of his work Gouache ^{200 50} ~~150~~ pesos (\$37.50) ⁵⁰⁰ ~~150~~ pesos (\$37.50) repeatedly

Nora Borges occupies somewhat the same position in Buenos Aires that Florine Stettheimer does here. Her work is very highly prized by artists. I feel she is a very slight but real talent. The oils that I saw I liked less well than the gouaches. They seem more pretentious and while they are nicely handled, they are a little big for the subject. They seem to me over-stylized and simply decorative. The gouaches, on the other hand, have a real charm. She does interesting tapestries of cut-out pieces of cloth, one of which I commissioned for my wife. I paid \$25 for it. I have an idea that this is perhaps her best work. I would recommend in the future, if by chance the Museum was interested, commissioning a large tapestry of the port of Buenos Aires, which I am sure she would do with pleasure, for from \$50 to \$75. That this picture represents him as well as anything I saw - better, perhaps, than those pictures with figures, which still seem to me a little too highly stylized.

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BUTLER, HORACIO

"Tigre"

Oil

1941

2,000 pesos (\$500)

The picture of Butler's I bought was the next most expensive picture in Argentina. I had seen the retrospective exhibition of his work the previous year, when he had the big one man show at Los Amigos del Arte. I went to his studio repeatedly to try to find the one picture I thought most suitable - that is, the one which was most characteristic not only of Butler but of his subjects. I was torn between the picture I finally purchased and another one, a melodramatic sunset with a very stormy sky. This, I felt, wore less well. The price may seem high in comparison with Mexican or Brazilian work. On the other hand, Butler is perhaps the best known artist of this calibre in Argentina and any of the other pictures which I liked less cost more. Butler wins prizes even though he does not sell many pictures, but I know Mrs. Knopf paid him \$1,500 for the illustrations for "Green Mansions" which are now being done by the Riverside Press. Butler is not the kind of man with whom one can bargain. I feel he has a definite role in Argentine art and that this picture represents him as well as anything I saw - better, perhaps, than those pictures with figures, which still seem to me a little too highly stylized.

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DEL PRATE, JUAN

"Figures"
1942
Oil

200 pesos (\$50)

Del Prate is a very prolific worker of a different character from most of the people I saw. I feel he has a personal gift of some value. I spent two days going through a great mass of his material and felt that the picture I bought was as characteristic in color and general handling as anything else. Since it is an oil painting, I felt I could not offer him less than \$50. He wanted \$75.

is, I suppose, what they call surrealist. Actually the root forms and twisted tree trunks come from observation of these natural elements from the country of Bahial Haipi around the lake country of Argentina. I paid \$50 for this picture. I felt that it was an important oil of hers. It is reproduced in the monograph published by Louisa. I felt justified in paying this price since it was half of the Butler picture and by comparative reputation and representation, it seemed to me just.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

FORNER, RAQUEL
 (RAQUEL FORNER, RAQUEL)

"Desolacion"
 1942
 Oil
 1,000 pesos (\$250)
 600 pesos

Raquel Forner is one of the most important contemporary Argentine painters. She is a woman who has been widely recognized in her own country as an outstanding modernist figure, is the winner of many prizes, most recently at the National Salon of 1942 in Buenos Aires. Much of her work is, in my opinion, woolly-surfaced and academic in composition. I purchased, after considerable thought, the last painting she had finished when I was in Buenos Aires. "Desolacion" is, I suppose, what they call surrealist. Actually the root forms and twisted tree trunks come from observation of these natural elements from the country of Nahuel Huapi around the lake country of Argentina. I paid \$250 for this picture. I felt that it was an important oil of hers. It is reproduced in the monograph published by Lozada. I felt justified in paying this price since it was half of the Butler picture and by comparative reputation and representation, it seemed to me just.

length figures, I really think the smaller canvases are more attractive.
 I bought the last picture he had done right at the end.
 I felt that it was an important oil of hers. It is reproduced in the monograph
 published by Lozada. I felt justified in paying this price since it was half
 of the Butler picture and by comparative reputation and representation, it
 seemed to me just.

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GOMEZ CORNET, RAMON

"Chanquito"

1942
Oil

600 pesos (\$150)

Gomez Cornet was not in Buenos Aires the first four weeks of my visit. I had seen several of his drawings, which I felt were charming but weak, but I was told that his portraits of children were really excellent. This I found hard to believe in photographs. Finally he returned from the north and I was taken to his studio by Eduardo Sacriste. I was very enthusiastic about what I saw. I felt that he had a real psychological understanding of children and that he had a very delicate color sense. He certainly has been affected by Degas and other French painters, but there was something about his attitude that was very honest. I bought the last picture he had done right off the easel. He assured me it was dry, but unfortunately he put a piece of oil paper on it and in shipping this adhered to the surface. It was skilfully removed in the Museum but on close observation, the creases are still visible. The price I paid for this picture may seem high, but on commission Gomez Cornet gets \$250 a head. Although he paints full-length figures, I really think the smaller canvases are more attractive.

Guido is the most distinguished contemporary Argentine painter. He graduated from the Superior School of Fine Arts. He had many pictures in the Museum. The most important one of which was the reclining figure of a young woman, for which he asked \$2,000. Many of the other pictures were well painted still lifes, figure paintings, nudes, and portraits. The study I purchased I felt was representative of his work and comparatively reasonable in price. Guido was extremely helpful to me in obtaining the work of the greater artists. He demands and deserves a great deal of respect in Buenos Aires. As there were no other oil paintings I could buy, I purchased the lithographs. He presented me with an equally fine etching, "Palmeras", of which there are only three copies, as a gift which I will present to the Museum. Guido is a very good friend to have in Argentina. He was very pleased with my attitude about the school and himself. He is a hard-working and comparatively expensive painter. It must be understood that the price of a painting in Argentina, even though there are few buyers, is comparatively high.

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GUIDO, ALFREDO

BORN: 1898, BUENOS AIRES

Guido is a Spanish refugee, resident in Argentina

and a pupil of Picasso's. I purchased from him 200 pesos (\$50) lithographs

and also three of the best black and white etchings "Palmeras" which were

the final studies for these lithographs.

of the artist's personal collection.

Album of 6

lithographs

1942

150 pesos (\$37.50)

"Bruno Marchieri"

1940

Lithograph

200 pesos (\$50)

"La Muerta del Lijera"

1942

Lithograph

200 pesos (\$50) lithographs

"Palmeras" etchings, which were

1935

Etching

Gift

"Descanso"

1938

Tempera

700 pesos (\$175)

Guido is the most distinguished contemporary academician, the Director of the Superior School of Fine Arts. He had many pictures in the studio, the most important one of which was the reclining figure of a dock worker, for which he asked \$2,000. Many of the other pictures were well painted still lifes, figure paintings, nudes, and portraits. The study I purchased, I felt was representative of his work and comparatively reasonable in price. Guido was extremely helpful to me in obtaining the work of the graphic artists. He demands and deserves a great deal of respect in Buenos Aires. As there were no other oil paintings I could buy, I purchased the lithographs. He presented me with an equally fine etching, "Palmeras", of which there are only three copies, as a gift which I will present to the Museum. Guido is a very good friend to have in Argentina. He was very pleased with my attitude about the school and himself. He is a hard-working and comparatively expensive painter. It must be understood that the price of a painting in Argentina, even though there are few buyers, is comparatively high.

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ORTIZ, MANUEL ANGELES

Album of 6
lithographs
1942 42.50
150 pesos (\$37.50)

170
"Three Studies"
1941
China ink 42.50
150 pesos (\$37.50)

Ortiz is a Spanish refugee, resident in Argentina for the last four years, and a pupil of Picasso's. I purchased from him the album of six lithographs and also three of the best black and white china ink drawings, which were the final studies for these lithographs. The same time it shows a good example of his particular personal style.

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PLACENCA, OSWALDO
 PENA, BALLESTER

"Sent also"
 "Nino Dio"
 1940
 Water Color
 1,200 pesos (\$300)
 150 pesos (\$37.50)

Placenza did not have very many pictures in his studio that I thought were suitable. He is recognized as a fairly representative artist, although he is primarily a painter in oils but I saw nothing of his I sufficiently liked. I purchased this rather charming water color illustration, which I thought might at some time be good for a Christmas card, but at the same time it shows a good example of his particular personal style.

such as did want and overpaid him, but he immediately called me up and told me by mistake and gave me back the rest of the money. At the present moment

Pena is devoting most of his time to architecture to make a living and his most recent paintings are coarse in color and harsh in texture. The picture I bought is, I feel, one of the most tender and at the same time the most characteristic of his work.

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PIACENZA, ONOFRIO

1934, 1935

"Sant elmo"

1934

Oil

1,200 pesos (\$300)

Piacenza did not have very many pictures in his studio that I thought were suitable. He is recognized as a fairly representative artist, although not of the first rank. The picture I purchased was the most important one in his studio. He wished \$500 and I finally paid him \$300 for it. This took about two weeks of negotiation. I became confused finally about how much he did want and overpaid him, but he immediately called me up and told me my mistake and gave me back the rest of the money. At the present moment Piacenza is devoting most of his time to architecture to make a living and his most recent paintings are coarse in color and harsh in texture. The picture I bought is, I feel, one of the most tender and at the same time the most characteristic of his work.

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ROSSI, ATTILIO

"Paisage de Buenos Aires"

1940

Tempera

300 pesos (\$75)

Rossi is an Italian refugee, a resident of Buenos Aires for the last five years. He is a topographer and general designer for the House of Lozada as well as their art editor. He was very helpful to me and is a good person to cultivate due to his publishing connection with the most advanced house in the Argentine. He is an extremely intelligent man. His painting of the human figure, I find very poor. The picture I bought I had seen the previous year and remembered it. It seems to me a very characteristic example of the face of the city. While rather gauche in handling, it is nevertheless a rather exact portrait.

across the middle, some other big nudes were powdering away, and generally speaking, he didn't seem to care whether the pictures lasted or not. Of all the things I saw in the studio, the ones I bought attempted to show his style and at the same time to represent something in themselves. I would certainly have liked to have gotten one of the oils, but I would not risk sending it up because it would certainly have disintegrated. Luis Slavsky has a very beautiful double screen in giraffe which Soldi painted for him to use in a moving picture. Soldi spends all his time making a living for his family doing movie sets. He traveled in the United States in 1939-40 but it had little effect on him.

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SOLDI, RAUL 2130

"Calle de San Martin"

1941

Gouache

400 pesos (\$100)

"Nude" del Indio"

Gouache

1935

50 pesos (\$12.50)

Two Figures
Monotypes

50 pesos (\$12.50)

Lina Spillberg is the eldest of the advance guard painters. He is a man who at the present moment drinks a great deal, but had a most fortunate life, whose work is coarsening every day. The picture I bought Soldi's paintings have a real personal charm, but all the oils in his studio I feel, is one of the most solid figure paintings done in Argentina. It is were falling to pieces because he has absolutely no interest in the preservation very well known and a most representative painting. I had seen it the year of his own work. A charming big figure of a man in fencing clothes was slashed across the middle, some other big nudes were powdering away, and generally speaking, he didn't seem to care whether the pictures lasted or not. Of all the things I saw in the studio, the ones I bought attempted to show his style and positions influenced by the Italians that I much admired in Buenos Aires, at the same time to represent something in themselves. I would certainly have Spillberg does not sell very well and while the price I paid was certainly liked to have gotten one of the oils, but I would not risk sending it up because by a good price, I did not feel I could properly afford to offer him any it would certainly have disintegrated. Luis Saslavsky has a very beautiful lens.

double screen in girsaille which Soldi painted for him to use in a moving picture. Soldi spends all his time making a living for his family doing movie sets. He traveled in the United States in 1939-40 but it had little effect on him.

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SPILIMBERGO, LINO

"Figure"	"Cabeca"
1932	1942
Tempera	Monotype
200 1,000 pesos (\$250)	pesos (\$50)
"Cabeca del Indio"	"Cuarta"
1932	1942
Monotype	Monotype
200 150 pesos (\$37.50)	pesos (\$50)

Lino Spilimbergo is the oldest of the advance guard Argentine painters. He is a man who at the present moment drinks a great deal, has had a most unfortunate life, whose work is coarsening every day. The picture I bought, I feel, is one of the most solid figure paintings done in Argentina. It is very well known and a most representative painting. I had seen it the year before and remembered it, and it held up as well as any picture of his that I saw. I did not buy a characteristic Bolivian or Andean landscape, as I might have, nor did I buy some of the more experimental and original compositions influenced by the Italians that I much admired in Buenos Aires. Spilimbergo does not sell very well and while the price I paid was certainly a good price, I did not feel I could properly afford to offer him any less.

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GRAPHIC ART

URRUCHUA, DEMETRIO	"Fantasmas" 1939 Monotype	"Cabeca" 1942 Monotype
	200 pesos (\$50)	200 pesos (\$50)
ANAJA, LOPEZ	"Guerra" 1940 Monotype	"La Muerta" 1942 Monotype
	200 pesos (\$50)	200 pesos (\$50)

I went to Urruchua's studio with Eduardo Sacriste. Urruchua makes his living by designing and painting perfectly horrible Chinese style mondermique furniture. He had about 100 monotypes, of which I selected 4 for the Museum and the rest to show in New York. These are all original works of art and I felt I could not offer him less than \$50 a piece for them. He did not talk about price at all, but he was in a very desperate situation, and aside from the fact that I admire him very much, I wanted to help him. He had some oil paintings in the studio, photographs of which we have, which I felt were very coarse in quality. I felt the monotypes were far more satisfactory.

"Composicion"
1938
Aquatint
100 pesos (\$25)

This abstract, decorative piece exists in three or four versions of color. I chose the one most pleasing to me. Abstractions are rather rare in this school. This artist has not developed very interestingly.

CAJUTO DE MAND, LEIS B.

"Plata de School Ruspi"
Aquatint
125 pesos (\$31.50)
"Fueles Nativos"
Aquatint
100 pesos (\$25)

The "Native Fables" were patented for a de luxe book illustration but none of the book clubs or publishers in Buenos Aires would have anything to do with the idea. I saw a rough copy ~~drawn~~ on the school press and I requested Sallo to have the artist ~~drawn~~

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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GRAPHIC ART

The graphic art here listed, I obtained through the offices of Alfredo Guido, Director of the Superior School of Fine Arts. The artists represented are all graduates of this school.

ANAJA, LOPEZ

"Marina"
1942
Etching

150 pesos (\$37.50)

Lopez Anaja is about thirty-five years old. This print is one of three copies in existence. He told me he would not pull any more. He was illustrating some poems of Lorca in big lithographic plates, but I thought they were much more schematic than the etching.

BADAROCCHO, EUGENIA

"Musicos Ambilantes"
1938
Aquatint

50 pesos (\$12.50)

Characteristic student work of the school.

BALDINI, LAERTE

"Composicion"
1938
Aquatint

100 pesos (\$25)

This abstract, decorative piece exists in three or four versions of color. I chose the one most pleasing to me. Abstractions are rather rare in this school. This artist has not developed very interestingly.

CAPUTTO DE MANO, LUIS B.

"Fiesta en Nahuel Huapi"
Aquatint

150 pesos (\$37.50)

"Favelas Nativas"
Aquatint

100 pesos (\$25)

The "Native Fables" were intended for a de luxe book illustration but none of the book clubs or publishers in Buenos Aires would have anything to do with the idea.

I saw a rough copy ~~of~~ on the school press and I requested Guido to have the artist thrown

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Graphic Art - page 2.

pull me a special set of proofs, which he did.

CASTAGNA, RODOLFO

"En la Playa"
"Mujeres de Mar"
1939

Etching
100 pesos (\$25)

This print is one of three which I saw. I think it was the first one pulled because the line was finer and cleaner.

DE MICHELIS, NELIDA

"El Pericón"
Aquatint
100 pesos (\$25)

I bought these prints more for their documentary value than for the Dance Archives. This man is a "coctambriata" primarily. He is also a painter in oils of toy-like or rather dismissive forms, mostly genre scenes.

"Heads"
1942
Lithograph
100 pesos (\$25)

This artist, I think, has been affected by Siqueiros. Her work is quite different than anybody else's in the Superior School.

LASHANSKY, MAURICIO

"Vine"
Etching
1940
"Figures"
1938
Etching and aquatint
100 pesos (\$25)

This extremely gifted young woman died tragically in 1940. Otilia and all her friends felt that she was the most talented of any of the graphic artists turned out by the School. This mannerist artist is frequently called a surrealist. He lives in Cordoba and School. I obtained this print, which I felt was representative of her finest work, his graphic work always receives prizes when shown. This is an extreme example (Indeed, it was the last print she worked on) from her family. They have a considerable amount of his experimental style before it became too hard and formulated, as it is now. This is a unique copy of a destroyed plate.

OTERO LAMAS, MARIA C.

"Head"
"Merienda"
1940
Mezzotint
50 pesos (\$12.50)

"Pescadores"
1942
Mezzotint
50 pesos (\$12.50)

This extremely able draftsman reminds me of Stephen Cook, Richard, and Paul Cadmus in New York. Unfortunately he now has to make a living by doing commercial illustration she is close to the sympathetic and feminine feeling of Norah Borges. His work is increasingly stiff and hard. He has still mannerist tendencies.

CARLES, CLARA

"El Ángel Guardián"
Aquatint

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Graphic Art - 3.

MELGAREJO MUNOZ, W.

"En la Pista" ^{alico}
1940
Aquatint

50 pesos (\$12.50)

This is an excellent example of the disciplined work of the direct influence of Alfredo Guido. The arrangement is drawn from a doll which is a clothed wooden doll hung in the air from a cardboard box. It is subject to the same arrangement

"El Pericon"
1933
Aquatint

60 pesos (\$15)

I bought these prints more for their documentary value than anything else, really for the Dance Archives. This man is a "costumbriata" primarily. He is also a painter in oils of toy-like or rather diminutive forms, mostly genre scenes.

VAISMAN, AIDA

"Nina"
Etching
1940

80 pesos (\$20)

This extremely gifted young woman died tragically in 1940. Guido and all her friends felt that she was the most talented of any of the graphic artists turned out by the School. I obtained this print, which I felt was representative of her finest work, (indeed, it was the last print she worked on) from her family. They have a considerable amount of her work stored in the house and would part with it for very little money.

VERONI, RAUL

"Head"
1942
Etching

80 pesos (\$20)

"Lucia"
1940
Etching

50 pesos (\$12.50)

This extremely able draftsman reminds me of Stephen Gooden in England, and Paul Cadmus in New York. Unfortunately he now has to make a living by doing commercial illustration for one of the big dailies in Buenos Aires. His work is increasingly stiff and hard. He has still mannerist tendencies.

GARRIE, CLARA

"El Angel Musico"
Aquatint

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Graphic Art - page 4.

CARRIE, CLARA

"Head of a figure"
Drawing
"El Angel Musico"
500 1940
Aquatint
100 pesos (\$25)

This is an excellent example of the disciplined workmanship under the direct influence of Alfredo Guido. The arrangement is drawn from a model which is a clothed wooden doll hung in the air from a cardboard box. It is substantially the same arrangement as Guido's "Benediction of the Shepherds".

She was one of Fortinari's most talented pupils in the old days of the University. She thought it was a joke when Jorge di Castro called her for me and asked her to come down with whatever she had. I discovered that she kept not one thing and no longer draws very much, but she had two heads of a figure by that she had always liked and had meant to give to her daughter when she grew up. These I bought and Jorge di Castro promised to go to the Assistant Minister of Navigation to try to help her.

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BEHRING, EDITH W., JR.

"Head of a Negro"
Drawing paper

500 mil reis (\$25)

I was taken to the studio of Cardoso, Jr. by Jorge di Castro. He is a retired school teacher and lives comfortably with his daughter, who is married to a civil engineer. He has a little studio attached to the house, which is quite large and cleanly kept. I had seen drawings of Edith Behring's at the architect, Aldari's house, and was greatly impressed by the quality and craftsmanship. This girl, about thirty now, unfortunately, Cardoso, now about eighty-two, paints worse and worse. For the last four years he has abandoned his meticulous, clean technique. He had a series of beachscapes on which distorted lubricious females, never except for very heavy jewelry around their ankles, wrists and heads. One of these had a big rock around which a monk peeped. He told me that this was a very delicious picture and it always liked and had meant to give to her daughter when she grew up. These I bought and Jorge di Castro promised to go to the Assistant Minister of Education to try to help her. I meant to go back to get two others, but he became ill and couldn't see anybody.

"Negro Head" The old man is quite
Drawing
500 mil reis (\$25)

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CARDOZO, BENJAMIN, JR.

"Bay of Guanabara"

Oil on paper "Child"

600 mil reis (\$30)

I was taken to the studio of Cardozo, Jr. by Jorge di Castro. The old man is quite a pet among literary and artistic people in Rio. He is a retired school teacher who lives comfortably with his daughter, who is married to a civil engineer. He has a little studio attached to the house, which is quite large and cleanly kept. Unfortunately, Cardozo, now about eighty-two, paints worse and worse. For the last four years he has abandoned his meticulous, clean technique. His models are things he cuts out of newspapers or magazines plus postcards. He had a series of beachscapes on which disported luscious females, naked except for very heavy jewelry around their ankles, wrists and heads. One of these had a big rock around which a monk peeped. He told me that this was a very outrageous picture and it did not seem wise to expose it in the Salon. I chose the largest and the best picture I could find in the studio. Others were quite charming but not as good. I meant to go back to get two others, but he became ill and couldn't see anybody with Segal.

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CITTI FERREIRA, LUCCI

"Negro Mother and Child"
Oil on canvas paper

3:000 mil reis (\$150)

This very beautiful and talented girl is a devoted slave and friend of Lazar Segal. She is locally much condemned for her sedulous following of the master, but nevertheless I feel she has great qualities herself and she works all the time trying to refine and develop her not inconsiderable gift. A large and handsome figure piece of hers was sold to the International Business Machines. I saw nothing in her studio I liked as well except an enormous picture which was so much like Segal as to be almost indistinguishable. The picture I bought had been started in 1937, laid aside, and when I liked it she expressed surprise but said she would like to work on it further and did so. It is interesting to compare this with certain paintings of Segal of negroes, which are among his weakest work. Of all the people I met in Brazil, I liked this girl best. She has had a very hard time indeed and is particularly isolated there from any society at all due to her connection with Segal.

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DEANE, PERCY

Percy Deane is one of the most capable of the young group at the School of Fine Arts and is being encouraged by Oscar Niemeyer. He had no prints for sale but I chose this very delicate little drawing and asked him to prepare a sketch for a picture which, if I liked, I would commission him to paint. I have not heard anything about this.

I finally met him in the street with my friend, Jorge di Castro. We talked about art in general. He is a very pleasant, nice man, about forty-five years old. I suggested that he make me a drawing which I would buy and if I liked the drawing, I would commission him to paint a painting. I had seen a lot of his work and felt that the best of it was tight and detailed. He immediately started to draw on the cafe table and ten days later gave me the pen and ink sketch of "Quero Preto". I was so pleased with this that I asked him to paint a picture, which he subsequently did and which was exposed with success at the Annual Salon of 1948 in the Palace of Fine Arts in Rio de Janeiro. I paid Guignard 24500 mil reis to start the picture and Jorge di Castro paid him the same sum when it was finished.

"Quero Preto"
Tempera on panel

5000 mil reis (\$250)

"Quero Preto"
"The Lovers"
Pencil on paper

600 mil reis (\$30)
500 mil reis (\$25)

Boje

1 mil reis 54
301780 = \$1,639.00

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1 mil reis 5¢
30:780 = \$ 1,539.00

"Ouro Preto"
Tempera on panel

Brazil

5000 mil reis (\$250)

"Ouro Preto"
Pen and ink drawing (\$35)

600 mil reis (\$30)

DA VEIJA GUIGNARD, ALBERTO

This talented boy, about twenty-two, is the leader of the group. Guignard is a very hard man to find as, due to a severely cleft lip, he is very shy and his whole career has been affected by his inability to speak correctly. He has an obscure job teaching children in a tiny provincial school quite a distance in the interior and does not come to Rio very often. His pictures are generally not available as he gives most of them away to friends, usually poets and other painters. I finally met him in the street with my friend, Jorge di Castro. We talked about art in general. He is a very pleasant, nice man, about forty-five years old. I suggested that he make me a drawing which I would buy and if I liked the drawing, I would commission him to paint a painting. I had seen a lot of his work and felt that the best of it was tight and detailed. He immediately started to draw on the cafe table and ten days later gave me the pen and ink sketch of "Ouro Preto". I was so pleased with this that I asked him to paint a picture, which he subsequently did and which was exposed with success at the Annual Salon of 1940 in the Palace of Fine Arts in Rio de Janeiro. I paid Guignard 2:500 mil reis to start the picture and Jorge di Castro paid him the same sum when it was finished.

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MORAES, JOSE

500 mil reis (\$25)

This talented boy, about twenty-two, is the leader of an advance guard group in the School of Fine Arts. I saw some very sensitive drawings of children that he had done and I asked him to make a particularly fine one for me. I left Jorge di Castro 500 mil reis (\$25) for him to do this. I have not yet seen the drawing.

He is about thirty years old at the present moment and has spent his life in either the Navy or the Merchant Marines. He has recently won a prize entitling him to travel abroad, but since Europe was closed he had only the choice of the United States or Portugal. For obvious reasons, the Portuguese Embassy is desirous of good relations with Brazil and so made it very easy for Fancetti to travel to Lisbon where he had no desire to go and where it would hardly do him any good, except the prestige of travel. Neither the architecture nor the country is sufficiently different from Brazil to give him any kind of orientation which he so badly needs. I put this question up to the Cultural Relations Division of the American Embassy without any effect, because Fancetti is not sufficiently known in Rio to make it worthwhile for him to be helped. I realize that his best-known works are his landscapes of the shore and ports, but I saw nothing in Rio that was at all good in this vein. He had sent the best things he had to the Navy exhibition. I felt very sorry for Fancetti, whom I respected very much. He has devoted his entire free time to his work and I honestly feel has a real personal style. The best thing of his I saw was the self-portrait. He has never seen a Van Gogh in the original but he was reading Irving Stone's "Just for Life" and I am sure this had an effect on him. However, the color values are quite characteristic of his other work and it is an excellent likeness. I paid what was generally thought to be a very high price. It was simply the price that he asked and I did not feel in a position to haggle with him as he was so obviously desperately poor, unhappy, full of disappointments about the frustration of the travel award, etc. He speaks no French or English and during my discussion of the picture, he misunderstood the intonation of my voice that I did not like it or else thought it cost too much money. Whereupon he asked me to leave and I had quite a lot of trouble convincing him that I was not talking about money but merely asking what such a picture was painted.

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PANCETTI, JOSE

"Self-portrait"
Oil

6:000 mil reis(\$300)

Pancetti, after Guignard and Portinari, is, I think, the best painter in Rio. He is about sixty years old at the present moment and has all his life been in either the Navy or the Merchant Marine. He has recently won a prize entitling him to travel abroad, but since Europe was closed he had only the choice of the United States or Portugal. For obvious reasons, the Portugese Embassy is desirous of good relations with Brazil and so made it very easy for Pancetti to travel to Lisbon where he had no desire to go and where it would hardly do him any good, except the prestige of travel. Neither the architecture nor the country is sufficiently different from Brazil to give him any kind of orientation which he so badly needs. I put this question up to the Cultural Relations Division of the American Embassy without any effect, because Pancetti is not sufficiently known in Rio to make it worthwhile for him to be helped. I realize that his best-known works are his landscapes of the shore and ports, but I saw nothing in Rio that was at all good in this vein. He had sent the best things he had to the Macy exhibition. I felt very sorry for Pancetti, whom I respected very much. He has devoted his entire free time to his work and I honestly feel has a real personal style. The best thing of his I saw was the self-portrait. He has never seen a Van Gogh in the original but he was reading Irving Stone's "Just for Life" and I am sure this had an effect on him. However, the color values are quite characteristic of his other work and it is an excellent likeness. I paid what was generally thought to be a very high price. It was simply the price that he asked and I did not feel in a position to haggle with him as he was so obviously desperately poor, unhappy, full of disappointments about the frustration of the travel award, etc. He speaks no French or English and during my discussion of the picture, he misunderstood the intonation of my voice that I did not like it or else thought it cost too much money. Whereupon he asked me to leave and I had quite a lot of trouble convincing him that I was not talking about money but merely asking when such a picture was painted.

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PRASERES, HEITOR

"Night of St. John"
Oil

400 mil reis (\$40)

This artist is a young Negro, about twenty-five, who plays in a samba orchestra and is also a shoeblack. The picture I bought was shown to me by Agosto Rodriguez, the caricaturist. It was varnished with floor wax. I believe he also does some carpentry jobs. He has received a little bit of encouragement, but people like Rodriguez are very jealous of him and do not really try to help him.

I spent about three hours in her studio trying to choose a picture which I thought was most representative. The largest one was the "Templo Positivista". While this one looks well in a photograph, I feel it inferior to the one I bought. Actually, she hasn't very many pictures for sale. The best ones have long ago gone and she paints either copies of those or new ones in her inferior manner. She has been somewhat spoiled by the enthusiasm of journalists. I do not think necessarily that I paid too much for this picture, but on the other hand, she wanted \$100 for it.

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PINET, GENEVIEVE

"The Academy of Fine Arts,
Perreya"

Oil on cardboard

1:200 mil reis (\$60)

Mme. Pinet is a mildly insane, or at least eccentric, lady from the north (see her autobiography). She lives with an ex-Paraguayan flutist who has mysterious diplomatic connections. Like so many primitive painters, her work is increasingly deteriorating and now she has lost her original charm and freshness and is studying at the Academy under Oswald Texeira. I spent about three hours in her studio trying to choose a picture which I thought was most representative. The largest one was the "Templo Positivista". While this one looks well in a photograph, I feel it inferior to the one I bought. Actually, she hasn't very many pictures for sale. The best ones have long ago gone and she paints either copies of those or new ones in her inferior manner. She has been somewhat spoiled by the enthusiasm of journalists. I do not think necessarily that I paid too much for this picture, but on the other hand, she wanted \$100 for it.

several rather hard and characterless figure paintings. Rossi was extremely useful to me in Sao Paulo and took me to numerous studios and explained the artistic situation in detail. He presented me with the little companion picture as a farewell present.

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ROSSI OSSIR, PAOLO
 MARCELLO AMALDI, FRANCISCO

"The Beach"
 Oil on panel
 2:500 mil reis (\$125)

"Frute de Cande"
 Oil on panel
 500 mil reis (\$25)

"Pears"
 Oil on canvas

This boy, of Spanish rather than Portuguese stock, was a football player and has been painting for about five years. He is much interested in him because he at least attempts to paint something out of the local landscape. I was taken to his studio by Paolo Rossi, who was frankly surprised at the expense of these pictures. Gift to Lincoln Kirstein; presented to Museum of Modern Art

"Night of St. John"
 Tile panel
 1:280 mil reis (\$64)

Paolo Rossi is one of the best trained artists in Brazil. His tile works has turned out some extraordinary work and he runs a little shop of craftsmen, notably with the painters Bolpi and Merric Zannini. Rossi tends to be rather academic in styles, ranging from Savarini to Derain. The big picture I chose I felt to be the most impressive museum-like picture he had, better than his landscapes and superior to several rather hard and characterless figure paintings. Rossi was extremely useful to me in Sao Paulo and took me to numerous studios and explained the artistic situation in detail. He presented me with the little companion picture as a farewell present.

It is the best piece of people art I saw that has been done in Brazil in the last ten years.

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ROBOLLO GONZALEZ, FRANCISCO

"Suburbs of Sao Paulo"
Oil on panel

1:000 mil reis (\$50)

"Backyards"
Oil on panel

3:000 mil reis (\$150)

This boy, of Spanish rather than Portuguese stock, was formerly a professional football player and has been painting for about five years. He works very hard and I was much interested in him because he at least attempts to make something out of the local landscape. I was taken to his studio by Paolo Rossi, who likes him very much. I was frankly surprised at the expense of these pictures but felt justified in paying it because I could see how desperately he needed the money and that he was left out of the local scene because of his interest in the home town. It was a case of not being willing to bargain; I am sure I could have beaten him down if I wanted to, but from a human viewpoint at the time I was there I felt I couldn't do it. I undertook with a great deal of pleasure. Unfortunately, the picture is a great procreantator and I have no idea as to the result of this situation. I paid him \$75 in advance and gave Jorge di Castro \$75 to give him. I bought the drypoint outright for \$25. It is one of two copies and the plate has been destroyed. While it is very much under the influence of Picasso and somewhat of Portinari, I feel it is the best piece of graphic art I saw that has come out of Brazil, at least in the last ten years.

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SANTA ROSA, TOMAS

"The Blind Musician"
Tempera on panel

3:000 mil reis (\$150)

"The Three Musicians"
Drypoint

500 mil reis (\$25)

Santa Rosa is one of the best critics and one of the most instructed and intelligent painters in Rio, although he has never been outside of Brazil and hardly ever outside the capitol. He is a mulatto who works very hard for a commercial advertising concern trying to make both ends meet. I had met him the previous year and could see that he was very facile but had not found a very personal idiom. I went to his studio and we picked through a great many sketches. I saw his panel for Oscar Miemeyer's pavilion at Bello Horizonte and I finally came across a very beautiful little drawing of a beggar without any legs sitting on a little cart at the end of a railroad platform. I suggested he paint me a picture on this theme, which he undertook with a great deal of pleasure. Unfortunately, Santa Rosa is a great procrastinator and I have no idea as to the result of this commission. I paid him \$75 in advance and gave Jorge di Castro \$75 to give him. I bought the drypoint outright for \$25. It is one of two copies and the plate has been destroyed. While it is very much under the influence of Picasso and somewhat of Portinari, I feel it is the best piece of graphic art I saw that has come out of Brazil, at least in the last ten years.

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SOUSA, EMILIO

"Itanhean"
Tempera on panel

... with Ferraz ... after a con-
200 mil reis (\$10)

... of negotiating ... I was able to

Sousa is an old peasant who lives in this little town near Santos. His pictures are collected by painters in Sao Paulo and he has received a certain amount of publicity. I bought this picture from Bruno Georgi, the sculptor. I would like very much to have other things of Sousa, but people only get them when they travel down to his little town and this they do only by accident.

... exhibition of his work at the Julian Levy Galleries

... because Sousa's later paintings are not as good as the early

... I eventually stopped his studio. Everything else he has done is

... by artists or writers near Santos. They exchange their pictures

... for books for him.

... I would like to buy some more, but I don't have the money.

... The people I bought with all the money spent was to buy

... I feel would be encouraged.

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Chile

peso = .035

Chile

HERRERA GUEVARA, LUIS

\$100

I was put in touch with Herrera Guevara by Rene D'Harnoncourt and after a considerable amount of negotiation and really difficult handling, I was able to select the pictures that the Museum of Modern Art now has in keeping. I paid him \$100 as a guarantee of my good will for the fourteen pictures and told him that this \$100 would be a purchase of one or two of any of the ones that I wanted, and this he agreed to. I told him I would try to sell the others and send him the money. I have arranged an exhibition of his work at the Julien Levy Galleries for February. Herrera Guevara's later paintings are not as good as the early ones. I practically stripped his studio. Everything else he has done is commissioned by artists or writers near Santos. They exchange their pictures or books for his. This ruffian was having a one-man show, highly patronized, in the Municipal Library when I was in Bogota, which outraged and disgusted me, since he contrains most of the art of the country. The people I bought were all in direct opposition to Gomez Jaramillo and I felt should be encouraged.

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Crouha
\$415

ACUNA, LUIS ALBERTO

"Land" "Magney" Bogota"
Oil on canvas

(\$110) (\$100)

Luis Alberto Acuna was for a considerable time the outstanding Colombian exportable artist. He began by being a sculptor and his forms still show his plastic tendencies. He had recently returned from three years in Mexico, where he was Cultural Attache. He now directs the Government theatre in an official executive position. Alfred may like his simple two-figure compositions better than the present landscape, but I felt the picture I bought was the most satisfactory of his compositions. It is rather synthetically Latin-American with various architectural details not particularly characteristic of any one place, but having reference to Mexico and Colombia. I did not purchase any pictures of the present official artist, Ignacio Gomez Jaramillo. This ruffian was having a one-man show, highly patronized, in the Municipal Library when I was in Bogota, which outraged and disgusted me, since he controls most of the art of the country. The people I bought were all in direct opposition to Gomez Jaramillo and I felt should be encouraged.

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ARIZA, GONZALEZ

"Landscape of Bogota"
Oil on canvas

(\$110)

"Clouds Over the Savanna"
Oil on canvas

(\$40)

Gonzalez Ariza is a photographer's son who has a very serious interest in the local landscape, particularly in the Savanna around Bogota. He had a scholarship to go to Japan but has completely worn off any apparent Japanese influence. He is a very prolific worker. The small canvas shows his meticulousness and I think he has great talent. The landscape of Bogota I felt was the best museum picture and the small "Clouds" was the finest of his recent work. He is a very sturdy independent and has a hard time getting along, but he does do some teaching.

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FAJARDO, RAMIREZ

"The Market"
Oil/Water color

(11) (\$45)

Ramirez Fajardo is a miserably poor young man from the provinces who is a painting teacher in an elementary school. He is really a naive painter

and it is interesting to compare him with Julio Montenegro (see Ecuador).

He had a picture in the Macy show which I believe was sold, and he had

recently sold all the things in his room to traveling Central American

tourists. I think his work bears some resemblance to the painting of the

open-air schools in Mexico through the late twenties. His work is prized

highly by a few painters in Bogota. I saw four or five other things of

his which I liked better than the ones he had, but they were not available.

was the best in the studio, although I have seen others reproduced in color in

various art magazines which are perhaps superior, but these are all in private

collections. If Kraus has time to paint, he will certainly develop. He has

a certain coarseness of handling, but he is an intelligent and sincere worker.

of international culture and of wide experience. His painting will be

rather good, although certainly odd.

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KRAUS, ERWIN OLGA

"Savanna"
Oil on canvas cartoon

300 (\$100)

"The Spring"
Water color on Japanese paper

(\$20)

now has her own business called Folklore, Inc., and she collects the finest examples of Indian and Cholo work that will exist, although most of it is in a decadent and rather coarse form. I also commissioned a rug from her which I will pay for if the Museum does not want it. Her rugs are infinitely superior to those created under the auspices of Ambassador Long. Instead of imitating adaptations of Indian motifs, Mrs. Fisch adapts in a very beautiful manner the paintings of the Colorado Indians or the people from the Oriente. I admired a magnificent double mask used for dancing on Mrs. Fisch's wall and she presented it with it on my third visit to her house. I felt this alone was worth well over collections. If Kraus has time to paint, he will certainly develop. He has the sum I paid for her picture which, incidentally, I admired for the intrinsic a certain coarseness of handling, but he is an intelligent and sincere worker. Mrs. Fisch will be a most useful contact in Ecuador. She is a person of international culture and of wide experience. Her painting tends to be rather harsh, although certainly skilful.

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ANNHALTZER FISCH, OLGA

"Ecuadorean Woman"
Gouache on carton

300 sucres (822.35) 107.005

Mrs. Fisch, a native of central Europe, has been in Ecuador for four years, has taught at the Academy, is a professional painter of considerable spirit. She now has her own business called Folklore, Inc., and she collects the finest examples of Indian and Cholo work that still exists, although most of it is in a decadent and rather coarse form. I also commissioned a rug from her which I will pay for if the Museum does not want it. Her rugs are infinitely superior to those created under the auspices of Ambassador Long. Instead of imitating adaptations of Indian motifs, Mrs. Fisch adapts in a very beautiful manner the bark paintings of the Colorado Indians or the people from the Oriente. I admired a magnificent double mask used for dancing on Mrs. Fisch's wall and she presented me with it on my third visit to her house. I felt this alone was worth well over the sum I paid for her picture which, incidentally, I admired for its intrinsic worth. Mrs. Fisch will be a most useful contact in Ecuador. She is a person of international culture and of wide experience. Her painting tends to be rather harsh, although certainly skilful.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

GUYASAMIN, OSWALDO

"Head of My Brother"
Oil on panel

1,370 sucres (\$100) (107.065)

Lloyd Wulf, an American painter resident in Quito, is a good friend of Guyasamin's and took me to his studio. After considerable looking at a great amount of work, because unlike most Indian boys, he is very prolific, I chose this small picture which happened to be the most recent thing he had done. It was close and more tender in execution than anything I saw and seemed to mark a new departure in his work. It was much more precise and handled more evenly than the big canvases. Subsequently Nelson Rockefeller came through Guyaquil where they were holding the annual Salon. He bought four canvases of Guyasamin's, paying an average of \$225 a piece, which was certainly a high price, but I honestly feel that this painter is one of the best bets in South America and he certainly deserves what he can get. He has recently been much favored by the Embassy due to Mr. Juan Gorrell, special assistant to the Ambassador, who is a very cultivated North American long resident in Ecuador. Gorrell obtains portrait commissions ^{for} ~~with~~ Guyasamin, none of which so far have been as good as the head of his brother. I honestly feel this is the best single picture so far by his hand.

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HERREDIA, LUIS

"Fiesta in Pomasqui"
Oil on canvas

100 sucres (7.45)

Lloyd Wulf took me to the small town of Pomasqui outside Quito. It is a very typical poor, small place but the church has in it four very impressive ex voto paintings. We searched out the author of these pictures, who is a poor carpenter. We commissioned a picture from him similar in style to the paintings in the church. Lloyd Wulf tells me that he had a considerable amount of trouble before it was finished but it is now done and is Herredia's masterpiece. He paints in oil on canvas and his house was full of very bad copies of cigar box covers and German-American chromo-lithographs. I think that Montenegro was strongly influenced either by book notes, copper plate engraving or money, or letterheads. Ecuador is full of this kind of art if it can be found. Nobody collects it. I requested Lloyd Wulf to search for me for other things and left him a certain amount of money to do this.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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1 Sucre = 3 0745
7384

Ecuador

2,870 sucres = \$213.82

MONTENEGRO, JULIO

3 Paintings, Pen and Ink
on Paper, Farm Scenes

100 sucres (\$7.45)

Julio Montenegro seems to have been a Colombian living in Peru. He died about ten years ago. I stopped in at the house of a poor farmer because I was struck by the paintings on the outside of his porch. He asked us in the house and I saw these pictures on the wall and bought them. One of them has been defaced by a child. I think a dog was cut out of the lower part of the picture. Montenegro was also responsible for a very charming set of nutwood furniture, a large table and twelve chairs, all carefully drawn on in a style similar to these paintings. It is interesting to compare these three pictures with the work of the Colombian naive painter, Ramirez Fajardo. I think that Montenegro was strongly influenced either by bank notes, copper plate engraving or money, or letterheads. Ecuador is full of this kind of art if it can be found. Nobody collects it. I requested Lloyd Wulf to search for me for other things and left him a certain amount of money to do this. a pupil of Jose de Greeft and Camillo Egas, who has talent, but I was not buying any sculpture.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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PARQUES, DIOGENES

"In the Wind"
Gouache on cardboard

600 sacres (B. 44.70)

This boy of more than mixed blood has a terrific inferiority complex. He is not untalented. He is a kind of local Jo Jones but has been very badly trained. His figures frequently have no middle and anatomy sticks out in a surprising way, although he is by no means naive. Lloyd Wulf had quite a lot of trouble with him due to his continual chip on the shoulder. I saw four of his oils in the Academy of Fine Arts, none of which I liked very much, but we went around to the closed exhibition of the annual Salon and I saw a number of other things. The one I bought had received a prize in the Salon Mariano Aguilera. I did not bargain with him. He was desperately poor and I felt he was worth help. It will be noticed that I only bought Gugasamin and Paredes, native-born Ecuadoreans. Other refugees like John Schroeder, a Dutchman, Kagan and Olgheiser, Czechs, I did not feel, even though they do genre pictures, were really legitimate. The Academy people were all awful; there is a boy called Jaime Andrade, a pupil of Jose de Creeft and Camillo Egas, who has talent, but I was not buying any sculpture.

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	Kirstein	I.G.1

COSGROVE, STANLEY

"Indian Nude"
Pencil drawing

(\$12.50)

"The Maguay"
Oil on panel

(\$75)

I found this young man in Puebla. He was of the entourage of Rodrigues Lozano and was finally put in an insane asylum due to various excesses. He was trying to get his health back by living in Puebla at night lights of the capital. My cousin, Dr. Nathaniel Wolff, is a friend of his and knows a
This young man was introduced to me by Justino Fernandez on the scaffolding of the Jesus Hospital, where Orozco was painting the ceiling. I thought he was a Mexican. We talked in Spanish for two days. Finally he asked me if I insisted on talking in Spanish. I thought his name was Cosgroa and was very much struck by his intelligence and lack of awe of the master. When I saw his paintings I liked them a lot. I had already bought a drawing and took the chance of getting the painting, although it was not Latin-American, strictly speaking. He has been in Mexico for three years on a Canadian Government scholarship. Ines Amor is going to give him a show more or less on my recommendation.

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	Kirstein	I.G.1

MOLINA, BENJAMINO

\$20

Verpica
per = 2066
\$107.50

I found this young man in Puebla. He was of the entourage of Rodriguez Lozano and was finally put in an insane asylum due to various excesses. He was trying to get his health back by living in Puebla away from the bright lights of the capitol. My cousin, Dr. Nathaniel Wolff, is a friend of his and knows a great deal of his early drawings. So far he has done only two paintings, neither of which I liked. He was working on a series of illustrations for Dostoevsky's "The Possessed", which looked as if they would be very good. The two drawings I bought for \$10 a piece were rather careful re-drawings of sketches made in the insane asylum. I think he is an artist that will bear watching and I put Ines Amor in touch with him.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

Nicaragua

Cadabra - 20¢ \$17

MACIAS, JOAQUIM

"Nicaraguan Animal"
Etching

(\$17)

This artist was introduced to me by Tom Darling of the British Cultural Mission in Santiago, Chile. I had much contact with the English, who were extremely kind to me. Macias had an English mother and it became impossible for me not to buy something of him, as by force of circumstance I had to put off seeing him twice. Macias was trained at the Slade School in London.

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BLAS, CAMILLO

"Sifting Wheat"
Tempora on paper

650 pesos (\$75)

Camillo Blas' was the last duty picture I bought. It was painted in 1928, which is a long time ago, but, believe it or not, was infinitely superior to anything else I

saw. I am led from cell to cell to purchase the wares of each teacher of the Academy and it is worth your life to get out alive, which I did not.

[Faint, mostly illegible text continues on the page, appearing to be a typed transcription of a letter or document.]

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

CARVALLO, TERESA

"Fiesta"
Oil on panel

310 pesos (\$50)

Teresa Carvallo is the young Codesido, just as Camillo Blas is the young Sabogal. This sketch was the best thing she had. The art school is in an old convent and you are led from cell to cell to purchase the wares of each teacher of the Academy and it is worth your life to get out alive, which I did not. A purchase from Sabogal involves the entire studio. The hierarchy immediately descends to Codesido; Camillo Blas comes after Sabogal; and Teresa Carvallo after Codesido. All I can say in my defense is that I avoided buying the pictures of Enrique Cordero, another Sabogal but one even more like Horta. I purchased the Codesido "Fiesta" because it seemed to me to have more with Fausto Ferrer and because she was so miserable that Dr. Herriera had proposed to buy it and had not. The small picture I got purely as the best piece of documentation as to how folk art influenced the whole Indigenista movement.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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CODESIDO, JULIA

"Tapada" ¹⁹³⁴
Oil on panel
800 pesos
"Crucifixion" ¹⁹³⁴ \$150 for
Oil on panel the two
30 pesos
"Landscape" ¹⁹³⁴

A purchase from Sabogal involves the entire studio. The heirarchy immediately descends to Codesido; Camillo Blas comes after Sabogal; and Teresa Carvallo after Codesido. All I can say in my defense is that I avoided buying the pictures of Enrique Camino Brant, another Sabogal but one even more like Roerich. I purchased the Codesido "Tapada" because it seemed to me to have rank with Pancho Ferrro and because she was so miserable that Dr. Berrien had promised to buy it and had not. The small picture I got purely as the best piece of documentation as to how folk art influenced the whole Indegenista movement.

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

"St. Rose of Lima"
Water color and pen and ink

50 pesos (\$300)

I was taken to Sabogal's studio by Jose Maria Quimper, a public relations council attached to the house of Panagra Grace. I felt about Indigenista art and he knew in advance articles on the group of Sabogal. However he told me that Sabogal, as the leading artist in Peru, had recently been grossly insulted by the American Embassy who had Reinoso is a young boy entirely outside of the Sabogal group who paints enormously but is very poor and who, I think, has a very great promise. He has hardly any large pictures. These sketches were the only ones I got. I was introduced to him by Jose Maria Quimper. I spent an hour going through his stuff and bought the ones that seemed to me most characteristic of the local landscape.

"Landscape" a kind of public relations Oil
250 pesos

"Landscape" was reading Grace Morley's Oil
50 pesos

Francis Taylor looked at all the pictures and said nothing, but explained that his museum was primarily devoted to the classics of art. Herrión set aside two pictures but subsequently left Lima without taking them, which caused further ill will. I saw Sabogal consistently for the next ten days primarily discussing with him the question of the success of folk art in which his aid would be most necessary. I absolutely had to buy something of his and I was not in a position to argue about price. He was extremely suspicious of me and I had the utmost difficulty in requesting him to show me again all the pictures in his studio. IBM, John Royal, the Ambassador and other Americans had patronized him very handsomely and had bought big pictures. I chose "Cholo Apachaco" because it was the only picture not poster-like or exotic, but which was painted at least from as close an observation of nature as he could make. He presented me with a Duro panel of a tapestry (a veiled lineage of the 19th century). I think he gave it to me because I was so excited about Siquieros' work in Duro. I will present this to the Museum if the Museum wants it. I am sure they won't. The dealings with Sabogal must be written off at least three-quarters to good will. However, I do not see how it would be possible not to have treated him this way in relation to other museums, notably that of Grace Morley, and my obligation, generally speaking, towards folk art, and good neighbor policy in general.

Peru
p. 1555
4/15 - 735.13

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SABOGAL, JOSE

Peru
 peso = 1555
 6015 = 935.13
 "Cholo Ayachmano"
 Oil on panel

3000 pesos (\$500)

I was taken to Sabogal's studio by Jose Maria Quimper, who is a kind of public relations counsel attached to the house of Panagra Grace. I explained to him in detail how I felt about Indegenista art and he knew in advance my opinion from reading Grace Morley's article on the group of Sabogal. However he told me that Sabogal, as the leading artist in Peru, had recently been grossly insulted by the American Embassy who had tactlessly invited him to come to the United States at \$5 a day on a student scholarship. Hence Sabogal was very angry and was not in the least eager to receive me. To make matters more complicated, Francis Henry Taylor turned up at the same showing of Sabogal's pictures in his studio and there was also William Berrien of the Rockefeller Foundation, Division of Humanities. Francis Taylor looked at all the pictures and said nothing, but explained that his museum was primarily devoted to the classics of art. Berrien set aside two pictures but subsequently left Lima without taking them, which caused further ill will. I saw Sabogal consistently for the next ten days primarily discussing with him the question of the museum of folk art in which his aid would be most necessary. I absolutely had to buy something of his and I was not in a position to argue about price. He was extremely suspicious of me and I had the utmost difficulty in requesting him to show me again all the pictures in his studio. IBM, John Royal, the Ambassador and other Americans had patronized him very handsomely and had bought big pictures. I chose "Cholo Ayachmano" because it was the only picture not poster-like or exotic, but which was painted at least from as close an observation of nature as he could muster. He presented me with a Duco panel of a tapada (a veiled limenya of the 19th century). I think he gave it to me because I was so excited about Siqueiros' work in Duco. I will present this to the Museum if the Museum wants it. I am sure they won't. The dealings with Sabogal must be written off at least three-quarters to good will. However, I do not see how it would be possible not to have treated him this way in relation to other museums, notably that of Grace Morley, and my obligation, generally speaking, towards folk art, and good neighbor policy in general.

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

DR. SACCO, CARMEN

"Selva" an "Illustrious Man"
Oil on cardboard

100 pesos

This is the uncle of Cecilio Blas and in my opinion, the "The World at War" era. He lives in the country, is not allowed very often in the capital, and his best pictures are jealously guarded by Sabogal, who dislikes any attention drawn to him. I would have liked to have bought four more but Blas keeps the price up as high as he can see (see her autobiography). Although she is not connected with Sabogal officially, instructions from Sabogal. Blas had about five other pictures. I purchased the nevertheless she is really in the nationalist group. She is one of the best friends the United States has in an almost entirely fascist atmosphere. She delighted to sell the other ones.

has been imprisoned quite a lot and I felt she was certainly to be included in the general accolade of purchase. I was introduced to her by Kenneth Wasson of our Embassy and it was impossible for me not to purchase something. The pictures I got were the smallest I could find. Her sculpture is much more interesting but it could not be transported and it is almost too naive to consider seriously for the Museum.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

URTEAGA, MARIO

"Death of an Illustrious Man"
Oil

675 pesos

This is the uncle of Camillo Blas and in my opinion, the finest painter in Peru. He lives in the country, is not allowed very often in the capitol, and his best pictures are jealously guarded by Sabogal, who dislikes any attention drawn to him. I would have liked to have bought four more but Blas keeps the price up as high as he can on instructions from Sabogal. Blas had about five other pictures. I purchased the one I felt had the best over-all quality. If he was away from Sabogal, he would be delighted to sell the other ones.

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ALEXANDRO, E.

1 Water Color

60 pesos (\$30)

This boy, about twenty-four years old, is very poor, has TB, lives in the country, and never comes to the capital. His water colors are sent in to Alvaro Araujo, who introduced me to all these naive painters and who sends them paints, brushes and paper. I bought the brightest water color that was available.

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FIGARI, PEDRO

I spent a considerable time with Sr. Herrera MacLean going over the four thousand odd pictures in the warehouse. At the present moment the estate is not settled and there is no understanding at all between the two daughters and the son as to the ultimate decision towards selling the pictures. There is a considerable bill at the warehouse against the estate already. However, to avoid a public auction, the heirs decided to sell to the nation a large portrait of Figari and his wife by Blanes Viale. The payment was sufficient to settle the debts. I had a long conversation with Sr. MacLean about the market for the pictures, a one-man show at the Museum, possible prices, and I selected (see appended list) the pictures I thought most suitable. I had these pictures photographed in Kodachrome by the photographer, Tostas Moreno, at a cost of \$299.97 (approx. 460 pesos). Mrs. Robert Woods Bliss owns two Figaris, which I believe are now at Dumbarton Oaks and which I would like Mr. Barr to request for the Museum of Modern Art permanent collection, as they are both good ones. As far as I know, there is one other painting somewhere in Texas, and one other (to whom it belongs I don't know) in the Macy consignment.

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LAZARINI, GUSTAVO

2 Oils "Martin Florio"

1 Water Color

140 pesos (\$70)

This man is a detective, about twenty-three years old. I saw examples of his work in an exhibition arranged by the police force of Montevideo. Four or five years ago he painted a great deal, mostly portraits, of considerable skill and insight with dashing brush stroke but sombre palette. He then fell into the hands of a dreadful commercial drawing master, called Maggioli, who to this day signs Lazarini's work if he thinks it passes muster. Consequently, there has been a retrogression in his work towards a kind of primitivism. In his house I saw very careful copies in pen and ink and pencil of such pictures as Vigee LeBrun's "Mme. Prudhon", etc. The two portraits I bought, I felt, were the finest of his new tight style. He is absolutely uninstructed as far as the world goes and has seen very few pictures.

Uruguay
no. 1008
100 pesos 1740
12. 201.17

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PEREYRA, RAMON

PEREYRA, RAMON, AURILIA

"Martin Fierro"

OIL

65 pesos (\$32.50)

Uruguay
peso = 50¢
1,680 pesos = \$840.
plate 299.97

This young man had three very beautiful drawings. I "Southern Scene" of them
and offered her, as I remember, \$25 for it. However, she got a prize in the Salon
with it and I will receive something else valued at the same price. This is a
great friend of Uruchima's and was really responsible for getting him to Montevideo.
This boy was a young Negro, a bank porter about twenty-two years old, with a burning
desire to paint. He had a one-man show at the local Y.M.C.A. in 1942. There are
very few Negroes in Uruguay. There is no discrimination against them particularly.
He wants very much to come to the United States and I did my best to dissuade him.
I wanted to help him by buying his work rather than because I felt it had intrinsic
value. Martin Fierro is the hero of the great gaucho epic which is the classic
of Grillo literature. The picture of the Negro was based on a photograph that
Pereyra saw in "Life Magazine". There are certain relations, unconscious, of
course, to the North American Lebuska.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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"Portrait"

POLETTI DE VIANA, AMALIA

1 Drawing

2050 pesos (\$25)

This young woman had three very beautiful drawings. "I wanted to buy one of them and offered her, as I remember, \$25 for it. However, she got a prize in the Salon with it and I will receive something else valued at the same price. She is a great friend of Urruchua's and was really responsible for getting him to Montevideo. had the most talent, although it is not necessarily evident in the pictures I was able to buy. He has had a desperately hard time. His friends contrive to get him out of the house so that he can eat meat, because his father keeps the house rigidly vegetarian. Arcajo felt I should not pay him any more than I paid his younger brother for the portrait. I had him very much on my mind and when I was in Buenos Aires, I bought the still life from his friend, Rene Hubert, an extremely good architect, who gave Agosto the money so that he could get out of Montevideo and spend four months in Peru, where he very much wanted to go. This, I feel, is the best piece of patronage that I did all summer long. Agosto in Peru is having a real re-birth and while I know that Mr. Barr will scarcely feel that the painter is worth \$250, I know that the investment will be worth many times that. Rene Hubert has promised to send me the best of Agosto's work done in Lima or Cuzco.

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	Kirstein	I.G.1

"Portrait"

TORRES GARCIA, AGOSTO

1 Oil

200 pesos (\$100)

Agosto is the eight year old son of Torres Garcia. "Still Life" - a very sensitive Oil
 boy, as the portrait shows. He has long ago gotten absolutely away from the
 influence of his father. He lives only to paint and if he can possibly get
 Agosto is about twenty-seven years old, the person in South America who, I thought,
 out of Montevideo, I prophesy for him a very brilliant future.
 had the most talent, although it is not necessarily evident in the pictures I was
 able to buy. He has had a desperately hard time. His friends contrive to get
 him out of the house so that he can eat meat, because his father keeps the house
 rigidly vegetarian. Araujo felt I should not pay him any more than I paid his
 younger brother for the portrait. I had him very much on my mind and when I was
 in Buenos Aires, I bought the still life from his friend, Rene Hubert, an extreme-
 ly good architect, who gave Agosto the money so that he could get out of Montevideo
 and spend four months in Peru, where he very much wanted to go. This, I feel, is
 the best piece of patronage that I did all summer long. Agosto in Peru is having
 a real re-birth and while I know that Mr. Barr will scarcely feel that the painter
 is worth \$250, I know that the investment will be worth many times that. Rene
 Hubert has promised to send me the best of Agosto's work done in Lima or Cuzco.

"Still Life" - a very sensitive Oil

300 pesos (\$150)

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Kirstein	I.G.1

TORRES GARCIA, HORACIO

1 Oil

200 pesos (\$100)

This is the eighteen year old son of Torres Garcia. Horacio is a very sensitive boy, as the portrait shows. He has long ago gotten absolutely away from the influence of his father. He lives only to paint and if he can possibly get out of Montevideo, I prophesy for him a very brilliant future. The picture is rather gray and sad, the forms are quite interesting and are more recognizable than the purely decorative or abstracter works. I would have paid more for this picture purely to help the old man, because I feel that he has led a heroic battle in Montevideo and because he lives and supports his wife and three children on a Government pension of the equivalent of about \$20 a month. However, Alvaro Arujo dissuaded me from paying him any more, saying it would spoil him, whatever that meant. However, I got around this a little bit by buying pictures from his sons.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	<i>Kirstein</i>	I.G.1

TORRES GARCIA, JOAQUIN

1 Oil

600 pesos (\$300)

I spent three afternoons talking to Torres Garcia and going through all the work in his house. There are masses of it from all the various periods of his career. I purchased a rather recent painting. I knew there were earlier examples in the United States. I feel he will not paint a great deal longer and while the picture is rather grey and sombre, the forms are quite interesting and are more recognizable than the purely decorative or abstracter epochs. I would have paid more for this picture purely to help the old man, because I feel that he has led a heroic battle in Montevideo and because he lives and supports his wife and three children on a Government pension of the equivalent of about \$50 a month. However, Alvaro Araujo dissuaded me from paying him any more, saying it would spoil him, whatever that meant. However, I got around this a little bit by buying pictures from his sons.