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THE MUSEUM OF MODERN ART

Date ~~April 9, 1945~~

To: Board of Trustees ~~Re: Report on trip to Latin~~
From: Rene d'Harnoncourt ~~America, Dec. 27, 1944 to March~~
~~28, 1945~~

General

The purpose of my recent trip to Latin America, approved by the Board on Trustees at the meeting of the Executive Committee on September 20, 1944, was to initiate a membership campaign there and to survey the field for the sale of books and reproductions, the holding of traveling exhibitions, the establishing of a circuit for motion pictures for the film library and other services.

The cities visited on this trip were the following: Mexico City, Mexico; Lima, Peru; Santiago, Chile; Buenos Aires, Mar del Plata, Rosario, Argentina; Rio de Janeiro, Sao Paulo, Belem, Brazil; Port-au-Prince, Haiti.

The enthusiastic reception I received as a representative of the Museum everywhere I went far exceeded my expectations and there is no question that the Museum is considered by all progressive intellectuals of Latin America as the leading institution of the hemisphere. The desire to become a member and to participate in the activities of the Museum was manifested to me in every country and the letters I have received since my return bear out the sincerity of these protestations.

Membership campaign

In four cities I was able to make arrangements for a setup that will serve as a membership center. This function was taken over in Buenos Aires by the Gallery Comte, dedicated to the showing of contemporary art and owned by Ignazio Pirovano, a prominent member of the intellectual and social set and director of the Museo de Arte Decorativo. In Rio de Janeiro the Brazilian Institute of Architecture, headed by Paulo de Almeida Camargo, has offered its services. In Sao Paulo the book store of Sr. Mesquita, a meeting-place of artists and architects and society people, has accepted the responsibility to act as our membership agent, and in Lima, Peru, Sr. Nicolas de Mendiburu, a private individual very much interested in artistic activities, will assist in our membership campaign there.

The situation in Mexico is somewhat complex because the ideal agency for our purposes, the Gallery of Mexican Art, is owned in part by Alberto Misrahi who sells the publications of the Museum at such high profits that he cannot be expected to favor the establishment of a large membership there to be supplied with books at a much lower price than charged in his store. I

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believe, however, that it will be possible to carry on a membership campaign in Mexico from New York since Mexico is occasionally being visited by people connected with the Museum and since the difficulties of remitting money to New York which make membership centers imperative in other countries, do not exist in Mexico.

In the four above-named cities I have been able to secure the help of members of the local Coordinating Committees which are composed of American business men well established in their communities. These men have been kind enough to consult with the local authorities on money transfer to foreign countries and to secure for us the promise that special permits will be granted which will permit our centers to remit the membership fees to us.

After long consultations with both the local leaders of the various cities and American business advisors, I came to the conclusion that the membership campaign should not start before June since the season opens in South America at that time and since steps taken at once would therefore be less effective. The agreement with each of these membership centers follows the outline submitted to Mr. Clark and Mr. Abbott before my departure. In accordance with this agreement, the Museum is to allow a commission of 25% on all membership fees. The Museum is also to bill the centers for all purchases of books and reproductions that do not come free with membership at the dealers' discount. The centers, in turn, may bill the members at the Membership discount and retain the difference. If members should wish to order books or reproductions directly, no bonus shall be paid to the centers.

The Museum is to supply the centers which have not yet received samples of our reproductions with a representative line for display and promotion purposes.

Sale of Publications in Bookstores

The majority of the bookstores visited were very enthusiastic about the Museum's publications and about its reproductions. The general complaint was that so many of them are out of print so that only a small part of their orders can be filled. It is of course true that a similar condition exists in the entire publishing business, but I am under the impression that we should, in our correspondence, explain the situation in more detail. I have seen correspondence from British and more recently from French sources and have been amazed by the efforts

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made to gain the goodwill of the South-American market. I feel sure that special care in our business contacts will widen our permanent market for publications and reproductions considerably.

Traveling Exhibitions

Almost every museum and every group of artists seemed most anxious to be included in our traveling exhibitions circuits. The majority of them have so far taken it for granted that such services are government sponsored and have therefore expected to get them free of charge. With very few exceptions, however, I found that an explanation of the specific setup of the Museum which makes our activities contingent on our earnings was well received and in the larger places I was assured that means could be secured to pay the necessary fees.

In Brasil, Argentina and Mexico private organizations are now being formed capable of raising funds whenever there is a real desire for a specific type of exhibition, and in Chile the Department of Fine Arts at the University has funds that can be used for this purpose. Since all these countries have a government endowed ministry of culture and education, there is of course always the possibility of sponsorship through government grants. In the smaller countries, at least for the time being, there is little hope for a self-supporting program of any scope.

Motion Picture Service

There is more interest in the services of the Film library than in any other service that the Museum can offer. The program sent to Argentina several months ago was seen by everyone there and very widely discussed. Unfortunately, very few people who saw the films remembered that they were sent by the Museum. The fact that the Museum's name appears on the films themselves does not seem to be sufficient to impress the public. Since censorship difficulties make a circulating program impossible until after the end of the war, I did not attempt to discuss the matter in detail. In Sao Paulo, however, a group of intellectuals made me the following unsolicited proposal that indicates the type of arrangements that could be made when the circulation of films becomes feasible. This group proposed the organization of a motion picture society of one hundred members who would pay \$1000 each annually. The society would facilitate the use of the motion picture apparatus at the Public Library and stage several performances of each program reaching Sao Paulo, the first one to be reserved

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for members only, while the second and third would be offered free by the members to the interested public. This arrangement would make it possible to avoid criticism since the project would be completely non-commercial.

Conclusions I believe to be justified in saying that South America offers great opportunities both for membership promotion and for extension of Museum services on a self-supporting basis. To take advantage of these opportunities, however, it is essential that the Museum establish a setup which will insure the continuity of contacts with all the individuals and agencies involved in the South American market. In order to do this, the Museum must secure the services of a person who can speak and write fluent Spanish and who is completely at home with business terminology. This person must also be aggressive enough to push promotion by correspondence and to supply the Latin American centers with promotion ideas and material. Since it is almost impossible to find anyone who is able to handle Portuguese as well as Spanish, it will probably be necessary to obtain also the part-time services of someone to take care of the Portuguese correspondence. If this proposal meets with the approval of the Trustees, I shall be glad to submit names of such persons in the immediate future.

The groundwork for this promotion should be laid within the next two months so that we will be able to take advantage of the opening of the season in June.

The major artistic influence of past and present, another aspect of the problem that needs consideration is the variety of attitudes shown to the subject in various countries. The interest in native arts particularly in those countries that are rich in prehistoric monuments is centered around their value as national symbols & representing somewhat to the symbols of heraldry. In some countries they are considered simply as part of the picturesque landscape while in others they are regarded as a living factor in their national development.

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Final draft

Memorandum on a proposed plan for the study and promotion of the native arts and crafts of the two Americas.

The importance of native arts and crafts in the inter-American picture has been both underrated and exaggerated. By some of those closely connected with the Field they have been considered as the only worthwhile expression of American creative genius while most of those unfamiliar with the subject have dismissed them as belonging to the past or as manifestations of a primitive race without significance in a modern world.

The truth is that the importance of the indigenous arts of the two Americas varies from country to country. Their present status, their traditions, and potentialities can only be understood in terms of each individual country. While none of the Republics of the two Americas is totally without its native tradition, it must be recognized that it represents in some of them only a very small part of their cultural assets while in others it constitutes the major artistic influence of past and present.

Another aspect of the problem that needs consideration is the variety of attitudes shown to the subject in various countries. The interest in native arts particularly in those countries that are rich in prehistoric monuments is centered around their value as national symbols corresponding somewhat to the symbols of heraldry. In some countries they are considered simply as part of the picturesque landscape while in others they are regarded as a living factor in their cultural development.

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The very facts that the Indian population of this continent exceeds 30,000,000, and that Indian tradition exists at least to some degree in every American country makes Indian art one of the logical rallying points for those concerned in inter-American cultural matters. It also should be taken into consideration here that the creation of interest in purely American subjects is the only type of activity that can not be convincingly duplicated by non American Agencies. To carry on such work successfully it is necessary that careful consideration be given to the relative importance of the subject in each region, and to the attitude of the various countries toward their own native tradition. If the sponsors of such a project should in their enthusiasm give the impression that they overrate the importance of their subject in a country that is culturally unaware of its Indian tradition, they may easily create antagonism to the project that might defeat its entire purpose. If the project is approached, however, with a clear understanding of the regional attitudes to the subject, it should be able to develop into a non-controversial all-American movement in which every country can participate at least to some degree. Indian tradition and art as the only aboriginal man made manifestation of the two Americas can serve everywhere as a hemispheric symbol even in those countries where it can never become an important living factor.

Having recognized the limitations of the project and having conditioned plans to meet the interest and potentialities of each individual country, there still remains a very large field for fruitful activities. There is the task to help the countries with prevalent Indian populations

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to draw further on the cultural and economic values of their native home industries and to make them effective beyond their own borders. There is a need to assist countries that were great centers of pre-Columbian culture to stress their historic heritage as a symbol of their American tradition, and finally there should be activities to introduce Indian art of past and present in the sophisticated metropolitan centers, simply as an enrichment of their cosmopolitan resources that has the added interest of springing from their country and continent.

In a sense the problems involved are not unlike those encountered in the promotion of Indian art in the United States where it has been shown that interest and pride in the native tradition of this country can be stimulated not only on the reservations and in states with large Indian populations, but also in New York City and other metropolitan centers.

The chief advantage of such a project in terms of inter-American relations is that it corresponds to an actual need previously recognized and voiced by leaders of cultural movements in many countries. It can, therefore, be carried out with emphasis on its objective merits and in truly professional manner by qualified persons interested primarily in the subject matter. The project should not bear the earmarks of an emergency measure, but be organized in a manner that would insure its survival when the emergency is over. It is also important that the project should originate in Latin America and that all credit for its planning should go to a Latin American or Pan American Agency. An Agency appropriate for this purpose exists in the Instituto Indigenista Inter Americano created by the Inter American Conference on Indian Life held in April 1940, in Patzcuaro.

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Since this Conference charged the Institute with the establishment of a clearing house on all matters concerning arts and crafts and since the Institute was conceived also as a Pan American instrument to initiate studies and projects for the benefit of the Indian population of the two Americas, it is reasonable to expect that the establishment of a Department of Arts and Crafts in this Institute would be considered desirable by its members, if means could be found to finance the enterprise. Since the realm of activities of the Institute is defined by the word "Indigenista" rather than by a derivative of the word "India", it was obviously the intention of its founders to widen its scope to all manifestations that show indigenous influence. Such interpretation would give a project in the realm of art conducted by a department of the Institute great freedom and justify the inclusion of colonial material as well as of all modern arts showing Indian influence.

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Submitted as a proposed plan for the study and
publication of the native arts and crafts of the
two Americas.

The importance of native arts and crafts in the development of the
two Americas has long been recognized and appreciated. By one of these countries
with the other they have been considered as the only authentic expression of
national character and spirit. It is the hope of the author that the study and
publication of these arts and crafts will be of service to the world as a whole
in showing the value of the past as a foundation for a progressive
and modern civilization.

The work is that the importance of the indigenous arts of the two
Americas during their early history. Their present status, their
evolution, and their contribution to the world are discussed in detail.
While most of the Republics of the two Americas are today without
the means of production, it must be recognized that it represents a part of the
world's heritage and that it is one of the most valuable parts of their
cultural heritage which should be preserved and passed on to future
generations.

The author hopes that the study and publication of these arts and crafts
will be of service to the world as a whole in showing the value of the
past as a foundation for a progressive and modern civilization. The
author is confident that the study and publication of these arts and crafts
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Memorandum on a proposed plan for the study and promotion of the native arts and crafts of the two Americas.

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Another aspect of the problem that needs consideration is the variety of attitudes shown to the subject in various countries. The interest in native arts particularly in those countries that are rich in prehistoric monuments is centered around their value as national symbols corresponding somewhat to the symbols of heraldry. In some countries they are considered simply as part of the picturesque landscape while in others they are regarded as a living factor in their cultural development.

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Realm of Activities of a Proposed Department of
Indian Arts and Crafts of the
Instituto Indigenista Inter-Americano.

- I. Creation of an Inter-American consciousness of the values of indigenous art.
 - A. Through permanent and travelling exhibits of indigenous art and of its influence on important art forms.
 1. Exhibits of native arts shown in the country of their origin and in other American countries.
 2. Exhibits showing the relationship of work from several or all American countries.
 3. Exhibits showing the influence of native arts on styles originated in Europe and Asia.
 - B. Through publication of articles and books.
- II. Creation of a better national and international market for the indigenous arts.
 - A. Through assistance in marketing and merchandising research.
 - B. Through the establishment of a clearing house service concerning technical and commercial matters.
 - C. Through assistance in promotion work.

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SOME CONCRETE PROJECTS THAT COULD BE STARTED IMMEDIATELY

- I. Issuance of publications for the general public.
 1. Aboriginal architecture of the Americas.
 2. Costumes.
 3. Indigenous influences on colonial and modern art.
 4. The economic and social value of indigenous art in the 20th Century.
- II. Issuance of publications for professionals.
 1. Techniques of productions.
 2. Styling and adaptations.
 3. Distribution and merchandising.
- III. Help in the organization of exchange exhibits of indigenous art.
- IV. Organization of one ^(or more) representative permanent exhibit.
- V. Calling of conferences.
- VI. Clearing house activities.

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Steps to be taken to initiate the program -

1. The financing agency agrees to support the program pending requests from the Institute.
2. A representative of the financing agency discusses the proposal with the management of the Institute and if necessary with other institutions in various countries that may wish to participate in specific programs.
3. The Institute requests support for the establishment of a small Arts and Crafts Department and asks for specific grants to execute specific projects.
4. In addition to the above named grants the financing agency procures for the Institute the services of persons qualified to assist in the organization of the program.

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Agnew, California
August 31, 1946

Mr. Rene d'Harnoncourt,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Dear Mr. d'Harnoncourt:

Thank you for the interest shown by your letter of June 28th relative to my trip and research into contemporary South American artists. Since I wrote Mr. Kirstein I have had a change to become more orientated to the material, and have, consequently, rearranged and pared the original outline to a more workable size.

Mr. Kirstein inquired as to my interests in such a study and what I intended doing with it after I got through. The opportunity presented itself for me to travel with two friends for about eight months in South America. I at first thought it much beyond me in time and expense, as I am fully employed trying to support myself. After some discussion I decided to go, and shortly after wondered why I should waste that time and money just sight-seeing, with an occasional sketch to show on my return. I began digging around in various books, magazines, etc, and came to the conclusion that, actually, there wasn't very much published information. At least in the hands of the general public. It occurred to me that there might be more worthwhile material there, and it all certainly needed the loose ends tied. I am unable to tell at this time whether I will make any use of the information I get. I suppose it will depend on how much and what sort of things I run into. I informed Mr. Kirstein that I am a congenital inquirer and even if I were going to Kodiak Island I would do the same research and inquiring. (My friends, however, have promised to tell me when I border on being a Helen Hokinson character).

I will concentrate on the 10 Latin American countries of South America. While I am going through Mexico and Central America, I feel it wiser for my capabilities to leave Mexico to more informed minds. I intend (revised outline) interviewing two or three artists in each country. I have picked them for their evident trend into the modern style as against the academic. I believe they would be able to give me a general picture of the status of modern art in their country, and from them to be able to plot their course against world trends and native trends. I am rather interested too in the role the museum plays. A visit and talk with those directors who exhibit contemporary works would add to my picture, as well as indicating their part. The same visit and talk in art schools would give me ideas of the training given and the part they play in shaping the future artist.

I would appreciate any suggestions you might have. I had hoped to be able to come to New York before my departure, but it now looks improbable. I have a friend in New York City, a Mrs. Bobbé Boardman, 10 Sheridan Square, who has been fully apprised of my activities. If there is anything I might do for you, a personal talk with her might be advisable. She expects to come to California in

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November and could inform me better than perhaps a letter might. Be assured that if I can be of service to you, please don't hesitate to ask.

Sincerely yours,

Elizabeth H. Boynton
Elizabeth H. Boynton

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Walter Arensberg, Hollywood, Cal. (archeology)
Lewis Hawke, Library of Congress
Julian Bryan
Dean Leopold Ormand, Columbia University
Charles Child, State Department
Mr. + Mrs. Edgar Kaufmann
Charlotte + Marion Greenwood
Marionelle Smith (I.B.M.)

Cathie

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Metropolitan Museum (Francis Taylor)
~~Museum of Natural History (Vaillan?)~~
~~Riverside Museum~~
 * Brooklyn Museum (Jo Spinden)
 * San Francisco M. of Art (Dr. Grace McCann Healy)
 Fogg Museum (Agnes Morgan?)
~~Virginia Museum of Fine Arts~~
~~Buffalo Museum of Science (Mr. E. J. Hamilton)~~
 National Gallery of Art (Porter)
~~Hispanic Society of America (G. F. ...)~~
~~Toledo Museum of Art (Blake-Mae Goodwin)~~
 Institute of Modern Art, Boston
 Taylor Museum Colorado Springs (Wildor)
 Columbus Gallery of Art? (Philip Adams)

* Hispanic Foundation (Robert C. Smith)
 Pan American Union (Canda Romero James?)
 New School for Social Research (Camilo Egas?)
~~University of New Mexico (Ralph Danglell, Head, Dept. of Art)~~
 University of Texas?
 Columbia University?
 University of Illinois, (James G. Van Derpool, Head, Dept. of Art)
~~University of California~~
 Rockefeller Foundation - Bill Berrien -

- * Lincoln Kirstein
- Philip L. Goodwin
- * Alfred H. Barr
- * Ruth Resner
- Mildred Constantine
- Caroline Jurieux
- Klanton L. Catlin
- Agita Brenner
- McKinley Helm
- * Paul Kelerman
- Schnee Kieber
- Bertram Wolfe
- ~~Alma Reed~~
- Esther Born
- ~~Frances Zarr~~
- Jane Watson
- ~~Frances Flynn Payne~~

- ~~Samuel Barlow~~
- ~~Barthel Bondell?~~
- ~~Charles A. Page?~~
- ~~Charles A. Thomson?~~
- Kidder-Smith

The Peabody Museum, Harvard
 The California School of Fine Arts
 Detroit Institute of Arts
 * The Art Institute of Chicago (Gallon Pidge)
 Smith College M. of Art (see Abbott)

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From Mrs. d'Harmoncourt

COPY

M E M O

Mr. Luis de Zulueta

REPORT ON LATIN AMERICAN ART - for May 13th

I have accepted to prepare for the next meeting of the Committee on Latin American Studies (May 13th), an outline of studies in the field of Latin American art to be recommended to American scholars and students. This outline should cover the following points:

1. What contribution has Latin American art to offer to the body of knowledge on art in the U.S.?
 - a. This section should deal with the subject both from a regional point of view and in terms of discipline. Consideration should also be given to the study of Latin American scholarship in the field of art of the Old World.
2. Consideration of the best methods to study the various fields.
3. Best sequence of study.
4. Need for studies in supplementary fields.
5. Best preparation for scholars and students interested in Latin American studies.
6. Dissemination of knowledge through teaching and publications.
7. Ways of interesting American institutions in the field.
8. Need for efficient cooperation by Latin American scholars.

People to be Consulted in Connection with the Preparation of this Report:

Robert C. Smith, Library of Congress
George Kubler
Dan Rich, Art Institute, Chicago
Alfred Barr, Museum of Modern Art
Lincoln Kirstein, Museum of Modern Art
Ruth Reeves
Mr. Schmeckebier
Grace McCann Morley, San Francisco Museum
Pal Keleman
Francis Taylor, Metropolitan Museum of Art
Carl Zigrosser, Philadelphia Museum
Jo Spinden, Brooklyn Museum

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BECARIOS IBEROAMERICANOS · 1944

SR. ALBERTO BARAJAS CELIS, Profesor de Algebra en la Facultad de Ciencias e Investigador en el Instituto de Matemáticas de la Universidad Nacional de México: Teoría de la gravitación.

DR. EDUARDO CABALLERO Y CABALLERO, Jefe del Laboratorio de Helmintología en el Instituto de Biología de la Universidad Nacional de México: Estudios sobre la Onchocerciasis.

DR. EURÝALO CANNABRAVA, Profesor de Filosofía en el Colegio Pedro II, Rio de Janeiro, Brasil: Semántica lingüística en relación con la filosofía y la historia de las ideas.

ING. ADOLFO DORFMAN, Ex-Director del Seminario de Economía Industrial, Profesor Suplente de Tecnología Industrial en la Facultad de Ciencias Físico matemáticas de la Universidad Nacional de La Plata y Secretario de la Cátedra de Economía Argentina del Colegio Libre de Estudios Superiores, Buenos Aires, Argentina: Métodos para organizar investigaciones económicas sobre industrias fabriles e interpretar sus resultados. (Beca renovada).

SRTA. LILY GARAFULIC YANCOVIC, Profesora ayudante del curso de Escultura, Facultad de Bellas Artes, Universidad de Chile: Obras de creación artística.

LIC. EDUARDO GARCÍA MÁYNEZ, Jefe del Departamento de Estudios Universitarios de la Secretaría de Educación y Profesor de Filosofía del Derecho, Escuela Nacional de Jurisprudencia, México, D. F.: La filosofía del derecho en los Estados Unidos.

DRA. ELISA HIRSCHHORN, Instituto de Botánica Spegazzini de la Universidad Nacional de la Plata, Argentina: Estudio de los hongos del orden Ustilaginales.

DR. RAFAEL AURELIANO LABRIOLA, Jefe del Laboratorio de Química Orgánica en la Facultad de Ciencias Exactas, Buenos Aires, Argentina: Estudios de los métodos de microanálisis orgánico elemental cuantitativo y de las técnicas de hidrogenación a presión normal y elevada.

SR. MAURICIO LASANSKY, Artista, Director del Taller de Manualidades de la Provincia, Córdoba, Argentina: Estudios sobre el arte del grabado. (Beca renovada).

DR. MANUEL MALDONADO KOERDELL, Encargado de la Sección de Historia Natural, Instituto de Investigaciones Científicas, Universidad de Nuevo León, Monterrey, N. L., México: Anatomía comparada de los vertebrados.

SR. JORGE MILLAS, Profesor ayudante de Filosofía de las Ciencias, Instituto Pedagógico, Universidad de Chile: Problemas psicológico-filosóficos.

SR. GUIDO MUNCH PANIAGUA, Calculador en el Observatorio de la Universidad Nacional de México, Tacubaya, D. F.: Problemas matemáticos de la teoría de las atmósferas estelares.

DR. RAÚL ROA Y GARCÍA, Profesor en la Facultad de Ciencias Sociales de la Universidad de la Habana: Problemas sociales de Norteamérica en relación con la situación internacional.

SR. ENRIQUE TESTA ARUESTE, Ayudante de la Facultad de Ciencias Jurídicas de la Universidad de Chile: Estudios comparativos de derecho mercantil en las Repúblicas Americanas, especialmente sobre el problema de la provisión de fondos en la letra de cambio.

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JOHN SIMON GUGGENHEIM MEMORIAL FOUNDATION
1945 · BECAS DE INTERCAMBIO ENTRE LOS ESTADOS UNIDOS Y
ARGENTINA · BRASIL · CUBA · CHILE · MÉXICO · PERÚ Y URUGUAY

CON el fin de estrechar las relaciones culturales entre las repúblicas de las Américas, impulsar la investigación científica y procurar una mejor inteligencia entre los respectivos países, la John Simon Guggenheim Memorial Foundation, (que fué establecida por el ex-senador de los Estados Unidos, Simon Guggenheim, y por su esposa, en memoria de su hijo, fallecido el 26 de abril de 1922), ofrece un limitado número de becas dentro de las condiciones que abajo se indican. Por ahora estas becas de intercambio se otorgan a ciudadanos o residentes permanentes de los Estados Unidos (incluyendo los portorriqueños) y de las siguientes repúblicas: Argentina, Brasil, Cuba, Chile, México, Perú y Uruguay.

1. EL objeto de las becas es ayudar a quienes, poseyendo de relevantes cualidades personales e intelectuales, se hayan distinguido por sus actividades valiosas. Las becas correspondientes a la Argentina, Brasil, Cuba, Chile, México, Perú y Uruguay se otorgarán para proseguir en los Estados Unidos trabajos de investigación científica o de creación artística. Por lo que respecta a la música, sólo se conferirán becas a las personas que tengan proyectadas composiciones originales, o que deseen profundizar en su teoría o historia.
2. LAS becas se conceden a personas de ambos sexos, ya sean solteras o casadas, sin distinción de raza, color o credo. Normalmente las edades de los beneficiarios de estas becas varían entre veinticinco y cuarenta años; en casos excepcionales dichas becas podrán otorgarse a personas de más edad. No habrá un número fijo de becas para cada uno de los países comprendidos en este intercambio.
3. LAS pensiones serán, por lo común, de 2,000 dólares para doce meses. Las becas se otorgarán *por un año*, pero podrán ser renovadas. En casos especiales, los fideicomisarios de la Fundación concederán becas por períodos más breves con una pensión apropiada. El conocimiento de la lengua inglesa no será requisito indispensable para los becarios que deban venir a los Estados Unidos.
4. AL escoger a los candidatos, el Comité de Selección tendrá sobre todo en cuenta el que aquellos hayan demostrado excepcional capacidad en la investigación científica o en la creación artística. Por lo general, se espera que los aspirantes a las becas sean graduados de universidades o de escuelas profesionales, o individuos que se hayan especializado en alguna rama de la ciencia o del arte, y que hayan aprovechado ya las enseñanzas que su país ofrezca. Los becarios quedarán en libertad de escoger la universidad o el centro de estudios en los Estados Unidos que esté más de acuerdo con su propósito. Los solicitantes deberán presentar *un plan definido y detallado* de las investigaciones que piensen realizar en los Estados Unidos. La Fundación consultará a científicos o artistas de prestigio sobre el valor y la practicabilidad de los proyectos sometidos, y sobre la personalidad y la capacidad de los aspirantes.
5. CADA pensionado deberá presentar a la Fundación un informe completo de sus actividades, estudios o investigaciones al expirar el término de su beca, y dar informes parciales siempre que la Fundación se los pida. Las solicitudes de renovación de beca deberán ser dirigidas a las oficinas de la Fundación en Nueva York antes del primer día de abril de cada año, y en todo caso deberán ir acompañadas de un informe sobre las investigaciones o estudios realizados.
6. LAS solicitudes deberán ser escritas por los interesados en cuestionarios especiales, y dirigidas al secretario general de la Fundación, Dr. Henry Allen Moe, 551 Fifth Avenue, New York 17, N. Y. Las solicitudes se recibirán hasta el día 31 de diciembre de cada año. Las becas concedidas se anunciarán en Nueva York en el mes de junio siguiente.

Las solicitudes en blanco pueden conseguirse en las oficinas de la Fundación en Nueva York, en las oficinas consulares de los Estados Unidos en los países incluidos en el plan de becas, y además dirigiéndose a los representantes de la Fundación: MÉXICO: Arq. Carlos Contreras, Edificio La Nacional, Despacho 1004, Avenida Juárez 4, México, D. F. ARGENTINA: Dr. Enrique Gil, Diag. Sáenz Peña 530, Buenos Aires, Argentina. CHILE: Dr. Joaquín Luco, Universidad Católica de Chile, Santiago.

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ITINERARY of René d'Harnoncourt

Arrive		Dec. 28, 1944	
Leave	MEXICO CITY	Jan. 3, 1945	
Arrive		Jan. 3, 1945	7
Leave	PANAMA CITY	Jan. 7, 1945	0
Arrive		Jan. 7, 1945	10 (2m)
Leave	LIMA	Jan. 15, 1945	17 (Lima 2/21)
Arrive		Jan. 15, 1945	17
Leave	SANTIAGO	Jan. 18, 1945	10
Arrive		Jan. 18, 1945	20
Leave	BUENOS AIRES	Feb. 2, 1945	31
Arrive		Feb. 1, 1945	
Leave	RIO de JANEIRO	Feb. 19, 1945	16
Arrive		Feb. 19, 1945	17
Leave	BELEM	Feb. 21, 1945	
Arrive		Feb. 21, 1945	19
Leave	PORT AU PRINCE	Feb. 26, 1945	23
Arrive		Feb. 23, 1945	
Leave	NEW YORK		

Mexico ~~_____~~ Feb. 25?

- 10. POLLOCK, Souvenir "Riviera" Napoleon on cardboard, 16" x 30"
- 11. POLLOCK, Souvenir "Riviera" Napoleon on cardboard, 16" x 30"
- 12. POLLOCK, Souvenir "Riviera" Napoleon on cardboard, 16" x 30"
- 13. POLLOCK, Souvenir "Riviera" Napoleon on cardboard, 16" x 30"
- 14. POLLOCK, Souvenir "Riviera" Napoleon on cardboard, 16" x 30"

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Partial list of paintings sent to Havana

Exhibition Haitian Popular Painting, Havana, Spring, 1945.

- 1 LAZARE, Luckner (16 years) "Flowers in a basket", oil on canvas, 16" x 19"
(Collection René d'Harnoncourt)
- * 2 OBIN, Philomé "Arrival of President Roosevelt at Cap-Haitian" oil on cardboard, 17" x 23 $\frac{1}{2}$ " (framed)
Not for sale - to be offered as a present to President Roosevelt by the Centre.
- * 3 OBIN, Philomé "Toussaint Louverture receives a letter from the First Consul" Oil on cardboard, 17" x 23 $\frac{1}{2}$ "
Not for sale - property of ²Mr. Gomez Sicre
- * 4 OBIN, Philomé "Voodoo and cock fight" oil on cardboard, 17 $\frac{1}{2}$ " x 24 $\frac{1}{2}$ " (framed)
Not for sale, property of ²Centre d'Art.
- * 5 AGNANT, Léon "The Vase" oil on canvas 14 $\frac{1}{4}$ " x 19 $\frac{1}{4}$ "
Price \$ 25.00
- 6 MORISSET, Marie-Marguerite: "Country dance" oil on canvas 15 $\frac{1}{4}$ " x 17"
Price \$ 20.00
- 7 RIGAUD, J. A. "Haitian Peasant woman" oil on masonite 18 $\frac{1}{2}$ " x 22 $\frac{1}{2}$ "
Price \$ 25.00
- 8 ROWE, Marcos "Haitian rice field" (Our war effort) Oil on canvas 15 $\frac{1}{2}$ " x 22" (framed)
- 9 AGNANT, Léon) "St Joseph's Church, Port-au-Prince"
LAZARE, Luckner) oil on canvas 25" x 32"
Price \$ 30.00
- 10 POISSON, Louverture "Siesta" Sapolin on cardboard, 16" x 20"
- * 11 POISSON, Louverture "Haitian Peasant woman attempting to make herself appear like a bourgeoise" Sapolin on cardboard 16" x 20
Not for sale; property of Centre d'Art.
- 12 POISSON, Louverture "View from the airfield, Port-au-Prince" Sapolin on cardboard 15 $\frac{1}{2}$ " x 20 $\frac{1}{2}$ "
Price \$ 25.00
- 13 VINCENT, René "Voodoo dance" Oil on canvas 25" x 34 $\frac{1}{4}$ " (framed)
Price \$ 45.00
- 14 AGNANT, Léon) Screen: "The iron market, Port-au-Prince"
LAZARE, Luckner) Oil on canvas; 3 panels, each 27 $\frac{1}{2}$ " x 78"
Price \$ 150.00

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ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

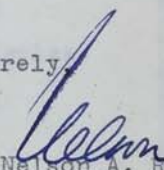
July 20, 1945

Dear René:

I have just finished reading your report. It was tremendously interesting and most helpful. Next time you are down I would like to have the opportunity of discussing it with you. Meantime, I am taking the liberty of passing it around to some of the people here for their confidential information.

With best wishes,

Sincerely,


Nelson A. Rockefeller
Assistant Secretary



Mr. René d'Harnoncourt,
Vice President in Charge of Foreign Affairs,
Museum of Modern Art,
11 West 53rd Street,
New York 19, New York.

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 54th Street
New York City

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not copies of our own endeavors but contribute
to civilization as a whole.

4. More care should be exerted in watching the quality of all performances sponsored by agencies connected with cultural interchange.

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Rockefeller Nelson

6/27

Nelson A. Rockefeller
Washington, D.C.

file

San Francisco
June 21, 1945

Dear Rene:

Dr. Morley has spoken with great enthusiasm regarding the tremendous job you did in conducting the American Council of Learned Societies conference on Latin American art and archaeology.

Congratulations and best wishes.

Sincerely,

Nelson

Nelson A. Rockefeller

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 54th Street
New York City

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Recommendations, cont'd.
RECOMMENDATIONS IN THE FIELD OF CULTURAL EXCHANGE

1. French cultural agencies have used with great success a technique to make themselves well known in the various countries by inviting prominent people from these countries to collaborate actively with them.

In Mexico, for example, they originated a series of lectures on topics of great interest in Mexico, given by ten people only three of which were Frenchmen. The topics covered everything from literature, anthropology, art and science to economic subjects. The very fact that the best known authorities in Mexico were talking on a program sponsored by the French cultural institutions made these institutions a recognized cultural focal point in Mexico.

American cultural agencies follow this practice only in very rare cases and should, in my opinion, organize more courses and lectures with the participation of local authorities.

2. The opinion that only American achievements should be put forward in exhibitions and other cultural activities which are being held by some of our officials, has, I believe, done a great deal of harm. The few exhibitions, notably that of the Prints from the Rosenwald Collection showing great art from all over the world, have not only been an enormous success but have brought the realization to many people in South America that the United States is today a cultural center of the world. As such a center, the United States takes on a much greater importance in the Latin American mind than if it were presented only on the strength of its national efforts.
3. Since the defensive attitude of many Latin American toward the United States is based on a fear of losing their cultural identity under the pressure of United States influence, introduced particularly through the movies and magazines, our program should stress the fact that we do not consider cultural relations as a vehicle of imposing our culture or even of presenting it as a model to them, but as a means of giving them the tools for building up their own characteristic cultural forms. We should let them know that we realize that from an egoistic point of view we can only gain from Latin American cultural achievements if they are not copies of our own endeavors but contribute something original to civilization as a whole.
4. More care should be exerted in watching the quality of all performances sponsored by agencies connected with cultural interchange.

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RECOMMENDATIONS OR INFORMATION CONCERNING POLITICAL RELATIONS
Recommendations, cont'd

1. The effectiveness of certain laws made for the public benefit in
Due to the skepticism about the validity of American cultural
efforts one mediocre performance can undo all the good work
achieved in many months, because it is invariably used by
those hostile to the United States as an example of our lack
of discrimination in cultural matters.

This consideration should be extended as far as possible
to all cultural activities patronized not only by our
cultural institutions but also by our diplomatic missions.

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RECOMMENDATIONS ON INFORMATION CONCERNING POLITICAL RELATIONS

- LATIN-AMERICAN TRIP
List of Cities Visited
1. The effectiveness of certain laws made for the public benefit in the United States has impressed our visitors from Latin America and constitutes one of the most powerful propaganda weapons at our command. See City

PERU	Lima
CHILE	Santiago
ARGENTINA	Buenos Aires Mar del Plata Rosario
BRAZIL	Rio de Janeiro Sao Paulo Belem
HAYTI	Port-au-Prince
URUGUAY	Montevideo

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LATIN-AMERICAN TRIP
List of Cities Visited

MEXICO	Mexico City
PERU	Lima
CHILE	Santiago
ARGENTINA	Buenos Aires Mar del Plata Rosario
BRAZIL	Rio de Janeiro Sao Paulo Belem
HAITI	Port-au-Prince
URUGUAY	Montevideo

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Rockefeller

With very best regards,

June 21, 1945

Faithfully yours,

Dear Mr. Rockefeller:

Rene d'Harnoncourt

In accordance with the instructions set down in your confidential letter of September 29, I am submitting to you here my report on the observations made during my trip to Latin America in the period of December 27, 1944 to March 23, 1945.

The report is divided into two main sections, the first dealing with impressions gathered on political trends and the second with observations on problems of cultural interchange. It is supplemented with a short section on observations on propaganda activities and their effect on public opinion and an appendix containing a list of the people with whom I had contact, clippings and some publications. I sincerely hope that you will find the report useful.

Before I left you were kind enough to agree that I should be recompensed for the report to the sum of \$2000 that was to be the equivalent of the expenses to be incurred during the trip. Of this sum your office advanced me \$500 and the round-trip ticket with the understanding that the remainder of the sum would be paid to me on my return.

On March 3rd I landed in Miami, expecting to return immediately to Washington to submit my report to you there. I telephoned your office from Miami and was advised to report to you in Mexico since you and most of your executive staff were at that time at the Chapultepec Conference. I left Miami accordingly for Mexico where I gave you my first verbal report. This unforeseen development added greatly to the expense of my trip. It increased not only the time of the trip by more than one fourth but also involved very considerable additional transportation expenses. Due to this unexpected change in my itinerary, my expenses for the trip as a whole amounted to \$2500 instead of \$2000 and I would greatly appreciate it if it would be possible to adjust my recompensation for the report so as to cover my actual outlay.

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With very best regards,

Reimbursement from the OIAA	\$1000
R.d'H.	Faithfully yours, 250
Purchases brought back	540
Purchases still to be received	Rene d'Harnoncourt 750
Expenses connected with purchases	250
Total:	\$2700

The Honorable Nelson A. Rockefeller
Assistant Secretary of State
Department of State
Washington, D.C.

R.d'H:cr
Enclosures

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JUN^o 21, 1948

Reimbursement from the OIAA	\$1000
R.d'H.	250
Purchases brought back	540
Purchases still to be received	750
Expenses connected with purchases supporting of the points made in the first section that I de- livered to you in Washington.	<u>250</u>
Total:	\$2700

I am also enclosing a confidential letter to Nelson explaining the increase in expenses and asking for an adjustment of the previously arranged rate of recompensation. I am not sure if the form of this letter is acceptable, but since I was to be paid a fee on lieu of expenses I believe that a simple statement would be preferable to a detailed expense account.

Under separate cover I am sending you a copy of the catalogue of the Mexican show for you.

Thank you very much for giving us the time to look at our exhibition. Your suggestions were extraordinarily constructive and we are already working on their incorporation in the final version.

With very best regards,

Faithfully yours,

Rene d'Harcourt

Mr. Wallace E. Harrison

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Jun^e 21, 1945



DEPARTMENT OF STATE
WASHINGTON

Dear Wally:

Enclosed you will find the remainder of the report, including clippings and publications, supporting some of the points made in the first section that I delivered to you in Washington.

I am also enclosing a confidential letter to Nelson explaining the increase in expenses and asking for an adjustment of the previously arranged rate of recompensation. I am not sure if the form of this letter is acceptable, but since I was to be paid a fee en lieu of expenses I believe that a simple statement would be preferable to a detailed expense account.

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Thank you very much for giving us the time to look at our exhibition. Your suggestions were extraordinarily constructive and we are already working on their incorporation in the final version.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Wallace K. Harrison

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Rockefeller

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



Dear Mr. D'H

In Mr. P
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get in touch

*Feb 18th leave Sao Paulo - 6⁰⁰ am (Car)
arrive Washington 8 pm*

Feb 19th DAY WITH PORTUGUESE

*Two West Coast by car & rail
6⁴⁰ arrive Sao Paulo*

*12⁰⁰ Supper with Fr. Smiths.
3³⁰ leave Sao Paulo
5⁴⁰ arrive Rio
7³⁰ Supper at Rio Airport
11 double party at Poles.*

Feb 21

*9. Passport & Tickets -
10⁰⁰ Correspondence
11 Ken Hodland
11⁰⁰ Marques dos Santos
12⁰⁰ Leavelle, Frank Walker
2¹⁵ Mr. Sheridan Bank
2⁰⁰ INTERVIEW Globe
3⁰⁰ Marques dos Santos
4⁰⁰ Supper ... (Henderson)
5⁰⁰ Portuguese home (Henderson)
7⁰⁰ Supper Henderson
9 party Henderson.*

ATE

1945

I acknowledge

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back to Washington
however, we shall
are definite.

R. Shemwell

Elizabeth R. Shemwell
Secretary to
Mr. Nelson A. Rockefeller



Mr. Rene D'Harnoncourt,
The Museum of Modern Art,
11 West Fifty-third Street,
New York 19, New York.

H.d'Har

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Rockefeller

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



Rockefeller

Mr. [] PALACE HOTEL RIO

Tues

Supper at Walden Place, -
Carnegie - O'Donn.

RAUL PEDROZA
DIRECTOR DE ARTES PLASTICAS

Associação dos Artistas Brasileiros

1 PARTY AT SEMUDI'S WITH []

Sat. []

1. []
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TATE

1945

Dear Mr. D'H

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R. Shemwell

Elizabeth R. Shemwell
Secretary to
Mr. Nelson A. Rockefeller



Mr. Rene D'Harnoncourt,
The Museum of Modern Art,
11 West Fifty-third Street,
New York 19, New York.

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Rockefeller

Rockefeller

ADDRESS OFFICIAL COMMUNICATIONS TO
THE SECRETARY OF STATE
WASHINGTON, D. C.



DEPARTMENT OF STATE
WASHINGTON

June 6, 1945

Dear Mr. D'Harnoncourt:

In Mr. Rockefeller's absence, may I acknowledge your letter of June first.

This will be brought to Mr. Rockefeller's attention immediately upon his return to the office. It looks now as if he will not be getting back to Washington until the latter part of this month. However, we shall get in touch with you as soon as plans are definite.

Sincerely,

Elizabeth R. Shemwell
Elizabeth R. Shemwell
Secretary to
Mr. Nelson A. Rockefeller



Mr. Rene D'Harnoncourt,
The Museum of Modern Art,
11 West Fifty-third Street,
New York 19, New York.

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Rockefeller

June 1, 1945

Dear Nelson:

I have been anxiously waiting for your return to deliver my report and to show you the first things I received for your office.

I am leaving for Chicago this Sunday and will be back in New York Monday the 11th. If you have returned from San Francisco in the meantime and can see me the week of June 10th, please let me know.

I just had a four-day conference on studies in Latin American art here at the Museum with the best men in the United States in attendance. I believe that the recommendations and suggestions made in this conference will do considerable good in the general post-war program.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

The Honorable Nelson A. Rockefeller
Assistant Secretary of State
Department of State
Washington, D.C.

R.d'H:cr

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Wheeler

THE MUSEUM OF MODERN ART

Date June 6, 1945

To: Mr. d'Harnoncourt

Re: _____

From: Mr. Wheeler

Dear Rene:

Just a reminder to clear with Nelson regarding the appropriation of \$500 from the Inter-American Fund for the purchase during the next two years of books and color reproductions to be presented to Latin American libraries and cultural institutions which cannot afford to purchase them. We have just had another request for books from the Galeria del Prado in Havana, Cuba.

Mr. Rene D'Harnoncourt
Vice President
Museum of Modern Art
11 West 53rd Street
New York, 19, New York

Enclosure



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BOOKS FOR LATIN-AMERICA
THE MUSEUM OF MODERN ART
DEPARTMENT OF INTER-AMERICAN AFFAIRS

Date May 11, 1945

To: Miss Ulrich
From: M. Wheeler

Re: _____

You remember we discussed some time ago having transferred from our Latin-American Fund another sum of two or three hundred dollars to be used to provide Museum publications to Latin-American museums and art centers which urgently need them but cannot afford to purchase them. Will you let me know what procedure should be followed in order to accomplish this?

Enclosed is check drawn in your favor in the amount of \$300.00 covering the increase in expenses on your recent study trip.

Very truly yours,

Mr. Rene D'Harnoncourt
Vice President
Museum of Modern Art
11 West 53rd Street
New York, 19, New York

Enclosure



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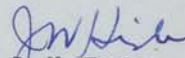
EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
~~COORDINATOR~~ OFFICE OF INTER-AMERICAN AFFAIRS

September 24, 1945

Dear Mr. D'Harnoncourt:

Enclosed is check drawn in your favor in the amount of \$500.00 covering the increase in expenses on your recent study trip.

Very truly yours,


J. W. Hisle
Comptroller

Mr. Rene D'Harnoncourt
Vice President
Museum of Modern Art
11 West 53rd Street
New York, 19, New York

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O JORNAL
Federal District, Rio

DATE: FEB 17 1945

"A arquitetura brasileira é a primeira do Continente"

Impressões do vice-diretor do Museu de Artes Modernas de Nova York — Sucesso de Portinari

S. PAULO, 16 (Meridional) — Está em São Paulo, o sr. René d'Harnoncourt, vice-presidente do Museu de Arte Moderna de Nova York, artista e autor de varias obras entre as quais "A arte indigena nos Estados Unidos" e "Mexicana", sobre a vida do Mexico.

SUCCESSO DE PORTINARI

Externando sua opinião sobre a repercussão da presença dos pintores brasileiros na America e principalmente sobre Portinari, afirmou: — A exposição do pintor brasileiro, exhibida no Museu de Nova York, alcançou extraordinario sucesso. Trata-se de um formidavel artista como existem poucos na America.

Em seguida, falou sobre a arquitetura brasileira que julga ser a primeira no Continente. Referiu-se ao livro "Brazil Builds" que constituiu mais uma iniciativa do Museu de Nova York no sentido de divulgar a arquitetura brasileira, colocando-a ao alcance do povo norte-americano.

Sobre os motivos que o levaram a realizar a atual viagem afirmou:

— Como diretor do Museu de Nova York, tenho estado em constante contacto com a arte brasileira. Agora, os meus companheiros de trabalho julgaram ser oportuno incentivar o intercambio entre artistas modernos dos nossos países. Minha viagem, tem, assim, por finalidade, permitir um conhecimento mais exacto das possibilidades dos artistas brasileiros, afim de que seja levado a efeito, com exito, o nosso plano de cooperação intelectual. Como consequencia logica, promoveremos a filiação de varios artistas modernos do Brasil, aos trabalhos do Museu de Nova York. Desejo, por isto mesmo, conhecer as figuras mais representativas da arte moderna brasileira, para que conversemos sobre os problemas de interesse comum.

O MUNDO DE AMANHÁ

Indagando sobre o desenvolvimento da arte no mundo de amanhã, disse-nos:

— Depois da guerra, assistiremos a um fantastico desenvolvimento do material empregado nas artes plasticas, o que permitirá ao artista alcançar resultados jámais imaginados. Acredito, assim, que a arte sofrerá uma tremenda transformação, como consequencia logica do sistema de vida, que será adotado no futuro, quando as armas de guerra voltarem a ceder lugar aos instrumentos de paz.

Sobre o artista brasileiro declarou:

— Dois grandes perigos foram evitados pelos artistas modernos desta nação: a estandardização Internacional e o excessivo nacionalismo.

O sr. d'Harnoncourt, permanecerá nesta capital, durante 10 dias, seguindo depois para o Rio.

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Rockefeller

April 11, 1945

Dear Nelson:

I am still working on my report to you and hope to have it ready by the middle of next week.

In the meantime I am sending you here my report on the Museum's business in Latin America which I am submitting to our Trustees.

I have heard from Mexico and know that the first things are being shipped so that I will have something to show you in the not too distant future.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

The Honorable Nelson A. Rockefeller
Assistant Secretary of State
Department of State
Washington, D.C.

R.d'H:cr
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ADDRESS BY THE HONORABLE NELSON A. ROCKEFELLER,
ASSISTANT SECRETARY OF STATE, AT A MEETING OF THE
CONNECTICUT STATE DEVELOPMENT COMMISSION, WEST
MIDDLE SCHOOL AUDITORIUM, HARTFORD, CONNECTICUT,
AT 8:30 P.M., E.V.T., APRIL 10, 1945

I am very happy indeed to be in Hartford tonight and to meet personally all of the people who have taken part in the development of the inter-American program in Connecticut. Under the leadership of Governor Baldwin this program has progressed far. The tour last year that the state of Connecticut arranged for delegates from the other Americas to the Inter-American Development Commission was one of the highlights of the year. The program in Connecticut is an outstanding achievement and one destined to make an increasingly important contribution to the work your federal government is carrying out in cooperation with the governments of the other American republics.

For as the attack of the United Nations, with growing fury, is destroying the Axis power to resist, we begin to hear all over the world in swelling volume phrases like these, -- "opportunities for the people", "security for the people", "rising levels of living", "human dignity".

These are not new phrases but they are said with a new sincerity and with a new intent. They refer to an effort which has aroused enthusiasm and hope for a world at peace after victory.

These words reflect the determination of the people of every united nation to win from the dregs of this worst of all wars a long peace and, if possible, a permanent peace.

These words signify the determination that the way to permanent peace must lie along the road of equality, of health, of happiness, of education, of freedom of worship, of security, of freedom of the ballot, all of which will lead to higher levels of living and less inclination to be lead into war by another Hitler.

If the people of every nation can live in a state of well-being and dignity, they will, through the power of the vote, so govern themselves that it will not be necessary again for nations to go to war in order to erase the mistakes of selfish and aggressive leaders.

Sound government by the people, sound use of economic resources, free and equal access to raw materials and to markets, if complemented by a unity of nations in the common cause of peace, can bring peace to the world and maintain peace for as long as the people want it.

It was to further such ideals, to assume our joint responsibilities and to solve our serious problems that the Inter-American Conference on Problems of War and Peace was held in Mexico City last month.

The delegates went to work with a determination and unity of purpose. Because their will to find agreement and solution was strong, they left Mexico City with an impressive list of successes. They gave security to the hemisphere by agreement to meet aggression both from within and without the hemisphere, with all the sanctions at their command including armed force. They placed the American nations in the forefront in support of an international security organization. They gave new and important powers to the Pan American Union, thus giving the inter-American system a strong tool to carry out the cooperative agreements reached. Agreement was reached to arrest war criminals and continue the fight against enemy subversive activity. They took very real steps to ease the economic shock of transition from war to peace. And they passed the Economic Charter of the Americas under which the American republics will continue in the peace the cooperative measures they have carried out with such success during the war.

As the last act of the Conference, a message was sent to Argentina. Argentina answered it promptly. This morning the newspapers announced that the twenty American republics which were represented at the Conference have decided unanimously, after consultation, to resume normal diplomatic relations

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with Argentina. Let me give you the background.

The twenty American nations at the Mexico City Conference first reached their agreements on other matters, including the security of the hemisphere against aggression both from without and within, the strengthening of the inter-American system, the plans for minimizing the economic dangers of the transition period, the long range plans for expanding economies, to provide higher incomes and better standards of living for the peoples of the American nations. Having cleared away by discussion and agreement many of the worries and fears they had brought to the Conference, they felt ready to discuss the status of Argentina as it related to their own best interests and the interests of the hemisphere. They unanimously agreed on the Message to Argentina.

The message made clear three things. First, it stated that the unity of the peoples of America is indivisible and that "the Argentine Nation is and always has been an integral part of the union of the American republics". Second, hope was expressed that Argentina might put herself in a position to conform to the principles and declarations of the Conference of Mexico and sign the United Nations documents. Third, it was hoped that Argentina might embrace the policy of cooperative action with the other American Nations which these nations are already following.

Argentina responded promptly. The decision to resume diplomatic relations followed the reorientation of Argentine foreign policy reflected by her declaration of war against the Axis countries, her agreement to the principles and declarations of the Conference of Mexico, and her subsequent steps of a practical nature as provided in the message to Argentina. At a special meeting of the Governing Board of the Pan American Union on March 31st, the members decided unanimously that the measures taken by Argentina were in accordance with the provisions of the message. Argentina signed the Final Act of Mexico City on April 4.

Among the steps taken by Argentina, in addition to the declaration of war and agreement to the Final Act of Mexico, on which the action of the Governing Board of the Pan American Union and also recognition by the twenty American governments was based, were:

1. Internment of Axis nationals — Japanese diplomatic and consular officers have been interned; the crew of the Graf Spee have been made prisoners of war; Fritz Handl has been detained.
2. Registration of enemy aliens and restrictions on their activities — they were required to turn in all firearms, radio transmitters, etc., and also are required to report monthly.
3. Control of all Axis assets — a special Council of Administration will take over control not only of the firms or branches directly representing firms in the Axis countries, but also any firms that have indirect links with Axis powers or Axis-dominated countries. The assets of any individual resident in Argentina whose activities are a menace to the security of the state or the war effort of the United Nations are also placed under control of the Council.

But now let us return to the achievements of the Mexico City Conference, the significance of the problems that faced the delegates and the solutions they worked out. After Germany attacked Poland the nations of the Americas prepared to resist aggression from abroad. At the meeting of Foreign Ministers at Havana in 1940 it was agreed that any act of aggression against an American nation would be considered as an act of aggression against all twenty-one American nations. As a result of the decision taken at the meeting of Ministers of Foreign Affairs at Rio in 1942, the Western Hemisphere then mobilized its economic and military resources against the common enemy, and the American nations have never deviated from that path. But since the dangers of invasion from abroad have abated the growth of armaments and military training have continued with the result that the peoples of many nations began to fear that these preparations would one day be used against them by their

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that follow war. It must be obvious--it is obvious to them--that no nation, large or small, can solve these problems alone and that never before has the unity of the Americas been so vital to the future security and well-being of the peoples in this hemisphere.

As a matter of fact they did not know our attitude. For many years the United States has realized that its own well-being and security depend on the unity of the Americas. Therefore, we introduced a resolution to reorganize the Pan American Union--to expand its powers and responsibilities. The act provides for a meeting of the Governing Board of the Pan American Union once a week in Washington, a meeting of the Ministers of Foreign Affairs of all the American nations once a year, and an international conference of American states every four years. Thus, the inter-American system is operating on the political, economic, social and cultural problems of the hemisphere at all times.

New powers were assigned to the Governing Board. It has jurisdiction over any questions affecting the unity or solidarity of the American republics. It has the power to act on matters of common, military, economic, political and cultural interests. The Pan American Union is also instructed to draw up a charter further strengthening the inter-American system and to set up an Inter-American Economic and Social Council to study and recommend programs for social progress and rising standards of living.

During the past several years the peoples of the Americas have learned what total war means. Our enemies have not fought with military weapons alone; they have used economic, political and psychological forces as well. In European countries in the early days of the war we saw the dread and fear and impotence which total war produced.

For many generations the Germans have been preparing for the penetration of the Americas. Select groups of Germans have been coming to the American nations in increasing numbers and settling in strategic areas.

The Japanese came to the United States until about thirty years ago when we passed the Japanese Exclusion Act. Then they flowed southward and also concentrated in strategic areas.

Beginning many years ago, the German nationals and those of the first and second generations of immigrants began to penetrate into commerce, banking, public utilities, business, transportation and finally into ownership and personnel of vital airways.

With their age-old talent for detail and organization the government of Germany never lost touch with these key immigrants and their descendants. When the Nazis came to power they used this data to force, if necessary, these Germans and thousands of people of German descent into an organization to be trained for espionage, sabotage, storm trooper operations and the taking of full advantage of economic and political penetration. Their organizations were devoted to flooding the Americas with vicious and violent propaganda--everywhere in North, Central and South America.

They constituted a peril to the security of the Western Hemisphere and to our ability to defend it if attacked.

We learned something of the German methods in the last war when they were able to delay and injure our war efforts by espionage and sabotage. After the war we forgot about these attacks on the home front and permitted enemy agents to reappear and start their operations again. In 1939, however, when war broke in Europe there was an active effort to break up Nazi subversive activities. This program was intensified by a series of definite recommendations made at the meeting of Foreign Ministers in Rio de Janeiro in 1942. The results were highly effective.

It was agreed at Mexico City that under no circumstances must we ever again relax our vigilance after this war. We must never again permit Axis agents to re-enter this hemisphere and above all, we could not provide anywhere in the Americas an asylum for war criminals.

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neighbors. Countries could ill afford to expend up to as high as one-third of the federal income for military purposes. These funds were desperately needed for education, public health and the development of the economic resources of various countries. They were needed for the welfare of the people, which leads to prosperity and the growth of democracy.

The representatives of the Governments of Colombia, Brazil and Uruguay, recognizing the seriousness of this situation, introduced resolutions calling for mutual guarantees against aggression from within the hemisphere as well as from without. These resolutions, when combined, became the Act of Chapultepec, one of the great steps in the progress of peace and security for the world. Armaments can now be reduced in the Western Hemisphere. The people of the Americas have received this Act with an enthusiasm seldom seen in this hemisphere.

The Act became effective the day it was passed under the wartime powers of the American Governments. It was recommended that the Act ultimately be made permanent by treaty.

Under the Act of Chapultepec the use of joint military force as a guarantee of peace is added to the traditional policies of the American nations for the settlement of differences by mutual consultation, arbitration and conciliation. Moreover, with the United Nations Conference in San Francisco fully in mind, the Act provided that "The said arrangement and the joint activities and proposals shall be consistent with the purposes and principles of the general international organization, when established." The world had its eyes on Mexico City and after the passage of the Act of Chapultepec many nations raised the question as to whether or not the Western Hemisphere was organizing a regional bloc which might limit the freedom of action of the American nations in the general world organization for peace and security.

The Dumbarton Oaks plan had been a matter of great and immediate interest to the nations of this hemisphere and was fully discussed at the Conference. These discussions led to a unanimous declaration endorsing the establishment of a general international organization. The delegates recognized the vital need of an organization built along the lines of the proposals of Dumbarton Oaks, but suggested that there were changes which might strengthen the plan and permit it to accomplish its objectives more easily.

There was no thought of an American bloc. Naturally, because of the geographical position, we, in this hemisphere, have a common interest, but each American nation is a sovereign nation and is determined to perform its responsibilities to the world effort in setting up a workable organization for peace and security. Rather than forming an American bloc the Act of Chapultepec created among the American nations a sense of security which enables each one of them to take part in world affairs as individual and sovereign nations.

History does not record anything similar to the inter-American system. It has been in operation for almost one hundred and fifty years since the Congress of the American Nations called by Simon Bolivar, the great liberator, assembled in 1826 at Panama. Since that time they have been thinking together, working together, planning together, and consulting with each other on their mutual problems. In 1896 and during the years since these joint meetings have settled scores of problems which had to do with the threat of invasion, politics, and economic difficulties.

The United States immediately after the last war was deeply preoccupied with the problems that are the aftermath of war and lessened its interest in the problems of this hemisphere, as well as the problems of the world. We did not participate in the League of Nations. We did not actively cooperate with the other Americas in attempting to solve the difficult problems of the transition period from war to peace. There has been a question in the minds of the American nations as to whether after this war we would duplicate our performance after the last war. The nations of the hemisphere wondered if each one alone would have to meet the drastic economic and social problems

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The wise and honest approach to this problem and the passage of the plan relieved the fears of many of the peoples of the other Americas.

If there is one lesson we have learned out of this war, it is that regardless of our tremendous productive capacity, regardless of our great natural resources, and regardless of our pride in the accomplishments of the people of the United States, we are not self-sufficient. Without the importation of strategic and critical materials and minerals from the other American republics, our production of military arms and equipment would have been impossible. We need not only in wartime but in peacetime as well, free access to the raw materials of the world.

We need markets too. We must have learned that we cannot sell enough to our own people to maintain the productive capacity which will provide employment for those who want employment plus our ten million men and women of the armed services who will return to us after the war.

Therefore, regardless of the past, increasingly in the future we will be a nation which imports and exports.

To provide over the long haul the necessary markets for our products requires industrialization throughout the world, development of natural resources, provision of the implements and mechanization of modern agriculture to solve the food problem, development of hydro-electric power for the benefit of all people, and the building of working conditions for labor which enables them not only to enjoy the benefits of collective bargaining, but assures them of higher wages, rising standards of living which are the means toward increased purchasing power and enhanced ability to buy the products they want.

Thus, the Conference at Mexico City adopted an outline of economic development called "The Economic Charter of the Americas". This Charter is based on the premise that no nations are more fortunately placed for expanding economies than the nations of the Western Hemisphere. They have great peoples and they have vast natural resources.

The Economic Charter is a set of guideposts to be put into effect after victory. It has as its objectives the winning of the war; rising standards of living; the elimination of discrimination; the reduction of barriers detrimental to trade between nations; the prevention of cartels or any private business arrangements similar to them; the elimination of excesses of economic nationalism, including unwarranted restrictions of exports and the dumping of surpluses on world markets, equitable treatment for foreign enterprise and capital; the full use of the international monetary fund; the international bank for reconstruction and development; and the food and agriculture organization of the United Nations; promotion of the system of private enterprise in production; international cooperation in cases where large and burdensome surpluses have developed so that these may be reduced in an orderly way without seriously affecting the markets for these products; and finally, the taking of appropriate steps to assure the workers of the American republics their full rights and privileges as laborers.

Now what does this mean to the United States? These economic questions are of keenest interest to the people of the United States for we have many of the same problems and, in addition, we have the serious problem of expanding our economy so that we can take back into well paid jobs some ten million men who will be coming out of the armed forces when the war ends.

We have a definite objective and a duty to the people of the United States to provide jobs for all.

Prior to the war our greatest national income ran about eighty-five billion dollars in 1929. Today, our national income is running at the rate of one hundred and fifty billion dollars per year. This is the income we must maintain if we are to employ our war workers and our returning men and women from the armed forces. It will require an increase of our exports over our pre-war levels. On this basis, Mr. William L. Clayton, Assistant Secretary of State, believes that three to five million new jobs will be created in industry,

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Over a period of many years, the nations of the Americas have developed a political structure. It has been strengthened as experience has taught us the ways in which to give it dynamic and vital form. The most severe test came at the outbreak of the war when the Foreign Ministers of the American nations met at Panama and agreed on a common policy of neutrality immediately after the Nazis had invaded Poland. In Havana, they met again after the fall of France and declared the policy that aggression against one American state was aggression against all. The attack on Pearl Harbor brought another meeting at Rio de Janeiro which solidified the unity of the Americas in wartime policy, joint military and economic action. This meeting mobilized the nations of the Americas in the defense of the hemisphere.

Since then, we have learned how to cooperate to increase the production of raw materials necessary to war, how to maintain transportation and how to distribute manufactured products and supplies under conditions of extreme difficulty. This cooperation has enabled the United States to produce miracles of production for the needs of fighting men of the United Nations on the fronts that reach around the world. This cooperation has aided the American nations in maintaining necessary economic stability on the home fronts in the production of necessities and the supply of food. It has enabled us to deliver fuel and repair parts to keep basic industries going. As a result of these war years, we know how to work together to meet the problems of production, manufacturing and distribution.

At Mexico City there was some concern over the question of whether this wholehearted cooperation between all the nations of the Americas would continue in the post-war era. It was recognized that economic and social problems of the greatest difficulty would have to be faced especially during the period of transition from war to peace. There was little question but that the United Nations would attain the victory they sought, but many nations of the Americas wondered if victory would be followed by economic collapse, unemployment and hunger.

The bulk of the national income of most of the nations that are now supplying us with the metals and materials vital to our war production and just as vital to the production of manufactured goods in peace, is received from the exportation of these raw materials. Without selling these exports, such nations have no power to buy, no power to import the goods that are necessary to the life of their people. Europe has been cut off since France fell. Europe has always been one of the most important markets for exports and imports of these nations. At about the same time France fell, however, the government began to buy heavily these raw materials for our own war production, for the defense of the hemisphere and for Lend-Lease.

Now economists know that these nations that depend so largely on the export of raw materials, cannot be left to themselves to solve the problems of the transition period. Their economies would collapse, leaving many of their people unemployed. This would create political unrest and affect the economic, social and political welfare of all nations in this hemisphere.

It was, therefore, agreed at Mexico City to continue the economic cooperation of the Americas in order to minimize the dangers of the transition period. We all decided that the nations supplying strategic and basic materials of war must, through joint action, be aided along the following lines: First, that when, during the transition period, it becomes necessary to reduce the volume of these materials to such a degree that the economies of certain countries will be seriously affected, we consult together and through bilateral agreements adopt measures designed to minimize the adverse consequences to the economies of the countries concerned. Second, that effort be made to reestablish normal commercial trade in these commodities as rapidly as possible. Third, to formulate plans as far in advance as war permits to give each country time for readjustment.

It was also agreed to eliminate discrimination so that all nations will enjoy access on equal terms to the sources of these materials.

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and perhaps another million on the farms. This would take care of about one-half of the jobs we need for veterans, to say nothing of those who go into commercial enterprises, transportation, general business, or the technicians who choose the great opportunities abroad. The countries of the Americas provide a great market both for imports and exports. During the war they have produced imports vital to our victory. After the war they will provide imports vital to our prosperity. They will also provide as far as we can supply them, an important market for factory equipment, machines, hydroelectric equipment, railroad equipment, trucks, motor cars, and aircraft, and consumer goods of all kinds.

The more of this equipment we provide to the American nations and the more of this equipment which they use effectively, the higher will become the standard of living in these countries and the greater will become their demands for our products.

This is the long-haul view perhaps, but it is the view we must take throughout the world if we are to enjoy the expanding economies, the rising levels of living, the growing educational facilities, and the conditions which must be created if we are to be assured a long period of world peace.

This is what we worked and planned for at Mexico City — hemispheric security and peace through the Act of Chapultepec, world security and peace through a world organization, inter-American solidarity by strengthening the Pan American Union and the Message to Argentina, elimination of subversive activities, economic stability through the transition period and expanding economies by putting into effect the guidance of the Economic Charter of the Americas.

* * * * *

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El Universal.

Miércoles 21 de marzo de 1945

La Primera Exposición de Arte Indígena en el Norte de América

Fué abierta en el Museo Nacional de Antropología. Las obras expuestas pertenecen a museos y colecciones privadas de los Estados Unidos y de México

Quedó abierta al público ayer, en varias salas del Museo Nacional de Antropología, la primera exposición de Arte Indígena en Norte América, la cual pone de manifiesto en forma objetiva y elocuente la producción artística indígena de aquella parte del Continente.

Dicha exposición ha sido posible debido al patrocinio del Instituto Nacional de Antropología e Historia de México, de la "National Gallery of Art" de los Estados Unidos y del "Instituto Mexicano-Norteamericano de Relaciones Culturales", entidades todas éstas que en una u otra forma contribuyeron eficazmente para la apertura de dicho certamen.

Las obras expuestas pertenecen a numerosos museos y colecciones privadas de los Estados Unidos y de México, pero que en su conjunto precisan cuán fecunda y brillante fué la producción artística indiana en el norte de América.

Puede apreciarse que desde Alaska y Groenlandia hasta California y la Florida, hay en Norte América un verdadero mosaico de artes y culturas indígenas variadas, pues frente al arte de los esquimales, por ejemplo, que viven en la tundra ártica, totalmente desprovista de árboles y los pescadores de salmón de la costa del Noroeste, aparece el arte de los indios sedentarios de los

bosques meridionales o de la Colombia Británica.

Son varias las razones por las que esta primera exposición de arte indígena de Norte América es de capital interés para el público mexicano, se nos dijo. En primer lugar se ha tratado de mostrar a cada una de las culturas representadas en la exposición las producciones más típicas, pero no menos significativas y denotativas de la época a la que corresponden.

En México, donde el arte indígena constituye una buena parte de la herencia cultural mexicana y donde cada día crece nuestro interés y nuestra apreciación de sus valores estéticos, la exposición de arte indígena norteamericano tiene el más alto interés.

QUIENES COMPONEN EL COMITÉ EJECUTIVO

El comité ejecutivo autor y ejecutor de los planes de la exposición lo constituyen los señores Ignacio Marquina, Director del Instituto Nacional de Antropología e Historia; David E. Finley, Director de la National Gallery of Art; René D'Harnoncourt, del Indian Arts and Crafts Board de Washington; Eduardo Noguera, Director del Museo Nacional de Antropología; Miguel Covarrubias y Daniel F. Rubio de la Borbolla, de la Escuela Nacional de Antropología.

LLEGO A NUESTRA CAPITAL EL SR. RENE D'HARNONCOURT

Procedente de E.E. UU. llegó ayer a nuestra capital, en avión de la Panagra, el destacado crítico de arte René D'Harnoncourt, Director del Museo de Arte Moderno de Nueva York y Presidente de la Junta de Fomento de Industrias Manuales en América Latina, quien se propone permanecer algún tiempo en el Perú en el curso de una gira de estudios por la América del Sur.

El señor D'Harnoncourt, que también se propone colaborar en la organización de la próxima Exposición de Industrias Manuales del Perú, realizará observaciones y establecerá contactos en el país con relación a los planes del Museo de Arte Moderno de Nueva York para promover en la post-guerra un in-



El Sr. René D'Harnoncourt pocos momentos después de su arribo.

tercambio de exposiciones de arte antiguo y moderno—entre esa importante entidad museal y las principales instituciones artísticas, públicas y privadas de los países latinoamericanos.

A su llegada a Limatambo, el distinguido viajero fué cordialmente recibido por personalidades representativas de nuestras esferas artísticas e intelectuales.

Durante su permanencia en Lima el doctor D'Harnoncourt se ocupará del proyecto de intercambio de exposiciones de artes folclóricas con los representantes calificados del Perú. Además se ocupará de la próxima exposición de Industrias Manuales Peruanas, preparadas por el Sr. Truman Bailey, Director Técnico de la Comisión de Fomento Interamericano.

La tarea efectuada en compañía del señor Bailey ha durado dos años, y la exposición tendrá lugar en Lima, en marzo o abril. La fecha aún no ha sido fijada.

Este proyecto, de gran interés local, hace conocer el talento artístico de los nativos del Perú, quienes, aprovechando las materias primas del lugar, producen artículos muy apreciados en nuestro país y en los Estados Unidos. Estos productos están adquiriendo ya fama en otras naciones.

Aparte del señor Bailey, toda la dirección técnica está en manos de peruanos. En la exposición, podremos admitir ciertos métodos, antiguamente empleados en las artes manuales del país y que parecían completamente olvidados. Gracias a la intervención del Dr. Luis E. Valcárcel, Director General de Museos, estas técnicas han sido sometidas a estudio para su moderna aplicación.

Primeras - Primeras 11 de Enero 1945

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13 de Enero
La Prensa
Lima

Conversando con el Señor René D'Harnoncourt, Director del Museo de Arte Moderno de Nueva York

DADA la importante personalidad del Sr. René D'Harnoncourt, LA PRENSA consideró indispensable dar a conocer a sus lectores algunas opiniones de este destacado crítico de Arte, que visita nuestra Capital. Con tal motivo fué destacado uno de nuestros cronistas para que entrevistase al ilustre viajero.

En la mañana de ayer logramos reunirnos con él, en la residencia de la Legación de Holanda, en la cual se aloja. Nuestro interlocutor es un hombre de elevada estatura, joven y de un natural bastante afable y distinguido.

A una pregunta nuestra sobre el Museo de Arte Moderno de Nueva York que él dirige, nos responde:

—En la actualidad una de las tareas primordiales es el estrechamiento de los vínculos espirituales con la América del Sur. Creo, con profunda convicción, que el acercamiento basado en la mutua comprensión de las manifestaciones espirituales y, dentro de éstas, de las artísticas, es mucho más fructífero y duradero que todas las declaraciones políticas que al respecto se pue-

den hacer. Por el momento estamos en la preparación de planes a fin de que, una vez concluida esta Guerra, podamos dedicarnos a un copioso intercambio entre el Museo de Arte Moderno de Nueva York y los Museos y demás organizaciones similares que existan en América Latina. Así como en la paz, los pueblos se preparan para la guerra; yo creo que nosotros debemos prepararnos durante ésta, para establecer una paz sobre bases muy perdurables.

—De pintura no hay que hablar; solamente hay que ver. Cualquier discurso o disertación sobre pintura reviste uno de estos dos aspectos: o es una descripción en la que se trata de objetivizar la obra del artista o es una interpretación de la misma. En el primer caso, la narración, por mas prolija que ella sea, siempre adolecerá de defectos y no podrá darnos una imagen perfecta de la obra pictórica; y en el segundo caso, se incurre en una nueva creación, pues quien interpreta la pintura está haciendo en realidad una nueva obra de arte, un poema en el que quizá abunde mucho la filosofía. Como verá usted ninguna de las dos situaciones es muy atractiva. Por eso, cuando yo soy invitado a sustentar una charla sobre pintura, reduzco las palabras al mínimo y prefiero exponer las obras que siempre son mas elocuentes que las frases del mas reputado orador. Por lo demás, en lo que se refiere a la pintura contemporánea del Perú, le diré que estoy bastante relacionado con los pintores peruanos; soy muy amigo de gran parte de ellos y aprecio muy de veras sus esfuerzos de artistas. Lo que si no puedo omitir de expresar es esa marcada tendencia a la revaloración de formas tradicionales que se presenta en la pintura peruana. No se trata precisamente de un nacionalismo hermético, porque yo, en cuestiones de Arte, rechazo todo nacionalismo, pues creo en el Arte Universal; lo que trata el artista peruano es de efectuar una nue-



SR. RENE D'HARNONCOURT

—Las joyas arqueológicas que se encierran en los Museos peruanos son de inestimable valor. Y el Perú todo, es poseedor de una riqueza arqueológica que difícilmente se encuentra en otro país de América. Las tumbas de Paracas, son una

Aprovechamos nosotros, para inquirir sobre su opinión acerca de nuestros Museos y él nos dice:

—Las joyas arqueológicas que se encierran en los Museos peruanos son de inestimable valor. Y el Perú todo, es poseedor de una riqueza arqueológica que difícilmente se encuentra en otro país de América. Las tumbas de Paracas, son una

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vernas son depósitos inexplorados de miles de testimonios artísticos que hablan del pasado peruano con muy clara elocuencia. Y qué no decir de los monolitos de Chavin, que a través de muchos miles de años, se han conservado y aun hoy pueden decirnos con precisión todas las grandezas de esas culturas. Y lo mismo podemos expresar refiriéndonos a Tiawanako y a la civilización Inka.

—Qué opinión tiene usted, preguntamos, sobre las culturas precolombinas peruanas?

—Francamente no encuentro una palabra que exprese con precisión exacta toda la grandiosidad del pasado peruano. Yo quedo verdaderamente maravillado ante la extraordinaria multiplicidad de los elementos culturales que han sido patrimonio de esas civilizaciones. Y sobre todo de las formas estéticas que crearon los artistas de esas lejanas épocas. Créame usted, nos dice con énfasis, los peruanos pueden estar muy satisfechos de su aporte al Arte universal, porque esas formas estéticas de que le hablo, no han permanecido estacionarias, sino que ya se han incorporado en múltiples aspectos al patrimonio artístico de la humanidad.

El señor D'Harnocourt emite sus opiniones con certeza. Se puede apreciar en él a un profundo conocedor del pasado cultural de América y en especial del Perú. La vehemencia y la claridad de los conceptos de nuestro entrevistado nos inducen a formularle una pregunta que toca una cuestión sobre la que se ha polemizado abundantemente: la relación entre las culturas del Norte y Sur de América. Y con la misma convicción que sus anteriores opiniones, nos declara:

—Las culturas son complejos orgánicos y por consiguiente fecundamente creadores. Esta función creadora no está en razón con el volumen de grandeza que alcance el núcleo cultural. Muchas veces, agregados sociales muy pequeños y bélicamente bastante débiles, han logrado imponer algunas formas culturales, debido a que los pueblos que las asimilan ven en ellas una forma de mejoramiento y de evolución. Así mismo se presenta el monótona de su pequeña aldea rural.

JABON CANADIENSE
Ottawa, diciembre de 1944.— El Canadá está abasteciendo jabón en barricas de a 150 kilos a cinco campamentos de refugiados situados en el Cercano Oriente. Los refugiados vienen de las regiones destruidas de Europa y se les entrega el jabón canadiense por medio de la UNRRA.

REGALO PERUANO
Ottawa, diciembre de 1944.— Todos los canadienses agradecen a unos amigos en el Perú su bondadoso regalo de Navidad para los prisioneros de guerra canadienses. Lo constituye el regalo un cheque de 1.000 dólares enviado por un grupo de 100 empleados de la International Petroleum Co. of Canada, dinero destinado para comprar cigarrillos para los prisioneros de guerra canadienses.

Recibió el cheque el Ministro de la Defensa Nacional. Lo acompañaba una carta del coronel Lewis Fraser, del Servicio Medical del Ejército Peruano, en la cual se les extendía saludos de Navidad a los prisioneros.

Los oficiales del mencionado Ministerio expresaron su hondo agradecimiento por el generoso regalo añadiendo que se les enviaría a cada uno de los contribuidores una carta de reconocimiento.

El dinero bastaba para comprar casi medio millón de cigarrillos.

edición de formas que la ha revelado.

La conversación se desliza con amabilidad y hablamos de su visita al Perú y de los planes que tiene:

—Vea, nos dice, en concreto no puedo afirmar nada. Ha llegado el miércoles, y todo el día de ayer lo he dedicado a los trámites que tiran a los viajeros. Materialmente todo el día lo he pasado entre visitas a los consulados y reparticiones administrativas. Sólo hoy me dedicaré a efectuar algunas visitas de las cuales obtendré la definición de mi estado en ésta. En términos generales, si le puedo adelantar que la finalidad es estrechar la cooperación entre los Museos, Instituciones de Arte y Arqueología y personas dedicadas a estas labores a fin de hacer una labor verdaderamente fructífera. Con el doctor Valcárcel me entrevistaré mañana y también con el Director de Industrias. Espero obtener provecho de esta visita al Perú, que lamentablemente no podrá prolongarse más de unos diez días.

El tiempo ha transcurrido insensiblemente. Llega la hora de despedirnos y las últimas palabras versan sobre el desarrollo de nuestra Capital:

—Esta es la cuarta vez que la visito. Estuve en 1939, 1941 y 1942. Por lo poco que he podido observar, entre ayer y hoy, veo que Lima crece rápidamente. Las construcciones se multiplican. Es innegable el gran auge está tomando esta bella ciudad.

Unas palabras de despedida y abandonamos la elegante residencia de la Legación de Holanda, donde se aloja el ilustre huésped.

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Los resultados obtenidos han sido altamente satisfactorios; y las industrias manuales del Perú están llamadas a estar representadas en los mercados mundiales junto con las artes textiles de Persia, la industria vidriera de Suecia, la platería de Inglaterra, etc., pero con un bello nétamente peruano.

El Sr. d'Harnocourt tratará, igualmente, con el Dr. Valcárcel sobre la posibilidad de transformar ciertos Museos Nacionales o Museos de Etnología, con exposiciones que demuestren la aplicación que se puede dar a las antiguas técnicas para obtener productos modernos. A este respecto, el Perú ofrece posibilidades infinitas.

El señor d'Harnocourt es conocido mundialmente, y ha efectuado exposiciones tales como la de "Veinte Siglos de Arte Mexicano" y la de "Arte Indio en los Estados Unidos", justamente célebre en EE. UU. y en Europa.

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- LIBERTAD — Debernardi, 498 . . . 31256
- MODERNA — Carmen Alto, 4159

LA VICTORIA

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- SUD AMERICANA — Av. Iquitos, 496 . . . 12408
- CHIRI — Av. Manco Cápac, 1070 . . . 12581
- HUMANITARIA — Luna Piarrto, 1001 . . . 11107

RIMAC

- SAN LAZARO — Plazuela San Lazaro . . . 32210
- CRUZ BLANCA — Av. Fco. Pizarro, 872 . . . 31168
- ACHO — Hualgayoc, 270 . . . 32401

AVENIDAS DEL SUR Y URBANIZACIONES

- GARRIDO — Av. Merino y Althaus . . . 10524
- MONUMENTAL— Av. Progreso, 894 . . . 12617
- ARENALES— Av. Arenales, 782 . . . 10002
- INCA — Gral. Vidal y J. Chávez (Breña) . . . 10989
- HUASCAR — Av. Confraternidad, 1187 . . .
- RISSO — Av. Petit Thouars, 2089 . . . 12218
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Sub-official Memo

April 2, 1945

Mr. Stephen C. Clark

Latin-American trip

Rene d'Harnoncourt

Dear Mr. Clark:

To prepare a detailed report on my Latin American trip will take approximately two weeks since censorship regulations made it impossible to bring with me the notes taken in the countries I visited. These notes are being forwarded to me through the various embassies, and I hope that they will reach me within a week.

In the meantime I am submitting to you here a short outline of my activities in Latin America, including the most important recommendations.

The countries I visited on the trip are as follows: Mexico, Peru, Chile, Argentina, Uruguay, Brazil, Haiti. In both Brazil and Argentina I was able to spend considerable time in several of the large cities.

In Argentina I visited Buenos Aires, Rosario, and Mar del Plata. In Brazil, Rio de Janeiro, Sao Paulo and Belem. The enthusiastic reception I received as a representative of the Museum went far beyond my expectations and even in the smaller countries such as Haiti and Uruguay I found numerous persons who wish to become members. In Lima, Peru, Buenos Aires, Sao Paulo and Rio de Janeiro I was able to make arrangements for the setting-up of an agency to take care of accepting memberships and handling of membership fees. It appeared to be unwise for me to open the actual membership drive since it would have been resented if I personally would have mixed my social and cultural activities with financial transactions.

Here is the set-up that I left in the above-named cities:

Buenos Aires

The Gallery Comte, owned by Ignacio Pirovano, will collect membership fees and transmit them to us with the understanding that they are to get a bonus of \$25 of the membership dues for the first year. Any orders for books and publications not included in the membership privileges sent to us by the Gallery Comte, will be billed to them at our dealer's discount.

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They, in turn, will bill them to members at the membership discount and to non-members at the regular retail price. We are to confirm this agreement by letter and supply them with samples of reproductions and with the text for literature to carry on a membership drive. Members of the Coordinating Committee of Argentina, an organization consisting of American business men in Buenos Aires and responsible to the Office of Inter-American Affairs in Washington, have been most generous in assisting our plans and have declared their willingness to help the Gallery Comte to get the necessary permits from the Argentine Government to remit the money for the membership fees.

A similar arrangement has been made with the members of the Coordinating Committee in Sao Paulo and Rio de Janeiro. In Rio de Janeiro we are fortunate enough to have been offered the services of the Institute of Architects as headquarters for our membership activities. The effect of BRAZIL BUILDS insures us the wholehearted cooperation of the young and active architects and I have also been able to secure the help of Portinari in Sao Paulo. The bookstore of Sr. Mexquita will serve as the headquarters for the membership drive.

A good omen for the effectiveness of these centers is the fact that I have already found two letters, one from Buenos Aires and one from Rio de Janeiro, announcing that the interest is greater than they expected and that they are ready to start the drive as soon as they have our letters and instructions. The most important reason for delaying the drive until May or June was the fact that the season begins about that time and that any efforts made before then would be less rewarding than when everyone is in town.

In Lima, where the prospective number of members does not justify the setting-up of a more formal agency, I have asked Mr. Nicolas Mendiburu, a gentleman of very wide social and intellectual connections, to make a campaign on a purely personal basis. Mr. Mendiburu and I both agree that his services will be more valuable to us if he appears as a friend of the Museum rather than as an agent and the members of the Coordinating Committee in Lima will help him with the financial transactions.

I have also had the opportunity to visit a large number of bookstores that have handled our publications and found a great deal of interest in increasing the volume of orders, particularly along the line of reproductions. It is my impression that there will be a need for a detailed study of our past correspondence with these stores since many of them do not seem to know just what we have to offer.

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Board of Trustees

The demand for exhibitions is very great and I believe it will be possible to make arrangements whereby an extensive exhibition program can be established that will need no government subvention or at the most only occasional grants. Since the set-up needed for such a program varies from place to place, I shall have to defer submitting detailed proposals until I receive my notes for the formal report.

General

In the larger cities a great deal of interest was shown in participation in the circulating program of our film library. If and when censorship conditions will permit the circulation of films it should not be difficult to form groups in the larger cities that will finance the showing of one or two film programs per month in such non-commercial establishments as Public Libraries, Museums or cultural institutes. In Sao Paulo, for example, Mr. Mesquita has offered to undertake the organization of a group of one hundred members who will each contribute \$10 per year for this purpose.

To take full advantage of the opportunities that have opened up during this trip it will be necessary to consider carefully the type of set-up we should establish here to follow up these contacts with a long-range program in view that, in my opinion, may become a major asset for the Museum.

and the letter I have received since my return bear out the sincerity of those protestations.

Faithfully yours,

Rene d'Harnoncourt

Member-ship Campaign

In four cities I was able to make arrangements that would serve as a membership center. In Buenos Aires this function was taken over by the Gallery Conte, dedicated to the showing of Contemporary Art and owned by Ignacio Peruvano, a prominent member of the intellectual and social set and Director of the Museo de Arte Decorativo. In Rio de Janeiro, the Brazilian Institute of Architecture, headed by Paulo de Almeida Camargo, has offered its services. In Sao Paulo, the bookstore of Sr. Mesquita, a meeting place of artists and artists and society people, has accepted the responsibility to act as our membership agent, and in Lima Peru Sr. Nicolas de Mendiburu, a private individual very much interested in artistic activities, will assist us in our membership campaign.

The situation in Mexico is somewhat complex because the local agent for the purpose, the Gallery of Mexican art, is owned in part by Alberto Kierachi, who sells the publications of the Museum at such high profits that he cannot be expected to favor the establishment of a large membership there who would be supplied with books at a much lower price than charged in his store.

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Board of Trustees

March 14, 1945

Rene d'Harnoncourt

Report on Trip to
Latin America
Dec. 27, 1944 to
March 23, 1945

General

The purpose of my recent trip to Latin America, approved by the Board of Trustees at the Executive Committee meeting of was to initiate a membership campaign there and to survey the field for the sale of books and reproductions, the holding of traveling exhibitions, establishing of a circuit for motion pictures for the Film Library and other services.

The cities visited on this trip are the following: Mexico City, Mexico; Lima, Peru, Santiago, Chile, Buenos Aires, Mar Del Plata and Rosario, Argentina; Rio de Janeiro, Sao Paul and Belem, Brazil; Port-au-Prince, Haiti.

The enthusiastic reception I received as a representative of the Museum everywhere I went far exceeded my expectations and there is no question that the Museum is considered by all progressive intellectuals of Latin America as the leading institution of the hemisphere. The desire to become a member and to participate in the activities of the Museum was manifested to me in every country and the letter I have received since my return bear out the sincerity of these protestations.

Member-
ship Cam-
paign

In four cities I was able to make arrangements for a setup that would serve as a membership center. In Buenos Aires this function was taken over by the Gallery Comte, dedicated to the showing of Contemporary Art and owned by Ignacio Peruvano, a prominent member of the intellectual and social set and Director of the Museo de Arte Decorativo. In Rio de Janeiro, the Brazilian Institute of Architecture, headed by Paulo de Almeida Camargo, has offered its services. In Sao Paulo, the bookstore of Sr. Mequita, a meeting place of artists and artists and society people, has accepted the responsibility to act as our membership agent, and in Lima, Peru Sr. Nicolas de Mendiburu, a private individual very much interested in artistic activities, will assist us in our membership campaign.

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COORDINATOR OF INTER-AMERICAN AFFAIRS
OF THE UNITED STATES OF AMERICA

March 14, 1945

PREDIO PRÉF. SANTANA GALVÃO
LARGO SÃO FRANCISCO, 181 - 6.º ANOAR
SÃO PAULO

CAIXA POSTAL 200
TELÉFONO 2.014

Mr. d'Harnoncourt

C.R.

Reimbursement
on expenses for Museum

February 17th, 1945

EXPENSES INCURRED IN CONNECTION
WITH LATIN AMERICAN TRIP

Mailing of books: 39.40
Wire to Chile about visa 10.70
As of possible interest to you, there enclosed a set of eight clippings from the local press coverage arranged by our Press Section in connection with your visit to São Paulo.

It was a pleasure to have had you here and I look forward to seeing you again in the future.

With very best wishes, I remain,

Very truly yours,

Arnold Toechady
Arnold Toechady
Representative

Mr. René d'Harnoncourt
Vice-President Museum of Modern Art
New York, N.Y.

Enclosure.

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COORDINATOR OF INTER-AMERICAN AFFAIRS
OF THE UNITED STATES OF AMERICA

PREDIO FREI SANTANA GALVÃO
LARGO SÃO FRANCISCO, 181 - 8.º ANDAR
SÃO PAULO

CAIXA POSTAL 205-B
TELEFONE 2-3114

ENDEREÇO TELEGRAFICO
"COORDINTAM"

February 17th, 1945. 1945

Dear Mr. D'Harnoncourt:

As of possible interest to you, there is enclosed a set of eight clippings from the local press coverage arranged by our Press Section in connection with your visit to São Paulo.

It was a pleasure to have had you here and I look forward to seeing you again in the future.

With very best wishes, I remain,

Very truly yours,

Arnold Tschudy
Arnold Tschudy
Representative

Mr. René D'Harnoncourt
Vice-President Museum of Modern Art
New York, N.Y.

Enclosure.

AT/DS/

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December 6, 1944

Mr. Clark and Mr. Abbott

Museum Promotion

Rene d'Harnoncourt

November 27, 1944

In confirmation of our conversation, I am outlining here
Dear Mr. Clark:

At last it seems that most of the preparations for my
Latin-American trip have been made and I am to be issued
a passport in time to leave early in December.

Because my trip is officially a trip for the Museum,
I have been asked to supply a letter from you to be kept
on record at the Passport Office. I have prepared the
enclosed letter for your signature that will satisfy the
conditions set by the Department and would be very grate-
ful if you would be kind enough to sign it if you approve
of it so that I may submit it to the Passport Division
tomorrow.

2. In the smaller countries and in Mexico, we shall pro-
bably have to rely on private individuals whose effec-
tiveness will largely depend on receiving some financial
benefits for their work. It is my understanding that I
am authorized to offer such persons membership, and if they wish to supply the member with re-
productions, to offer the agents the reproductions at
our wholesale discount which would entitle them to the
difference between the wholesale and the members' discount.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

3. I am also authorized to promise potential members a news-
letter in the language of their respective countries cover-
ing significant events in the field of art here and abroad,
which will be sent to them as an insert in the Museum Bulletin.

Mr. Stephen C. Clark
149 Broadway
New York 6, New York

R.d'H:cr

In view of the lack of files to non-profit organizations
in Latin America, I shall endeavor to obtain letters show-
ing the demand for such a service, but since the distribu-
tion problem has not yet been solved no specific promises
can be made at this time.

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December 6, 1944

Mr. Clark and Mr. Abbott

November 26, 1944
Museum Promotion

Rene d'Harnoncourt

in Latin America

Gentlemen:

For the last three years, the Museum of Modern Art has participated in confirmation of our conversation, I am outlining here some points of policy that will govern my efforts to establish a wider membership for the Museum in Latin America.

1. In certain cities and countries it may be possible to interest official or semi-official organizations of nationals and American citizens to undertake the carrying out of a long-range membership program. We have indications, for example, that in Sao Paulo, Brazil, the Coordinating Committee, which consists of American businessmen, is most anxious to be identified with the Museum and therefore willing to spend considerable effort on establishing the Museum in their city. A similar situation is likely to exist in Rosario and Buenos Aires.
2. In the smaller countries and in Mexico, we shall probably have to rely on private individuals whose effectiveness will largely depend on receiving some financial benefits for their work. It is my understanding that I am authorized to offer such persons 25% on each new membership, and if they wish to supply the member with reproductions, to offer the agents the reproductions at our wholesale discount which would entitle them to the difference between the wholesale and the members' discount.
3. I am also authorized to promise potential members a newsletter in the language of their respective countries covering significant events in the field of art here and abroad, which will be sent to them as an insert in the Museum Bulletin.
4. Concerning the loan of films to non-profit organizations in Latin America, I shall endeavor to obtain letters showing the demand for such a service, but since the distribution problem has not yet been solved no specific promises can be made at this time.

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November 26, 1944

Gentlemen:

December 10, 1944

For the last three years, the Museum of Modern Art has participated actively in an interchange of exhibitions and matters pertaining to visual education with institutions in the other American republics. Most of these activities in the past have been organized by the Museum with the cooperation and sponsorship of the Office of the Coordinator of Inter-American Affairs and the Division of Cultural Relations of the Department of State. The Museum desires to extend these activities in the future and is therefore anxious to have Mr. René d'Harnoncourt, Vice-President in charge of Foreign Activities, make a trip at this time to some of the other American republics to discuss with museum's officials and educators in these countries the establishment of a program of interchange between their institutions and the Museum of Modern Art. It is believed that this activity is in line with the policy of the Department of State in encouraging closer cultural relations between the United States and the other American republics, and the plan for Mr. d'Harnoncourt's trip has been submitted to Mr. John S. Dickey, Director of the Office of Public Information and Bryan Hovke, Chief of the Division of Cultural Cooperation, of the Department of State.

The Museum is particularly anxious to have Mr. d'Harnoncourt visit the following countries: Mexico, Colombia, Peru, Chile, Argentina, Uruguay, and Brazil; and hopes therefore that his request for a passport to these countries will be granted.

Sincerely yours,

Stephen C. Clark
Chairman, Board of Trustees

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	RAH	II.28

December 16, 1944

December 16, 1944

The Hon. Conrado Traverso
Comandante General of Argentina
8 Rockefeller Plaza

Dear Sir:

The Museum of Modern Art has during the last years had the privilege of showing some of the distinguished work of the artists and architects of Peru. Some of the exhibitions of the Museum have been shown in Lima with great success. The Museum is therefore very anxious to continue and to intensify its interchange in the field of art with the leading institutions of Peru. Mr. Rene d'Harnoncourt, Vice-President in Charge of Foreign Activities, is now leaving on a trip to Latin America, and we hope very much that he will be able to spend some time in Peru to make the necessary preparations for our future program of exhibitions. Since Mr. d'Harnoncourt is to leave on December 25th, I would greatly appreciate it if you could issue a visa to him at your earliest convenience.

Since Mr. d'Harnoncourt is to leave on December 25th, I would greatly appreciate it if you could issue a visa to him at your earliest convenience.

Sincerely yours,

Sincerely yours,

The Honorable
Sr. Don Pedro G. Beltran
Ambassador of Peru
Peruvian Embassy
1320 18th St., N.W.
Washington, D.C.

FH:

FH:cr

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December 20, 1944

The Hon. Conrado Traverso
Consulate General of Argentina
8 Rockefeller Plaza
New York 20, New York

Dear Sir:

The Museum of Modern Art has, during the last years, had the privilege of showing some of the distinguished work of the artists and architects of Argentina. Some of the exhibitions of the Museum have been shown in Buenos Aires with great success. The Museum is therefore very anxious to continue and to intensify its interchange in the field of art with the leading institutions of Argentina. Mr. Rene d'Harnoncourt, Vice-President in Charge of Foreign Activities, is now leaving on a trip to Latin-America, and we hope very much that he will be able to spend some time in Argentina to make the necessary preparations for our future program of exhibitions. Since Mr. d'Harnoncourt is to leave on December 25th, I would greatly appreciate it if you could issue a visa to him at your earliest convenience.

Sincerely yours,

FH:cr

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Consul General of Brazil
10 Rockefeller Plaza
New York 20, New York

Dear Sir:

The Museum of Modern Art has during the last years had the privilege of showing some of the distinguished work of the artists and architects of Brazil. Some of the exhibitions of the Museum have been shown in Rio de Janeiro and Sao Paulo with great success. The Museum is therefore very anxious to continue and to intensify its interchange in the field of art with the leading institutions of Brazil. Mr. Rene d'Harnoncourt, Vice-President in Charge of Foreign Activities, is now leaving on a trip to Latin-America, and we hope very much that he will be able to spend some time in Brazil to make the necessary preparations for our future program of exhibitions. Since Mr. d'Harnoncourt is to leave on December 25th, I would greatly appreciate it if you could issue a vise to him at your earliest convenience.

Sincerely yours,

FH:lj

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#1, page 6.

9/11/44

M E M O

GENERAL ACTIVITIES

- 1) Exhibition "AMERICAN CRAFTSMANSHIP" ✕
- 2) Work on Organization of Institute of Manual Industries
 - a. Preparation of Leaflet
 - b. Contacts with craftsman and manufacturers
 - c. Contacts with Foundations and Public Institutions
- 3) Conference on Latin American Studies for next spring)
- 4) Cooperation in Exhibition of American Indian Art at the National Museum in Mexico ✓
- 5) Preparations for exhibitions and maps for Office of the Coordinator ✓
- 6) preparation of color reproductions for Coordinator's office that can be used later on in our traveling exhibits -

ACTIVITIES CONNECTED WITH TRIP TO MEXICO

- 1) Picasso Exhibition ✓
- 2) Request from Mexican Minister of Education to assist the Ministry in the assembling and organization of teaching material (particularly reproductions) for Art Education in the University and National Academy
- 3) Request from Mexican National Museum to assist in the planning of new display methods for the Museum
- 4) Requests from Mexican official organization for assistance in a Manual Industry Project

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p. V a

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Nelson A. Rockefeller
Washington, D.C.

, 1944

August 18, 1944

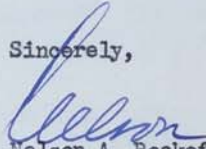
Dear Rene:

Lincoln sent me the enclosed which I thought you might be interested in seeing.

I enjoyed very much talking with you day before yesterday, and I'm very keen about the proposed report. Let me know after you've talked to Mr. Clark when you think you might get off.

Best wishes,

Sincerely,



Nelson A. Rockefeller

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West 53rd Street
New York City

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ours,

Mr. Nelson Rockefeller
Coordinator of Inter-American Affairs
Department of Commerce Building
Washington, D.C.

Rene d'Harnoncourt

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p. 1a

September 12, 1944

Dear Nelson:

I had yesterday an opportunity to see Mr. Clark and to discuss with him the plan for a trip to some of the important cultural centers of Latin America for the purpose of establishing contacts for future work in these countries. I am very happy to say that Mr. Clark seemed to like the idea very much and that he asked me to present it at the next meeting of the Executive Committee.

I have in the meantime carefully studied the general program that I am to carry out at the Museum and the type of preparations that should be made here to make such a trip most fruitful. To be fully prepared for the trip and to make the necessary preparations for next year's projects, I believe that I should leave not earlier than November 15.

It seems to me very important for the success of this trip to have studied with the various departments here their possible contributions to such a program so that I can speak in concrete terms with the Latin American organizations with whom we wish to cooperate. This postponement will also give me time to make sufficient progress with our Manual Industry program to have a nucleus to which to tie the Latin American projects that may develop.

Please let me know if this plan meets with your approval. I would also like very much to submit to you some additional ideas on the project and will call your office for an appointment when I next come to Washington.

With very best regards,

Faithfully yours,

Mr. Nelson Rockefeller
Coordinator of Inter-American Affairs
Department of Commerce Building
Washington, D.C.

Rene d'Harnoncourt

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THE MUSEUM OF MODERN ART
NEW YORK

OFFICE OF THE CHAIRMAN OF THE BOARD
STEPHEN L. CLARE
129 BROADWAY, NEW YORK, N. Y.

11 WEST 53 STREET
TELEPHONE: CIRCLE 3-8500
GALLERY, MODERNART, NEW YORK

P.V.

August 4, 1944

Dear Nelson:

I just returned from Mexico where, after a great many delays and much excitement, the Picasso exhibition had a most successful opening.

There is so much to report on Mexico that I do not dare to attempt to put it into a letter. I tried to reach you by phone during my short stay in Washington but heard that you were right in the middle of a series of meetings.

I am planning to stay in New York until the week after next when I have to go back to Washington for a few days. Please let me know if and when you can see me as I would be only too happy to come to Washington any time when you can give me half an hour.

Please give my very best regards to Mary.

With kind regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Nelson Rockefeller
2500 Fox Hall Road
Washington, D. C.

R.d'H:cr

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THE MUSEUM OF MODERN ART

NEW YORK

OFFICE OF THE CHAIRMAN OF THE BOARD
STEPHEN C. CLARK
149 BROADWAY, NEW YORK 6, N. Y.

11 WEST 53 STREET
TELEPHONE: CIRCLE 5-8900
CABLES: MODERNART, NEW-YORK

August 2, 1944

Dear Mr. d'Harnoncourt:

I have received your letter of July 28th but, inasmuch as I came down here this morning and am going back early tomorrow morning, I shall not have an opportunity to get in touch with you. I expect, however, to be here the week after next and shall look forward to seeing you at that time.

I am very glad that your Mexican trip was so successful and shall be greatly interested to discuss with you the ideas you have in mind for the Manual Industry project.

With kind regards,

Sincerely yours,

Step. Clark

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

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November 27, 1944

Gentlemen:

For the last three years, the Museum of Modern Art has participated actively in an interchange of exhibitions and matters pertaining to visual education with institutions in the other American republics. Most of these activities in the past have been organized by the Museum with the cooperation and sponsorship of the Office of the Coordinator of Inter-American Affairs and the Division of Cultural Relations of the Department of State. The Museum desires to extend these activities in the future and is therefore anxious to have Mr. Rene d'Harnoncourt, Vice-President in Charge of Foreign Activities, make a trip at this time to some of the other American republics to discuss with museums' officials and educators in these countries the establishment of a program of interchange between their institutions and the Museum of Modern Art. It is believed that this activity is in line with the policy of the Department of State in encouraging closer cultural relations between the United States and the other American republics, and the plan for Mr. d'Harnoncourt's trip has been submitted to Mr. John S. Dickey, Director of the Office of Public Information of the Department of State, and Mr. Bryn J. Hovde, Chief of the Division of Cultural Cooperation.

The Museum is particularly anxious to have Mr. d'Harnoncourt visit the following countries: Mexico, Colombia, Peru, Chile, Argentina, Uruguay, and Brazil; and hopes therefore that his request for a passport to these countries will be granted.

Sincerely yours,

Clark

Stephen C. Clark
Chairman, Board of Trustees

Passport Division
of the United States
Department of State
Washington, D.C.

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July 28, 1944

Dear Mr. Clark:

This is just a note to tell you that I finally returned from Mexico and that the Picasso exhibition is safely installed and had an extraordinarily nice opening. All the paintings were in perfect condition and are being very carefully taken care of. Special guards are assigned to watch the gallery at night and I sincerely believe that there is no reason for worry. I was also able to make arrangements for their return that will, I hope, avoid any delay once they are ready to be shipped.

I am very anxious to report to you verbally on many other aspects of my trip that, I believe, will be of interest to the Museum.

Due to the local political conditions it was not advisable to press the contract on a Manual Industry project at the moment. I have, however, sufficient evidence to believe that such a contract will be forthcoming later this fall.

The Secretary of Education has asked me if the Museum would be interested in a contract to provide them with color reproductions and material for art instruction at the Academy and the University.

There is no doubt that many Mexicans interested in art are looking towards the Museum for leadership and I am also sure that the time has come when they are willing to pay for whatever services they wish us to perform. I am going to Washington to report to Nelson and the State Department but will be back at the Museum next Wednesday or Thursday.

I am greatly looking forward to seeing you and reporting to you on the details of my trip.

With very best regards,

Faithfully yours,

Mr. Stephen C. Clark
Cooperstown, New York

Rene d'Harnoncourt

R.d'H:cr

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Nelson A. Rockefeller
Washington, D.C.

Nelson A. Rockefeller
Washington, D.C.

July 4, 1944

Dear Rene:

I am enclosing a copy of a letter
I have received from Bill Gaudet of our
Coordination Committee in Costa Rica, together
with a copy of my reply.

Would you be good enough to get in
touch with him directly if there is anything
that can be done to help.

With best wishes,

Sincerely,

Nelson
Nelson A. Rockefeller

Mr. Rene d'Harnoncourt
Museum of Modern Art
11 West Fifty-third Street
New York, New York

577

file here

7/6

see (B) Encl.
file here
PTV

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file here

Nelson A. Rockefeller
Washington, D. C.

May 5, 1944

Dear Rene:

Have you had any reports from Stanton Catlin concerning his work in Chile? He certainly has done an outstanding job on the kind of thing the Museum might well do under your direction if we can obtain funds for the long pull. Over a period of years it could have a tremendous influence.

I'm sorry to have missed you last week, but am looking forward to seeing you while I'm in New York.

Personal regards and best wishes,

Sincerely,



Nelson A. Rockefeller

Mr. Rene d'Harnoncourt
The Museum of Modern Art
11 West Fifty-third Street
New York, New York

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Tentative plan for Brazilian art work

POSSIBLE OUTLINE OF THINGS TO DO IN BRAZIL FOR THE MUSEUM OF MODERN ART.

by G. Grayne Smith - DATA

- 1) Release story on International Interests of the Museum and its President.
- 2) Investigate possibilities of several shows to tour Brazil each year under auspices of the Museum. The material would be gathered in this country and then shipped (either in cooperation with our State Department, the National Gallery, or the Inter-American Council) to the Cultural Officers in Rio and São Paulo - who, in turn, would pass the shows on to local museums, libraries and galleries. All expenses in Brazil would be taken care of by the Brazilians (including insurance, shipping and so forth.) In other words, the same procedure would be followed as was used with Brazil Builds. The exhibitions of course must be international in scope and would include every type of art save films.
- 3) Arrange bi-monthly shows of films for the various cinema clubs in the country. Same procedure as above. The interest in this field is very great and much could be made of it. If several films could be mailed now which Nelson could inaugurate or sponsor, it would be very popular.
- 4) Work out a modus operandi for Brazilian exhibitions in the United States. At present it is quite difficult for individual artists to plan anything unless they have "friends" here. This part of the work might clear with Annemarie Henle (of the Inter-American Council) who has already made a beginning in this field. The Council now cooperates with the State Department. Since the name of The Museum of Modern Art, however, means a great deal more, is there any reason why it should not cooperate more with 53rd Street and added credit would accumulate.
- 5) South American membership in the Museum of Modern Art only awaits blanks and a small campaign in the leading Southern cities. It seems to me that we would be helping the local Art Museums and Institutions more if we worked with them rather than letting book-sellers take care of Museum subscriptions.

For instance, in Rio and São Paulo, the Sociedades de Arquitetos have small galleries where shows are continually put on. Membership in the Museum of Modern Art might well be handled by these boys.
- 6) Nelson spoke of giving several pictures to a Museum in Rio and the incipient Museum of Modern Art in São Paulo. This would be well thought of I am sure but as a precedent it needs careful consideration. Should the gift be personal or institutional? What is the future policy to be?
- 7) Credentials of some sort supplied CSS. Not now a Trustee, so perhaps the term Consultant or Conselheiro would be appropriate.

clip submit

(Handwritten notes and scribbles on the left margin)

*Memo to NAR
Handwritten*

Guignard

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Do Not Film

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT
COORDINATOR OF INTER-AMERICAN AFFAIRS

*Forms sent
Feb 7 25 1944*

COMMERCE DEPARTMENT BUILDING
WASHINGTON, D. C.

February 1, 1944

Mr. Rene d'Harnoncourt
c/o Museum of Modern Arts
New York, New York

Dear Mr. d'Harnoncourt:

The Inter-American Educational Foundation has sent us a request for your appointment as Consultant, P-7, \$6500 per annum, \$18.05 per diem when actually employed.

In order that we may proceed with the request through the Civil Service Commission will you kindly complete and return to this Office the enclosed Forms 57? Thank you for your immediate attention.

Very truly yours,

Mary W. Weiss
(Mrs) Mary W. Weiss
Placement Officer

Enclosures 2

71892

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Form OEM-7a

EXECUTIVE OFFICE OF THE PRESIDENT
OFFICE FOR EMERGENCY MANAGEMENT

*form submitted in
triplicate*

REQUEST FOR COMPENSATION FOR PER DIEM PERSONNEL
(To be submitted semimonthly)

To: ADMINISTRATIVE SERVICE OFFICER Date _____, 19__

From: Coordinator of Information Affairs 44th Madison Ave. N.Y.C.
(Agency) (Location)

Request is hereby made for compensation for the employee named below as follows:

Name Pam Harmon Title Consultant

Rate of compensation 18.05 per diem

Period covered: From 16th March to 31 March

INITIAL MONTHLY PAY PERIOD

Date	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	Total
Hours worked																

CLOSING MONTHLY PAY PERIOD

Date	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	Total
Hours worked																	

Approval recommended:

Certified to be correct by:

(Immediate supervisor)

Pam Harmon
(Signature)

Consultant
(Title)

RESERVED FOR USE OF FIELD OFFICE

Total days or hours worked _____

Rate per day or hour _____

Total amount due, \$ _____

Certified _____

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Duplicate

December 6, 1944

Mr. Clark and Mr. Abbott

Museum Promotion

Rene d'Harnoncourt

in Latin America

In confirmation of our conversation, I am outlining here some points of policy that will govern my efforts to establish a wider membership for the Museum in Latin America.

1. In certain cities and countries it may be possible to interest official or semi-official organizations of nationals and American citizens to undertake the carrying out of a long-range membership program. We have indications, for example, that in Sao Paulo, Brazil, the Coordinating Committee, which consists of American businessmen, is most anxious to be identified with the Museum and therefore willing to spend considerable effort on establishing the Museum in their city. A similar situation is likely to exist in Rosario and Buenos Aires.
2. In the smaller countries and in Mexico, we shall probably have to rely on private individuals whose effectiveness will largely depend on receiving some financial benefits for their work. It is my understanding that I am authorized to offer such persons 25% on each new membership, and if they wish to supply the member with reproductions, to offer the agents the reproductions at our wholesale discount which would entitle them to the difference between the wholesale and the members' discount.
3. I am also authorized to promise potential members a newsletter in the language of their respective countries covering significant events in the field of art here and abroad, which will be sent to them as an insert in the Museum Bulletin.
4. Concerning the loan of films to non-profit organizations in Latin America, I shall endeavor to obtain letters showing the demand for such a service, but since the distribution problem has not yet been solved no specific promises can be made at this time.

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THE MUSEUM OF MODERN ART

Date March 14, 1945

To: Mr. d'Harnoncourt

Re: Reimbursement

From: C.R.

on expenses for Museum

EXPENSES INCURRED IN CONNECTION
WITH LATIN AMERICAN TRIP

Mailing of books:	39.40
Wire to Chile about visa	10.70

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trip to L.A.

D'Harnoncourt

THE MUSEUM OF MODERN ART

Date April 19, 1945

To: Mr. d'Harnoncourt

Re: Letter of Credit

From: Miss Ulrich

The following is a list of the withdrawals from your Letter of Credit:

1/4/45	Banco de Mexico, S.A.	\$ 650.00
2/2/45	The First Nation Bank of Boston	
	Buenos Aires Branch	500.00
3/5/45	Banco National de Mexico, S.A.	50.00
3/7/45	Banco National de Mexico, S.A.	300.00
3/21/45	Banco de Mexico, S.A.	200.00
		<u>\$ 1700.00</u>

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*Trowell's checks &
letter of credit -
\$ 2700-*

GIAA.-	1000-	1000
RD.H.-	250	250
PURCHASES.		
brony/ST bank		450
toke sculp.-		750
Expenses accounted with Penhouse.		250
		<hr/>
		2700. ^v