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Brazil

BRAZIL

Ambassador to Washington

Carlos Martins et Mme. Martins
3000 Massachusetts Ave., NW

Consul in New York

Walder Sarmanho and Mme. (Mme. Vargas' brother)
~~280~~ Park
375 Ave - N.Y.C.

IADC

Dr. and Mrs. Valentim Bouncas
Waldorf Astoria
New York City

Dr. João Daudt d'Oliveira
Rua de Candelaria 9
Rio de Janiero

Mr. José Mendes de Oliveira Castro
29-33 Rua de Sao Bento

Mr. José T. Nabuco
41 Rua de Alfandega

Mr. Heitor Freire de Carvalho
39 Rua Libero Badaró, Sao Paulo, Brazil

Dr. Ary F. Torres
1709 Caixa Postal, Rio

Dr. José Garibaldi Dantas
Rua Rodrigo Claudio 139, Sao Paulo

Rodolpho C. Medeiros, Executive Secretary
Brazilian Commission of Inter-American Development
Av. Pres. Wilson 198 - 4° s/404, Rio

His Excellency Jacome Baggi de Berenguer Cesar
(same address as Medeiros)

Inter-American Economic and Social Council

Mr. and Mrs. Eurico Penteado
290 Park Avenue
New York City

Journalists

Sr. Paulo Bonavides
O POVO, Fortaleza, Ceara, Brazil

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Sr. Pelagio Lobo, Director
O ESTADO DE SAO PAULO, Sao Paulo Brazil

Sr. Francisco Assis Chateaubriand
Diarios Asociados, Rio de Janeiro, Brazil

d'Harnoncourt List

Sr. José Valladares
Director of the Baía Museum
Baía, Brazil

Sr. Jacob Ruchti
Rua Jiacomo Guarrini 4, Sao Paulo, Brazil (architect)

Sr. Paulo Rossi
"Osirarte"
Rua Vitoria 433, São Paulo, Brazil (painter)

Mr. and Mrs. Lasar Segall
Rua Afonso Celso, 363, São Paulo, Brazil (sculptor and painter)

Sr. Roberto Cerqueira César
c/o Rino Levy
Avenida Ipiranga 480
São Paulo, Brazil (architect)

Mr. and Mrs. Rino Levy
Avenida Ipiranga 480
Edificio Ester, Sala 114, São Paulo, Brazil

Sr. Nicanor Miranda
Departmento de Cultura
Rua Peixoto Gomide 285, São Paulo, Brazil

Sr. Alfredo Mesquita
Livraria Jaragua
Rua Marconi 54, São Paulo, Brazil

Mr. and Mrs. Carlos Prado
Rua Antonina 17, São Paulo, Brazil (painter)

Sr. Oswaldo de Andrade Filho
Rua Martiniano de Carvalho 689, São Paulo, Brazil (painter)

Sr. Flavio de Carvalho
Barao de Itapetininga 297, São Paulo, Brazil (painter and architect)

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Rua D. José de Barros 337, Saõ Paulo, Brazil (architect)

Mr. and Mrs. Regis Nascimento
Regis e Agostini Ltda.
Rua Marconi, 23, 60, Saõ Paulo, Brazil (architect)

Mr. and Mrs. Eduardo Kneese de Mello
Instituto de Arquitetos do Brasil
Departmento de Sao Paulo
Largo da Misericordia 23, 120, São Paulo, Brazil

Sra. Heloisa Tores, Dir.
Museo Nacional Quinta Boa Vista
Rio de Janeiro, Brazil

Sr. Cándido Portinari
Rua Cosme Velho 103
Rio de Janeiro, Brazil

Sr. Segio Milliet
Departmento de Cultura
Rua Cantareira 216, Sao Paulo, Brazil

Sr. Carlos Drummon De Andrade
Secretario do Ministro de Educacao
Ministerio de Educacao e Saude Publica
Rio de Janeiro, Brazil

Delegation at Mexico

Mr. and Mrs. Pedro Leao Velloso
Palacio Itamarati, Rio

H. E. Hildebrando Accioly
~~Brazilian Ambassador to Mexico~~ ?
~~Mexico, D. F.~~
Ministerio dos Relacoes Exteriores
Rio

Sr. Armando de Arruda Pereira, Director
Industrial Federation of Brazil
Rio

(then Min.For.Aff; at UNCIO)

Sebastião Sampaio
Brazilian Ambassador To Mexico
Mexico D.F.

Delegation at UNCIO

H. E. Cyro de Freitas-Valle
Brazilian Ambassador to Canada
Ottawa, Ontario, Canada

Major Brigadier Armando Trompowsky
Chief of Staff, Brazilian Air Force
Rio

Mrs. Bertha Lutz
Museum Nacional
Quinta da Boa Vista, S. Cristovam
Rio

Miss Sylvia Regis de Oliveira
Gloria Hotel, Rua do Russel 144/52, Rio

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Miscellaneous

Sr. Armando de Arruda Pereira
Director, Industrial Federation of Brazil, Rio

T. E. Ambassador and Mme. Lourival Fontes
~~Brazilian Embassy, Mexico, D. F.~~ Brazilian Foreign Office
Palacio Itamaraty, Rio de Janeiro

H. E. Paulo Hasslocher
Brazilian Minister to Panama, Panama City, Panama

Assis Figueiredo
Caixa Postal 20, Rio

Mr. and Mrs. Amaral Peixoto
Palacio Inga, Niteroi, Rio

Mr. and Mrs. Getulio Dornelles Vargas
Sao Borja, Rio Grande do Sul, Brazil

Gilda and Paulo Sampaio (Mr. & Mrs.)
Pan American Airways, Rio

Dr. and Mrs. Luthero Vargas
88 Pr. Flamengo, Rio

Oswaldo Aranha
12 Av. Nilo Pecanha, Rio

Paulo Seabra
148 F. Pontes, Rio

Alberto Byington, Jr.
56 Pinh Machado, Rio

Henrique E. Mindlin (architect -- on '43 list)
132 Av. Atlantica, Rio

T. de Graca Aranha
93 Paissandu, Rio (chief Div. Intellectual Cooperation -- For. Office)

Mr. and Mrs. Fernando Lobo
3130 Wisconsin Avenue, N. W.
Washington, D. C.

Srta. Maria Eugenia Franco
Biblioteca Municipal, Sao Paulo (d'Harnoncourt)

Francisco Marques dos Santos
Rua Chile 21, Rio (d'Harnoncourt)

Dr. Carlos Esthevao de Oliveira (d'Harnoncourt)
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Para Belem, Brazil

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General Pedro Aurelio de Goes Monteiro
Ministerio da Guerra, Rio (Pessoal)

Sr. Joao Alberto Lins de Barros
Caixa Postal 860
Rio.

Sr. & Sra. Enrique Dodsworth
Caixa Postal 860, Rio

Adm. Henrique Aristides Guilhem
Ministerio da Guerra , Rio (Pessoal)

Sr. Joaquim Pedro Salgado Jr.
Jockey Club Brasileiro, Rio

Sr. Joao de Mendoca Lima
125 Des Isidro, Rio

Arthur de S ouza Costa
Ministerio da Fazenda, Rio (Pessoal)

Gustavo Capanema
Minis terio da Educaçao e Saude Publica, Rio (Pessoal)

Col. Anapio Gomes
Ministerio daGuerra , Rio . (Pessoal)

Egydio da Camera Souza
Director, B razilian Govt. Trade Bureau
551 F ifth Ave. N. Y. C.

General Enrico Caspar Dutra
Ministerio da Guerra, Rio (Pessoal)

Ernesto Correia
Direc tor, Diario da Noticias,
Porto Alegre , Rio Grande do Sul , Brazil

Mr & Mrs. Roberto Alvez de Luna
% Tschudy
Caixa Postal 205, B
Sao Paolo, Brazil

Agamemnon Magalhaes

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American consul

- 7 - ? Brazil

TO BE ADDRESSED

General Pedro Aurelio de Goes Monteiro
Ministerio da guerra, Rio

former ministers

Joao Alberto Lins da Barros
Caixa Postal 860 (please forward)
Rio

Mr. and Mrs. Enrique Dodsworth
Caixa Postal 860
Rio

Agamemnon Magalhaes
Rio de Janeiro

Adm. Henrique Aristides Guilhem
Rio de Janeiro Ministerio da Marina

Joaquim Pedro Salgado, Jr.
Rio de Janeiro Jockey Club Brasileiro

Arthur de Souza Costa
Rio de Janeiro Arthur Costa
20 Magalhães, Rio

Joao de Mendonca Lima
Rio de Janeiro 135 Jes ~~Baldeo~~ Isidro, Rio

Apolonio Sales
Rio de Janeiro A.P. Soles 128, C9 B. Carvalho, Rio

Alexandre Marcondes, Jr. (dead)
Rio de Janeiro

Gustavo Capanema
Rio de Janeiro

Col. Anapio Gomes
Rio de Janeiro

Egydio da Camara Souza
Director, Brazilian Govt.
Trade Bureau
551 Fifth Ave. NY 17

Card has been sent to:

General Enrico Gaspard Dutra
Rio de Janeiro, Brazil

Mr. & Mrs. Roberto Alvez de Lima
40 Tschudy
Caixa Postal 205, B
Sao Paulo

Ernesto Correia, Director
Diario de Noticias,
Porto Alegre, Rio Grande do Sul

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Brazil

American Consul

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

June 3, 1946

Dear Mr. Cross:

Thank you very much for your good letter of May 23rd. It was good to hear from you again and I remember with great pleasure the kindness and courtesy you have shown me during my visit in Sao Paulo.

The National Association of Women Artists, Inc. is a well-known organization and includes a number of good women artists. The organization cannot be considered representative of American painting in general since, like all organizations based on one type of membership only, it is bound to be limited in scope. An exhibition made up of the work of the Association would, I believe, attract mostly people who are interested in women's painting. It should also be said that there are several outstanding women painters in the United States who are not members of the Association because they feel that their work should be judged as the work of a painter rather than as the work of a woman.

I hope this short comment answers your question.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Cecil M. P. Cross
American Consul General
The foreign Service of
the United States
Sao Paulo, Brasil

R.d'H:cr

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

Markell

S. Paulo, May 23rd, 1946.

Dear Mr. D'Harnoncourt:

Our local Cultural Institute has just received a letter from Isabella Markell, of the "National Association of Women Artists, Inc.", offering to send forty-five unframed prints of their members to be exibited here. The only costs involved are the freight charges one way.

We do not have any information about this organization or the artistic merits of its members but we wonder whether it is really representative of American Painting. Before accepting or refusing, we would like to have your opinion. Could you send us a word?

Sincerely yours,

Cecil M. P. Cross
American Consul General

Mr. René D'Harnoncourt
Vice-President
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

SR/es.

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Brazil

Andrade

Jose O. Antonio de Andrade is one of the most promising artists in Sao Paulo, Brazil. I saw a great deal of him during my recent visit there and was impressed not only with his work but also by his interest in contemporary art problems the world over. He is one of the few people in Brazil who have acquired sketches and reproductions of important painters from Europe and the United States and he seems to have a very broadening influence on his fellow artists.

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BARRETO DUTRA

cc. Publication Sales

May 11, 1945

Dear Mr. Barreto Dutra:

Thank you for your letter of May 1, 1945. We are tracing the copy of BRAZIL BUILDS which was sent to the incorrect address, and if it does not turn up we will send you another copy.

Many thanks for your kind remarks about the Museum of Modern Art.

Sincerely yours,

Office of the Secretary

Sr. Paulo Mena Barreto Dutra
Avenida: Borges de Medeiros, 981 2º andar
Porto Alegre, R. G. S.
Brazil

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BARRETO DUTRA

P. Alegre, 3ª feira 1 de Maio de 45

Sta. Perna Harrison MAY 11 1945

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Até o
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...
he says that up to now
he has not received the
copy of Brazil Builds
but hopes it will arrive
soon as later,
wants to know however
that it actually
has been sent.

Cordially yours
Rubens Stein

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o-me

Paulo Mena Barreto Dutra

PAULO MENA BARRETO DUTRA
Av. Borges de Medeiros, 981
PORTO ALEGRE - R. G. S. - BRASIL

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BARRETO DUTRA

P. Alegre, 3ª feira 1 de Maio de 45

Sta. Verna Harrison
U. S. A.

MAY 11 1945

Prezada Sta. Verna.

É com grande prazer que eu acuso o recebimento da sua amavel carta de 20-4-45, e onde vejo o seu grande interesse com um simples estudante brasileiro; por isso quero transmitir-lhe o meu profundo agradecimento.

Acho que o povo Norte-americano deveria se abraquelhar com uma organisação destas, como o Museu de Arte Moderna.

Até o presente momento ainda não recebi o livro «Brazil Builds» mas acho que ele não deve tardar. 2 você já o enviou não é?

Renovando os meus agradecimentos, despeço-me cordialmente.

Paulo Mena Barreto Dutra

PAULO MENA BARRETO DUTRA
Av. Borges de Medeiros, 981
PORTO ALEGRE - R. G. S. - BRASIL

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BARRETO DUTRA

April 20, 1945

Dear Mr. Barreto Dutra:

As Mr. Luis de Zulueta is no longer with the Museum of Modern Art, I am taking the liberty of informing you that the enclosed letter which he wrote to you last December was returned to us today. As you will see, the address was unfortunately not complete.

A copy of BRAZIL BUILDS was sent to you in January; unfortunately it also was addressed incorrectly. Perhaps it has reached you safely in spite of this, but if not, would you be kind enough to let us know, and we shall trace it further from this end.

I am very sorry about this delay, which was caused by an error on my part.

Hoping to hear from you,

Sincerely yours,

Office of the Secretary

Sr. Paulo Mena Barreto Dutra
Avenida: Borges de Medeiros 981 2° andar
Porto Alegre, R.G.S.
Brazil

Enclosure

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BARRETO DUTRA

12 December 1944

Porto Alegre 28/9/44

THE MUSEUM OF MODERN ART
WEST 53 STREET, NEW YORK, N. Y.

APR 20 1945

VIA AIR MAIL

Sr. Paulo Mena Barreto Dutra
Avenida Borges de Medeiros - 2° Andar
Porto Alegre, R.G.S.
BRAZIL

AO-REGISTERED

ABERTA PELA CENSURA

New York

a Barreto Dutra
s de Medeiros - 2° Andar
, R.G.S.

Loureiro da Costa
Ministério da Fazenda

Queiroz Caramuru
Ministério da Educação
e Saúde Pública

Col. Gomes -
Ministério de Guerra

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BARRETO DUTRA

12 December 1944

Porto Alegre 28/12/44

Dear Mr. Barreto Dutra:

Attached is the translation of a letter that we received from Brazil. Can you send me a copy of the book? If it is so enthusiastic about the Museum sure that I know he deserves one, don't you?

Sr. Paulo Mena Barreto Dutra
Avenida Borges de Medeiros - 2° Andar
Porto Alegre, R.G.S.
Brazil

LdeZ:vh

Dear Mr. Barreto Dutra:

Attached is the translation of a letter that we received from Brazil. Can you send me a copy of the book? If it is so enthusiastic about the Museum sure that I know he deserves one, don't you?

Attached is the translation of a letter that we received from Brazil. Can you send me a copy of the book? If it is so enthusiastic about the Museum sure that I know he deserves one, don't you?

Dear Mr. Barreto Dutra:

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BARRETO DUTRA

12 December 1944

Dear Mr. Barreto Dutra:

This is about your request for a copy of our book BRAZIL BUILDS. We shall be very glad to send you a complimentary copy, but unfortunately the book is now out of print. However, we expect to have a second edition late in January, and I will be glad to send you one then.

Many thanks always for your interest in our Museum.

Sincerely yours,

Luis de Zulueta, Jr.
Research Associate in
Foreign Activities

Sr. Paulo Mena Barreto Dutra
Avenida Borges de Medeiros - 2° Andar
Porto Alegre, R.G.S.
Brazil

LdeZ:vh

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Porto Alegre 28/7/44

Saulo Mena Barreto Dutra

Diretor do Museu
de Arte Moderna
11 West 55nd Street

NOV 14 1944

MENA BARRETO DUTRA

THE MUSEUM OF MODERN ART

Date 20 November 1944

To: Miss Hawkins

Re:

From: Mr. Zulueta

Dear Frances:

Attached is the translation of a letter that we received from Brazil. Can you send him a copy of the book? He is so enthusiastic about the Museum work that I think he deserves one, don't you?

Attached is also the corresponding label.

Many thanks.

Saulo Mena Barreto Dutra
avenida: Borges de Medeiros 981 2º andar
Porto Alegre, R. G. S. Brasil.

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Porto Alegre 28/7/44

Saulo Mena Barreto Dutra

NOV 14 1944

Diretor do Museu
de Arte Moderna
11 West 55nd Street
New York. N.Y
U.S.A.

Prezado Senhor.

Hoje tive o grande prazer de visitar a grande exposição de fotografias "Brazil Builds" e fiquei maravilhado com o Trabalho.

É por isso, que eu escrevo-lhe para pedir-lhe o grande favor de me mandar um exemplar do famoso livro.

Por falta de recursos monetarios peço-lhe o favor de mandar-me gratuito.

Desde já fico-lhe muito agradecido.

Saulo Mena Barreto Dutra

avenida: Borges de Medeiros 981 2º andar
Porto Alegre, R. G. S. Brasil.

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T R A N S L A T I O N

28 July 1944

Director of
The Museum of Modern Art
11 West 53rd Street
New York, N. Y.
U. S. A.

Dear Sir:

Today I had the great pleasure of visiting the great photography exhibition BRAZIL BUILDS, and I was thrilled by the work.

I am writing to you in the hope that you can do me a great favor by sending me a copy of the catalogue. I do not have enough money to pay for it, so I wonder if you can send it to me as a complimentary copy.

May I thank you in advance for your kindness.

Signed: Paulo Mena Barreto Dutra

Avenida: Borges de Medeiros 981 2° andar
Porto Alegre, R. G. S. Brasil

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BIBLIOTÉCA PÚBLICA

Mr. Juliet

ESTADOS UNIDOS DO BRASIL
BIBLIOTÉCA PÚBLICA
PERNAMBUCO

Recife, 7 de novembro de 1944

Of. N. 292

Ilmo. Sr. Diretor do Museum
of Modern Art
New York.

Acabo de receber com muita satisfação e venho apresentar agradecimentos pela oferta de um exemplar do BUILT IN USA - 1932 - 1944, editado pelo Museum.

Verifico pela presente publicação que muitas outras já foram feitas igualmente pelo Museum e agora que a literatura, as ciencias e as artes americanas tanto interesse vêm despertando esta Biblioteca, receberia com grande agrado o que fosse possivel ao Museum enviar das edições mencionadas.

Aproveito a oportunidade para renovar os meus protestos de alto apreço.

Olympio Costa Junior

(Olympio Costa Junior)
Diretor

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Brazil

Brazil

Brown

Brazilian Embassy

BRAZILIAN EMBASSY

BIBLIOTECA MUNICIPAL

S. Paulo, 8 de novembro de 1944

DEC 26 1944

Prezado snr.

A Bibliotéca Municipal tem o prazer de acusar o recebimento das seguintes publicações oferecidas por v. s.:

2 exemplares: Hayter and Studio.

Agradecendo, espera continuar a merecer sua preciosa atenção.

Pelo chefe da Divisão

Ox Pascoal

Ox Pascoal
Bibl. Chefe Cult. 212.

kindest regards,

Sincerely yours

Dorothy L. Wyeth
Secretary.

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Brazil

Brazil

Brown

Brazilian Embassy

BRAZILIAN EMBASSY
WASHINGTON

Feb. 25th 47

Dear Monsieur d'Harnoncourt

Madame Martins has asked me to thank you for your letter of February 18th and for the application blanks you were so kind as to have sent her. The information is invaluable to her and she is most appreciative of your interest & co-operation.

With Madame's very kindest regards,

Sincerely yours

Dorothy L. Wyeth
Secretary.

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Brazel

Braun

I hope, the next time you come here you can stay longer and spend some hours with us.

At any rate I intend to go to New-York as soon as possible and am glad already to see your Museum there. Because here you can't see anything really interesting.

René d'Harnoncourt

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Kindest regards yours
sincerely
Gisela Braun

René d'Harnoncourt

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Brazil

Brun

Brésil

São-Paulo, 29.III.

Dear Mister d'Harancourt!

All the time I wanted to write you and thank you very much for your kind letter and the sincere critic I asked you for. I'm very grateful for this and you can believe me that it was very important for me — since I'm a poor beginner and never had a teacher or serious advisers. The only

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point in which I don't agree with you is that you say you are not an authority in painting. Excuse me, but that can't be!

I'm sure you were bothered too much from all the artists who wanted to show you their obras — and you had so little time here in São-Paulo!

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Brazil

Brown

Tel. 25,7230
Quarto 108

Hotel dos Estrangeiros
Rio de Janeiro

Wednesday

Dear Mr. d'Harnoncourt:

We expect in your one Rio day you are too busy to consider our Good Neighbor Gallery project we asked Carlton Smith to remind you of. So perhaps you will write to us about this when you get back to the States.

If you know Pascal Covici of Viking Press who are just releasing Rose Brown's Life of Dom Pedro II, American Emperor, you could do our Tapajo collection and medieval American art a good turn by telling him what you think of it, as well as our few Mochica pieces.

We just received a letter from him saying: "Your propsed book on pre-Columbian art and archeology from a publishing angle could be almost fascinating and still not a best seller; but it might well be a very good book for our list. We would be most grateful for the privilege of considering it."

So we have just finished a rough outline to accompany about 100 sample pictures of our pieces, such as we showed you the other day. Maybe you will want to help the cause along by taking these to New York for us and save weeks of censorship delay by regular mail. And possibly when you see the book you will want to do a foreword for it. The scope is enlarged to take in all our collecting adventures in Oaxaca, Guatemala, Colombia, Ecuador, Peru and Brazil. It is essential an art book of pictures with popular text and explanatory captions to explain all.

We shall appreciate any expression of continued interest in our collection that you see fit to express. Please let us know by phone --

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Brazil

Braun

25,7230, Room 108, if we can send you the Covici photos and outlines. And if you see our sur-realist confrers Marcel Duchamps or Stuart Davis please tell them what we are doing. They'll de delighted.

Sincerely,

Robert Carlton Brown



Feb 15

René d'Harnoncourt

Mr. Rob
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Hotel dos Estrangeiros, Praca Jose Alencar, Rio de Janeiro, Brazil.
August 17, 1945

8/22

Brown

Dear Mr. d'Harnoncourt:

The collection of Tapajoara in which you showed interest here has been taken over by the Central do Brasil to become the corner stone of a brandnew regional museum under Curt Nimuendajú.

We never heard from you about the possibility of getting the small backing we are still trying to find for Good Neighbor Galleries in all 20 Latin Americas. Since the Tapajoara collection has been such a success and we've got it off our hands we should like very much to use our experience for hemisphere culture.

Also, you said we might get a publisher for a book about the ceramics. If you know of any way we could further either of these projects we are sure it will further better cultural understanding on our hemispehere

Frederico Barata is writing a big illustrated book about our collecton here and we can get two hundred photos from him to illustrate such a book in the States.

Sincerely yours, Robert Carleton Brown

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Brazil

Brown

25, D. C.

May 26, 1944

Mr. Robert Carlton Brown,
Caixa Postal 25,
Santarem, Para, Brazil.

Dear Mr. Brown:

Your letter to Secretary Ickes, concerning the organization of an Association of Inter-American Museums, has been referred to me, and I have also received your letter on the same subject addressed to me. I am sorry to say that I had not received the previous communication referred to in your letter.

The idea is of course, in my opinion, most interesting and very much worth while. I doubt, however, that it would be possible at the present time to obtain Government funds for such an undertaking. The mutual benefit to be derived by the museums of the various countries from your plan might possibly induce the museums themselves to make it a cooperative enterprise. During the last two or three years, I have found interest in similar projects in several of the museums of the United States and Latin America. My suggestion would be for you to approach directly the museums who are primarily interested in indigenous arts and to obtain their reactions. This would mean most of the museums that own collections of American ethnology and archaeology.

In accordance with your request, Mr. Rockefeller informed the Museum of Modern Art of your plan. Since I have recently joined that Museum, this information has been passed on to me. The Museum's concern with primitive art is restricted to its role as a source of inspiration for modern art. It is for this reason that the Museum has restricted its activities in the field to the organization of a few contemporary exhibits. Actively to participate in a plan such as yours would be somewhat outside of the scope of the institution.

I am exceedingly sorry not to be more encouraging, particularly because I have been greatly interested in this subject for a long time; but, under the present circumstances, I can not see a way of realizing your project except through the creation of interest among the museums of science themselves.

Faithfully yours,

René d'Harnoncourt

René d'Harnoncourt

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Dear Mr. Brown:

Mrs. Roosevelt has asked me to write you in reply to your letter concerning your project for the organization of an Association of Inter-American Museums. I have also received your letter addressed to me on the same subject.

As you know, the activities formerly carried on by this office in the field of cultural relations have been taken over, since last July, by the Division of Art, Science, and Education, in the Department of State, and we are therefore not in a position to assist you in the realization of your plans.

In accordance with your suggestion, I shall inform the Museum of Modern Art of your plans and of your desire to obtain the cooperation of this institution.

Sincerely,

Nelson A. Rockefeller
Coordinator

Mr. Robert Carlton Brown,
Caixa Postal 25,
Santarem, Para, Brazil.

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A Project to Establish THE ASSOCIATION OF INTER-AMERICAN MUSEUMS

(By Rose & Robert Carlton Brown, founders of Brazilian American in Rio, 1919 & Mexican American in Mexico City; co-authors of Amazing Amazon, organized The Associated Latin American Publications in 1925, with 3 of their own good neighbor magazines plus John White's American Weekly of Buenos Aires, Nelson Rounsevell's Panama American, Griffis' West Coast Leader of Lima and Chile's South Pacific Mail, to which the Browns contributed in 1917-8 while employed by the U S Committee of Public Information in turning Chile from pro-German to pro-Ally in World War I. Press representatives at the Brazilian Centennial in Rio, 1922-3, for the U S Mission headed by Sec. Hughes.)

During 25 years of pioneer hemisphere goodwill we Browns have almost constantly collected & studied indigenous arts and articrafts in all of the Americas, but chiefly in Mexico (with Guatemala), Peru and the Amazon Valley from Iquitos down to Pará (Marajo) Brazil. These, of course, with Bolivia, are the richest archeological fields, but every one of our score of sister republics has either national or private, or both, museums of their own pre-Columbian cultures that compare favorably with any in the Old World.

In the past 5 years we Browns have become increasingly conscious of the need and permanent value of an active Association of Inter-American Museums to exchange publications, catalogs, news, services, staff representatives or students, and especially duplicates of their typical regional pieces. Every national museum has stores of unique types of ceramics, textiles, amulets, burial goods, weapons, etc. that should be taken out of storage where they serve no good purpose, dusted off and traded for similar sets representing all of our great pre-Columbian hemisphere cultures.

Such an exchange of materials for national cabinets, of which we could make up twenty sets right now from our exceptional regional collection of Santarem idols, caretas, absolutely unique decorated paint stones which we have seen elsewhere only in Heye's New York Indian Museum, feathered design clay and stone pipes that set the European style in the 16th Century, mae d'agua pots, Mundurucu dogs, etc. ... would be of three-way value, in Science, Education and Art, the inspiring trinity recently setup by our State Department.

In our recent intensive collecting that began here in 1940, took us to Hollywood with 2½ tons of our Amazing Amazon exhibit we loaned to the Los Angeles Museum for a year, on to Oaxaca for six months, through Mexico, Guatemala, Colombia, Ecuador, and Peru back to our first love, the fantastic Santarem ceramics that are both primitive and sur-realistic enough to show beside Brancusi, Picasso, Dali, Sequeiros et al in Manhattan's Museum of Modern Art, we have learned a lot at first hand, made friends and helpful contacts in most of the leading centers of ancient cultures.

We began carrying museum news from one curator to another as long ago as ~~1911~~ 1924 when a rich Chicago woman presented our collection of 300 rose cut diamond rings of Empire Brazil to Chicago's Field Museum and again in 1930 when a rich Washington woman presented our collection of 400 Japanese prints of Americans who went with Commodore Perry to Japan in 1854 ... to our National Library of Congress. In 1941 we traded Zapotec jadeite cabecitos with Dona Heloisa Alberto Torres, Director of the National Museum in Rio de Janeiro for a Marajo tanga. And those Zapotec pieces we had carried around since 1916 when revolutionary Mexico was looted of its Museum treasures and we were followed to the old Iturbide Hotel by Museum guards who sold the precious alabaster mosaics for a few shots of tequila and actually offered to roll the Calendar stone over for peanuts. Later in Shanghai we filled 50 Chinese trunks with Boxer burial booty at the

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Jade Bazaar which, when we fell sick in Paris, our old artist friend Marcel DuChamps sold for us at a big Drurot Auction.

All of this has nothing to do with our present project except to show that webackgrounds of other arts and cultures with which to compare Americas.

Recently we have been struck by the utter lack of knowledge of each other by wellknown museums of regional materials. To illustrate, the enthusiastic curator of Lambayeque huacos near the Pacific Coast of Peru had only the vaguest notion of the Göedli Museum at the opposite end of the Amazon on the Atlantic. And yet, we found an Incan effigy of Lambayeque here near the Atlantic where it had been brought centuries ago by some pre-Orellanan visitor. Proving that the aboriginals had more cultural contacts than we moderns.

In years of inter-American travel and residence we have been struck by the eagerness of museum people to get acquainted with their neighbors. Just a year ago in Bogota we gave all the names and addresses we had of sister museums to the Director de Extension y Bellas Artes, Sr. Dario Achury Valenzuela, whose splendid two-year old uptodate National Museum wants to exchange its first publications with all others. He was so fascinated by some obsidian cores we had brought along from Antigua, Guatemala, where they are common enough, that he traded local specialties for them, a duplicate bird stone, an artifact we had never seen before outside of the USA; a couple of exquisitely decorated spindle whorls that would win in competition against any other country's, and a pair of small effigy pipes unique to Colombia. A selection of such exclusive objects could be put up in a score of exchange lots from duplicates already stored by this brandnew Museum, and this an Inter-American gallery of great value could be acquired, with twenty cases of Scientific, Educational and Art objects of which we all can be proud. And this good neighbor display would make a notable addition to every Museum, from George Heye's in Manhattan to those in Santiago de Chile and Santiago de Cuba.

In Bogota we were shown another new collection of native art work of a fabulous kind that would have made Pierpont Morgan turn in his grave. The canny National Bank of Colombia, instead of melting its ancient gold artifacts as they were dug up and brought to town by Andean Indians, preserved them for this display that in some ways rivals that of Monte Alban.

But when we got to Quito the neighboring show of gold was absolutely unknown, although half a dozen collectors listened eagerly to our description. Although Quito is just setting up her own national museum with the marvelous silver work of the monks, Nicolas Delgado, the curator looks forward to an Indian collection on the lavish lines of Sr. Jijón y Caamanos, patriot and archeologist, whose collection we found unknown in Caracas, although it is the finest of all in Bolivar's realm.

So now we are broadcasting this appeal so our ancient arts may become as real and vivid as the inter-American works of Sequeiros' mural insurgents in Times Square and as constructively educational as Archibald MacLeish's Inter-American radio program that gives equal rights in hemisphere history for the first time.

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Brazil

CIAA

COORDINATOR OF INTER-AMERICAN AFFAIRS

OF THE UNITED STATES OF AMERICA

Brown

A Timely Good Neighbor Project --- THE ASSOCIATION OF INTER-AMERICAN MUSEUMS --- To Promote Mutual Appreciation of our Indigenous Cultures.

(By Rose and Bob Brown, co-authors of Amazing Amazon and pioneer hemisphere goodwill workers since 1918 in the ABC Republics.)

In the last two years we have visited brand-new museums in the capitals of Colombia, Ecuador, and Guatamala that follow the early lead of those in Brazil, Mexico, Peru and Bolivia in preserving their own indigenous arts and artifacts. Thus a new inter-American field has risen during this war for organization under our State Department's Division of Science, Education and Art--- The Association of Inter-American Museums--- so each may study and compare the score of original cultures we share.

A practical way to effect this is by establishing a center of exchange for national exhibits, museum publications, news, information and service, say in Brazil's National Museum in Rio, one of the finest. Each of the twenty-odd American members can easily select a representative collection of perhaps fifty pre-Columbian pieces that are practically unknown in the sister republics and make up a score of sets from duplicates stored in every public and private museum, to trade with each other.

So Brazil's celebrated Marajo pottery, for instance, with Santarem caretas, paint stones and Tapajoz idols will be as well known as the rich Mexican exchange displays of Zapotec, Toltec, Maya, Mixtec cultures. And even smaller Guatamala will stand out in every other America with her distinctive sets of obsidian cores, spindle whorls, cabecitas, night guard whistles, pots, shards and dolls in hereditary textiles of the tribes.

The ancient Incans will do Peru proud in the twenty other Exhibition Rooms of all the Americas all the way from Santiago de Cuba to Santiago de Chile, with such incomparable burial goods as huaces from Lambayeque, copper work, pre-Columbian weavings, parrot speaking pots and prehistoric builders' levels from Cusco that the world's greatest stone masons used. Even little Paraguay can stand out proudly in her case beside Bolivia's colorful mine of antiquities, because of those spider web laces of such incomparable design the Spanish grabbed them in the 16th Century and have ever since palmed them off as their very own.

It is high time that we All-Americans take pride in our Origins that can compare in every way with Europe's and install this visual education program that will bring us all to closer understanding and respect of cultural wealth that is intrinsically ours.

No other good neighbor project that we have come across in more than 25 years of activity in this field could get such immediate and hemispehere wide results at such little cost. For with the cooperation of some great Latin American Museum, such as the one we suggest in Rio, plus perhaps a North American center for visiting curators, students and amateur Americanistas from the South, in George Heye's New York Museum of the American Indian, the Association would need only a small staff to effect the exchanges, keep the material and inter-American purpose vital, initiate such worthy and inexpensive works as photographing the incredibly valuable Lambayeque Museum we studied in Peru six months before coming to Santarem, where we have already made a collection of ceramics that will serve importantly in making inter-American understanding and appreciation.

We Browns are equipped with plenty of background to direct this work, and since we conceived it and have already made a survey in more than half the field, together with making contacts in all the Americas with the richest ancient cultures, we know we can do the job better than anyone else.

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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"

April 25, 1945

Hotel Weigler

Caixa Postal 25, Santarem, Para. April 27,1944

Dear Mr. D Harnoncourt:

Roy Nash suggested that I write you about the collection of Santarem ceramics we think would make a good neighborly project for Brazil. I won't go into that because I have a letter from the Coordinator's in Rio saying that this Santarem project has been brought to your attention.

It could well be combined with starting the Association of Inter-American Museums which we think is a natural and necessary part of the State Departments new division of Science, Education and Art. We have therefore sent a copy of our enclosed Project to Mr. Charles A Thomson, with whom you might possibly want to take this up. Also to Archibald MacLeish because of his inter-American radio program and former interest in using our long and thorough Latin American experience. Another copy of this has gone to Harry Frantz of the Coordinator's office in Washington because he offered our Santarem collection idea to the Viking Fund and the State Department, without success.

Sincerely yours,

Robert Carlton Brown

Arnold Rechtudy
Representative

Mr. René D'Harnoncourt
Museum of Modern Art
New York.

pl 3-9100

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

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

CAIXA POSTAL 205-B
TELEFONE 2-3114

ENDEREÇO TELEGRAFICO
"COORDINTAM"

April 25, 1945

Hotel Weylin



Representative

Mr. René D'Harnoncourt
Museum of Modern Art
New York.

pl 3 - 9100

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OF THE UNITED STATES OF AMERICA

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LARGO SÃO FRANCISCO, 181 - 8.º ANDAR
SÃO PAULO

CAIXA POSTAL 205-B
TELEFONE 2-3114

ENDEREÇO TELEGRAFICO
"COORDINTAM"

April 25, 1945

Hotel Weylin

Dear Mr. D'Harnoncourt,

It gives me great pleasure to introduce to you Professor H. da Rocha Lima, Superintendent of the Biological Institute of the São Paulo State Department of Agriculture, one of Brazil's outstanding scientists, who is going to the United States invited by our government through the Division of Cultural Cooperation of the Department of State to visit scientific institutions.

Dr. Rocha Lima, is accompanied by his wife, who is very interested in art, including interior decoration, and I would appreciate very much any courtesies and facilities you may be kind enough to extend to such distinguished visitors.

Very truly yours

Arnold Tschudy
Representative

Mr. René D'Harnoncourt
Museum of Modern Art
New York.

pl 3-9100

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COSTA JUNIOR

Em 6 de fevereiro de 1945

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de Built in U. S. A."

O seu interesse por nosso trabalho muito nos sensibiliza, e é com satisfacao que lhe comunicamos ter incluído o seu nome na lista de remessa regular de nosso Boletim, no qual se relatam todas as atividades do Museu.

Sempre ao seu dispor e agradecendo seu interesse, subscrevo-me

Atenciosamente,

Luis de Zulueta, Jr.
Research Associate
in Foreign Activities

Ilmo. Sr. Olympio Costa Junior, Diretor
Bibliotéca Pública
Pernambuco, Brazil

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Em __ de fevereiro de 1945.

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de BUIL



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Em __ de fevereiro de 1945.

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de BUIL

Ordinary specimens of Santarem Ceramics --- the beautiful basis of a small, separate goodwill activity for the Amazon.

Rose and Robert Carlton Brown, founders of Brazilian American in Rio, 1919, and authors of Amazing Amazon have been collecting this for some good neighbor display off and on since 1940.

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Em __ de fevereiro de 1945.

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de BUI

Paraguay folklore

Mr. d'Harnoncourt

Have already written the Browns 5/6/44. On Request of Nelson Rockefeller who was sponsored by them not only as coordinator but also as a person interested in the museum

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Em __ de fevereiro de 1945.

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de BUILT IN U.S.A.

O seu interêsse por nosso trabalho muit

Brown.

Caixa Postal 25, Santarem, Pará. May 4,1944.

The Director
Museum of Modern Art
New York City, N. Y.

5/30

Dear sir:

Because of the great art of the pre-Colombian primitives perhaps you will have some interest or ideas about the enclosed project. The best of our indigenous art is unknown to most Americans and this is a good time to do something about it for good neighborliness.

Sincerely yours,

Robert Carlton Brown

Luis de Zulueta, Jr.

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Em __ de fevereiro de 1945.

Prezado Senhor Costa:

Foi com prazer que recebí sua carta de 7 de novembro último, acusando o recebimento do exemplar de BUILT IN U.S.A.

O seu interêsse por nosso trabalho muito nos sensibiliza, e é com satisfação que lhe comunicamos ter incluído o seu nome na lista de remessa regular de nosso Boletim, no qual se relatam tôdas as atividades do Museu.

Sempre ao seu dispôr e agradecendo seu interêsse, subscrevo-me

Atenciosamente,

Luis de Zulueta, Jr.

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CRAWFORD

WRC/joh

July 20, 1944

Dear Mr. Crawford:

A few days ago I had the pleasure of meeting in our Museum, Mr. Joao Jose Rescala, who gave me your letter of introduction. I certainly will be very glad to help him during his visit to New York. Many thanks for letting me know that Mr. Rescala was coming to New York.

I take this opportunity to tell you that I would be only to glad to help you here in any way possible.

Sincerely,

associate

Luis de Zulueta, Jr.
Research ~~Assistant~~ in
Foreign Activities

Very truly yours,

William Rex Crawford
Cultural Relations Attaché

Museum of Modern Art,
New York, N. Y.

Mr. William Rex Crawford
Cultural Relations Attache
Embaixada dos Estados Unidos
Rio de Janeiro, Brazil

LdZ:as

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THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY

WRC/jch

Rio de Janeiro, June 28, 1944

Sirs:.

I take pleasure in introducing to you Mr. João José Rescala, a young Brazilian artist who is travelling and studying in the United States for two years. I am sure that your guidance will be of real assistance to him in making the best use of his time.

Very truly yours,

William Rex Crawford

William Rex Crawford
Cultural Relations Attaché

Museum of Modern Art,
New York, N. Y.

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DEANE

Em 7 de fevereiro de 1945

Prezado Senhor Deane:

Em reposta a sua carta de 7 de novembro último, que me foi encaminhada, lamento ter de informar-lhe que as edicoes dos dois livros nela mencionados, "Corot and Daumier" e "The Prints of Georges Rouault", acham-se esgotadas. Procurei pelo Museu, na esperanza de que talvez ainda houvesse algum exemplar esquecido en qualquer canto, mas nao encontrei. Estamos para publicar em breve mais um trabalho sobre Rouault - "Geroges Rouahlt, Paintings and Prints" - e se este lhe interessa, peco-lhe traze-lo ao meu conhecimento, para que lhe seja enviado um exemplar logo que fique pronta a edicao.

Junto remeto-lhe um catálogo de publicacoes do Museu, que se podem obter por intermédio de nossa Daccao de Publicacoes (Publications Department).

Assegurando-lhe que foi para nós um prazer receber a sua carta, que nos mostra seu interesse por nossas atividades, e colocando-me ao seu dispor, peco-lhe aceitar as minhas

mais atentiosas saudacoes.

Luis de Zulueta, Jr.
Research Associate
in Foreign Activities

Ilmo. Sr. Percy Deane
rua Caetano de Almeida, 63, apto. 201
(Méier)
Rio de Janeiro, Brasil

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JAN 23 1945

Rio de Janeiro, 7 de novembro de 1944.

Prezado sr. Diretor:

Tendo lido no anúncio publicado na ultima página do livro "Picasso, Forty Years of His Art" o nome de alguns livros que me interessaria obter, desejava saber de que maneira poderei adquiri-los.

Os livros em questão são os seguintes:

a) "Corot and Daumier"
b) "The Prints of Georges Rouault"

George Rouault Paintings + Prints

Além disso, desejava saber como adquirir reproduções editadas por esse museu e, se possivel, pediria a fineza de me enviar uma lista delas, incluindo o preço.

Esperando não ter sido muito importuno e aguardando resposta, aqui fica, com mil agradecimentos,

Percy Deane

Endereço: Percy Deane
rua Caetano de Almeida, 63, apto. 201
(Méier)
Rio de Janeiro
Brazil

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TO BE TRANSLATED

Dear Mr. Deane:

Your letter of November 7 came to my attention. I am sorry to tell you that the two books you were interested in, "Corot and Daumier" and "The Prints of Georges Rouault", are out of print. I looked around the Museum to see if we had any copies left, but unfortunately we didn't. However, we are going to publish a new book on Rouault, "Georges Rouault, Paintings and Prints". If you are interested in it, please let me know, and I will make sure that a copy will be sent to you as soon as it is published.

I am enclosing with this letter the list of the Museum publications. You can obtain them by writing our Publications Department.

You may be sure that it was a pleasure to me to receive your letter and know that you are interested in our work.

Sincerely yours,

Luis de Zulueta, Jr.
Research Associate in
Foreign Activities

Mr. Percy Deane
rua Caetano de Almeida 65 Apto 201
(Meier)
Rio de Janeiro,
Brazil

Ex. Ilmo. Sr.—
Ilmo.
Exmo. Sr.

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Kaufmann

4/22

ARTHUR KAUFMANN
414 WEST 121ST STREET
NEW YORK 27, N. Y.

19 April 1946

DREYFUS

ANDRÉ DREYFUS

Feliz Natal e Boas Festas!

São Paulo, 25-XII-44

São Paulo, 3 de julho de 1944

Candido Portinari.

Snr. Luiz de Zulueta
Museum of Modern Art
New York City

Prezado amigo Snr. de Zulueta

Acabo de chegar à São Paulo. Tive o prazer de encontrar aqui os 3 magnificos volumes que o Snr. generosamente me mandou. Muitissimo obrigado. Estou preparando uma entrevista sobre minha viagem aos Estados Unidos, onde ha referências ao Museum de Arte Moderna e por isso vou tomar a liberdade de lhe enviar uma copia, logo que fôr publicada.

Aqui estou às suas ordens no pouco que lhe possa servir.

Renovando meus agradecimentos, peço-lhe que receba as cordeais saudaçoes do amigo e admirador

.....
Prof. Dr. André Dreyfus
Diretor da Faculdade de
Filosofia, Ciências e
Letras

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Kaufmann

4/22

ARTHUR KAUFMANN
414 WEST 121ST STREET
NEW YORK 27, N. Y.

DREYFUS

UNIVERSIDADE DE S. PAULO
FACULDADE DE FILOSOFIA CIÊNCIAS E LETRAS
CAIXA POSTAL, 105-B
DEPARTAMENTO DE BIOLOGIA GERAL

São Paulo, 3 de julho de 1944

Snr. Luiz de Zulueta
Museum of Modern Art
New York City

Prezado amigo Snr. de Zulueta

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Kaufmann

4/22

ARTHUR KAUFMANN
414 WEST 121ST STREET
NEW YORK 27, N. Y.

19 April 1946

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

Dear Mr. d'Harnoncourt:

Forgive my delay in acknowledging your kind letter of March 11th; but I have been rushed taking care of the numerous details contingent upon my trip to Brazil.

I am leaving by plane for Rio in a fortnight, and shall most certainly present your note of introduction to Candido Portinari.

Again with many thanks, believe me to be,

Sincerely yours,

Arthur Kaufmann

Arthur Kaufmann

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DRUMMOND DE ANDRADE

AMERICAN EMBASSY

Rio de Janeiro,

November 10, 1941.

Meu caro sr. Drummond de Andrade:

Usando uma vez mais o seu oferecimento de ajudar-nos em nosso trabalho que se relaciona com o Brasil, tomei a liberdade de enviar-lhe um pequeno artigo em português sobre nossa exposição "Brazil Builds" bem como algumas das fotografias expostas e outras tiradas no dia da abertura da mesma. Nao preciso dizer quão grata ficaria pela publicidade que o Ministeiro de Educação pudesse fazer aí dessa nossa exposição.

Foi ela aqui acolhida com o melhor dos entusiasmos, despertando um interese real pela arquitectura brasileira. O livro "Brazil Builds" que o Museu prepara sobre essa exposição estará impresso dentro de alguns dias, quando terei o prazer de enviar-lhe alguns exemplares. Estou certa de que tanto a exposição como essa obra contribuirão eficazmente no sentido de tornar o Brasil mais conhenido e admirado nos Estados Unidos.

Muitissimo obrigada pelo seu precioso auxilio. Pedindo apresentar nossas saudações tambem ao sr. Ministro que tão cordialmente nos tem sempre apoiado,

Adma. Obrga.

Sarah Newmeyer

Mrs. Caroline Dorlenz,
Hotel Palace,
Rio de Janeiro.

Ilmo. sr. Carlos Drummond de Andrade
Chefe do Gabinete
Ministério de Educação e Saúde
Rio de Janeiro
Brasil

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Brazil

Durieux

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN EMBASSY

Rio de Janeiro,
November 10, 1941.

Dear Mrs. Durieux:

Again I congratulate you on your exhibition. I am sure that you will not take tragically what I said about not liking some of your pictures - I don't, but I will keep it to myself.

With all good wishes,

Yours very sincerely,

Jefferson Caffery

Mrs. Caroline Durieux,
Hotel Palace,
Rio de Janeiro.

This is from Ambassador Caffery - it will amuse you - Please tear it up afterwards -

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PALACE HOTEL

Avenida Rio Branco
Rio de Janeiro
November 9, 1941

Dear Rene:

The opening yesterday was a great success and all is well!

Frankly I don't know how I ever put it over here in the face of the general inertia and the various jealousies between the people in power. My years in Mexico have been a great help to me in this part of the assignment. Nothing here is as it appears but is always something devious and hidden. It is not amusing either whereas Mexico is. Your boy friend Teixeira is about as definite as a dish of soft custard and I have had to be very firm in order to get anything done--and now it is done.

The various groups here are so jealous of each other that if you so much as smile at one of them the others are "hurt". I think that being from the deep South is a help here in understanding the general background. After the Argentine and Uruguay this place is like surrealism.

Thanks for telling me that the home office is "impressed". If they are to be impressed by anything it is the fact that we have actually done it here, without a contract, without the least help from our embassy and in the face of all sorts of hidden conflicts and opposition. I will have a good time giving you details when I see you in January.

I am worn out really and will take a week off at Xmas when I land in Florida December 22--I will go home and rest.

Love to Sarah and to you from

Caroline

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PALACE HOTEL
TELEGRAPHIC "PALACIO"
TELEPHONES PALACE 22-1967
ANNEXO 22-5106
Avenida Rio Branco
Rio de Janeiro

Nov 9-1941

Dear René,-

The opening yesterday was of great success and all is well!

Frankly I don't know how I ever put it over here in the face of the general inertia and the various jealousies between the people in power. My years in Mexico have been a great help to me in this part of the assignment.

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Rio - Oct 5 - 1941 -

Dear René - Pues here I am at the last etapa of this Track. Rio is grand, even the noise is noisier than anywhere else.

Everything is O.K. here, I foresee no difficulties. Teixeira is all excited about our show and will put it on in the grand manner. I expect the Boyers to arrive on the first boat which is to leave Montevideo on Oct 10. The Brazilians have the monopoly on the coast wise shipping so it has to come on a Brazilian boat. As soon as the pictures arrive we will set the date for the opening - it is too risky to guess on this. I am meeting people & doing the usual promotion work. Too bad that Portinari is in Washington - I saw your boyfriend Pinovano in B.A. just before I left and also his Museo in which he was showing the French show "Art Decoratif" I for this he had rebuilt the interior of his museo so that the original mirrors were not to be seen - He took me up on that balcony to show me the installation as seen

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from above. What he wants me to tell you is that your Indian show should be given at his museum. I think that he has prestige & that he is sweet and easy to handle. (I don't like that last word.) Anyway, short of hiring a hall this seems to be the best place. The embassy's reception for the artists was a success, they ate all the sandwiches, according to my hostess & that is unusual she says. I left Cernuda with an idea & friends - to pick out the most important painters, writers & musicians & invite them to all the embassy receptions - he seemed pleased with the notion. Maybe it remains essentially as ponderous as ever, although giving them the notions of ex Peace Corps helpfulness.

Santamarina was feeling the effect of early spring when I called on him. He offered to do anything I wished so I mapped out a program of cultural exchange

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between Uruguay & Argentine.
He said fine that it would
give Two beeas to Uruguay
& send a show of modern
Argentine painting - & also
he might put in a taller
de grabado in the Circulo
de Bellas Artes in Montevideo.
I told him that since Argentine
was so rich & powerful she
should take the lead in
educating our neighbors.
He beamed, patted my knee
& said what else? — since
there was no else we paused.
What he wants now is a
showing of Argentine painting
in N.Y. — a retrospective exhibit
from Colonial times & on
now & he wants it around
the end of April so he can
come with the show & see
New York in the Spring.
The old boy just loves the spring.
I suggested that he ask about
a committee composed of
himself, Gonzalez-Garaño
& Horacio Butler & pick out
the show - He said it was a
good idea — Well, I did my
best, if the show is God awful
when it arrives, that is just too
bad.

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Santamarina told me at the embassy party for artists that our show had done B. A. a lot of good, that he himself kept telling everybody that our show was American & that that was what Argentina had to do, get away from European influence - this my dear, is a triumph. Te acuerdas como recibió la exposición? - A complete capitulation now.

Try & get the Museum to see the thing then & put on an Argentine show. From Uruguay there is only Figari but we should do that too. Here, God only knows - I saw the Salon yesterday. Words fail me. Perhaps Portinari is enough - I think so. —

Teixeiras nudes are amazing - I have never seen such nalsedues, so powdered, rouged & perfumed nalsedues - and smiling besides - which is odd in nudes.

If there is talk of showing in São Paolo - please kill it. There isn't time enough to do it well.

Love to you & Sarah —

from Caroline

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Hotel Uruguay - Montevideo - Uruguay

Left 2-19-41 -

Dear René - This is a desert as far as our collections are concerned but there is a very impressive gesture to be made quite easily & to lend to the Coalition - to be given to the Circulo de Bellas Artes - a small projection machine good for a room 30 feet long - also a collection of colored + black + white slides on painting + sculpture (modern) - the "enculs" is a left handed non of the government - the only art school they have and it is pitiful as far as equipment goes but very joyous and full of enthusiasm. We should help them. All the painters of there so that the slides will do much good but only to students but to the ones who teach - David's grandson has [illegible] current here as well as the Bach. I saw several canvases by David + also one by Clemente Orozco - a very recent one - I don't know what ex cent it will give you an idea to the intellectual world of Montevideo - the "Salones" & the atmosphere - it is about as broad cast as well as [illegible] was broad cast as well as [illegible] embarrassed [illegible] - it was all "brillante" [illegible] "intellectual" - the usual racket, not a word [illegible] - [illegible] "Final cause, Root + Falls in Spain [illegible] - it is to be [illegible] - it is [illegible] - [illegible] - [illegible] -

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just don't believe in writing letters or in
sending them. Call the Times what, for
stamps & carfare? I'll tell the Fates & that is exactly
one objection I have. Because since you've expressed
what they are. Because since you've expressed
decorum & politeness regarding the Museum
I really get [illegible] job in the P.O. myself.
Another thing we could do, Hildreth can
go to Snyder and Co. who handle the export
of all art books from U.S. to foreign countries.
agent. There is that Montevideo will not be
a sub-agency of B.N. as this present arrangement
makes Art Books, etc. to foreign countries
buys Italian. Stern, I think would
would be willing to be the agent at no discount
to him - he wants to do propaganda under fine arts.
His name is Sr. Alvaro Armando - and their
address is Juncal 1414 - Montevideo - Uruguay.
The English have what is called an "overseas
price". I believe we leave this to the export
agent Snyder in N.Y. and to the booksellers
in S.A. This is a bad system & is the reason
why more U.S. books are not bought - they
cost more than the British books.

Later

I saw the coleccion of Sr. Mc Coll / it must
have been Mac Call / and it has
just everything - but it does have some
fine pieces. Picasso, Braque in case
you are interested.

I saw looking into the possibility of a show
of "Figari" - a kind of Dr. Soudron who died
in 1935. Mrs. Morley recommends him. It
seems he had a great success "en Paris."

Montevideo is a town of 700,000 people but
still it does not seem like a big city but
more like New Orleans: If it wasn't so
cold and windy I would like it very
much. There is a fire in the port at the
moment, several oil tanks are burning
which will not help the cale/acci/on
situation. I will be glad to get out
in Rio. I expect to spend a few days
in B.A. & will give you the exact names
& addresses of the collectors there - 3 of them.
Adios - love to you & Sarah

Caroline

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Hotel Nogaro - Montevideo - Uruguay
Aug-4-1941

Dear René - The "primera etapa" is over and all is well. The embassador congratulated me on the success of the show and said that he would say nice things about it in his report to the State Dept. You will be delighted to know that the "terrible cultural relations" bore and this is it. The Embassy gave a reception for Joe Davison to show the bust of Otiz. Cards were sent out etc. I did not know about it until two days before when Mrs. A. Lee invited me by phone - but I was busy before the reception. Leonard Fioravanti the sculptor and Argentine that not a single sculptor or painter had been invited to the reception. After the reception an argentine who is very close to the embassador remarked on the omission and say that Wolfe must be asleep at the switch. It finds that Davison Taubman Press, Wolfe phoned me just before I left and asked me if I would make him a list of all the important painters and sculptors in B. A. I am sure that although you are not a mean soul that you will not be displeased at this.

My head is still reeling from all the "monumentos" - It was Haber to see the last two days in B. A. when I was "abandonado con pilon esculptores" - one

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of those books since I wrote "Jurudiçion" [illegible] where bit by bit this 9 meter statue of a "Crowling Indian was being cast in bronze - this statue is getting to be placed over a [illegible] hillocks in the middle of the park where the Crowling Indian was once destroyed. Alas, nothing can be done. Will be able to destroy this bronze one.

Another piece of gossip - that artistic Gutierrez is about to sublet his job as Museum director because he chose pictures for a Pan American show in N.Y. and Buenos Aires. Santa Marina, two different people told me this and recently in introduced me to his successor - but again me introduced me to a different person as somebody is wrong! successor as somebody is wrong!

The boxes are delayed - no damage as yet. I trust they are in route. There will be some delay in Rio maybe more.

Will there be some [illegible] from your end. The postcards are fine. We heard Lin lecture in B.A. in Spanish. My Spanish is not good enough to be able to understand his pronunciation when they lecture in Spanish so I can't tell you what he said. He & his wife are however very nice. I also like the Kirstein-Lincoln [illegible] seen them at various places -

Adios, love to you and Sarah

Caroline

P.S. I have entirely recovered from my grippe.

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Brazil

36 Rua das Marrecas
Apt. 307
Rio de Janeiro, Oct. 16-1946

Kaufmann

Dear Mr. d'Harnoncourt,

Enclosed please find catalogues of my two exhibitions, one in Rio at the Ministry of Education and the other in São Paulo at the Institute of the architects. The latter one was arranged by my old friend Lasar Segall.

I was quite successful in every respect: excellent reviews, sales and portrait orders.

In December I shall have a one man show at the Norlyst Gallery in New York. I shall inform you about the precise date of the opening.

Your letter of introduction to Portinari I could not use, as at the time of my arrival Portinari had already left for Paris.

With kindest regards, I remain sincerely yours,

Arthur

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Brazil

Vares
Fulc

Samambaia, ce 5 juin 1948

Cher Monsieur d'Harnoncourt

J'ai entendu dire que vous veniez à Rio à la fin du mois de juillet.

Je serais ravie de vous voir et de vous promener "around" Rio.

Ecrivez-moi, ou telephonez-moi à Rua Antonio Vieira 5, 3eme, 11e floor. 376650, ou à Petropolis 3663.

Mes meilleurs voeux for a good trip, I am sincerely your friend

Vera de Macedo Vares.

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A introdução a este catálogo, escrita pelo Sr. Afranio Peixoto, Presidente do Instituto Brasil - Estados Unidos, entidade que gentilmente patrocina minha exposição, foi impressa antes que me fosse possivel entender o seu conteudo, pois meu conhecimento da lingua portugueza era, como ainda é, muito limitado.

Numerosos artistas, escritores e jornalistas brasileiros protestaram contra as palavras do Sr. Afranio Peixoto, que parece perfilhar a idiota concepção de arte de Hitler. Eu gostaria de sugerir que houve da parte daquele escritor uma grande infelicidade de expressão, tanto me é repugnante a ideia de que se tenha pretendido inserir conceitos nazistas no catalogo da exposição de um homem que, em sua arte e em toda sua vida, tem sido um inimigo do nazismo por tudo que ele representa contra a causa da humanidade e a causa da cultura.

Arthur Kaufmann.

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EXPOSIÇÃO DE PINTURA



DE ARTHUR KAUFMANN

NO INSTITUTO DOS ARQUITETOS
SÃO PAULO • 8 A 27 DE JULHO DE 1946

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ARTHUR KAUFMANN

O artista, cujos quadros o visitante desta exposição verá pela primeira vez nas paredes de uma instituição sul-americana, veio aos Estados Unidos há pouco mais de dez anos, com uma reputação invejosa ganha na Europa Ocidental por seu poder creador, por sua hospitalidade para os trabalhos de colegas nas artes e por suas atividades para juntar artistas e público. Resumindo, Arthur Kaufmann é um artista, um amigo dos artistas e um "bom cidadão".

O seu estilo como pintor é diferente e pessoal. Sua assinatura póde ser encontrada espalhada por toda a tela, em suas côres, seu toque de pincel, em suas acentuações, atalhos, preferência de motivo, em seu tratamento de paisagem, retrato e natureza morta — sim, até nas declarações pictóricas de seu credo filosófico. O seu estilo é o resultado de uma procura vital, de experimentações e de desenvolvimento, seguindo sempre uma linha reta e sincera, da qual êle recusou de ser desviado pelas últimas modas ou por requerimentos de grupos ou de patrões das artes. Arthur Kaufmann é fundamentalmente um artista sincero e um homem honesto. Êle poderia ter lucrado em sua carreira, se tivesse dado ouvido ocasionalmente aos chamados de sereia que tentam todo artista que conhece o seu métier como êle, mas então êle não teria sido Arthur Kaufmann. Se arte, como Zola escreveu, é a Natureza vista (e, podemos dizer, transformada) através de um temperamento, não pode haver dúvida acerca da qualidade do temperamento com o qual a arte de Kaufmann é impregnada.

Tanto a sua habilidade de artifice e a sua integridade de artista, como a agudez e a veracidade de sua observação, são expressos o mais brilhantemente em sua série notável de retratos. O falecido Max Liebermann, entre outros, notou a economia dos meios com a qual êle mostra as qualidades caraterísticas dos seus modelos. Pintar um retrato é a prova mais dura para a integridade de um artista, e desta prova Arthur Kaufmann saiu vitorioso. Em cada modelo êle pinta a si mesmo, no sentido de que o seu estilo como artista está claramente em cada retrato, mas êle também pinta o modelo. Esta dupla fidelidade foi exemplificada há alguns anos, numa exposição no Museu de



CASAS e POSTES TELEGRÁFICOS

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posição verá pela
nericana, veio aos
n uma reputação
creador, por sua
es e por suas ati-
Arthur Kaufmann
dadão".

. Sua assinatura
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ência de motivo,
eza morta — sim,
. O seu estilo é o
es e de desenvol-
da qual êle recu-
requerimentos de
n é fundamental-
Êle poderia ter lu-
nalmente aos cha-
hece o seu métier
ufmann. Se arte,
os dizer, transfor-
ver dúvida acerca
de Kaufmann é

ridade de artista,
o expressos o mais
falecido Max Lie-
os com a qual êle
s. Pintar um re-
n artista, e desta
nodelo êle pinta a
a está claramente
sta dupla fidelida-
ção no Museu de

Arte de Brooklyn, onde foram exhibidos mais de cem retratos, todos do mesmo modelo, também um artista, pelos melhores pintores dos Estados Unidos — e de todos, a tela de Kaufmann era uma das poucas que eram ao mesmo tempo um retrato fiel e pintura honesta.

Êle fez retratos de algumas das principais personalidades nas artes e nas ciências da Europa a da América do Norte — quarenta dos quais para um grande tríptico de refugiados Alemães e Austríacos que vieram aos Estados Unidos depois de 1933. Apesar de ser atraido naturalmente pelas personalidades principais do mundo creador, onde a importância do modelo acentua o valor e o sentido do retrato, Kaufmann está sempre interessado naquilo que é fundamentalmente humano, e é admirável como êle consegue fazer sair o encanto de uma creança ou de um modelo obscuro. Ele também é sempre guiado para frente pelo "eterno feminino".

Chamei Arthur Kaufmann de "bom cidadão". Estou me referindo especialmente àquele período que se seguiu à primeira Guerra Mundial, quando em Duesseldorf, sua cidade natal, êle se esforçou, com a ajuda de outros artistas, para curar as feridas da guerra. Através de "Junges Rheinland" (Joven Rhenania), aquela organização de artistas progressistas da Alemanha Ocidental, onde muitos dos habitantes se sentiam mais próximos dos Francêses do que dos prussianos, Kaufmann ajudou a arranjar a mais importante exposição de arte daquele tempo.

Típica dêsses esforços foi a primeira Exposição Internacional de após-guerra, em 1922, em Duesseldorf, para a qual foram convidados os pintores dos antigos inimigos da Alemanha, bem como os outros artistas cujos nomes são agora considerados clássicos na crônica da Arte Moderna. Foram exibidos os trabalhos de Picasso, Braque, Juan Gris, Derain, Raoul Dufy, Leger, Matisse, Vlaminck, Gleizes, Chagall, Kokoschka, Kandinsky, Klee, Utrillo, Barlach, Nolde, Ernst, Grosz Kirchner, Hofer, Beckmann, Segall, e outros, cujos trabalhos foram em Duesseldorf em 1922 uma antecipação e uma profecia de 1946 no Museu de Arte Moderna em Nova York. Kaufmann seguiu o seu próprio caminho na pintura, mas êle acredita que no céu da arte há lugar para todos, e êle admirava os trabalhos dos artistas de talento não só teòricamente, mas também comprava trabalhos dos seus colegas na arte, como Barlach, Lehmbruck, Max Ernst, Dix, Gleizes e Klee.

Em principios de 1933 Kaufmann deixou a Alemanha para juntar-se à sua família na Holanda, cujos artistas agiram como verdadeiros camaradas, arranjando uma exposição muito bem sucedida dos seus trabalhos e elegendo-o membro honorário de sua sociedade. O diretor da Academia de Arte de Haia ofereceu-lhe uma posição como professor, mas por muito tentadora que fosse a oferta, êle não pôde resistir ao convite de amigos americanos para ir a New York onde chegou em 1935. E' interessante notar que foi o falecido George Gershwin que assinou a chamada que facilitou a entrada de Kaufmann nos Estados Unidos.

HARRY SALPETER
CRÍTICO DE ARTE — NEW YORK

RELAÇÃO

1 O PINTOR JA
2 MOÇAS COM
3 FREDERICK S
4 MOÇA NO TE
5 MOÇA DEANT
6 NÚ E ESPELH
7 ALBERT EINS
8 JUNE COM G
9 LUISE RAINE
10 NATUREZA M
11 SKYLINE DE
12 MARINHEIROS
13 MOÇA DORMI
14 CONEY ISLAN
15 MOÇAS NA PI
16 MOÇA REPOU
17 NATUREZA M
18 CASAS E POST
19 GEORGE GER
20 ERNST TOLLE
21 ESTAÇÃO DE
22 CASA AMAREL
23 RUA EM PRO
24 MOÇA COM L
25 CREANÇA CO
26 NOITE EM PE
27 ODALISCA
28 FLORES
29 IDILIO
30 RUA COMERC
31 CORES DE OU
32 A VIDA É UM
33 MOÇA PORTU
34 JULGAMENTO
35 NATUREZA M
36 PARQUE EM
37 MOÇAS NA JA
38 IMIGRANTES
39 NATUREZA M
40 NATUREZA M

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	RdH	II.7

SIÇÃO
NTURA



ARTHUR
MANN

DOS ARQUITETOS
27 DE JULHO DE 1946

RELAÇÃO DOS QUADROS

1 O pintor Jankel Adler *
2 Moças com mascara
3 Frederick Schlick
4 Moça no terraço
5 Moça deante do espelho
6 Nú e espelho
7 Albert Einstein
8 June com gatinho *
9 Luise Rainer
10 Natureza morta com prato azul
11 Skyline de Nova York
12 Marinheiros e moças
13 Moça dormindo
14 Coney Island
15 Moças na praia
16 Moça repousando numa pedra
17 Natureza morta com peixes
18 Casas e postes telegráficos
19 George Gershwin
20 Ernst Toller *
21 Estação de guarda costa
22 Casa amarela
23 Rua em Provincetown
24 Moça com lenço vermelho
25 Creança com serpente de papel
26 Noite em Provincetown
27 Odalisca
28 Flores
29 Idilio
30 Rua Comercial, Provincetown
31 Cores de outono
32 A vida é um sonho curto
33 Moça portuguesa
34 Julgamento de Paris
35 Natureza morta cinza
36 Parque em Nova York
37 Moças na janela
38 Imigrantes
39 Natureza morta com salmão
40 Natureza morta com frutas

(*) coleção particular

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GEORGE GERSHWIN



CASAS e POSTES
TELEGRÁFICOS

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EXPOSIÇÃO DE PINTURA DE ARTHUR KAUFMANN

SOB O PATROCÍNIO DO INSTITÚTO BRASIL-ESTADOS UNIDOS NO SALÃO DE EXPOSIÇÃO DO MINISTÉRIO DE EDUCAÇÃO E SAÚDE

DE 10 A 30 DE JUNHO DE 1946 • RIO DE JANEIRO

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INTRODUÇÃO

O Napoleão do Século XX teve ideias artísticas, como o outro. A respeito de pintores que desculpam suas extravagâncias, aludindo a que assim veem a natureza, ordenou: "Aquele que vê o céu verde deve ser esterilizado". Pena foi que o castigo não recaisse tambem nos admiradores de tais pinturas. Reapareceria a sinceridade, na arte...

O Sr. Arthur Kaufmann tem talento para não ter recorrido a tais estratagemas. Suas raizes europeias deram, na América, uma floração, ecológica que honra a moderna pintura americana. Nesta exposição com que nos honra, em visita a nosso país, o gosto e a técnica se dão os braços e são eles que nos apresentam o grande pintor.

AFRANIO PEIXOTO

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ARTHUR KAUFMANN

O artista, cujos quadros o visitante desta exposição verá pela primeira vez nas paredes de uma instituição sul-americana, veiu aos Estados Unidos ha um pouco mais de dez anos, com uma reputação invejosa ganha na Europa Ocidental por sua creatividade, por sua hospitalidade para os trabalhos de colegas nas artes e por suas atividades para juntar artistas e publico. Resumindo, Arthur Kaufmann é um artista, um amigo dos artistas e um "bom cidadão".

O seu estilo como pintor é diferente e pessoal. Sua assinatura póde ser encontrada espalhada por toda a téla, em suas côres, seu toque de pincel, em suas acentuações, atalhos, preferencia de motivo, em seu tratamento de paisagem, retrato e natureza morta — sim, até nas declarações pictoricas de seu crédo filosofico. O seu estilo é o resultado de uma procura vitalicia, de experimentações e de desenvolvimento seguindo sempre uma linha réta e sincera, da qual êle recusou de ser desviado pelas ultimas modas ou por requerimentos de grupos ou de patrões das artes. Arthur Kaufmann é fundamentalmente um artista sincero e um homem honesto. Ele poderia ter lucrado em sua carreira se tivesse dado ouvido ocasionalmente aos chamados de sereia que tentam todo artista que conhece o seu métier como êle, mas então êle não teria sido Arthur Kaufmann. Se arte, como Zola escreveu, é a Natureza vista (e, podemos dizer, transformada) atravez de um temperamento, não pode haver dúvida acerca da qualidade do temperamento com o qual a arte de Kaufmann é impregnada.

Tanto a sua habilidade de artifice e a sua integridade de artista, como a agudez e a veracidade de sua observação, são expressos o mais brilhantemente em sua série notavel de retratos. O falecido Max Liebermann, entre outros, notou a economia dos meios com a qual êle mostra as qualidades carateristicas dos seus modelos. Pintar um retrato é a prova mais dura para a integridade de um artista, e desta prova Arthur Kaufmann saiu vitorioso. Em cada modelo êle pinta a si mesmo, no sentido que o seu estilo como artista está claramente em cada retrato, mas êle tambem pinta o modelo. Esta dupla fidelidade foi exemplificada ha alguns anos, numa exposição no Museu de Arte de Brooklyn, onde foram exhibidos mais de cem retratos, todos do mesmo modelo, tambem um artista, pelos melhores pintores dos Estados Unidos — e de todos, a téla de Kaufmann era uma das poucas que eram ao mesmo tempo um retrato fiel e pintura honesta.

Ele fez retratos de algumas das principais personalidades nas artes e nas ciencias da Europa a da America do Norte — quarenta dos quais para um grande triptico de refugiados Alemães e Austriacos que vieram aos Estados Unidos depois de 1933. Apesar de ser atraido naturalmente pelas personalidades principais do mundo creador, onde a importancia do modelo acentua o valor e o sentido do retrato, Kaufmann está sempre interessado naquilo que é fundamentalmente humano, e é admiravel como êle consegue fazer sair o encanto de uma creança o de um modelo obscuro. Ele tambem é sempre guiado para frente pelo "eterno feminino".

Chamei Arthur Kaufmann de "bom cidadão". Estou me referindo especialmente áquele período seguindo a primeira Guerra Mundial, quando em Duesseldorf, sua cidade natal, êle se esforçou, com a ajuda de outros artistas, para curar as feridas da guerra. Atravez de "Junges Rheinland" (Joven Rhenania), aquela organisação de artistas progressivos da Alemanha Ocidental, onde muitos dos habitantes se sentiam mais próximos dos Francêses do que dos prussianos, Kaufmann ajudou a arranjar a mais importante exposição de arte daquele tempo.

Tipica destes esforços foi a primeira Exposição Internacional de após-guerra, em 1922, em Duesseldorf, para a qual eram convidados os pintores dos antigos inimigos da Alemanha, como tambem os outros artistas cujos nomes são agora considerados classicos na cronica da Arte Moderna. Foram exibidos os trabalhos de Picasso, Braque, Juan Gris, Derain, Raoul Dufy, Leger, Matisse, Vlaminck, Gleizes, Chagall, Kokoschka, Kandinsky, Klee, Utrillo, Barlach, Nolde, Ernst, Grosz Kirchner, Hofer, Beckmann, Segall, e outros, cujos trabalhos foram em Duesseldorf em 1922 uma antecipação e uma profecia de 1946 no Museu de Arte Moderna em Nova York. Kaufmann seguiu o seu proprio caminho na pintura, mas êle acredita que no céu da arte ha lugar para todos, e êle admirava os trabalhos dos artistas de talento teoreticamente, como tambem comprava trabalhos dos seus colegas na arte, como Barlach, Lehmbruck, Max Ernst, Dix, Gleizes e Klee.

Cêdo em 1933 Kaufmann deixou a Alemanha para juntar-se á sua familia na Holanda, cujos artistas agiram como verdadeiros camaradas, arranjando uma exposição muito bem sucedida dos seus trabalhos e elegendo-o como membro honorario de sua sociedade. O diretor da Academia de Arte de Haia ofereceu-lhe uma posição como professor, mas tentadora como foi a oferta, êle não poude resistir ao convite de amigos americanos para ir á New York onde êle chegou em 1935. E' interessante notar que foi o falecido George Gershwin que assinou a chamada que facilitou a entrada de Kaufmann nos Estados Unidos.

HARRY SALPETER
CRÍTICO DE ARTE — NEW YORK

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RELAÇÃO DOS QUADROS

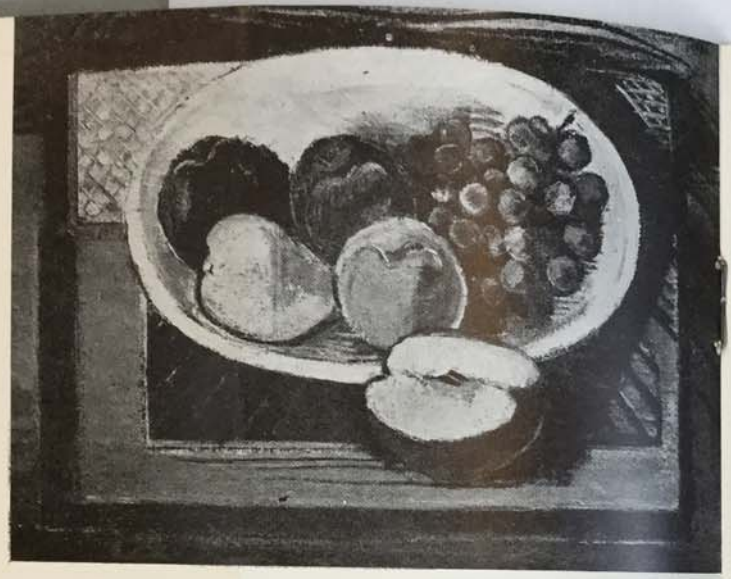
1 Nú
2 Mrs. Lucien Tolkowsky ★
3 O pintor Jankel Adler ★
4 Tatjana Barbakoff ★
5 Gert & Agnes Arntz ★
6 Sonho de perfeição
7 Moças com mascara
8 Frederick Schlick
9 Mrs. George Kaufmann ★
10 Moça no terraço
11 Menina na praia
12 Moça deante do espelho
13 No jardim
14 Nú e espelho
15 Moça com gato ao luar
16 Velha com mascara
17 Moça com dois gatos
18 Gladiolas
19 Anoitecer em Provincetown
20 Flores



MOÇA COM LENÇO VERMELHO

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NATURESA MORTA

CASAS E POSTES TELEGRÁFICOS





SONHO DE PERFEIÇÃO

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21 Albert Einstein

22 Sem mascaras ★

23 Naturesa morta com frutas (1)

24 Ludwig Renn ★

25 Thomas Mann ★

26 Velha com cachorro

27 June com gatinho ★

28 Luise Rainer

29 Naturesa morta com prato azul

30 Flores num jarro preto

31 Skyline de Nova York

32 Marinheiros e moças

33 Manequim

34 Moça dormindo

35 A guerra acabou

36 Justine

37 Coney Island

38 Evelina

39 Moças na praia

40 Moça repousando numa pedra

41 Naturesa morta com peixes

42 Duas moças com cachorro



MOÇAS COM MASCARA

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43 O artista e seu modelo

44 Casas e postes telegráficos

45 George Gershwin

46 Ernst Toller ★

47 Meu filho Hans ★

48 Casal (1)

49 Estação de guarda costa

50 Ivo Panaggi ★

51 Casa amarela

52 Jarro partido

53 Rua em Provincetown

54 Porto de Ragusa

55 Moça com lenço vermelho

56 Casal (2)

57 Creanças aleijadas

58 Paisagem de Provincetown

59 Praia de Provincetown

60 Marianne

61 Creança com serpente de papel

62 Pescador

63 Noite em Provincetown

64 Odalisca



JULGAMENTO DE PARIS

PAISAGEM NOTURNA



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GEORGE GERSHWIN

65 Autoretrato com modelo

66 Cena em Harlem, N. Y.

67 Dois nús

68 Livros, frutas e cachimbo

69 Flores

70 Idilio

71 Rua Comercial, Provincetown

72 Cores de outono

73 A vida é um sonho curto

74 Moça portuguesa



A VIDA É UM SONHO CURTO

75 Dois modelos

76 Cena oriental

77 Julgamento de Paris

78 Naturesa morta cinsa

79 Flores com fundo cinsa

80 Parque em Nova York

81 Moças na janela

82 Imigrantes

83 Naturesa morta com salmão

84 Naturesa morta com frutas (2)

(★) COLEÇÃO PARTICULAR

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Brazil

Kidder

AIR MAIL

Personal
RAK/mnh

THE FOREIGN SERVICE
OF THE
UNITED STATES OF AMERICA

AMERICAN CONSULATE

Belem, Pará, Brazil, March 13, 1945.

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

Dear Mr. d'Harnoncourt:

I am enclosing a clipping taken from the Estado do Pará of Sunday March 4, in which you will find that Snr. Monte's exhibition of paintings at the Grande was a success and that you declared that the artist "é dono de um estilo proprio" and that you suggested that "algumas de suas telas fossem enviadas para New York mostrando o interesse pela obra do autor, recolhendo dados biograficos afim de divulga-los nos Estados Unidos".

On my way to the Grande barber shop a few days after you left here Snr. Monte spotted me and led me back to his exposition where he showed me several paintings done subsequent to your visit. He seems determined to send you anything up to half a dozen pictures - as you know he is particularly anxious for you to get the torso.

It was great fun having you here for the two days. I do hope that the added day in Belem did not spoil your visit to Haiti and that you got back to Washington on schedule.

With best regards.

Sincerely yours,

Randolph A. Kidder
American Consul

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Brazil

Kratzenstein

Eduard Kratzenst

Mr. René d'Harr
in the Museum
NEW YOR
11 West 53rd S

Belém, Novembe

Dear Sir,

occasiona ém, in February 1945, you have
asked the dire for a number of ethnographic
photographs as nd other Indian works. I am the
photographer o time I have been in the hospital
and therefore

Then ther direction of the Museum what
also retarded ector has combined with me to
write you, ask odern Art is still interested
in the affair. rm me, for I can make the photo-
graphs and sen r has agreed with me that the
task is a priva be obliged to you by sending
me the amount ll be 34 - 36 different plates.
The price of e copies, consequently US$ 170.00
to 180.00. (si

If you we ou also photographs of other
kind from here herbs etc.

I live here, in Belém, and I have many Brazilian photo-
graphs which you may need. And since that time I also work for the
Museum Goeldi in Belém.

To give you a guarantee for the quality of my works, I will only
mention I have been a disciple of the great Hugo Erfurth in Dresden,
one of the best European photographers.

Finally I may ask you a favour: Please, send me an exemplar of
the book " Brazilian Builds ", Architecture new and old, 1652 - 1942,
edited in 1943 by the edition of the Museum of Modern Art, by Philip
L. Goodwin, photographs by G.E. Kidder - Smith. The price of the book
may you retire from the amount to send me for the photographs I will
make for you.

Awaiting your estimated answer with the next air mail, I am,

Yours very truly

Eduard Kratzenstein

O Sucésso Da Exposição De Pinturas De Leonidas Monte No Grande Hotel

Tem alcançado grande sucesso a exposição de pinturas de Leonidas Monte, no Salão de honra do Grande Hotel.

Os magnificos quadros ali expostos, revelando uma técnica admiravel e própria, têm recebido grandes elogios de tôdos os visitantes, principalmente as têlas amazônicas.

Leonidas Monte tem visto, assim coroados de êxito os seus esforços artisticos, mantendo as suas tradições de exímio artista.

Ha dias o sr. Rene Domouncourt, grande técnico de pintura americano, em visita que fez á grande exposição, declarou que o artista é dono de um estilo próprio e sugeria que algumas de suas têlas fossem enviadas para Nova York, mostrando interêsse pela obra do autor, recolhendo dados biográficos, afim de divulgá-los nos Estados Unidos.

As têlas expostas estão, como se vê, impressionando as pessôas de elevado gosto artistico e renome internacional o que constitue um sucesso remarcado na vida do já consagrado artista.

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Brazil

Kratzenstein

Eduard Kratzenstein, Belém do Pará - Brazil, P.O.B. 399.

Mr. René d'Harnoncourt
in the Museum of Modern Art
NEW YORK
11 West 53rd Street

Belém, November 10th, 1945.

Dear Sir,

occasionally of your sojourn in Belém, in February 1945, you have asked the director of the Museum Goeldi for a number of ethnographic photographs as masks, animal sculpturs and other Indian works. I am the photographer of the Museum, but in that time I have been in the hospital and therefore you could not meet me.

Then there has been a change in the direction of the Museum what also retarded the matter. The actual director has combined with me to write you, asking you if the Museum of Modern Art is still interested in the affair. Have the kindness to inform me, for I can make the photographs and send them to you. The director has agreed with me that the task is a private one, therefore I would be obliged to you by sending me the amount of it in advance. There will be 34 - 36 different plates. The price of each one is US$ 5.00 with 3 copies, consequently US$ 170.00 to 180.00. (size 12 x 18 cm)

If you were interested I may send you also photographs of other kind from here, as of Brazilian animals, herbs etc.

I live here, in Belém, since 1932, and I have many Brazilian photographs which you may need. And since that time I also work for the Museum Goeldi in Belém.

To give you a guarantee for the quality of my works, I will only mention I have been a disciple of the great Hugo Erfurth in Dresden, one of the best European photographers.

Finally I may ask you a favour: Please, send me an exemplar of the book " Brazilian Builds ", Architecture new and old, 1652 - 1942, edited in 1943 by the edition of the Museum of Modern Art, by Philip L. Goodwin, photographs by G.E. Kidder - Smith. The price of the book may you retire from the amount to send me for the photographs I will make for you.

Awaiting your estimated answer with the next air mail, I am,

Yours very truly

Eduard Kratzenstein

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Livraria Jaraguá
RUA MARCONI, 54
TELEFONE 4-4098
S. PAULO, Brasil

S. Paulo, le 25 avril, 1945.

Cher Monsieur,

nous étions convenus, pendant votre
itôt arrivé, vers
u réaliser mon dé-
ma Librairie, des
'un des directeurs.
nous ayons reçu de
onner une solution
e ici, cette affai-
seulement à rece-
n de tableaux éci-
respondants (je ne
outre, de trouver
eirie, ainsi que
possible d'abon-
ordres, y compris
diatement à tra-
grande urgence
r Monsieur, à

Brazil

Leite

Rio de Janeiro, 26-6-46

Prezados senhores

Saudações

Sendo eu aluno da Escola Nacional de Belas Artes do Rio de Janeiro, e naturalmente interessado por assuntos artisticos, peço-lhes mandar-me, pelo correio, um catálogo de suas publicações, para o endereço abaixo.

Antecipadamente agradecido

Luiz Edmundo Leite
Travessa Angrense 24
Copacabana - Rio de Janeiro
Brasil

AUG 15 1946

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Livraria Jaraguá
RUA MARCONI, 54
TELEFONE 4-4098
S. PAULO, Brasil

São Paulo, le 25 avril 1945

Copie

Cher Monsieur,

nous étions déjà convenus, pendant votre séjour à S. Paulo, de nous rencontrer de nouveau à Rio. Aussitot arrivé, vers le milieu de février, je me suis donc dirigé au Palace Hotel. Malheureusement vous étiez déjà parti pour les États-Unis. Je n'ai donc pas pu realiser mon desir de causer de nouveau avec vous sur la representation par ma Librairie, des éditions du Musée d'Art Moderne de New York, dont vous êtes l'un des directeurs. Deux mois s'étant déjà écoulés depuis votre départ, sans que nous ayons reçu de vos nouvelles, je prends la liberté de vous écrire, afin de donner une solution definitive à l'affaire. Comme j'ai eu l'occasion de vous dire ici, cette affaire m'interesse extrêmement, et nous aurions grand plaisir non seulement à recevoir les excellentes editions et les magnifiques reproductions de tableaux editées, mais aussi des propositions pour membres associés et correspondants (je ne connais pas le systeme adopté par vous). Je vous promets, en outre, de trouver parmi mes amis et connaissances, parmi les les clients de la librairie, ainsi que parmi tous les amateurs d'art du Bresil. le plus grand nombre possible d'abonnés et de contribuables. J'attends donc votre reponse et vos ordres y compris tous les eclaircissements necessaires, afin de commencer immédiatement à travailler avec vous. Vous priant de nous envoyer avec la plus grande urgence vos editions, si anxieusement attendues par nous, croyez, cher monsieur, à ma très grande et sincère consideration.

signé : Alfredo Mesquita

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Livraria Jaraguá
RUA MARCONI, 54
TELEFONE 4-4098
S. PAULO, Brasil

S. Paulo, le 25 avril, 1945.

Cher Monsieur,

nous étions convenus, pendant notre séjour à S. Paulo, de nous rencontrer de nouveau à Rio. Aussitôt arrivé, vers le milieu de février, je me suis donc dirigé au Palace Hotel. Malheureusement, vous étiez déjà parti pour les États-Unis. Je n'ai donc pas pu réaliser mon désir de causer de nouveau avec vous sur la représentation, par ma Librairie, des éditions de Musée d'Art Moderne de New-York, dont vous êtes l'un des directeurs. Deux mois s'étant déjà écoulés depuis votre départ, sans que nous ayons reçu de vos nouvelles, je prends la liberté de vous écrire, afin de donner une solution définitive à l'affaire. Comme j'ai eu l'occasion de vous dire ici, cette affaire m'interesse extrêmement, et nous aurions grand plaisir non seulement à recevoir les excellentes éditions et les magnifiques reproductions de tableaux éditées, mais aussi des propositions pour membres associés et correspondants (je ne connais pas le système adopté par vous). Je vous promets, en outre, de trouver parmi mes amis et connaissances, parmi les clients de la librairie, ainsi que parmi tous les amateurs d'art du Brésil, le plus grand nombre possible d'abonnés et de conbribuables. J'attends donc votre réponse et vos ordres, y compris tous les éclaircissements nécessaires, afin de commencer immédiatement à travailler avec vous. Vous priant de nous envoyer avec la plus grande urgence vos éditions, si anxieusement attendues par nous, croyez, cher monsieur, à ma tres grande et sincère consideration.

LIVRARIA JARAGUÁ
Alfredo Mesquita
ALFREDO MESQUITA

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Brazil

Mello

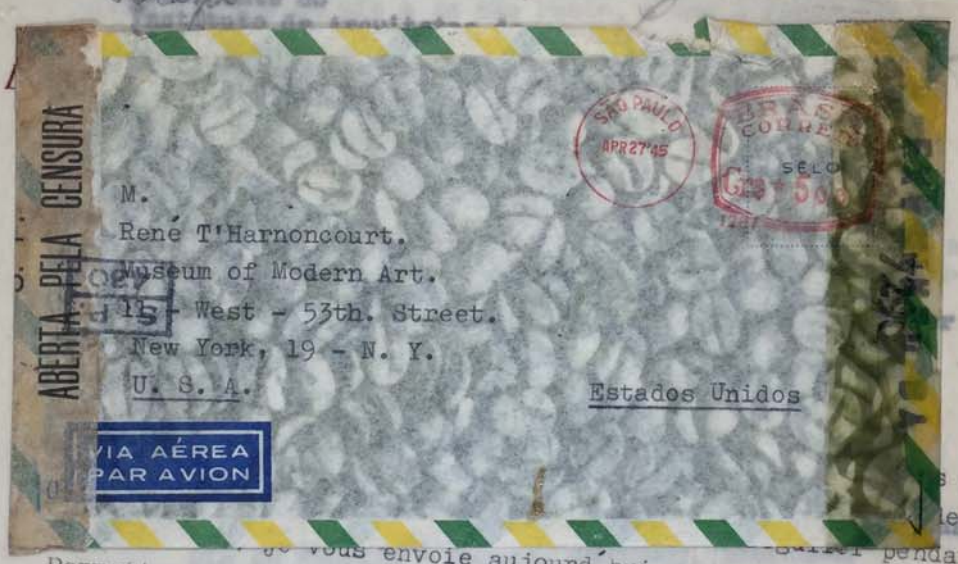
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- 2 -

28 de Novembro de 1946.

Ilmo. Snr.

Brazil



que j'aie
e vous
pendant les

Permettez - moi de vous dire encore une fois comme je regrette de ne pas avoir vous rencontré à Rio, et de vous assurer de mon grand interet dans l'affaire dont nous avons parlé ici pendant votre séjour à São Paulo.

Dans l'attente de recevoir de vos nouvelles, je vous prie, cher monsieur, d'accepter les expressions de mon haut estime e de ma considération sincere.

Alfredo Mesquita

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Brazil

Livraria Jaraguá

Livraria Jaraguá
RUA MARCONI, 54
TELEFONE 4-4098
S. PAULO, Brasil

São Paulo, le 14 juin 1945

Mr. René d'Harnoncourt
Musée d'Art Moderne
New York.

Cher Monsieur,

Presque deux mois se sont écoulés sans que j'aie reçu une réponse à ma lettre, que j'avais pris la liberté de vous écrire. Comme le service postal a été assez irrégulier pendant les derniers ans, je vous envoie aujourd'hui une copie de ma lettre. Permettez - moi de vous dire encore une fois comme je regrette de ne pas avoir vous rencontré à Rio, et de vous assurer de mon grand intérêt dans l'affaire dont nous avons parlé ici pendant votre séjour, à São Paulo.

Dans l'attente de recevoir de vos nouvelles, je vous prie, cher monsieur, d'accepter les expressions de mon haut estime e de ma considération sincère.

Alfredo Jaraguá

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- 2 -

28 de Novembro de 1946.

Ilmo. Snr.
Dr. Eduardo Kneese de Mello
Presidente do
Instituto de Arquitetos de
SÃO PAULO

Prezado Dr. Kneese de Mello:

Tenho muito prazer em passar-lhe ás mãos, em nome do Snr. Rockefeller, treze (13) gouaches, aquarelas e pinturas a oleo, bem como uma escultura móvel de arame com láminas de aço. Como foi mencionado em diversas ocasiões, estas obras de arte contemporânea deverão ser doadas mais tarde ao Museu de Arte Moderna do Rio de Janeiro e ao Museu de Arte Moderna de São Paulo, constituindo doação particular do Snr. Rockefeller.

O momento apropriado para doação formal destes trabalhos dependerá da rapidês com que os dois comitês formarem organizações estáveis, com planos concretos para a realização de exposições, seções cinematográficas, quadro de membros, etc.

O Snr. Rockefeller espera que tal possa efetuar-se em futuro próximo e, na qualidade de Consultante Latino-Americano do "Museum of Modern Art" de Nova York, posso fazer echo a este desejo, sobretudo porque nós, em Nova York, estamos ansiósos para estabelecer cooperação ativa com o Brasil.

Devo mencionar que os quadros não devem ser considerados demasiado como pedras de lançamento para coleções futuras, mas sobretudo como estímulos á arte contemporânea - e sugiro que sejam usados efetivamente para promover o estabelecimento de Sociedades de Museu, não só no Rio e em São Paulo, como talvez tambem em Belo Horizonte, Porto Alegre, etc.

/Gostaria que...

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Gostaria que acusasse recebimento do material, mencionando que ficou entendido dever ele ser passado, tão cedo praticável, ás organizações mencionadas. A transferencia deveria ser efetuada segundo o parecer dos comitês do Rio e de São Paulo, e com a aprovação do Snr. Rockefeller.

Se, como é provavel, as cousas se prolongarem por alguns meses, talvez fosse boa idéia organizar-se uma exposição, a ser intitulada: "O que é a pintura moderna?", apresentando as obras originais chegadas dos Estados Unidos, ás quais seriam acrescentadas reproduções cuidadosamente escolhidas. Tambem estamos de acôrdo com o plano atual, de espôr as obras na Bibliotéca Municipal em São Paulo por algumas semanas, enviando-as em seguida para exposição no Rio.

Apesar de não ter sido definitivamente estabelecida a divisão das obras, Mr. Alfred H. Barr Jr., que ajudou na seleção do material, sugeriu a distribuição da seguinte maneira:

São Paulo - Braune, Calder, Grosz, Graves, Léger, Masson, Chagall.

Rio de Janeiro - Spruce, Gwathmey, Lawrence, Asver, Léger, Tanguy and Ernst.

Na expetativa de sua resposta, subscrevo-me

Atenciosamente

Carleton Sprague Smith

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November 28, 1946.

Dr. Eduardo Kneese de Mello
President, Instituto de Arquitetos
Praça da República
São Paulo

Dear Dr. Kneese de Mello:

On behalf of Nelson Rockefeller, it gives me great pleasure to temporarily turn over thirteen (13) gouache, water-color and oil paintings and one sheet metal and wire mobile (as listed below) to the Instituto de Arquitetos de São Paulo. As stated on several occasions, these contemporary works of art are to be donated later to the Museu de Arte Moderna do Rio de Janeiro and the Museu de Arte Moderna de São Paulo, the objects being the personal gift of Mr. Rockefeller.

The appropriate moment for the formal donation of these works will depend on the rapidity with which the two committees form stable organizations with concrete plans for realizing exhibitions, moving picture showings, membership and the like.

Mr. Rockefeller hopes that this may take place in the near future and as Latin American Consultant of the Museum of Modern Art, I can echo those sentiments, especially as we in New York are anxious to establish active cooperation with Brazil.

It should be pointed out that the pictures are not to be regarded so much as corner stones for growing collections as stimuli to contemporary art - and it is suggested that they can be effectively used to promote the establishment of Museum Societies - not only in Rio de Janeiro and São Paulo, but perhaps also in Belo Horizonte and Porto Alegre, etc.

I would appreciate your acknowledging receipt of the material with the understanding that it is to be passed on as soon as feasible to the organizations mentioned above.

/The transfer...

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The transfer should be made following the advice of the Rio and São Paulo committees, with the approval of Mr. Rockefeller.

If, as seems likely, matters drag along for some months, we like the idea of organizing an exhibit to be entitled: "What is Modern Painting?", featuring the original works brought from the United States, supplemented by carefully selected reproductions. We also are agreable to the present plan of having the objects on view at the Biblioteca Municipal in São Paulo for some weeks, after which the exhibit is to go to Rio for a showing there.

While the final division of the works has not been definitely settled, Mr. Alfred H. Barr, Jr., who helped in the selection of the material, has suggested the following distribution:

São Paulo - Braune, Calder, Grosz, Graves, Léger, Masson, Chagall.

Rio de Janeiro - Spruce, Gwathmey, Lawrence, Asver, Léger, Tanguy and Ernst.

Awaiting your reply, believe me

Sincerely yours,

Carleton Sprague Smith
Consultant, Museum of
Modern Art

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Brazil

Todtmann

Translation:

Gerth Todtmann
Caixa Postal 3620
Sao Paulo, Brasil.
June 15, 1946

Mr. Philip Goodwin
Museum of Modern Art
New York City, N. Y.

Dear Sir:

This is to inform you that I am at the present time publishing a book on modern architecture in Brazil and I am sure the subject will be of interest to you.

The material for the book is being organized by the architect J.V.Vilanova Artigas. As collaborators he has chosenthe following contemporary architects of Brazil:

Rino Levi
Gregory Warchavchick
Oswaldo Brattke
Isais Whitcker
Oscar Niemeyer
Marcelo and Milton Roberto etc.

These arethe modern architects in Brazil who are going to publish books that have been out of print in 1945 and 1946.

I liked your book BRAZIL BUILDS and want mine to be the same size, 22X28, with photos without a margin, preferably full page. Each construction will be shown in photos with plans and drawings and having a short text.

The Reinhold Publishing Co. waswilling to translate the book to English for an American edition and a Swiss edition is almost certain in French, German and Swiss. We are also considering a Russian edition but it is very difficult to get in touch with the proper authorities.

I am going to make a 10page prospect that will outline the work. When it is ready I shall send you some copies. The book will be out in November of this year.

Knowing that you willbe interested in this book, I am telling you of its publication.

Sincerely,

Gerth Todtmann

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Brazil ...
Please ask Miss Cowles Rivera contact

Mello

SERGIO DOS G. BONJEAN
FRANCISCO L. FIGUEIRA DE MELLO
ADVOGADOS
Rua Mexico, 168 - 6.º and. s./609
Tel.: 42-6252

Goodwin

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

June 24, 1946

Mr. Pedro J. Rosaly
The Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Mr. Rosaly:

Thanks very much for your translation of the Todtmann letter from São Paulo. It clears up the slight doubt in my mind as to whether he wanted me to do something or not about his new book. I think he is rather optimistic on the subject of publication in November, if the translation is not yet made and the prospectus only in preparation.

Very sincerely yours,

P.L. Goodwin

PLG.SB

Logo que tiver cumprido a missao que me foi confiada por VV. SS., voltarei à sua presença.

Sem mais, subscrevo-me, atenciosamente,

Francisco L. Figueira de Mello.

FFM/IS.-

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Brazil
... at
Please
Thank
Rene

Mello

SERGIO DOS G. BONJEAN
FRANCISCO L. FIGUEIRA DE MELLO
ADVOGADOS
Rua Mexico, 168 - 6.º and. s./609
Tel.: 42-6252

PHILIP L. GOODWIN ★ ARCHITECT ★ 32 EAST 57 STREET ★ NEW YORK ★ VOLUNTEER 5-1990

June 20, 1946

Mr. Pedro J. Rosaly
The Museum of Modern Art
11 West 53rd Street
New York, 19

Dear Mr. Rosaly:

Here I am again with a Portuguese letter. I can get enough of it to understand that Mr. Todtmann is publishing a book of modern architectural work in Brazil, a good deal of it by architect friends of mine. He refers to "Brazil Builds" and the"paging", but here I completely bog down, and I do not know what he is writing me about.

The Reinhold Publishing Co. is evidently considering translating the work into English for an American edition.

Could you give me a translation and greatly oblige

Yours very sincerely,

Philip L. Goodwin.

PLG.SB
Enclosure

Logo que tiver cumprido a missao que me foi confiada por VV. SS., voltarei à sua presença.

Sem mais, subscrevo-me, atenciosamente,

Francisco L. Figueira de Mello.
Francisco L. Figueiradde Mello.

FFM/IS.-

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Brazil ... Please ask Miss Courter Rivera content

Mello

SERGIO DOS G. BONJEAN
FRANCISCO L. FIGUEIRA DE MELLO
ADVOGADOS
Rua Mexico, 168 - 6.º and. s./609
Tel.: 42-6252

Rio de Janeiro, 30 de janeiro de 1945.

The Museum of Modern Art
New York 19

At: Mr. Elodie Courter, Director

Prezados Senhores:

Acuso o recebimento da carta de VV. SS. de 11 do corrente, anunciando-me a remessa da coleçao de trabalhos de pintores brasileiros que tinham sido emprestados a êsse Museu, atravez de R. H. Macy & Co. Inc., e pedindo-me que obtenha do Sr. Roberto Burle Marx, permissao para que o seu quadro "Flowers" continúe em empréstimo, para ser exposto na Fifteen Latin American Painters, que os Senhores pensam, durará ainda algum tempo.

Recebí, tambem, um "Receipt of Delivery", em 3 vias, com a relaçao de todos os quadros nos seus respectivos caixotes e, de acôrdo com o pedido de VV. SS., lhes remeterei 2 vias, devidamente assinadas.

Nesta mesma data, estou consultando o Sr. Roberto Burle Marx com referencia ao seu pedido, e, logo que tiver uma resposta dêsse pintor, voltarei à sua presença.

Recebí da Sra. Dorothy H. Dudley "Registrar" dêsse Museu, a fatura consular e o conhecimento de embarque dos 5 volumes, contendo os referidos quadros, mas tenho a lhes informar que o Navio Glória, no qual foram embarcados êsses volumes, ainda nao chegou a êste porto.

Logo que tiver cumprido a missão que me foi confiada por VV. SS., voltarei à sua presença.

Sem mais, subscrevo-me, atenciosamente,

Francisco L. Figueira de Mello

Francisco L. Figueira de Mello.

FFM/IS.-

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Brazil

Milliet

August 13, 1946

Mr. Sergio Milliet
Biblioteca Publica Municipal
Sao Paolo, Brasil.

Dear Mr. Milliet:

I just redeived your kind letter of August 7 and I am sending you the list of publications and reproductions of the Museum so that you can order from us anything you may want. You will have to specify exactly what you want.

The Museum has slides of painting and sculpture and they sell for 50 cents (black and white) and $1 color reproductions. Will you please tell us those you want. In your recent letter you fail to mention what slides you would like to have.

Sincerely,

Pedro J Rosaly.

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BIBLIOTÉCA PÚBLICA MUNICIPAL
RUA DA CONSOLAÇÃO — SÃO PAULO
BRASIL

São Paulo August 7, 1946

Mr. Pedro J. Rosaly
The Museum of Modern Art
New York, 19
New York City
U. S. A.

Dear Sir:

I just received your letter of July the 2nd.

The Library is interested in aquiring the "Dides" with the reproduction of the pictures of the Museum. We would like to buy also, those wonderful reproductions (high releif) the Museum is making

I am receiving the Museum publications regularly, for which I thank you very much.

Hoping to hear from you soon,

I am very truly yours,

Sérgio Milliet
Diretor

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Milliet

Rio de Janeiro, March 15, 1943.

Dr. Se
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Mr. D'Ottam Court.
Brazil

04/6/43

Dear Mr. D'Ottam Court:

When I left S. Paulo Dr. Sergio Milliet asked me to look you up and give you his best regards.

He (also) needs a complete list of everything the Museum possesses (with prices), as, slide (reproduction slides), projector, etc. Relief. He wants to know whether there is a way for subscribing.

Will you be kind enough to write to him? His address is:

Dr. Sergio Milliet
Diretor da Biblioteca Municipal de S. Paulo -

S. Paulo
Brazil

Thanks a lot.

Cordially yours,

Hygino Aliandro

HYGINO ALIANDRO

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Milliet

July 2, 1946

Dr. Sergio Milliet
Biblioteca Municipal de Sao Paolo
Sao Paolo, Brasil.

Dear Dr. Milliet:

I just received a letter from Mr. Hygino Aliandro addressed to Mr. Rene D'Harnoncourt. Mr. D'Harnoncourt left for London last Saturday and will remain there with the United Nations Educational, Scientific and Cultural Organization until September.

Mr. Aliandro states in his letter that you would like to have some information about everything that the Museum possesses with prices. The way he states is quite vague and I would like to have some definite information before I can be of any help in Mr. D'Harnoncourt's absence.

I trust that by now you are receiving the publications of the Museum regularly. You are entitled to these as an honorary member.

Hoping to hear from you soon that I can send you the information you desire,

Sincerely,

Pedro J. Rosaly.

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Brazil

Mindlin

HENRIQUE E. MINDLIN
ARQUITÉTO

3/23

Rio de Janeiro, March 15, 1945.

Dear d'Harnoncourt:

Please excuse this being just a short note. First I wish to say I hope you arrived safely and on time. Then I would like to carry on a little further our hurried chat last night at home on the [illegible] doing something he[illegible] the Pr[illegible], who is[illegible] ctly wi[illegible] His name is[illegible] Arqui- tet[illegible] io de Jan[illegible]

Geraldo Dutra de Morais

RUA SILVA JARDIM, 117
FONE 2-1930

Brasil

BELO HORIZONTE

first let[illegible] it [illegible] Port[illegible] did[illegible] some[illegible] some[illegible] the same time as Sao Paulo. He suggests we create a kind of committee here of friends, or anything like that, of the Museum of Modern Art. He thinks twenty prominent people could be invited, and would agree, over the phone, and a hundred members could be gotten in a very short time. I think that if you let me bring together the efforts of Portinari and of the Brazilian Institute of Architects we will have a very good group here. If you have any other suggestion please let me know about it. Anyway please drop me a line.

Best wishes to everyone and kindest regards to Philip.

We miss you here. All the best from my wife and myself.

very cordially

Henrique

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Brazil

Mindlin

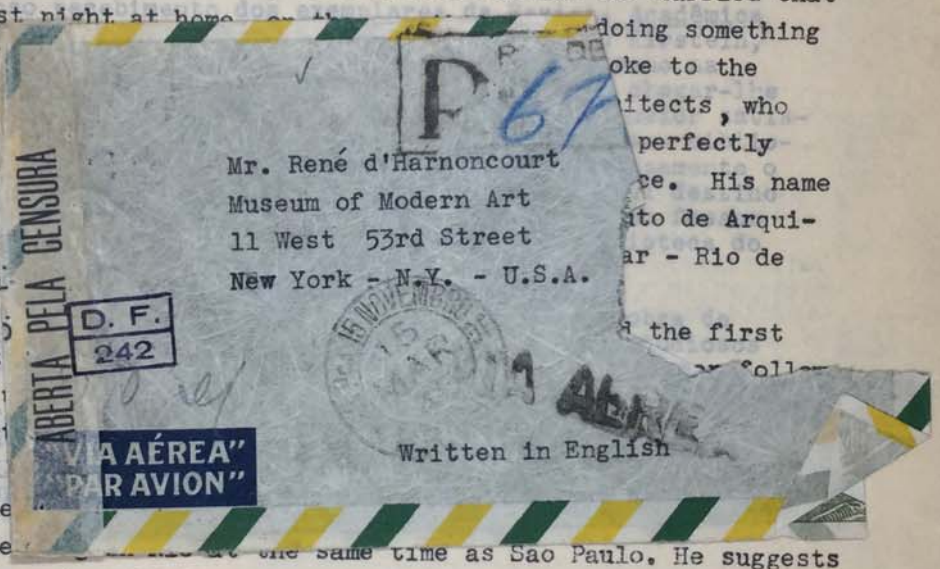
HENRIQUE E. MINDLIN
ARQUITÉTO

3/23

Rio de Janeiro, March 15, 1945.

Dear d'Harnoncourt:

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let[illegible] the first it [illegible] Port[illegible] did [illegible] some[illegible] some[illegible] the same time as Sao Paulo. He suggests we create a kind of committee here of friends, or anything like that, of the Museum of Modern Art. He thinks twenty prominent people could be invited, and would agree, over the phone, and a hundred members could be gotten in a very short time. I think that if you let me bring together the efforts of Portinari and of the Brazilian Institute of Architects we will have a very good group here. If you have any other suggestion please let me know about it. Anyway please drop me a line.

Best wishes to everyone and kindest regards to Philip.

We miss you here. All the best from my wife and myself.

very cordially

Henrique

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Brazil

Mindlin

HENRIQUE E. MINDLIN
ARQUITÉTO

3/23

Rio de Janeiro, March 15, 1945.

Dear d'Harnoncourt:

Please excuse this being just a short note. First I wish to say I hope you arrived safely and on time. Then I would like to carry on a little further our hurried chat last night at home, on the possibility of doing something here about the Museum of Modern Art. I spoke to the President of the Brazilian Institute of Architects, who is enthusiastic about the idea, and who is perfectly willing to put the organization at your service. His name is Paulo de Almeida Camargo; address: Instituto de Arquitetos do Brasil, Praça Floriano 7 - 1º andar - Rio de Janeiro.

Perhaps it would be better if you send the first letter care of myself at my address, so that I can follow it up immediately. I say this because I also spoke to Portinari (he was very glad, by the way, that you finally did see his paintings), and he is extremely keen on doing something. He thinks it indispensable that we start something in Rio at the same time as São Paulo. He suggests we create a kind of committee here of friends, or anything like that, of the Museum of Modern Art. He thinks twenty prominent people could be invited, and would agree, over the phone, and a hundred members could be gotten in a very short time. I think that if you let me bring together the efforts of Portinari and of the Brazilian Institute of Architects we will have a very good group here. If you have any other suggestion please let me know about it. Anyway please drop me a line.

Best wishes to everyone and kindest regards to Philip.

We miss you here. All the best from my wife and myself.

very cordially

Henrique

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MURILLO MIRANDA

13 de novembro de 1944

Meu caro Sr. Murillo Miranda:

Acuso recebimento dos exemplares da Revista Acadêmica que teve a bondade de enviar ao Sr. Lincoln Kirstein, ora servindo nas fileiras do exército americano na Europa. Dada a dificuldade, pois, de fazer chegar-lhe às maos os referidos exemplares, teríamos a maior satisfaçao em poder guardá-los nas estantes de nossa biblioteca. Estamos certos de que êste seria precisamente o desejodo Sr. Kirstein, atendendo ao muito útil destino que se poderia dar aos mesmos exemplares, caso fossem postos à disposiçao dos consultantes da biblioteca do Museu.

Com efeito, o número em questao, dedicado à obra de Lasar Segall, é do maior interêsse para os estudiosos e apreciadores da pintura moderna no Brazil.

Agradecendo efusivamente, em nome do Sr. Kirstein, a gentileza do envio dos magníficos exemplares de sua Revista Acadêmica, queira aceitar os nossos cordiais cumprimentos.

Luis de Zulueta, Jr.
Research Associate in
Foreign Activities

Sr. Murillo Miranda
Director
Revista Acadêmica
Praça Getulio Vargas 2 - Sala 415
Rio de Janeiro, Brasil

LdeZ:vh

P. S. O Museu gostaria de obter os números especiais da Revista Acadêmica dedicados aos artistas plásticos brasileiros, prontificando-se a cobrir as despezas com sua aquisiçao e remessa.

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13 de novembro de 1944

8 de outubro de 1944.

Meu caro Sr. Murillo Miranda:

Acuso recebimento dos exemplares da Revista Acadêmica que teve a bondade de enviar ao Sr. Lincoln Kirstein, ora servindo nas fileiras do exército americano na Europa. Dada a dificuldade, pois, de fazer chegar-lhe às mãos os referidos exemplares, teríamos a maior satisfação em poder guardá-los nas estantes de nossa biblioteca. Estamos certos de que êste seria precisamente o desejo do Sr. Kirstein, atendendo ao muito útil destino que se poderia dar aos mesmos exemplares, caso fossem postos à disposição dos consultantes da biblioteca do Museu.

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Agradecendo efusivamente, em nome do Sr. Kirstein, a gentileza do envio dos magníficos exemplares de sua Revista Acadêmica, queira aceitar os nossos cordiais cumprimentos.

P. S. O Museu gostaria de obter os números especiais da Revista Acadêmica dedicados aos artistas plásticos brasileiros, prontificando-se a cobrir as despezas com sua aquisição e remessa.

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8 October 1944

Mr. Murillo Miranda
Director
Revista Academica
Praca Getulio Vargas 2 - Sala 415
Rio de Janeiro, Brazil

Dear Mr. Miranda:

I have received the copy of your magazine "Revista Academica" addressed to Mr. Lincoln Kirstein, who is now with the American army in Europe. It is, of course, difficult to send the copies to him now, but we will be very glad to keep them in our Library. I am sure Mr. Kirstein would like to have them here, as they can be very useful to the ~~many~~ people who come to consult our Library.

The copies are of the issue devoted to the work of Lasar Segall, and are most interesting. Thank you very much for your kindness in sending them to Mr. Kirstein.

Sincerely yours,

Luis de Zulueta, Jr.
Research Associate in
Foreign Activities

LdeZ:vh

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DUTRA DE MORAIS

October 27, 1943

Dear Mr. Morais:

I just received your very interesting book, Historia de Conceivao do Mato Dentro, and I want to thank you in behalf of the Museum of Modern Art for sending it to us. I am sure it will be a very fine acquisition for our Library. As you may know, we are trying to assemble a good reference library on Latin American Art, and your book will provide an accurate background for people interested in Brazilean Art.

May I thank you again for your gift.

Very sincerely,

Luis de Zulueta, Jr.

Mr. Geraldo Dutra de Morais
Rua Silva Jardim, 117
Belo Horizonte, Brazil

LdZ:joc

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Brazil

Nattier

June 18, 1945

Dear Frank:

I am very apologetic about my long silence but you cannot imagine the amount of work I had to do since my return, trying to catch up with all the work lost during the winter months and to take care of the day by day business played havoc with my schedule.

I am just now ready to pick up things where I left off and wanted first of all to thank you for all the wonderful assistance you have given me. In the very near future I will start to get in touch with the various people in Brazil who were interested in cooperating with us and will, if you will permit me, send you reports on what is going on on this side to get your advice and to avoid getting our wires crossed.

May I bother you now with a personal request. When I left Sao Paulo I was, as you will remember, in a terrific hurry since I returned at 6: 30 in the morning from Brodowsky having sat up for two nights without sleep. As a result I left a few things at the house of Carleton Sprague Smith including the fragments of ancient Peruvian fabrics which you probably remember. I phoned Carleton from Rio and he told me that he would forward them to me in your care. Unfortunately, I left before they arrived and wonder if the package ever reached you and how it could be forwarded to me. I hate to bother you with such a silly business but the fragments are quite rare and it would mean a lot to me if I knew that they are safe and will eventually reach me.

Please give my very best regards to your Senhora.

Faithfully yours,

Mr. Frank Nattier
Office of Inter-American Affairs
Avenida Grac Aranha 182
Rio de Janeiro, Brazil

Rene d'Harnoncourt

R.d'H:cr

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Brazil

SEP 25 '45

LIVRARIA BRASIL
MOURÃO DE OLIVEIRA
IMPORTADOR-EXPORTADOR-ALFARRABISTA
RUA BENJAMIN CONSTANT, 123
SÃO PAULO - BRASIL

PE/11.157-

São Paulo, 18 de Setembro de 1945.

To

The Museum of Modern Art
11 West 53th Street
NEW YORK 19, N.Y.- U.S.A.

Cordiais Saudações:

Na certeza de que não receberam nosso pedido nº. 10.695-P de 31 de maio , pois até o momento não nos responderam, estamos a lhes enviar uma cópia do mesmo e da carta que o acompanhou.

É natural que agora mais do que antes insistamos na brevidade do despacho, para o que contamos com sua habitual atenção.

Fomos informados de que possuem reproduções feitas por moderno sistema, com o qual se conseguiu perfeita ilusão de 3 dimensões. Se possuirem tais reproduções, pedimos que nos enviem catálogos a respeito, ou mesmo uma como modêlo, cobrando-nos pela despesa de porte.

Na certeza de sermos devidamente atendidos,

Subscrevemo-nos cordialmente,

Mourão de Oliveira

Mourão de Oliveira

AIR MAIL.

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LIVRARIA BRASIL
MOURÃO DE OLIVEIRA
IMPORTADOR-EXPORTADOR-ALFARRABISTA
RUA BENJAMIN CONSTANT, 123
SÃO PAULO - BRASIL

PE/1D.695-P

São Paulo, 31 de Maio de 1945.

Ao
The Museum of Modern Art
11 West 53th Street
NEW YORK 19, N.Y.- U.S.A.

Cordiais Saudações:

Damos em nosso poder sua prezada carta de 10 de abril e em resposta formulamos o pedido que vai anexo.

Pedido ainda pequeno, porque feito a titulo de experiencia. Solicitamos que nos remetam essa encomenda, como têm feito outras casas editoras americanas, pelo Sistema C.O.D., contra documentos bancários.

Aproveitamos a oportunidade para lhes consultar sôbre o máximo desconto que nos podem oferecer nas grandes reproduções (Larges Reproductions), tratando-se de um pedido inicial de mais de US$200,00. Tal consulta formulamos porque uma casa de New York concedeu-nos, para grandes reproduções, um desconto de 54,80%. Acresce que essa casa de New York é revendedora, e o seu intermediario no Brasil, ainda nos deu 90 dias de prazo para pagamento.

Na expectativa de uma resposta favorável, de VV.SS., e de sua usada brevidade no despacho de nosso pedido,

Subscrevemo-nos cordialmente,

Mourão de Oliveira

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Livraria Brasil
MOURÃO DE OLIVEIRA
IMPORTADOR - EXPORTADOR - ALFARRABISTA
RUA BENJAMIN CONSTANT, 123
FONE 2-2113
SÃO PAULO - BRASIL

PM/10.695- São Paulo, 31 de Maio de 1945.

To
The Museum of Modern Art
Eleven "est Fifty-Third Street
NEW YORK 19, N.Y.- U. S. A.

Copy

BOOKS:-						
SCHARDT, BARR, WHEELER ART	-Feininger-Hartley.	- 8	a	2.50	-	20,00
SOBY. James Thrall	-Art in progress.	- 8	a	3.75	-	30,00
LATIN-AMERICAN.- The	-Georges Rouault.	- 8	a	3.00	-	24,00
	-The latin-american collection of Museum of Modern Art.	- 4	a	2.00	-	8.00
MASTERS PAINTING	-Masters of popular painting-	5	a	2.50	-	12,50
"	-Painting and sculptura from sixteen American cities.	- 2	a	1.00	-	2.00
	-Painting and sculpture of Modern Art.-	- 2	a	1.00	-	2.00
ROMANTIC PAINTING	-Romantic Painting in America-	5	a	2.50	-	12,50
TWENTY CENTURIES	-Twenty Centuries of Mexican Art.- paper.-	-- 2	a	1.50	-	3.00
	cloth.-	-- 2	a	2.75	-	5.50
WHAT IS MODERN PAINTING ?	-What is modern painting ?.	- 2	a	0.75	-	1.50
INDIVIDUAL ARTISTS:-						
PICASSO :	-Fifty years of his Art.	- 5	a	3.75	-	18,75
ROUAULT.- Georges	-Georges Rouault.-	- 5	a	3.00	-	15.00
ARCHITECTURE:-						
BRAZIL BUILDS:	-Architecture new and old.	- 4	a	6.00	-	24,00
BUILT IN U.S.A.	-Built in U. S. A.-	- 3	a	3.00	-	9,00
MISCELLANEOUS:-						
WALKER EVANS:	-American Photographs.-	- 3	a	2.50	-	7.50
PHOTOGRAPHY:	-A short Critical history.	--3	a	3.00	-	9.00
COLOR REPRODUCTIONS:-						
BONNARD. Pierre	-The Breakfast Room.	- 1	a		-	0.25
CEZANNE.- Paul	-Man in a blue Cap.	- 1	a		-	0.25
CHIRICO. Giorgio de	-Nostalgia of the infinite.	- 1	a		-	0.25
FEININGER. Lyonel	-The Steamer odin.	- 1	a		-	0.25
GRAVES. Morris	-Blind bird.	- 1	a		-	0.25
MATISSE. Henry	-The blue window.	- 1	a		-	0.25
MIRO. Joan	-Composition.	- 1	a		-	0.25
RENOIR. Auguste	-Mme. Tilla Durieux.	- 1	a		-	0.25
GOGH. Vincent Van	-Starry Night	- 1	a		-	0.25
WEBER. Max	-Chinese Restaurant.	- 1	a		-	0.25

Atenciosamente,
Alvaro Rodrigues
Alvaro Rodrigues Miranda

EV/ov.

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Brazil

Peixoto

INSTITUTO BRASIL - ESTADOS UNIDOS

RUA MEXICO, 90-7.º AND. TELEFONES 22-6191 42-7035

CAIXA POSTAL 1389 RIO DE JANEIRO — BRASIL

Presidente
AFRANIO PEIXOTO
Presidente Honorário
HUGH C. TUCKER
Vice Presidentes
JOSÉ T. NABUCO
W. S. CUNNINGHAM

Diretores
ADHEMAR DE C. JOBIM
ARACY MUNIZ FREIRE
CYRIL W. NAVE
GUSTAVO LESSA
HELEN PIAZZA
JOAQUIM FARIA GÓES
W. R. CRAWFORD

Rio de Janeiro, 14 de dezembro de 1945

of. 1037

P. M. P.
BIBLIOTHECA
—
PETROPOLIS

Brazil

Petropolis, 20 de XI de 1944

The Museum of Modern Art

Accusamos recebida nesta Bibliotheca a remessa que nos foi feita

de 1 volume do livro Built in U.S.A. _ 1932-1944

que, penhorados, agradecemos.

Saudações

M. Bastos
ao Bibliothecario

Presidente

Pela Comissão de Arte:

Mario Bertoldi
Augusto Rodrigues.
Alcides Rocha Miranda

BV/bv.

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Brazil

Peixoto

INSTITUTO BRASIL - ESTADOS UNIDOS

RUA MEXICO, 90-7.º AND.
TELEFONES 22-6191 / 42-7035
CAIXA POSTAL 1389
RIO DE JANEIRO — BRASIL

Presidente
AFRANIO PEIXOTO
Presidente Honorário
HUGH C. TUCKER
Vice Presidentes
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Diretores
ADHEMAR DE C. JOBIM
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CYRIL W. NAVE
GUSTAVO LESSA
HELEN PIAZZA
JOAQUIM FARIA GÓES
W. R. CRAWFORD

Rio de Janeiro, 14 de dezembro de 1945

Of. 1037

Ilmo. Snr.
Arthur Kaufmann
Nova York - U.S.A.

Prezado Sr. Kaufmann:

O Instituto Brasil-Estados Unidos ficaria muito lisonjeado se pudesse patrocinar, no novo salão de exposições da Escola Nacional de Belas Artes, que se acha em vias de conclusão, uma exposição dos quadros de Vossa Senhoria.

Outrossim, a visita de Vossa Senhoria ao Brasil, por essa ocasião, seria motivo de grande satisfação para todos nós do Instituto.

Aguardamos sua prezada resposta e estamos certos, desde já, da cooperação de Vossa Senhoria as nossas atividades culturais e artísticas de 1946, o que nos será muito precioso.

Cordialmente,

Afranio Peixoto

Afranio Peixoto
Presidente

Pela Comissão de Arte:

Mario Bertoldi

Augusto Rodrigues.

Alcides Rocha Miranda

BV/bv.

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Peixoto

Translation

INSTITUTE BRAZIL-UNITED STATES

Rio de Janeiro, December 14th, 1945

Of. 1037

Mr. Arthur Kaufmann
New York, N. Y.

My dear Mr. Kaufmann:

The Institute Brazil-United States would be very flattered to promote an exhibition of your paintings in the new rooms of the National School of Fine Arts which are just being completed.

Moreover, your visit to Brazil on the occasion of your exhibition would, without question, be highly appreciated by all of us in this institute.

We are looking forward to your esteemed reply, and we are sure that you will contribute greatly to our cultural and artistic activities in 1946. Your cooperation would be most precious to us.

Cordially yours,

Afranio Peixoto
President

For the Art Commission:

Signed: Marc Berkowitz
Augusto Rodriguez
Alcides Rocha Miorando

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Brazil

Pinto

June 25, 1946

Mr. Jose Pinto
Rua D. Pedro IIno. 252
Porto Alegre
Rio Grande do Sul
Brasil

Dear Mr. Pinto:

Thank you very much for your kind letter of April 25. Under separate cover I am sending you the latest issue of our bulletin and the necessary information on the membership rules and privileges.

Thanking you for your interest and hoping that the material I am sending you will be of help,

Sincerely,

Pedro J. Rosaly.

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Pôrto Alegre, 25 de Abril de 1946.-

Ao
MUSEUM OF MODERN ART
New York
U. S. A.

Saudações.-

Em virtude de ter encontrado inúmeras referências elogiosas publicadas na imprensa sôbre o "THE BULLETIN OF THE MUSEUM OF MODERN ART", e, em vista do mesmo não encontrar-se nas livrarias desta capital, solicito-lhes a gentileza de enviar-me um exemplar, assim como as condições para sua assinatura.

Na expectativa de sua remessa ou informações a respeito, antecipo-lhes meus agradecimentos e subscrevo-me

cordialmente

José Pinto

JOSE PINTO

Rua D.Pedro II nº 252
Porto Alegre
Rio Grande do Sul
Brasil

JUN 24 1946

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Brazil

Prado

United States Information Service

SERVIÇO CULTURAL E INFORMATIVO DOS ESTADOS UNIDOS DA AMERICA

LARGO DE SÃO FRANCISCO, 181

SÃO PAULO

842

CSS/mb

June 1st, 1946.

Mr. Alfred Barr
Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dear Alfred:

The painter Carlos Prado will be in the United States some time next year and it would be nice if an exhibition could be arranged for him in some gallery in February or March.

I do not know whether you are acquainted with his work, but photographs will be sent along.

In any event, we can discuss the matter when I am back in New York, some time the end of June; Elisabeth and I look forward so much to seeing you and Marga, while Damaris is anxious to play with Tory.

Faithfully yours,

Carleton

S. P. 32 - Rev. - 2.000 - 4 - 46

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REGIS

FRANCISCO CARLOS REGIS
ACADÊMICO DE DIREITO
Rua ALMIRANTE LAMEGO, 50 — FLORIANÓPOLIS
SANTA CATARINA

Florianopolis, em 19 de Dezembro de 1944

Ilmo. Sr.
Luis de Zulueta,Jr,.
The Museum Of Modern Art
New York

Prezado Senhor

Com grande satisfação minha, recebi em dias da semana passada, o belissimo volume "CONSTRUÇÃO BRASILEIRA", editado por êsse Museo.

Já havia perdido a esperança de recebe-lo, pela grande demóra. Mas, isto se compreende, pelas dificuldades advindas da guerra, que tem transtornado todo transpórte.

Para vitória désta guerra, meu paiz tem contribuído de maneira decisiva, ao ponto de mandar alimentos para os aliados e a sua população sentir falta.

Agradeço de todo coração a remessa e firmo-me

Atenciosamente
AS AMÉRICAS UNÍDAS,UNÍDAS VENCERÃO

Francisco Carlos Regis

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REGIS

August 29, 1944

Dear Mr. Regis:

Your letter of May 26th addressed to the Director of the Museum came to my attention, and I am glad to tell you that I have made the necessary arrangements so that you will receive a copy of Brazil Builds, as you requested. I am glad also that you liked our publication so well.

With many thanks for your courteous words about our work,

Sincerely yours,

Luis de Zulueta, Jr.
Research Associate in Foreign Activities

Mr. Francisco Carlos Regis
Academico de Direito
Rua Almirante Lamego, 50
Florianopolis
Santa Catarina
Brasil

LdeZ:vh

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Mr. Wheeler

Mr Zabriskie

FRANCISCO CARLOS REGIS
ACADEMICO DE DIREITO
Rua ALMIRANTE LAMEGO, 50 — FLORIANÓPOLIS
SANTA CATARINA
Brasil

Florianopolis, 26 de Maio de 1944

Ilmo. Sr.
Diretor do Museu da Arte Moderna
11 West 53 Street - Nova York

Sr. Diretor.

Save a copy of

Tive o prazer de folhear o belo volume "BRAZIL BUILDS" editado, por esse Museu. Fiquei encantado wonderful com o livro. Pedi ao possuidor do livro e levei à Faculdade de Direito, tendo mostrado aos colegas que ficaram entusiasmo com a confecção impecavel e com a beleza do conteúdo.

Can you send me a copy

E'com estes propositos que me atrevo escrever-lhe, ainda em português, para pedir-lhe a remessa de um exemplar. Creio que não peço muito, pois estamos estreitando, cada vês mais, os nossos laços de amizade franca e leal. No mês passado, mandei para um norte-americano de Chicago, um grande pacote com revistas e jornais que ele me pediu.

fast mail th I gave to an American from Chicago a package containing reviews to which he asked me

Hoping to get the book I believe me to

Na esperança de receber o volume, creia-me sincero admirador deste formidavel "Museu da Arte Moderna"

be sincere admirer of your formidable M M A.

"As Américas Unidas Vencerão".

"May the United Americas be victorious"

Francisco Carlos Regis

Francisco Carlos Regis

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Brazil

Ribeiro

Barbosa - Placa

MUSEU DE ARTE MODERNA

RIO DE JANEIRO

March 28. 1949.

Alfred H. Barr Jr., Esq.,
Director, The Museum of Modern Art,
11 West 53 Street,
New York, N.Y.

Dear Mr. Barr,

I take pleasure in introducing to you Dr. ~~Oswaldo~~ GENNARO Vidal Leite Ribeiro, who is one of the organizers of our MUSEU DE ARTE MODERNA, of Rio de Janeiro.

2. Dr. Leite Ribeiro is visiting the United States of America to acquaint himself with the new techniques in museum organization and operation, especially with respect to modern art.

3. Our Museum would be very grateful to you for any possible assistance extended to him in this connection.

Very sincerely yours,

Josias Leão.
Executive Director.

Ambrosina.-

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Brazil

Rossi

November 22, 1946

Dear Mr. Rossi:

Thank you very much for your good letter of September 11th, which reached me with considerable delay since I have been traveling a great deal recently.

The problem of the duty on the tiles is one in which the Museum is, of course, in complete sympathy with you. We are distressed to hear that you were charged 60 percent duty on these tiles. There has been somewhere a misunderstanding because no statement was made by anyone in the Museum that your tiles should be considered as industrial production rather than as artistic work. On one occasion when the Museum was questioned about them by the Customs authorities, the Museum stated that it believed they should be entered by the Customs as Decorative Ceramics. In this letter we pointed out that the Museum of Modern Art has previously imported tiles similar to the ones in question under tariff paragraph 202 (a) (Treasury Decision 49753) at 30 percent.

It might interest you to know that the tiles imported previously by the Museum were from your studio.

The Customs Office here has established certain categories of objects for the guidance of its appraisers that are often not indicative of the esthetic merit of the individual work of art but must be accepted by institutions or individuals as long as the regulations are in force. Not only ceramics but also collages and abstract sculpture can, in accordance with these categories, not be brought in free as "fine arts" and are therefore subject to customs duty. Under the circumstances the Museum felt that the best it could do was to refer to the precedent's case (Entry No. 717515, January 19, 1943 - Treasury Decision 49753) in which a duty of only 30% was charged on decorative tiles.

I hope this will clear up the misunderstanding.

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I wish I could come to Sao Paulo again in the near future but unfortunately my work here leaves me so little time that I will have to put off this pleasure for the present.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Paulo C. Rossi Osir
Al, Barao de Limeira 117
Ap. 14
Sao P ulo, Brazil

R.d'H:cr

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"ATELIER" DE ARTE DECORATIVA
ESPECIALIDADE: PINTURA EM AZULEJOS — À RUA VITORIA, 433
DIRIGIDO PELO PINTOR E ARQUITETO PAULO C. ROSSI OSIR
CORRESPONDENCIA À AL. BARÃO DE LIMEIRA, 117 - ap. 14 — SÃO PAULO — TEL. 4-0325

September 11, 1946

Mr. Rene Harmoncourt
Care of The Museum of Modern Art
11 West 53 Street
New York, N. Y.

My dear Mr. Harmoncourt,

I am very grateful indeed for your kindness in sending me a membership in the Museum of Modern Art, an organization whose splendid work I have been following for many years with great interest and whose influence is being felt always more even at this great distance.

Unfortunately I very much doubt whether I will be able to make a personal call to the Museum of Modern Art in New York. My plans for a visit to your Country as still rather nebulous and the pressing problems of daily life do not leave much time or hope for the realization of such a trip. I will greatly appreciate, however, receiving the publications of your Museum, the first two of which I have already had the opportunity to admire and enjoy.

You have already been so kind to me that I hesitate in calling upon you for another favor. It so happens, however, that you are possibly the only person I know in America who could assist me and I have therefore decided to prevail once more upon your good nature.

For some time I have been trying to introduce the tiles of my atelier "Osirarte" in the North American market. I have found several art dealers very interested in handling them both in New York and on the West Coast. The big difficulty, however, resides in the fact that the U.S. Custom's Authorities insist in considering our tiles not as artistic work but as industrial production, upon which is levied a duty of 60% ad valorem instead of the 20% normally reserved for works of art.

I am in no way offended at the thought that Customs Officers have failed to appreciate the qualities of our modest work, but I would very much appreciate it if you could see your way clear to do something that may rectify what I consider to be a rather painful mistake. All the more since, from

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"ATELIER" DE ARTE DECORATIVA
ESPECIALIDADE: PINTURA EM AZULEJOS — À RUA VITORIA, 433
DIRIGIDO PELO PINTOR E ARQUITETO PAULO C. ROSSI OSIR
CORRESPONDENCIA A AL. BARÃO DE LIMEIRA, 117 - ap. 14 — SÃO PAULO — TEL. 4-0325

what I have been told, some employee of the Museum of Modern Art appears, when consulted by the Customs people, to have committed the same "gaffe" ! Knowing our methods of work and the quality of my collaborators: Volpi, Zanini, Hilda Weber et all, I feel certain that it would be very easy for you to cause the New York Custom's Authorities to modify their decision where the character of their work is concerned. You might even be so lucky, this time, as to fall upon a New York version of "le Douanier Rûsseau" in which case - I trust - your task would be very much simplified.

I will confess that I count greatly upon a reversal of policy since a 60% duty on my tiles would definitely preclude any possibility of introducing my work into your great Country and this, in turn, might deprive me of the future pleasure of visiting you in your office at the Museum!

When are you planning another trip to Brazil? It would give me great pleasure to renew our acquantance and to show you the great progress that some of our younger artists have made in the past few years.

Please remember me to Miss Newmeyer who I have never had the pleasure to meet personally but who I feel I already know through our mutual friends Candido Portinari, Florence Horn and Mario Capelli.

To you my renewed and anticipated thanks and kindest regards.

Very sincerely yours,

Paulo C. Rossi

P.S. Please do not hesitate to call on me if I can be of any assistance to you either in Rio or São Paulo.

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Brazil

Souza

São Paulo, 15.Febr.1945.

Mr. René Dharnoncourt
c/o Mr-Sprague Smith
Rua Barata Ribeiro.

Dear Sir

I beg to enclose two pictures of paintings by Turner and Watts.

I would be very pleased to have your advise about the authenticity and value of those paintings.

Yours very truly

José Vicente de Souza.-

Largo da Sé 247-sala 5)9
telef.3-7115

in the Consulate.

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Brazil

Sprague-Smith

DEPARTMENT OF STATE
WASHINGTON

May 7, 1945

Dear Elizabeth:

Within a few days I received two mementos from Sao Paulo that made me plumb homesick: Your letter with the photographs and Carleton's list of all the people at your party.

I am particularly grateful for the two extra photographs that show you in a pre-carnival condition and I only wish that there were any photographs of me in existence that show me in a pre-amphibian state. Somehow all photos seem to make me look like a rather smug frog and the evidence becomes so overwhelming that I'll soon believe that I really look like one.

It is sweet to hear that Carleton is on his way and I am looking very much forward to seeing him when he arrives.

I know I have written you some kind of a thank-you note but I am sure it was not enough to convey la gratitud de su mas humilde servidor.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mrs. Carleton Sprague-Smith
c/o Consulado Norteamericano
Sao Paulo, Brasil

R.d'H:cr

visited Mr. Rossi's studio and feels very much as we do here in the Consulate.

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Brazil

Sprague Smith

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

4/29

DEPARTMENT OF STATE
WASHINGTON

In reply refer to
OPI

April 19, 1945

Dear René:

The accompanying letter with the attached report of "Osirarte" has come from Carleton Sprague Smith. We should be grateful for any suggestions you have on the matter.

Sincerely yours,

Charles A. Thomson

Charles A Thomson
Adviser
Office of Public Affairs

Enclosures:

As stated.

Mr. René d'Harnoncourt,
Museum of Modern Art,
New York, New York.

FOR VICTORY BUY UNITED STATES SAVINGS BONDS AND STAMPS

Modern Art, who has been in Sao Paulo for the past few days, visited Mr. Rossi's studio and feels very much as we do here in the Consulate.

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C O P Y

Sao Paulo, Brazil, March 6, 1945.

Dear Charles:

I am enclosing a report on "Osirarte", makers of the tiles that have caused much favorable comment in Brazil during the last few years. The project is one which might be handled commercially or artistically, through Macy's, Sears Roebuck, the State Department or the Museum of Modern Art. Since it is hard to know how to solve this problem, there is danger that the whole thing may fall between two stools, which would be a pity. Action is needed and your master hand may be able to find the solution.

If the proper contact could be made for "Osirarte" in the United States, it might be possible for Messrs. Volpi, Zanini and Rossi to go there and develop an important semi-commercial art outlet. Rene' d'Harnoncourt will have some ideas. From our point of view in São Paulo, some sort of a decision is very much to be desired and we trust the matter will not be pigeon-holed and forgotten.

With kind regards and best wishes, as ever,

Faithfully yours,

/s/ Carleton

Enclosure: 1 report with
biographical data

Mr. Charles A. Thomson
Chief, Division of Cultural Relations
Department of State
Washington, D. C.

Mr. Rene' d'Harnoncourt, Vice-President of the Museum of Modern Art, who has been in Sao Paulo for the past few days, visited Mr. Rossi's studio and feels very much as we do here in the Consulate.

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REPORT ON "OSIRARTE"

In the 17th and 18th centuries Portugal developed the art of decorative tiles and the beautiful blue "Azulejos", which one sees in the Brazilian colonial churches, were taken over from the mother country.

When the Ministry of Education in Rio de Janeiro was being planned, Gustavo Capanema expressed the idea that modern tiles in the manner of colonial "Azulejos" would be an interesting feature if they could be worked into an overall design. Months of research followed and out of this aprang an atelier of tile painters. The group has laboured four years and today is one of the most interesting "conjuntos de artistas" in Latin America. It is courious to see how the members of the atelier combine the technique of the artisan with the imagination of the creator and use their talents to make tables, wall decorations, ash-trays and other objects which form an integral part of our daily life.

Various people in Brazil and Americans who have passed through the country believe that few things are more typical and attractive than the Osirarte tiles. The three principal workers are Paulo Osir Rossi, Mario Zanini and Alfredo Volpi, although Hilda Carioba and others have contributed designs.

Paulo Rossi, leader of the group, who worked with Portinari on the ministry of education, has some organizing ability and the growth of the idea is largely due to him. So far the tiles have used national sources and conventionalised Brazilian folklore themes - almost exclusively. The exhibitions, however, have been well received for the local public is eager to buy scenes of religious festivals, colonial street views, favorite saints, the fauna and the flora of tropical forests, and such folklore characters as the Saci' (a fantastic black creature with only one leg who, according to popular belief, pursues lonely travellers on deserted roads) and the Caipora (also an imaginary figure sometimes disguised as a bewitched peasant mounted on a wild boar).

The question of Paulo Osir Rossi's going to the States has been broached several times. While his worth as an artist is not high the tiles represent an important innovation in craft art and the productions of the group might be very popular in the United States. The "Azulejos" of Messrs. Volpi, Zanini and Rossi appear very sellable. For this reason, an exhibit of their works in the United States deserves serious consideration but the way their designs are done and the general aesthetic conception of their tiles place them more in the commercial than in the museum class. Ideally speaking, an aesthetic adviser could probably put more money in their pockets and enable them to "hit" both markets.

It might be better to have the artists go together; they could travel with their exhibit and the public interst would be kindled by their presence; orders would follow and they would come to know local conditions better.

Mr. Rene' d'Harnoncourt, Vice-President of the Museum of Modern Art, who has been in Sao Paulo for the past few days, visited Mr. Rossi's studio and feels very much as we do here in the Consulate.

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BIOGRAPHICAL DATA

Alfredo Volpi - was born in Lucca, Italy, April 14, 1896, and in 1898, when two years old, came to Brazil, his family settling in Sao Paulo.

He ban work at a printer's office, but left when he was 16 years to devote himself entirely to mural and easel painting; he has achieved distinction in the latter field and is highly regarded by his fellow artists. Volpi's works have been shown privately in Sao Paulo and Rio de Janeiro art exhibitions. The large one man show held in March 1944, pleased both critics and artists.

Volpi took up painting on tiles several years ago, and soon showed himself to be an able and imaginative artist in this field. Some people believe that he is the outstanding member of the Atelier Osirarte.

Mario Zenini - was born in Sao Paulo September 10, 1907. After completing his primary education, he attended night classes in decorative art at the College of Arts and Sciences. Three years later he received his degree (1926) and was awarded the Bronze Medal for outstanding work. Since then he has decorated many homes in Sao Paulo with frescoes.

Zanini studied during 1928 under the well known German painter George Elpons. He participated in the 1940 Fine Arts competition in Rio de Janeiro, and one of his works was awarded a Silver Medal. He gave an exhibition of his own works in 1944. Zanini's works are seen in most Sao Paulo collective art exhibits.

Zanini belongs to The Sao Paulo Group of Artists and the Club of Plastic Artists, and generally takes an active part in the cultural life of the city. Like Volpi, he has a knack for painting azulejos and his typical Brazilian scenes, somewhat in the manner of Portinari, are very popular. Artistically, he probably ranks below Volpi but above Rossi.

Paulo Rossi Osir - was born in Sao Paulo on June 26, 1890, and early began to study art thus carrying on tradition from his father and grandfather who were architects and painters.

Rossi spent much of his youth in Italy pursuing a course for a time at the Brera Academy in Milan. He then went to England studying water colour painting during 1908 under Alexander Ansted. In 1912 he was in Paris working in architecture under Laloux. He finished his studies in 1916 and recieved the degree in architecture from the Royal Academy of Bologna.

For many years Rossi painted in water colours almost exclusively, exhibiting from time to time in Brazil and in Italy. In 1942 he stopped painting water colours, devoting himself from then on primarily to oil painting. He was considerably influenced by Donato Frisia and Emilio Gola from 1924 to 1926. Rossi has always had a curious mind and he was early interested, not only in architecture and painting but also in the decorative arts. From the 20's date some experiments which he made with tiles, experiments which turned out rather unsuccessfully.

He has lived in Brazil since 1927, most of the time in Sao Paulo. His paintings have nearly always been shown in collective exhibitions although in 1928 he gave a one man show in the Museum of Fine Arts. In 1940 Rossi again experimented in the making of tiles - this time with more success. Today his atelier is one of the leading centers of artistic painting on tiles.

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Brazil

Salvin Rm. Wheeler
Weise

THE MUSEUM OF MODERN ART

NEW YORK, 19

April 4, 1945

Publications Department

Rene d'Harnoncourt

Livraria Basil
request for postcard
reproductions, etc.

The Livraria Brasil of Sao Paulo has written to ask for two complete sets of reproductions of famous paintings in postcard size. Please send them with bill and an indication in what bank in Brasil they can deposit the money. If that should be impossible, they will remit the amount here. They also ask that this first shipment be sent to them by airmail and are of course willing to pay for the extra expense.

They would also like to have information on prices, discounts, etc. of all other available publications and reproductions.

Enclosure

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Brazil

Sprague-Smith

THE MUSEUM OF MODERN ART

NEW YORK, 19

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

ALFRED H. BARR, JR., DIRECTOR

October 18, 1943

Dear René:

I enclose a copy of the letter I have just written to Carleton Smith to cover a list of some 76 paintings from 10 dealers here in New York. I also enclose a copy of the letter to Paul Rosenberg as an example of the kind of letter I wrote the dealers. The list of paintings you can see here at the Museum any time you wish.

I do hope something will come of this. I must say I think the dealers have responded very handsomely considering the present bull market in painting.

Sincerely,
Alfred.

Mr. Rene d'Harnoncourt
Indian Arts and Crafts Board
Department of the Interior
Washington, D.C.

A/s

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October 1, 1943

Dear Mr. Rosenberg:

An important educational institution has asked me to recommend a number of first rate modern paintings for possible purchase. Among the artists listed are several who I think may be represented in your stock by really excellent paintings. These are: Braque, Cezanne, Degas, Laurencin, Matisse, Picasso, Rattner, Renoir, van Gogh.

In order to facilitate the purchases for this institution, may I ask you to send me photographs of one or two works by each of these artists, providing they are really first rate? On the backs of the photographs would you write the usual facts, including the size, the date, history and price to an educational institution? Since the institution is large, I believe that fairly large pictures can be considered, providing they are of suitable quality.

Though I cannot give you the name of the institution it will interest you to know that the pictures which it buys will take on a special importance because there will be almost no pictures of equivalent quality in the neighborhood.

Unfortunately the matter is urgent so that I must ask you to send me the photographs and so forth at your earliest convenience. I would be glad to speak with you on the phone should you have further questions and in case I do not know the paintings I shall of course come in to see them before making my recommendations.

Sincerely,

Mr. Paul Rosenberg
16 East 57th Street
New York City

AHB:ljs

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, 19

c. Mr. d'Harnoncourt

October 15, 1943

Dear Carleton:

Here is the list of paintings from various New York dealers. I know all these pictures, having seen them in the past or having gone specially to see them for your purposes. Some of them are very high in price, even over $100,000, but I have taken you at your word, namely, that our Brazilian friends want to consider absolutely first rate paintings.

In spite of this, however, I have included a few secondary pictures by important artists because they seem to me particularly good buys.

I have asterisked paintings which seem to me to be of particular interest.

Of course I do not see how paintings such as these can be bought at a distance and I am afraid that under present conditions it would be difficult to send them to Brazil on approval. Perhaps there is someone here in New York who could act as an agent.

Please note that the prices have in most cases already been reduced for an educational institution. This reduction ordinarily is 10% or 15%, but I am inclined to think that in many cases a considerably lower offer would be considered. Nevertheless, the present market in modern French paintings in New York is extremely active, prices in many cases having doubled within the past two or three years, partly in response to wartime inflation.

I am sending this letter with the list in one envelope. In another cover I am sending the photographs together with a duplicate list for your convenience. May I ask you - and this is quite important - that whoever handles this list should treat it as confidential? Several of the dealers were most reluctant to list their prices and would be very much annoyed at the Museum if the prices were given general circulation.

I want to say again how interested I am in the whole question and how much I admire the intelligence of the officials who wish to purchase first rate pictures in the public interest.

One last word: there is no reason why you should not communicate directly with the dealers, but it would interest me to know whether any action is actually taken.

My very best to Elizabeth.

Sincerely,

Mr. Carleton Sprague Smith
Avenida Graca Aranha 182
Caixa Postal 860
Rio

Alfred H. Barr, Jr.
Director

P.S. I also enclose a copy of a sample letter to the dealers to reassure you of my discretion.

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Brazil

Smith -

LARGO DE SÃO FRANCISCO, 191 - SÃO PAULO

April 16, 1946

Dear Carleton:

I am very sorry about the delay of this letter but I just returned from a trip to Haiti.

No one in the Museum seems to know Mr. Sidney Hudes but we are trying to get some information from other sources. If I should hear anything promising I will immediately send you word.

I am awfully sorry you won't be back in time to see our South Seas exhibition but I am naturally looking forward with great anticipation to seeing you, Elizabeth and Tamaris again.

Please give everybody my love.

Con muchos saludos,

Rene d'Harnoncourt

Mr. Carleton Sprague Smith
Largo de Sao Francisco,181
Sao Paulo, Brasil

R.d'H:cr

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3/20

LARGO DE SÃO FRANCISCO, 181 - SÃO PAULO

March 14, 1945

All America Cables and Radio

Mr. René D'Harnoncourt
Vice-President
The Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear René:

The reports on the exhibit of Arts in the South Seas are so glowing that I cannot refrain from dropping you a note about it, even though I have not even seen the catalogue. Please give our best to Ralph Linton and others who worked on the exhibition.

I trust this letter finds you at 53rd Street and not away on another trip. Dameris, Elisabeth and your humble servant move back some time in June. In many ways, we are sad to leave Brazil, but it seems best to end this three-year sojourn and find out once again what is going on in God's Country (Incidentally, God seems to have been on a vacation Himself).

The immediate reason for this letter is to inquire about one Sidney Hudes, of 130 Fenimore Street, Brooklyn, N. Y. He has written a number of artists here asking if they would be willing to send pictures for exhibition and sale. Some of them have turned to me for advice. The Museum's files no doubt can throw the necessary light on the case and advise as to what procedure Brazilian artists should follow.

Please drop us a line with your personal news.
Our very best wishes,

Faithfully yours,

Carleton

CSS/bqs

Carleton Sprague Smith

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LARGO DE SÃO FRANCISCO, 181 - SÃO PAULO

March 14, 1946

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Vice-President
The Museum of Modern Art
11 West 53rd Street
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Please drop us a line with your personal news.
Our very best wishes,

Faithfully yours,

Carleton

CSS/bqs

Carleton Sprague Smith

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Brazil

Campiglia

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Brazil

The following message was received "VIA ALL AMERICA"

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NOV 502-26

NLT MUSEUM MODERN ART NY

PER CONVERSATION CARLETON SMITH AM ADVISING MUSEUM MARIO PEIXOTO WILLING SELL HIS FILM LIMITE STOP BECAUSE IS UNIQUE COPY REQUESTS TWO THOUSAND FIVE HUNDRED DOLLARS COST OF MAKING ANOTHER COPY STOP PLEASE REPLY CABLEGRAM FREDERICK HALL AMERICAN EMBASSY RIO

Frederick Hall
American Embassy

Sao Paulo, Brasil

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Brazil

Campiglia

May 17, 1948

Dear Mr. Campiglia:

Thank you very much for sending the Museum of Modern Art the statutes of the newly founded Nucleo dos Artistas Plasticos de Sao Paulo.

We are very much impressed by the broad scope and aims of your organization and wish you great success.

With very best wishes,

Faithfully yours,

Rene d'Harnoncourt

Sr. G. Oscar Campiglia
President Nucleo dos Artistas Plasticos
de Sao Paulo
Praca da Se 371
8° andar, s/813
Sao Paulo, Brasil

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Indiana Union Building
Indiana University
Bloomington, Indiana

May 8, 1948

May 4, 1948

Dear Rene:

They are not our friends, just so

send them a polite but formal acknowledgment.

Dear Carleton:

I just received a note from Professor G. Oscar Campiglia of Sao Paulo announcing to the Museum the foundation of a Nucleo Dos Artistas Plasticos and giving the names of the offficers and members which I enclose.

Please let me know if this is a rival group to our friends and if we ought to congratulate the Nucleo on its organization, aims and functions or if we should send them simply a polite but formal acknowledgment.

CS:iz

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Dr. Carleton Sprague Smith
c/o Union Club
Bloomington, Indiana

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Indiana Union Building
Indiana University
Bloomington, Indiana

May 8, 1948

Dear Rene:

They are not our friends, ~~but~~ so send them a polite but formal acknowledgment.

Faithfully yours,

Carleton

CS:ig

Formal reply attached

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Mr. D'Harnoncourt

NÚCLEO DOS ARTISTAS PLÁSTICOS — DE — SÃO PAULO

MAY 3

MV & Am

CONSELHO DIRETOR DO NÚCLEO DOS ARTISTAS PLÁSTICOS DE SÃO PAULO

Presidente - Prof. G. Oscar Campiglia
Vice-Presidente - " José M. Campão

1º Secretário - Prof. J.B. Ferri
2º " - " Arlindo Castellane
1º Tezoureiro - " R. Manzke
2º " - " Nicola Petti
" Paulo do Vale Junior
" J. Benevenuto Madureira
" Bernardino de S. Pereira
" José Maria S. das Neves
" Orlando Tarquinio
" Virgilio Dela Monica
" Luiz Morrone
" Mario Zanini
" Mario Pacheco
" Henrique Manzo
" Roque Mingo
" Gaetano Fracarolli

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NÚCLEO DOS ARTISTAS PLÁSTICOS
— DE —
SÃO PAULO

Exmo. Snr.
Diretor Geral do Museu de Arte Moderna de
NEW YORK

Em nome do Conselho Diretor, tenho a honra de participar a V. Excia. que: a 21 de Janeiro de 1948, fundou-se nesta Capital, o Núcleo dos Artistas Plásticos de São Paulo, de cujos Estatutos, extraimos e abaixo transcrevemos:

CAPITULO I - DO NÚCLEO E SEUS FINS

Art. 1º) - O Núcleo dos Artistas Plásticos de São Paulo, sociedade civil, fundado em 21 de Janeiro de 1948, terá sua sede nesta Capital, não visando fins lucrativos, políticos ou religiosos, e, será regido pelos presentes Estatutos.

Art. 2º) - O Nucleo dos Artistas Plásticos de São Paulo, tem por fim:

a) Congregar os Artistas Plásticos;

b) Contribuir para a difusão e educação artística, promovendo concursos, exposições, concertos, conferências, publicações e outras manifestações de carater artístico;

c) Zelar pelo Patrimônio Artístico Nacional;

d) Fomentar o intercâmbio artístico nacional e extrangeiro;

e) Promover reuniões de carater recreativo;

f) Defesa dos interesses da classe;

g) Promoção de estudos técnicos de interesse geral e ação no sentido de ser observada a ética profissional.

§ único) - Para realizar êsses fins o Núcleo providenciará.

Art. 3º) - Promover publicações, monografias, relatórios, etc.

§ único) - Organizar divisões, comissões, congressos, conferências, reuniões e excursões.

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NÚCLEO DOS ARTISTAS PLÁSTICOS
— DE —
SÃO PAULO

Anexando uma relação do 1º Conselho Diretor eleito

Subscrevo-me atenciòsamente

G. Campiglia

G. Oscar Campiglia

PRESIDENTE

SEDE PROVISÓRIA:

Praça da Sé, 371, 8º andar, s/813

Capital

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Brazil

Portinari

March 11, 1946

Dear Portinari:

I have not heard from you for years and have been waiting to see you and your Senhora appear in New York. Recently I heard of your emergence in the political arena and want to congratulate you on your election.

A few days ago an American painter, Arthur Kaufmann, asked me for an introduction to you. Since he is going to Rio at the invitation of the Cultural Institute Brazil-United States, I gave him a short note to you but want to confess to you first that I do not personally know him or his work and that the introduction if just a matter of form and not of love or deep affection.

Sarah joins me in my very best regards to all the Portinaris and I very much hope to have a chance to see you in the not too distant future.

Faithfully yours,

Rene d'Harnoncourt

Mr. Candido Portinari
Cosme Velho 103
Larangeiras
Rio de Janeiro, Brazil

R.d'H:cr

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March 11, 1946

Dear Portinari:

This will introduce Mr. Arthur Kaufmann who has been invited by the Institute Brazil-United States in Rio to hold there an extensive exhibition of his work.

I am sure you will greatly enjoy meeting Mr. Kaufmann.

With very best regards,

Faithfully yours,

Rene d'Harnoncourt

Mr. Candido Portinari
Cosme Velho 103
Larangeiras
Rio de Janeiro, Brazil

R.d'H:cr

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414 West 121st Street
New York 27, New York
14 February 1946

Mr. René d'Harnoncourt
Director in charge of Latin-American Relations
Museum of Modern Art
New York, N. Y.

Dear Mr. d'Harnoncourt:

During the month of June, 1946, the Gallery of the School of Fine Arts in Rio de Janeiro, will be the setting for a comprehensive exhibition of my paintings, sponsored by the Brazilian-United States Institute, a photostatic copy and translation of whose invitation I enclose.

In connection with this occasion I shall travel to Brazil in April, in advance of the opening of the exhibition.

Since I have not had a one-man show in New York for several years (only single paintings shown in group exhibits), and do not expect you to know my work, I am taking the liberty of enclosing a few reproductions of my paintings. I will appreciate it if you will be kind enough to show them also to Mr. Sweeny.

The reason for writing you this letter is to ask you if the Museum of Modern Art will be kind enough to give me, perhaps, a few letters of introduction to some of the Brazilian artists, (I thought of Portinari), or other persons who you might consider it of help to me to meet.

If you would prefer to see some of my work I would be glad to bring some of my paintings to the Museum at your convenience.

Upon my return from Rio, the Norlyst Gallery is going to give me a one-man show in November.

Sincerely yours,

Arthur Kaufmann

Arthur Kaufmann

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The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
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March 11, 1946

Dear Mr. Kaufmann:

Please forgive the long delay of this letter, but I have been away from New York several times in the past weeks and failed to keep up with my correspondence.

I thank you very much for sending me the very interesting photographs of your work and have, in accordance with your suggestion, shown them also to Mr. Sweeney.

My personal contacts with painters in Rio are extremely limited because I spent most of my time in Brazil in the provinces and in Sao Paulo. Enclosed you will find a note of introduction to Candido Portinari which I hope will be of help to you.

With best wishes for your trip,

Faithfully yours,

Rene d'Harnoncourt

Mr. Arthur Kaufmann
414 West 121st Street
New York 27, N.Y.

R.d'H:cr
Enclosure