

# The Latin-American collection of the Museum of Modern Art

By Lincoln Kirstein

Author

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

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**THE LATIN-AMERICAN  
COLLECTION OF THE  
MUSEUM OF MODERN ART**

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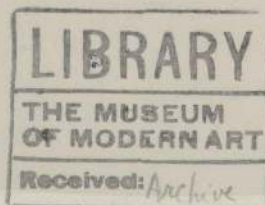
**THE LATIN-AMERICAN  
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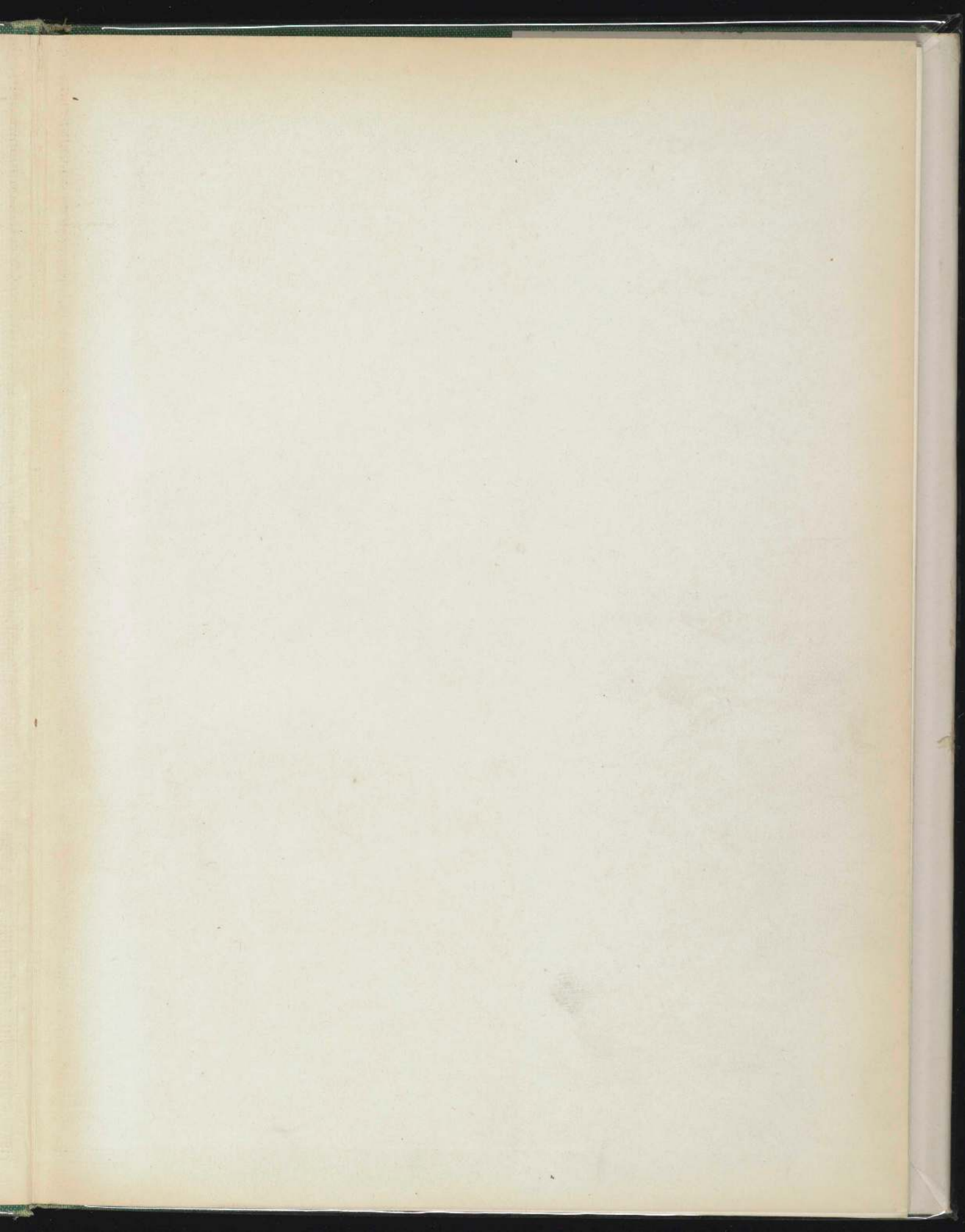
by **Lincoln Kirstein**

Here is the first survey in English of Latin-American art from the colonial period to the present day. It includes also a complete list of the Museum's collection of the art of the southern republics.

Lincoln Kirstein's concise informative text examines the cultural circumstances which have shaped the art of Latin-American countries, revealing the story of the colonial powers, the patronage of the church and viceregal courts, and the rise of national spirit and local salons with the ultimate political independence of the 19th century. Many illuminating comparisons and contrasts are drawn between the art of our own country and that of the Latin-American republics, which frequently provide a double insight to the culture of the Americas as a whole. The nourishing influence of the older continent of Europe is carefully followed from the imitators of Murillo, the pupils of David, to the more recent repercussions of Impressionism and the School of Paris.

The emphasis of the book lies upon contemporary work illustrated chiefly by painting, sculpture and prints acquired by the Museum during the last eight years. The recent acquisition of nearly two hundred works makes the Museum's growing collection already the most important in existence. The illustrations include exceptionally fine examples of the work of such painters as Rivera, Orozco and Siqueiros, as well as accomplished original talents previously unknown outside their own countries. An extensive bibliography makes the volume of special value to schools, colleges, libraries and museums, as well as to the collector or layman eager to know more of the extraordinary wealth of modern art of our hemisphere neighbors.





112 pag

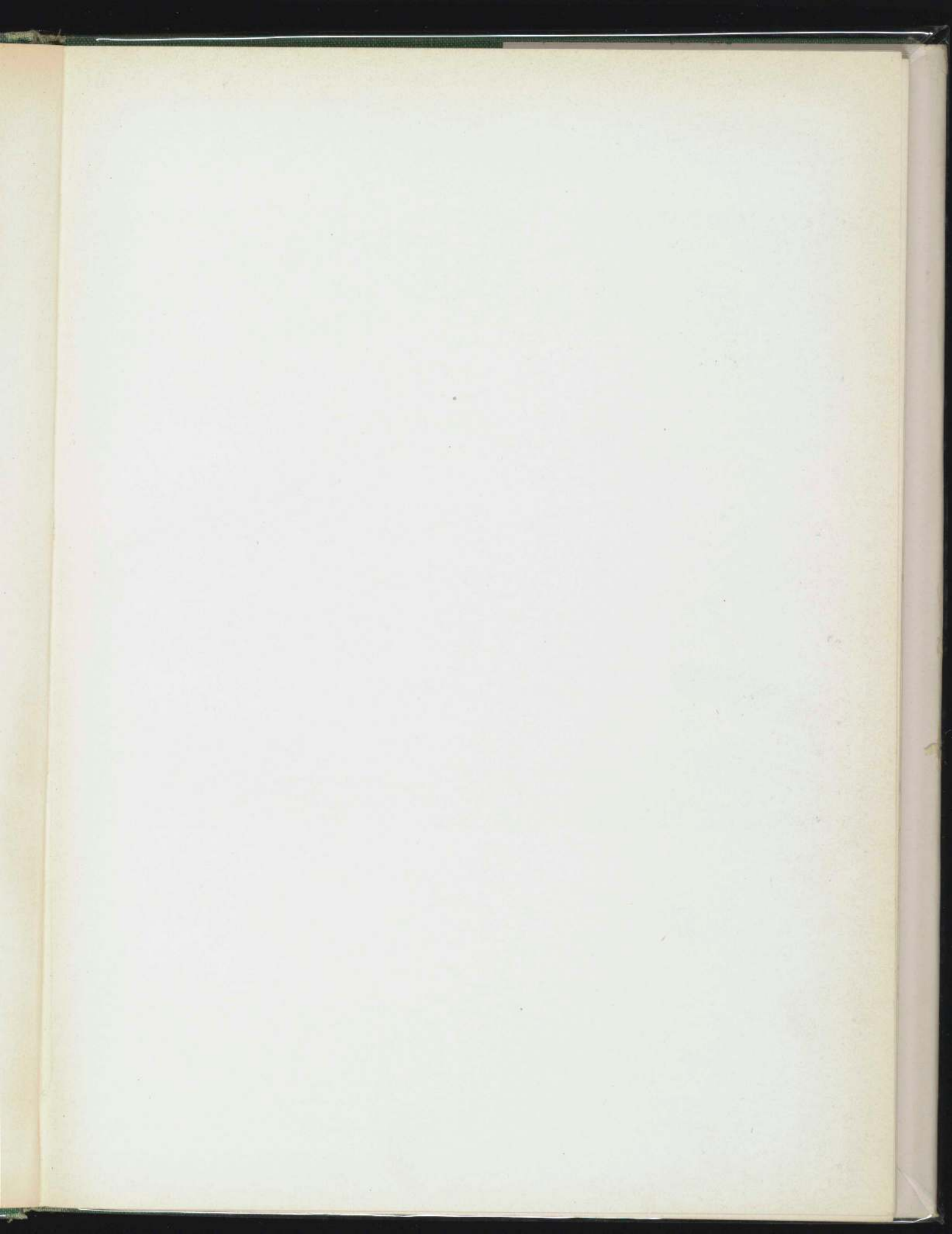
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190. OROZCO: Zapatistas. 1931. Given anonymously.

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*by Lincoln Kirstein*

**NEW YORK**



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## FOREWORD

Thanks to the second World War and to certain men of good will throughout our Western Hemisphere, we are dropping those blinders in cultural understanding which have kept the eyes of all the American republics fixed on Europe with scarcely a side glance at each other during the past century and a half.

In the field of art we are beginning to look each other full in the face with interest and some comprehension. As evidence of progress we believe this volume has a certain value—indeed a double value. First of all this is a record of the most important collection of contemporary Latin-American art in the United States, or for that matter in the world (including our sister republics to the south). As such it is a supplement to the catalog, *Painting and Sculpture in the Museum of Modern Art* (1942), which is devoted for the most part to the art of Europe and the United States.

And, secondly, Lincoln Kirstein's essay on the following sixteen pages may well be the first publication in English of a survey of the pictorial arts of Latin America during the previous three centuries, *considered as a whole*, and with frequent reference to our own art—a subject so vast, so complex and so unexplored that his short piece takes on the character of a pioneer venture. In this historical introduction Mr. Kirstein's courage is admirable, but braver still are his brief summaries of the contemporary art of the modern republics; for though the period is shorter, the matter is even harder to condense—and the artists are alive.

In any case it should be made clear that this book has been written and this collection assembled with full knowledge that both are tentative and incomplete.

### *The arts of the other American republics in the Museum: 1931-1941*

The Museum's interest in the Latin-American field, although it has recently been intensified, began a dozen years ago with the Diego Rivera one-man show in 1931. This was followed by the exhibitions of Inca, Maya and Aztec art in 1933; *Twenty Centuries of Mexican Art*; *Portinari of Brazil*; and festivals of Mexican and Brazilian music, all in 1940; the *Industrial Design Competition for the 21 American Republics*, 1941; the results shown in the *Organic Design* exhibition, 1942; the *United*

*Hemisphere Poster Competition*, 1942; and *Brazil Builds*, 1943. Each was accompanied by a more or less elaborate publication and most of them were sent on tour.

Exhibitions, concerts and competitions are, however, transitory, leaving only a memory—and a catalog or program. Aware of this, the Museum has been at work upon a less conspicuous but more permanent undertaking—the acquisition of a collection.

The Museum's Latin-American collection was begun in 1935 with Mrs. John D. Rockefeller, Jr.'s gift of Orozco's *Subway*, followed a year later by two large Riveras. In 1937 a trustee anonymously gave a remarkable group of four Orozcos, including the famous *Zapatistas*; and the same year Dr. Gregory Zilboorg presented the first of the Museum's paintings by Siqueiros, a series to which Lieutenant Edward M. M. Warburg and the Estate of George Gershwin have also contributed.

Over a hundred drawings, watercolors and prints by Rivera and Orozco, the gift of Mrs. Rockefeller, increased the collection of Mexico's "big three" which was further and greatly augmented in 1940 by the acquisition of Rivera's *Zapata*, Siqueiros' *Ethnography* and Orozco's *Dive Bomber*, which the Museum commissioned. Other Mexican works were given by Major Merle Armitage, T. Catesby Jones and the Museum's Advisory Committee.

The South American collection began in 1939 with the purchase of one of the best paintings by the Brazilian, Portinari, whose government has recently given the Museum his large mural decoration, *St. John's Day*. The most important sculpture in the collection is also Brazilian: *Maria's Christ*, the gift of Nelson A. Rockefeller. Leigh Athearn gave the first Bolivian painting and from the Cuban National Commission for Intellectual Cooperation came the first Cuban acquisition.

Thus by the end of 1941 the Museum had some 70 Latin-American works, a third of them prints, but by only 11 artists in four countries. Four artists were, however, of great importance and were magnificently represented: Orozco, Rivera, Siqueiros and Portinari.

### *The Inter-American Fund and other gifts, 1942*

In 1942 the collection was greatly expanded through a timely gift to the Museum of a considerable sum of money for purchases. With vision as well as generosity

the anonymous donor of the *Inter-American Fund* stipulated that the money should be spent for works of interest or quality, quietly and without involvement in official complication or compromise. To make purchases under the terms of the Inter-American Fund Lincoln Kirstein went to South America and the writer to Mexico and Cuba during the summer of 1942.

To detail these purchases here would be to anticipate the greater part of the catalog, but to give a brief idea of their importance it may be said that they include almost all the large group of Argentine works, all the Brazilian collection except the Portinaris; the Chilean, Ecuadorian, Peruvian and Colombian groups; more than half of the Uruguayan and Cuban sections and a large proportion of the work by the younger generation of Mexican artists. Thanks to the Inter-American Fund nearly 200 works of art have been added to the Museum Collection: 58 paintings and watercolors, 17 drawings, 3 pieces of sculpture, 65 prints and many posters.

Partly as a result of the stimulating effect of the Inter-American Fund, other donors have added a number of important gifts. The Honorable and Mrs. Robert Woods Bliss have given one of the few pictures in this country by the Uruguayan master, Pedro Figari; and from Dr. Fresnedo Siri of Montevideo has come a painting by Torres García, another important Uruguayan. At the cogent suggestion of Señora María Luisa Gómez Mena of Havana, the distinguished surgeon, Dr. Ramírez Corría, most generously presented the Museum with paintings by two of the best Cuban artists, Ponce de León and Carlos Enríquez. Lieutenant Edgar J. Kaufmann, Jr., has made it possible to purchase a number of excellent paintings, drawings and photographs by the younger Mexican artists, and Mrs. Edgar J. Kaufmann and Mr. Samuel A. Lewisohn have given additional works in the same category.

These recent purchases and gifts bring the Latin-American collection to the following totals: Frescoes, 3; Oil paintings, 69; Watercolors, 31; Drawings, 35; Prints (signed proofs), 94; Posters and Broadsides, 49; Sculptures, 4; Photographs, 9; with a grand total of 293.

Even with these considerable numbers the collection must be considered incomplete. Unexpected exigencies of travel, caused by the War, prevented visits to many countries. Indeed of the twenty other American republics ten are not yet represented at all and only one, Mexico,

is shown at full length. In general there is too little sculpture—only one major piece and three heads—a lack to be explained in part by serious difficulties in transportation. Mr. Kirstein recommends the eventual acquisition of pieces by such sculptors as Fioravanti of Argentina, Bruno Giorgi of Brazil, Ortiz Monasterio of Mexico. Photography is also inadequately represented. And among paintings Mr. Kirstein regrets particularly the absence of important compositions by certain of the Argentine masters; a major work by the Brazilian, Segall; and another painting by Figari of Uruguay.

Limitations of time, accessibility and funds have created certain regrettable omissions both of countries and of artists but as it stands the Latin-American division of the Museum Collection is rather more complete than the European—for the Museum now owns more Chilean paintings than British, more Brazilian than Italian; and if certain Latin-American countries are not yet represented this is also true of important European countries.

However, the Museum Collection is not a static but a dynamic affair, continually changing. Errors of omission will be repaired: errors of inclusion will be eliminated. To this field of friendly competition, to this company of living works of art, the Museum welcomes the new arrivals from the other American republics.

#### *Acknowledgments*

On a previous page the Museum has acknowledged its indebtedness to the many donors who have contributed to the Latin-American collection, and above all to the donor of the Inter-American Fund. It has also listed and thanked many friends throughout our hemisphere for their advice or active help. In addition the Museum wants to thank certain individuals for special services: first of all the Museum's Consultant in Latin-American Art, Lincoln Kirstein, for his devoted work in assembling the South American material and his contributions to this publication—all without financial compensation; Lieutenant Edgar J. Kaufmann, Jr., Chairman of the Committee on Industrial Design, who served as invaluable assistant to the writer in Mexico and Cuba; René d'Harnoncourt for his sage and constructive criticism of the text of this volume; and lastly, the many members of the Museum Staff who have given many extra hours to the preparation of this catalog.

ALFRED H. BARR, JR.

# LATIN-AMERICAN ART

## Introduction: From the Conquest to 1900

### 1. *Geographical and Cultural Division*

To compress the history of painting in the Latin-American countries during three centuries into a few pages would be impertinent were it not for the fact that no full-sized history exists, and it may be years before conditions permit the attention such a subject demands. In this initial sketch only the broadest outlines can be indicated. Differences and contrasts may only be proposed, the richness of the field hinted at, the surface scratched.

For our purposes Latin America is considered in three grand divisions—Middle America, and the East and West Coasts of South America—although the categories are arbitrary and almost accidental. There has been little relation between Mexico and Cuba until recently, yet they are at least *Middle American*, geographically speaking. Nor is there much connection between Portuguese Brazil and the Spanish colonies of the La Plata Estuary; yet Brazil, Uruguay and Argentina do comprise the *East Coast*. Chile and Peru had a common center in the viceregal capital at Lima. Accepting Bolívar's division of La Gran Colombia, which contained Venezuela, Colombia and Ecuador, we complete the circuit. They, together with Peru, Chile and Bolivia, comprise the *West Coast*. These West Coast republics are in background the most Indian, as well as closest through contemporary influence to Mexico.

Generalizations have this convenience. They are useful as springboards to affirm or deny. Always risky, nevertheless a few basic propositions almost state themselves. The culture, painting included, of North and South America has been colonial and is still to a large degree provincial. Or, if it is more agreeable for ardent nationalists to accept the fact in another form, it is conservative and traditional. That is, seminal movements, including almost every means of technical rendering, are derived not from home soil but from Europe. And yet within this frame various local divisions increasingly assert their own flavor and atmosphere.

Within the three grand divisions of Middle America, East Coast and West Coast, there are subdivisions. In colonial times and well into the nineteenth century in Mexico, for example, there was painting intended for

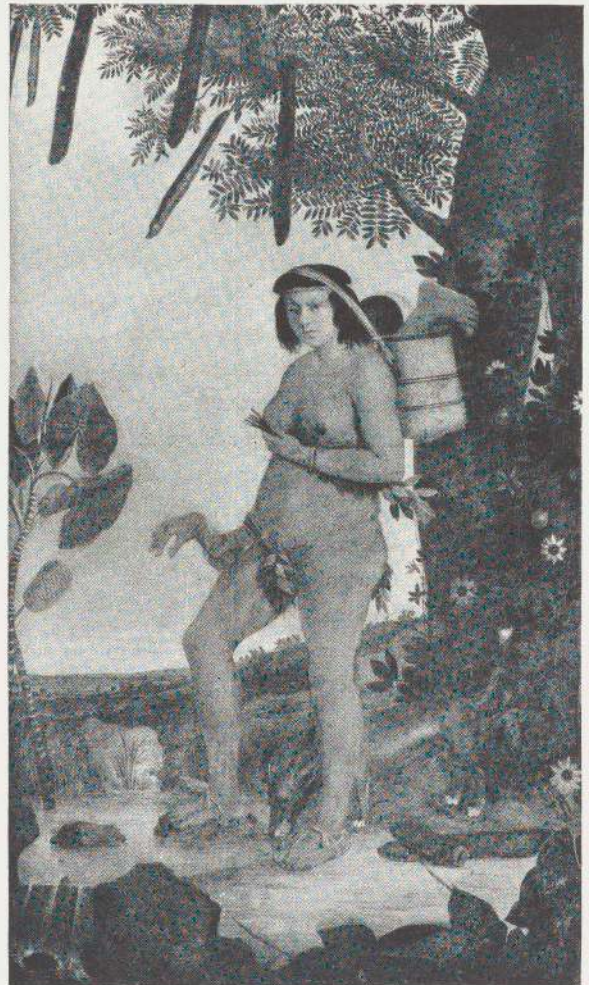
the capital or larger towns and that made specifically for country districts. In Brazil, Pernambuco and Bahia had little connection with Rio de Janeiro, and today São Paulo and Rio are farther apart artistically than Chicago and New York. The northern Argentine provinces which felt some of the rich weight of the Peruvian School of Cuzco had little contact with the port of Buenos Aires. On the West Coast, although Lima fed Santiago to a certain degree, Lima and Cuzco were quite apart; in Ecuador, Guayaquil has little relationship to Quito, and today the painters of Valparaíso are detached from Santiago, a few hours inland.

Except in Mexico, and to a very special and qualified degree in Peru, the Indians have had as little influence on local art as the Sioux or Navajo on our own. In Brazil, only recently with the work of Cândido Portinari has the Negro been recognized in something of his proper visual splendor since early Dutch days. The Indians in Uruguay, Argentina, Chile, Brazil are segregated or assimilated and exist, in painting, mainly in nineteenth-century historical habitat groups. So there is little connection with indigenous elements. A sharp break separates colonial and contemporary art as well. The influence of Spain and Portugal as exclusive sources ended with the Wars of Independence; thereafter the academies of France, Spain and Italy, and to a lesser degree of Germany, assumed a directive responsibility. At the same moment the great power of the Church over art softened into either an individual or an official bureaucratic expression.

We must not forget that the Puritans of Plymouth with their anti-papist prejudices were orthodox iconoclasts. They did not believe in making graven images, and when paintings were made they were portraits more often than ecclesiastical propaganda, genre or still life. In Latin America painting was an important means of both consolation to the colonist and instruction to the Indian. They could witness martyrdom or ecstasy as revelation, not as explanation. Yet in the eighteenth century, when the iconoclast tradition waned in New England (it had never flourished farther south), we find North American colonials playing an important role in the mother country. It was Benjamin West of Philadel-



JOANNES WITH (JOHN WHITE): A Chief's Wife and Daughter. (Virginia, 1585-88.) British Museum.



ALBERT VAN ECKHOUT: A Tupi Woman. (Brazil, 1641.) Museum of Copenhagen.

phia who crossed to England to reform and humanize battle-painting, and his pupil, John Trumbull, a New Englander, to develop it. No Latin American of his epoch was so influential in European art as West or John Singleton Copley. North America felt its political independence forty years before Latin America did, and its cultural and economic independence half a century later.

To risk a final set of generalizations, it is to a large extent true that the North American colonies, dominantly settled by Great Britain, had as mother an empire in its ascendance, whose lasting influence was in political philosophy and industrial economy. By contrast Latin

America was colonized by the Portuguese and Spanish empires, both of which were declining during the epoch of colonization, and whose diminishing effect was ecclesiastical and military. The security of North America has been in its industrialization and rising middle class. The lack of homogeneity in Latin America as a whole, and in every country in particular, comes from the split between its ruling class minority and its inarticulate masses of mixed blood. In Mexico, where the Indian has been given cultural recognition, eighty years of social struggle have produced the most original painting, perhaps, in the entire American hemisphere.

## 2. *The Discovery*

It is fascinating to follow from the second half of the sixteenth century, straight through until the mid-nineteenth, traces of foreign observers on American soil. For there is a continuous line of them, inquisitive, capable and conscious limners, some of them artists even, who spied on the aborigines as they were first seen by Cortés, Cabral, Pizarro, Raleigh and Juan de Solís, who investigated not only their landscape and costumes, or at least their adornment, but their social structure and religion as well. Amazed and awed, yet they were honest journalists, or at least more so than commercial, classically trained engravers who slicked up the original sketches for publication once the drawings had been brought back to London, Paris, Rome or Seville.

Of the North American continent, John White, c. 1580, has left for us his British Museum watercolors of Pocahontas' people—their dances, tortures, huts and carved deities in delicate drawings lightly tinted, suggesting vividly the citron-skinned Virginians (page 6). A little earlier Le Moyne de Morgues of Dieppe, in 1564, published his album of French explorations in Florida, and French cartographers throughout the seventeenth and eighteenth centuries showed their forts and neighboring Indians from Nouvelle Orléans to Montreal.

Few North Americans are aware of a *Voyage to Brazil* by Jean de Léry, a Calvinist (not a Catholic) missionary, published in 1578, which showed the barbarous Tupi-Guaraní coastal Indians, who, although cannibals, had a considerable development and spoke a common language through the vast breadth of Brazil. And in Mexico, anticipating both the United States and South America, books were being printed by 1537 while manuscript histories of the Conquest had been prepared as early as 1526.

However, the finest independent works of art produced in the first two centuries by foreign observers were probably those achieved in Brazil, not by Portuguese discoverers but by the competitive Dutch, whose expeditions to Pernambuco for a considerable time threatened not only the Bragança Empire but the Catholic dominion of the whole southern hemisphere.

At the liberal colonial court of the invader prince, John Maurice of Nassau-Siegen, who planted prim Lowlandish gardens on the isle of Antonio Váz, worked two Dutch artists of considerable importance. Around 1641 Albert van Eckhout, traditionally a pupil of Rem-

brandt, painted in decorative oils not only the roundances of the Indians, and full-length standing portraits of distinguished Dutch soldiers and mulatto planters, but also a Tupí lady, mild of countenance but with a raw human foot protruding from her knapsack, and in her hand, gingerly held, a hacked-off enemy hand (page 6).

Franz Janszon Post, who was born and died in Haarlem (1612-82), has left for us many beautiful landscapes in intimate detail of the environs of Pernambuco (page 8). His dainty precision, as of a Dutch Canaletto, shows the architecture of plaster churches, convents and Negro huts, while his well-trained alien eye caressed the frayed silhouette of palms in the soft tropic air and suggested the heavy fragrance of rich cane harvests. Some scholars have proposed a possible influence of Post upon the Douanier Rousseau. Whether or not Rousseau ever was in Mexico, he may have seen Post's Pernambucan pictures in the Musée de la Marine, which with the Jardin des Plantes could have provided him with a jungle right in Paris.

## 3. *The Seventeenth and Eighteenth Centuries: Colonial Schools*

All over Latin America the grand cultural forces were canalized by the Catholic Church and, within its elastic organization, by the missionary orders of Franciscans, Augustinians, Benedictines, Jesuits and others. Architecture was mother to painting as to sculpture and even music; churches were not only art galleries but academies as well.

It has been pointed out that, except in Brazil, wherever the Indians had built splendidly, so did their Spanish conquerors—but there only. On Aztec ruins rose the Cathedral of Mexico City; on Inca cellars was reared the Compañía of Quito. But in Uruguay, Argentina, Bolivia or Chile, where Incaic builders left little, there were few remains to inspire colonials to competition. Nevertheless, it might be more accurate to say that the rich colonies built richly, while the poor ones did the best they could.

In Brazil discovery of gold at the end of the seventeenth century was responsible for the constellation of churches of pure Portuguese provenance in Minas Gerais, but the baroque there was a phenomenon transplanted to a landscape similar to that of Portugal and was little changed by the new country. Everywhere in Italianate





FRANZ POST: View of Pernambuco. (c. 1645.) The Lima Library, Catholic University of America, Washington, D. C.

building, behind the recessed or bombé fronts deriving from the Roman baroque churches, one finds Italianate painting framed or on ceilings. The standard of its excellence was gauged by its closeness to European sources. Only in our own generation have nationalist critics and art historians commenced to discover the originality of Indian or mestizo craftsmanship imposed on foreign models. Although we may regret the insensate thoroughness with which the early missionaries consigned ancient Aztec records to the flames, we must not overlook the great importance, artistic as well as historical, of the post-Cortesian manuscripts. These codices fall roughly into three groups, histories, geographies and legal or administrative codes. Their illustrations clearly demonstrate the initial mixture of cultural styles, the Indian pictographs fused with the conventions of Western European

figure drawing. Notable among the first category was the Codex Mendocino sent as a record of the foundation of Montezuma's line to the Emperor Charles V, by 1549.

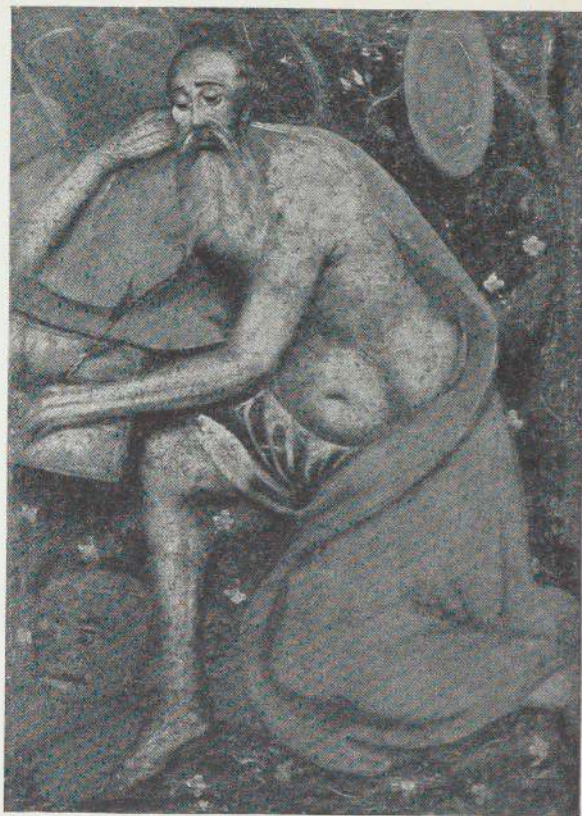
While the Aztec painted walls, now faded or lost, amazed the conquerors by their color, and Aztec sculpture still impresses us by its intricate cutting, the Christian murals of the sixteenth century are not so familiar. But the missionary orders have left well preserved paintings of much independent beauty although their fame has often derived from a unique provenance. For these walls are perhaps the first in the Western World to have sprung directly from ecclesiastical book-illustration, usually Italian or Spanish woodcuts of the late fifteenth or early sixteenth century. Among the most important convent walls are those of the Franciscans at Cholula (c. 1530) and Huejotzingo (c. 1570); of the Augustinians,

showing the Last Judgment at Acolman (c. 1560) and particularly the Calvary, Saints and ornaments at Actopán (c. 1580), whose floreate richness has caused Don Manuel Toussaint, the pre-eminent historian of this rich epoch, to recall Benozzo Gozzoli.

In Mexico City the work of the Spaniard, Baltasar de Echave Orio (1582-1620), and his prolific line approximated at long range the baroque piety of Murillo or Ribera. Important commissions were executed for the increasing splendor of ecclesiastical building. Everywhere models were similar—the Italian Mannerists and Eclectics, the divine Morales, Guercino and Zurbarán. In Santa Fe de Bogotá the brothers Figueroa performed a similar historic service for early Colombian art, while Gregorio Vásquez, his daughter and brother copied as well as they could local examples of Guido Reni and Murillo. In Ecuador there was Miguel de Santiago, dean of the School of Quito, who likewise followed from across half the world Ribera and Murillo.

Certainly the most influential colonial school in South America was that of Peru. Lima, as a viceregal court, imported shiploads of luxurious furniture, to which painting was an important accessory. Cuzco, the ancient inland city, provided the more Indianized or more specifically mestizo style (at right) whose influence was felt as far north as Bogotá, as far south as Santiago de Chile and the northern Argentine provinces. Mateo Pérez de Alesio, who married in Cuzco in 1588 and died in Rome twelve years later, was traditionally a pupil of Michelangelo. Angélico Medoro, an admirer of Guercino, arrived a little later. Already, in 1585, Pedro de Reinalte Coello, son of the Sánchez Coello, court painter to Philip II, was painting portraits in Lima.

The art of Cuzco was formularized, nonrealistic, decorative, hieratic, almost Byzantine in the stiff mosaic of its voluted gilding, its detailed amplitude of aureoles, wreaths and swags of cupids. A kind of calligraphic abstraction characterizes the frozen saints as if some of the impassivity of the conquered but permanent Inca entered into the conventions of its design. Lima, the port, was naturally closer to Spain. Even Limeño portraits seem more intimate, less mere maps of faces. Genre painting timidly evolved, by no means to such a degree as in Mexico where, by the middle of the seventeenth century, lay art had popular success. But by 1750 even the School of Cuzco had declined into a soft and repetitious diminu-



SCHOOL OF CUZCO: St. Jerome. (c. 1600?) Collection John Jay Cunningham, Jr., New York.

tion of earlier rigidity and innocence. Franco-Italian importations or their Spanish versions were still hung, but local painting darkened into mere decorative shadows.

Portraits redeem somewhat the widespread formalism of eighteenth-century colonial painting. Such a correct yet psychologically sound figure as that of Alonso Núñez, Archbishop and Viceroy of Mexico, painted by José de Páez (1715-1790), is a characteristic example (page 10). The interesting portraits are generally nobles or ecclesiastical functionaries. An anonymous Cuzqueño masterpiece of portraiture, c. 1670, representing the marriages of two Spanish nobles with Inca princesses, has the brides' Indian family in the background. However, there were, by the end of the eighteenth century, several series of careful documentary portraits, notably in Brazil, Mexico and Peru, showing the subtle variants of blood

mixture, Indian, Negro, mestizo, mulatto and lesser combinations. Painting for three hundred years was the property, generally speaking, of the Creole white aristocracy. Its separation from any lively European and any native source whatsoever may partly account for its decline to a virtual collapse by the end of the eighteenth century. As an outstanding exception one must mention one of the most important and original artists born in the entire hemisphere, Antonio Francisco Lisboa (1730-1814), a mulatto known as "Aleijadinho," the little cripple. He was so shaped that, tradition has it, he cut his native Brazilian soapstone with mallets strapped to the stumps of his hands. In front of the church at Congonhas do Campo he carved in this *pedra-sabão* from 1757 almost until his



JOSE DE PAEZ: Alonso Núñez, Archbishop and Viceroy of Mexico. (1773.) Wadsworth Atheneum, Hartford.

death a series of freestanding Apostles of a tortured, naïve grandeur. Their tragic Old Testament monumentality, deriving possibly from Italian or Flemish Biblical engravings circulated by Jesuit missionaries, recalls the work not on baroque but on neoclassic models with which William Rush (1756-1833), the Philadelphian, in a like monumental, dour innocence adorned waterworks and ships' prows with blocks of carved oak.

#### 4. *The Nineteenth Century. Foundation of the Academies*

In spite of frequent independent esthetic shortcomings, painting and sculpture, since the early adornment of viceregal dwellings, have enjoyed at least the importance of other furnishings. The conqueror of Chile, Don Pedro de Valdivia, who laid the foundations for Santiago in 1541, carried Our Lady of Help, carved by a native craftsman, across his saddlebow. In 1608 Rivera, the Chilean governor, ordered an exhibition of objects created within his political limits to be publicly displayed. In the far southern town of Concepción, only a little later, a noble had his palace turned into a museum to show paintings by such European court favorites as Solimena. Don José Gabriel Navarro, the eminent historian, tells us that from 1788 to 1799 at least 264 cases of pictures and sculpture, largely of Quiteño workmanship, were exported from the port of Guayaquil. By 1789 there were a good many paintings attributed to Rubens, Titian, Alonso Cano, besides Morales and Murillo, in Bogotá. In Havana, José Nicolás de la Escalera (1734-1804) and Vicente Escobar (1757-1854) painted respectively holy pictures and portraits, which served as base for the island tradition. And inevitably, with the final triumph of the ideas of enlightenment penetrating the southern hemisphere from French and North American revolutions, painting was bound to be taken away from the instruction of friars and put into the schools of professional laymen.

In 1778 there was a School of Engraving founded in Mexico City under the direction of Don Jerónimo Antonio Gil, who claimed membership in the Royal Academy of San Fernando in Madrid, an institution whose prestige would attract young Latin-American students for the next century and a half. This early start culminated in the foundation of the Academy of San Car-

los, established by Royal Decree in 1785. Closed during the disorders attendant upon the Mexican Wars of Independence from 1821 to 1824, it survived numerous reorganizations throughout the century and is functioning today. In Santa Fe de Bogotá, in 1783, was founded a Botanical Institute, which contained a section for the free instruction of drawing, boasting several teachers from the Academy of San Fernando. The great German traveler and scientist, Alexander von Humboldt, considered Francisco Xavier Matiz, one of its products, "the greatest flower painter in the world." In Buenos Aires drawing classes were established by the national hero, Don Manuel Belgrano, in 1799 under one Juan Antonio Gaspara Hernández of Valladolid, who taught "geometrical perspective and architectural drawing." In 1815 the Padre Castañeda opened two small drawing academies in the Recoleta Convent, which in 1821 were incorporated into the recently opened university. Already, in 1791, José del Pozo of Seville, also a member of the Academy of San Fernando, founded a drawing school in Lima which was later to become official. In Havana, Jean Baptiste Vermy (1786-1833), a native of Tournai and pupil of David, founded in 1818 the School of Painting and Drawing of San Alejandro.

Frenchmen likewise were responsible for the commencement of academic art in the Empire of Brazil. In 1807, at the approach of Napoleon's army, the Prince Regent and his entire court sailed from Lisbon to Rio de Janeiro under the protection of the British fleet. Nine years later the Regent was proclaimed King, as Dom João the Sixth, and in order to prove himself indeed *Rex fidelissimus artes amantissimus* he imported a shipload of architects, lithographers, painters, sculptors, architects and carriage designers to superintend the décor for his coronation and establish an Academy of Fine Arts. The principal painter, Nicolas Antoine Taunay (1755-1830), was a minor but talented follower of David. His own landscapes and portraits of Rio and *carioca* society anticipate the atmospheric freshness of Italian Corots. His son, Félix-Emile, lived to continue his work and teaching. Jean Baptiste Debret (1768-1848), another David pupil, accredited to the mission as *pintor historico*, spent fifteen years in Brazil and in 1831 published in Paris his monumental *Voyage Pittoresque et Historique au Brésil*, with dozens of handsome handcolored lithographic plates from drawings made from the day the

brig *Calpe* left Le Havre, through the first views of the bay of Guanabara, to Indian face-painting, mulatto costume and *caboclo* industry. Joaquin LeBreton, chief of the mission, had been foresighted enough to bring with him a collection of fifty-four canvases bearing attributions to such artists as Lesueur, Lebrun, Jouvenet, Pousin and Sebastien Bourdon, as well as Canaletto, Carlo Dolci, Guercino and Maratti, with many copies of other academic masters. This collection served as a basis for the Brazilian National Gallery under the Royal School of Science, Arts and Crafts, which has descended through various reorganizations down to the days of Vargas' *Estado Novo*.

### 5. *The Lithographers*

The role throughout Latin America of such documentary lithographers as Debret was an important one, not alone to sell the idea of exploitable virgin territory to English, French or German investment bankers and emigrants, but as roving disseminators of European influences. In Havana, Leonardo Barañano and Eduardo Laplante published their splendid series of views of the island known as *El Libro de los Ingenios* in 1858. In Mexico lithography had been introduced before 1827 by an Italian named Linati, and was taught officially at the Academy of San Carlos by 1830. Johann Mauritz Ruggendas of Augsburg (1802-1858), descendant of a long line of engravers, worked all over the New World. He went to Brazil in 1821 for four years as draughtsman accredited to a scientific expedition. In 1831 he was drawing in Haiti and three years later sailed from California to Chile. His little paintings of Limeño street scenes, his beautiful Ingres-like drawing of a young Argentine *estanciero*, show us he was something more than a journalist. Lithographs of his oil paintings were widely popularized. Later in the century Heinrich Fleiuss (1823-1882) in São Paulo issued a handsome set of railroad plates, the stubby engines pushing through the dense jungle.

In Buenos Aires lithography was introduced in 1826 by a visiting French ethnographer, J. B. Douville. Beginning early in the eighteenth century, engravings based on imported models seem to have been done in the northern Argentine missions. A young British naval officer, Emeric Essex Vidal, who sketched Niagara Falls dur-



VICTOR MEIRELES: The Second Battle of Guararapes. (1879.) Museum of Fine Arts, Rio de Janeiro.



JOHN TRUMBULL: The Battle of Bunker Hill. (1786.) Yale University Art Gallery.

ing the War of 1812, was in the La Plata Estuary four years later making charming watercolors which, as aquatints, were sumptuously published in London in 1820. Perhaps the first characteristic Argentine art of distinction came from César Hippolyte Baclé, a native of Geneva, whose prints of customs and costumes lampoon with wry savagery the preposterous *porteño* combs of the ladies, their fans, their theater gossip. The first native lithographer and painter of charm was Carlos Morel (1813-1894), whose series of *Usos y Costumbres del Río de la Plata*, published in 1845, detail the habits and clothes of the terrible epoch of the tyrant, Rosas, and the gaucho wars. His battle sketches recall the followers of the Baron Gros. In Peru, Evaristo San Cristóval (1836-1900) produced quantities of lithographs of local and European painting.

#### 6. Nationalism and the Battle Painters

As the century wore on Europe naturally influenced the first generation of Creole artists. Nationalism, after the Wars of Independence, asserted itself intensely, and the heroic battles against the last of the viceroys demanded immortality in paint. The complex adventures of Bolívar sweeping across the North and down the West, of San Martín crossing the Andes and finally reaching Lima and Guayaquil, inspired a vast yardage of canvas. However, the battle pictures did not evolve spontaneously, and even today, if we regard them more as national relics than as works of art, we must realize how much discipline and devotion to detail went into their construction and how much admiration greeted their appearance. A young Brazilian or Uruguayan or Argentine, having won a travel scholarship, usually went straight to Paris. The case of Victor Meireles is typical not only of Rio but of the school throughout the continent. Born in 1832 in the southern state of Santa Catarina, he went up to the Academy in the capital in 1847. There his master was Córrea de Lima, who had been a pupil of Debret, the French Mission's lithographer. In 1853 he was in Rome studying with such forgotten academicians as Minardi and Nicolas Consoni of the Academia San Luca. In Paris he took Paul Delaroche, a painter very influential in South America, as teacher; he observed with awe the Napoleonic battlepieces of Versailles and copied Salvator Rosa. Under the tutelage of the salonneur,

Léon Cogniat, he sent back to Rio replicas of Géricault's *Raft of the Medusa*, the Baron Gros' *Pest House at Jaffa*, and Ary Scheffer's *Zulote Women*. The influence of Delacroix was felt only at second hand, but under the combination of other less original impressions his *Celebration of the First Mass in Brazil*, executed in 1859-60, was for long the best-loved picture in the Empire.

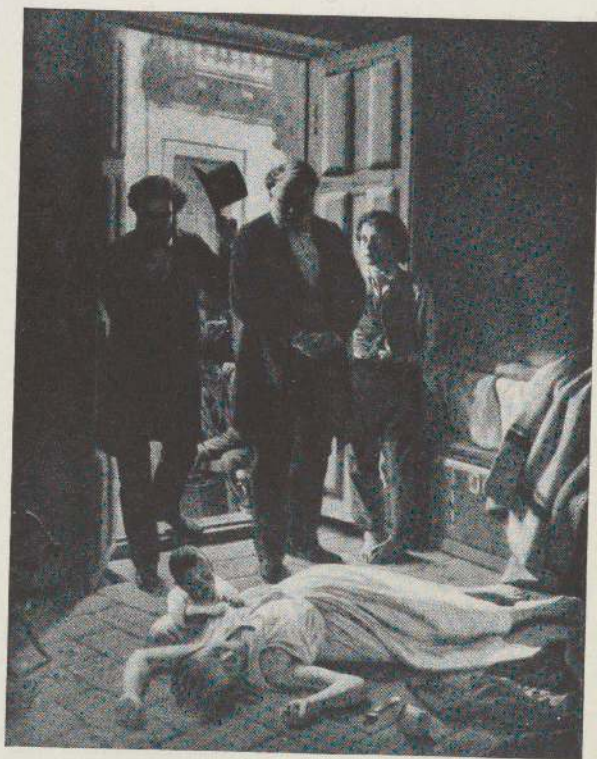
His most successful and typical effort is, however, *The Second Battle of the Guararapes*, painted for an imperial minister in 1879 and now on view in the Museum of Fine Arts in Rio de Janeiro (page 12). This huge canvas records an important event in national history, the expulsion of the Dutch from the soil of Pernambuco on the nineteenth of February, 1649. The composition derives from the Baron Gros, but there are certain portions of it which are astonishingly close to John Trumbull's *Battle of Bunker Hill*, painted by the young American in Benjamin West's studio in London in 1786, and now in the Yale University Art Gallery (page 12). At the far right of Trumbull's work may be seen the American lieutenant, Grosvenor, his Negro servant beside him. The same group seems to reappear as a motive in the identical position in Meireles' picture, even to the plume on the hats and the cant of the lance. Engravings were widely circulated, to be sure, and ever since West startled the official academies in 1771 with the *Death of Wolfe*, the "American School" and its pupils enjoyed considerable European prestige. It is pleasant to remember that David inquired of Rembrandt Peale, "How is it that the best English painters are Americans?"

In Brazil, Pedro Americo (1843-1905) was equally successful. He worked with Ingres and Flandrin, and his *Battle of Avahy*, finished in 1877 in Florence, memorializing the Paraguayan war, is on a more stupendous scale than anything even of Meireles. There are many more figures, smoke, guns and horror. The effect of Meissonier is stronger than Vernet; the impression is operatic or even proto-cinematic. It is analogous to the operas of the Italianate Paulista, Antonio Carlos Gomes (1836-1896), whose music first proved to the audiences of the Scala that Brazil could have its own Verdi.

However, the greatest painter of this epoch in Latin America was Juan Manuel Blanes, the Uruguayan, who not only accomplished battle-pieces of superior human reality and drama, but fine portraits and touching genre



PRILIDIANO PUEYRREDON: The Encounter of the Gauchos. (1864.) Collection Don Teodoro Becú, Buenos Aires.



JUAN MANUEL BLANES: Incident of the Yellow Fever. (1871.) Museum of Fine Arts, Buenos Aires.

scenes. Born in Montevideo in 1830 into a milieu where constant strife with Brazil, Argentina or local factions prevented much creative work, he was studying by 1862 with Antonio Ciceri in his Florentine studio. He soon returned to the upper Argentine province of Entre Ríos, where he decorated the private chapel of the *caudillo*, General Urquiza, who had smashed the tyranny of Rosas at the battle of Caseros. In 1871 he exhibited his *Incident of the Yellow Fever* in the foyer of the old Colón Theater in Buenos Aires (page 14). The city had just been ravaged by a frightful epidemic. Blanes caught the essential tragedy of its effect on an ordinary family. The glare of daylight outside the drab room, the disorder of the corpse, the irrelevant candor of the young boy showing in the doctor, the baby oblivious of its dead mother, recalling a similar group in Delacroix' *Massacre of Scio*, created an enormous impression, and Blanes' picture had a popular success comparable only to a sensational newsreel. His splendid tribute to San Martín, the Argentine Liberator, is *The Review of Rancagua*, in which not only soldiers on horseback or in the ranks but the country people and their landscape really exist in the air of their epoch. A curious suspension of movement reminds a North American of George Caleb Bingham. Blanes is close in spirit to the Bingham of *Daniel Boone Escorting a Band of Pioneers into the Western Country*, painted in Düsseldorf around 1851. Blanes' small scenes of gaucho life are frequently exquisite. His solid, sympathetic yet securely honest portraits, such as that of the complacent matriarch, Doña Carlota Ferreira, have indestructible bourgeois decorum (page 20).

### 7. Portraits and Genre

There had always been, ever since the early colonies, a demand for portraits. In South America, towards the end of the eighteenth century, if the subject was not important enough to be portrayed for a town hall or the walls of a chapter-house or convent, at least miniaturists were available to almost everyone. Such a one was Juan Secundino Odojherthy (O'Daugherty) (1807-59), who worked in Montevideo. His father was French, and we note the Irish trace that was also powerful in Argentina. Simplicio de Sá, a native of the Azores, came to Rio in 1820 and painted the young emperor, Dom Pedro. The Savoyard, Charles Henri Pellegrini (1800-1875), came at

the age of twenty-eight to the port of Buenos Aires. Also a *costumbrista* of charm, his careful portraits are his best work. He flattered his "Naiads of La Plata" by depicting them as nearly as possible as Ingres might have, had they been able to pose in Paris. Raymond Monvoisin (1790-1870), a native of Bordeaux and winner of a Prix de Rome, passed through Buenos Aires on his way to Santiago and left at least three first-rate portraits. He was in the Port in 1841 at the very height of the tyranny of Rosas, when the *Mazorca*, that general's secret police, created a ten-year reign of bloody terror. Monvoisin painted him as a gaucho Caligula, dreaming Byronic thoughts in brocaded poncho and imperial sideburns. He also painted one of his common soldiers holding his *mate* gourd—but best of all, a *Gaucho Federal* in its full-length portrait of man and horse is a vivid visual history of the period, Ingres-like in pictorial and psychological elegance.

The greatest figure in Argentine art and, to at least one North American, the painter of the finest Latin-American picture until the present generation of Mexicans, was Prilidiano Pueyrredón. Born in Buenos Aires in 1823, the son of a man who had been head of the United Provinces of the River Plate, he was left comfortably off by his exiled father. He traveled abroad, and Jorge Romero Brest, his most recent biographer, places him in Spain in 1846 under the influence of Vicente López, a capable neoclassicist in the firm line of Rafael Mengs and the Academy of San Fernando.

Perhaps his best portrait is the fine study of Rosas' subtle daughter, Manuelita, which recalls the melancholy, swan-necked ladies of Chassériau. His Port dames, past the mid-century, have the luxurious gloom and pensive stability that is still the mask of Argentina's matriarchy. But his most beautiful paintings, few enough, are the panoramic pictures of the pampa and its last gaucho life. His figures of the separate centaurs are solid in almost symbolic isolation, indicated in masterly sharp-focus drawing. His detailed analysis of foliage brings his sentinel-like *ombú* trees close to Hobbema's oaks, while the vast precipitation of his long cloud-tails suggests Ruisdael's conquest of aerial space. But these are analogies rather than debts. He was a most original artist.

Pueyrredón's masterpiece, *The Encounter of the Gauchos*, is at once the inscription of a social class and a historic epoch, while in itself a pre-eminent work of art in form and rendering (page 14). The opposition of



mounted rider to horseman on foot—one in white on a white mount, the other dressed somberly against the black horse, the one seated, tense and alert as if about to gallop off, the other relaxed and easily letting his sturdy criollo pony crop the lush grass—is conceived almost as metrical strophe and antistrophe of visual verse. His life, pleasant as his painting, he passed with his mother in the lovely suburb of San Isidro; he died in 1870. Much in him will remind us of the best of Eastman Johnson, and the Civil War Homer, but his work is always less anecdotal.

There were genre painters in the other republics as well. In Chile, where Monvoisin had done his portraits, José Gil de Castro, a wandering mulatto from Lima, painted the national heroes with sober naïveté, and Charles Wood (1793-1856), an Englishman naturalized in Boston, chronicled the stirring days of the same San Martín and Bernardo O'Higgins. Manuel Antonio Caro (1835-1903) was a *costumbrista* of some character. In his youth he had been employed as decorator of the Tuileries Palace, but returned to Santiago to document such domestic national rites as *La Zamacueca*, the local form of ubiquitous dance based on love-play of cock and hen, and *El Velorio*, the universal wake, a rarely dreary family occasion in all Catholic countries. Caro was a close observer of popular life. Those whom he painted were not rich enough to purchase his work, while those who might have done so were offended by his preoccupation with lower-class life. He finished as a banal portrait-painter, while his genre scenes were all bought up by traveling Germans as *souvenirs de voyage*.

Popular life as a whole, except for the two gaucho painters, Blanes and Pueyrredón, interested few artists above the rank of *costumbrista*. In Colombia, Torres Méndez and his son, Ramón Torres, did many charming lithographs, the drawings for which are now in Paris. In Peru, Pancho Fierro (1803-1879), a half-naïve watercolorist, has left a very complete record of Limeño street-life from about 1825 through thirty years—typical as street vendors' cries or popular ballads. The engravings of Ignacio Merino (1817-1876), a pupil of Paul Delaroche and Monvoisin, have a charm close to Gavarni, which his paintings seldom showed. Francisco Lasso (1810-1868) has left in one picture, his *Pascanas*, a fine study of the sierra Incas of his epoch, as noble in their solitude as Pueyrredón's gauchos.

In Cuba, however, the comic aspects of Negro life appealed to Víctor Patricio de Landaluze. Born in Bilbao, he seems to have landed in Cuba in 1863, where he died in 1889. His paintings of popular types are sympathetic and delicate. His Negresses in white dresses and turbans, smoking their cigars, have a friendly warmth; his carnival scenes, a genuine, sunny familiarity. Few felt the ordinary life of the Negro in Latin America as William Sydney Mount (1807-1868) saw his Negro mammy in his beautiful *Eel Spearing at Setauket* (1845) or in his *Music Hath Charms* (1847), which, with a kindness innocent of mawkishness, depicted the separation of class and race. However, little research has been made in Latin America concerning anonymous or obscure genre painting, and in our country there may easily come to light much interesting material. The natives seemed generally exotic, not real. If the Indians appeared at all, as in Luis Montero's *Funeral of Atabualpa*, they looked made-up for the last act of an Italo-Peruvian *Aïda*.

#### 8. Academic Taste: The Salon

To be sure, in Mexico the popular arts remained alive, and a charming provincial school like that of the Guadalajara portraits was possible. But the energy to look at the commonplace and treat it as if it were important was, for a variety of reasons, denied to Latin America. A natural provincial, social and intellectual insecurity made young students grasp any ready-made formula for salon prizes, medals and parchment diplomas which could actually be displayed at home as a token of having achieved more than a colonial status in the European world. The anecdotal atelier tricks of such antiquarians as Mariano Fortuny were dominantly influential. Towards the end of the century Paul Delaroche and Ary Scheffer were replaced as models by Henri-Martin, Carolus Duran, Bouguereau and Bastien-Lepage. The few Incaic or Aztec objects that were collected found their way to gather dust in museums of natural history, while any Attic sherd or Pentelic fragment was canonized as the ideal of world art. There was little consciousness of time or place. Even the later historical painters became swollen and theatrical. The thin scale of Detaille, Meissonier and de Neuville superseded Gros and Vernet. Daniel Hernández (1856-1932) in Peru, Angel Della Valle (1852-1903) in Argentina, Almeida Junior (1850-



THOMAS EAKINS: *Life Study*. (c.1866.) Philadelphia Art Museum.



EDUARDO SIVORI: *Le Lever de la Bonne*. (1887.) Museum of Fine Arts, Buenos Aires.

1899) in Brazil painted government commissions and received their local prize awards.

However, there were artists who were deeply interested in their art, and their preoccupations were more in the technique of rendering form, mastering color and composition, and learning the complex mechanism of the human body, than in national myth or official prestige. Such a one was the Argentine, Eduardo Sívori (1847-1918), born in Buenos Aires. In 1877 he had helped to found a Society for the Stimulation of the Fine Arts. He studied with Jean Paul Laurens in 1882 in Paris and must have felt, at least indirectly, the effect of Courbet. His figure painting, *Le Lever de la Bonne* (page 17), first shown at the Paris Salon of 1887, and the first Argentine work to be so honored, was a Zolaesque life study of a nude domestic servant in the squalid disorder of her grim room. It had an uncompromising reality close to the early life-drawings of Thomas Eakins, who

only a little later, in Philadelphia, would be savagely persecuted for his interest in the unrobed female form, and we see the model masked to hide her shame (page 17). Sívori's picture, when sent home, was denied wall space in the Salon but was finally hung in the galleries of the *Estímulo*, where it enjoyed a satisfactory *succès de scandale*.

As for nineteenth-century mural painting in Latin America, there was little enough of it unless the big battle pictures may be so considered because of their huge dimensions. In Rio de Janeiro, Fromentin decorated a government chapel. When the Argentine Pavilion at the Paris Universal Exposition of 1889 was to be adorned with murals, only such French academicians as Albert Besnard or Jules Lefebvre received the commissions. For the Mexican Pavilion, a mosque was erected. In Mexico City, however, walls of the churches and palaces were still painted. Rafael Ximeno y Planes did a handsome



THOMAS MORAN: *The High Teton*. (1897.) The Metropolitan Museum of Art, New York.



JOSE MARIA VELASCO: The Valley of Mexico. (1877.) Collection Edgar J. Kaufmann, Pittsburgh.

over-all ceiling for the interior of the dome of the Cathedral, and also in the chapel of the School of Mines. The Emperor Maximilian, eager to encourage whatever native culture resembled that of Europe, had Santiago Rebull paint his portrait as well as the walls of his palace of Chapultepec.

### 9. Landscape

The greatest of the Mexican landscape-painters was certainly José María Velasco, whose paintings, due in great part to the admiration of his onetime pupil, Diego Rivera, have recently been declared a national monument, following a great retrospective exhibition held in the Palace of Fine Arts in 1942. A pupil of an Italian, Lande-

sio, Velasco painted indefatigably what he knew best, the supreme natural glories of the Valley of Mexico (above). In North America he is analogous to the panoramic landscape painters of our own west, Church, Bierstadt and Moran (page 18). For him, as for them, the grand mountain scenery, rendered with loving precision, sometimes gilded by sunsets or in the early flush of dawn, was a testimonial of religious devotion. God was portrayed showing his hand in the grandeur of nature rather than in the corruptibility of man and his works.

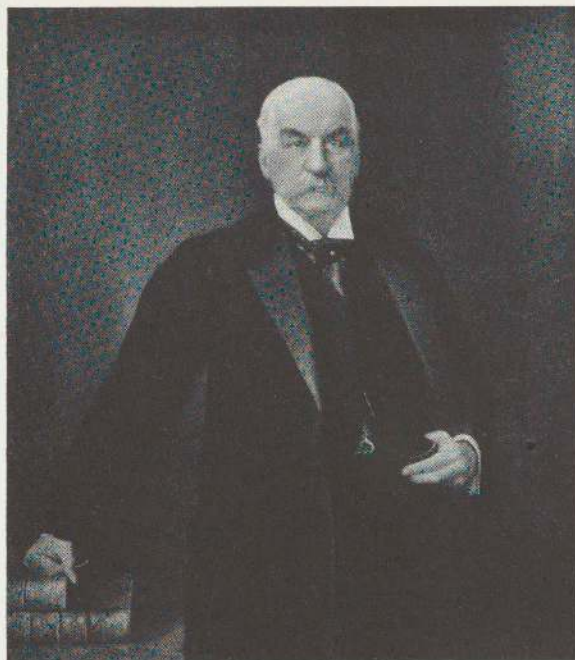
Impressionism affected Latin America indirectly. While Boston and New York, through the Sears and Havemeyer Collections, knew Manet, Monet and Whistler fairly early, the masters of the school are not yet entirely fa-

miliar to the great public of Rio or Buenos Aires, at least in the original. Instead such an Argentine impressionist as Fernando Fader (1882-1935), who occupies a historic position for his local innovations, was a pupil of the German painter of sheep and goats, von Zügel. The vibration of light, the ambience of *plein-airisme*, came to South America through the salon success-pieces of Anders Zorn, Sorolla and Besnard. In Mexico, Joaquín Clausell, a vigorous landscapist who owned French paintings, and Alfredo Ramos Martínez performed impressionist duties for the older generation of contemporary painters.

The century closed with little self-discovery and the new theories of *art nouveau* half assimilated and half understood. The big cattle pictures of the Italian Segantini would be imitated as soon as seen. As the port of Buenos Aires prospered with the great influx of European immigration, the taste of the official French was final. Needless to say, North America was farther re-



JUAN MANUEL BLANES: Portrait of Doña Carlota Ferreira. (c. 1870.) Museum of Fine Arts, Montevideo.



CARLOS BACA-FLORES: J. P. Morgan. (c. 1908.) The Metropolitan Museum of Art, New York.

moved than Russia, and Brazil no closer to Mexico. England had never counted. Occasionally such curious figures as the Peruvian, Carlos Baca-Flor (1865-1941), would find a lucrative formula in an amalgam of Rembrandt and Bonnat, diluted with traces of Fantin-Latour. His *J. P. Morgan*, showing this historic figure more as burgher than buccaneer, but scarcely as a discriminating Maecenas, commanded a price only a little less than the market value of a Renaissance portrait (above). Yet the head reveals a fierce integrity superior to Sargent's slick ironic flattery of Asher Wertheimer.

In the nineteenth century these unfamiliar names stand out and command our curiosity and admiration. When the National Gallery in Washington completes its function by including a gallery of classic American painting, North and South, these pairings may be present: Pueyrredón with the best Mount and early Homer, Juan Manuel Blanes with George Caleb Bingham, José María Velasco with Thomas Moran. The others are interesting for historical or other considerations, but Pueyrredón, Blanes and Velasco are great artists.

## ARGENTINA

Between late nineteenth-century and contemporary Argentine painting an intermediate generation served a double purpose. The older men transferred to the port of Buenos Aires (contemporary Argentine art is largely an affair of the single capital city) some of the more useful if secondhand innovations of impressionism, while their immediate successors, preoccupied with the exotic or the picturesque, served as springboard to a healthy *avant-garde* reaction coincident with the rise of the School of Paris in the early 'twenties.

Of these, among the most honest is Pío Collivadino, born in 1869 of Italian origin. Reared in the era of Mancini, Previati and Segantini, his vision has been, however, of the town. His tacky *impasto* is built up into solid aspects of Buenos Aires recalling the genuine urban nostalgia of the early Childe Hassam. Cesáreo Bernaldo de Quirós, born in 1881 of Basque Portuguese stock, claims to have been affected by Goya but seems closer to Frank Brangwyn or Sorolla. The Hispanic Society of America sponsored an exhibition of his work in 1933 in the United States. Benito Quinquela Martín, born in Buenos Aires in 1890, was for long the most famous Argentine painter. His oleaginous dithyrambs to the *Boca*, the great industrial harbor, were admired by President Alvear and found their way to many diplomatic galleries from the Luxembourg to the Metropolitan.

In a country where art is largely official, it is fortunate that Alfredo Guido occupies his high position. Born in 1892 in Rosario, he was an early pupil of Pío Collivadino and did murals in Spain, somewhat affected by Brangwyn. But like so many contemporary Argentines, Guido has felt the over-all influence of André Lhote and his Parisian academy of rationalized cubism. By 1920 Lhote had lucidly formularized the discoveries of Picasso and Juan Gris. It is extraordinary that a whole generation of Argentines should have embraced this formal teaching so readily when previously their standard had been Ignacio Zuloaga at best or Beltrán Masses at worst. Since 1932 Guido, as Director of the Superior School of Fine Arts on the Balneario, has been responsible for the high standard of technique its pupils share. Although his *taille directe* monoliths are too heavy to move from Buenos Aires, the magnificent sculpture of José Fioravanti must

be at least referred to. His recent arch to Bolívar is one of the handsomest public monuments erected in the Americas during the last decade.

Guido made careful documentary etchings of the northern provinces and Bolivia early in his career. After work with Lhote he shed the picturesque for the monumental. His temperas of stevedores at rest, in their high-relief modeling, surpass their European sources (page 22).

Lino Eneas Spilimbergo, of Italian origin, was born in Buenos Aires in 1896. Trained in the Academy as a figure- and landscape-painter in the line of Segantini, after 1925 he also felt the impact of Lhote, but indirectly that of de Chirico and Modigliani as well. His impressive female figures with their characteristic wide-open, large pupilled eyes have their neoclassic monumentality (page 23). Perhaps his finest work is a series of unpublished black-and-white monotypes, *La Vida de Emma*, the tragedy of a Port girl.

Emilio Pettoruti, also of Italian stock, was in Italy from 1913, exhibited with the Milanese vanguard and later felt the influence of Picasso and Juan Gris. He left Europe in 1924 and still paints in the cubist idiom of the early 'twenties, but with such authority that he may be called the foremost South American cubist (page 24). Demetrio Urruchúa is an easel painter and has made fine true frescoes in the Women's University in Montevideo, but his strongest work has been in his anti-fascist monotypes, whose cruelty and courage have not recommended them to political appreciation in a city existing under a "state of siege" to ensure its neutrality (page 24).

Raquel Forner is the best-known woman painter in Argentina. The wife of Alfredo Bigatti, a sculptor, her female figures have his plastic angularity. Her landscape, *Desolation* (page 25), was inspired by our tragic times and the tree shapes of the blasted forests of Nahuel Huapi and the southern lakes. Norah Borges had also known Lhote. Her delicate feminine gouaches have their curious sophisticated innocence (page 25).

Horacio Butler, a student of Lhote as well as Othon Friesz, and an admirer of Matisse, has appropriated the *Tigre* as his special subject. This archipelago of islands

(Continued on page 29)

ARGENTINA



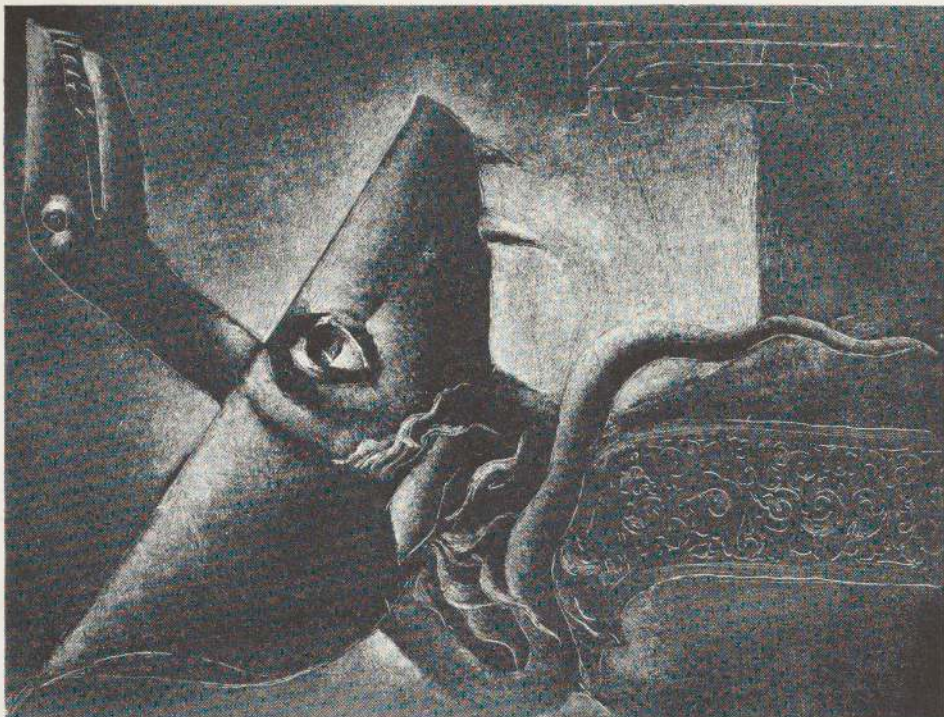
21. GUIDO: Stevedores Resting. (1938.) Inter-American Fund.



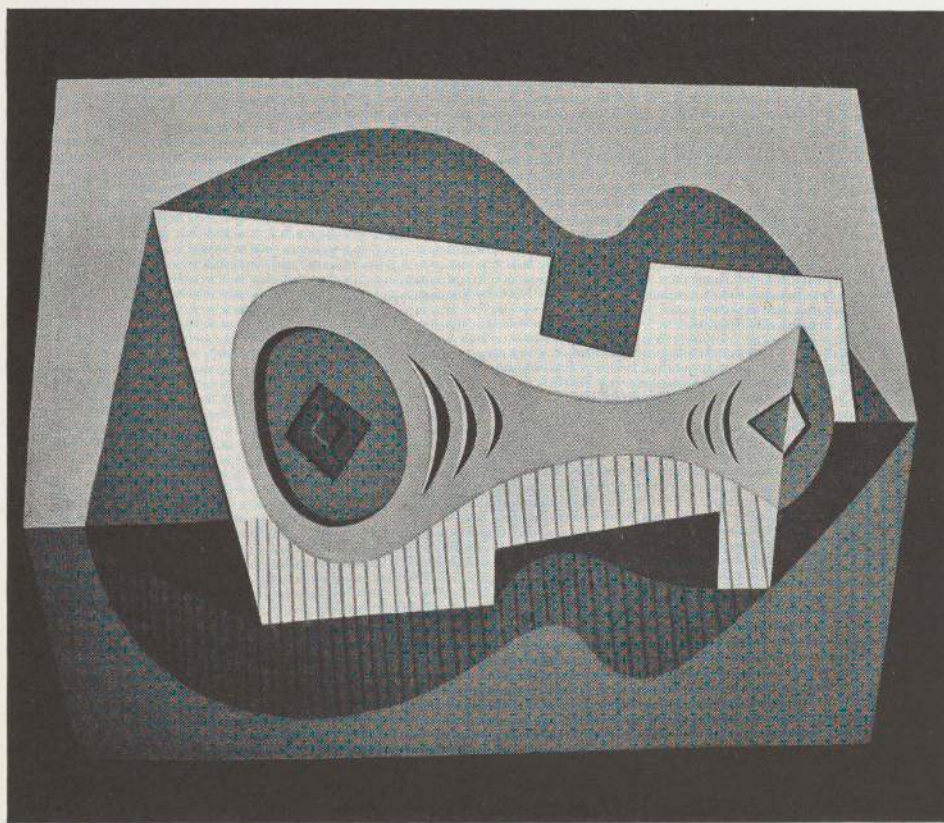
38. SPILIMBERGO: Seated Woman. 1932. Inter-American Fund.



ARGENTINA



43. URRUCHUA: The Serpent. 1942. Inter-American Fund.



35. PETTORUTI: The Verdigris Goblet. 1934. Inter-American Fund.

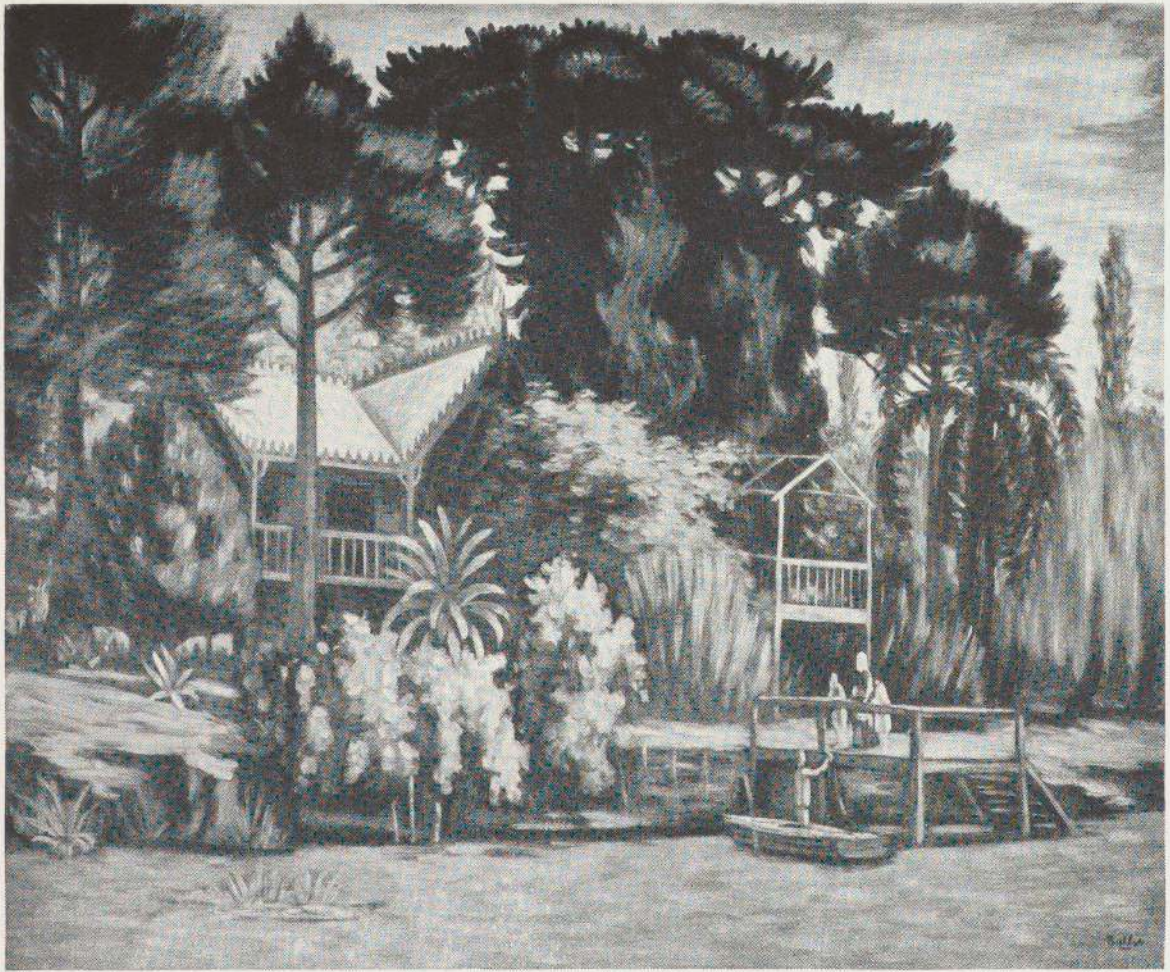


19. FORNER: Desolation, 1942. Inter-American Fund.



12. BORGES DE TORRE: Holy Week, 1935. Inter-American Fund.

ARGENTINA



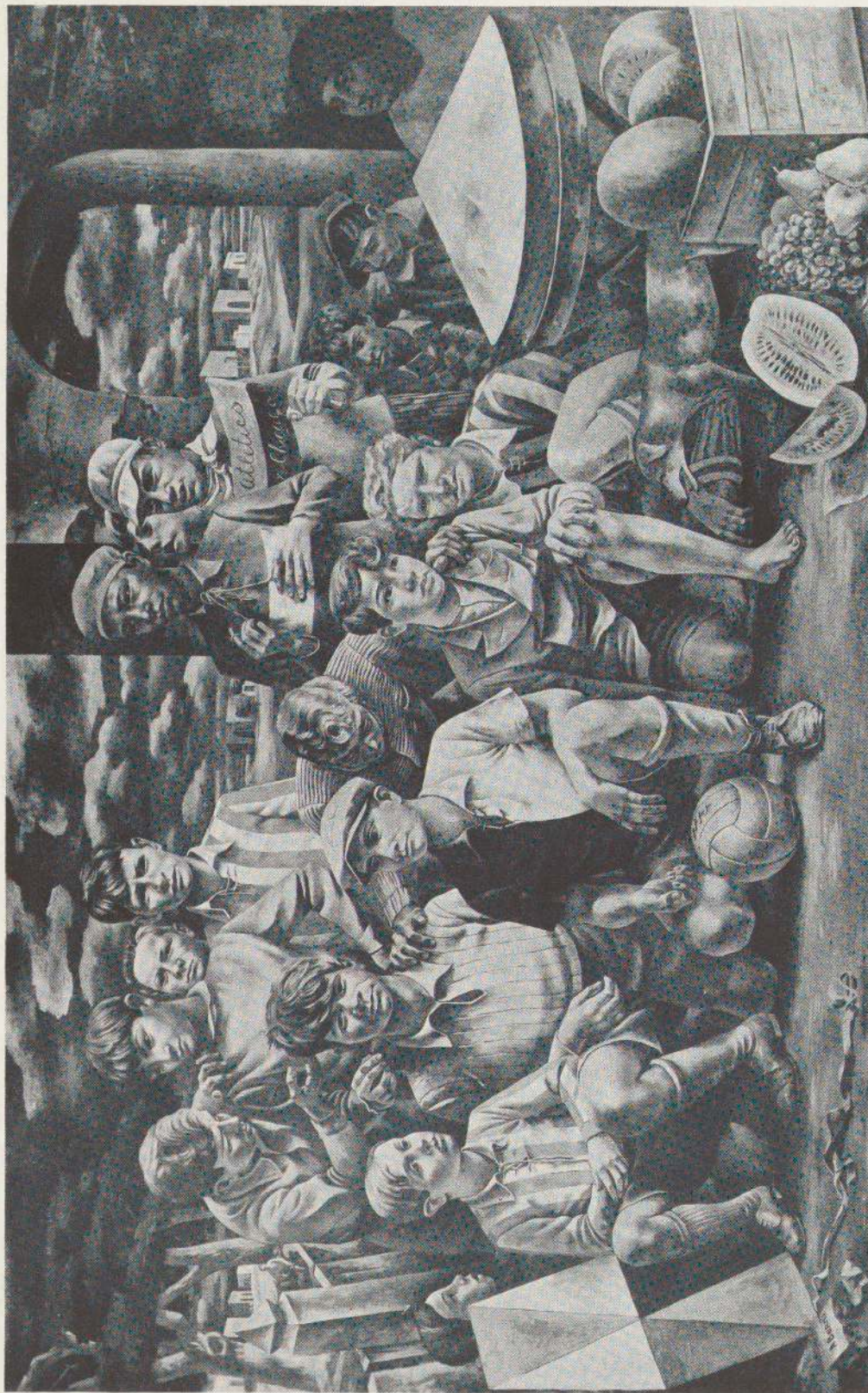
14. BUTLER: El Camelote: Tigre. (1941.) Inter-American Fund.

ARGENTINA



33. PACENZA: Street Corner of San Telmo. 1934. Inter-American Fund.

ARGENTINA



7. BERTI: New Chicago Athletic Club. (1937.) Inter-American Fund.

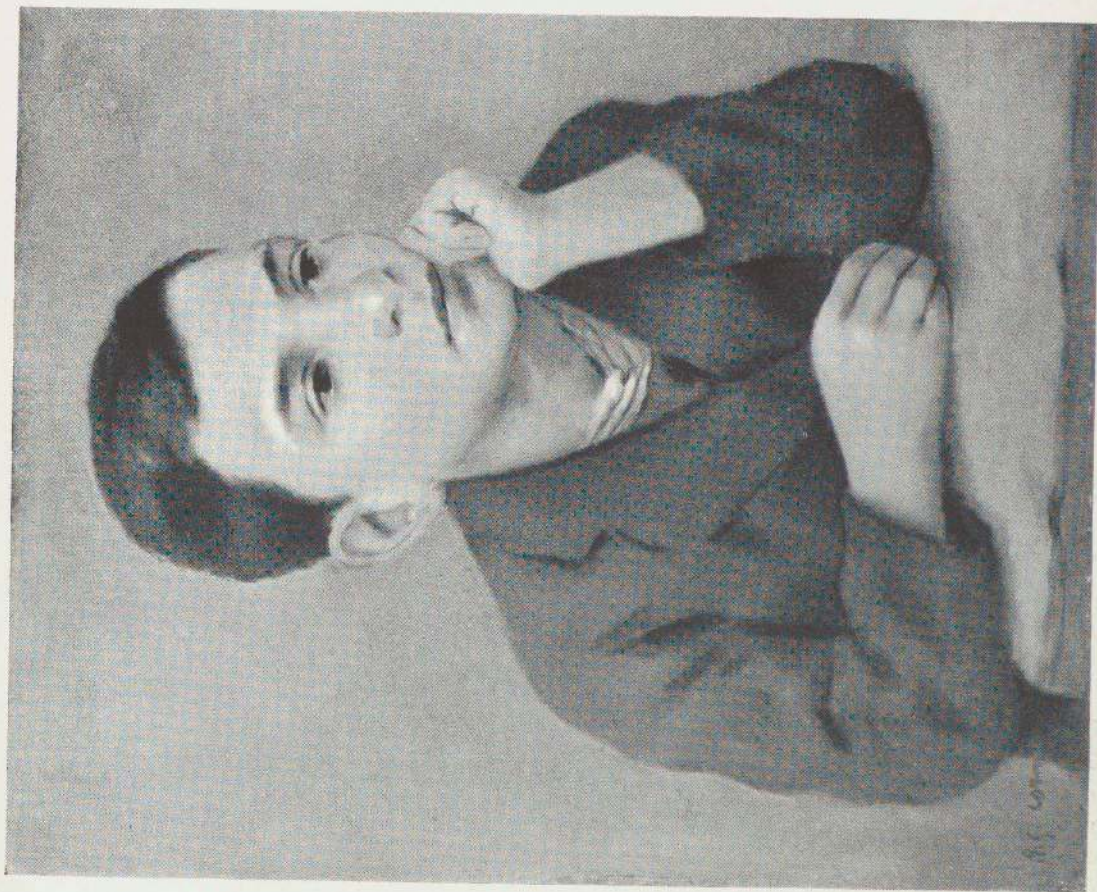
and canals in the estuary of the Paraná recalls a ruined Narragansett pier of Newport. His somber, nostalgic pictures of the epoch of his parents are analogous to Burchfield and Hopper (page 26).

Onofrio Pacenza, trained as an architect, has done a parallel record of the blank streets of the capital. He knows the suburbs of Buenos Aires and paints their monotonous vista with genuine poetry (page 27).

Antonio Berni of Rosario de Santa Fe is the Argentine who perhaps most resembles a North American of the epoch of the W.P.A. and the Treasury Section of Fine Arts. In Europe from 1925, he was affected by de Chirico and Segonzac. In 1934 he worked briefly with Siqueiros in Buenos Aires. Recently he has traveled in Bolivia and Peru. His hardness and honesty reinforce the unpromising social comment of his pictures (page 28).

Ramón Gómez Cornet paints young children, tenderly, with psychological acumen and without sentimentality (at left). Aquiles Badi, boon companion of Butler and Basaldúa, was a Lhote student and a witty and often monumental painter of modern Buenos Aires (page 30). Héctor Basaldúa, for the last decade scenic designer for the Colón Theater, up to about 1933 painted excellent contemporary *costumbrista* gouaches, with the eye of a *porteño* Lautrec and Guys (page 30). Raúl Soldi now designs film sets but has a personal longing for the outskirts of his city (page 31), while Attilio Rossi, a recent arrival from Italy, sees the old and the new of the metropolis side by side with an alien's irony (page 31).

The printmakers of the Superior School are technically extremely able. Typical of them are Clara Carrié's strong aquatints, Néilda Demichelis' bold lithographed heads, López Anaya's surrealist *Mermaid* and María Otero Lamas' delicate adolescents (page 32).

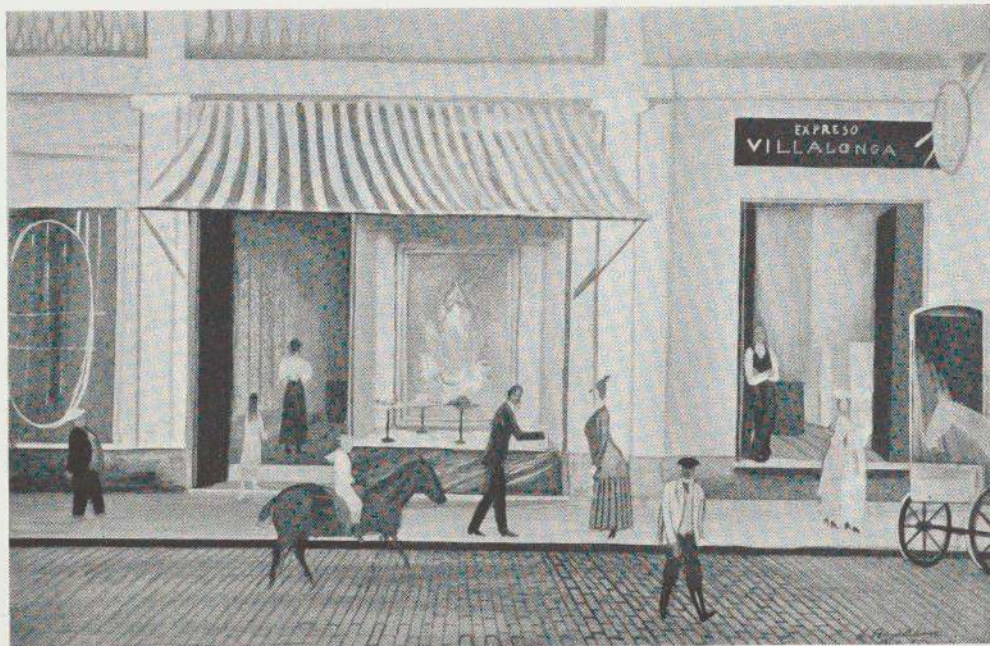


20. GOMEZ CORNET: Head of a Boy. 1942. Inter-American Fund.

ARGENTINA



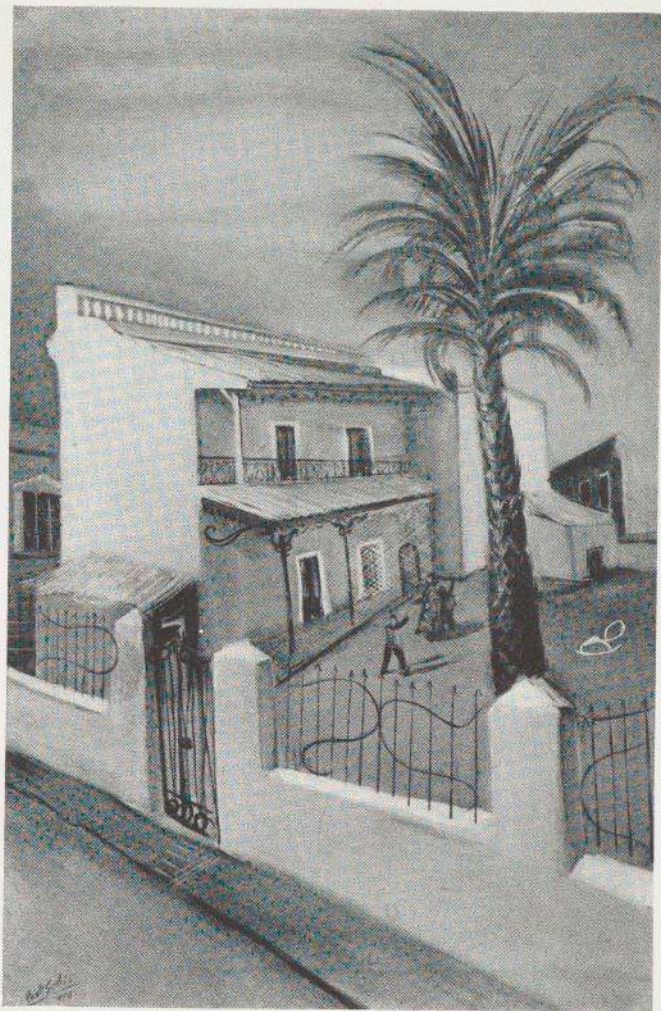
2. BADI: School Tableau—San Martín's Birthday. (1935.) Inter-American Fund.



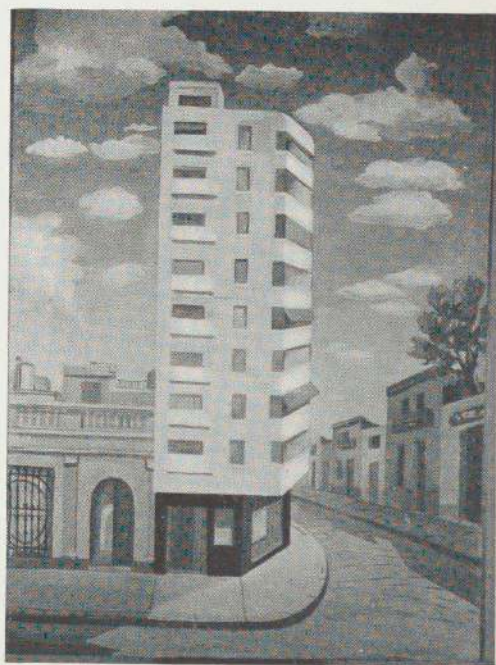
6. BASALDUA: Expreso Villalonga. 1937. Inter-American Fund.

**ARGENTINA**

37. SOLDI: Street in San Martín, 1940. Inter-American Fund.

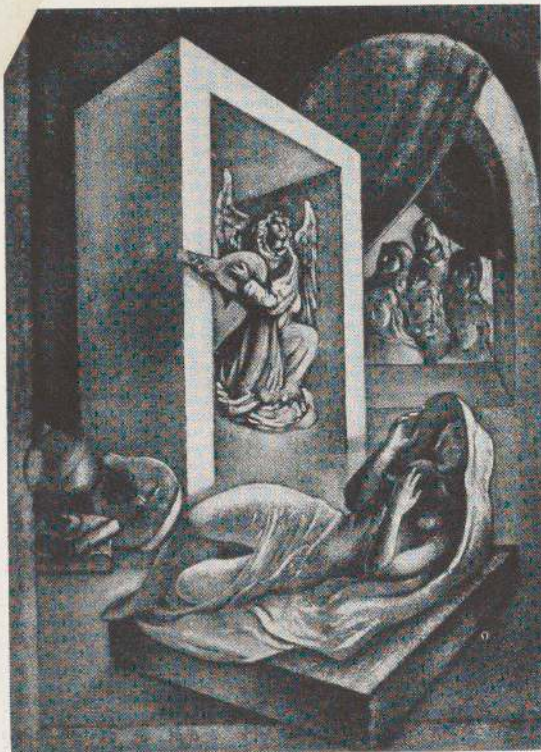


36. Rossi: Landscape, Buenos Aires, 1940. Extended loan.





ARGENTINA



18. DEMICHELI: Heads. (1942.) Inter-American Fund.

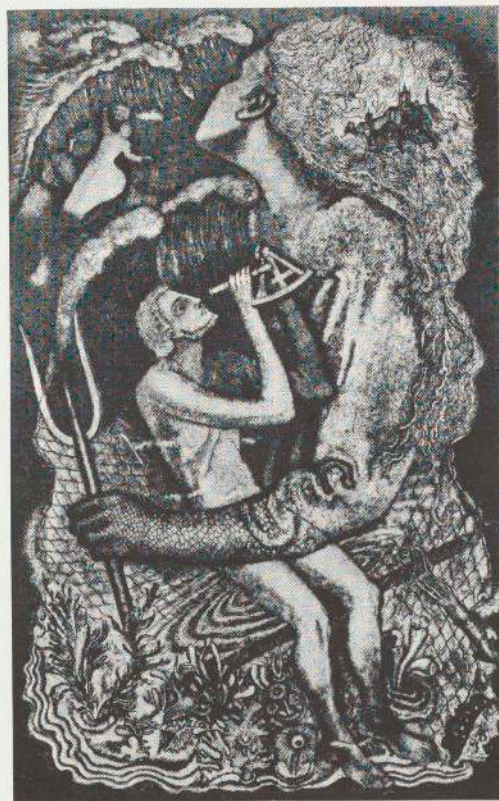


16. (left) CARRIE: The Angel Musician. 1938. Inter-American Fund.

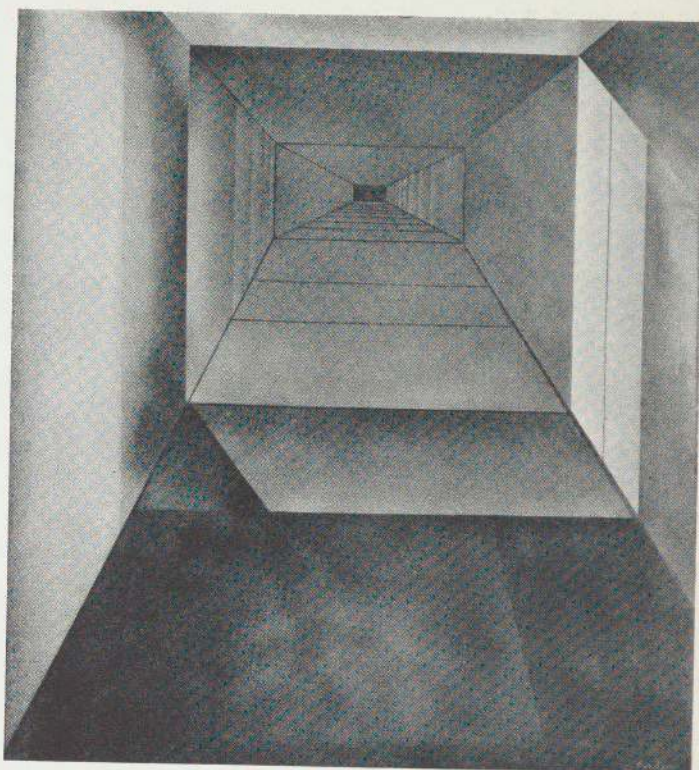


31. (above) OTERO LAMAS: The Picnic Lunch. 1938. Inter-American Fund.

26. LOPEZ ANAYA: Mermaid. 1942. Inter-American Fund.



## BOLIVIA



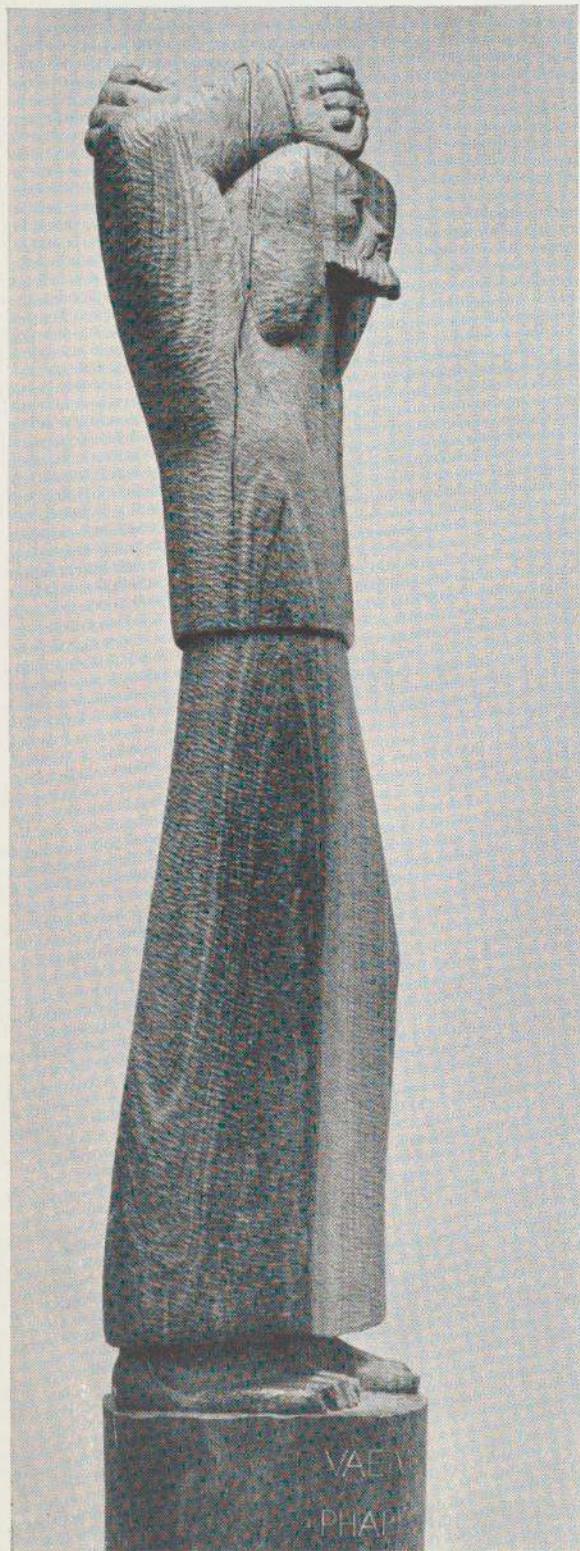
46. BERDECIO: The Cube and the Perspective. 1935. Gift of Leigh Athearn.

A National School of Fine Arts was founded in La Paz in 1920. As might be expected from its traditional past, Bolivia has shared the influences felt in Cuzco and Lima from the Tiahuanaco culture through colonial times. The inhabitants of the *altiplano* are close to those of the Peruvian mountains. Some influence of Sabogal and his school is apparent also in recent paintings of Indians, in which the representation is decorative and formularized rather than realistic. A leader in this direction is Cecilio Guzmán de Rojas of Potosí, Director of Fine Arts in Bolivia since 1932. Arturo Reque Meruvia of Cochabamba has studied in Madrid at the Academy of San Fernando and in Buenos Aires. He is accustomed to sign his work, the most notable of which is in graphics, by the name "Kemer." Marina Núñez del Prado is a sculptor

who graduated from the National School of Fine Arts in La Paz in 1930, where she has since taught sculpture and artistic anatomy. Her solid shapes based on Indian life have been widely exhibited throughout the Americas.

Roberto Berdecio, a young Bolivian born in 1910 and recently working in California, came under the influence of David Alfaro Siqueiros in 1934 when the Mexican was in the United States. Berdecio also uses duco applied to steel panels with an airgun. His solid abstraction in this medium (above) has the three-dimensional projection of concrete form so prized by Siqueiros, and he has handled both technique and a deceptively simple composition with mastery and effect. It is from young artists like Berdecio that a new generation in their native lands may be fertilized.

## BRAZIL



There are two schools of contemporary painting in Brazil, apart from the work of untutored painters and some small activity in Pernambuco: the activity of Portinari and his associates, with a few independents, in Rio de Janeiro, and the school of São Paulo, which is more individualistic. Yet modern art, as we understand it in North America, came to Brazil first through São Paulo.

There is little connection between the two cities except through rivalry. The capital has enjoyed its prestige as an international port, while São Paulo, until its coffee economy was upset, practically supported the country on its industrialization and by the energy of its German and Italian emigrants. Ever since the days of the *bandeirantes*, who marched deep into the interior, the Paulistas have supported the *bandeira*, or banner of pioneering. São Paulo has the North American atmosphere of Seattle or St. Paul. The cultural atmosphere has sometimes been almost over-contemporary in its nationalism.

A Russian educated in Germany brought the news of French post-impressionists and *les fauves* to São Paulo. Born in Vilna in 1890, Lasar Segall, a painter and sculptor of the international rank of Chagall or Lipchitz, went to Berlin at the age of sixteen. Under Max Liebermann he showed at the *Sezession* and in February, 1913, held an exhibition of his work in São Paulo. At the same time Anita Malfatti, a gifted Paulista, was looking at Archipenko, Kandinsky and Gauguin in Germany. She worked with Lovis Corinth and saw the first show of the Paris moderns in Germany—Picasso, the Douanier Rousseau and van Gogh—before the first World War. She also studied at the Art Students' League in New York City, met Marcel Duchamp and drew for *Vogue* and *Vanity Fair*. In January, 1917, she returned to arrange the first exhibition of modern art in Brazil.

However, the event that corresponds to our Armory Show of 1913 was the *Semana de Arte Moderna* of São Paulo in 1922. It precipitated a cultural and even political revolution not only in the city but throughout the republic. Marinetti's futurism was invoked, poets declaimed, a student of Isadora Duncan danced, Villa-

54. MARIA: Christ. (1941.) Gift of Nelson A. Rockefeller.

Lobos replaced Chopin on a musical program, and the *fazendeiro* coffee-planting high bourgeoisie were outraged. The painter Tarsila do Amaral, after a visit of the French writer, Blaise Cendrars, left in 1924 for long trips to Paris, where she worked with Fernand Léger, and travelled as far as Moscow. The architect-painter and theorist, Flavio de Carvalho, in 1932 was a moving figure in the creation of the Club of Modern Artists, which produced ballet-opera analogous to Schlemmer's Bauhaus experiments with chromium and cellophane. Segall, unaffected by the land of Brazil, nevertheless painted important international-style canvases, decorated private houses and stimulated the purchase of Picassos and Modiglianis.

In 1933 the *Sociedade Pro Arte Moderna* (SPAM) held its first large salon with canvases by Picasso, de Chirico, Lhote, Léger, Gleizes, Dufy, Delaunay, Foujita, Vuillard, Juan Gris and Marie Laurencin. In 1936 the first *Salão de Maio* was to predicate an important annual Paulista occasion. In 1939 this salon contained works by the North American abstractionists, Alexander Calder and John Xceron. Its epigraph was a statement by President Franklin Delano Roosevelt broadcast at the opening of the new building of the Museum of Modern Art in New York City.

The most important single Brazilian is also from the State of São Paulo, although he lives in Rio. Except for a few weeks a year when visiting his parents, Cândido Portinari is a thorough *carioca*. He was born in 1903 of Italian peasant stock. His studies at the Rio Academy availed him little; he learned the hard way, drawing photographic likenesses in bulk at a few cents a head. He went to Europe in 1928 and looked at painting more than he painted. At the same time the poet, Ismail Néry, had lived in Paris and sent back his concentrated assimilation of Juan Gris in delicate gouaches of his own, which for Rio, at least, are of some historic importance.

In 1932 the Japanese painter, Foujita, was in Rio and influenced Portinari technically and, to a degree, stylistically. Foujita certainly aided him by introductions to the Italian Embassy, in which milieu he was able to paint portraits and make a living. These heads showed a real appreciation of high Renaissance elegance and were as such recognized by Helena Rubinstein, the North American collector. Portinari's teaching at the University in Rio from 1936 to its closure in 1939 inspired the whole

younger generation of *carioca* painters, notably the excellent decorators, Roberto Burle-Marx, Percy Deane and Santa Rosa; the sensitive draughtsmen, Edith Behring, Diana Barberi and many others. In 1938 Portinari's murals for the superb new edifice of the Ministry of Education brought down on his head the wrath of the conservative military. He had dared to show ordinary Negro workmen as heroic or, as they said, ugly, i.e., monumental, with big feet and hands. In 1935 he had won a Carnegie Award with his *Coffee*, and in 1938 the magazine *Fortune* published several of his paintings, including *Morro*, now in the collection of the Museum of Modern Art (page 36). In 1939 and again in 1942 Portinari visited the United States, painting important murals first in the Brazilian Pavilion at the New York World's Fair, one of which is now in the Museum (page 37). In the Hispanic Foundation of the Library of Congress in Washington he completed in 1942 possibly his finest walls to date. Large one-man shows were held in Detroit, Chicago and at the Museum of Modern Art in New York City. His recent work, such as the murals for the Library of Congress and the Radio Tupi in Rio, are characterized by greater freedom and more calligraphic handling. The panels for the Radio Tupi in São Paulo (1943) show the effect that *Guernica* had on Portinari's own imagination.

Two independent painters of considerable importance, both older than Portinari, are Alberto de Veiga Guignard, trained in Germany, and José Pancetti, largely self-taught. Guignard's delicate and intimate talent is shown by his jewel-like tempera of the festivals in Ouro Preto (page 38). Pancetti was for years a professional sailor. His sober landscapes are executed with dignity and complete love for the sea where it touches ledge and shore. Recently he has been moved by a popular biography of van Gogh, although there is little direct influence except in the spirit of intensity (page 39).

Sunday painters like José Cardoso Junior, now over eighty, rejoice us with their innocent daring. Only such as these can quite simply attempt Rio's stupendous bay, but Cardoso places it in satisfactory perspective behind fruit, caterpillars and flowers (page 40). Heitor dos Prazeres, the young samba player (page 40), and Mme. Georgette Pinet, close in feeling to Utrillo, testify to the real though rather rare local interest in time and place.

In São Paulo, Paulo Rossi Osir, a well trained profes-

## BRAZIL

sional, also designs fine tiles in a revival of this ancient craft (page 39). The younger generation includes Francisco Rebollo Gonsales, a social-realist and formerly a football player, Lucy Citti Ferreira, a sensitive follower of Segall, and Carlos Scliar, who of all the newer painters may have the widest future.

Maria (Martins), the talented wife of the Brazilian Ambassador to the United States, is a sculptress of considerable power. Her jacaranda wood figure of *Christ* inscribed with the words, "Woe to ye, Scribes and Pharisees," is carved with a subtly modulated silhouette (page 34).

In São Paulo, Ernesto de Fiori, whose reputation as a

sensitive modeller of figures and a portraitist of perceptive accuracy was well established in Germany before Hitler, continues his work in Brazil. Bruno Giorgi, a young Paulista classicist of great merit, only awaits the end of the war to receive his critical due.

In Rio, Celso Antonio has made some roughhewn figures of a certain awkward power. Perhaps the finest sculptor now in Brazil is the Pole, Count Auguste Zamoiski, who has organized a coöperative atelier, employing the traditional *pedra-sabão* or soapstone worked by "Aleijadinho." Zamoiski's seated nude, the *Carmela*, placed before Oscar Niemeyer's "Pampulha" pavilion at Belo Horizonte, has its quiet grandeur.



57. PORTINARI: Morro. (1933.) Mrs. John D. Rockefeller, Jr., Purchase Fund.



58. PORTINARI: Festival, St. John's Eve. (1939.) Gift of the Brazilian Government.

**BRAZIL**



53. GUIGNARD; Ouro Preto. 1942. Inter-American Fund. This painting was commissioned by The Museum of Modern Art.



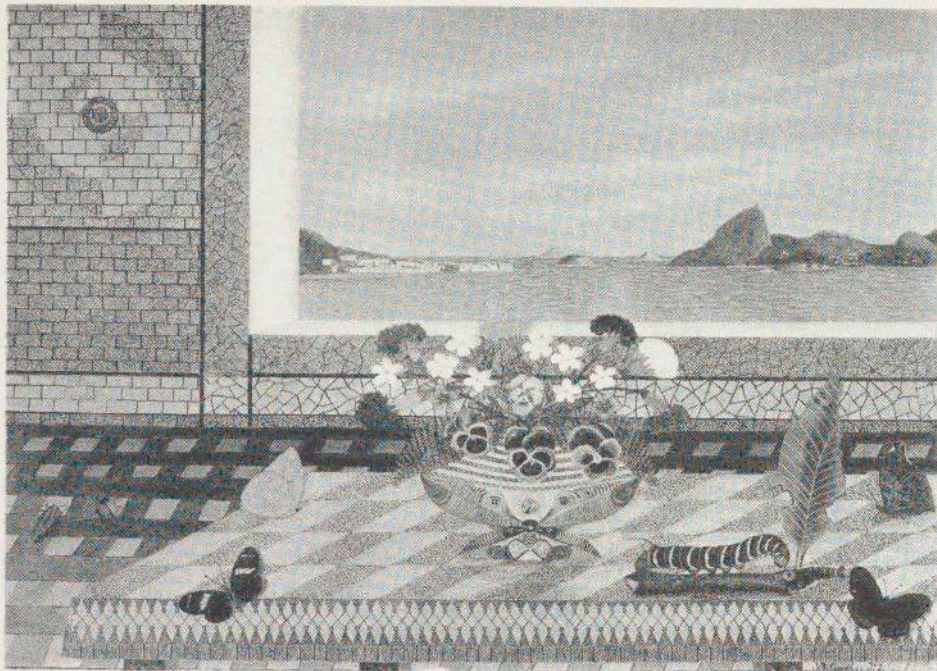
55. PANCETTI: Self-portrait. 1941.  
Extended loan.



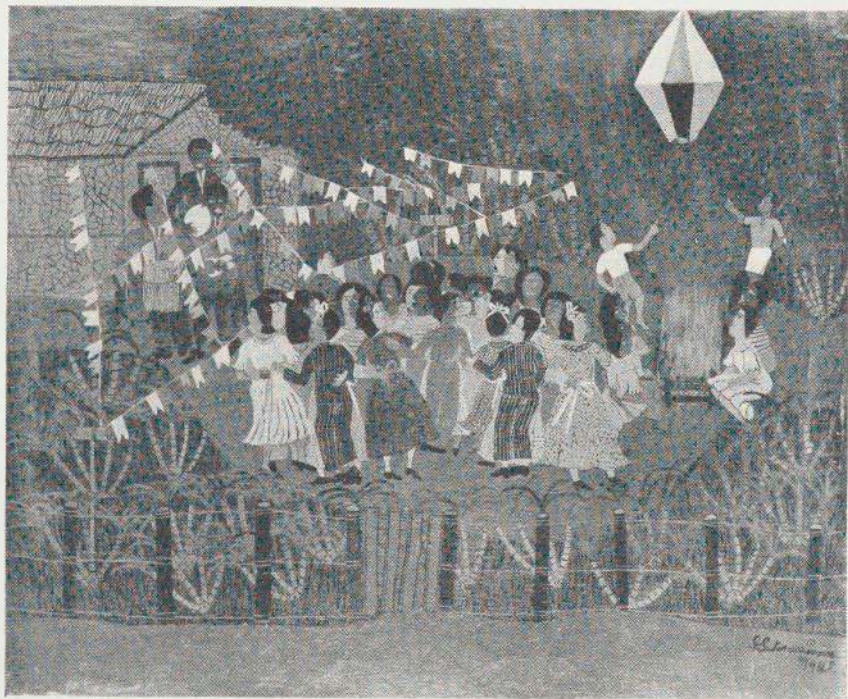
76. ROSSI OSIR: Fruta do Conde. 1939. Gift of  
Lincoln Kirstein.



**BRAZIL**

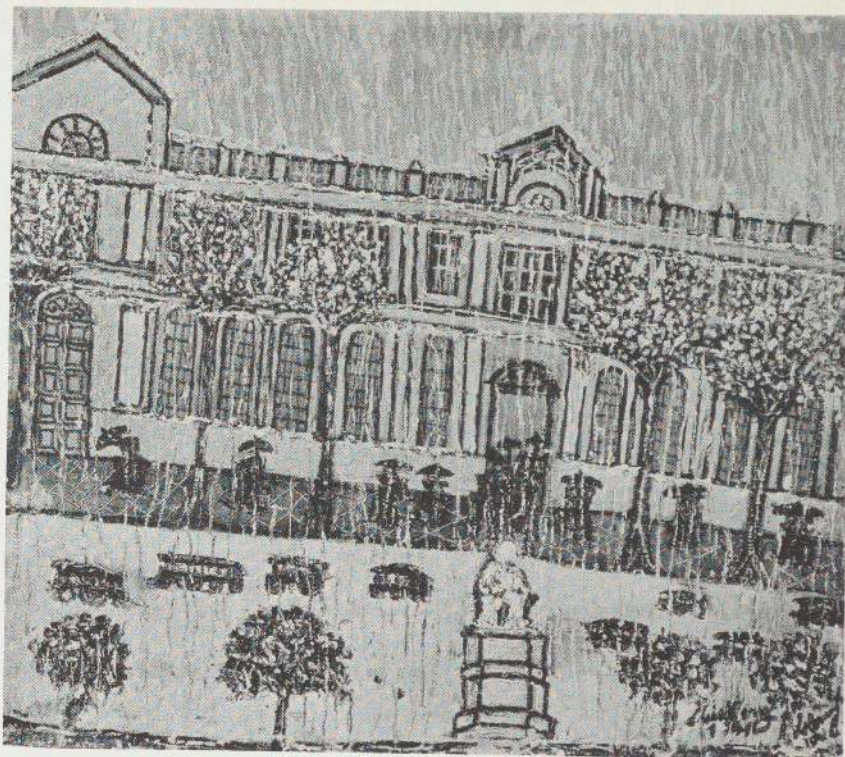


49. CARDOSO JUNIOR: Still Life with View of the Bay of Guanabara. 1937. Inter-American Fund.



51. DOS PRAZERES: St. John's Day. 1942. Inter-American Fund.

## CHILE



80. HERRERA GUEVARA: Snow Storm at the University. 1941. Inter-American Fund.

Painting in Chile is rather conservative, and there is little representative of any national attitude. The general criterion is esthetic. The local word *tinca*, which may be roughly translated as instinctive (predominantly French) taste or sensibility, is the one most used in discussions of art. There is no connection with the Araucanian Indian, little Spanish influence and, until and even after the arrival of David Alfaro Siqueiros in 1941 and his subsequent murals in the remote town of Chillán, scarcely any official interest in Mexico.

The Academy of Fine Arts in Santiago was initially proposed by Monvoisin, the French portraitist. Actually it was not founded until 1849, to be administered by mediocre Italian or German artists. In 1912 Fernando Alvarez de Sotomayor, a Spanish academician, later Director of the Prado, introduced locally Sorolla's glittering sunshine. However, by 1924 Chilean students in Paris had been in contact with Picasso. In that year

this so-called *Grupo Montparnasse* held a show there and received at home the support of the "creationist" poet, Vicente Huidobro, a follower of Apollinaire. The Minister of Public Education in the Ibáñez cabinet, Sr. Pablo Ramírez, with a certain desperate courage, shut the Academy for two years in 1928 in order to reform it and sent some twenty-six of the most promising students abroad for study. At the end of this interim the faculty of the Academy was incorporated into the University of Chile under the distinguished composer, Dr. Domingo Santa Cruz. He had in his own field effected a revolution with the motto, "Back to Bach." The painters returned from Europe crying, "On from Cézanne." Unlike the Argentines they never felt the strict discipline of Lhote but preferred the looser delights of *matière*, for its own sake. Internationals like the Russian, Boris Grigoriev, taught at the Academy but were not popular.

Israel Roa is perhaps the best of the teachers and

**CHILE**



84. VARGAS: The Dancer, Inés Pizarro. 1941. Inter-American Fund.



83. ROA: The Painter's Birthday. Inter-American Fund.

painters of this generation now working at the Academy. He received the von Humboldt scholarship in 1927 for two years' study in Berlin. His fluent style is not far removed from that of Lovis Corinth, with a trace of Dufy (above). The sculptor, Raúl Vargas, has done sensitive heads and fine figures in terra cotta, and recently a life-sized girl in this fragile medium (page 42).

Roberto Matta Echaurren, known in Paris and New York as Matta, was born in Santiago and there trained as an architect, graduating in 1931. He later worked with Le Corbusier in Paris and there joined the surrealist movement. His "geodesic" compositions are perhaps more ex-

pressionist than surrealist. Although he explains his work in terms of time-space philosophy, his art with its vertiginous mists and perspectives is close to the line of the Kandinsky of 1912 (page 44).

Luis Herrera Guevara, born in Santiago in 1891, was trained as a lawyer and is entirely self-taught. He redistributes and recreates local landmarks with charming insouciance. His simple compositions in bold color, often supported by sculptured impasto, have been praised by many Chilean painters as well as by the eminent poet, Pablo Neruda. Herrera has a refreshing eye even for the most familiar corners (page 41).

**CHILE**



82. MATTA ECHAURREN: Listen to Living. 1941. Inter-American Fund.

## COLOMBIA

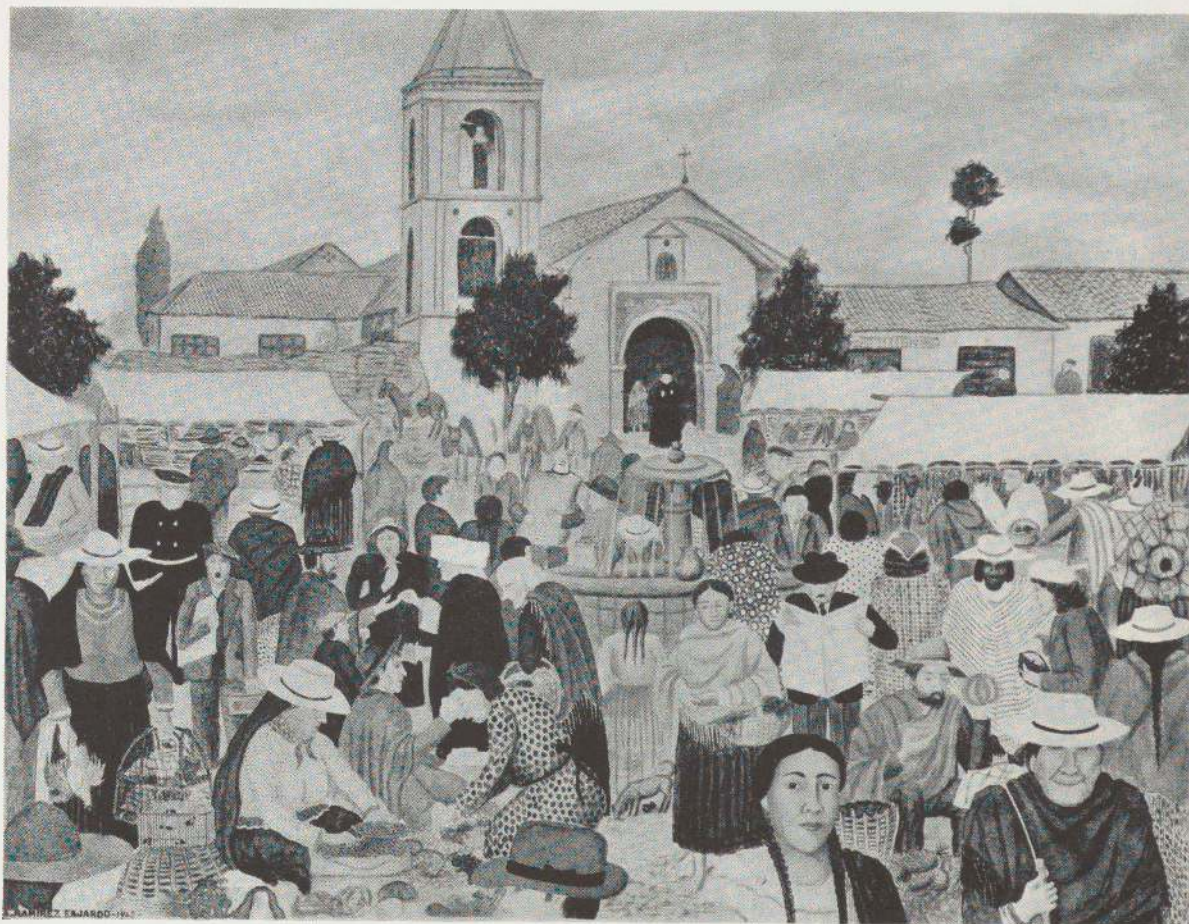
Modern painting in Colombia may be taken to have started with the "Centenarianism" of 1910, a nationalist manifestation in praise of the founders of the republic in neoclassical verse, prose and paint. During the first World War closer relations were established with Spain, where Colombian students studied, mostly at the Academy of San Fernando. Genre painting developed with Francisco Cano and Coriolano Leudo. Roberto Pizano had a considerable talent but died young, and Gómez Campuzano has a small-scale but honest interest in the rich Colombian landscape.

By 1930 Parisian influence created a normal reaction against the previous naturalism. Jorge Zalamea, a journalist, led the new pictorial movement, affected somewhat by Mexico, but such influential artists as Ignacio Gómez

Jaramillo and Pedro Nel Gómez are more academic.

A younger generation is now in healthy opposition. Luis Alberto Acuña, trained as a sculptor, shows strong plastic tendencies and some effect of Mexico, where for three years he occupied a diplomatic post (page 46). Gonzalo Ariza, who had a scholarship for work in Japan, shows small Japanese influence, but has in the company of Erwin Kraus made a conscious re-discovery of the wonderful savannas around Bogotá (page 46). Ramírez Fajardo is an untaught artist with close knowledge of the popular background (below).

The Colombian landscape is so impressive that it is heartening to find young painters, separated from both Paris and Mexico, investigating it rather than imitating a bohemian academy or supporting neo-Indian exoticism.



91. RAMIREZ FAJARDO: Fiesta. 1942. Inter-American Fund.

**COLOMBIA**



87. ARIZA: Bogotá. (1941.) Inter-American Fund.



85. ACUÑA: The Golden City.  
(1941.) Extended loan.

## CUBA

The Academy of San Alejandro, founded in Havana by Vermay in 1818, had after the middle of the nineteenth century a faculty of native painters who were frequently graduates of the Academy of San Fernando in Madrid. Leopoldo Romañach brought back a genteel academic impressionism. After the separation from Spain as the result of the Spanish-American War, painting developed more quickly. In 1905 two shows of French art were held in Havana, including work by Paul Chabas, Jean Paul Laurens and Raffaelli. In 1915 the Association of Painters and Sculptors was founded by Federico Edelmann and for about ten years served as a canalizing and catalytic agent for most of the artistic activity in Havana. In 1924 Víctor Manuel, who had studied in Paris, organized a revolt against the Academy. The new spirit was supported by the publication in 1927 of *Revista de Avance* under the aegis of Jørgé Mañach and other poets who spread Parisian *avant-garde* ideas. But second only to Paris was the prestige of Mexico, where at first Diego Rivera, and in the late 'thirties Guerrero Galván, had considerable influence on visiting Cubans.

Of the older men Fidelio Ponce de León, born in Camagüey in 1895, is the most admired. He studied in Europe and Cuba, developing a personal style of light but luxurious impasto and an ironic rendering of faces, open-eyed and fresh. He now lives precariously not far from Havana with a lighthearted if rather disturbing disinterest in his own work and the rest of the world (page 48).

Amelia Peláez, born in 1897, is a graduate of San Alejandro under Romañach. She studied and traveled much in Europe, returning to Havana during the mid-'thirties. Her paintings of Cuban fruits are done in an individual style of cubism in which the severely calculated composition is enriched by a corrugation of surface (page 49). Her large drawings have an elegance and intellectual piquancy rare in a woman (page 49).

Carlos Enríquez was born in 1900 and studied in New York and Europe. He is also a novelist of distinction, but his paintings are not literary. There is a windy sweep in his panels, as of a fresh breeze before the hurricane. He frequently uses a generalized double-image, in which, for instance, a landscape is also a reclining nude. An irides-

cent, almost bubble-like flow glistens through his dramatic palette. His horses recall Franz Marc's but his style is highly personal (page 50).

René Portocarrero, born in 1912, is self-taught and has never left Cuba. His art ranges from richly colored expressionist still lifes to drawings of informal wit and fantasy (page 51). Mario Carreño, born a year later in Havana, has studied in Madrid, Cuba, Mexico and New York. Extremely precocious and facile, Carreño nevertheless is too young, too intelligent and too capable to be dismissed as derivative. Open to a variety of influences from Raphael to Picasso, he is a gifted painter who is perhaps most original in his landscapes (page 51).

Mariano (Rodríguez) was born in 1912 and has worked in both Cuba and Mexico. His art ranges from the gay and stalwart *Cock* (1941) to drawings and watercolors of extraordinary grace and facility (page 52). Mariano has done a handsome fresco in the Santa Clara Normal School. Wifredo Lam, while he has felt the harsh and heady influence of Picasso after *Guernica*, has nevertheless invented his own subspecies of savage monsters and drawn them with an effective calligraphy (page 52).

Cundo Bermúdez, born in 1914, has painted an enchanting series of domestic interiors with characteristic stained glass fan windows against the tropical light (page 53). Luis Martínez Pedro, born in 1910, is a master of elaborate large-scale pencil drawings of girls or fishermen (page 53).

The sculptor, Teodoro Ramos Blanco, a Negro, was born in Havana in 1902 and has executed many important monuments in Cuba. He has a sensitive comprehension of wood and stone, and while such works as the recent head of Abraham Lincoln have a noble humanity, his less formal carvings like the *Old Negro Woman* are perhaps finer in quality (page 50). Ramos Blanco and Juan José Sicre are foremost among the established Cuban sculptors.

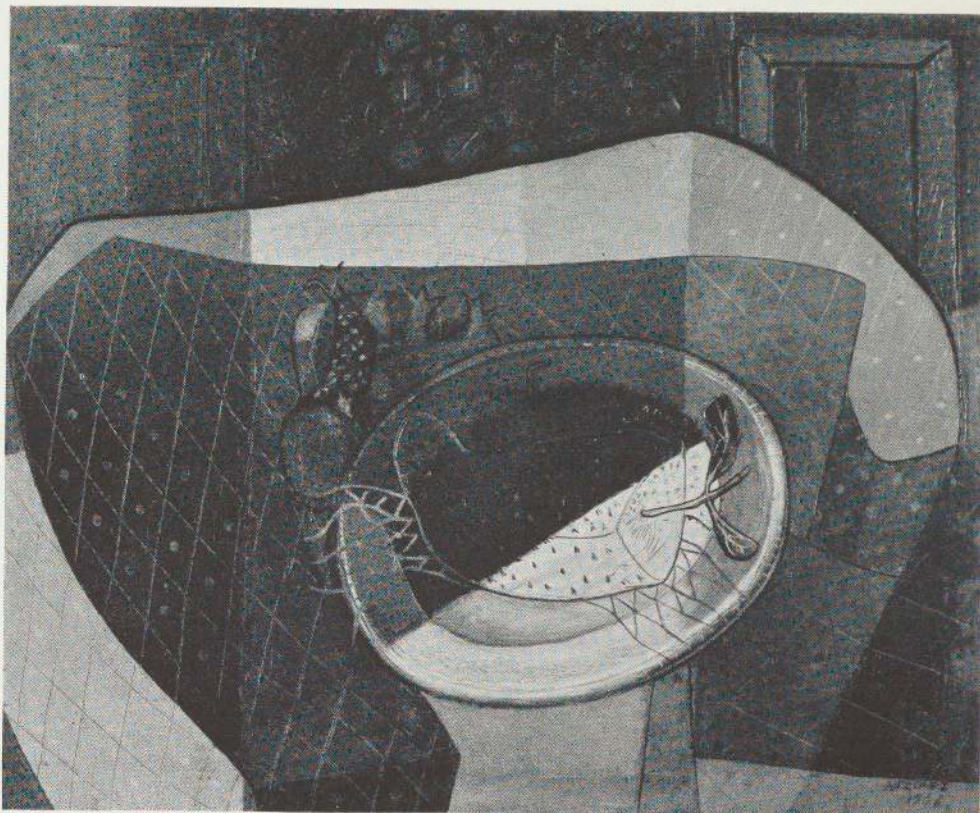
Painting in Cuba has a real national character, more intimate and circumscribed than in Mexico but pronounced in its vitality of color and its gusto for popular life, somewhat analogous to the island freshness of its music.



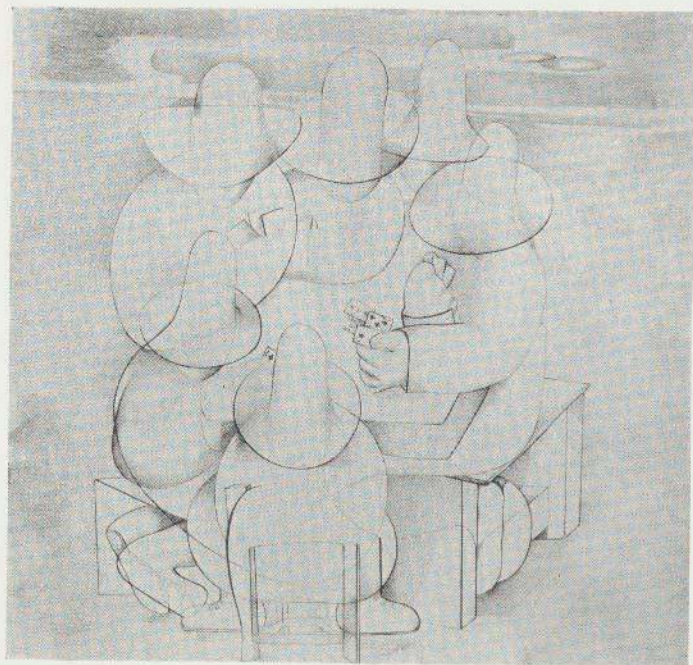
CUBA



102. PONCE DE LEON: Two Women, 1934. Gift of Dr. C. M. Ramírez Corría.



101. PELAEZ: Still Life in Red. 1938. Inter-American Fund.

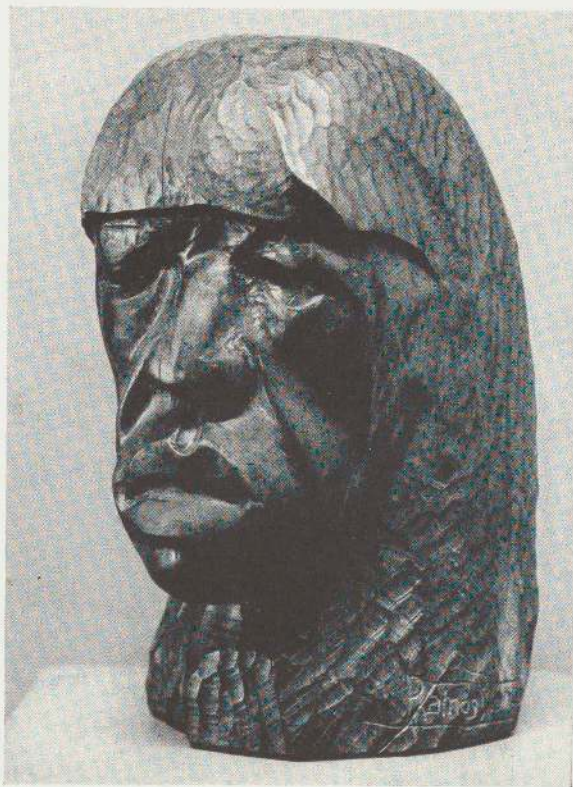


100. PELAEZ: Card Game. 1936. Inter-American Fund.

**CUBA**



94. ENRIQUEZ: Landscape with Wild Horses. 1941. Gift of Dr. C. M. Ramírez Corría.



104. RAMOS BLANCO: Old Negro Woman. (1941.)  
Inter-American Fund.

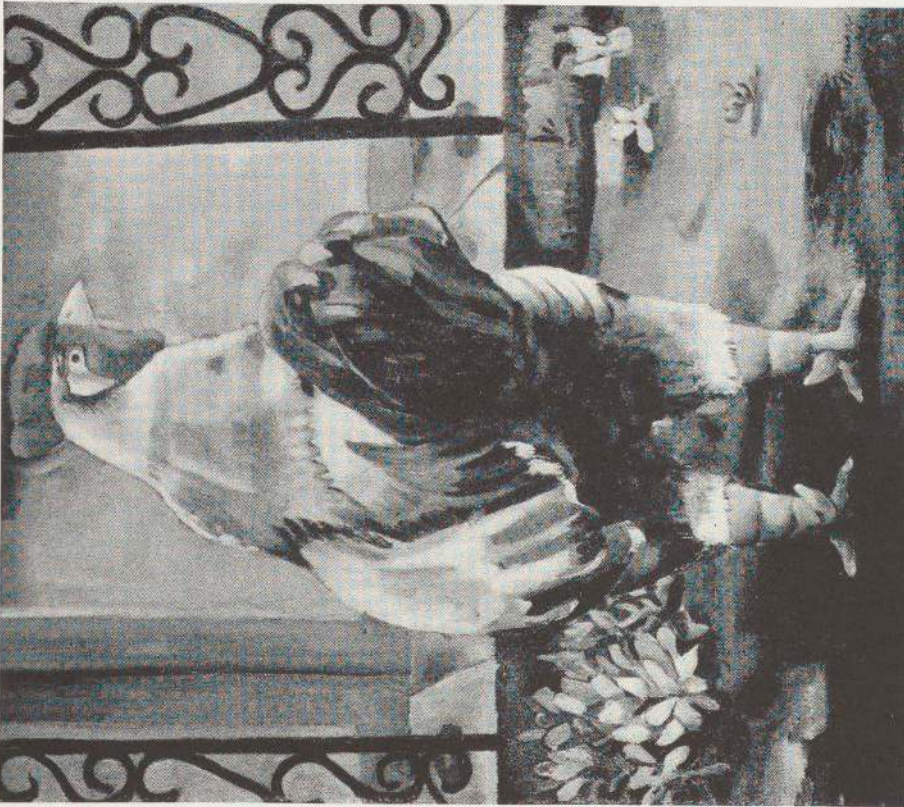


93. CARREÑO: Tornado. 1941. Inter-American Fund.

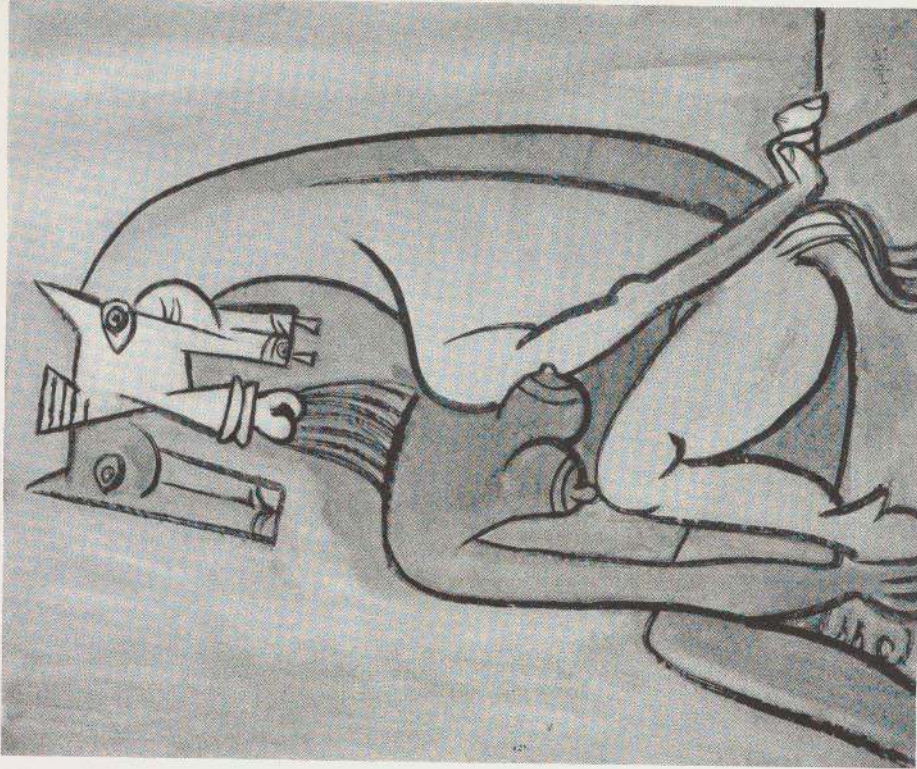


103. PORTOCARRERO: Angels.  
1941. Inter - American  
Fund.

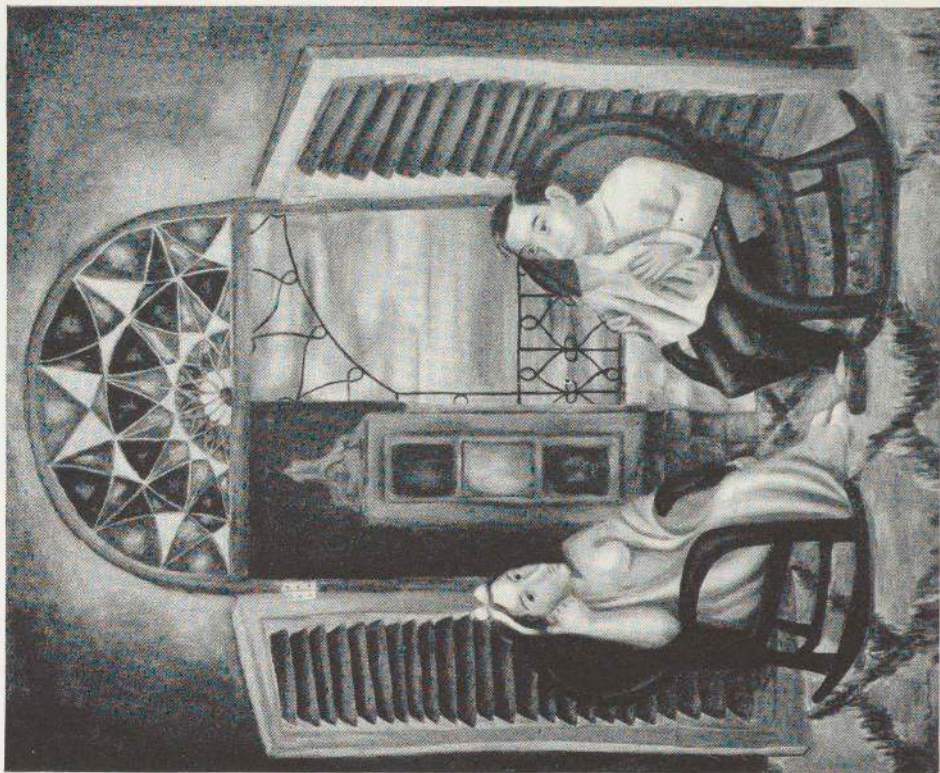
CUBA



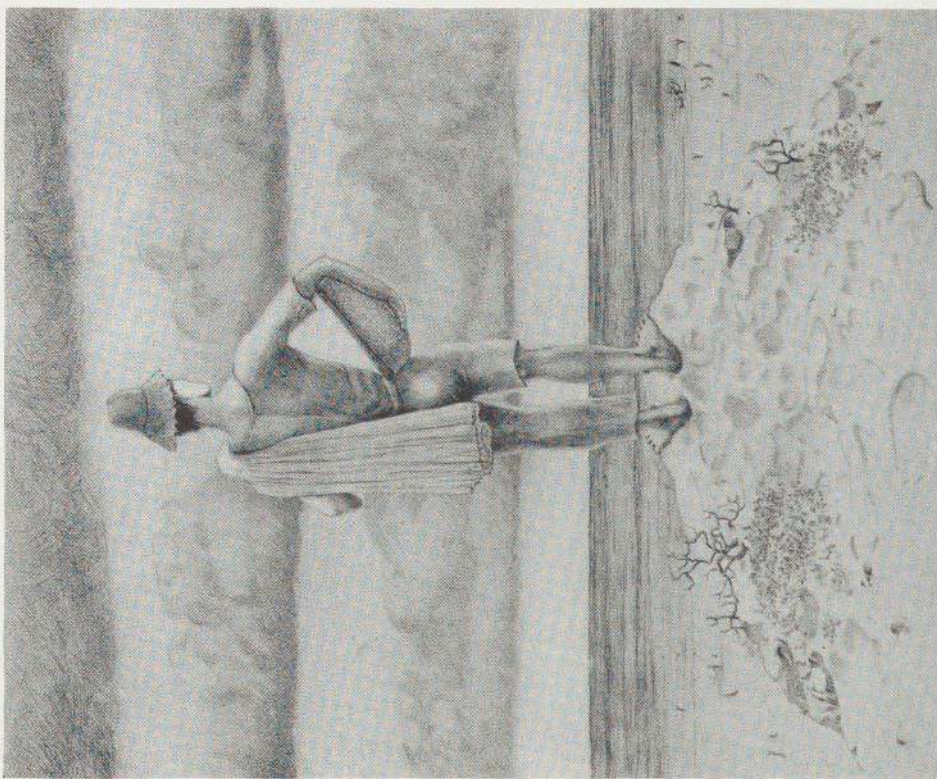
97. MARIANO: The Cock. 1941. Gift of the Comisión Nacional Cubana de Cooperación Intelectual.



96. LAM: Satan. 1942. Inter-American Fund.



92. BERMUDEZ: The Balcony. (1941.) Gift of Edgar J. Kaufmann, Jr.



99. MARTINEZ PEDRO: Fisherman. 1942. Inter-American Fund.

## ECUADOR

Nineteenth-century painting in Ecuador was even less rich than that of the neighboring countries, for the brilliant colonial school of Quito, which had boasted of Caspicara, the Indian sculptor, and the painter, Miguel de Santiago, had long been extinct. A National School of Fine Arts was founded in Quito under the presidency of General Eloy Alfaro in 1905. The school existed for a decade without important achievement.

In 1917 a cultivated lawyer, Mariano Aguilera, left a fund supporting an annual exhibition in Quito with cash prizes. In 1918 the review *Caricatura*, edited by Enrique Terán, served as a focus of some artistic value. Paul Bar, a French impressionist, made his gospel known locally early in the century and taught Pedro León, who was master of most of the contemporary Quiteño school, which is absolutely apart from and in most respects superior to that of the port of Guayaquil. In Cuenca an independent, Manuel Rendón, paints the local types in an international Parisian style.

In 1939 the Salón de Mayo of the Syndicate of Artists and Writers of Ecuador was founded, and this has subse-

quently proved an important annual event. The painter, Eduardo Kingman, who was the first contemporary to show an interest in the local scene and who follows Rivera in his painting, had an art gallery for two years which served to introduce Oswaldo Guayasamín, perhaps his country's most gifted artist in spite of his youth. Guayasamín has felt Orozco's influence in his large canvases, but his recent portraits show an integrated contemplative character (page 55). Diógenes Paredes has a personal sense of native tragedy (page 55). Camilo Egas, born in Ecuador, has executed murals in the New School for Social Research in New York, where he now teaches. The painting below by Luis Alberto Heredia, commissioned by the Museum of Modern Art, is in the style of popular votive pictures executed for villages and small towns.

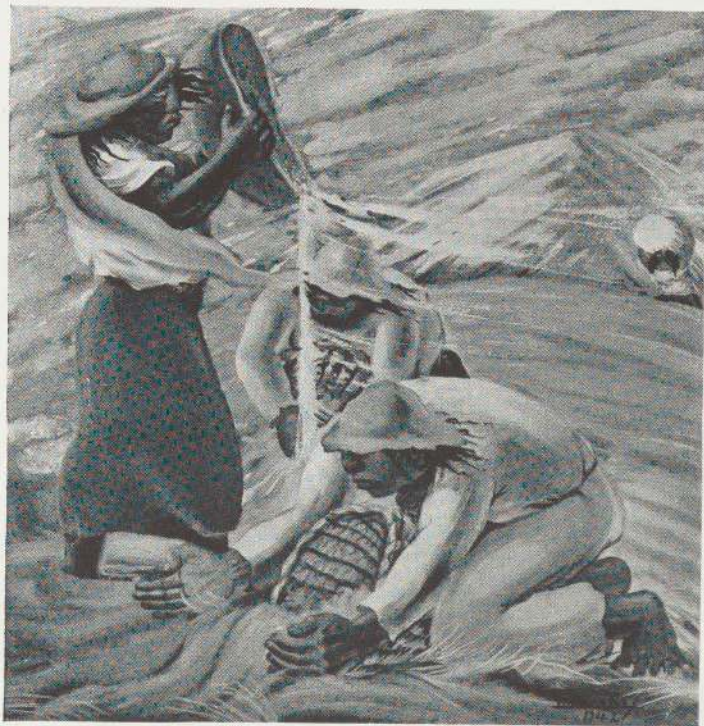
Olga Anhalzer-Fisch, a capable Hungarian; Jan Schreuder, a Dutchman indebted to Rouault but with personal gifts, and Lloyd Wulf of San Francisco now make Quito their home and have done much to vitalize the local atmosphere.



108. HEREDIA: Plaza at Pomasqui. Inter-American Fund. This painting was commissioned by The Museum of Modern Art.



107. GUAYASAMIN: My Brother. 1942. Inter-American Fund.



112. PAREDES: Threshers. 1942. Inter-American Fund.



## MEXICO

The strongest school of painting in Latin America is magnificently represented in the United States by Rivera's murals in California and Detroit, Orozco's in New York, Dartmouth and Pomona, and at least the wreck of Siqueiros' in Los Angeles. It is probable, too, that three-quarters of the best Mexican easel paintings and drawings are in American collections. It might be fair to say that the United States is responsible for much of the fame of Mexican painting, inasmuch as the patronage of our museums, collectors and tourists, and ardent propagandizing by many of our critics and dealers, have provided a solid basis for prestige.

It is impossible to understand Mexican painting apart from the social and economic revolution of the last half-century. Popular arts in Mexico have remained a vigorous expression of ordinary people, Indian or mestizo, and provincial painting from Jalisco to Texas, in portraits, in *pulquerías*, in still lifes, in genre scenes has descended together with the tradition of macabre caricature, ballad illustration and broadside woodcuts to revitalize a conscious art which had gone academic and dry.

The Academy of San Carlos passed through many vicissitudes. A Spanish master, Pelegrín Clavé, was imported in 1847, introduced the use of the nude as model and organized the salons. The Emperor Maximilian chose local painters who most recalled Europe, and the Academy produced little except Félix Parra, whose honest and glowing still lifes recall W. M. Harnett. José María Velasco, the great landscapist, is close to the best of, if not superior to, our later Hudson River School (page 19).

Before the revolution of 1910 the Indian had barely been discovered. The prestige of Spain was paramount. As an exception Saturnino Herrán painted decorative portraits of peons close in spirit to Zuloaga's Castilian peasants. The best young students, Diego Rivera (who was to work with Zuloaga), "Dr. Atl," Roberto Montenegro, Goitia and Alfredo Ramos Martínez, were sent abroad at government expense. In 1903 Fabrés, another inferior Spaniard, was at the San Carlos Academy to be flagrantly overpaid.

After the Madero revolution ending the Porfirian



211. POSADA: Cyclists. Late 19th century. Inter-American Fund.

epoch, Ramos Martínez, fresh from direct contact with *plein-air* ideas, became director of the New School of Fine Arts. Already an attempt to impose a French primary-school system of visual education had precipitated a minor revolution in which David Alfaro Siqueiros, at the age of thirteen, was an important leader. He enlisted shortly after in the *Batallón Mamá*, or Baby's Brigade, and fought under Carranza.

During the Civil Wars Orozco was painting his early brothel scenes and watercolors of camp followers and the horrors of war. His work was at first confused with the tradition of political cartoons and not recognized as an attack on the corruption of middle-class life. Of the same period are the rare and frightening pictures of the obscure Goitia. Diego Rivera was in Paris, experiencing his first Cézannes, portraying the influential art-historian, Elie Faure, and painting cubist pictures in the school of Gris and Picasso.

In Paris in 1921, after the final triumph of the Mexican Revolution, Siqueiros met Rivera. A historic interchange of ideas was effected whereby the events of a political revolution were fused with the recent technical and artistic one. For them Mexico held more than Europe. José Vasconcelos, the social philosopher, had just been appointed Minister of Education. Artists poured into Mexico City from the provinces. Newcomers, French, Guatemalan and North American, arrived from abroad, and important exiles, including Rivera and Siqueiros, returned.

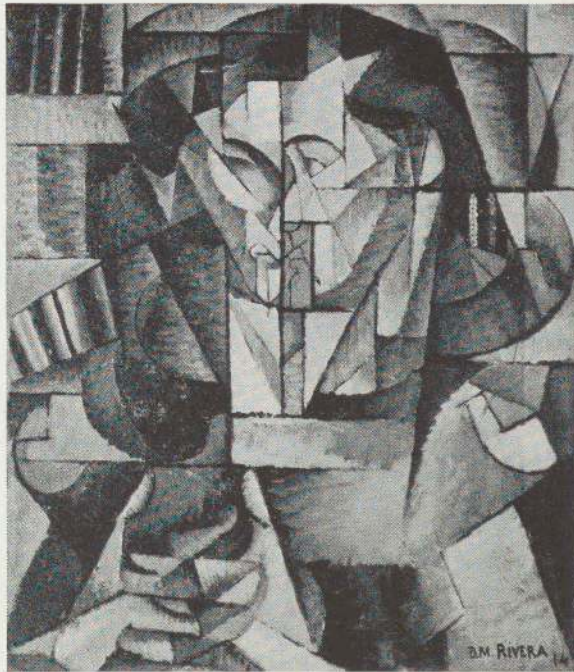
Adolfo Best Maugard in 1918 designed a folk ballet for Pavlova; again ballet was used to internationalize the arts. He also invented a simplified drawing system for public schools, which affected the hands and eyes of two hundred thousand children, and was extremely influential as well on many easel-painters. Together with Rivera and Vasconcelos he had been invited by the martyr governor of Yucatán, Carrillo Puerto, to instigate a local Indian renaissance. Montenegro and "Dr. Atl" had also for some years been pioneering in the discovery of popular art. The caricaturist and archeologist, Miguel Covarrubias, illustrated Best Maugard's book and was one of the earliest Mexican figures well known in the United States.

From 1922 the Syndicate of Painters and Sculptors started to fill the walls of important public buildings. The techniques were tentative. Rivera tried encaustic;

later true fresco triumphed. The violent murals provoked an inevitable reaction in which some were destroyed, and many of the artists exiled to Guadalajara. From 1923 to 1929 Rivera painted his great Indian frescoes in the Ministry of Education, taking precautions to equip himself with a pistol as well as a brush. The first mural caricatures of Orozco gave place to a greater human sympathy in the series on workers and the Franciscan missionaries. Jean Charlot, now an American, painted one of the earliest murals of all and performed other historic services. Several paintings and many drawings illustrate Mexican mural painting; among those reproduced are the frescoes, (pages 60 and 62); the canvases, (pages 59 and 63); and the drawings, (page 79, nos. 193 and 218).

Under Calles a conservative reaction set in. Moisés Sáenz, the brilliant Undersecretary of Education, continued the patronage of artists. Later Rivera and Orozco came to the United States to paint important walls. Siqueiros (pages 64 to 67), in virtual exile in Guadalajara, became a labor organizer, traveled in North and South

(Continued on page 75)

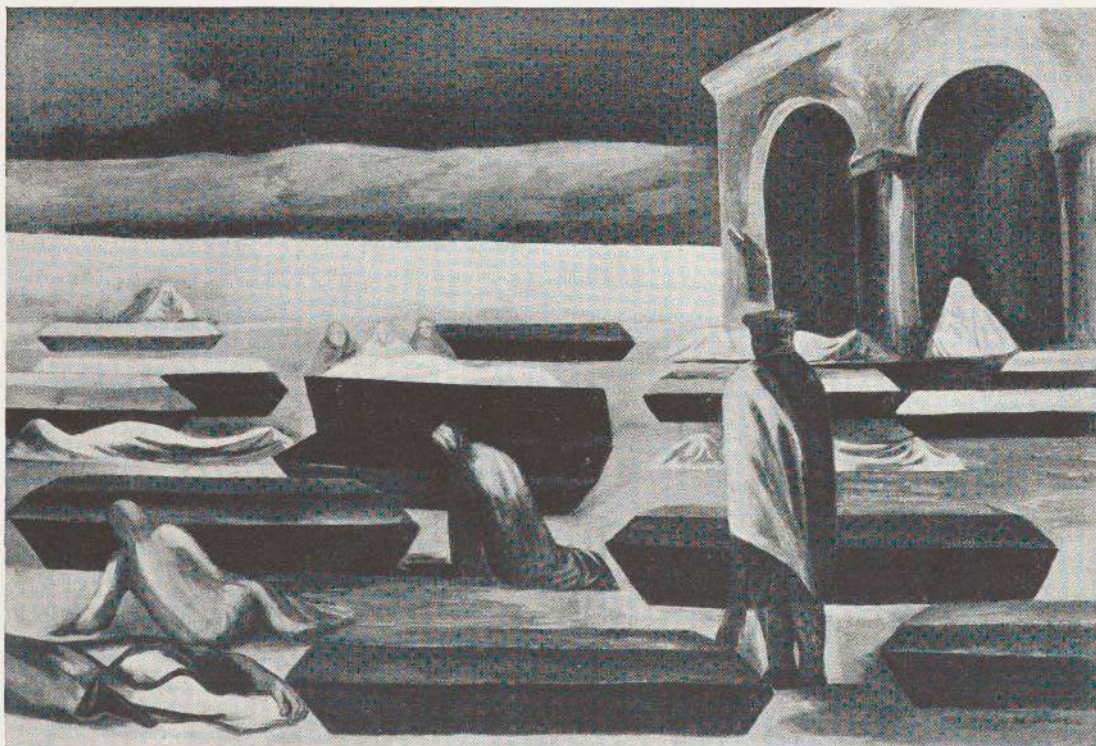


214. RIVERA: Young Man in a Grey Sweater (Jacques Lipchitz). 1914. Gift of T. Catesby Jones.

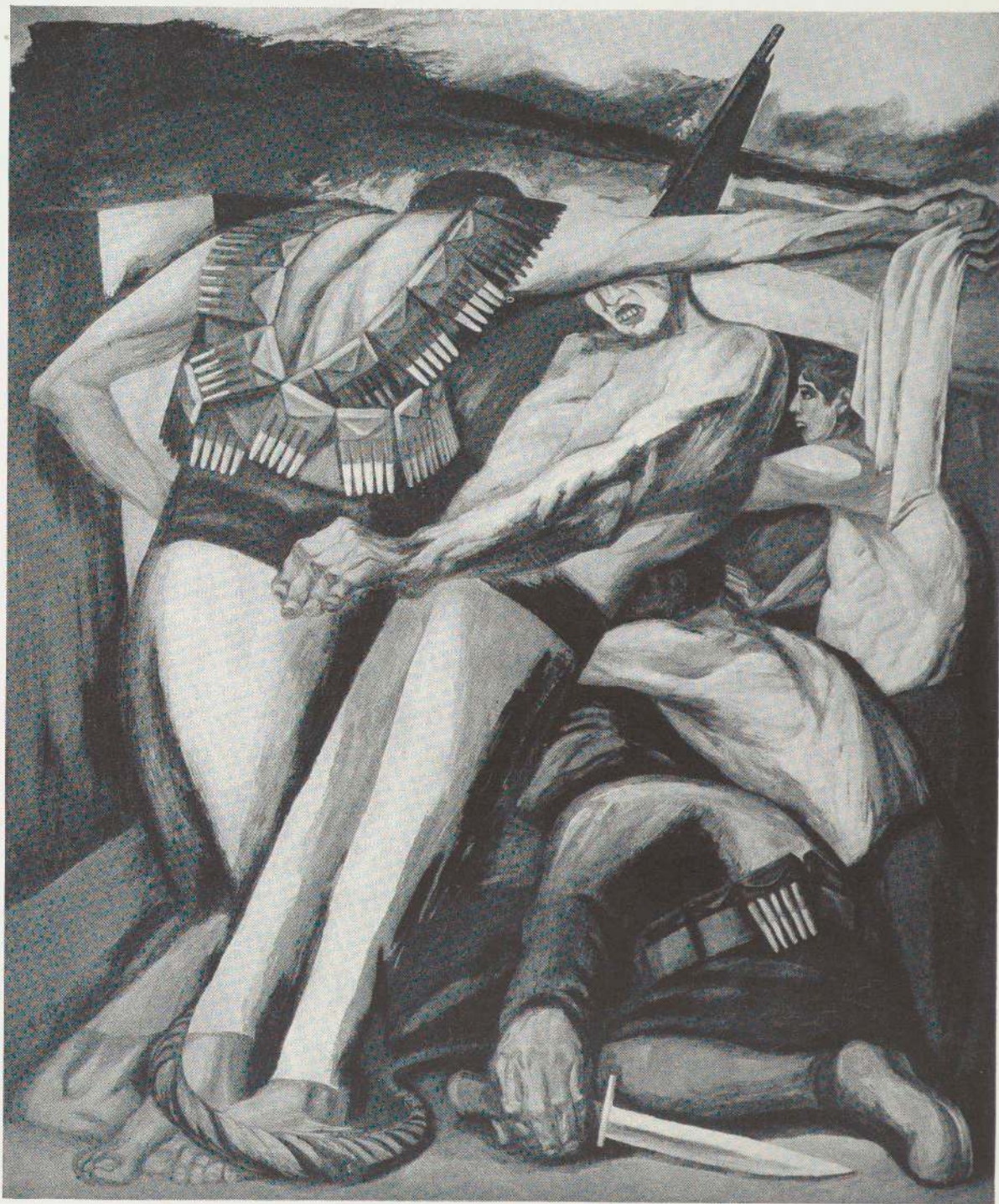
**MEXICO**



188. OROZCO: The Subway. (1928.) Given anonymously.



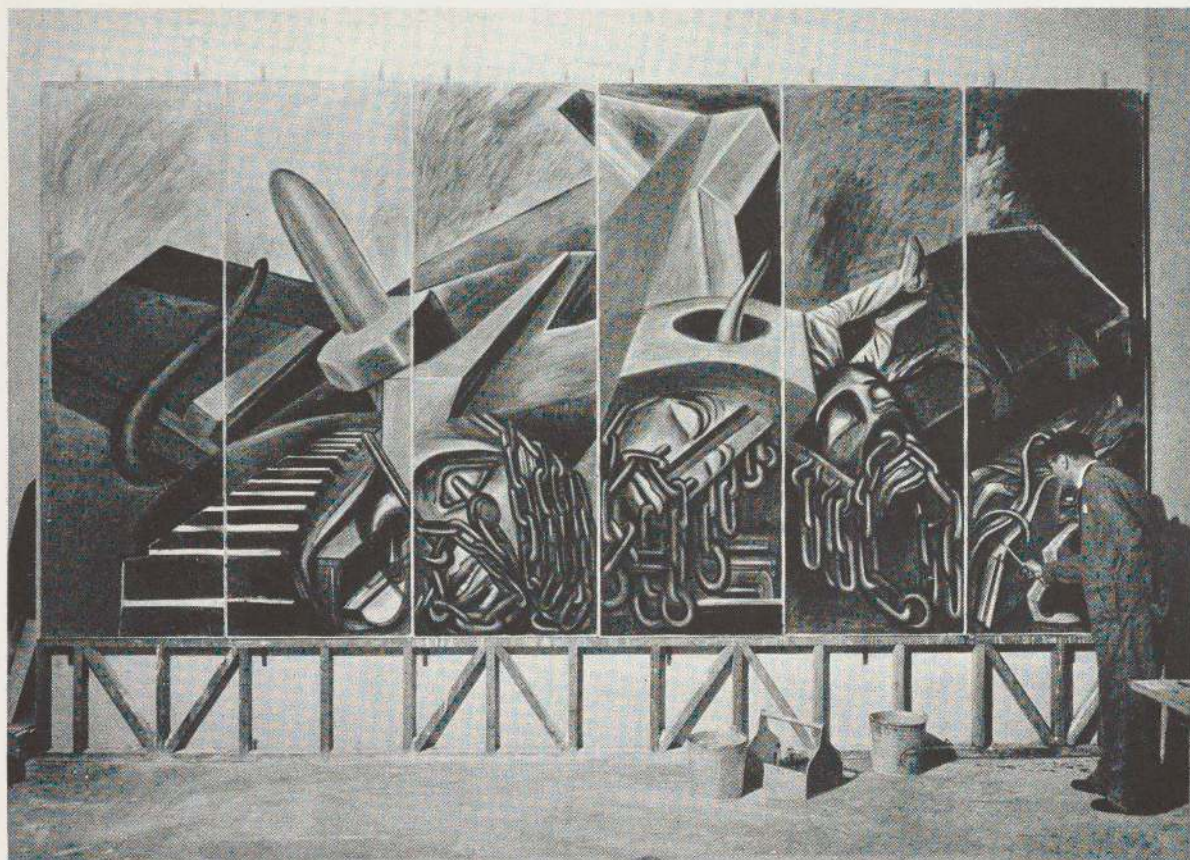
192. OROZCO: The Cemetery. (1931.) Given anonymously.



191. OROZCO: Barricade. (1931.) Given anonymously.

This composition is a variant of a fresco of 1924 in the National Preparatory School, Mexico City.

MEXICO

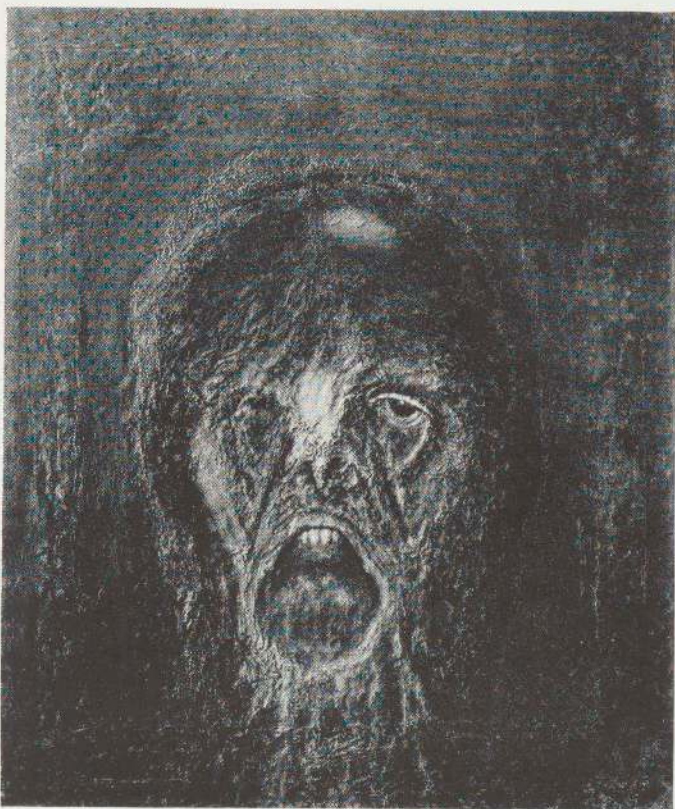


195. OROZCO: Dive Bomber and Tank. 1940. Commissioned through the Mrs. John D. Rockefeller, Jr., Purchase Fund.

This fresco was commissioned by the Museum and painted by the artist at the time of the exhibition, *20 Centuries of Mexican Art*, held during the summer of 1940. The six panels, each eight by three feet in size, were designed, according to the artist, so that they could be exhibited in any order or number or even upside down. The artist is here seen completing his work.



196. OROZCO: Self - portrait.  
1940. Inter-American  
Fund.



157. GOITIA: The Witch. (c. 1922.) Extended  
loan, courtesy of Anita Brenner.

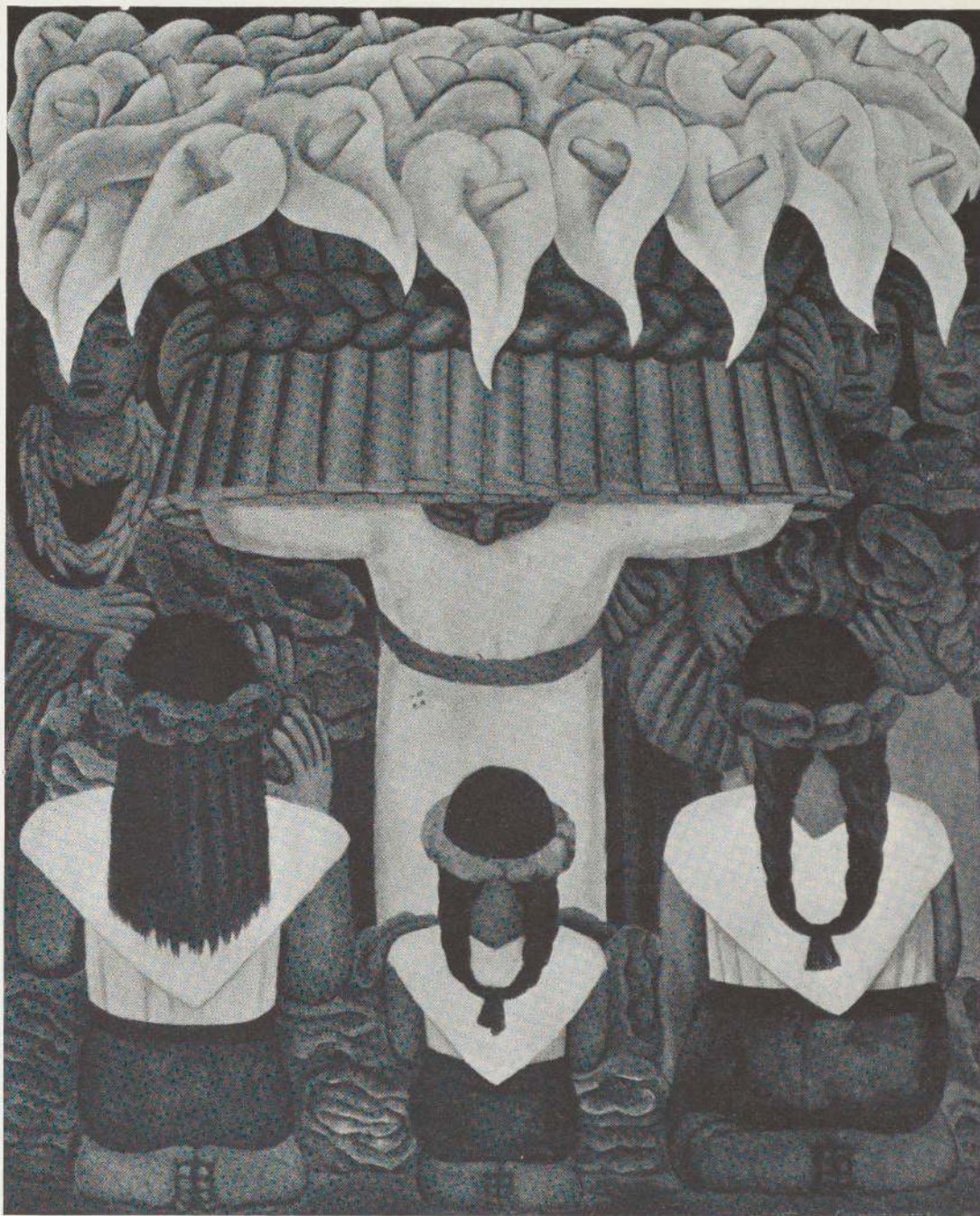
According to Mrs. Brenner, this painting  
was developed by Goitia from a study  
made four or five years before of an old  
woman whose face seemed to him the  
most intensely malignant he had ever  
seen.

**MEXICO**



226. RIVERA: Agrarian Leader Zapata. 1931. Mrs. John D. Rockefeller, Jr., Purchase Fund.

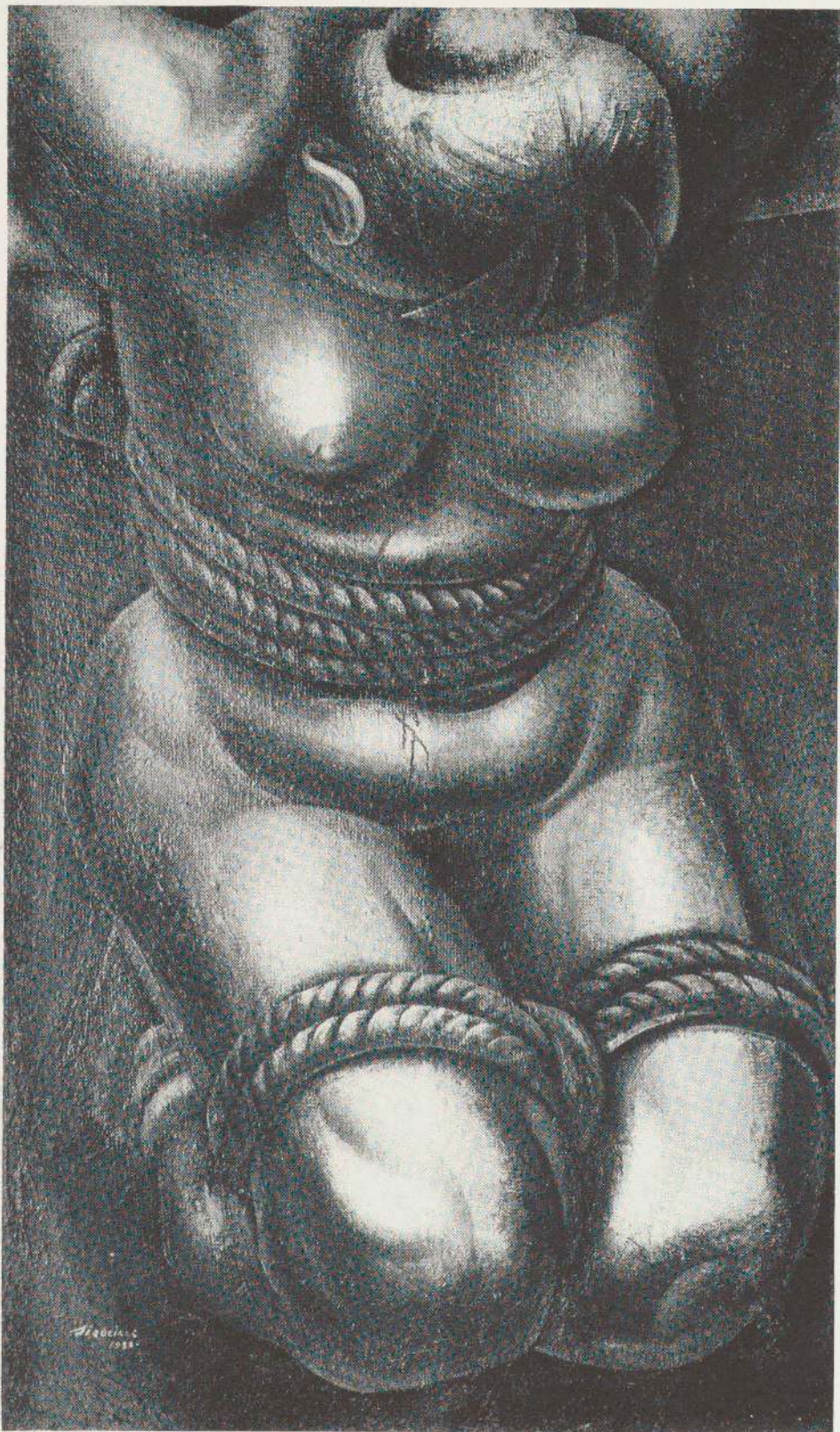
A variant of the fresco in the Palace of Cortés at Cuernavaca. This version was commissioned for the Museum's retrospective exhibition of Rivera's work and finished for the opening of the show, Dec., 1931.



227. RIVERA: Flower Festival: Feast of Santa Anita. 1931. Gift of Mrs. John D. Rockefeller, Jr.  
This is a variant of a part of a fresco in the Ministry of Education, Mexico City, where Rivera worked, with interruptions, from 1923 to 1927.



MEXICO





115. ALFARO SIQUEIROS: Echo of a Scream. 1937. Gift of Edward M. M. Warburg.

◀ 113. ALFARO SIQUEIROS: Proletarian Victim. 1933. Gift of the Estate of George Gershwin.

**MEXICO**

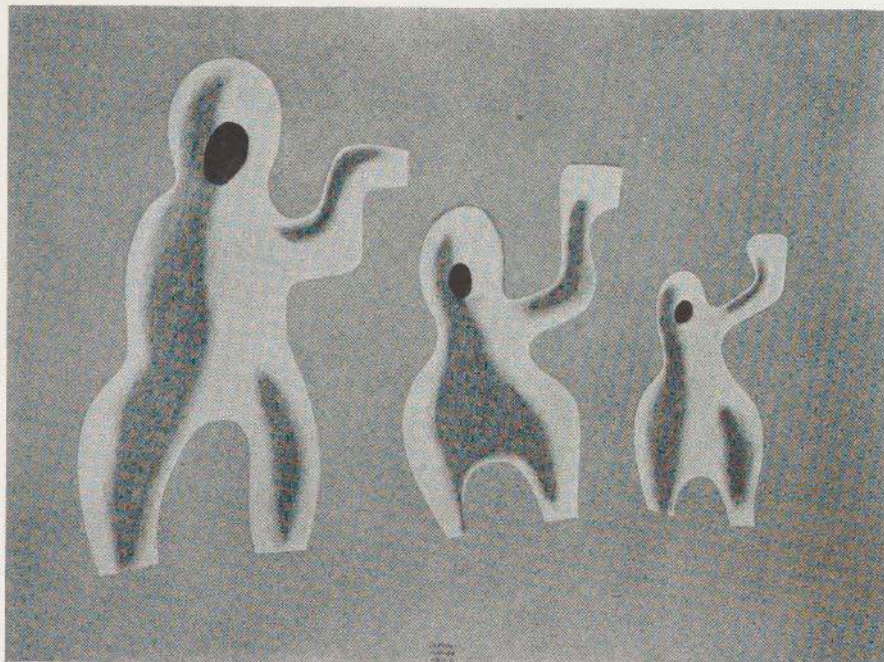


117. ALFARO SIQUEIROS: *The Sob*. 1939. Given anonymously.



116. ALFARO SIQUEIROS: Ethnography. (1939.) Mrs. John D. Rockefeller, Jr., Purchase Fund.

**MEXICO**



174. MERIDA: Tempo in Red Major, 1942. Inter-American Fund.



180. MONTENEGRO: Maya Women. (1926.)  
Gift of Nelson A. Rockefeller.

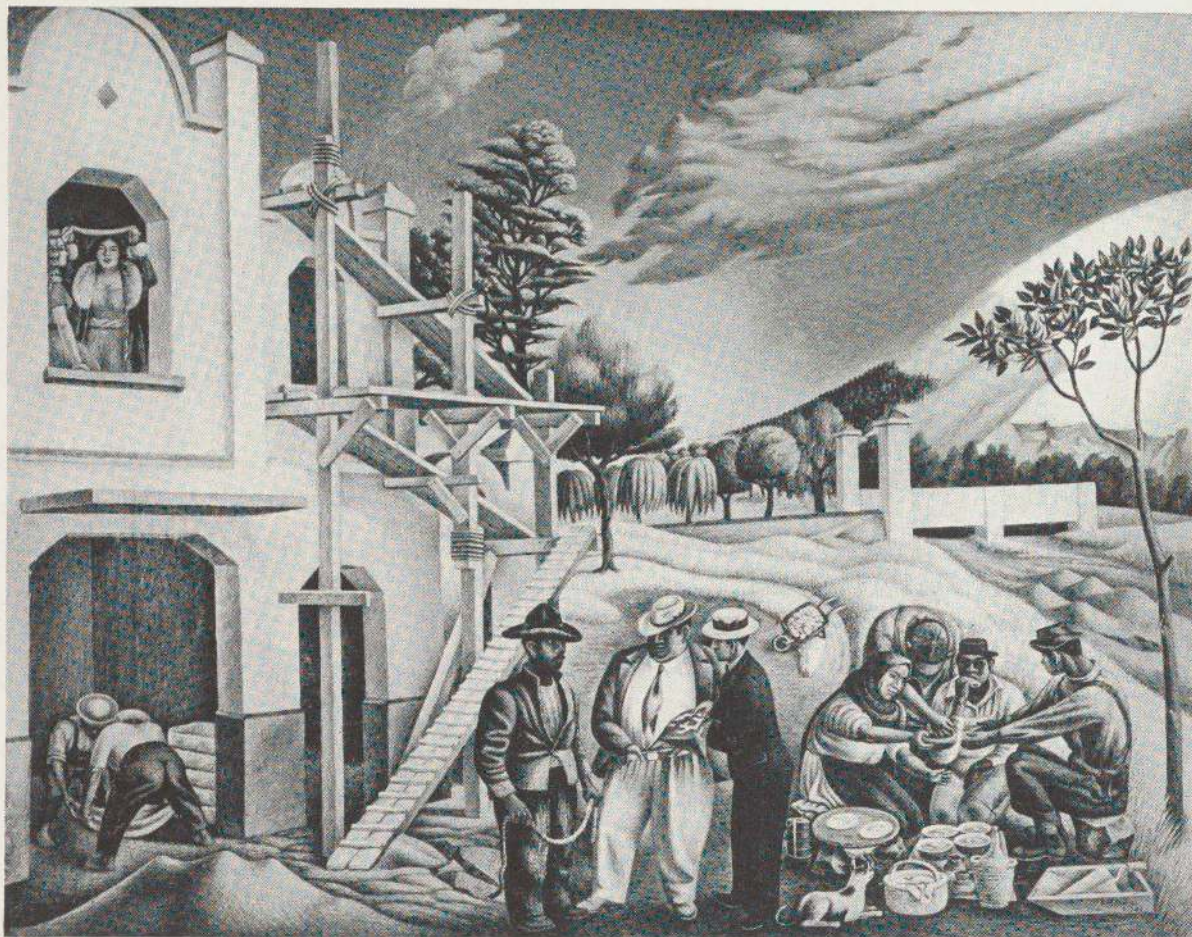


249. TAMAYO: Animals. 1941. Inter-American Fund.



258. ZUÑIGA: Totonac Boy. 1936. Inter-American Fund.

MEXICO



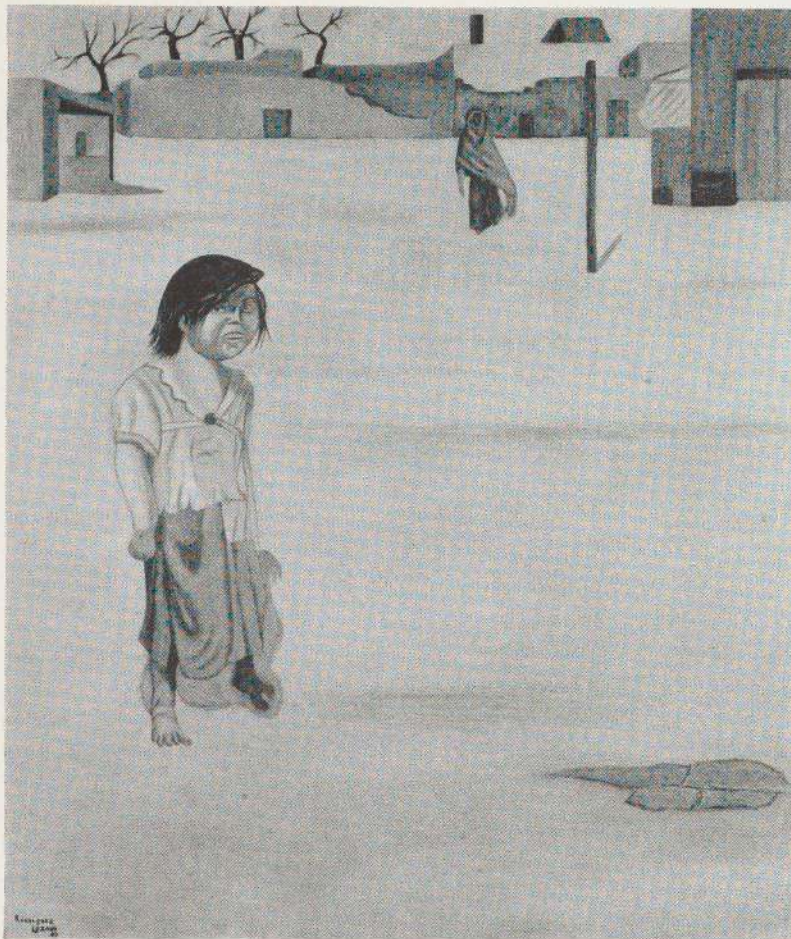
246. RUÍZ: The New Rich. 1941. Inter-American Fund.



184. O'GORMAN: The Sand Mines of Tetelpa, 1942. Gift of Edgar J. Kaufmann, Jr.



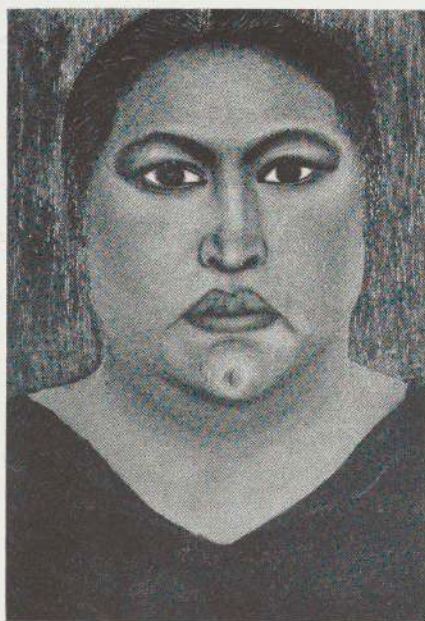
MEXICO

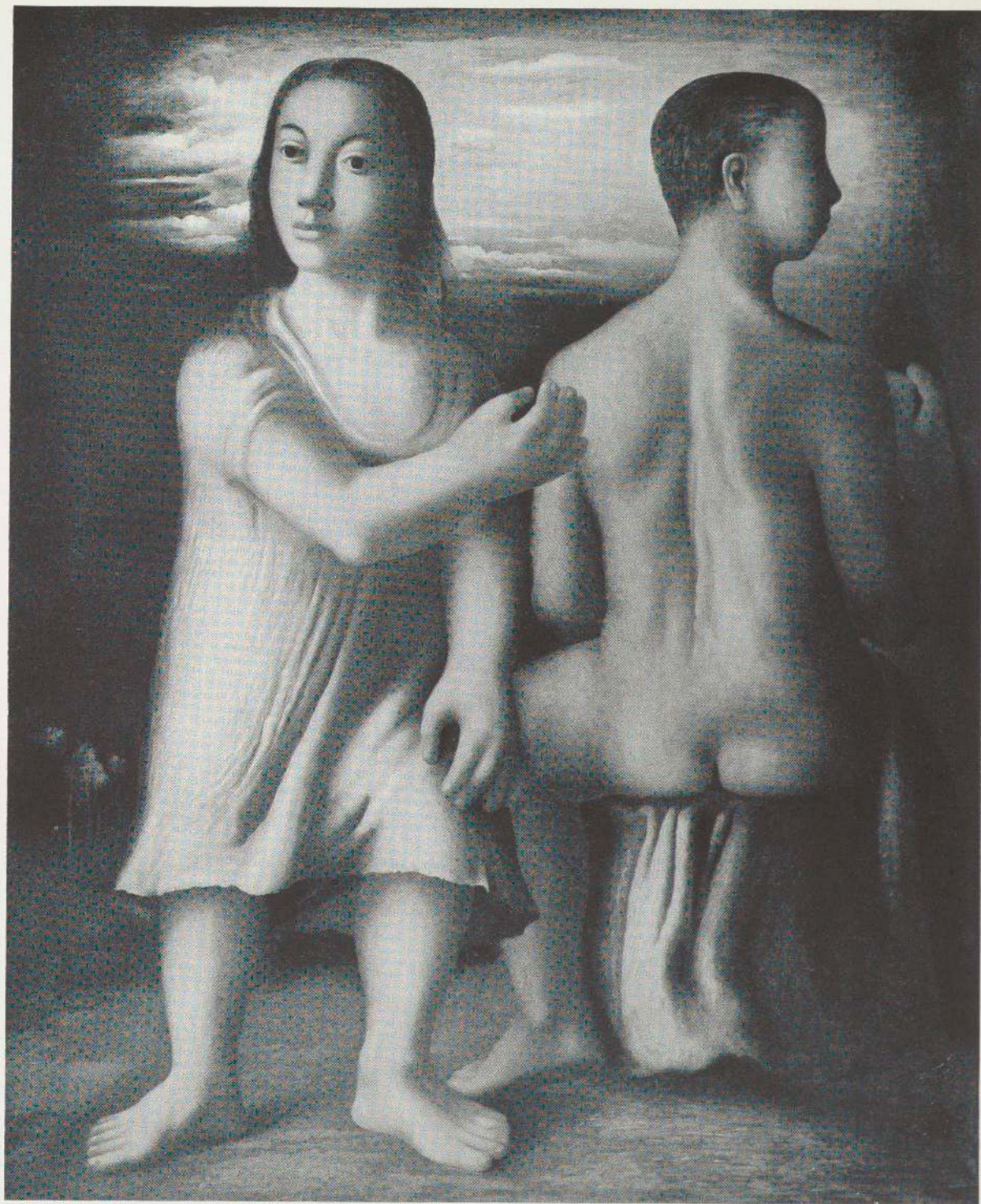


245. RODRIGUEZ LOZANO: Beyond Despair. 1940. Inter-American Fund.

250. (*below, left*) TEBO: Portrait of My Mother. 1937. Gift of Samuel A. Lewisohn.

247. SORIANO: Child with Bird. 1941. Inter-American Fund.





158. GUERRERO GALVAN: *The Children*. 1939. Inter-American Fund.

MEXICO



136. CASTELLANOS: The Aunts. (1933.) Inter-American Fund.



137. CASTELLANOS: St. John's Day. Extended loan from Edwin Hewitt.

*(Continued from page 57)*

America and fought in the Spanish Civil War. Now a political exile in Chile, his recent walls at Chillán are, after the multiple-faceted murals in the Electricians' Union in Mexico City, his greatest achievement. During the mid-thirties Orozco painted frescoes in Guadalajara. Recently he has completed a splendid ensemble of the Supreme Court in Mexico City and is starting to work in the Chapel of the Jesús Hospital. Rivera is back in the Government Palace, continuing earlier work.

Except for the brilliant Pátzcuaro fresco by Juan O'Gorman (page 71), whose exquisite easel pictures are as original as they are rare, mural painting practically ceased after the completion of the decorations in the

Abelardo Rodríguez market, and the new suburban schools ordered by Bassols, the progressive Secretary of Education. Today a younger generation has turned from murals to an almost classical attitude of small-scale perfectionism, of intimacy, atmosphere and social sophistication, as a tacit protest against the grandiloquence and propaganda of the older generation.

The group around the sensitive draughtsman, Rodríguez Lozano (page 72), Director of the School of Plastic Arts, included Abraham Angel, a delicate talent who died tragically young, Julio Castellanos (page 74 and above), a superb if occasional painter, the gifted young

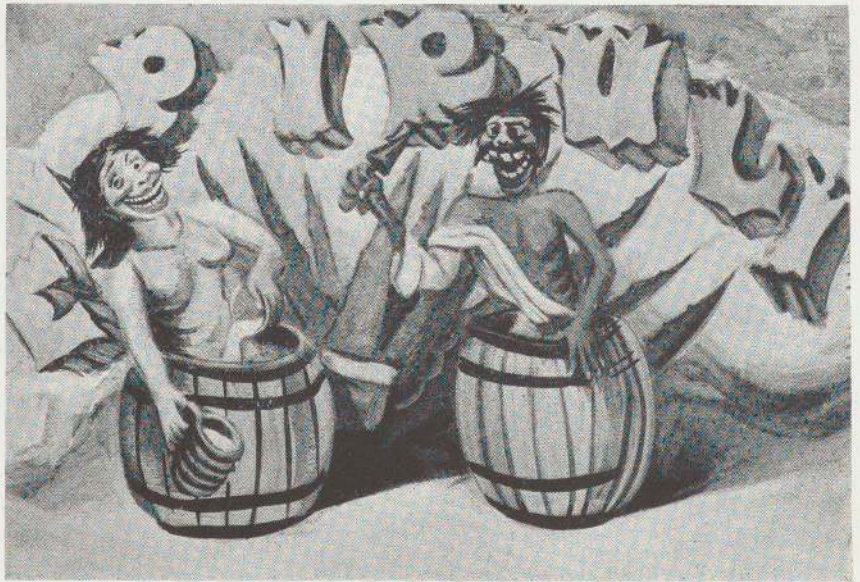
*(Continued on page 82)*

MEXICO



130. ANGUIANO: La Llorona. 1942. Inter-American Fund.

La Llorona, the wailing woman, according to a Mexican legend, went mad because she had lost her own child, and thereafter wandered through the streets seeking other children whom she would find and kill with the help of the Evil One.



251. ZALCE: Pirulí. 1939. Inter-American Fund.

*Pirulí* is a kind of lollypop or "all day sucker" such as the man holds in his hand. The painting is done in the style of a sign for a *pulquería* (bar for drinking *pulque*).

MEXICO



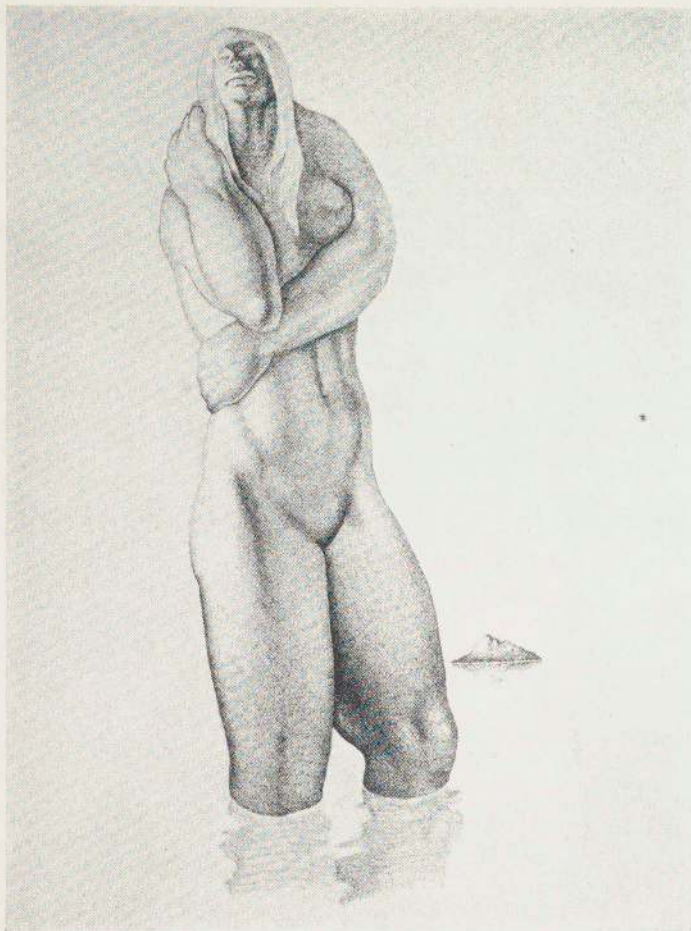
161. KAHLO: Self-portrait with Cropped Hair. 1940. Gift of Edgar J. Kaufmann, Jr.

The words of the popular song inscribed on the canvas read, translated: "You see, if I loved you it was for your hair—now that you've cut it off I don't love you any more." (went)

141. CHAVEZ MORADO: Procession. 1940. Inter-American Fund.



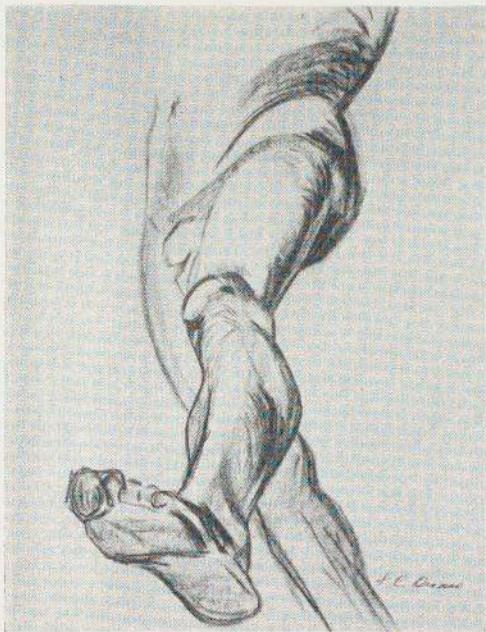
**MEXICO**



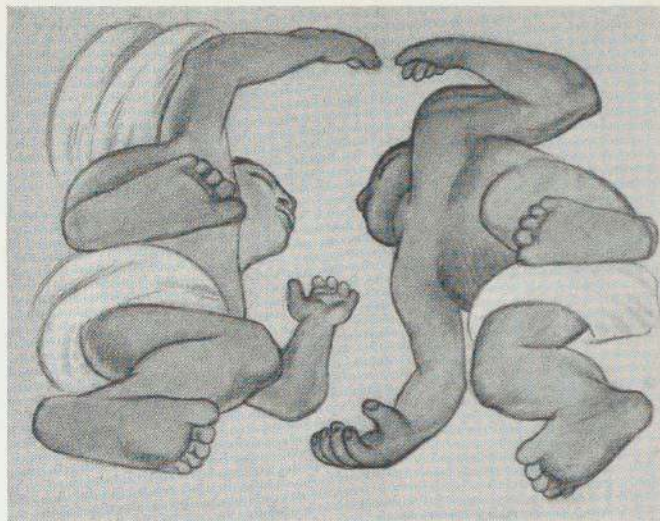
176. MEZA: *Giantess*. 1941. Gift of Edgar J. Kaufmann, Jr.



177. (*below*) MEZA: *Demonstration*. (1942.) Gift of Samuel A. Lewisohn.



193. OROZCO: Legs. (1938-39.) Inter-American Fund.  
A study for the flaming figure in the fresco in the dome of the Orphanage in Guadalajara.



218. RIVERA: Two Figures. (c. 1925.) Gift of Mrs. John D. Rockefeller, Jr.  
A study for the figures in the vault fresco of the Chapel of the National Agricultural School, Chapingo.



194. OROZCO: Nude with Mirror. Gift of Samuel A. Lewisohn.



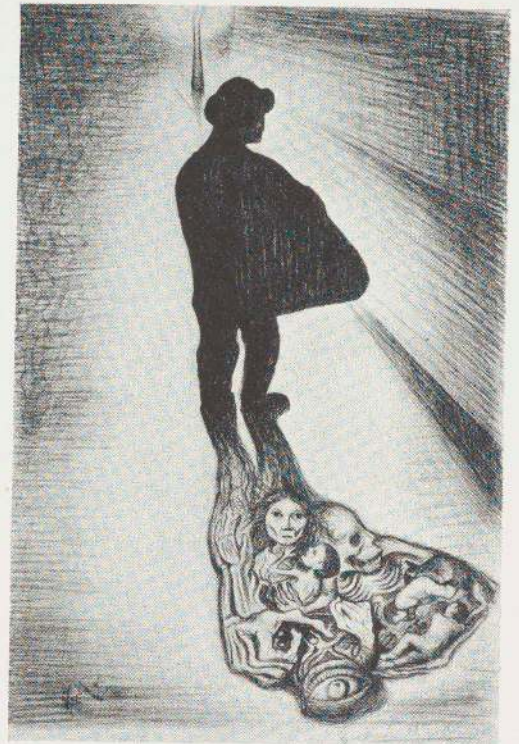
220. RIVERA: Mother and Child. 1926. Gift of Mrs. John D. Rockefeller, Jr.



MEXICO



126



155



183

80



153



164

126. ALVAREZ BRAVO: The Window. Photography Purchase Fund.  
 153. DOSAMANTES: Women of Oaxaca. Inter-American Fund.  
 155. ESCOBEDO: The Shadow. 1939. Inter-American Fund.  
 164. MENDEZ: Wood Cutters. 1939. Gift of Edgar J. Kaufmann, Jr.  
 183. OCAMPO: Head. 1939. Inter-American Fund.  
 260. ARTIST UNKNOWN: Busdrivers and Shopkeepers. Gift of Pablo O'Higgins.



260

81

## MEXICO

Indian, Tebo (page 72), the Costa Rican sculptor, Zúñiga (page 69), and recently Benjamín Molina, whose drawings have a Dostoievskian horror. Now a new school is being organized by Antonio Ruiz (page 70), an excellent genre painter of solid structure and ironic wit, in which many of the artists mentioned will serve as teachers.

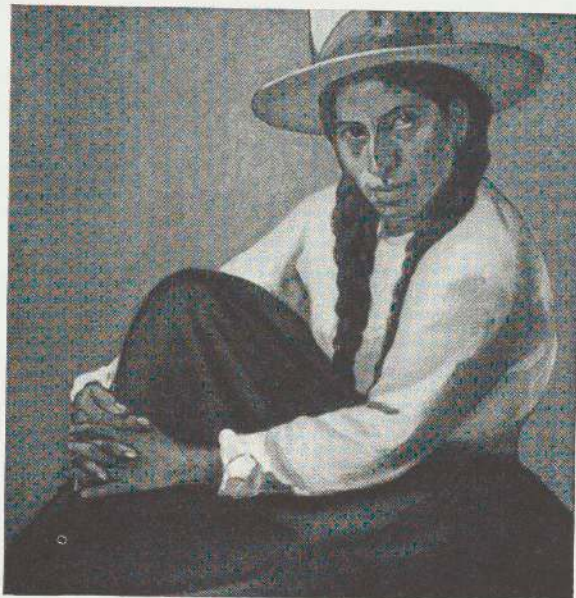
A number of independent painters give an extraordinary diversity to the Mexican scene—Frida Kahlo, with her penetrating psychological surgery (page 77); Jesús Guerrero Galván, at once monumental and tender (page 73); Anguiano, with his solemn acceptance of the broadside projected to reality (page 76); Zalce's broad comedy (page 76); and the gifted young Guillermo Meza, whose varied drawings and oils on occasion indicate that he may be the greatest potential of the younger generation (page 78).

Carlos Mérida (page 68), who came in the early days from Guatemala, and Rufino Tamayo (page 69) have always had abstract predilections, and their sonorous color is more important than among the more anecdotal painters. In Mexico one looks in vain for much orthodox abstract painting or, with the possible exception of Kahlo and Meza, for much surrealism. The Mexican imagination is more circumstantial.

A whole generation of printmakers do honor to the line of José Guadalupe Posada (page 56), whose woodcuts of popular murders, scandals, plays and wicked skeletons have inspired artists from Diego Rivera and Orozco to Anguiano and Zalce. The fine lithographs and woodcuts of Chávez Morado, Fernández Ledesma, Ocampo, Dosamantes, Escobedo, O'Higgins and Leopoldo Méndez are one more testimony to the vitality of Mexican graphic arts, which from day to day, from commuters' problems to the siege of Stalingrad, give a lyrical, savage definition to each passing event. Mexico can also boast at least one photographer of international importance, the subtle and poetic Alvarez Bravo. (Pages 80 and 81.)

Mexican painting is in the fortunate position of possessing almost everything desirable for a strong national school except adequate support in Mexico itself—the older generation of innovators, a second generation of original talents, a younger group in continuous reaction, and peripheral activity in the graphic arts, from which ranks of new painters seem to be fed.

## PERU



261. SABOGAL: Young Girl from Ayacucho. 1937. Extended loan.

Modern painting in Peru has been focused largely around a single figure, José Sabogal. Born in Cajabamba in the north, he was a pupil of Daniel Hernández, the historical painter, who died in 1932; Sabogal succeeded him as Director of the National School of Fine Arts. From 1907 to 1911 he traveled as a bohemian art-student in Europe and North Africa, returning to Peru by way of five years' teaching and studying in Argentina. He was in the sun capital of Cuzco in 1918 and learned to love its ancient and colonial monuments as well as the popular folk arts about which he is an expert.

In 1922 he spent six months in Mexico at the start of the great government-backed mural-painting movement which propelled the Mexican Indian into the world's consciousness. He has tried to do the same thing for his own country. The so-called *indigenista* school, using the heirs of the Inca as subject matter, received the support of José Carlos Mariátegui, Peru's leading modern social critic. A school of poets, also interested in modern Indian

culture around Alejandro Peralta, used *Quichua* words and did their best to bridge the gap between the vast Inca mass and the tiny post-Conquest Castilian viceregal minority (page 82). But Sabogal's few walls are in private houses and his movement grew inwards rather than out to a wide appeal.

Sabogal's group includes the woman painter, Julia Codesido, and their pupils, Camilo Blas, Teresa Carvallo, Enrique Camino Brent and Ricardo Flores. His most gifted pupil, Jorge Vinatea Reinoso of Arequipa, died young in 1931. Carmen Saco is apart from Sabogal. Her training was academic, and her sculpture and some of her walls have a naïve grandeur. Ricardo Grau has brought more

recent influences from Europe, notably those of Marquet and Cézanne, while the young landscapist, Federico Reinoso, marks a healthy reaction against the formularization of the school of Sabogal.

Of all Peru's moderns Mario Urteaga may perhaps seem most interesting to North Americans. Born in 1875 in Cajamarca, in the north where he now lives, Urteaga's few pictures are mostly in the possession of admirers on the faculty of the National School in Lima. He has seen the ordinary Indian as he is. Urteaga is self-taught, but his very awkwardness intensifies the simple drama of his everyday scenes. His color is rich, and his composition instinctively emotional (below).



262. URTEAGA: Burial of an Illustrious Man. 1936. Inter-American Fund.

## URUGUAY



263. FIGARI: Creole Dance. Gift of the Hon. and Mrs. Robert Woods Bliss.

The generation in Montevideo after Blanes was not over-interesting. His sons painted battles, but their models seemed dilute Meissonier or de Neuville, the dusty documentors of the Franco-Prussian War. Pedro Blanes Viale (1879-1926) studied at the San Fernando Academy in Madrid, exhibiting a well received genre scene in the Barcelona Salon of 1898. He admired Puvis and Whistler, Henri-Martin and Zuloaga. In 1925 his government-commissioned *Constitution of 1830* revealed a regrettable loss of J. M. Blanes' sturdy illustrations of local history. Rafael Barradas, who was in Europe, mostly in Spain, from 1913, absorbed the post-impressionism latent on the French Riviera. His port scenes, inspired by Marseilles, have a personal charm. He had a certain mystical bent.

Uruguay's great master, and one of the most important artists of all Latin America, is Pedro Figari. Not yet

known in North America, he enjoys a reputation deservedly high in the La Plata capitals. When his story is written it will rank in drama with van Gogh's. His best pictures, in their informal freedom, reconstruct as not even Blanes' did, the life of the Federal epoch, of the time of Rosas and of the vanished Negro society of Montevideo.

Born in 1861 of Italian parentage, Figari received his doctorate of jurisprudence, married and sailed for Europe in 1885. It is commonly repeated that he did not start painting until he was fifty. Actually, he painted all his life. A double portrait of himself and his wife (c. 1886) shows professional mastery in a spirit close to Alfred Stevens, the Belgian. In 1900 he was attorney for the Bank of Uruguay; in 1912 published his monumental *El Arte, la Estética y el Ideal*, and in 1917 was appointed Director of the newly organized National School of Arts

and Crafts. His years of service to his country were clouded towards the end of his public career when he defended a youth accused on circumstantial evidence of murder. Figari, a profound penologist, had the defendant acquitted but the trial cost him much. After 1918 he devoted himself entirely to painting and when he died in 1938 left some four thousand cardboards or *cartones* covered with his sumptuous color, besides hundreds of paintings in Argentine collections, for he held a show almost every year in either Montevideo, Buenos Aires or both, and often in the provinces after 1921.

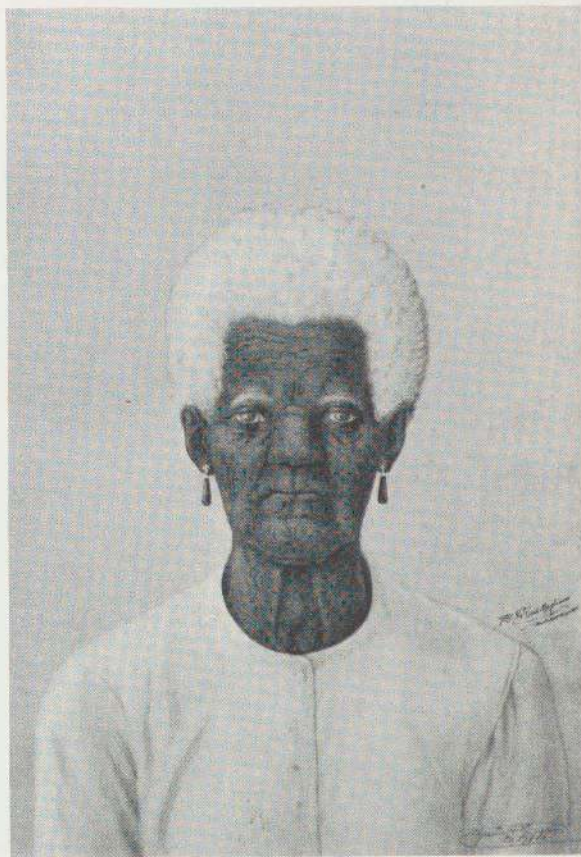
Primarily a colorist, he worked in the post-impressionist idiom of Bonnard and Vuillard. His landscapes of a single lone *ombú* tree, with zinc-white rinsings of the moon, his gaucho dances at dusk in orange groves or tiled patios, his dames of the epoch of Rosas gossiping in red dresses on crimson sofas in scarlet damask rooms, his nocturnes of the old market or the environs of Malvín, his two wonderful paintings of the murder of Facundo Quiroga on the diligence, and above all the strange series of Negro customs, *candombe* dancers, wakes, the mongrels chasing the funerals on foot, the parades and festivals, are an inexhaustible pageant of a rich past, the best of which are splendidly painted. Although far broader in subject and suggestion, he still recalls the style and something of the penetrating nostalgia of our own Maurice Brazil Prendergast (1859-1934).

Uruguay's other important modern is Joaquín Torres García. Born in Montevideo in 1874 of Catalan stock, he sailed in 1891 to Barcelona to educate himself as a professional artist, which would have been impossible in his own country at that time. He was much moved by Puvis de Chavannes and painted a number of murals in government buildings in Catalonia. He worked with Antonio Gaudí, the great eccentric architect of the Sagrada Família church, whose softly modelled forms had such an effect on another Catalan, Salvador Dalí. He traveled all over Europe and came to New York in 1921, where he was in contact with Marcel Duchamp, Katherine Dreier's *Société Anonyme* and the group around the Brooklyn Maecenas, Hamilton Easter Field. In 1926 he held his first one-man show in Paris. Paul Klee, first seen at full length there in 1928, then influenced him, but not so powerfully as the Dutch abstract master, Piet Mondrian.

Torres García has always been a prolific apologist for

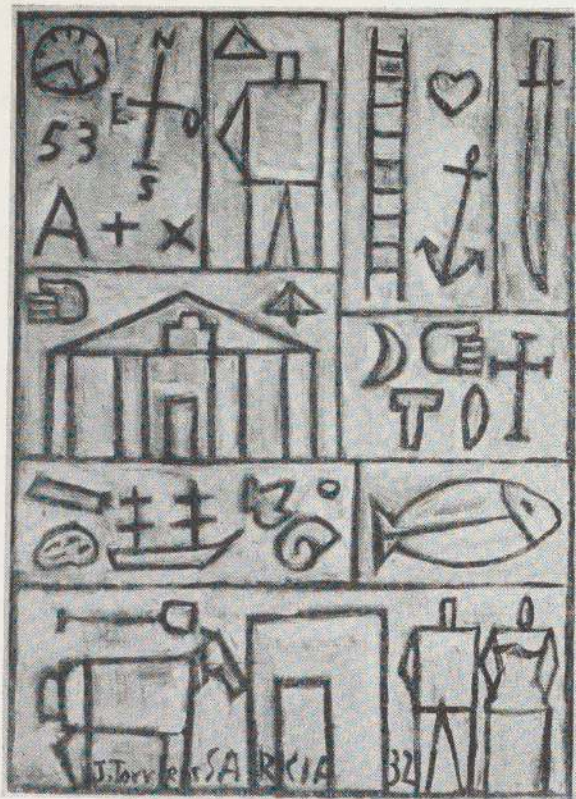
his own theories, a rationalist intellectualizer of the more formal innovations of modern art in the line of Ozenfant, Lhote and Gleizes. In 1934 he returned to Montevideo and combined his abstractions with glyphs somewhat derived from Tiahuanaco pre-Colombian remains. His charming *Monumento Cósmico* (1937-38), in the Parque Rodó in Montevideo, is a big pictographic composition with the symbols cut into a warm-colored stone wall surmounted by the three geometrical absolutes, square, pyramid and ball. Torres García is a natural pedagogue and a good one, for although his own ideas are orderly, he has not imposed his personal style on his two talented sons, Horacio and Augusto Torres. He influenced the middle generation of local painters for a brief period. They quickly enough withdrew to their own not very strong personal expression (page 86).

José Cuneo, whose moons in series recall both Figari



264. LAZARINI: Aunt Juliana. 1941. Inter-American Fund.

URUGUAY



and the early German expressionists, Carmelo de Arzadum, who now paints pale street scenes, and Rafael Barradas, formerly a friend of Torres García and now dead, have more local than exportable interest. Amalia Polleri de Viana draws sensitively in the surrealist idiom.

There are a large number of young untaught painters in the interior as well as the capital. Many of these have been aided by a public-spirited citizen, Sr. Alvaro Araújo, not as an artist but as a giver of paints and brushes. Much may be expected from his protégés. Among them is the detective, Gustavo Lazarini, whose careful portraits in watercolor have the miniature integrity of another epoch (page 85).

266. TORRES GARCIA: Composition. 1932. Gift of Dr. Román Fresnedo Siri.

267. TORRES GARCIA: The Port. 1942. Inter-American Fund.



# CATALOG AND BIOGRAPHIES

## Arrangement

The artists are arranged by countries, alphabetically.

For convenient reference a good many artists both of the past and present are listed with brief biographies even though their work is not included in the collection.

Data about each work are listed in the following order:

*Number*: if marked by an asterisk, \*163, item is illustrated.

*Title*

*Date*: unless enclosed in parentheses the date given appears on the work itself.

*Medium*

*Size*: dimensions are given in inches; height precedes width.

*Source of acquisition*

*Museum accession number*: the year in which the work was acquired is indicated by the two digits following the decimal point. For example the number 149.37 means that the work was the 149th item acquired in 1937.

*Photographs or slides* of any item may be obtained through the Museum's photograph clerk at a cost of \$.50 (subject to change). Slides of any item may be rented from the Library; some color slides are also available.

## ARGENTINA

All artists live in Buenos Aires unless otherwise indicated.

Art schools are referred to in the following abbreviations:

Sociedad Estímulo de Bellas Artes as Estímulo

La Escuela Superior "Ernesto de la Cárcova" as Superior School

Academia Nacional de Bellas Artes as National Academy

### BADI

Aquiles Badi. Born 1894 Buenos Aires. Studied in Europe. Returned to Argentina 1909, enrolling in National Academy. In 1920 traveled throughout western Europe and Greece; exhibited in Milan. In Buenos Aires 1933-39. Traveled in Brazil. Last heard of in Italy (November, 1941); presumably interned as anti-Fascist.

1A. MOROCCAN CAFÉ. 1935. Tempera, 12 x 15 $\frac{3}{8}$ ". Inter-American Fund. 637.42A.

1B. On Reverse: FIGURES. Pen and ink, 15 $\frac{3}{8}$  x 12". Inter-American Fund. 637.42B.

\*2. SCHOOL TABLEAU—SAN MARTÍN'S BIRTHDAY. (1935.) Tempera, 11 $\frac{7}{8}$  x 16 $\frac{1}{4}$ ". Inter-American Fund. 636.42. *Ill. p. 30.*

3. SPANISH CAFÉ. 1937. Tempera, 15 $\frac{3}{8}$  x 20 $\frac{7}{8}$ ". Inter-American Fund. 635.42.

### BALLESTER PEÑA

Juan Antonio Ballester Peña. Born 1895 San Nicolás, Province of Buenos Aires. Predominantly painter of religious subjects. Active in Catholic Artists Guild *Taller San Cristóbal*. Stage designer for Colón Theater. Book illustrator.

4. EPIPHANY. (1940.) Watercolor and India ink, 17 $\frac{3}{8}$  x 16". Illustration for the book *El Niño Dios*. Inter-American Fund. 639.42.

*Also book illustrations, see page 108.*

### BASALDUA

Héctor Basaldúa. Born 1900 Pergamino, Province of Buenos Aires. Studied at National Academy and in Paris under André Lhote and Othon Friesz 1923-30. Since 1933 scenic director, Colón Theater. Illustrations for books published in Paris, Buenos Aires. Numerous prizes, Buenos Aires, Rosario etc.

5. THE BALL. 1932. Tempera, 14 x 20". Inter-American Fund. 640.42.

\*6. EXPRESO VILLALONGA. 1937. Tempera, 12 $\frac{1}{4}$  x 18 $\frac{3}{4}$ ". Inter-American Fund. 641.42. *Ill. p. 30.*

*Also book illustrations, see page 108.*

### BERNI

Antonio Berni. Born 1905 Rosario. Studied drawing, attended secondary school in Rosario. Awarded travel grant by Jockey Club of Rosario 1925. Traveled western Europe. Worked with D. A. Siqueiros 1934 on his mural *Plastic Study*, Buenos Aires. Professor at National Academy, Buenos Aires. Stage designer for Teatro del Pueblo. Traveled Peru and Bolivia 1942. Murals (with Spilimbergo) for New York World's Fair 1939.

\*7. NEW CHICAGO ATHLETIC CLUB. (1937.) Oil on canvas, 6 $\frac{3}{4}$ " x 9'10 $\frac{1}{4}$ ". Inter-American Fund. 645.42. *Ill. p. 28.*

8. SEATED BOY. (1940-42.) Oil on canvas, 37 x 22 $\frac{3}{4}$ ". Inter-American Fund. 646.42.

*Two monotypes.* Inter-American Fund:

9. RED HEAD. (1942.) 13 x 10 $\frac{7}{8}$ ". 648.42.

10. HEAD OF A GIRL. (1942.) 13 x 10 $\frac{1}{2}$ ". 647.42.

*Also book illustrations, see page 108.*

### BIGATTI

Alfredo Bigatti. Born 1898 Buenos Aires. Graduated from National Academy 1918. Worked under Bourdelle, Paris, 1923-24. Traveled throughout Europe and in Bolivia. Monument to General Roca at Choele-Choele 1940; to the National Flag, Rosario (with Fioravanti) 1942. Monument to Mitre, La Plata 1938.

### BORGES DE TORRE

Norah Borges de Torre. Born 1903 Buenos Aires. Studied in Switzerland and Spain. Several one-man shows in Buenos Aires since 1926, in Madrid 1933. Illustrated many books. Stage decorations and appliqué textiles.

11. CHILDREN. 1933. Tempera, 19 x 19". Inter-American Fund. 798.42.



- \*12. HOLY WEEK. 1935. Tempera, 20 x 15 $\frac{3}{4}$ ". Inter-American Fund. 797.42. *Ill. p. 25.*  
*Also book illustrations, see page 108.*

#### BUTLER

Horacio A. Butler. Born 1897 Buenos Aires. Studied at National Academy and in Paris under André Lhote and Othon Friesz. Traveled in central Europe. Returned to Buenos Aires 1937. Retrospective exhibition at *Los Amigos del Arte* 1941. Scenic designer for Colón Theater.

13. ORPHEUS. (1939.) Design for scenery for the play by Jean Cocteau at La Cortina Theater, Buenos Aires. Gouache, 11 $\frac{3}{4}$  x 17 $\frac{3}{4}$ ". Gift of Lincoln Kirstein. 9.43.  
 \*14. EL CAMELOTE: TIGRE. (1941.) Oil on canvas, 32 x 29". Inter-American Fund. 653.42. *Ill. p. 26.*  
 15. ESTANCIA. (1941.) Series of 27 designs for the ballet. Unproduced. Watercolor, various sizes, 23 $\frac{3}{4}$  x 18 $\frac{1}{8}$ " to 3 $\frac{1}{8}$  x 5". Extended loan from American Ballet Caravan. E.L.42.464.1-27.  
*Also book illustrations, see page 108.*

#### CARRIE

Clara Carrié. Studied under Alfredo Guido at the Superior School.

- \*16. THE ANGEL MUSICIAN. 1938. Aquatint, 21 $\frac{1}{8}$  x 15 $\frac{5}{8}$ ". Inter-American Fund. 658.42. *Ill. p. 32.*

#### CASTAGNA

Rodolfo V. Castagna. Born 1910 Buenos Aires. Studied at National School of Decorative Arts, graduating as professor 1933. Graduated Superior School 1938. Many prizes and represented in several European and American museums and private collections.

17. WOMEN BY THE SEA. Drypoint, 19 $\frac{3}{4}$  x 13 $\frac{1}{4}$ ". Inter-American Fund. 659.42.

#### CORNET *see* GOMEZ CORNET

#### DEMICHELIS

Nélida Demichelis. Studied under Alfredo Guido at the Superior School.

- \*18. HEADS. (1942.) Lithograph, 21 $\frac{1}{2}$  x 17 $\frac{7}{8}$ ". Inter-American Fund. 686.42. *Ill. p. 32.*

#### FIORAVANTI

José Fioravanti. Born 1896 Buenos Aires, the son of a mason. Exhibited in the National Salon from 1912. First one-man show 1924. Thereafter traveled throughout Europe, Greece and Egypt. One-man show *Jeu de Paume*, Paris, of *taille directe* carving in stone 1935. Important monuments: Roque Sáenz Peña 1932-34, Avellaneda 1930-33, Bolívar 1940-42; all in Buenos Aires. Monument to National Flag Rosario (with Bigatti) 1942.

#### FORNER

Raquel Forner. Born 1902 Buenos Aires. Studied at National Academy, where she now teaches drawing, and in Paris under Othon Friesz. Returned to Buenos Aires 1932. Exhibited extensively in Europe and the Americas. Several important prizes in Argentina 1940, '41, '42.

- \*19. DESOLATION. 1942. Oil on canvas, 36 $\frac{7}{8}$  x 28 $\frac{7}{8}$ ". Inter-American Fund. 697.42. *Ill. p. 25.*

#### GOMEZ CORNET

Ramón Gómez Cornet. Born 1898 Santiago del Estero. Studied at Academy in Córdoba, Argentina. Europe 1914-1919. One-man show at *Los Amigos del Arte*, Buenos Aires 1935. Specializes in portraits of children. Exhibition of pencil drawings in New York 1942 (Wildenstein Gallery). Illustrator.

- \*20. HEAD OF A BOY. 1942. Oil on canvas, 21 $\frac{7}{8}$  x 17 $\frac{3}{8}$ ". Inter-American Fund. 698.42. *Ill. p. 29.*  
*Also book illustrations, see page 109.*

#### GUIDO

Alfredo Guido. Born 1892 Rosario de Santa Fe. Studied there under the Italian, Mateo Casalla, and later at the National Academy, Buenos Aires, under Pío Collivadino. In 1915 sent on State Prize to Europe. In 1916 decorated Argentine Pavilion in Seville Exposition. In 1939 started painting murals in true fresco. In 1939 painted large mural *Battle of Caseros* in Town Hall, Seis de Septiembre, Province of Buenos Aires. Since 1932 Director of Superior School. Illustrated many books.

- \*21. STEVEDORES RESTING. (1938.) Tempera, 21 $\frac{1}{8}$  x 18 $\frac{1}{8}$ ". Inter-American Fund. 702.42. *Ill. p. 22.*  
*Two lithographs.* Inter-American Fund:  
 22. BRUNO MARCHIORI, THE BUFFOON OF SANTA FE. (1941.) 19 $\frac{1}{4}$  x 15 $\frac{3}{8}$ ". 701.42.  
 23. DEATH ON THE HIGHWAY. (1941.) 17 $\frac{7}{8}$  x 14". 703.42.  
*One drypoint.* Gift of Lincoln Kirstein:  
 24. THE FLIGHT INTO EGYPT. (1942.) 19 $\frac{1}{2}$  x 19 $\frac{3}{8}$ ". 617.42.

#### LASANSKY

Mauricio Lasansky. Studied under Alfredo Guido at the Superior School. Works in Córdoba. Numerous Prizes.

25. FIGURES. 1938. Etching and drypoint, 14 $\frac{7}{8}$  x 11 $\frac{1}{4}$ ". Inter-American Fund. 711.42.

#### LOPEZ ANAYA

Fernando López Anaya. Studied under Alfredo Guido at the Superior School.

- \*26. MERMAID. 1942. Aquatint and etching, 23 $\frac{1}{2}$  x 14 $\frac{3}{4}$ ". Inter-American Fund. 716.42. *Ill. p. 32.*

## MELGAREJO MUÑOZ

Waldimiro Melgarejo Muñoz. Born 1908 Buenos Aires. Studied National Academy and Superior School, specializing in decorative and graphic arts.

27. *IN THE RING*. 1933. Color etching, 12 $\frac{3}{8}$  x 12 $\frac{1}{2}$ ". Inter-American Fund. 722.42.  
28. *EL PERICÓN*. (1933.) Color etching, 13 $\frac{1}{2}$  x 12 $\frac{7}{8}$ ". Inter-American Fund. 723.42.

## ORTIZ

Manuel Angeles Ortiz. Born in Spain 1897. Worked with Picasso in Paris 1930-32. Stage designer, decorator, illustrator. In Buenos Aires since 1939.

29. *IN THE OPEN COUNTRY*. Three studies for a series of lithographs. (1941.) Brush and ink, 10 x 14 $\frac{1}{2}$ "; 9 $\frac{3}{8}$  x 14 $\frac{1}{2}$ "; 8 $\frac{1}{2}$  x 14 $\frac{3}{4}$ ". Inter-American Fund. 759-761.42.  
30. *IN THE OPEN COUNTRY*. Series of six lithographs. (1941.) 9 $\frac{1}{8}$  x 15" to 10 $\frac{1}{2}$  x 15". Inter-American Fund. 758.42.1-6.

## OTERO LAMAS

María Catalina Otero Lamas. Studied under Alfredo Guido at the Superior School.

- \*31. *THE PICNIC LUNCH*. 1938. Drypoint, 9 $\frac{1}{4}$  x 7 $\frac{3}{4}$ ". Inter-American Fund. 763.42. *Ill.* p. 32.  
32. *FISHERWOMEN*. 1940. Mezzotint, 10 $\frac{1}{4}$  x 8 $\frac{1}{4}$ ". Inter-American Fund. 762.42.

## PACENZA

Onofrio A. Pacenza. Born 1902 Buenos Aires. Trained as architect. First one-man show, Buenos Aires 1930. In 1942 won first prize (with Horacio Juárez) for monument to Cabrera, City of Córdoba. Now teacher at the National Academy.

- \*33. *STREET CORNER OF SAN TELMO*. 1934. Oil on canvas, 27 $\frac{1}{2}$  x 31 $\frac{3}{8}$ ". Inter-American Fund. 764.42. *Ill.* p. 27.  
34. *END OF THE STREET*. 1936. Oil on canvas, 33 $\frac{3}{8}$  x 41 $\frac{3}{8}$ ". Inter-American Fund. 212.42.

## PELLEGRINI

Charles-Henri Pellegrini. Born 1800 Savoy. Educated as engineer in Paris. In Uruguay 1828. Portraitist and watercolorist; *costumbrista* (painter of modes and manners). Died Buenos Aires 1894.

## PETTORUTI

Emilio Pettoruti. Born 1895 La Plata. Went to Italy on scholarship from the province of Buenos Aires 1913. Studied in Florence; exhibited there 1914. Associated with Italian futurists and cubists. Worked in Rome 1916-17; Milan 1919. To Germany 1921; Vienna 1922; Paris 1924. Back to Argentina 1924, introducing influence of Paris cubists, Gris and Picasso. Grand Award, First Exhibition of Decorative Arts, Buenos Aires 1925. Appointed director of Museum of

Fine Arts, La Plata 1930. To the United States 1942-43. One-man shows: Florence 1914; Milan 1919; Buenos Aires 1924; retrospective, Buenos Aires (*Los Amigos del Arte*) 1940; San Francisco Museum of Art 1942; New York (National Academy) 1943.

- \*35. *THE VERDIGRIS GOBLET*. 1934. Oil on canvas, 21 $\frac{3}{8}$  x 18 $\frac{1}{8}$ ". Inter-American Fund. 4.43. *Ill.* p. 24.

## PUEYRREDON

Prilidiano Pueyrredón. Born 1823 Buenos Aires. Son of General Juan Martín de Pueyrredón, early head of the nation. Studied and painted in Spain about 1846, supposedly under influence of Vicente López. After 1846 in Buenos Aires, famous as landscapist, portrait painter, amateur engineer and architect. Returned briefly to Europe c. 1853. Died in Buenos Aires 1870. *Cf. ill.* p. 14.

## ROSSI

Attilio Rossi. Born 1909 Milan, Italy. Studied graphic arts and book illustration at Royal Academy (Brera). From 1939-41 art critic for *Sur* (Director: Victoria Ocampo). Contributor to *Argentina Gráfica*. Traveled Peru and Mexico. Artistic director of publishing house of Losada, Buenos Aires.

- \*36. *LANDSCAPE, BUENOS AIRES*. 1940. Tempera on cardboard, 31 $\frac{7}{8}$  x 23 $\frac{3}{8}$ ". Extended loan. E. L. 783.42. *Ill.* p. 31.  
*Also book illustrations, see page 109.*

## RUGENDAS

Johann Moritz Rugendas. Born 1802 Augsburg. Family of engravers. To Brazil 1821-25 as draughtsman for scientific expedition. In 1831 to Haiti. 1834 from California to Chile. Traveled in Peru and Argentina 1838. His oil paintings widely popular in lithographic versions. Returned to Europe 1857. Died 1858.

## SIVORI

Eduardo Sívori. Born 1847 Buenos Aires. Traveled France and Italy 1878. In Paris 1882, studying with Jean-Paul Laurens. *Le Lever de la Bonne*, 1887, shown at the *Estímulo* (Buenos Aires), which he had helped found in 1877. Died 1918. *Cf. ill.* p. 17.

## SOLDI

Raúl Soldi. Born 1905 Buenos Aires. Studied at Royal Academy (Brera), Milan, 1929-32. Member of *Avanguardia Artistica*. First prize Trieste 1930. Scenery for *Argentina Sono-film*, of which he is now artistic director. Traveled throughout North America 1941.

- \*37. *STREET IN SAN MARTÍN*. 1940. Tempera, 33 $\frac{3}{8}$  x 21 $\frac{3}{4}$ ". Inter-American Fund. 789.42. *Ill.* p. 31.

## SPILIMBERGO

Lino Eneas Spilimbergo. Born 1896 Buenos Aires. Studied at National Academy. To Europe in 1925; worked under

André Lhote and at La Grande Chaumière. Illustrated *Plenilunio* of Oliverio Girondo (*Sur*). Returned to Argentina 1928. Received numerous prizes in National Salons. Represented in museums in Buenos Aires, La Plata, Santa Fe, Rosario and Córdoba. Teaches at National Academy.

\*38. SEATED WOMAN. 1932. Tempera on burlap, 45 x 29 $\frac{5}{8}$ ". Inter-American Fund. 794.42. *Ill. p. 23.*

39. HEAD OF AN INDIAN. (1933.) Monotype, 20 $\frac{7}{8}$  x 17 $\frac{1}{2}$ ". Inter-American Fund. 795.42.

#### URRUCHUA

Demetrio Urruchúa. Born 1902 Pehuajo, Province of Buenos Aires. Studied at the *Estímulo*, Paris 1924. Studied with sculptress Cecilia Marcovich in Buenos Aires. Exhibited National Salon 1935. One-man shows 1930 and 1937. 1939-41 decorated walls of Women's University in Montevideo in true fresco. Prizes in graphic arts. Award, United Hemisphere Poster Competition, Museum of Modern Art, New York 1942. One-man show, New York 1943 (Durlacher Brothers).

*Four monotypes.* Inter-American Fund:

40. THE NEW ORDER. 1939. 20 x 25 $\frac{1}{2}$ ". 803.42.

41. THE GIRL WITH THE KNIFE. 1940. 20 x 25 $\frac{1}{2}$ ". 805.42.

42. THE BEAST AND THE AXE. 1941. 20 x 25 $\frac{1}{2}$ ". 802.42.

\*43. THE SERPENT. 1942. 25 $\frac{1}{2}$  x 20". 804.42. *Ill. p. 24.*

#### VAISMAN

Aida Vaisman. Studied under Alfredo Guido at the Superior School. Died 1941.

44. GIRL WITH FLOWERS. (1940.) Drypoint, 17 $\frac{3}{4}$  x 11 $\frac{1}{8}$ ". Inter-American Fund. 807.42.

#### VERONI

Raúl Veroni. Studied under Alfredo Guido at the Superior School.

45. HEAD. 1938. Drypoint, 10 $\frac{1}{4}$  x 10 $\frac{5}{8}$ ". Inter-American Fund. 808.42.

#### YRURTIA

Rogelio Yrurtia. Born 1879 Buenos Aires, of Basque origin. Pupil of L. C. Morales. To Europe 1900. Prize, St. Louis Exposition 1905. Monument to Dr. Castro 1909; the Song of Work 1922; monument to General Dorrego 1926; Mausoleum of Rivadavia 1932; all in Buenos Aires.

### BOLIVIA

#### BERDECIO

Roberto Berdecio. Born 1910 La Paz. Studied in Academy of Fine Arts, La Paz. Worked with David Alfaro Siqueiros in New York 1934. Now working and teaching in California.

\*46. THE CUBE AND THE PERSPECTIVE. 1935. Duco on steel mounted on wood, 22 x 19 $\frac{5}{8}$ ". Gift of Leigh Athern. 315.41. *Ill. p. 33.*

#### CUEVAS PABON

Víctor Cuevas Pabón. Born 1911 La Paz. Educated in Santiago de Chile, School of Fine Arts. Studied medicine, University of Michigan; degree from Yale. Worked in New York City. Murals: Hotel Crillon, Santiago, Chile.

#### GUZMAN DE ROJAS

Cecilio Guzmán de Rojas. Born 1900 Potosí. Studied Academy of San Fernando, Madrid, in Barcelona and at the Ecole des Arts et Métiers, Paris. Since 1931 Director of Academy of Fine Arts, La Paz. Director of Fine Arts in Bolivia since 1932. Decorations in the Cinema *Paris*, La Paz.

#### NUÑEZ DEL PRADO

Marina Núñez del Prado. Born 1910 La Paz. Graduated Academy of Fine Arts, La Paz. Taught sculpture and artistic anatomy there since 1931. Fellowship for study in U. S. A. 1941. Studied at Art Students' League, New York City.

#### REQUE MERUVIA

Arturo Reque Meruvia (known as "Kemer"). Born 1906 Cochabamba. Studied National Academy of Fine Arts, Buenos Aires and San Fernando, Madrid. Taught Colegio Bolívar, Cochabamba 1924-28, Academy of Fine Arts, Madrid 1929-34. Engraver, illustrator and painter.

#### SOTOMAYOR

Antonio Sotomayor. Born 1904 Chulumani. Studied 1918-21, School of Applied Arts, La Paz. Worked in California. Murals, Golden Gate Exposition 1940; Palace Hotel and Sharon Building, San Francisco 1941.

### BRAZIL

#### "ALEIJADINHO"

"Aleijadinho" (Antonio Francisco Lisboa). Born c. 1730 State of Minas Gerais, a mulatto. Here he worked until c. 1814, mostly in native soapstone (*pedra-sabão*) but also in painted wood (*Last Supper* and *Stations of the Cross*). Masterpiece is group of twelve freestanding disciples at Congonhas do Campo.

#### AMERICO DE FIGUEIREDO

Pedro Americo de Figueiredo. Born 1843 Paraíba do Norte. Graduated Rio de Janeiro 1855. In Paris 1856-60, influenced by Horace Vernet and Géricault. Studied theology, physics and archeology. Large historical subjects painted in Florence. *Battle of Avaby* (War with Paraguay) finished 1877, is one of the world's largest battlepieces, now hangs in Rio de Janeiro. Died 1905.

#### BEHRING

Edith Behring. Born 1917 Rio de Janeiro. A pupil of Portinari at the University of Rio de Janeiro 1936-39. Teaches in a children's school.

47. NEGRO BOY. 1938. Pencil, 18 x 13½". Inter-American Fund. 642.42.

48. NEGRO BOY, PROFILE. 1939. Pencil, 14½ x 11". Inter-American Fund. 643.42.

#### CARDOSO JUNIOR

José Bernardo Cardoso Junior. Born (1861) of Brazilian parents Coimbra, Portugal. Educated in Rio de Janeiro and Rome. Taught in elementary schools and became Inspector of Schools for the State of Rio de Janeiro. Self-taught in painting. Encouraged by Portinari to show at exhibition, School of Fine Arts 1933. Also a writer. His paintings owned by many Brazilian poets and painters.

\*49. STILL LIFE WITH VIEW OF THE BAY OF GUANABARA. 1937. Oil on paper, 21¼ x 29½". Inter-American Fund. 656.42. *Ill. p. 40.*

#### DEANE

Percy Deane. Born 1918 Manáos, State of Amazonas, Brazil. Studied drawing in Belem do Pará. Intended to be animated cartoonist. In 1935 came to National School of Fine Arts, Rio de Janeiro. Influenced by Portinari's 1939 exhibition. Silver medal in painting, Salon, Rio de Janeiro 1940. Large mural for "Pampulha" Pavilion, Belo Horizonte (Oscar Niemeyer, architect) 1942.

50. THE LOVERS. 1941. Pencil, 12¾ x 9¼". Inter-American Fund. 685.42.

#### DOS PRAZERES

Heitor dos Prazeres. Born 1918 Rio de Janeiro. House painter and player in samba orchestra. Improviser of samba music. Self-taught.

\*51. ST. JOHN'S DAY. 1942. Oil on canvas, 25½ x 31¾". Inter-American Fund. 773.42. *Ill. p. 40.*

#### GUIGNARD

Alberto de Veiga Guignard. Born 1896 Nova Friburgo, State of Rio. Educated in Brazil, Switzerland, Germany, Italy 1916-27. Since 1929 resides in Rio de Janeiro. Professor of freehand drawing, Fundação Osorio. Exhibited at all official salons and by invitation, Carnegie International, 1937.

52. STUDY FOR OURO PRETO. (1942.) Pen and ink, 14¼ x 10⅝". Inter-American Fund. 704.42.

\*53. OURO PRETO. 1942. Tempera on board. Commissioned through the Inter-American Fund. 10.43. *Ill. p. 38.*

#### MARIA

(Maria Martins.) Born in Minas Gerais, Brazil; of Spanish and Portuguese descent. Studied drawing and painting in Rio de Janeiro at the Academy. Studied sculpture in Paris with Catherine Barjanski and later in Brussels with Oscar Jespers. Wife of the Brazilian Ambassador to the U.S.A. One-man shows Corcoran Gallery, Washington 1941; New York (Valentine Gallery) 1942. Sculpture in the collection of the Metropolitan Museum of Art, New York.

\*54. CHRIST. (1941.) Jacaranda wood, 7' 10½" high. Gift of Nelson A. Rockefeller. 558.41. *Ill. p. 34.*

#### PANCETTI

José Pancetti. Born 1900 Campinas, State of São Paulo, of Italian parents. Educated at College of Salesian Fathers, Italy 1913-19. Joined Brazilian Navy 1922 as volunteer. Started painting 1933. Worked under Polish landscapist, Bruno Lechowski, in Rio de Janeiro 1936, and with The Associates of Bernadelli. Received First Travel Prize 1942.

\*55. SELF-PORTRAIT. 1941. Oil on canvas, 32 x 24". Extended loan. E. L. 765.43. *Ill. p. 39.*

#### PINET

Georgette Pinet. Born 1893 Belem do Pará. Self-instructed until arrival in Rio de Janeiro 1937. Pupil of the painter, Bernadelli. Exhibited National Salon 1937. Works as teacher of Portuguese in Berlitz School and paints landscapes on commission or for souvenirs. Now studies at Academy of Fine Arts under Oswaldo Teixeira.

56. ACADEMIA PARREIRAS. 1938. Oil on cardboard, 19½ x 27¾". Inter-American Fund. 770.42.

#### PORTINARI

Cândido Portinari. Born 1903 Brodowski, State of São Paulo, of Italian emigrant stock. Attended briefly National Academy in Rio de Janeiro. Received travel grant in 1928; studied in Paris. Met Fojita in Rio de Janeiro 1932. Second Honorable Mention, Carnegie International Exhibition, Pittsburgh 1935. Taught at University of Rio de Janeiro 1936-39. Frescoes in Ministry of Education (architects: Oscar Niemeyer and Lucio Costa) 1938. Murals for New York World's Fair Brazilian Building 1939. One-man shows in Detroit Museum and Museum of Modern Art, New York 1939. Murals in Library of Congress, Washington 1941-42, and Radio Tupi, Rio de Janeiro 1942.

\*57. MORRO. (1933.) Oil on canvas, 44⅞ x 57⅞". Mrs. John D. Rockefeller, Jr., Purchase Fund. 663.39. *Ill. p. 36.*

\*58. FESTIVAL, ST. JOHN'S EVE. (One of 3 murals for Brazilian Building, New York World's Fair, 1939.) (1939.) Tempera on canvas, 10'6" x 11'6". Gift of the Brazilian Government. 191.42. *Ill. p. 37.*

59. FISHERMEN. 1940. Oil on paper, 25¾ x 19⅝". Purchase Fund. 354.41.

60. GIRL AND CHILD. 1940. Oil on paper, 25¾ x 19⅝". Gift of Samuel A. Lewisohn. 355.41.

61. SCARECROW. 1940. Oil on canvas, 51½ x 64". Mrs. John D. Rockefeller, Jr., Purchase Fund. 361.41.

*Two monotypes.* Purchase Fund:

62. BLIND MAN AND SON. 1939. 19¾ x 13⅞". 350.41.

63. ADALGISA NERY. (1940.) 25⅝ x 19¾". 349.41.

*Three lithographs.* Purchase Fund:

64. FIGURES. (1939.) 5⅝ x 7⅞". 353.41.

65. MIGRATORY FAMILY. (1939.) 7⅝ x 7¼". 358.41.

66. RUNNING FIGURES. (1939.) 7⅞ x 6½". 359.41.

*Seven lithographs. Gift of the artist:*

67. FAMILY. (1939.) 11 $\frac{3}{4}$  x 9 $\frac{3}{8}$ ". 351.41.  
68. FIGURES. (1939.) 5 $\frac{5}{8}$  x 7 $\frac{1}{8}$ ". 352.41.  
69. KNEELING GIRL. (1939.) 11 $\frac{7}{8}$  x 9 $\frac{1}{4}$ ". 356.41.  
70. MIGRATORY FAMILY. (1939.) 7 $\frac{3}{8}$  x 7 $\frac{1}{4}$ ". 357.41.  
71. RUNNING FIGURES. (1939.) 7 $\frac{7}{8}$  x 6 $\frac{1}{2}$ ". 360.41.  
72. TORSO. 1939. 13 x 11 $\frac{5}{8}$ ". 362.41.  
73. TWO WOMEN AND CHILDREN. (1939.) 5 $\frac{1}{8}$  x 6". 363.41.

*Also book illustrations, see page 109.*

#### REBOLLO GONSALES

Francisco Rebollo Gonsales. Born São Paulo 1902 of Spanish ancestry. Self-taught. Attended primary school only. Decorator's apprentice. Professional soccer-football player for 10 years. In 1934 retired from football and since has devoted himself exclusively to painting. Gold Medal, São Paulo Salon 1936. Exhibited in Rio de Janeiro Salon. In private collections.

74. SUBURB OF SÃO PAULO. 1941. Oil on composition board, 15 $\frac{3}{4}$  x 19 $\frac{5}{8}$ ". Inter-American Fund. 777.42.

#### ROSSI OSIR

Paulo Claudio Rossi Osir. Born 1890 São Paulo; of Italian origin. Educated in Italy. Traveled throughout western Europe. Studied at the Brera, Milan. Returned to Brazil 1927. Organizer of workshop for tiles (*azulejos*), executing Portinari's design for Ministry of Education, Rio de Janeiro 1941. Also his own tile pictures. Four one-man shows in São Paulo, others in Porto-Alegre, Rio de Janeiro, and two in Italy.

75. LEMON. 1939. Oil on wood, 8 $\frac{5}{8}$  x 11 $\frac{3}{4}$ ". 615.42.  
\*76. FRUTA DO CONDE. 1939. Oil on wood, 8 $\frac{5}{8}$  x 11". 614.42. *Ill. p. 39.*  
Nos. 75 and 76 gifts of Lincoln Kirstein.

#### SANTA ROSA JUNIOR

Tomás Santa Rosa Junior. Born 1909 in João Pessoa, Paraíba do Norte, of poor parents. Self-taught. Left for Bahia 1930, later for Recife and Maceió, in all of which he did clerical work. To Rio de Janeiro 1932, where he illustrated many books, notably *O Circo* in 1939, receiving the Ministry of Education's First Prize. Met and influenced by Portinari 1935. Stage decorations, graphic work and art criticism.

77. BEGGAR. Tempera. Extended loan. E.L.43.494.  
78. BRAZILIAN MUSICIANS. 1941. Drypoint, 11 $\frac{3}{4}$  x 15 $\frac{1}{2}$ ". Inter-American Fund. 788.42.

*Also book illustrations, see page 109.*

#### SEGALL

Lasar Segall. Born 1890 Vilna, Russia. To Berlin 1906, where he studied under Max Liebermann; exhibited with the *Sezession*. Traveled in France 1912. In São Paulo 1913. Interned in Germany 1915-17. Returned to São Paulo 1923, remaining until 1929. Then Paris until 1932. Since then has painted in São Paulo and done sculpture in stone and metal. Series of large paintings, *Pogrom* (1937), *Immigrant Ship* (1938-39) and recent war canvases. Murals in private houses.

#### TAUNAY

Nicolas Antoine Taunay. Born 1755 Paris; died there 1830. Studied with Lepicié, Brenet and at the Academy in Rome. A follower of David, and a minor precursor of the early Corot *d'Italie*. Arrived in Brazil with the French Mission of 1816 and left in 1821. A great part of his work, landscapes and portraits, now hangs in the Museum of Fine Arts in Rio de Janeiro.

#### CHILE

All artists live in Santiago.

#### BURCHARD

Pablo Burchard. Born 1876 Santiago. Studied at School of Architecture and under Pedro Lira at Art School. Now professor of painting at School of Fine Arts. High awards in official salons. Exhibited in North America and Buenos Aires.

#### CARO

Manuel Antonio Caro. Born 1835 Santiago. Worked in Paris under Paul César Gariot on decorations for Tuileries Palace. Returned to Chile and painted genre scenes, now owned mostly in Hamburg. Died 1903.

#### GIL

José Gil de Castro. Born c. 1730 Lima or Quito; a mulatto. Soldier, engineer. Painted in Santiago, Chile, the heroes of the Wars of Independence: O'Higgins, San Martín, Bolívar; is considered precursor of post-colonial schools in both Peru and Chile. Died c. 1825.

#### HERRERA GUEVARA

Luis Herrera Guevara. Born 1891 Santiago. Educated at Liceo Munategui and Instituto Nacional. Received law degree 1920. Traveled Europe 1929. Entirely self-taught. Received numerous prizes, Valparaíso, Santiago. One-man show New York 1943 (Durlacher Brothers).

79. SELF-PORTRAIT. 1933. Oil on cardboard, 16 $\frac{5}{8}$  x 13". Gift of Lincoln Kirstein. 7.43.  
\*80. SNOW STORM AT THE UNIVERSITY. 1941. Oil on canvas, 24 x 27 $\frac{5}{8}$ ". Inter-American Fund. 707.42. *Ill. p. 41.*

#### LIRA

Pedro Lira. Born 1845 Santiago. Educated as lawyer. Exhibited landscapes 1872. To Paris 1873. Worked with Delaunay and Bastien-Lepage. Exhibited successfully Paris Salon 1882. Returned to Chile 1883. Organized Chilean National Salon, Director, School of Fine Arts 1892. Died 1912.

#### MATTA ECHAURREN

Roberto Matta Echaurren. Born 1911 Santiago. Went to Spain and France as a child. Graduated from School of

Architecture, Santiago 1931. Worked with Le Corbusier in Paris 1934-35. In Russia and Europe. Joined surrealist movement, Paris 1937. Came to New York 1939. One-man shows New York 1940 (Julien Levy), 1942 (Pierre Matisse).

81. DRAWING. (1941.) Pencil and crayon, 23 x 29". Inter-American Fund. 32.42.
- \*82. LISTEN TO LIVING (Ecoutez Vivre). 1941. Oil on canvas, 29½ x 37¾". Inter-American Fund. 33.42. *Ill.* p. 44.

#### PEROTTI

José Perotti. Born 1898 Santiago. Studied sculpture at School of Fine Arts, Santiago, and then in Madrid 1920, later in Paris under Bourdelle. Named Director of School of Applied Arts, Santiago 1927. Studied in Germany 1937-39. In U.S.A. with Chilean Contemporary Art Exhibition 1942-43.

#### ROA

Israel Roa. Born 1909 Agol, Chile. Studied at School of Fine Arts, Santiago under J. F. González. In 1927 received Humboldt Scholarship for two years' study in Berlin Academy. Traveled Europe, exhibiting there and in North America. Received first prizes in National Salons. Teaches at School of Fine Arts, Santiago.

- \*83. THE PAINTER'S BIRTHDAY. Oil on canvas, 27½ x 38". Inter-American Fund. 213.42. *Ill.* p. 43.

#### VARGAS

Raúl Vargas. Born 1908 Santiago. Studied sculpture at the School of Fine Arts. Sent to Paris 1928, on Government Scholarship. Exhibited in Seville, New York and Buenos Aires.

- \*84. THE DANCER, INÉS PISARRO. 1941. Terra cotta, 12½" high. Inter-American Fund. 220.42. *Ill.* p. 42.

### COLOMBIA

#### ACUÑA

Luis Alberto Acuña. Born 1904 Suaita, Province of Santander. In 1924 left for Europe on government grant, studying in Paris. Traveled extensively. Worked as sculptor. Luxembourg Museum acquired *El Centáuro Naso*. Returned to Bogotá 1930 and taught at National University. In 1939 attached to Colombian Legation, Mexico City. Has written on pre-Conquest Colombian art. Now Director of Colón Theater, Bogotá. Pictures in San Francisco Museum and other American collections.

- \*85. THE GOLDEN CITY. (1941.) Oil on canvas, 27½ x 35". Extended loan. E. L. 620.42. *Ill.* p. 46.
86. SELF-PORTRAIT. 1941. Lithograph, 11¾ x 9¾". Gift of the artist. 613.42.

#### ARIZA

Gonzalo Ariza. Born 1912 Bogotá. Son of a photographer. Studied at National School of Fine Arts. Influenced by mod-

ern Mexicans. In 1937 studied in Japan as watercolorist under Maeda and Fujita. Returned to Bogotá 1940, and painted the Colombian Savannas. One-man show (with Erwin Kraus) 1942, Bogotá.

- \*87. BOGOTÁ. (1941.) Oil on canvas, 31½ x 39½". Inter-American Fund. 632.42. *Ill.* p. 46.
88. SAVANNA. (1942.) Oil on canvas, 19¾ x 19¼". Inter-American Fund. 633.42.

#### KRAUS

Erwin Kraus. Born 1911 Bogotá. In Germany 1914-18; Colombia 1919-26. Studied in Switzerland, trained as a jeweler until 1931. Traveled in France and England. Returned to Bogotá 1935. Particularly occupied with Colombian landscape. One-man show (with Gonzalo Ariza) 1942, Bogotá.

89. RAVINE. 1942. Watercolor, 21 x 17½". Inter-American Fund. 708.42.

#### RAMIREZ FAJARDO

Alfonso Ramírez Fajardo. Born 1922 Ubaté, Department of Cundinamarca. Entirely self-taught. Won prize 1933 for children's drawing. Admitted to National Salon, Bogotá, 1940. Now teaches drawing in public school system of Bogotá.

90. LANDSCAPE. 1942. Watercolor, 17¾ x 23½". Inter-American Fund. 775.42.
- \*91. FIESTA. 1942. Watercolor, 18½ x 24¼". Inter-American Fund. 774.42. *Ill.* p. 45.

### CUBA

All artists live in or near Havana unless otherwise indicated. The National School of Fine Arts "San Alejandro" is referred to as "San Alejandro Academy" in the following biographies.

#### ARCHE

Jorge Arche. Born 1905. Studied at Academia Villate and San Alejandro Academy. Professor of drawing in the Escuela Libre. Has exhibited in Havana, Latin America and New York.

#### BERMUDEZ

Cundo Bermúdez. Born 1914. Largely self-taught but has worked at Escuela Libre. To Mexico 1937. One-man show, Havana 1942 (Lyceum).

- \*92. THE BALCONY. (1941.) Oil on canvas, 29 x 23½". Gift of Edgar J. Kaufmann, Jr. 644.42. *Ill.* p. 53.

#### CARREÑO

Mario Carreño. Born 1913 Havana. Studied in Havana, Madrid, Mexico, Paris and New York. Influenced by Picasso and Guerrero Galván. Several one-man shows Paris (Bern-

heim Jeune) 1939, New York (Perls) 1941, Havana (Lyceum) 1942. Paintings in *Jeu de Paume* Museum, Paris, and the Ministry of Education, Havana.

\*93. TORNADO. 1941. Oil on canvas, 31 x 41". Inter-American Fund. 657.42. *Ill.* p. 51.

#### ENRIQUEZ

Carlos Enriquez. Born Cuba 1900. Came to U.S.A. 1920 to study engineering. Began to study art at Pennsylvania Academy of Fine Arts 1924. Returned to Cuba a few months later. First one-man show Havana 1927. Traveled in Spain, France, Italy and England 1930-1934. Has exhibited in Spain, Cuba, Mexico, New York and San Francisco. Has illustrated several books and articles. Also a novelist and writer on art.

\*94. LANDSCAPE WITH WILD HORSES. 1941. Oil on composition board, 17½ x 23⅝". Gift of Dr. C. M. Ramírez Corría. 604.42. *Ill.* p. 50.

#### GATTORNO

Antonio Gattorno. Born 1904. Studied at San Alejandro Academy, winning a travel scholarship. Continued his studies in the principal centers of Europe. Has exhibited in Europe, U.S.A. and Mexico. Mural in New York City. Prizes in National Exhibitions of Cuba.

#### LAM

Wifredo Lam. Born 1902 Sagua la Grande. In 1921 neighbors sent him to Havana, where he won state scholarship. To Spain 1925. His non-academic work cost him official support. After years of poverty to Paris in 1938, where Picasso helped him. Returned to Cuba 1941. One-man shows Paris (Galerie Pierre) 1939, New York (Perls) 1940 and (Matisse) 1942.

95. MOTHER AND CHILD. 1939. Gouache, 41 x 29¼". Purchase Fund. 652.39.

\*96. SATAN. 1942. Gouache, 41⅞ x 34". Inter-American Fund. 710.42. *Ill.* p. 52.

#### MARIANO

Mariano Rodríguez. Born 1912. Self-taught. Traveled in Mexico, where he studied with Rodríguez Lozano. Has shown in Havana and New York. Frescoes in Santa Clara Normal School 1937. Worked as assistant at the Estudio Libre de Pintura y Escultura. A director of the review *Espuela de Plata*. One-man show Havana (Lyceum) 1943.

\*97. THE COCK. 1941. Oil on canvas, 29¼ x 25⅞". Gift of the Comisión Nacional Cubana de Cooperación Intelectual. 30.42. *Ill.* p. 52.

98. FIGURES IN A LANDSCAPE. 1942. Watercolor, 23 x 28". Inter-American Fund. 718.42.

#### MARTINEZ PEDRO

Luis Martínez Pedro. Born Havana 1910. Self-taught. Studied briefly at San Alejandro Academy with Víctor Manuel.

Lived in New Orleans and Miami 1931-1933. Primarily a pencil draughtsman.

\*99. FISHERMAN. 1942. Pencil, 25 x 28½". Inter-American Fund. 719.42. *Ill.* p. 53.

#### PELAEZ

Amelia Peláez del Casal. Born 1897 Yaguajay, Santa Clara province. Studied with Romañach at San Alejandro Academy, Havana. To Paris 1927 where she was influenced first by Kisling and Modigliani, later by cubism. Studied stage design with Alexandra Exter 1931-33. One-man shows Paris (Galerie Zak) 1933, Havana (Lyceum) 1935, New York (Norte Gallery) 1941.

\*100. CARD GAME. 1936. Pencil, 25⅞ x 26⅞". Inter-American Fund. 767.42. *Ill.* p. 49.

\*101. STILL LIFE IN RED. 1938. Oil on canvas, 27¼ x 33½". Inter-American Fund. 162.42. *Ill.* p. 49.

#### PONCE DE LEON

Fidelio Ponce de León. Born 1895 Camagüey. Studied at San Alejandro Academy, Havana, under Romañach and in Europe. Exhibited frequently in Cuba and U.S.A. Prizes in Cuban national exhibitions. One-man shows Havana (Lyceum) 1934, New York (Delphic Studio) 1938, Boston (Vose Gallery) 1941. Represented in collection of the Ministry of Education. Lives in Matanzas.

\*102. TWO WOMEN. 1934. Oil on canvas, 39 x 39". Gift of Dr. C. M. Ramírez Corría, 606.42. *Ill.* p. 48.

#### PORTOCARRERO

René Portocarrero. Born 1912. Self-taught. Has never left Cuba. Has directed drawing classes for the Havana prison. On editorial board of *Espuela de Plata*. Frescoes in Santa Clara Normal School. Illustrator and stage designer. Exhibited in Havana and New York.

\*103. ANGELS. 1941. 25 watercolor and ink drawings in sketchbook, 10 x 13½". Inter-American Fund. 771.42.-1.-25. *Ill.* p. 51.

#### RAMOS BLANCO

Teodoro Ramos Blanco. Born 1902. Worked as stonemason and policeman. Studied at San Alejandro Academy. Europe for three years: Spain, Paris, Rome, Florence. New York for several months 1939, 1941. Numerous public monuments and commissions in Cuba and several in U.S.A. Three sculptures in Harlem Foundation, New York. Exhibitions and prizes in Cuba.

\*104. OLD NEGRO WOMAN. Wood, 11⅞" high. Inter-American Fund. 776.42. *Ill.* p. 50.

#### RAVENET

Domingo Ravenet. Born 1905. Studied at San Alejandro Academy, Havana; Paris, Madrid, New York. Exhibitions in Europe and U.S.A. Director of exhibitions at the University of Havana; professor at the Normal School, Havana.

## SICRE

Juan José Sicre. Born 1898. Studied sculpture at San Alejandro Academy; scholarship to Europe. Many exhibitions in Europe and the Americas. Has executed several important commissions for monuments. Professor at San Alejandro Academy.

## VICTOR MANUEL

Víctor Manuel (García). Born 1892. Studied in Havana and Europe. Leader of modern artists' group in 1924. Has taught at San Alejandro Academy. Exhibitions in Cuba and abroad.

## ECUADOR

### ANHALZER-FISCH

Olga Anhalzer-Fisch. Born 1900 Budapest, Hungary. Studied in Düsseldorf, Vienna, Budapest; traveled extensively in Europe, Africa and the Near East. In 1937 through Ethiopia. To New York in 1938. One-man show Bonestell Gallery. Since 1939 in Quito, where she taught at the School of Fine Arts.

- \*106. INDIAN GIRL. Gouache and India ink, 25 $\frac{5}{8}$  x 19 $\frac{3}{8}$ ". Inter-American Fund. 630.42.

### GUAYASAMIN

Oswaldo Guayasamín Calero. Born 1918 Quito. Studied School of Fine Arts, Quito, from which he was expelled. One-man show in Caspicara Gallery, Quito 1941. Also a sculptor. Influenced by the writings of André Malraux, painted allegory titled *Days of Wrath (Le Temps de Mépris)* 1940. Winner of Mariano Aguilera Prize 1941.

- \*107. MY BROTHER. 1942. Oil on wood, 15 $\frac{7}{8}$  x 12 $\frac{3}{4}$ ". Inter-American Fund. 699.42. *Ill.* p. 55.

### HEREDIA

Luis Alberto Heredia. Born 1909 Quito. Lived all his life in small village of Pomasqui, where he has executed four votive paintings in the church on commission from his neighbors. Also a musician.

- \*108. PLAZA AT POMASQUI. Oil on canvas, 35 $\frac{1}{2}$  x 39 $\frac{1}{2}$ ". Commissioned through the Inter-American Fund. 705.42. *Ill.* p. 54.

### KINGMAN RIOFRIO

Eduardo Kingman Riofrío. Born 1911 Loja. Studied School of Fine Arts, Quito, under Víctor Mideros. Influenced by writings of J. C. Mariátegui. Won Mariano Aguilera Prize 1936. In New York 1939 working with Camilo Egas. Founded Caspicara Gallery, Quito 1940. One-man shows Bogotá 1938-42; Quito 1940-41.

### MONTENEGRO

Julio Montenegro. Born c. 1867 in Colombia. Lived from 1925 to his death in 1932 in the village of Pomasqui, Ecuador. His five known paintings hung in the house of a

Pomasqui carpenter. He also decorated twelve chairs and a dining room table in similar style.

109. SOLIDARITY. Pen and watercolor, 19 $\frac{3}{8}$  x 22 $\frac{7}{8}$ ". Inter-American Fund. 745.42.  
110. FIELD. Pen and watercolor, 17 $\frac{1}{4}$  x 23 $\frac{1}{8}$ ". Inter-American Fund. 743.42.  
111. TO WORK IS TO PRAY. Pen and watercolor, 17 x 23". Inter-American Fund. 744.42.

## PAREDES

Diógenes Paredes. Born 1910 Quito. Studied at School of Fine Arts, Quito, where he now teaches decorative painting. Showed in Golden Gate International Exhibition 1939. Received numerous prizes.

- \*112. THRESHERS. 1942. Tempera, 20 $\frac{1}{2}$  x 19 $\frac{5}{8}$ ". Inter-American Fund. 766.42. *Ill.* p. 55.

## MEXICO

### AGUIRRE

Ignacio Aguirre. Born 1902 Guadalajara, Jalisco. Began painting 1930. Member of L.E.A.R. and Taller de Gráfica Popular. Frescoes in library of the Aviación Militar, Mexico City. Has exhibited in New York.

*One poster (woodcut).*

### ALFARO SIQUEIROS

David Alfaro Siqueiros. Born 1898 Chihuahua. Studied at Academy of Fine Arts (San Carlos) and Martínez' Open Air School, Santa Anita. Entered Carranza army 1913, staff officer under Diéguez. Traveled in Europe on government stipend, officially as military attaché at Mexican Legation in Paris 1919-21. Returned to Mexico in 1921, chief exponent of Syndicate and publisher of *El Machete*. After 1924 interested in labor and political activities along with painting. Visited Moscow, New York and various South American cities. Officer in Spanish Republican Army during the Civil War 1938. Frescoes in National Preparatory School 1922-24; duco murals Chouinard Art School and Plaza Art Center, Los Angeles, 1932; Buenos Aires, 1932; Chillán, Chile, 1942.

- \*113. PROLETARIAN VICTIM. 1933. Duco on burlap, 81 x 47 $\frac{1}{2}$ ". Gift of the Estate of George Gershwin. 4.38. *Ill.* p. 64.  
114. COLLECTIVE SUICIDE. 1936. Duco on wood with applied sections, 49 x 72". Gift of Dr. Gregory Zilboorg. 208.37. *Ill.* Fantastic Art, Dada and Surrealism, *Museum of Modern Art*, 1936, plate 577.  
\*115. ECHO OF A SCREAM. 1937. Duco on wood, 48 x 36". Gift of Edward M. M. Warburg. 633.39. *Ill.* p. 65.  
\*116. ETHNOGRAPHY. (1939.) Duco on composition board, 48 $\frac{1}{8}$  x 32 $\frac{3}{8}$ ". Mrs. John D. Rockefeller, Jr., Purchase Fund. 1657.40. *Ill.* p. 67.  
\*117. THE SOB. 1939. Duco on composition board, 48 $\frac{1}{2}$  x 24 $\frac{3}{4}$ ". Given anonymously. 490.41. *Ill.* p. 66.



*Three lithographs:*

118. HEAD OF AN INDIAN. 15 x 11". Purchase Fund. 1651.40.  
119. RECLINING NUDE. (1932?) 16¼ x 22¾". Gift of Merle Armitage. 49.36.  
120. ZAPATA. (1932.) 21 x 15¾". Gift of Mrs. John D. Rockefeller, Jr. 1565.40.

ALVAREZ BRAVO

Manuel Alvarez Bravo. Photographer. Born Mexico City 1902. Self-taught. Leading Mexican photographer and influential teacher. Exhibited in New York 1937.

*Four photographs.* Gift of Edgar J. Kaufmann, Jr.:

121. COIFFURE. 9⅝ x 7½". 405.42.  
122. FOUNTAIN. 9½ x 7½". 413.42.  
123. GRAVE. 6¾ x 9⅝". 410.42.  
124. HEAD. 9⅛ x 7". 411.42.

*One photograph.* Given anonymously:

125. GIRL. 9⅛ x 5¾". 409.42.

*Four photographs.* Photography Purchase Fund:

- \*126. THE WINDOW. 9¼ x 6⅝". 408.42. *Ill. p. 80.*  
127. EATING PLACE. 7 x 9⅜". 406.42.  
128. STREET. 6⅜ x 9½". 407.42.  
129. MARKET. 6½ x 9½". 412.42.

ANGUIANO

Raúl Anguiano. Born Atoyac, Jalisco, 1909. Studied painting with Ixca Fariás, Guadalajara. In 1934 member of Group of Eighteen. Member of Taller de Gráfica Popular. Teaching art in provincial school in 1941.

- \*130. LA LLORONA. 1942. Oil on canvas, 23⅝ x 29⅝". Inter-American Fund. 622.42. *Ill. p. 76.*

*Two lithographs.* Inter-American Fund:

131. MAD WOMAN. 1939. 25½ x 19⅝". 624.42.  
132. THE CRIPPLES. 1940. 11 x 16". 623.42.

*Also 4 posters (lithographs) and 2 broadsides (lithographs).*

ARELLANO FISCHER

José Arellano Fischer. Draughtsman and graphic artist.

133. Seven etchings. (1938-40.) In a portfolio *Siete Aguafuertes* with an appreciation by Manuel Toussaint, Mexico City, 1941. Inter-American Fund. 205.42.1-7.

BRACHO

Angel Bracho. Born 1911 Mexico City. Painter and graphic artist. Studied at Academy of Fine Arts (San Carlos). Fresco in the Rodríguez Market, Mexico City. Member of L.E.A.R. and the Taller de Gráfica Popular.

134. HUICHOL FIESTA. 1940. Lithograph, 8⅞ x 11¼". Inter-American Fund. 650.42.  
*Also 2 posters (lithographs).*

CANTU

Federico Cantú. Born Cadereyta de Jiménez, Nuevo León, 1908. Studied Coyoacán Open Air School. Assisted Rivera on frescoes of Ministry of Education. Traveled for ten years in Europe and the United States. Studied drawing with de Creeft. Exhibited Mexico, Minnesota, New York, San Francisco, Boston, Washington.

CASTELAR BAEZ

Pedro Castelar Báez. Student at the Escuela de las Artes del Libro, Mexico City.

135. SEATED FIGURES. (1942?) Burin and aquatint, 10¼ x 13¾". Inter-American Fund. 660.42.

CASTELLANOS

Julio Castellanos. Born 1905 Mexico City. Painter, draughtsman, stage-designer and graphic artist. Studied at Academy of Fine Arts (San Carlos) under Rodríguez Lozano. Traveled in Europe, South America and U.S.A. 1925-28. Décor for Ballet Theater's *Don Domingo* (Revueltas-Massine) 1941. Director of Theatrical Enterprises, Ministry of Fine Arts.

- \*136. THE AUNTS. (1933.) Oil on canvas, 60⅞ x 48¾". Inter-American Fund. 1.43. *Ill. p. 74.*  
\*137. ST. JOHN'S DAY. Oil on canvas, 15¾ x 19". Extended loan from Edwin Hewitt. E.L.42.294. *Ill. p. 75.*

*Two lithographs.* Inter-American Fund:

138. THE INJURED EYE. 18¼ x 10½". 661.42. *Ill. p. 81.*  
139. THE SOLDIER. 25⅝ x 19⅝". 662.42.

CASTILLO

Fernando Castillo. Born during railroad accident 1882 at Temamatla. Painter and graphic artist. First a stonemason at Amecameca, Mexico. Lost leg as soldier in Revolution. Worked variously as fireman, mule driver, undertaker, hospital assistant, casket-maker and shoe-shiner. Began painting in 1928 under Fernández Ledesma at the Centro Popular de Pintura, San Antonio Abad, 1928. Died 1941.

140. THE RAILROAD STATION. Pencil, 9¼ x 13¼". Inter-American Fund. 663.42.

CHAVEZ MORADO

José Chávez Morado. Born Silao, Guanajuato, 1909. Studied wood engraving with Díaz de León at Academy of Fine Arts (San Carlos). In U. S. 1925-31. Member of the L.E.A.R. and Taller de Gráfica Popular. Frescoes in Jalapa, Veracruz and the School of Fine Arts, San Miguel de Allende. Head of *Espiral* gallery.

- \*141. PROCESSION. 1940. Oil on canvas, 23⅝ x 33½". Inter-American Fund. 665.42. *Ill. p. 77.*

*Six lithographs.* Inter-American Fund:

142. THE SPANISH WAR. 1937. 9⅞ x 13¾". 672.42.

143. PEASANTS. 1938.  $9\frac{1}{4} \times 6\frac{7}{8}$ ". 670.42.  
 144. THE JUDAS FIGURE. 1939.  $16\frac{5}{8} \times 12\frac{1}{2}$ ". 669.42.  
 145. DANCE MACABRE. 1940.  $12\frac{1}{4} \times 17\frac{1}{4}$ ". 667.42.  
 146. GENERAL STAFF. 1941.  $6\frac{1}{2} \times 8\frac{1}{2}$ ". 668.42.  
 147. REPOSE.  $25\frac{1}{2} \times 19\frac{5}{8}$ ". 671.42.  
*Three woodcuts*. Inter-American Fund:  
 148. THE COIN SWALLOWER. 1939.  $7\frac{1}{8} \times 9\frac{1}{8}$ ". 674.42.  
 149. TRAGEDY AT FIVE O'CLOCK. 1940.  $15 \times 19\frac{3}{4}$ ".  
 673.42.  
 150. CONSTRUCTION. 1940.  $3\frac{1}{2} \times 4\frac{3}{8}$ ". 666.42.  
*Also 5 posters (lithographs) and 4 broadsides (woodcuts and lithograph)*.

#### COSTA

Olga Costa. Born 1913 of Russian parents in Leipzig, Germany. In Mexico since 1924. Studied with Carlos Mérida, School of Fine Arts, Mexico City 1933. Has exhibited in U.S.A. and Mexico. Designed costumes for a ballet in collaboration with her husband, Chávez Morado.

151. MEXICAN BOY. Lithograph,  $23\frac{1}{4} \times 17\frac{3}{8}$ ". Inter-American Fund. 684.42.

#### COVARRUBIAS

Miguel Covarrubias. Born 1904 Mexico City. Went to New York on government scholarship in 1923. Made name as caricaturist. Traveled in Europe, Africa, U.S.A. and the Orient. Illustrator of many books and periodicals. Designer of map murals, *Pageant of the Pacific*, for San Francisco World's Fair 1939. Has exhibited frequently in Mexico and U.S.A.

#### DIAZ DE LEON

Francisco Díaz de León. Painter, typographer and graphic artist. Born Aguascalientes 1897. Studied at Academy of Fine Arts (San Carlos) 1917; later professor and director. Founded and directed Open Air School of Tlalpan. Co-director of Sala de Arte, 1931-33. Since 1922 has been devoted to engraving and typography. Now Director of the Escuela de las Artes del Libro, Mexico City. For his book illustrations in Museum Library see page 109.

#### DOSAMANTES

Francisco Dosamantes. Born 1911 Mexico City. Painter and graphic artist. Studied at Academy of Fine Arts (San Carlos). Teacher of plastic arts in several Misiones Culturales. Member of L.E.A.R. and the Taller de Gráfica Popular.

*Two lithographs*. Inter-American Fund:

152. DEAD SOLDIER.  $25\frac{1}{2} \times 19\frac{3}{4}$ ". 688.42.  
 \*153. WOMEN OF OAXACA.  $25\frac{1}{2} \times 19\frac{5}{8}$ ". 689.42. *Ill. p. 80.*  
*Also 2 posters (lithographs)*.

#### ESCOBEDO

Jesús Escobedo. Born 1917 Michoacán. Painter and graphic artist. Studied at the Centro Popular de Pintura, San An-

tonio Abad, under Fernández Ledesma, 1928-32. Member of the Taller de Gráfica Popular. Now works as lithographer.

*Two lithographs*. Inter-American Fund:

154. SELF-PORTRAIT. 1939.  $25\frac{1}{2} \times 19\frac{5}{8}$ ". 692.42.  
 \*155. THE SHADOW. 1939.  $17\frac{1}{4} \times 12$ ". 693.42. *Ill. p. 80.*  
*Also 1 broadside (lithograph) and 1 poster (lithograph)*.

#### FERNANDEZ LEDESMA

Gabriel Fernández Ledesma. Born 1900 Aguascalientes. Painter, editor, engraver and teacher. Studied at Academy of Fine Arts (San Carlos). Organized exhibitions of Mexican art in Seville, Madrid and Paris. Traveled in Europe and South America. Edited and directed the art review *Forma*. Directed Centro Popular de Pintura, San Antonio Abad, 1928-32. With Díaz de León founded and directed the Sala de Arte 1931-34. Now occupied with art publications and stage designing.

156. PUPPET MASTER. 1935. Woodcut,  $16\frac{1}{2} \times 13\frac{3}{8}$ ". Inter-American Fund. 696.42.

#### GALVAN see GUERRERO GALVAN

#### GOITIA

Francisco Goitia. Born 1884 Fresnillo, Zacatecas. Painter, teacher and draughtsman. Studied at Academy of Fine Arts (San Carlos). Traveled in Europe 1904-12. Active in Revolution under General Angeles. Studied Indian life in the Teotihuacán Valley and Oaxaca. Lives in obscure retirement in Xochimilco doing very little painting.

- \*157. THE WITCH. (c. 1922.) Encaustic on burlap,  $15\frac{3}{4} \times 13\frac{1}{4}$ ". Extended loan, courtesy of Anita Brenner. E.L.43.410. *Ill. p. 61.*

#### GUERRERO GALVAN

Jesús Guerrero Galván. Born 1910 Tonalá, Jalisco. Painter and graphic artist. Began as sign painter, San Antonio, Texas. To Guadalajara 1922, studied under José Viscarra. To Mexico City 1925. Taught in primary schools where his art changed through contact with the work of school children. Later influenced by Picasso. Taught at University of New Mexico, 1941-42.

- \*158. THE CHILDREN. 1939. Oil on canvas,  $53\frac{3}{4} \times 43\frac{1}{4}$ ". Inter-American Fund. 2.43. *Ill. p. 73.*  
 159. GIRL SEATED. 1939. Pencil,  $13\frac{1}{8} \times 9\frac{5}{8}$ ". Inter-American Fund. 700.42.

#### GUERRERO

Xavier Guerrero. Born 1896 San Pedro de las Colonias, Coahuila. Painter. Began painting with father who was a decorator. With Siqueiros and Rivera founded *El Machete* 1923. Decorated the Casa de Zuno, Guadalajara 1925. Collaborated with Rivera on first frescoes of the Ministry of Education. Prize winner, Industrial Design Competition for 21 American Republics, Museum of Modern Art, 1941. Painted murals with Siqueiros, Chillán, Chile, 1942.

160. FEET. 1941. Demonstration fresco,  $39\frac{3}{8} \times 39\frac{1}{2}$ ". Gift of the Advisory Committee. 533.41.

#### IZQUIERDO

María Izquierdo. Born San Juan de los Lagos, Jalisco, 1906. Studied at the Academy of Fine Arts (San Carlos) and with Rufino Tamayo. Exhibited Mexico City, New York City, Paris, Chile, San Francisco etc.

#### KAHLO

Frida Kahlo de Rivera. Born 1910 Coyoacán, D. F. Painter. Traveled in Europe and frequently in U.S.A. Began painting in 1927. Worked with Rivera whom she later married. One-man show New York (Julien Levy) 1938.

- \*161. SELF-PORTRAIT WITH CROPPED HAIR. 1940. Oil on canvas,  $15\frac{3}{4} \times 11$ ". Gift of Edgar J. Kaufmann, Jr. 3.43. *Ill. p. 77.*

#### LAZO

Agustín Lazo. Born 1900 Mexico City. Painter and stage designer. Studied at Academy of Fine Arts (San Carlos). Traveled in France, Belgium and Italy. Active in the new theater movement in Mexico.

#### LEAL

Fernando Leal. Born 1900 Mexico City. Painter and graphic artist. Studied in Open Air School, Santa Anita, 1913 and later at Chimalixtac 1920. Wood engravings with Charlot 1921. Murals in encaustic and fresco in the National Preparatory School and other buildings, Mexico City.

162. DANCE OF THE HALF-MOON. 1923. Woodcut,  $9\frac{3}{8} \times 7\frac{7}{8}$ ". Inter-American Fund. 715.42.

#### LEDESMA *see* FERNANDEZ LEDESMA

#### LOZANO *see* RODRIGUEZ LOZANO

#### MAGAÑA

Mardonio Magaña. Born 1863 La Piedad de Cabadas, Michoacán. Sculptor. Began at Open Air School, Churubusco, 1925. Later a student and then teacher of sculpture at the Escuela de Escultura y Talla Directa. Depicts peasant types of contemporary Mexico. Works principally in wood and stone.

#### MARTINEZ PINTAO

Manuel Martínez Pintao. Born about 1875 Galicia, Spain. Was a goatherd. Studied geology and came to Mexico looking for mines. Carves wood reliefs, mostly of biblical subjects, in a style which he calls "Romanesque." Now lives in Tacuba, D. F.

163. THE REAPER. 1935. Pen and ink,  $19\frac{5}{8} \times 25\frac{1}{2}$ ". Inter-American Fund. 721.42.

#### MENDEZ

Leopoldo Méndez. Born 1905 Mexico City. Engraver. Studied at Academy of Fine Arts (San Carlos) 1917. Has illustrated many periodicals, books. Collective frescoes in the Talleres Gráficos de la Nación. Member of the L.E.A.R. and Taller de Gráfica Popular. Work in the tradition of Posada. To U.S.A. on a Guggenheim Fellowship, 1940.

*Eight lithographs.* Gifts of Edgar J. Kaufmann, Jr.:

- \*164. WOOD CUTTERS. 1939.  $11\frac{3}{4} \times 15\frac{3}{8}$ ". 732.42. *Ill. p. 81.*

165. IN THE NAME OF CHRIST. Series of seven prints, published in Mexico, 1939. 829.42.1.-7.

*Eight woodcuts.* Inter-American Fund:

166. CONSTRUCTION. 1931.  $10\frac{1}{8} \times 3\frac{3}{8}$ ". 727.42.

167. U.S.S.R. 1932.  $3\frac{3}{8} \times 2\frac{1}{8}$ ". 731.42.

168. THE PAPER MAKERS. 1935.  $5\frac{1}{2} \times 5\frac{1}{2}$ ". 729.42.

169. ENTRANCE OF MADERO INTO MEXICO. 1935.  $6\frac{1}{8} \times 4\frac{3}{8}$ ". 728.42.

170. THE CANTEEN. 1936.  $4\frac{1}{8} \times 3\frac{1}{4}$ ". 724.42.

171. CHICLERO. 1937.  $6\frac{7}{8} \times 5$ ". 725.42.

172. THE CLINIC. 1941.  $3\frac{3}{8} \times 5\frac{5}{8}$ ". 726.42.

173. THE SUN AND THE WEEVIL. 1942.  $7\frac{3}{4} \times 6\frac{3}{4}$ ". 730.42.

*Also 1 poster (lithograph) and 11 broadsides (lithographs and woodcuts).*

#### MERIDA

Carlos Mérida. Born 1893 Guatemala. Painter. Traveled in Europe and worked in Paris with Anglada and Modigliani. Returned to Guatemala 1919 to experiment with a type of "American" painting based on folklore themes. Decorated Children's Library, Ministry of Education, 1921. Semi-abstract and surrealist elements predominate in his present work.

- \*174. TEMPO IN RED MAJOR. 1942. Crayon,  $17\frac{7}{8} \times 23\frac{7}{8}$ ". Inter-American Fund. 738.42. *Ill. p. 68.*

175. DANCES OF MEXICO. Ten color lithographs,  $16\frac{7}{8} \times 12\frac{1}{2}$ ". In portfolio, F.A.R. Publishers, Ltd., New York, n.d. Gift of Paul Magriel. 11.43.1.-10. Dance Archives.

#### MEZA

Guillermo Meza. Born 1917 Ixtapalapa, D. F. Painter and draughtsman. Began painting in a night art school for workers but largely self-taught.

- \*176. GIANTESS. 1941. Pen and ink,  $25\frac{5}{8} \times 19\frac{7}{8}$ ". Gift of Edgar J. Kaufmann, Jr. 740.42. *Ill. p. 78.*

- \*177. DEMONSTRATION. (1942.) Oil on canvas,  $19\frac{3}{4} \times 39\frac{3}{8}$ ". Gift of Samuel A. Lewisohn. 739.42. *Ill. p. 78.*

#### MOLINA

Benjamín Molina. Pupil of Rodríguez Lozano.

178. MADMAN. (1942.) Pen and ink,  $11 \times 9$ ". Inter-American Fund. 741.42.

179. MADMAN. (1942.) Pen and ink, 11 x 9". Inter-American Fund. 742.42.

#### MONTENEGRO

Roberto Montenegro. Born 1885 Guadalajara, Jalisco. Painter, draughtsman, illustrator, editor and graphic artist. Studied at Academy of Fine Arts (San Carlos). Traveled in Europe. Organized the Museum of Popular Arts, Mexico City, 1934. Several frescoes in Mexico City. With Best Maugard is perhaps chiefly responsible for the present recognition of the Mexican popular and folk arts.

- \*180. MAYA WOMEN. (1926.) Oil on canvas, 31½ x 27½". Gift of Nelson A. Rockefeller. 560.41. *Ill. p. 68.*  
*Also book illustrations, see page 109.*

#### MORA

Francisco Mora. Studied at the Escuela de las Artes del Libro.

181. EATING PLACE. 1942. Lithograph, 11⅞ x 17". Inter-American Fund. 746.42.

#### OCAMPO

Isidoro Ocampo. Born 1910 Veracruz. Painter and graphic artist. Studied at Academy of Fine Arts (San Carlos), assisted in the Taller de Artes del Libro at Academy, 1931. Engraver for the periodical *Cultura*. Now professor of engraving at the Escuela de Arte para Trabajadores, Mexico City. Member of the L.E.A.R. and the Taller de Gráfica Popular.

*Two lithographs.* Inter-American Fund:

182. THE CRIPPLE. 1939. 25½ x 19¾". 747.42.  
\*183. HEAD. 1939. 25½ x 19½". 748.42. *Ill. p. 80.*  
*Also 4 posters (lithographs).*

#### O'GORMAN

Juan O'Gorman. Born 1905 Coyoacán, Mexico. Architect and painter. Designed a number of modern functional primary-school buildings for the Mexican Government, 1932. Frescoes and mural panels, Central Airport, Mexico City, 1938; fresco Library, Pátzcuaro, 1941-42.

- \*184. THE SAND MINES OF TETELPA. 1942. Tempera on composition board, 22¼ x 18". Gift of Edgar J. Kaufmann, Jr. 751.42. *Ill. p. 71.*

#### O'HIGGINS

Pablo O'Higgins. Born San Francisco, Calif., 1905. Painter and graphic artist. To Mexico 1927. Assisted Rivera at Chapingo and the Ministry of Education. Spent year in U.S.S.R. on Soviet scholarship. Numerous frescoes, Mexico City. Member of the L.E.A.R. and Taller de Gráfica Popular.

185. MASONS. 1942. Color lithograph, 19 x 14¾". Inter-American Fund. 752.42.  
*Also 2 posters (lithographs) and 2 broadsides (lithographs).*

#### OROZCO

José Clemente Orozco. Born 1883 Zapatlán, Jalisco. Painter and lithographer. Lost left arm and eyesight impaired in an explosion before going to Mexico City. Studied agriculture and architectural drawing 1900-04. Began painting in 1909. Series of illustrations, drawings and paintings depicting war scenes and underworld life of revolutionary Mexico, 1910-17. In California 1917-22, working as painter and enlarger of photographs. Frescoes in National Preparatory School and House of Tiles, Mexico City, and the Orizaba Industrial School, 1922-27. In U.S.A. 1927-34; frescoes Pomona College, Claremont, Calif., 1930; New School for Social Research, New York City, 1931; and Dartmouth College, Hanover, N. H., 1932-34. Trip to Europe 1932. Returned to Mexico 1934. Since then has painted frescoes in the Palace of Fine Arts, Mexico City, and the University, State Palace, and Orphanage, Guadalajara, 1936-39; Library, Jiquilpán, Michoacán, 1940; Supreme Court, Mexico City, 1941. Now working in the old Chapel of the Jesús Hospital, Mexico City, 1941-42. Recent series of New Testament oils. Now designing ballet décor for the National Ballet, Mexico City.

186. FEET (No. 2). Study for the fresco *Destruction of the Old Order*, National Preparatory School, Mexico City. (1923.) Charcoal, 10¾ x 17". Gift of Mrs. John D. Rockefeller, Jr. 191.40.  
187. MALE TORSO. Study for fresco *Cortés and Malintzin*, National Preparatory School, Mexico City. (1923.) Charcoal, 25¼ x 18¾". Gift of Mrs. John D. Rockefeller, Jr. 192.40.  
\*188. THE SUBWAY. (1928.) Oil on canvas, 16⅞ x 22⅞". Given anonymously. 203.35. *Ill. p. 58.*  
189. PEACE. (1930.) Oil on canvas, 30¼ x 48¼". Given anonymously. 467.37.  
\*190. ZAPATISTAS. 1931. Oil on canvas, 45 x 55". Given anonymously. 470.37. *Color frontispiece.*  
\*191. BARRICADE. (1931.) Variant of the fresco (1924) in the National Preparatory School, Mexico City. Oil on canvas, 55 x 45". Given anonymously. 468.37. *Ill. p. 59.*  
\*192. THE CEMETERY. (1931.) Oil on canvas, 27 x 40". Given anonymously. 469.37. *Ill. p. 58.*  
\*193. LEGS. Study for flaming figure in the fresco in the dome of the Orphanage, Guadalajara, 1938-39. Charcoal, 24¼ x 18". Inter-American Fund. 755.42. *Ill. p. 79.*  
\*194. NUDE WITH MIRROR. Charcoal, 24 x 18⅞". Gift of Samuel A. Lewisohn. 756.42. *Ill. p. 79.*  
\*195. DIVE BOMBER AND TANK. 1940. Fresco, 9 x 18' on six panels, 9 x 3' each. Commissioned through the Mrs. John D. Rockefeller, Jr., Purchase Fund. 1630.40. *Ill. p. 60.*  
\*196. SELF-PORTRAIT. 1940. Tempera on cardboard, 20¼ x 23¾". Inter-American Fund. 605.42. *Ill. p. 61.*  
*Twelve lithographs.* Gifts of Mrs. John D. Rockefeller, Jr.:  
197. NEGROES. 12¾ x 8⅞". 1550.40.  
198. THREE GENERATIONS. 10¾ x 14¾". 1551.40.

199. MARCHING WOMEN. 11 x 17 $\frac{3}{4}$ ". 1552.40  
 200. INDIANS. 12 x 17". 1553.40.  
 201. THE FLAG. 10 $\frac{1}{4}$  x 16 $\frac{3}{4}$ ". 1554.40.  
 202. REQUIEM. (1928.) 11 $\frac{7}{8}$  x 15 $\frac{3}{4}$ ". 1544.40.  
 203. VAUDEVILLE IN HARLEM. (1928.) 11 $\frac{3}{4}$  x 15 $\frac{3}{4}$ ".  
 1545.40.  
 204. THE MAGUEY. (1929.) 9 $\frac{3}{4}$  x 15 $\frac{3}{4}$ ". 1546.40.  
 205. REAR GUARD. (1929.) 13 $\frac{7}{8}$  x 18 $\frac{1}{2}$ ". 1547.40.  
 206. MEXICAN LANDSCAPE. (1930.) 12 $\frac{1}{2}$  x 17". 463.40.  
 207. MEXICAN PUEBLO. (1930.) 10 $\frac{7}{8}$  x 15 $\frac{1}{4}$ ". 1548.40.  
 208. UNEMPLOYED: PARIS. (1932.) 13 $\frac{3}{4}$  x 10 $\frac{1}{2}$ ". 1549.40.

*One lithograph.* Gift of Merle Armitage:

209. MOURNING FIGURE. 12 x 10". 47.36.  
*Also book illustrations, see page 109.*

#### OROZCO ROMERO

Carlos Orozco Romero. Born Guadalajara 1898. Began as caricaturist, 1918, for Mexican papers and abroad. Joined the revolutionary group. Went to France, Spain on Mexican fellowship 1921, exhibited in Madrid. On return to Mexico painted frescoes in Public Library, Guadalajara. Exhibited in New York and many other cities in the U.S.A. Organized Modern Art Gallery, Mexico City, with Mérida 1928. Has taught in several schools in Mexico City and in the Ministry of Education.

#### ORTIZ MONASTERIO

Luis Ortiz Monasterio. Born 1906 Mexico City. Studied sculpture at Academy of Fine Arts (San Carlos). Has exhibited in San Francisco, Los Angeles, New York.

#### POSADA

José Guadalupe Posada. Born 1851 Aguascalientes. Engraver, political caricaturist and illustrator. Died 1913 Mexico City. To Mexico City 1887 to work for the publisher Vanegas Arroyo. Illustrated periodicals *Argos*, *La Patria*, *El Ahuizote* and *El Hijo del Ahuizote*, all in opposition to the Díaz régime. Aggressive political caricature and lusty commentary on popular life were the main themes of his prolific work. Toward the end of the 19th century thousands of his wood engravings circulating in ephemeral political pamphlets pungently represented the fantasy and humor of the Mexican people.

210. 25 woodcuts and zincographs. Late 19th century. 7 $\frac{1}{4}$  x 5 $\frac{7}{8}$ ", in portfolio. Printed from the original blocks under the supervision of Leopoldo Méndez. *La Estampa Mexicana*, Mexico City, 1942. Inter-American Fund. 772.42.1-25.  
 \*211. 406 woodcuts and zincographs printed from the original blocks and published in *Las Obras de José Guadalupe Posada, Grabador Mexicano*. Introduction by Diego Rivera. Mexican Folkways, Mexico City, 1930. Inter-American Fund. *Cyclists* is illustrated p. 56.

#### REYES FERREIRA

Jesús Reyes Ferreira. Born Guadalajara. Studied art there.

Went to Mexico City 1938, worked with architect Luis Barragán as decorator. Expert in Mexican popular arts.

212. ANGEL. Tempera, 29 $\frac{1}{2}$  x 19 $\frac{7}{8}$ ". 607.42.  
 213. CLOWN. Tempera, 29 $\frac{3}{8}$  x 19 $\frac{1}{2}$ ". 608.42.  
 Nos. 212 and 213 gifts of Mrs. Edgar J. Kaufmann.

#### RIVERA

Diego María Rivera. Born 1886 Guanajuato, in a mining district. Painter, draughtsman, illustrator, writer. Studied at San Carlos Academy under Parra, Fabrés, Rebull and Velasco. To Spain 1907; studied with Chicharro. Traveled in France, Belgium, Holland, England 1908-10. After brief visit to Mexico was associated in Paris with Derain, Braque, Klee, Picasso and Gris 1911-20. To Italy 1920-21. Returned to Mexico 1921. Became member of Syndicate of Painters and painted encaustic murals in National Preparatory School, Mexico City. Did frescoes on three stories of the double patio, Ministry of Education, and at Chapingo and Cuernavaca 1922-30. To U.S.S.R. 1927. Director of the Escuela Central de Artes Plásticas, Mexico City, 1929. Frescoes in San Francisco 1930-31; New York 1931 for one-man show, Museum of Modern Art; Detroit, 1932; New York, 1933-34; Replica of fresco formerly in Rockefeller Center, Palacio de Bellas Artes, Mexico City, 1934. Other frescoes in Mexico City. Throughout his career has been constantly involved in Mexican and world politics. Now working in the Government Palace, Mexico City.

Many of the works listed are reproduced in *Diego Rivera*, The Museum of Modern Art, 1931, referred to below as *Rivera*.

- \*214. YOUNG MAN IN A GREY SWEATER (Jacques Lipchitz). (Paris) 1914. Oil on canvas, 25 $\frac{3}{8}$  x 21 $\frac{3}{8}$ ". Gift of T. Catesby Jones. 412.41. *Ill.* p. 57.  
 215. STILL LIFE WITH VEGETABLES. 1918. Watercolor, 12 $\frac{1}{2}$  x 19 $\frac{1}{4}$ ". Given anonymously. 199.40. Repr. *Rivera*, no. 56.  
 216. DAY OF THE DEAD IN THE COUNTRY. Composition study for fresco in Ministry of Education, Mexico City. 1925. Charcoal and colored crayon, 16 $\frac{1}{2}$  x 8 $\frac{7}{8}$ ". 208.40.  
 217. NUDE WITH BRAIDED HAIR. Figure study for fresco, *Fecund Earth*, Chapel of the National Agricultural School, Chapingo. 1925. Pencil, 13 $\frac{7}{8}$  x 20". 206.40.  
 \*218. TWO FIGURES. Study for ceiling fresco, Chapel of the National Agricultural School, Chapingo. (c. 1925.) Red and black chalk and white wash, 7 x 9". 200.40. *Ill.* p. 79.  
 219. WOMAN WITH TWO CHILDREN. Study (apparently not used) for ceiling fresco, Chapel of the National Agricultural School, Chapingo. (c. 1925.) Red and black chalk, 7 x 9". 201.40.  
 \*220. MOTHER AND CHILD. 1926. Pencil and ink wash, 24 $\frac{3}{8}$  x 18 $\frac{3}{8}$ ". 198.40. *Ill.* p. 79.  
 221. GROUP OF PEASANTS, APIZACO, PUEBLA. 1928. Charcoal, 12 $\frac{1}{4}$  x 18 $\frac{1}{2}$ ". 197.40. Repr. *Rivera*, no. 108a.  
 222. RUSSIAN MOTHER AND CHILD. 1928. Watercolor and ink, 6 $\frac{5}{8}$  x 7 $\frac{5}{8}$ ". 202.40. Repr. *Rivera*, no. 62.

223. THE MAY-DAY SKETCH BOOK OF DIEGO RIVERA. Moscow, 1928. 45 watercolors,  $4\frac{1}{2} \times 6"$ . 137.35. 2 repr. *Rivera*, no. 65.
224. BUILDING THE PALACE OF CORTÉS. Composition study for the fresco in the Palace of Cortés, Cuernavaca. 1930. Pencil,  $16\frac{3}{8} \times 10\frac{1}{2}"$ . 207.40.
225. CHILD IN CHECKED DRESS. 1930. Oil on canvas,  $22\frac{3}{8} \times 14\frac{1}{8}"$ . 127.40. Repr. *Rivera*, no. 41.
- Nos. 216-225 gifts of Mrs. John D. Rockefeller, Jr.
- \*226. AGRARIAN LEADER ZAPATA. Variant of the fresco in the Palace of Cortés, Cuernavaca, 1930. 1931. Fresco,  $93\frac{3}{4} \times 74"$ . Mrs. John D. Rockefeller, Jr., Purchase Fund. 1631.40. Repr. postcard. *Ill.* p. 62.
- \*227. FLOWER FESTIVAL: FEAST OF SANTA ANITA. Variant of a section of the fresco in the Ministry of Education, Mexico City, 1923-27. 1931. Encaustic,  $78\frac{1}{2} \times 64"$ . 23.36. Repr. *Rivera*, no. 47. *Ill.* p. 63.
228. THE OFFERING. 1931. Encaustic,  $49 \times 61"$ . 24.36. Repr. *Rivera*, no. 45.
229. H.P.: 24 watercolor designs made in 1927 and 1931 for the ballet first produced by the Philadelphia Grand Opera Company, 1932. 17 designs for costumes, various sizes,  $20\frac{3}{8} \times 28\frac{1}{2}"$  to  $5\frac{3}{8} \times 3\frac{7}{8}"$ ; 7 designs for scenery,  $17\frac{7}{8} \times 11\frac{3}{8}"$  to  $5\frac{3}{8} \times 8\frac{1}{4}"$ . 505.41.1-24.
230. COMPOSITION. Study for mural in Rockefeller Center. 1932. Pencil,  $24\frac{1}{4} \times 62\frac{3}{4}"$ . 138.35.
231. SOUVENIR. (1932.) Pencil,  $2\frac{7}{8} \times 7\frac{3}{4}"$ . 209.40.
232. LANDSCAPE. Watercolor,  $6\frac{1}{8} \times 8\frac{3}{4}"$ . 203.40.
233. THE DESERT. Pencil,  $12\frac{1}{4} \times 18\frac{3}{4}"$ . 205.40.
234. PALMS AND DWELLINGS. Charcoal,  $18\frac{3}{8} \times 12\frac{1}{2}"$ . 204.40.
- Nos. 227-234, gifts of Mrs. John D. Rockefeller, Jr.
- One lithograph.* Gift of Merle Armitage:
235. MARKET. 1930.  $11 \times 15\frac{3}{4}"$ . 48.36.
- Eight lithographs.* Gifts of Mrs. John D. Rockefeller, Jr.:
236. FLOWER MARKET. 1930.  $11 \times 15\frac{3}{4}"$ . 1556.40.
237. NUDE WITH NECKLACE. 1930.  $16\frac{1}{2} \times 11"$ . 1558.40.
238. SELF-PORTRAIT. 1930.  $15 \times 11\frac{1}{2}"$ . 1557.40.
239. BOY AND DOG. 1932.  $16\frac{1}{2} \times 11\frac{3}{4}"$ . 1562.40.
240. OPEN AIR SCHOOL. 1932.  $12\frac{1}{2} \times 16\frac{1}{4}"$ . 1561.40.
241. ZAPATA. 1932.  $16\frac{1}{4} \times 13"$ . 1563.40.
242. FRUITS OF LABOR. 1932.  $16\frac{1}{2} \times 11\frac{3}{4}"$ . 1560.40.
243. SLEEP. 1932.  $16\frac{1}{4} \times 11\frac{3}{4}"$ . 1564.40.
- Also book illustrations, see page 109.*

#### RODRIGUEZ LOZANO

Manuel Rodríguez Lozano. Born 1896 Mexico City. Painter and draughtsman. Traveled in Europe, South America and U.S.A. In Mexico worked independently of Syndicate of Painters. Considered the leading exponent of "purism" in the modern Mexican movement. An influential teacher and formerly director of the Academy of Fine Arts (San Carlos), now called Escuela de Artes Plásticas.

244. TWO NUDES. 1937. Ink,  $25\frac{3}{8} \times 19\frac{3}{4}"$ . Gift of Samuel A. Lewisohn. 782.42.

- \*245. BEYOND DESPAIR. 1940. Oil on canvas,  $33\frac{1}{2} \times 27\frac{1}{2}"$ . Inter-American Fund. 5.43. *Ill.* p. 72.

#### RUIZ

Antonio Ruiz. Born 1897 Mexico City. Painter, draughtsman and stage designer. Studied at Academy of Fine Arts (San Carlos). To California 1926, designed screen sets for United Artists. Returned to Mexico 1928. Has since devoted himself to painting and theater projects. Sets for Anna Sokolow Ballet, Mexico City, 1940. Director of Escuela de Artes Plásticas. Now at work on frescoes in the State School, Jalapa, Veracruz.

- \*246. THE NEW RICH. 1941. Oil on canvas,  $12\frac{5}{8} \times 16\frac{5}{8}"$ . Inter-American Fund. 6.43. *Ill.* p. 70.

#### SIQUEIROS *see* ALFARO SIQUEIROS

#### SORIANO

Juan Soriano. Born 1920 Guadalajara, Jalisco. Painter and draughtsman. Self-taught.

- \*247. CHILD WITH BIRD. 1941. Gouache,  $25\frac{1}{2} \times 19\frac{5}{8}"$ . Inter-American Fund. 792.42. *Ill.* p. 72.

#### TAMAYO

Rufino Tamayo. Born 1899 Oaxaca. Painter. Began at Academy of Fine Arts (San Carlos) 1917. Has made various experiments with form, influenced by late cubism, esthetic theories of Mexican primary-school education and Mexican popular arts. Taught in primary schools and at one time headed Plastic Arts Section of the Ministry of Education. Professor at Academy of Fine Arts, 1928. Frescoes in National Conservatory of Music and National Museum, Mexico City. Lives in New York. One-man shows, New York: (Weyhe) 1926; (Julien Levy) 1937; (Valentine) 1939, 1940, 1942.

248. WOMEN. 1938. Oil on canvas,  $35\frac{1}{2} \times 27\frac{1}{2}"$ . Extended loan from John Hay Whitney. E.L.43.492.
- \*249. ANIMALS. 1941. Oil on canvas,  $30\frac{1}{8} \times 40"$ . Inter-American Fund. 165.42. *Ill.* p. 69.

#### TEBO

(Ángel Torres Jaramillo.) Born Mexico City 1916. Studied with Rodríguez Lozano. Has exhibited in New York and Boston.

- \*250. PORTRAIT OF MY MOTHER. 1937. Oil on cardboard,  $9\frac{1}{8} \times 6\frac{1}{8}"$ . Gift of Samuel A. Lewisohn. 796.42. *Ill.* p. 72.

#### VELASCO

José María Velasco. Born 1840 Temazcaltzingo, Mexico. Died 1912 Villa de Guadalupe, D. F. Painter. Studied at Academy of Fine Arts (San Carlos). Pupil of Pelegrín,

Clavé and the Italian landscapist, Landesio. Professor at the Academy from 1868. Made numerous color lithographic studies of Mexican flora as well as distinctive landscape paintings of the Valley of Mexico. *Cf. ill. p. 19.*

#### ZALCE

Alfredo Zalce. Born 1908 Pátzcuaro, Michoacán. Painter, graphic artist and teacher. Studied at Academy of Fine Arts (San Carlos) and the Escuela de Escultura y Talla Directa, Mexico City. Exterior murals in colored cement, School of Ayolta, Mexico, 1931. Frescoes, Doctor Balmix School, Mexico City. Collective frescoes in the Talleres Gráficos de la Nación, Mexico City. Member of the L.E.A.R. and Taller de Gráfica Popular.

\*251. PIRULÍ. 1939. Oil on wood, 15 x 21 $\frac{7}{8}$ ". Inter-American Fund. 810.42. *Ill. p. 76.*

*Three lithographs.* Inter-American Fund:

252. DEMONSTRATION OF BOOTBLACKS. 1940. 13 $\frac{5}{8}$  x 18 $\frac{1}{8}$ ". 812.42.

253. CONFLICT IN ZÓCALO. 1940. 10 x 12 $\frac{1}{4}$ ". 816.42.

254. THE VISIT TO THE MUSEUM. 1942. 12 $\frac{3}{8}$  x 19". 815.42.

*Three woodcuts.* Inter-American Fund:

255. AQUEDUCT DWELLERS. 1941. 6 x 7". 811.42.

256. POTTERY VENDORS. 1941. 4 $\frac{1}{2}$  x 3 $\frac{7}{8}$ ". 813.42.

257. SKELETONS. 1941. 6 $\frac{7}{8}$  x 9". 814.42.

*Also 5 posters (lithographs and woodcuts) and 2 broadsides (woodcuts).*

#### ZUÑIGA

Francisco Zúñiga. Born 1913 San José, Costa Rica. Studied with father who was a sculptor. To Mexico City 1936, where he studied drawing and painting with Rodríguez Lozano and worked with the sculptor Martínez on his "Monument to the Mexican Revolution." Teaches sculpture in the Escuela de Artes Plásticas.

\*258. TONONAC BOY. 1936. Cast stone, 12 $\frac{3}{8}$ " high. Inter-American Fund. 820.42. *Ill. p. 69.*

#### ARTIST UNKNOWN

259. 6 broadsides with lithographs. Inter-American Fund. 826-828.42.1-.4.

\*260. 1 broadside with woodcuts. Gift of Pablo O'Higgins. 612.42. *Ill. p. 81.*

### PERU

#### BACA-FLOR

Carlos Baca-Flor. Born c. 1865 Camana, Department of Arequipa. Studied as youth in Santiago, Chile. Returned to Peru; voted scholarship by National Congress for European study 1890. Studied in Paris and Italy. Worked in Europe and U.S.A. Died Paris 1941. *Cf. ill. p. 20.*

#### BLAS

Camilo Blas. Born 1903 Cajamarca. Studied National School of Fine Arts. Staff artist for Archeological Museum, Lima. With José Sabogal in Lima 1925. Exhibited in France (1938), Spain (1930) and the United States (1940-42). Teaches at National School of Fine Arts.

#### CAMINO BRENT

Enrique Camino Brent. Born 1909 Lima. Studied under José Sabogal, National School of Fine Arts 1922-32. Traveled through Peru, Bolivia and U.S.A. Exhibited in Argentina, California and New York. Lives in Lima.

#### CARVALLO

Teresa Carvallo. Born 1903 Lima. Exhibited Lima, Los Angeles, San Francisco 1940. Teaches at National School of Fine Arts.

#### CODESIDO

Julia Codesido. Born 1892 Lima. Studied National School of Fine Arts. Exhibitions: Lima, 1929, 1931, 1939. In Mexico 1935. New York 1936, where she addressed First American Artists' Congress. Exhibitions in New York, San Francisco 1936. Work owned by *Jeu de Paume* (Paris), many North American private collections. Teaches at National School of Fine Arts.

#### FIERRO

Pancho Fierro. Born 1803. Self-taught. Semi-humorous watercolor sketches documenting customs of Lima c. 1830-50. Some preserved in Hispanic Society, New York City. Died 1879.

#### GRAU

Ricardo Grau. Born 1907 Bordeaux of Peruvian parents. Studied in Paris and Brussels with Othon Friesz, André Lhote and Fernand Léger. In Holland 1933. To Peru 1939, where he held one-man show. Teaches at National School of Fine Arts, Lima.

#### HERNANDEZ

Daniel Hernández. Born 1856 Huarpay, Department of Huancavalica. Educated Normal School, Lima. Studied at Lima Academy under the Italian, Leonardo Barbieri. In Paris influenced by Fortuny. Painted large historical compositions. Won prize 1900 salon. Died Lima 1932. Local National Academy named in his honor.

#### SABOGAL

José Sabogal. Born 1888 Cajabamba, Department of Cajabamba. Studied in Italy, France, Spain and North Africa, 1907-11. In Buenos Aires 1912-16, where he studied at

National Academy. Taught at Los Andes, near Bolivian border. In Cuzco 1918-19. Traveled Bolivia and Mexico 1922-23. Acknowledged as head of *Indigenista* movement. Since 1933 head of National School of Fine Arts, Lima. Traveled through North America 1942-43. Book illustrations; murals in private houses.

- \*261. YOUNG GIRL FROM AYACUCHO. 1937. Oil on wood, 30 x 30". Extended loan. E. L. 785.42. *Ill. p. 82.*  
*Also book illustrations, see page 109.*

#### SAN CRISTOVAL

Evaristo San Cristóval. Born 1836 Cerro de Pasco. Studied under the Italian, Leonardo Barbieri. Miniaturist, lithographer. Great output of reproductive, architectural and portrait material. Died 1900.

#### URTEAGA

Mario Urteaga. Born 1875 Cajamarca, northern Peru, where he now lives. Self-taught. One-man show Lima 1938. First prize, Salon at Viña del Mar, Chile 1937.

- \*262. BURIAL OF AN ILLUSTRIOUS MAN. 1936. Oil on canvas, 23 x 32½". Inter-American Fund. 806.42. *Ill. p. 83.*

#### VINATEA REINOSO

Jorge Vinatea Reinoso. Born 1900 Arequipa. Educated there, Colegio de la Independencia, graduating 1917. Lima 1918. National School of Fine Arts 1919, pupil of Daniel Hernández, Piqueras Cotoí and José Sabogal; taught there after graduating. Gold medal 1923. One-man shows 1926, 1929, 1930. Died Arequipa 1931. Retrospective exhibition Lima 1942.

#### URUGUAY

##### BARRADAS

Rafael Barradas. Born 1890 Montevideo. Left for Europe 1913. Annual one-man show in Madrid and Barcelona. Gold Medal, Paris International Exposition, 1925. Book illustrator and theater designer. Died 1929 Montevideo. Memorial show, Club Católico de Montevideo 1941. His widow maintains his home as a museum open three days a week.

##### BLANES

Juan Manuel Blanes. Born 1830 Montevideo. Studied in Italy with Antonio Cicci 1862. Decorated chapel for General Urquiza, Province of Entre Ríos, Argentina. Canvas *Incident of the Yellow Fever* shown in foyer of Colón Theater,

Buenos Aires 1871. Exhibition in Santiago, Chile 1873. Died Pisa 1901. *Cf. Ill. pp. 14 and 20.*

##### BLANES VIALE

Pedro Blanes Viale. Born 1879 Montevideo. Studied at Academy of San Fernando, Madrid. Exhibited in Barcelona Salon 1898. Influenced by Puvis, Whistler and Henri-Martin. Executed as Government commission *Constitution of 1830* in 1925. Died Montevideo 1926.

##### FIGARI

Pedro Figari. Born 1861 Montevideo. Received law degree, married, left for Europe 1885. Attorney for Bank of Uruguay 1900. Represented Uruguay as cultural commissioner in France. Published *El Arte, la Estética y el Ideal* 1912. Head of Arts and Crafts School, Montevideo 1917. Started to paint seriously 1918. In Paris from 1919 off and on to 1934. First one-man show Buenos Aires, 1921, Buenos Aires, 1923. Died 1938 Montevideo. Esthetician, penologist, philosopher, widely represented in public and private collections in Argentina, Uruguay and France.

- \*263. CREOLE DANCE. Oil on cardboard, 32 x 20½". Gift of the Hon. and Mrs. Robert Woods Bliss. 8.43. *Ill. p. 84.*

##### LAZARINI

Gustavo Lazarini. Born 1918 Montevideo. Largely self-taught although "corrected" by commercial artist, Maggioli. Employed as detective in Municipal Police Force.

- \*264. AUNT JULIANA. 1941. Watercolor, 19¼ x 13¼". Inter-American Fund. 713.42. *Ill. p. 85.*

265. OLD WOMAN. 1942. Oil on wood, 7⅞ x 5½". Inter-American Fund. 712.42.

##### TORRES GARCIA

Joaquín Torres García. Born 1874 Montevideo of Catalan parents. To Barcelona via Brazil 1891. Influenced by impressionism and Puvis. Murals in churches. Work with architect, Antonio Gaudí, on church at Palma de Mallorca 1906. Decorated Uruguayan Pavilion, Brussels Exposition 1909. Traveled Italy 1913, Paris 1920. In New York 1920-22 associated with *Société Anonyme*. In Paris influenced by Piet Mondrian 1926. Returned to Montevideo 1934. Fountain in Parque Rodó 1937-38. Retrospective show Montevideo 1942. The Museum of Modern Art Library contains a complete collection of Torres García's numerous writings.

- \*266. COMPOSITION. 1932. Oil on canvas, 28¼ x 19¾". Gift of Dr. Román Fresnedo Siri. 611.42. *Ill. p. 86.*  
\*267. THE PORT. 1942. Oil on cardboard, 31⅜ x 39⅞". Inter-American Fund. 801.42. *Ill. p. 86.*



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ABBREVIATIONS: col colored, ed edition, editor, front frontispiece, il illustration(s), incl including, n.d. no date, no number(s), p page(s), pt part(s), port portrait(s), pseud pseudonym, ser series, supp supplement, v volume(s).

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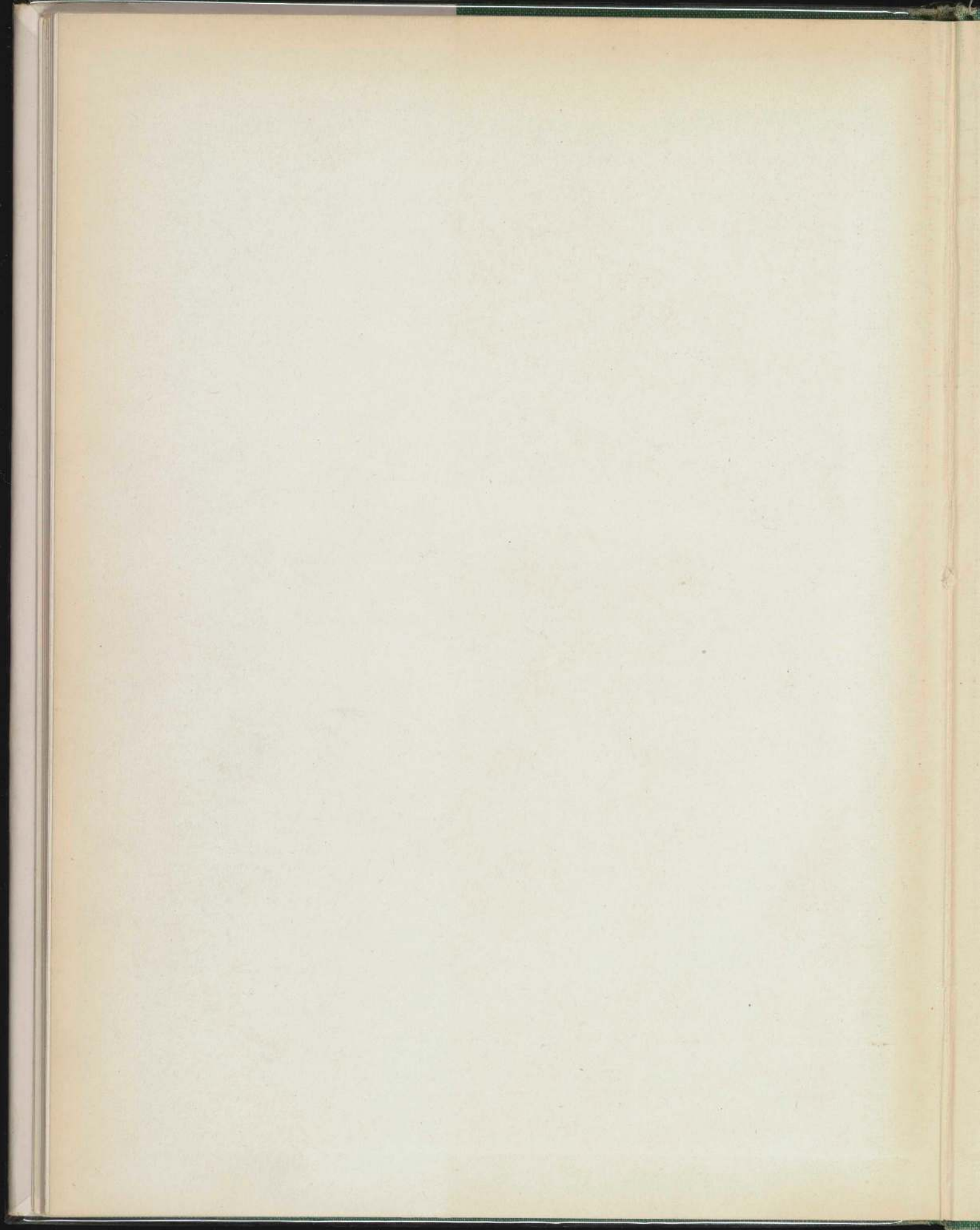
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Seven thousand copies of this book have been printed in March 1943 for the Trustees of the Museum of Modern Art by the Plantin Press, New York. The color insert was printed by William E. Rudge's Sons, New York.

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D. W. Griffith: American Film Master. 40 pages; 40 plates; boards; \$1.00.