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Director General

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The Pan American Union  
is the international organization  
founded in 1923 by the thirteen  
American Republics for the  
purpose of promoting friendly  
relations among them, and  
of promoting their economic  
and social progress. It is  
the only international organization  
of the Americas which is  
located in Washington of  
the American continent, and  
is a permanent general and  
central authority for the  
Americas. It is a study of  
international affairs, statistics,  
history, geography, translation  
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PAN AMERICAN UNION



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May 21, 1945

CONFIDENTIAL

May 18, 1945

CONFIDENTIAL

Dear Leslie:

Dear Alfred:

About Annamarie Henle, I have, it's true, spent

I would like to  
a friend of mine  
doing the job of  
year, and which

a good bit of time talking with Miss Henle and writing

letters on her behalf. She does have a reputation as

a "trouble maker." Since you ask me, I'll see her,

but I'd really rather not be involved all over again.

Yours in equal confidence,

She has had several bad experiences and has acquired an unfortunate reputation  
in some quarters, although her education and work record are excellent indeed.  
I have had a  
a long and hard  
personal safety  
of her ability to  
fear of her  
personal ambition, but I have seen and appreciated the enthusiasm with which  
she throws herself into her work.

Mrs. Gilbert Switzer  
2015 - 15 Street, NW  
Washington, D.C.

AHB:bk

I would consider it a great personal favor to me if you would be good enough  
to see Annamarie when she comes to New York, and would be grateful if you would  
do anything you felt you could to help her find interesting work which would use  
her talents. I think she is a great gal.

Best regards to you, *Conrad*

*Wm. H. Switzer, Leslie*

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May 18, 1945

CONFIDENTIAL

Dear Alfred:

I would like to impose upon your time for just a moment if I may in behalf of a friend of mine about whom you already know: Annamarie Henle. She has been doing the job at the Office of Education here in Washington which I did last year, and which folds with great regularity each June.

Annamarie has been a great friend of mine during the past year and I think very highly of her indeed, as does everyone else who has worked with her and known her here. She will be looking for a new job in July and mentioned the last time I saw her that she would so much like to see you in New York some time in July in order to thank you for all you did for her several years ago when she was being considered for posts in New York state and in Maryland.

She has had several bad experiences and has acquired an unfortunate reputation in some quarters, although her education and work record are excellent indeed. I feel her bad experiences were more the result of too much enthusiasm and a head too swarming with ideas, than because she herself has any grave personal defects. I think the people who have disliked her were perhaps afraid of her capacity for hard work and her really driving interest in art. Their fear of her enthusiasm may possibly have been an admission that they did not care to work quite so hard themselves. I have seen little evidence of personal ambition, but I have seen and appreciated the enthusiasm with which she throws herself into her work.

I would consider it a great personal favor to me if you would be good enough to see Annamarie when she comes to New York, and would be grateful if you would do anything you felt you could to help her find interesting work which would use her talents. I think she is a great gal.

best regards to you, and

*many thanks, LSR*



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May 2, 1945

OFF THE RECORD!  
re monographs

Dear Alfo:

A letter of April 15th from Lincoln Kirstein which I will quote in full:

"I have the Siqueros safe and sound and will do my best with it. I doubt if it will be ready before June 1, but I will try to have it in your hands by then. Alfred should look at it and correct it if he will. I think it is the best art piece I ever wrote and I will try to make the condensation better. If you can allow space enough for a dedication, I wish you'd put just after the heading, "for AHB jr" in initials. I have been in Germany for quite a while, and have come so fast and so far that I'll have to spend the next month retracing our steps. Its exciting and depressing, there is not much to do but act as a Coroner's assistant. I'd love to be sent samples of page style, how the illustrations will run (in the back?) as I would like to attempt to do something different about the pictures to suggest Siqueros optical experiments. Could you ask Monroe and/or Alfred to see the little dummy of Chillan, that he made when he wanted the Museum to do a monograph. That would give you an idea. I wish you would send me page size, number of plates, etc. I won't be in the states for a long time, alas, and someone will have to proof it, but then you've had good practice. Best as ever I have a new address which please use."

I remember the Chillan dummy and think it would be quite exciting if we could dream up a really graphic way of presenting the optical illusions, perhaps with folding pages or something. I don't think my boss would object. I'm terribly excited that Lincoln will do it and seems pleased to play around with it, I was afraid that with the war all around him he would feel too distracted to cope with a two year old article. As for the page and size business, in case it would help you, the booklet will be 7 1/4 x 9 1/4", 24 pages long, illustrations at back, from 16 to 20 of them, page style not yet settled, construction of innards of book to be varied according to the needs of text and photos. The only things we want standard are size, and number of pages, because of printer's temperamental

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outbursts. Editions to run about 3000 copies, to be varied also by saleability of artist - more for Portinari, Rivera, less for indigenista Peruvians, damn their eyes.

Albert Franklin came in yesterday (two years in Ecuador, two, more or less, in Uruguay, cultural attache- guess you know him) and made the following suggestions:

Neither Guayasamin nor Kingmanworth a whole monograph, suggests a booklet called three young painters of Ecuador, to include G. and K. and a painter from Guayaquil named Galo Galecio, who Franklin thinks is pretty outstanding. F. feels that with the art school in Ecuador rather sharply divided between the Guayaquil group and the Quito group, that a better crosssection would cover both of them. Do you know Galecio? We have one bad phot and no information. Phot isnt clear enough to tell whether he's an impressionist or a futurist.

Franklin thinks Uruguay should definitely include Torres Garcia, Figari (whom he adores) and Jose Cuneo. Says Torres Garcia is dying and has been sick in bed for several months. Thinks his greatest claim to fame is his teaching methods, which are "plastically sound" quote F. Franklin thinks Figari should be included dead or alive, and as you know he was on everybody's lists, even with the stipulation for live artists. Guy just won't stay buried. As for Cuneo Franklin thinks he is the most genuinely creative of all the younger artists. Also likes Rene d'Harnoncourt's new young artist, Mato-Vilaró.

By the way Rene d'H has not yet answered my letter about monographs as he promised to when I was in New York. Could you would you please please give him just a leettle nudge and tell him how much we depend on him to help us out? I know he's dreadfully busy but if he only would.

Gilbert writes that the night before he had watched, deep in Germany, a German officer operate on a Polish peasant for hernia, assisted by a Russian doctor, and two Catholic nuns. The German doctor explained the operation in French to Gilbert, as he worked. G. says just one more examples of the kind of behind the scenes cooperation without regard to race or creed that he has witnessed over and over again. He still thinks people are pretty swell, and he's seen a lot over there. Hopeless idealists, aren't we?

love

Lurie

Almost forgot, I told Concha about the Penguin books to be printed in Argentina, fees, etc. and showed her one of the ones on English artists. Only comment: well, why don't we have our monographs printed in Argentina too?

Albert Franklin turns pale green at the very mention of Ruth Reeves. Says Ecuador will never be the same.

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April 24, 1945

CONFIDENTIAL AND INDISCREET!

Dear Alfred:

It was such fun - as always - to see you in New York. I am returning herewith your list which I borrowed to show to René d'Harnoncourt and then never returned to you.

Ruth Reeves and I had an ecstatic interview, parts of which should surely have made your ears burn! She is fortunately not interested in writing a monograph on Guayasamin (I didn't ask her to, merely inquired whom she would suggest, feeling sure that if she were interested she would speak up) - she feels that the price is very low, and suggested either a gent named Jones Oriozolo, or Oriozolo Jones (she wasn't sure which) who is now at the Metropolitan in New York studying or working with Navarro; or she thought Sam Barlow would be an intriguing choice, though, added she, of course he doesn't pretend to know ANYthing about art!

I reported the above to Tod over the weekend, and he suggested that Juan Gorrell at the American Embassy in Quito would be a good choice. This seems to be a saner ~~choice~~. By the way you must get Tod to tell you his jingle about an Argentine gaucho named Bruno.

I met a most beautiful and chic Venezuelan artist on Monday, name of Elisa Elvira Zuloaga who is sub-directora of an American Venezuelan Institute in Caracas, and a student of Lhote and Ozenfant. Her painting is a flat decorative posterish business but she seems to know a lot of Venezuelan art, did you ever want photos and info. Knowing your appreciation of feminine pulchritude I don't hesitate to recommend her. She's at the Barbizon Plaza. She recommends a young artist named Poleo who is showing at Seligmann 52nd Street. Meanwhile the affaire monographs will wait a letter from Rene d'Harnoncourt. I am busy putting on an exhibit of woodcuts by Leopoldo Mendez, with which I hope to irritate Washington fascists.

With thanks again for all your help and interest; and in company with your many many friends and admirers, my very best wishes.

Lottie

→ With thanks again for all your help and interest; and in company with your many many friends and admirers, my very best wishes.  
Lottie

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ARTISTS FOR MONOGRAPH SERIES FIGURED ON PERCENTAGE BASIS

- 100 Orozco
- 100 Rivera
- 100 Siqueiros
- X 93 Guayasamín
- 86 Portinari
- 86 Mérida
- 80 Carreño
- 80 Pedáez
- 80 Tamayo
- 80 Torres García
- X 71 Segall
- X 71 Codesido
- 70 Guerrero Galván
- 70 Ruiz
- X 67 Acuña
- X 67 Berni
- 67 Butler
- 67 Pettoruti
- X 60 Spilimbergo
- 60 Figari
- 60 Castellanos
- 60 Bermúdez
- X 59 Forner
- X 57 Sabogal



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# THE MUSEUM OF MODERN ART

Date March 16, 1945

To: Mr. Wheeler

Re: \_\_\_\_\_

From: Mr. Barr

Dear Monroe:

Mrs. Leslie Switzer of the Pan American Union has written asking for permission to reproduce our painting The Painter's Birthday by Israel Roa of Chile. Would you not write her at Pan American Union, Washington 6, D. C.

AHB:bk

It was such fun to see Luis in Washington and to hear first hand all the news of the Museum. I gave Luis a series of photographs of the work of Juan Manuel Sanchez of Costa Rica, for you to keep at the Museum. We have the negatives if ever you should want more copies.

I am also sending you under separate cover a copy of the Bulletin of the Pan American Union in which I have written thank-you notes to three Central American sculptors, more in gratitude than in admiration. Several people are interested in trying to obtain a fellowship for Amador Lira of Nicaragua to study here in the United States. I hoped that perhaps publishing some of his works might help to keep his case before the people who could assist him.

I hear Carlos Merida is coming to the United States. Did you see the write-up (with a picture) of his new exhibit at the GAM, which appeared in Tiempo a few weeks ago? The new work seems less attenuated and intellectualized to me - I do hope he will be bringing the pictures for a show at his New York dealer's.

Best regards,

*Leslie*

Leslie Switzer

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City, New York

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March 8, 1945

Dear Alfred:

In making a second edition of our art folder we would very much like to reproduce the Museum's painting, *The Painter's Birthday*, by Israel Roa of Chile. Blake-More Godwin writes me that the Toledo Museum has the plate for this picture and that they would be glad to lend it to us if you will be so kind as to give us permission to use it in our series. We would be grateful if you would care to do so.

It was such fun to see Luis in Washington and to hear first hand all the news of the Museum. I gave Luis a series of photographs of the work of Juan Manuel Sanchez of Costa Rica, for you to keep at the Museum. We have the negatives if ever you should want more copies.

I am also sending you under separate cover a copy of the Bulletin of the Pan American Union in which I have written thank-you notes to three Central American sculptors, more in gratitude than in admiration. Several people are interested in trying to obtain a fellowship for Amador Lira of Nicaragua to study here in the United States. I hoped that perhaps publishing some of his works might help to keep his case before the people who could assist him.

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Best regards,

*Leslie*

Leslie Switzer

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 52nd Street  
New York City, New York

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February 19, 1945

CONFIDENTIAL

Dear Leslie:

Dear Leslie:

Many thanks for your letter with its list. Do you think Mrs. James will accept this list, which, of course, does not mention any sculptors?

The list seems to be quite good from the point of view of coverage, if not ~~adequate~~ in quality.

I have forgotten how many monographs you proposed. Do you believe that all the artists mentioned will receive monographs?

I am puzzled by the inclusion of Figari who is not only dead some dozen years but is actually a whole generation older than anyone else on the list.

Let me know how the problem develops.

Sincerely,

Mrs. Gilbert Switzer  
2015 - 15 Street, NW  
Washington, D. C.

AHB:bk

Mrs. Gilbert Switzer  
2015 - 15 Street  
Washington, D. C.

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February 26, 1945

CONFIDENTIAL

Dear Leslie:

I hope my suggestions passed on to Mrs. James in memo form did not create bad reaction since so many of them ran counter to Mrs. James' own ideas.

Grace Morley reported that she had discussed some of the problems with Mrs. James and felt encouraged.

I do really question Manach's competence to write a really good piece on Pelaez nor can I see that for \$25. per five thousand words, Mrs. James would be doing a great favor.

Rita Longa is a woman and a thoroughly mediocre sculptor despite Robert Smith and Mrs. J.

I still think the fee for the monographs is preposterously low and will create ill feelings both for South American and here. Indeed it has already done so. It is all very well to ask scholars and writers to contribute services for practically nothing during an emergency, but when the emergency stretches into years and when those who propose these undertakings are themselves presumably quite bad, and seems to be no excuse for such imposition.

I would be interested in a systematic digest of the expert opinions and I shall speak with Rene when he gets back about the problem, not I hope officiously since I have been asked to attend his meeting of scholars interested in the field.

It seems to me that you should tactfully refuse to do the article on Prado since you do not believe in the quality of her work. After all, you have a certain growing professional reputation which should be respected by your superiors. Anyway, how can you write five thousand words on this mediocrity with any conviction!

Keep this letter in your private residence. I shall keep yours confidential too.

Sincerely,

Mrs. Gilbert Switzer  
2015 - 15 Street  
Washington, D. C.

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February 10, 1945

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CONFIDENTIAL

Dear Alfred:

I am so very grateful indeed to you for your help while I was in New York. Your suggestions were of the greatest possible value. I passed most of them on to Mrs. James in memo form and hope that a few of them, at least, will take root.

Dr. Morley had left by the time I arrived but she and Mrs. James had had dinner together one evening and Dr. Morley had spent some time in the office looking at our file of artists and our print collection. She has asked to do a monograph on Acuña of Colombia, and I think this will appear as one of the first of the series. Mrs. James seems to have the impression that Dr. Morley was well pleased with the list of artists so far chosen. I am working now on having Manach removed as author of the Peléez monographs and Cisneros or Sicre substituted. Unfortunately (and as I had feared) Manach is a personal friend of Mrs. James and she is anxious to do him a favor (!?) Her only response to the plea for more funds for the authors of the monographs was to suggest that I do the one on Tamayo and let both Abbott and Barreda<sup>x</sup> go! She seemed pleased with the suggestion of MacKinley Helm doing a monograph on Ruiz, but I don't know how she intends solving the fund question. We are going to follow your suggestion about Kirstein doing the Siqueiros, though Mrs. James is under the impression that Siqueiros has refuted the Kirstein articles, in an article of his own. I lost my last hope on the Rita Longa question when I discovered that Robert Smith also likes his work; now my only desire is to get him not to say so in front of Mrs. J.

Well, I shall keep plugging and will do everything I can to keep the quality high. I still think Rene d'Harnoncourt could throw the most weight if he would be good enough to talk to Mrs. J. some time about the general setup of the monographs. I am going to make an exact listing of our (so far unfollowed) expert opinions and will send you the list shortly. I hate though to bother you with these annoying little problems on a rather minor project. I do think however that with pressure from the right quarters we might still swing the project toward a no-compromise-with-quality direction. Do you think Rene d'Harnoncourt might be willing to give an opinion on the question of funds for authors?

*\* Barreda also a personal friend*

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I have asked Tod not to answer my ~~xxxxxx~~ letter asking him to do a monograph at \$25 until we have some hope of straightening up the problem. He, sweet man, was willing to be the goat, but I think that it would simply eliminate him from the field as far as Mrs. J. is concerned, and if the funds could be raised, he might want to do a monograph later on.

Forgive me for bothering you further about this. I would be very grateful indeed if you would talk this over with Rene d'Harnoncourt when he returns - I will have the lists analysed and in your hands before he returns. I feel so strongly, as you do, that the monographs should not be done unless they are well done, that I hope that you will not mind doing this one thing, since it might be enough to set the whole project on the right track.

Edward Alden Jewell seems to have killed all hope of eliminating the Nunez del Prado from the field and I in my new role of expert in sculpture (why did I ever write that article) seem to have been elected as the poor devil who will have to say 5000 polite words about the little gal who should have stayed home. I sometimes think that the greatest virtue of marriage is that it keeps women from getting the idea that they can do anything in any other field!

your wandering child,

Lennie -

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| ESTADOS UNIDOS | URUGUAY              |
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February 15, 1945

2117

Dear Alfred:

I enclose herewith the list of suggested artists for monographs figured and refigured, checked and rechecked, on a percentage basis. With the exception of Guayasamin and Codesido it seems to me a quite well balanced selection. Guayasamin was actually on every list but as you had him in parenthesis only I subtracted half a point for him. Codesido appeared on every list but yours. The list contains only four names not on your lists: Codesido, Acuna, Forner and Sabogal.

Best regards

*L. S. Rowe*

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City

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January 5, 1945

Dear Alfred:

I was sorry not to have been able to get up to New York over Christmas, and doubly sorry not to have seen you, if only for a moment. I do hope you had a good Christmas and that you did not work all the time, over the holidays.

I went last night to the opening at the G Place Gallery of the exhibition of the work of Lynn Linares - his first one man show, I believe. The catalog is enclosed. Mrs. Levy tells me that Merida considers Linares his only legitimate successor in the field of abstract Mexican art - in any case it is obvious that Merida is Linares' number one influence, with Siqueiros, or at least Siqueiros' approach to duco painting, a close second. The colors are pleasant, the amorphous forms as fluid as David Porter claims in his introduction in the catalog, but I somehow missed the content - which I never have in the most fluid of Merida. Peggy Guggenheim was there and can tell you more than I can, and I think she will bring to New York some of Linares' work, or certainly photographs of it.

David Porter also has the collection of Mexican things that Mrs. Levy brought up from Mexico this fall, and I think there may be a few that might interest you, if your Latin American funds are still waiting to burn a hole in the Museum's pocket! Here is the list with, Mrs Levy assures me, her absolutely rockbottom prices (Porter hinted quite the contrary):

Tameyo: Tehuantepec Woman, small early watercolor, dark tones, very nice	\$250.
Morado: Blind Beggar, lithograph, the heavily seated figure of a young man, which you know	75.
Castellanos: drawing for Las Tias in the MOMA collection, a beauty	75.
Orozco: The Tourists, lithograph, social caricature	50.
Charlot: Children Dancing, color lithograph, children in costume, large	25.
Morado: Carnival, lithograph, listed as Dawn, No 45 in the Mexican Art Today catalog of the Philadelphia Museum*	40.
Galvan: The Dream, watercolor, very nice and a rather unusual one for this artist, (in subject)	200.

(\*) not identical at least very similar

I use Merida's in the subject of MOMA's collection in the subject



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Meza: Nana, watercolor, a quite wonderful one which I had never seen before	\$200.
Anguiano: Head, lithograph, about twice life size	35.
O'Higgins: Day's Work, lithograph	40.
Merida: Dream of a Woman, oil, 1939, undefined forms with an almost-Fernand-Leger woman in the lower right hand corner	250.
Castellanos: The Eye, lithograph; the figure with something being removed from his eye by a woman, the price was around	50.

David Porter is handling the affair for Mrs. Levy and would be delighted to cooperate with you if you should be interested in any of these. It seemed to me that the prices were rather low, compared with Ines Amor's prices in Mexico City.

I realize on rereading your note asking for my personal favorites that I really did not answer your question at all in replying, so I append a brief list of my choices:

Mexico: Tamayo, Meza, Kahlo, Castellanos, Orozco Romero, Ruiz, and the big three.  
 Argentina: Pettoruti, Forner, Butler, Urruchua, Fioravanti  
 Bolivia: Berdecio  
 Chile: Matta  
 Cuba: Ponce, Pelaez, Carreno  
 Uruguay: Figari, Torres Garcia  
 Brazil: Portinari, Segall

....choices, I realize, not precisely heavy in local color!

Very best regards to you and Marga,

*Leslie*

Mr. Alfred H. Barr, Jr.  
 Museum of Modern Art  
 11 West 53rd Street  
 New York City

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December 15, 1944

ALSO CONFIDENTIAL

Dear Alfred:

Thank you for your letter. Of our present lists, given by Sergio Milliet (Brazil); Antonio Castro Leal (Mexico); Clarita Bagú, (Argentina); Alfredo Guido (Argentina); Dr. Morley (on Chile only); Jorge Romero Prest (on Chile only); Carlos Raygada (Peru); Justino Fernández, Ines Amor, Velasquez Chavez, John McAndrew, Henry Clifford (Mexico); Ruth Reeves (Ecuador and Guatemala); Lazansky (Argentina); Sergio Matta and Tod Catlin (Chile); Sam Barlow and yourself, Concha James and myself (all countries), the following twelve names stand out: Cuba: Carreño, Pelaez and Bermudez; Chile: Roa; Guatemala: Mérida; Brazil: Segall, Portinari; Argentina: Pettoruti, Fioravanti; Mexico: Guerrero Galvan, Rivera, Orozco, Siqueiros, Tamayo; Peru: Sabogal. (My count of twelve above was excluding the inescapable big three in Mexico).

Naturally these are not too exact, since the extent of the field in any country; internal politics; specialized lists and so forth make an exact accounting rather difficult. For instance out of 4 votes Guayasamin of Ecuador has 4 nominations, while out of 8 lists for Mexico, Guerrero Galvan has 7 nominations, etc. Segall has more votes in Brazil than Portinari. Pettoruti and Fioravanti are the only two who have unanimous votes in Argentina. The other unanimous votes are: Sabogal, Codesido, Zuniga, Tamayo, Segall, Merida, Guayasamin, Pelaez, Bermudez, Carreno....I calls it odd.

Guerrero Galvan has always bored me, and it doesn't seem to me that his work grows or evolves at all. Tamayo is exciting as hell of course, but probably at his peak of popularity and, possibly, of painting.\* Dear god, why Fioravanti in Argentina, and not Butler. In Mexico Castellanos, Goitia, Ruiz, Meza are merely also rans, but I'd trade a handful of Galvans for any one of them.

It's a lot of fun though seeing how the preferences run, and I know of course that one's personal opinion is always based on strange little things that make it impossible to look at anything without bias, still it all surprised me.

I've just finished an article on three Central American sculptors which will appear in the March Pan American Union Bulletin. None of the sculptors is world shattering but all three seem to me to be worth encouragement, and all might be worthy selections for a fellowship to the US. I think the work of two of them is entirely unknown in the US.

*\* personal opinion and probably beyond question*

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Of course I shall send you a copy when it appears, of, if you would like, I will send you a carbon copy of the typescript. I am trying to have copies made of the work of one of the sculptors, of which I have negatives, to send to the MOMA files.

In answer to your question about using artists of the past as well as living ones, unfortunately the funds given for this project by the CIAA stipulated that the work be done on living artists only. Velasco is certainly more vital than Rodriguez Lozano, but is he more vital than Tamayo, Coitia or Orozco?

We have arranged with Luis, as you probably know, to exchange artists files so as to pool our information. We have just finished the Mexican section and have been able to add sixty new names to your files, as well as completing a lot of information on the artists you already have. Luis has been most helpful and cooperative and we have been burning up the mails in a furious game of questions and answers.

Would there be any chance of seeing you if I dropped in to the Museum the Saturday before Christmas? It would be nice indeed. If you are to be away however I do hope you will have a very good Christmas and the kind of new year we are all dreaming of.

As ever,

Leslie

Mr. Alfred H. Barr Jr  
49 East 96th Street  
New York City, NY

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January 9, 1945

Dear Alfred:

I am fairly bombarding you with literature these days - I do hope you will forgive me and that you will tell me frankly if you are too busy at present to answer my seemingly endless questions.

This morning came a very friendly cooperative letter from Lincoln, wishing your project success and giving it his blessing. I am going to take the liberty of quoting some of it to you, since he refers to you and the value of your advice in almost every paragraph. In listing his preferences for artists for monographs he says:

"Dimitrio Urruchua, Argentina, with his murals in Montevideo. Also that nice old important man, Uruguayan abstract experimenter. Portinari, I suppose. Get his best things. This takes somebody as tasteful as Alfred, to get his best and spare his worst of which there is a lot and which he loves. In Mexico the author of the Angel Kidnappers and of the Nouveaux Riches. You'd better get Dan Rich to do what he would like and ask Grace Morley to do a subject which ALFRED approves of, so that her excellent enthusiasm will be linked to a worthy, not a just deserving subject. There is a useless cubist whom she'll want to write about, which no one in North America would care about. Be sure and do for Argentina Horacio Butler and Alfredo Guido. Alfred knows all about Cuba. If you had someone send me the Latin American catalog in two copies, different packages here to me I would make a lot more sense and help you more. As a matter of fact Alfred knows as much as more about it than I do, except I could tell you who could do the writing maybe better."

Then he also lists Fioravanti, Guayasamin, Figari, Raul Vargas, Vinatea Reynoso, Dos Ppazeres.

We would indeed like to have your advice on the things mentioned above. I am not quite sure what Lincoln means by Portinari's best and worst things since I do not know which are the ones Portinari prefers. Would you please tell me what you feel should definitely be included, and which you feel are not representative of Portinari's best work? And Morley, other than on Pettoruti? Mrs James suggests that she might be excellent to write on Luis Alberto Acuna, since he is in a sense her discovery as far as the American public is concerned. What would

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you suggest? And have you any thoughts about which artist Dan Rich might best write? Here again I do not know his preferences.

We would very much like to send the Latin American catalog to Lincoln, but as it is out of print and unobtainable here I wonder whether the Museum might have an extra copy which could be sent him. I hate to bother you with such a request but perhaps Luis could take care of it to save you any trouble, if the Museum has a copy that could be spared. I would appreciate it very much indeed if you would be so kind, and I think Lincoln would find it very useful.

These are many many questions - please do not feel any obligation about them if you are very busy at present. I am really looking forward with eagerness to a visit to New York sometime in the near future and a chance to talk to you personally about our projects, if you will allow me...and also to see for myself how you are and how your book is progressing.

Best regards,

*Ludie.*

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City, NY

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Argentina

Antonio BARRI  
Brooke A. BRYLEN  
Alfredo CRISTO  
(Gustavo PALCENA)  
Sally FERRAZZI  
José FERRAZZI  
(Alno Erosa SPILIMBERGO)

November 28, 1944

Brazil

MARIA Martins  
Candido MONTENARI  
Lacer WOLL

Chile

Dear Leslie:

Attached is a list of 25 or 30 Latin American artists for possible monographs. Those who seem somewhat less important I have put in parentheses. Some of these artists have monographs in English and some in Spanish. I think these ought to be looked into. Let me know if I can help you further.

Marino TABARY  
(RODRIGUEZ SOLARI)

Sincerely,

Uruguay

Mrs. Gilbert Switzer  
Pan American Union  
Washington 6, D. C.

AHB:bk

Encl.

Colombia

FRANCIS de LAZA  
Amelia PRADO  
Walter LAM  
Diana TORRES  
Sally CARRERO  
Sally TORRES

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WASHINGTON, D.C. U.S.A.

October 17, 1944

L. B. ROWE

Special Agent

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Argentina

- Antonio BERNI
- Horacio A. BUTLER
- Alfredo GUIDO
- (Onofrio PACENZA)
- Emilio PETTORUTI
- José PIORAVANTI
- (Lino Eneas SPILIMBERGO)

Brazil

- MARIA Martins
- Candido PORTINARI
- Lasar SEGALL

Guatemala

- Carlos MERIDA
- (Oswaldo GUAYASAMIN)

Mexico

- David ALFARO SIQUEIROS
- Julio CASTELLANOS
- GUERRERO GALVAN
- (Frida KAHLO)
- (Leopoldo MENDEZ)
- José Clemente OROZCO
- Diego RIVERA
- Antonio RUIZ
- Rufino TAMAYO
- (RODRIGUEZ LOZANO)

Uruguay

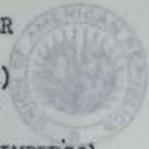
- Joaguin TORRES GARCIA

Chile

- Roberto MATTA Echaurren
- Luis HERRERA GUEVARA
- (Israel ROA)
- (Raul VARGAS)

Cuba

- PONCE de Leon
- Amelia PELAEZ
- Wifredo LAM
- Cundo BERMUDEZ
- Mario CARRENO
- Carlos ENRIQUEZ



As always,  
L. B. Rowe

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November 13, 1944

Dear Alfred:

I am sorry not to have made myself clearer: the monographs are to be on living artists only, with the possible exception of Figari.

I now have all my photographs of the work of Central American artists and look forward to showing them to you when next I come to New York.

I do hope Marga's cold is better, and that you are feeling fit.

As always,

Lodie.

Mr. Alfred H. Barr, Jr.  
Museum of Modern Art  
11 West 53rd Street  
New York City

I wonder how much a wartime election saved us from an isolationist vote - I think history was on our side.



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October 25, 1944

Dear Alfred:

Herewith, and tardily, the catalog of the Orozco exhibition in Mexico, which I promised John McAndrew to deliver to you immediately. Probably by now you will have received it from other sources and will perhaps excuse me for being so slow.

We are working mightily on the project of the Pan American Union to write a series of monographs of Latin American artists. The selection for the series we are basing on a composite list of the choices of various experts in the Latin American field, and we will of course feel our lists incomplete until we know of your preferences. I know you are terribly busy, as always, but we would more than appreciate it if you would scribble down roughly your choice of about twentyfive artists whom you would like to see included. We are not trying to represent each country but shall rather try to choose the artists for merit alone.

Some of the monographs we would like to have written by authors who are perhaps particularly qualified to discuss the artist's work, or by art critics of the country from which the artist comes, and we would very much like to know of any suggestions you might have for possible authors of certain monographs, whom the Pan American Union might employ for this purpose.

I think of you often and hope your book is going well. My very best to Marga and Tory, and, as always, to you.

*Lodie*

Mr. Alfred H. Barr, Jr.  
49 East 96th Street  
New York City, NY

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November 8, 1944

Dear Leslie:

I've not forgotten your letter of October 25 and shall write you the list very shortly. I need first to know whether the monographs are to cover artists of all periods or the twentieth century or simply living artists.

Sincerely,

Mrs. Gilbert Switzer  
1340 - 21st Street NW  
Washington, D. C.

AHE:bk

2015 - 15' Street N.W.

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2015 - 15' Street N.W.

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# Hotel Astoria

M. J. AVILA



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ACME

SAN SALVADOR,  
El Salvador, C. A.

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- Pida nuestros folletos en su Hotel.

Muy Alfes mio:  
I have just spent ten days in Guatemala, a week here - and am on my way to Honduras on Sunday - having seen a lot of interest and having been completely captivated by the generosity and simplicity of these people. The art movements are perhaps lacking much vitality - pleasant impressionism - idealized Indians - ethnic portraits - and rather little growth from one year to another - yet Salvador supports two art schools, one privately operated by a Spaniard, Valero Leche, the other, Artes Indias, state run - but both for art students. Guatemala has 4000 registered art students - but an art school with a working capital of \$40. at the moment - and in December

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condition. Guatemala has the advantage of a  
well informed, intelligent and most American  
cultural attitude - Dr. Robert Chamberlain  
(taught history at Harvard) - who has done a  
lot to help the local artists. Of his visits



in the country found Gallotti Torres -  
a half Italian sculptor. He met interesting,  
- and he says he is capable of looking at  
the Indian with other than tourist eyes. He  
in Salvador - he is a U.S. artist the local giant

but I find promising the work of Thelma Elias  
Thelma and José Canjina - both of whose works  
have been sent to New York - to Salvadorian  
Industries, Inc. 550 Fifth Avenue, New York -  
along with work of other artists and a collection  
of handicrafts - to be exhibited and sold.

Elias and Canjina are both in their early 20s -  
and receive encouragement, I think, the  
daughters of Salazar as well as their  
illustrations and paintings. Canjina bears  
down with tenacity on the painter's  
opposed to a broken, light, clear Impressionism

in Guatemala - in other cases one dies  
in a matter of minutes, Impressionism  
from gentle charming people - how I wish  
they would paint with their machetes.

But how to you and more - and  
writing to you - your happiness  
is in the -

Handwritten notes in a vertical column on the right side of the page, including phrases like "Special Monthly Rates", "Paseos Especiales", "Servicio de Banquetes", and "AIR CONDITIONED BAR".

Vertical handwritten notes on the far right edge of the page, including the word "Sany".

Large handwritten scribbles and markings at the top left of the page, including the word "TOTO" and "1950".



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San Salvador  
El Salvador, C. A.

August 24, 1944

I have just spent ten days in Guatemala, a week here - and am on my way to Honduras on Sunday - having seen a lot of interest and having been completely captivated by the generosity and simplicity of these people. The art movements are perhaps lacking much vitality - pleasant Impressionism - idealized Indians - slick, posterish surfaces - and make little growth from one year to another - yet Salvador supports two art schools, one privately operated by a Spaniard, Valero Leche, the other Artes Graficas, state run - but both full of students. Guatemala has 400 registered art students - but an art school with a working capital of \$40 at the moment - and in dreadful condition. Guatemala has the advantage of a well-informed, intelligent, interested American cultural attaché - Dr. Robert Chamberlain (taught history at Harvard) - who has done a lot to help the local artists. Of the artists in that country I found Galleotti Torres - a half-Italian sculptor - the most interesting - and the only native capable of looking at the Indian with other than tourist eyes. Here in Salvador - Mejía Vides is still the local giant, but I find promising the work of Raul Elias Reyes and ~~and~~ Noé Canjura - both of whose works have been sent to New York - to Salvadorian Industries, Inc. 550 Fifth Avenue, New York - along with work of other artists and a collection of handicrafts - to be exhibited and sold. Elias and Canjura are both in their early 20s - and deserve encouragement, I think. The 3 daughters of Sallarrué are all doing interesting illustrations and paintings. Gauguin bears down rather heavily on the painters here, as opposed to a broken, light, clear Impressionism in Guatemala - in either case ones dies in a welter of uncomposed Impressionism from gentle charming people - how I wish they would paint with their machetes!

Leslie

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*[Faint, mostly illegible handwritten text at the top of the page, possibly including a name like 'Switzer' and a date like 'Wells Park'.]*

Dear Alfred

More affidavits; the view of  
 Tamayo is fairly stuporous - I write you  
 the Amor is giving him a very good  
 in spirit and the shape is beautiful -  
 canvases to his point - they are all large -  
 very similar to those with which I have  
 and - lately I have seen change in the  
 who change in the shape of the  
 Amor has been unable to get recent photos  
 of them because of the lack of values -  
 but one of the figures with birds, and  
 another, it is a couple - a mother, which  
 you would very much like. Also on  
 second view the Anguiano "man with a  
 wand" is very good - except I still  
 find the painting of the hand weak. Henry  
 Clifford, who seems to be somewhat of a  
 Anguiano fan - likes it very much I  
 think - we looked at it together.



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L. S. ROWE  
DIRECTOR

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AND PEACE AMONG THEM  
BY A GOVERNING BOARD  
OF THE SECRETARY OF  
UNITED STATES AND  
REPRESENTATIVES IN  
THE OTHER REPUBLICS  
BY A DIRECTOR GENERAL  
ANT DIRECTOR, CHIEF  
AND ASSISTED BY A  
NATIONAL EXPERTS  
EDITORS, COMPILERS  
AND LIBRARIANS.

Dear Alfred  
To bring you  
Monographs:

Rene d'Har  
Argentina!  
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listen in,

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you still f  
to make you

2015-15-ST-NW  
Washington-DC  
March 4-1945

Hello Alfred -  
Thought you might  
like to see the enclosed  
clipping. Same Watson  
is helping me work for a  
really long range art  
program for the Union -  
with perhaps permanent  
funds for the purpose -  
(my salary is for two  
years only). The exhibition  
really looked quite  
well - and we have  
sent out over 100  
invitations.

I shall be so eager  
to know of the results of  
the meeting of Latin  
American scholars and

I would like to try to get up to New York next weekend to breathe a breath of fresh air - could you be persuaded to save lunch or tea for a gal?

de profundis,

Ludie

BA  
ASSISTANT DIRECTOR

- GUATEMALA
- HAITI
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- MEXICO
- NICARAGUA
- PANAMA
- PARAGUAY
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1945

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to make your own plans independent of ours:

I would like to try to get up to New York next weekend to breathe a breath of fresh air - could you be persuaded to save lunch or tea for a gal?

de profundis,

Lolie

hope you will let me know  
of Rene d'Harca's  
feeling about the  
monographs. I have let  
the project slide complete-  
ly since returning from  
New York - mail after  
your meeting.  
I loved the new Picasso  
bulletin - wonderful to  
have the different reports  
brought together. Did  
you see the one in letters  
to the Editors in the  
Saturday Review of  
Literature?

Best regards -  
Lolie.

ASSISTANT DIRECTOR

- GUATEMALA
- HAITI
- HONDURAS
- MEXICO
- NICARAGUA
- PANAMA
- PARAGUAY
- PERU
- UNITED STATES
- URUGUAY

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L. S. ROWE  
DIRECTOR GENERAL

PEDRO DE ALBA  
ASSISTANT DIRECTOR

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CUBA	PARAGUAY
DOMINICAN REPUBLIC	PERU
ECUADOR	UNITED STATES
EL SALVADOR	URUGUAY
	VENEZUELA

May 28, 1945

Dear Alfred:

To bring you up to date on les affaires:

Monographs: Pepe Sicre has agreed to do the Carreno and is working on it now. Bertram Wolfe is doing the Rivera. We have decided to do a Guayasamin-Kingman-Galecio trilogy for Ecuador, and on the suggestion of Tod Catlin, have asked Juan Gorrell to write it. I think we shall be able to arrange a like trilogy for Peru: Sabogal-Codesido-Blas, with Carlos Raygada for the text.

Rene d'Har came to Washington, saw la Conchita, and discussed politics in Argentina! Neither he nor Concha mentioned the monographs, and I was not asked to attend the meeting. He has never written an answer to our letter asking for help in the selection of artists, though I understood from you that he had written Concha directly. She has never received a letter.

Concha got her invitation to the Learned Council meetings on Saturday last, and of course couldn't go, it being too late to arrange - accidentally or otherwise. I do hope that some rather detailed report of the meetings will be available afterwards - the program sounds interesting indeed and I am sick not to be able to listen in, even as a fly on the wall.

What are your plans re Antonio Ruiz? We have written Helm asking him to do the monograph but have not as yet heard from him. Do you plan an exhibition and are you still interested in a sort of joint monograph-catalog, or would you prefer to make your own plans independent of ours?

I would like to try to get up to New York next weekend to breathe a breath of fresh air - could you be persuaded to save lunch or tea for a gal?

de profundis,

*L. S. Rowe*

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CONFIDENTIAL AS ALWAYS

May 7, 1945  
ARMISTICE IN EUROPE!

Dear Alfred

Two small items for your perusal:

Letter from Justino Fernandez in answer to mine asking him if he would be interested in writing a monograph on Orozco - and offering him the rottenly low price in la Conchita's name - he after refusing it, nicely but firmly, saying he is not in a position to do things in the name of cooperation and that he has a living to earn, etc.etc. I crawl inwardly but blame him not at all for his stand. I presume the Penguin offer to Edmundo has raised its lovely head and created a real lulu of a situation - obviously Justino couldn't cut his critic's throat (sic) by accepting our crumbs. This may mean Agustin Velazquez Chavez as the author, unless he too has a living to make.

Item two: had dinner at la Conchita's Friday nite with Robert Smith of the Hispanic and Florence Arquin of the Inter American Education Society. La belle Florence let drop the wee bombshell of the Learned Society Meeting in New York. Turned out Robert was the only person present who had been invited or consulted and Arquin and Concha are but miffed. First time Concha had ever heard of the meeting and she said she was going to write to Rene saying she felt that the PA Union should by all means and most definitely etc be invited. Exact words " someone from the Union must surely be included in the meetings". Arquin also murmured that with Rene and Dan Rich on the board she couldn't see how she could not have been asked. I didn't open my little mouth at all, except to shovel chile con carne into it. Just thought you'd be interested.

Well, peace at last in Europe - I find myself saying "peace in our time" over and over again - it has become a sort of a dream that such a thing ever existed. Washington has hardly even changed his facial expression and while NY is going quietly mad, I hear, we are very business-as-usual and everything is completely quiet. Gotta run now to hear Truman on the next office's radio. Peace in our time, Alfred.

love,

*L. S. Rowe*