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cc: William S. Lieberman
Monroe Wheeler
file

The Museum of Modern Art

CONFIDENTIAL

To: WALDO RASMUSSEN and RICHARD PALMER
 From: Elaine L. Johnson
 Date: Written: April 1, 1967 - Typed: May 15, 1967
 Re: Venezuela

Dear Waldo and Dick:

Herewith are notes on my few days in Venezuela during September, 1966.

Also attached is a brief preliminary summary of Contemporary Printmaking in Venezuela.

a) contemporary painting and sculpture

Other exhibition plans:

a) Robert Rauschenberg of Inter-American Foundation for Arts is trying to help him get sculpture, Venezuelan, Cuban, etc. to Venezuela with their works and for discussion.

b) hopes for Helen Frankenthaler (with large sculptures from last year) to come to Venezuela.

c) The Venezuela Fine Arts Association may have an exhibition of sculptures - a few from each institution.

Needed information on paper conservation. Just his "Keeper and Dealer: The Guide to the Collecting and Care of Original Prints," Print Council of America, New York, 1958, and other bibliography.

Shows de Caracas were very good. Some of the paintings in the gallery show of modern Venezuelan art and in very excellent collection. They were in an ideal location building (with adjoining building) very close distance from Kennedy Hotel.

Several excellent examples of paintings and graphic arts of Latin America installed in museum - works suspended directly from ceiling by spiral hangers, arranged around at various of frames and without glass.

Shows of prints made by various artists through the year.

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Venezuela Report

CONFIDENTIAL

VENEZUELA REPORT

A) Institutions Concerned with Contemporary Art and Discussions with their Directors

Very well appointed gallery on ground and lower levels of shopping center

Museo de Bellas Artes de Caracas enterprises; account offices (?)

Avenida los Caobos Flower arrangements and Masak playing "Through All

Director: Miguel G. Arroyo C.

Quite disturbed by discrepancy between booking dates and actual arrival of MOMA travelling shows; said "costs us money" (to arrange replacement).

Says no good art criticism in Venezuela; too little time for professionals to write.

Would welcome any of three following possible MOMA exhibitions:

Centro Venezolano-Americano

a) history of 20th century painting: "whole development would be marvelous."

Director, Cultural Activities (?): Jacinto Quiroga (until winter, 1956-57)

b) last 20 years of American painting: "very few have seen originals." program of cultural events and exhibitions.

Centrally accessible location. Attractive building not new.

c) contemporary painting and sculpture

Says MOMA "our big thing" in Venezuela.

Other exhibition plans:

Had Roy Lichtenstein to Venezuela: "good in explaining, patient."

a) Robert Wool of Inter-American Foundation for Arts is trying to help him get Motherwell, Frankenthaler, Wesselmann, Johns down to Venezuela with their works and for discussion.

b) hopes for large Marisol show (with large sculptures from last Janis show).

c) Ted Rousseau from Metropolitan Museum may help do an exhibition of masterpieces -- a few from each institution.

Needed information on paper conservation. Sent him Zigrosser and Gashde: "A Guide to the Collecting and Care of Original Prints," Print Council of America, New York, 1958, and short bibliography.

Facultad de Arquitectura y Urbanismo: Antonio Granados Valdés

Ateneo de Caracas are our panel shows are to be exhibited in on ground floor of modern building complex and is only partially enclosed; thus, there is no

Located in own building (with adjoining theatre) very short distance from Museo de Bellas Artes.

Current one-man exhibition of paintings and graphic arts of Pedro Baez installed in vanguard manner (works suspended freely from ceiling by nylon threads, drawings mounted on surface of frames and without glass).

Granados Valdés wants to arrange library exchange with MOMA.

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Venezuela Report

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3) Professional Art Schools with Printmaking Courses

Galeria Mendoza
Edificio Las Fundaciones "Looking in Venezuela"
Avenida Andrés Bello

4) Very well appointed gallery on ground and lower levels of shopping center which also includes other Mendoza enterprises: cement offices (?), health foundation. Flower arrangements and Muzak playing "Through All Eternity."

5) Luisa de Palacios gave printmaking demonstration in gallery, together with a large print exhibition.
Note: Galleries below were relatively far apart (about 10-15 blocks)
Current exhibition completely surprising and captivating: elaborately decorative colonial frames.

Galeria 22
Centro Comercial del Este
Centro Venezolano-Americano
Edificio Easo - Avenida Francisco de Miranda, plenary wall.
Chacaito, Caracas
Director, Cultural Activities (?): Jacento Quirarte (until winter, 1966-67)

Bi-national center with program of cultural events and exhibitions.
Centrally accessible location. Attractive building not new.

Edificio Galipán
Says MOMA "our big thing" in Venezuela.

Had Roy Lichtenstein to Venezuela: "good in explaining, patient."

Venezuelan artists involved in politics; some, such as Borges, he would not try to show in his gallery. Gallery is daughter of sister of Miró and Adier, New York.

Regarding art news and reviews, says El Nacional has cultural page every day (?), and Arroyo's wife writes for English-speaking paper (Daily Journal?).

Galeria "Mason" (not visited)
Edificio Paraguaray
Universidad Central de Venezuela

Director, Escuela de Arquitectura: Oscar Carpio
Director de la División de Extension Cultural,
Facultad de Arquitectura y Urbanismo: Antonio Granados Valdés

6) Exhibition area where our panel shows are to be exhibited is on ground floor of modern building complex and is only partially enclosed; thus, there is no temperature-humidity control. Interim show currently installed was of photographs of Toulouse-Lautrec works.

Granados Valdés runs yearly exhibitions of graphic art. Also preparing photographic panel show of U.S. Architecture and exhibition of recent plastic arts for celebration of 4th Centenary.

Granados Valdés wants to arrange library exchange with MOMA.

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Venezuela Report

3.

B) Professional Art Schools with Printmaking Courses

See "Contemporary Printmaking in Venezuela"

C) Print Collections

See "Contemporary Printmaking in Venezuela"

D) Commercial Galleries

Note: Galleries below were relatively far apart (about 10-15 minute drive between), but all in commercial sectors.

Galería 22
Centro Commercial del Este

Location in interior section of open shopping plaza; small.

Quirarte said was good gallery, but had no exhibit while I was there.

Galería Conkright
Edificio Galipán
Avenida Francisco de Miranda

Located on downhill side of shopping center.

Current painting show not of excellent quality, but gallery has good reputation; woman who runs gallery is daughter of Adler of Hirschl & Adler, New York.

Galería "Gamma" (not visited)
Edificio Paramacay
3^a Transo. y 1^a Av./L. P. Gdes. (?)

Galería del Arte Moderno
El Rosal

E) Other persons of importance or interest in art field:

Luisa de Palacios (see "Contemporary Printmaking in Venezuela")

Says no history of Venezuelan printmaking written. Luis Chacon has book on engraving techniques now in preparation, but no publisher yet.

Prints by artist in her workshop have circulated in Belgium, and an exhibition will also go to Museo de Arte Moderno in Bogotá.

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Venezuela Report

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F) Artists represented in MOMA Drawings and Prints Collection:

Marisol, ~~ART PRINTMAKING IN VENEZUELA~~
Palacios, Luisa de

G) Contemporary artists who work I have requested sent to MOMA for possible purchase:

Casanova, Teresa
Castillo, José Guillermo
Chacón, Luis center for printmaking there is the intaglio workshop
Gego
Jaimes Sánchez, Humberto the grounds of her beautiful home. Artists
Morera, Gabriel
Palacios, Luisa de include Gego, Luis Chacón, Jaime Sánchez,
Zuloaga, Elisa Elvira
Teresa Casanova, Ángel Laque, Antonio Granados Valdes, and Elisa
Elvira Zuloaga. The latter studied with Hayter in Paris. Artists
from this workshop have shown at the Galeria Mendoza in Caracas,
as well as internationally. At the Universidad Central de Venezuela
Granados Valdes arranges annual (I believe) exhibitions of graphic
art. I do not know whether there are facilities for printmaking
there.

Whether or not the following galleries exhibit prints must be in-
vestigated: Ateneo de Caracas, Galeria Conkright, Galeria 22.

A school frequently mentioned in the literature but which I did
not visit is La Escuela de Artes Plásticas y Artes Aplicadas de
Caracas.

Regarding public collections of prints, any holdings of the Biblioteca
Nacional or the Museo de Bellas Artes might be investigated.

Well known expatriate printmakers include Hector Poleo who works
in Paris, and Marisol who works in New York.

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CONTEMPORARY PRINTMAKING IN VENEZUELA

Caracas is the only city of whose art activity I have knowledge.

An important center for printmaking there is the intaglio workshop of Luisa de Palacios, on the grounds of her beautiful home. Artists centered around it include Gego, Luis Chacon, Jaime Sanchez, Teresa Casanova, Angel Luque, Antonio Granados Valdes, and Elisa Elvira Zuloaga. The latter studied with Hayter in Paris. Artists from this workshop have shown at the Galeria Mendoza in Caracas, as well as internationally. At the Universidad Central de Venezuela Granados Valdes arranges annual (I believe) exhibitions of graphic art. I do not know whether there are facilities for printmaking there.

Whether or not the following galleries exhibit prints must be investigated: Ateneo de Caracas, Galeria Conkright, Galeria 22.

A school frequently mentioned in the literature but which I did not visit is La Escuela de Artes Plásticas y Artes Aplicadas de Caracas.

Regarding public collections of prints, any holdings of the Biblioteca Nacional or the Museo de Bellas Artes might be investigated.

Well known expatriate printmakers include Hector Poleo who works in Paris, and Marisol who works in New York.

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According to Luisa de Palacios, exhibition possibilities for printmakers include "Mendoza annual", annual Salon, and shows at School of Architecture of Universidad Central.

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cc: W. S. Lieberman
M. Wheeler

The Museum of Modern Art

To Waldo Rasmussen
Richard L. Palmer

From Elaine L. Johnson

Date Written: April 1, 1967
Typed: May 10, 1967

Re Work in Ecuador

CONFIDENTIAL

Dear Waldo and Dick:

Attached are notes on my very short stay in Ecuador during September 1966.

Also attached is a short preliminary summary of contemporary printmaking in Ecuador.

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A) Institutions concerned with contemporary art:

1) CASA DE LA CULTURA

A major cultural center (in own building) across from parkland and near downtown; close to U.S.Embassy. Houses library, important musical instrument collection; large additional structure in back unfinished because of lack of funds. Owns many 20th century works of art, but, as apparantly has no central exhibition hall for art, they are hung in hallways and in library.

2) MUSEO NACIONAL DE ARTE COLONIAL

Very old mansion in old quarter of city; at least two floors around open court; numerous galleries (from miniatures to furniture and paintings).

No contemporary works were on exhibition during my visit; but ICE Abstract Drawings and Watercolors shown there 1962.

3) Not visited: EL CENTRO ECUATORIANO NORTEAMERICANO

ICE Albers shown there 1965. A large printmaking show there in later autumn 1966 (source of contact unknown).

4) Not visited: CENTRO DE ARTES DE LA UNIVERSIDAD CENTRAL

Recently had exhibition of contemporary Ecuadorian printmaker Mussfeldt.

B) Professional Art Schools with Printmaking Courses
(See "Contemporary Printmaking in Ecuador")

C) Commercial Galleries

1) Siglo Veinte
525 Salinas
Quito

Simple but stylish new gallery (1965) displaying vanguard Ecuadorian art including Tabara, Villacis

Director Wilson Halle is young, articulate, intelligent, enthusiastic; knows New York art scene somewhat.

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- 2) Artes
Diciembre y Wilson
Quito

Not visited
- 3) Other Ecuadorian Galleries mentioned in Texas Quarterly,
VIII, No. 3, 1965, but not seen nor investigated:
 - a. Thompson Gallery
 - b. Atelier d'Art
Mr. Francisco Coello

D) Other Persons of Importance or Interest in Art Field

- 1) Germana de Breilh
(principle) Cultural Assistant, U.S.I.S., Quito

Mentioned Russians sending Bolshoi Ballet to Quito at
same time U.S. government sent University of Utah folk
dance troupe.

Says at most exhibitions, catalogs usually given away

Wants best in cultural exchange

Is on a board which is considering the starting of modern
museum.

Carriann best art critic; book by Padre Vargas on Ecuadorian Art

Newspaper El Comercio has art news each Sunday
- 2) Kurt Muller
printmaker
(see "Contemporary Printmaking in Ecuador")
- 3) Villaces, Almeida
painters

Say struggle still very much alive between those local
artists who believe they best express Ecuadorian soul by
indigenous subjects and those who believe abstractions do
it better.

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E) Artists Represented in MOMA Drawings and Prints Collection

None

F) Contemporary Artists whose work I have requested sent to MOMA for possible purchase:

- 1) Galecio, Galo
- 2) Mussfeldt, Peter
- 3) Muller, Kurt

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CONTEMPORARY PRINTMAKING IN ECUADOR

There are two major centers of artistic activity in Ecuador: Quito, which I visited, and Guayaquil, which I did not. The statements below are made on the basis of two days working time in Ecuador, and are to be considered as preliminary notes.

There are, according to Kurt Muller (see below), only three professional printmakers in Ecuador: himself an etcher, Peter Mussfeldt, an etcher, and Galo Galecio, a woodcut artist. I met only the latter; he also teaches at the Escuela de Bellas Artes in Quito. Apparently lithographic presses exist there, but do not function.* The Centro Ecuatoriano Norteamericano in Quito recently sponsored a round table on printmaking where the possibility of starting a printmaking workshop, including lithography, was discussed with some confidence. I am not certain if there are only public collections (or, indeed, private collections) of prints of size and quality in Ecuador.

There is no museum for modern art in Quito; the central Casa de Cultura, however, publishes prolifically and its halls and library are used for display of contemporary art. The Museo Nacional de Arte Colonial also sometimes shows contemporary art. The Centro Ecuatoriano Norteamericano and the commercial galleries "Artes" and "Siglo Veinte" have exhibited prints.

*I have now learned from Kurt Muller that this press has been sold and converted into a letter press. He has had a duplicate of his own etching-press made by a mechanic and given to the school.

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cc: M. Wheeler
W.S. Lieberman

The Museum of Modern Art

To Waldo Rasmussen and Richard L. Palmer

From Elaine L. Johnson

Date May 5, 1967

Re Report on Work in Peru

CONFIDENTIAL

Dear Waldo and Dick:

Attached are notes on my work in Lima, Peru, September 8-12, 1966. They include comments on Museums, galleries and their personnel, as well as personnel of USIS, and summaries of conversations with these people.

I have also included a short preliminary summary of the printmaking situation in Peru.

3) Centro de Arte,

Av. Ricardo Palma 214, Miraflores,
Director: Sr. John S. Wylie.

Located in ground level heavily shaded from front of Lima. One building with courtyard. Center teaches children and adults painting, ceramics, sculpture, dance, theater, etc. Visitation slow for American. Indian crafts in department with women. Gallery space available a room off the hallway and in building and away. Assembly room exhibition of painting from Israeli artists.

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- 3) art gallery of Instituto Cultural Peruano-Norteamericano, Jurion Guasco 446. Director: Mr. Conrad Sponholz, Director of Cultural Activities: Mrs. Elvira de Galvez

This "bi-national center" is located in top floor of own new building in down town Lima. Instituto attracts thousands of people for English language teaching and library, concerts, exhibitions, etc. Main art gallery at top floor is a well appointed very large room without a light; Instituto also has small exhibition area on main floor.

Sponholz is Director of whole Instituto and is, I believe, State Department officer. Mrs. Galvez directs art gallery and cultural program. A native Peruvian, she is widely acquainted in Lima and a most helpful expeditor. She, of course, speaks English fluently. Her husband, who does not, is the designer for the Instituto.

- 6) In conversation, Mr. Sponholz and Mrs. Galvez commented that they would much like to receive MOMA's exhibition program (they probably would have no trouble financing it). Their center could circulate small compact exhibitions to provincial centers over six month period. Exhibitions most desired from MOMA would be photography, design (perhaps didactic exhibition such as fine artists influence on advertising, etc.) or architectural shows such as Roads.

Mrs. Galvez desires photographic material to stimulate better exhibition installation at Center. Sent title: Franck Austellungen-Exhibition Verlag Gerd Hatje, Stuttgart, 1961; available at Hacker for \$10.

- 1) Exposic Nacional,
691 Notes: I judged a Peruvian print competition at the Center in September.

Centro de Arte, an artist himself, is a powerful figure in contemporary Peruvian art, frequently acting as commissioner of and Av. Ricardo Palma 246, Miraflores. and the judge of exhibitions and Director: Mr. John H. Davis.

Located in suburb about twenty minutes from heart of Lima. Own building with courtyard. Center teaches children and adults painting, ceramics, carpentry, dance, theatre, etc. Fascinating shop for Peruvian Indian crafts in conjunction with center. Gallery space occupies a room or two and hallways and is rambling and homey. Recently showed exhibition of painting from Israeli Kibbutz.

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Director Davis is an American in early 40's. Wife, whom I did not meet, is Peruvian, I believe.

Davis has important program of going into rural districts to promote creation of contemporary handicrafts of Peruvian Indians and goes often into rural districts.

- 5) Universidad Nacional de San Marcos, Museo de Reproducciones Pictóricas, Biblioteca Nacional, Avenida Abancay.

Located in downtown area. Large basement gallery -- several rooms -- showed temporary exhibition, large survey of 86 Contemporary Peruvian painters and sculptors, the Salon Nacional de Artes Plásticas.

- 6) La Galería y Libertad, Hernán Velarde 2h0. Director: Jorge Luis Recavarren

Located in lovely building in residential district. Program includes temporary exhibitions of contemporary art.

Recavarren desired annotated list of New York galleries in order to arrange exchange of publications. Art Gallery sent.

B) Professional Art Schools with Printmaking Courses

- 1) Escuela Nacional, 681 Ancash. Director: Juan Manuel Ugarte-Elesperu.

Ugarte-Elesperu, an artist himself, is a powerful figure in contemporary Peruvian art, frequently acting as commissioner of selections for international shows, and the judge of exhibitions and writes on art in Lima. He is energetic, hard of hearing, and speaks no English.

His art school, the most important in Peru, has a relatively well-equipped printmaking studio. He asked me for assistance in locating larger etching presses. I made inquiry here regarding second hand presses, but as they apparently are too difficult to find, sent him catalogs from two firms noted for best presses: Graphic Chemical and Charles Brand.

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B) Artists represented in MMA Drawings and Prints Collections. (except

2) Escuela de Artes Plasticos,
Pont. Univ. Catolica del Peru, Avenida Arequipa 1010,
Tel: 46921. Director: Adolfo C. Winternitz.

School somewhat smaller and less important, at least in
printmaking, than Escuela Nacional. Printmaking studio has
no presses, and does not teach intaglio or lithography.

Winternitz (Viennese born), charming, can (but won't) speak
some English. Himself an active designer of large scaled
stained-glass windows and church decor. Fascinating studio
in former church in poor, old quarter of town.

C) Commercial Galleries

Commercial galleries as we know them hardly exist. One
former gallery and book store of importance near bi-national
center, which has large reserve stock of Peruvian paintings
and drawings, is not now operating as a regular gallery, but
the collection is relatively in tact and can be seen. Mrs.
Galvez could arrange.

D) Other persons of importance or interest in art field:

1) Carlos Rodríguez-Saavedra, art critic; lawyer by profession.
Wrote part of anthology for Guggenheim's Emergent Decade
exhibition.

Extremely thoughtful, attractive person as is his wife, an
American.

Small collection of contemporary art.

Introduced by Stastny.

2) Juan Acha
Art critic, writer and collector; (profession not known to me).

Introduced by Stastny.

3) Fernando de Szyszlo, most renowned contemporary painter.

Gross can introduce

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E) Artists represented in MOMA Drawings and Prints Collections. (except Study Collection)

Szyslo, Fernando de

Lima was the only city I visited for purpose of viewing contemporary

F) Contemporary artists whose work I have requested sent to MOMA for possible purchase:

Trajillo, Gallo, Saco, or Arequipa. The following notes are based on a short visit to Peru, and must be considered as preliminary.

G) Earlier artists whose work I am interested in obtaining or borrowing:

In general, printmaking José Sabogal between artists perpetuating local traditions, especially in woodcut, and a few others who work in international styles but, in my opinion, do not compete well therein. I do not know the artistic situation well enough yet to assess reliably the relationship between printmaking and painting and sculpture. (The director of the Escuela Nacional Superior de Bellas Artes, Ugarte-Riequero, said, allegedly, that the printmaking process was too laborious for the Latin temperament.) The facilities of the Escuela Nacional are apparently available for professionals. Training in printmaking (including intaglio and lithography) is available there and, in a limited way, at the School of Plastic Arts of the Catholic University (relief prints only, no presses). The Art Center, Miraflores, owns a lithography press and a home-made etching press. Its director, John Davis, formerly taught printmaking at Syracuse University and is eager to stimulate it in Lima.

Sales opportunities must be limited as commercial galleries (as we know them) scarcely exist. Exhibition opportunities include the yearly Peruvian

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CONTEMPORARY PRINTMAKING IN PERU

printmakers competition sponsored by the Instituto Peruano-Hispanoamericano

to which the work of some twenty-five printmakers is often shown. The

Lima was the only city I visited for purposes of viewing contemporary

art. Advice should be sought if it might be profitable to visit

Trujillo, Callao, Cuzco, or Arequipa. The following notes are based

on a short visit to Peru, and must be considered as preliminary.

Public print collections include that of the

Colón 125) which, however, is not a systematic collection but includes

In general, printmaking is divided between artists perpetuating local

traditions, especially in woodcut, and a few others who work in inter-

national styles but, in my opinion, do not compete well therein. I do

not know the artistic situation well enough yet to assess reliably the

relationship between printmaking and painting and sculpture. (The

director of the Escuela Nacional Superior de Bellas Artes, Ugarte-

Elesperu, said, amusedly, that the printmaking process was too laborious

for the Latin temperament.) The facilities of the Escuela Nacional are

apparently available for professionals. Training in printmaking (including

intallic and lithography) is, available there and, in a limited way, at

the School of Plastic Arts of the Catholic University (relief prints

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press and a home-made etching press. Its director, John Davis, formerly

taught printmaking at Syracuse University and is eager to stimulate it

in Lima.

Sales opportunities must be limited as commercial galleries (as we know

them) scarcely exist. Exhibition opportunities include the yearly Peruvian

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CONTEMPORARY PRINTMAKING IN BRAZIL

printmakers competition sponsored by the Instituto Peruano-Norteamericano in which the work of some twenty-five printmakers is often shown. The Instituto de Arte Contemporaneo has recently booked The Museum of Modern Art's Contemporary Painters and Sculptors as Printmakers, Recife, Curitiba, etc. The statements herein are based on only several days' working time. Public print collections include that of the Museo de Arte (Paseo Colón 125) which, however, is not a systematic collection but includes a random selection of Latin American prints. Whether or not private print collections of size and quality, which must be investigated, exist; John Davis says that an excellent private collection of prints and books is that of Elsa Lutz de Cohen, widow of Hugo Cohen. (Davis mentioned that private collectors often do not come into public view because of their owners fear that government knowledge might cause the collections to be declared national treasure and thus be rendered unsaleable in the international market.)

The Museum of Modern Art

CONFIDENTIAL

ELJ/jhr L/L/67

To: [illegible]

From: [illegible]

Date: [illegible]

Re: [illegible]

attached is a short preliminary survey of artmaking in Brazil. I thought it might be useful with the earlier portion of my report on Brazil.

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cc: Monroe Wheeler
William S. Lieberman

The Museum of Modern Art

CONFIDENTIAL

To Waldo Rasmussen, Richard L. Palmer
From Elaine L. Johnson

Date May 8, 1967

Re

Dear Waldo and Dick:

Attached is a short preliminary summary of printmaking in Brazil. I thought perhaps it might be filed with the earlier portion of my reports on Brazil.

In contemporary painting and sculpture, although woodcutters, very few in printmaking. To some extent this is true in intaglio work. In my opinion, however, the working of the intaglio printmakers working in Brazil does not compare favorably with parallel work in international printmaking. A few individualistic artists, in both intaglio and woodcut, are of greater interest to me. Regarding the relationship of printmaking to painting and sculpture, many printmakers in Brazil give exclusive emphasis to their graphic craft. This is in contrast to a growing tendency in the U.S.A.

Rio de Janeiro: The greatest collective printmaking activity among professionals centers around the intaglio workshop of the school of the Museu de Arte Moderna (which is housed in a dramatic new edifice). Johnny Friedlaender, the French printmaker, was an early influential teacher there in 1959; Edith Behring, who studied printmaking in Paris, is now in charge, together with Anna Letyia. Private printmaking studios are

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CONTEMPORARY PRINTMAKING IN BRAZIL

There are several centers of printmaking activity in Brazil; I visited two: Rio de Janeiro and São Paulo. The following others should perhaps be investigated: Belo Horizonte, Porto Alegre and Belem, Recife, Curitiba, etc. The statements below are based on only several days' working time in Brazil, and are to be considered as preliminary notes.

It is sometimes said that if, indeed, Brazil does not have a "national style" in contemporary painting and sculpture, it does, nonetheless, have one in printmaking. To some extent this is true in certain abstract intaglio work. In my opinion, however, the quality of the latter among printmakers working in Brazil does not compare favorably with parallel work in international printmaking. A few individualistic artists, in both intaglio and woodcut, are of greater interest to me. Regarding the relationship of printmaking to painting and sculpture, many printmakers in Brazil give exclusive emphasis to their graphic craft. This is in contrast to a growing tendency in the U.S.A.

Rio de Janeiro: The greatest collective printmaking activity among professionals centers around the intaglio workshop of the school of the Museu de Arte Moderna (which is housed in a dramatic new edifice). Johnny Friedlaender, the French printmaker, was an early influential teacher there in 1959; Edith Behring, who studied printmaking in Paris, is now in charge, together with Anna Letycia. Private printmaking studios are

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maintained by a few artists. Intaglio predominates as a technique. Some woodcut is also in evidence, but very little lithography or silk-screen. Well-known printmakers in Rio whose work is of some renown or interest include Fayga Ostrower, Isabel Pons, Dora Basilio, Farnese Andrade, Walter Marques, José Assunção de Souza, José Lima, Gilvan Samico (who may not work in Rio, but whose work can be obtained there), José Guedes, Roberto Magalhães, and Anna Bella Geiger. Opportunities for training in printmaking also exist at the Museo Nacional des Bellas Artes, where Orlando de Silva has taught, the Instituto Municipal des Bellas Artes and the "Escolhina de Arte do Brasil."¹ The latter is for children,² I understand. I did not visit these. Exhibition opportunities exist in various public and quasi-public institutions, such as the modern museum and Instituto Brasil-Estados Unidos, as well as several commercial galleries, such as Gemini, Barczinski, Petite Galerie, and Bonino. In addition, printmakers frequently show in international group exhibitions. There are currently no existing print clubs known to me. An impediment to quality printmaking is the fact that high quality inks and papers are often difficult to obtain and, in some instances, those which are imported are not appropriate to the humid climate of Rio. Regarding public print collections of merit, that of the Biblioteca Nacional includes a large and growing collection of 20th-century Brazilian prints. A fine private collection including contemporary prints is that of Raymondo O. de Castro- Maya.

1. Berkowitz (cf. bibl.).

2. According to Roberto de Lamonica (cf. below).

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Sao Paulo: There is apparently less cooperative activity among professionals, many of whom maintain their own studios. Opportunities for training in intaglio and lithography (at least) exist at the Fundação Alvares Penteado, which was run recently by Marcelo Grassman and Darel Valença Lins, and at the school of the Museu de Arte. Woodcut is practiced by Maria Bonomi and Miriam Chiaverini. Aldemir Martins, Livio Abramo, Iberê Camargo, Renina Katz, and Poty are other printmakers whose work is known somewhat to me. Giselda Leiner, Dorothy Bastos, Mario Grüber, Trindade Leal, João Luis Chaves, and Orlando da Silva should be investigated. Exhibition opportunities exist in at least two commercial galleries known to me --- "Cosme Velho" and "Quatro Planetas". The latter mentioned their plan to publish lithographs (they had much Tamarind information on hand). Miss Chiaverini told me of beginning a printmaking organization known as "NU GRASP"; its exact scope was not delineated. Regarding print collections of quality, the Museu de Arte Contemporanea has a permanent collection with many fine modern European prints. The Biblioteca Municipal should be investigated. The fine private collection of Ernesto Wolf includes contemporary prints. New trends in printmaking are shown in the Sao Paulo Bienal.

In Belo Horizonte, which I did not visit, the following printmakers suggested by Berkowitz (cf. bibl.) might be investigated: Yara Tupynamba and Wilma Chaves.

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In Rio Grande do Sul (unvisited) Regina Silveira and Vera were mentioned by Walter Zanini, Director of the MAC.

Hans Grudzinsky and Evandro Carlos Jardim were also mentioned by Zanini; I do not know where they work.

Important expatriate printmakers who have recently lived abroad, or are currently, include Arthus Luis Piza and Rossini Perez doing intaglio in Paris, Sérvulo Esmeraldo in "Europe", Roberto de Lamonica, etcher-engraver in New York, and Almir Mavignier doing silk-screen designs in Ulm, Germany.

Earlier 20th-century artists whose work provided important precedents, and some of which remains interesting in itself today, include: Carlos Oswald, Hans Steiner, Oswald Goeldi, Lasar Segall, Raymondo Cela, and perhaps Axel von Leskoschek.

Bibliography:

Bercowitz, Marc (sic): El Grabado en el Brasil, (Santiago de Chile) Cadernos Brasileiros, 1963.

Leite, José Roberto Teixeira: A Gravura Brasileira Contemporanea, Rio de Janeiro, Artes Gráficas Gomes de Souza, S. A.

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The Museum of Modern Art

To Waldo Rasmussen
Richard L. Palmer

From Elsie L. Johnson

Date Written: April 1, 1967
Typed: May 16, 1967

Re Report on Colombia

CONFIDENTIAL

Dear Waldo and Dick:

Attached are notes on my work in Colombia, September 15-20, 1966. They include comments on Museums and Galleries and their personnel, as well as summaries of conversations with them and other persons in the art field.

Also attached is a short preliminary summary of contemporary printmaking.

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A) Institutions Concerned with Contemporary Art

- 1) Museo Nacional
Carrera 7a, No. 28-66
Telephones: 342-639

Director: Miss Teresa Cuervo Borda
Excellent personal collection. (friend of René d'Harnoncourt when both resided in Mexico and acquaintance of David Rockefeller; speaks some English).

Centrally located. Museum collects historical objects as well as works of art. A few first floor galleries for temporary exhibitions. Main galleries of painting on 4th floor.

Showed MOMA ICE exhibition Abstract Drawings and Watercolors, 1963.

- 2) Centro Colombo-Americano
Avenida 19, No. 3-05
Telephone: 421-758
Director: Roger Hinckley

Director of Cultural Activities: Francisco D. Gómez (U.S. citizen)

Director of Art Gallery: Miss Mariela Sanchez (Colombian; speaks no English; enthusiastic, young, interested in bringing better exhibitions of modern art to Colombia; perhaps not to be neglected).

Multi-storeyed cultural center. Located on fringes of downtown. Large 1st floor gallery for temporary exhibitions (recent 5-man show included Negret, Obregon and Grau -- all represented in MOMA collection).

Miss Sanchez said she has arranged for free transportation by air for small shows if we can send them (her ideal show would be one of Degas).

Gomez said that the visit of a representative was "biggest cultural event of year for artists".

Showed MOMA ICE Albers exhibition as well as Roads, 1965. Have booked ICE Contemporary Painters and Sculptors as Printmakers and Visionary Architecture for 1967

As you will recall, this center was bombed and several persons killed in August, 1966.

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2) Museo de Arte Moderno
Univerdisad Nacional

Patrons: Intercol, Banco de la República, Julius Fleischmann,
Compañía Central de Seguros, Flota Mercante Grancolombiana.

Director: Mrs. Marta Traba

Located a few miles from downtown. Very small, attractive,
two-storey building. Small permanent collection Colombian
and South American painting and sculpture. Temporary
exhibitions from various countries.

Have shown no MOMA ICE exhibitions although some offered
in past*.

*Mr. Francis D. Townsend, Cultural Affairs Officer, U.S.I.S.
Bogotá, helps ICE expedite bookings in Colombia. Townsend,
who is extremely conscious of Mrs. Traba's controversial
political affiliations, believes MOMA assigns "too much
importance" to role of Museo and says it is too poorly located
for the convenience of the people of Bogotá and that they
are also "afraid" to go to the campus.

3) Biblioteca Luis-Angel Arango
Calle 11, No. 4-14
Telephone: 439-100

Director: Jaime Duarte French (does not speak English).

Director of Art Gallery: Miss Beatriz Caicedo Ayerbe

Private library run by Banco de la República (William S.
Lieberman's friends in New York, Mr. and Mrs. Andrés
Uribe-Campuzano, who have also established Colombia Center
at 140 East 57th Street, are of this family). Located near
downtown. Beautiful interior design; two large galleries
for contemporary art are perhaps finest exhibition spaces
in Bogotá.

No MOMA ICE exhibits shown or offered as yet.

4) Galeria Colseguros
Carrera 7a, No. 22-71

Director: Sra. Alicia Baraibar de Cote (speaks English
fluently; young widow of leading contemporary Colombian poet
and daughter, I believe, of former Spanish ambassador to Colombia).

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Located downtown. Private gallery run by bank Colombiano de Seguros. Attractive one-room gallery for temporary exhibitions of painting, photography, prints (recent Trier, Rayo one-man exhibitions -- both represented in MOMA collection).

B) Professional Art Schools with Printmaking Courses
(See "Contemporary Printmaking in Colombia")

C) Commercial Galleries

- 1) Galeria "Arte Moderno"
Calle 24, No. 6-70
Telephone: 419-950

Director: Casimiro Eguer (speaks no English, but easy to communicate with in other languages; Polish born).

A principal dealer of contemporary art in Bogotá. Large reserve stock of most important contemporary artists of Colombia.

- 2) Other dealers whose establishments I could not visit during my unfortunately limited stay:

Libreria Central
Cra. 8a, No. 15-40 Of.

Director: Sr. Hans Ungar

Galeria La Mongarda
Cra. 14, No. 55-61

Director: Leandro Gil Ibarra

D) Other Persons of Interest in Art Field:

- 1) Edgart Negret (sculptor, Bogotá and New York)

Believes would be of importance to send design shows to Colombia if any institution could be found to exhibit them. Says quality of design objects currently sent from U.S. is terrible -- "shiny gold". Says Ward Bennett would have come to Bogotá to lecture, but architects who were in a position to finance, would not.

Spoke discouragingly of possibilities for professional sculptor in Colombia; said most of his manifold sculptural projects for buildings had been rejected.

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2) Dicken Castro

Professor of architecture, Universidad Nacional, Bogotá.
Spoke of shortness of time often spent in Colombia by
U. S. customs preparing exhibitions to include Colombian
art.

May start new Quarterly Review of Arts in Latin America with
backing of University.

E) Artists represented in MOMA Drawing and Print Collection:

- 1) Acuña, Luis Alberto
- 2) Gongora, Leonel
- 3) Rayo, Omar

F) Contemporary artists whose work I have requested sent to MOMA
for possible purchase:

- 1) Rojas, Carlos
- 2) Grau, Enrique
- 3) Rayo, Omar
- 4) Sanchez, Enrique (sent by International Graphic Arts Society,
New York)

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CONTEMPORARY PRINTMAKING IN COLOMBIA

Bogotá was the chief center of art activity in Colombia which I visited; the extent to which artists work in other cities such as Medellín, Cali and Barranquilla is not well known to me. My stay in Colombia was short, and the following are to be considered as preliminary notes only.

In Bogotá, much printmaking among vanguard artists occurs at the "Taller de Grabados" of the Universidad Nacional where there is a workshop with etching (and lithographic) presses. Velasquez-Rubio is, I believe, the principal teacher. Other painters, Rendon, Alcantara, Granada and Paz are also professional printmakers. (Some of the above use imagery explicit in its "anti-Imperialism"). According to Omar Rayo, the printmaker, there are also printmaking facilities at the Museo de Arte Moderna and the "Taller de Grabados" of the Universidad de los Andes.

Exhibition opportunities at fine arts museums, bi-national centers and libraries which have galleries must be investigated. A commercial gallery which includes prints among its works is the "Galería de Arte Moderno." According to Rayo, a public print collection of quality is that of the Banco de la Republica (at the Biblioteca Luis-Angel Arango), and a private collection is that of Alfonso Giraldo.

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A predecessor in modern printmaking who is often mentioned is Luis Rengifo-Munoz.

Expatriate artists who are well-known include Leonel Gongora, lithographer, who works in Mexico, Omar Rayo, the intaglio artist, and Enrique Sanchez, who practices an unusual relief method, in California.

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cc: Monroe Wheeler
William S. Lieberman

The Museum of Modern Art

CONFIDENTIAL

To Waldo Rasmussen and Richard L. Palmer

From Elaine L. Johnson

Date May 8, 1967

Re

Dear Waldo and Dick:

Attached are notes on my work in Santiago, Chile, Aug. 29 - Sept. 1, 1967. They include comments on Museums, Galleries and their personnel, as well as the personnel of USIS, and summaries of conversations with these people.

I have also included a short preliminary summary of the printmaking situation in Chile.

Similar spots to me about the program organization. This probably would fall only into the category of Departmental Exhibitions and Lectures or Printmaking Exhibitions.

1) Mentioned exhibition of Chilean art going to Berkeley and Washington in U.S.A.

2) Museo Nacional de Bellas Artes,
Parque Forestal. Director: Luis Vargas Rosas

3) Located five minutes from center of downtown, in opposite direction from Contemporary Museum. Own building (copied after Petite Palais (?), Paris). Two stories, galleries around courtyard. Upper gallery closed during my visit; downstairs galleries heated by portable heaters, dozing guards. Very few first quality paintings; one Rembrandt (?), cracked and, as I recall, with puncture in it.

4) Still, the artist Mario Toral told me that 100,000 people have seen popular exhibitions -- such as a chessman competition -- there in one month recently.)

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A) Major Museums in Santiago

B) Major Libraries

- 1) Museo de Arte Contemporaneo,
Quinto Normal, Universidad de Chile, Casilla 5627.
Director: Federico Asseler.

Located in park about ten minutes drive from heart of Santiago, accessible by bus or taxi. Own low neo-classic building with homey rambling interiors. At least three very large areas for exhibition, easily able to accomodate large shows of paintings. Possibility that a new building may be constructed within the next few years nearer the center of the city. I visited Museum on rainy day and there were one or two buckets to catch leaks from ceiling.

C) Comments

- 1) Asseler is a well known and widely exhibited painter and only part-time museum director. A charming and sensitive man of about forty, he speaks English; his wife, a Chilean, understands some English.

Asseler spoke to me about ICE program administration. Said probably could sell only half of catalogs for Contemporary Painters and Sculptors as Printmakers exhibition.

Believes that other places in Chile such as Concepción, Antofagasta and Universities could perhaps share costs of future exhibitions.

- 2) Mentioned exhibition of Chilean art going to Berkeley and Washington in U.S.A.

- 2) Museo Nacional de Bellas Artes,
Parque Forestal. Director: Luis Vargas Rosas

- B) Profec: Located five minutes from center of downtown, in opposite direction from Contemporary Museum. Own building (copied after Petite Palais (?), Paris). Two stories, galleries around courtyard. Upper gallery closed during my visit; downstairs galleries heated by portable heaters, dozing guards.
- 1) Very few first quality paintings; one Rembrandt (?), cracked and, as I recall, with puncture in it.

- 2) (Still, the artist Mario Toral told me that 100,000 people have seen popular exhibitions -- such as a chessman competition -- there in one month recently.)

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E) Other Persons of Interest or Expertise in the Art Field

B) Major Libraries

- 1) Emilio Zilberstein, lived in San Pedro de Atacama for a few years.
Biblioteca Nacional de Chile, calle 611.
Av. B. O'Higgins 651. Director: Eduardo Barrios.
Publisher of portfolios of prints and sometimes commissions.
Beautifully maintained building in downtown district. A rare book room, and special reading rooms devoted to each language: French, German, English, etc. in which good quality art magazines kept. A few of latter were up to date. Only one or two American art magazines (Art and Architecture (?) available.

C) Commercial Galleries Dealing in Contemporary Art like New American

- 1) Galeria Centrale, other Latin American countries because of 220 Moneda. Directors: Mrs. Carmen Waugh and monetary difficulties -- many important exhibitions came to Chile. Located in center of downtown. Very modern gallery whose appearance compares favorably with those of New York. Ground floor of arcade building. of works, i.e., "could not buy student before master."
Mrs. Waugh is young, attractive, well acquainted and very interested in showing vanguard art and perhaps working out co-operating arrangement with a New York gallery.

2) Galeria Patio

- 2) Roser Bru, Taller 99

Reputation for showing vanguard art. (I was unable to visit it during short stay. Speaks French but no English.

D) Professional Art Schools with Printmaking Courses

- 1) Taller de Grabado (Fine Arts School), Univ. of Chile, Parque Forestal. Director: Mr. Eduardo Bonatti.
- 2) Taller 99, Art School Catholic University, El Comendador 1926, Valdivia Norte. Directors: Miss Roser Bru. and Juan Picasso.
- 3) Instituto Cultural, Las Condes, Avda Apoquindo. Director: Mr. Rudolf Opazo. (not investigated)
Artist can sell to few people in Chile, then they do not want to buy his again.

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E) Other Persons of Interest or Importance in the Art Field

- 1) Emilio Ellena, lived in New York for a few years.
Huerfanos 1514, Dpto. 27, Casilla 611.
Specified exhibitions seen recently in Santiago: Two
Publisher of portfolios of prints and sometimes commissioner
of international art exhibitions. An Argentinian, he is a
mathematics professor by profession and has taught at
universities in the U.S.A. An outstanding helpful person
who is trying to bring high standards into publication of
fine arts portfolios.

Regarding exhibitions needed from MOMA, Ellena believes most
important would be major painting exhibition like New American
Painting. Because much harder for Chileans to travel than
persons from many other Latin American countries because of
Chile's distance from Europe and U.S.A., and monetary dif-
ficulties -- many important exhibitions come to Chile.

Ellena comments that, in Chile, "sentiment important" in
exhibitions and purchase of works, i.e., "would not buy
student before master."

He needs assistance finding U.S. sponsors for his print
publication projects.

- 2) Roser Bru, Taller 99

Artist, Spanish-born, widely acquainted in art world and
helpful, widely exhibited. Speaks French but no English.

- 3) Mario Toral

Artist and designer (for Lord Cochran). Young, extremely
articulate, has spent many of last years in Paris. Speaks
English.

Toral commented on exhibitions most desired from MOMA:
Newest works; most artists have travelled and seen Picasso,
Rousseau, etc.

He further commented on the situation of the artist in Chile:
Materials affect art: cannot destroy a motor in Chile because
it "is too expensive"; poor inks, paper (often relate badly to
climate). Wanted to start art review but 7,000,000 population
too small to support it.
Artist can sell to ten people in Chile, then they do not want to
buy him again.

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G) Artists represented in MOMA Drawings and Prints Collections. (except)

L) Eduardo Bonatti, Fine Arts School,
Univ. of Chile, Parque Forestal

Artist, teacher; lived in New York for a few years.

Specified exhibitions seen recently in Santiago: Two French painting shows -- Impressionism; Manessier and other French contemporaries; Italian exhibition including Fontana.

Exhibitions desired from MOMA: Because modern styles seen through reproductions (de Kooning, Kline, etc.), need to see very new work.

F) (U.S.I.S.) Relationship to MOMA Affairs in Chile

Mr. Samuel McCulloch, Cultural Attaché
Mr. Edward Elly, Ass't (?) Cultural Attaché
Enrique Salas S. (local cultural assistant)

Discussing ICE Program Administration with me, McCulloch and Elly commented as follows:

Sometimes takes four to six weeks to get exhibitions out of customs, therefore suggest longer period (six weeks) between scheduled bookings in different countries. (When amount of assistance from U.S.I.S. which is necessary to effect MOMA exhibitions in Santiago is considered, McCulloch and Elly suggest we consider cumulative effect on all posts.)

I) Earlier Artists whose work is decided:

In order to further expedite scheduling and preclude bad feeling between countries, suggest "reserve fund" be set up -- i.e., loan fund for transportation costs between countries -- six months would be allowed for repayment, but institutions which renege would not be given "2nd chance". (U.S.I.S. Santiago would be willing to temporarily underwrite shipping costs for Museo de Arte Contemporaneo if it were not for the fact that any or all reimbursement would be law go directly to Washington.)

There are five other major cities in Chile where ICE exhibitions might circulate well: at bi-national centers in Chile, or in local universities and municipal art centers.

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CONTEMPORARY PRINTMAKING IN CHILE

G) Artists represented in MOMA Drawings and Prints Collections. (except Study Collection):

Santiago was the only city I visited. Valparaiso, Concepcion, and Antofagasta, perhaps also.

Antunez, Nemesio
Dinora (Doudtchitzky)
Faz, Carlos
Gomez-Quiroz, Juan
Opazo, Rodolfo
Telles, Eugenio
Toral, Mario
Vargas, Luis
Vial, Ivan
Zanartu, Enrique

In general, printmaking by numerous professional artists, many of whom are also painters. Facilities are apparently well organized. Intaglio prevails, as does a Baytesque philosophy of

H) Contemporary Artists whose Drawings and Prints are now being considered for purchase:

at least one professional printmaker told me paper and inks were poor and that, of course, was

Bru, Roser
Carril, Delia del
Chavez, Santos
Cruz, Jaime
Downey, Juan

In Santiago there are the workshops. "Taller 99" of the Universidad Católica led by Roser Bru (it was founded in 1956 by Nemesio Antunez, who worked at Atelier 17 in Paris);

Grela G.
Ortúzar, Carlos
Stekelman, Juan
Zelaya, Daniel

intaglio is the specialty, and other associated artists include Delia

I) Earlier Artists whose work is desired:

del Carril, Dinora (Doudtchitzky), José Santos Chavez (in woodcut), Hermosilla, Carlos
Eduardo Vilches, Mario Toral, Simone Chambelland, Lea Klainer, Natacha

Moreno, Magdalena Lozano, Florencia de Amesti, and Jaime Cruz. The "Taller de Grabado" of the Escuela de Bellas Artes of Chile is headed by Eduardo Bonatti. Some relief printing is also done there. The "Taller de Grabado" of the Instituto Cultural Las Condes is run by Rodolfo Opazo. Other contemporary printmakers whose work I saw include Carlos Ortúzar, and Julio Quiroz, Eduperto Perez, and Guillermo Disler. The work of Ivan Vial was seen in New York.

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CONTEMPORARY PRINTMAKING IN CHILE

Santiago was the only city I visited. Valpariso, Concepcion, and Antofagasta, perhaps need investigation.

In general, printmaking is emphasized by numerous professional artists, many of whom are also painters. Facilities are apparently well organized. Intaglio prevails, as does a Hayteresque philosophy of making prints express what no other medium can. Regarding materials, at least one professional printmaker told me paper and inks were poor and that, of course, materials affect art.

In Santiago there are three printmaking workshops. "Taller 99" of the Universidad Católica de Chile is headed by Roser Bru (it was founded in 1956 by Nemesio Antunez who had worked at Atelier 17 in Paris); intaglio is the specialty, and other associated artists include Delia del Carril, Dinora (Doudtchizky), José Santos Chavez (in woodcut), Eduardo Vilches, Mario Toral, Simone Chambelland, Lea Kleiner, Natacha Moreno, Magdalena Lozano, Florencia de Amesti, and Jaime Cruz. The "Taller de Grabado" of the Escuela de Bellas Artes of Chile is headed by Eduardo Bonati. Some relief printing is also done there. The "Taller de Grabado" of the Instituto Cultural Las Condes is run by Rodolfo Opazo. Other contemporary printmakers whose work I saw include Carlos Ortuzar, and Julio Quiroz, Eduperto Perez, and Guirlermo Diesler. The work of Ivan Vial was seen in New York.

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Regarding the sale of prints, at least one important gallery is concerned -- Galeria Centrale; Galeria Patio not investigated. Regarding other exhibition opportunities, shows from at least one workshop have been exhibited internationally and the Museo de Arte Contemporaneo is host to the important bi-annual exhibition of contemporary prints from all the Americas.

No print clubs are known to me but Emilio Ellena, professor of mathematics and print collector now residing in Chile, has published portfolios of several contemporary Chilean printmakers.

The printing industry includes Editorial Lord Cochrane which produces sophisticated color work.

Well-known expatriate printmakers are Nemesio Antunez, Sergio Gonzales-Tornero, Juan Downey and Juan Gomez-Quiroz who are working in New York as was Ivan Vial. Eugenio Tellez is, I believe, also working in the U.S.A. Enrique Zñartu, along with the long-departed Matta, works in Paris.

According to Ellena, an earlier 20th-century printmaker whose work should be further investigated is Carlos Hermosilla.

ELJ/jhr 4/4/67

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cc: Monroe Wheeler
William S. Lieberman

The Museum of Modern Art

To Waldo Rasmussen and Dick Palmer

From Elaine L. Johnson

Date Written: September, 1966, Lima
Typed: March, 1967, New York

Re

Confidential

Dear Waldo and Dick:

Following are a few notes on my work in Argentina, August 21-28. Although, despite the political upheaval, most people continued normal daily business, the underlying tension and intellectual disgust was undeniable. I was glad to get on to Chile.

I saw the work of probably seventy to eighty 20th-century artists, mostly contemporaries. Although there are few really excellent works, much of it had great vitality and -- somehow, to my surprise, -- was hardly monolithic in style. The quantity, aggressiveness and individuality of younger artists impressed me. And they surely are interested in communicating, especially with us.

Sorry I did not get to other active centers of art activity in Argentina, such as Cordoba, where the American Bienal is held, or perhaps far-away Mendoza and nearby Mar del Plata. But it was a poor time to venture out, and, in any large city, the mechanics of becoming gracefully acquainted with the handful of people on whom you must rely, then coordinating appointments, absolutely devours a week -- as you well know.

I have also attached a short preliminary summary of the political situation in Argentina.

ELJ

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A) Museums Concerned with Contemporary Art

- 1) Centro de Artes Visuales, Instituto Torcuato de Tella,
Torcuato di Tella, Florida 936, Buenos Aires.
Director: Jorge Romero-Brest, Sub-Director: Samuel Paz.

Private, as you know -- and if its own spokesman and competitors are to be believed, the most worried of the B. A. museums with modern interests. Also the most able to bring bigger and more prominent shows to B. A. (many autos bearing the di Tella name seen whizzing around B. A.).

Building very well located in elegant downtown section amid commercial gallery section. Ground floor entrance, glass front, (good physical comparison, imagine a bigger Bonniers), book and slide sales immediately inside, (with very attractive posters announcing shows).

Lively program of activities including dance, movies. Besides many of our shows, ITT just completed large Fontana exhibition (including large brass reliefs, slit canvases, etc.) and was just opening unusual pre-Colombian Argentine art show (and whoever hears much of that?). According to Samuel Paz, changes shows once a month.

Of course give big international prizes and have some permanent collection. Director Romero-Brest, older generation, young Argentine Artists. Paz is equally active, well informed, and honest.

- 2) Museo de Arte Moderno de la Ciudad Buenos Aires,
Teatro Gral. San Martin, Avda. Corrientes 1530.
Director: Mr. Hugo Parpagnoli.

Municipal funds, currently much less means than ITT, but, according to Parpagnoli, its director, with much hope to improvement from its Friends and private industry. Occupies 7th and 8th floors of beautiful, big, new 3-theatre building by Alvarez in a busy commercial district about 10 minutes taxi from ITT.

B) Other Shows

Oblong gallery space (each floor about twice as big as Auditorium) very attractive. Spacious, moveable panels, lighting sunk in ceiling.

Besides our Hofmann show, have had a Print Council of America show and currently have a show of original tapestry (Argentinian) and an international print show (10-15 middling -- which is a cut better than piddling -- artists).

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Feels secondary to IIT in terms of current impact on younger artists but hopes to begin reversal of this with announcement of interesting new projects in October. Parpagnoli attractive and articulate developed of ideas. Former newspaper critic in Buenos Aires.

Permanent collection not visible or seen.

3) Museo Nacional des Bellas Artes, Avda. Libertador San Martin 1173, Buenos Aires. Director: Samuel Oliver.

National, of course.

Located in parkland along busy artery, also about 10 minutes taxi from TW.

Complex of two buildings, oldest of which a red-brown new-classic job, newest black steel one-storey international style hall. Space about equal to both floors of Parpagnoli's museum, I guess.

Permanent collection includes, according to the director, "few" masterpieces, but a Manet "Nymph" is tops, there is a good Goya oil "sketch", El Greco, and several Rodin's including the head of our Balzac which is, when seen close, a sensation. Exhibitions, temporary, in new section have included, I understand, private collections from Buenos Aires.

Currently a wild show of new works created in plastic was being installed in connection with a conference on plastic manufacture being held in Buenos Aires. Tom Messer came down to help judge.

Director Samuel Oliver was an International Council grantee last year. A man of broad interests, he is also an architect (just resigned from university as teacher).*

*I now understand from Ida Rubin that since my departure he has lost his job as museum director, in the political upheaval.

B) Other Museums

4) Museo Nacional de Arte Decorativo, Av. del Libertador 1902, Buenos Aires. Director: Dr. Federico Aldao.

Near Museo des Bellas Artes in beautiful mansion. Rich collection of objects and paintings, including Oriental. Had up smashing "horse in art" show -- very large, very extensive in range. Included Toulouse-Lautrec.

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B) Conversations re Exchange: ...
 C) Sources of Graphic Art

1) Contemporary graphic art available for purchase:

a) Through Romero-Brest: ...
 Romero-Brest invited 35 artists to ITT to show me their work in two days. The artists themselves accompanied their work. Took extensive notes and Romero-Brest will send me photographic material on selected artists. Addresses available through him.

b) Galleries: ...

1. Bonino, Maipu 962 (Mrs. Guillermo Whitelow) suitable
2. Lirolay, Esmeralda 868 (Dr. and Mrs. Pano) (MOMA does business with)
3. Galeria de Rubbers, 910 Florida (MOMA does business with)
4. Arte Plastica (Mrs. Pecora), Florida 588 7 years
5. Cuernica, Florida 917 ... German, Japanese. Very few
6. El Sol, Esmeralda 950 ... Great artistic interest Cordoba.
7. La Ruche, Maipu 156
8. Lambert, Florida 683 ...

2) 19th-century graphic art available for purchase: ...

a) L'Amateur ... or 5 years ago, English (British Consul show at Museo des Bellas Artes: Davis and Calceoli, Moore)

b) Fernandez Blanco

3) 20th-century graphic art, not available for purchase: ...

Museo des Bellas Artes, Print Cabinet Room about three times as long as my office and narrower, appointed with individual modern viewing desks, a proud wheelbarrow file, storage and exhibition space. Scores of early 20th-century and contemporary works included.

4) 20th-century graphic art, available for purchase:

1. Editions Ellena (Sr. Emilio Ellena), S/O Huérfanos 151h, Dpto. 27, Santiago

Ellena published a score or two of portfolios of 20th-century Argentine artists which he has now promised to bring to MOMA for consideration next December. These portfolios are in Museo des Bellas Artes collection.

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D) Conversations re Exchange:

1) Romero-Brest, Instituto Torcuato di Tella.

Reiterated his well-known desire to send show of contemporary Argentine painters and assemblagists to U.S.A. Would like to rekindle dialogue with René d'Harnoncourt about this. Has now planned such an exhibition for '67 or '68? in Musée d'arte Decoratif, Paris and Stedlijk, Amsterdam. Does not think drawings and prints today reflect Argentinian style, as they did in past.

2) John Reid, USIS Cultural Affairs Officer.

Thinks really big travelling shows from MOMA more suitable for Buenos Aires rather than smaller ones; cites preponderance of small shows organized in Buenos Aires every year. Remembers following exhibitions in Buenos Aires last 6-7 years: French painting, Dutch painting, German, Japanese. Very few U.S. artists come to Argentina. Great artistic interest Cordoba.

3) Samuel Paz, Instituto Torcuato di Tella.

a) Exhibitions recently seen: French (Bazaine, Manessier, etc., not recent, not old honored); German, Belgian (2), Spanish (4 or 5 years ago), English (British Consul show at Museo des Bellas Artes: Davie and Paolozzi, Moore)

b) What not seen in Buenos Aires: Braque "never seen", maybe 3 or 4 Picasso's. Kline and Pollock known only through ITT. Thinks although Buenos Aires has not seen actual pictures often has highest critical standard (cities proliferation, true, of book stores in city) and public easily disappointed if work not excellent quality. Thinks "works on paper" a disappointment.

c) Following of interest to him especially: US Since 1945

1. US Europe last 5 years but notes ITT has given prizes for Rauschenberg, Johns, Dick Smith

2. 20th-century History

h) Hugo Parpagnoli, Museo de Arte Moderno

(see page six)

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CONTEMPORARY PRINTMAKING IN ARGENTINA

Foreign governments often speak with him re: sending exhibitions but often quality not high enough. Told Swiss he wanted (50) Klee's and Giacomettis. Cubism, Faive, Surrealism not seen in Buenos Aires. His first choice for show. Action Painting already old hat. Interest in North American painting, 1960-65. Says there are about 5,000 Argentinian artists. About 3% go to U.S.A.; those who remain repeat styles they have not seen. Would be interested in three or so communicative artists from U.S.A. visiting Argentina.

In general, I found contemporary art in Buenos Aires to be the most E) Artists represented in MOHA Drawings and Prints Collections. (except Study Collection).

Although a small proportion of vanguard artists there work in many people feel the medium does not reproduce their styles.

Artists listed:

- Angeles Ortis, Manuel
- Armagni, Alda Maria
- Berni, Antonio
- Butler, Horacio
- Carris, Clara
- Castagna, Rodolfo V.
- Demichelis, Nélida
- Ferrari, Leon
- Forner, Raquel
- Guido, Alfredo
- Maza, Fernando
- Ocampo, Miguel
- Otero Lamas, Maria Catalina
- Seone, Luis
- Segui, Antonio
- Spilimbergo, Lino Eneas
- Urruchua, Demetrio
- Vaisman, Aida
- Veroni, Raúl

Among printmakers in Argentina do not appear to be relatively cohesive groups (such as in some of the intaglio workshops of Brazil, Chile, and Mexico), rather, more individualistic artists working in a variety of styles. The most interesting or well-known of those are: Fernando Lopez Anaya, a well-known teacher of printmaking, Carlos Pacheco (La Plata), all also in Berni, Ana Maria Montoya, Carlos Pacheco (La Plata), all also in

F) Artists whose drawings and prints are now being considered for possible purchase:

Artists listed:

- Aizenberg, Roberto
- Lopez-Anaya, Fernando
- Celis, Pérez
- Orlandi, Alicia
- Renart, Emilio
- Rivas, Umberto
- Rubli, Mabel
- Scornavache
- Segui, Antonio
- Seone, Luis

During much of the 1960s there has been an active printmaking tradition in Argentina. Museo Nacional de Bellas Artes has an extensive collection of Argentinian prints in its excellently-equipped

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CONTEMPORARY PRINTMAKING IN ARGENTINA

Buenos Aires is the center of art activity in Argentina; it was the only city I visited. La Plata, Rosario, Córdoba and Mendoza should also be investigated.

In general, I found contemporary art in Buenos Aires to be the most exuberant in South America. Although a small proportion of vanguard artists there work regularly in printmaking, many people feel the medium does not represent well today's styles.

Among printmakers in Buenos Aires there do not appear to be relatively cohesive groups (such as those found in some of the intaglio workshops of Brazil, Chile, and Venezuela), but, rather, more individualistic artists working in a variety of media. Among the most interesting or well-known of those whose work I saw are: Fernando Lopez Anaya, a well-known teacher of intaglio, Alicia Orlandi, Luna Ercilla, Antonio Berni, Ana Maria Moncalvo, and Carlos Pacheco (La Plata), all also in intaglio; Luis Seone, Oswaldo Romberg, Alfredo De Vincenzo, Albino Fernandez in woodcut; Perez Celis in silk screen, and Mabel Rubli in etching and woodcut.

During much of the 20th-century there has been an active printmaking tradition in Argentina. The Museo Nacional des Bellas Artes has an extensive collection of Argentinian prints in its excellently-equipped

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small print room. The Escuela Superior de Bellas Artes -- according to Lopez Anaya who teaches there -- has started its own print collection. Emilio Ellena has published numerous portfolios of prints by 20th-century Argentinian artists and owns a large collection. The Museo de Arte Moderno, the Instituto Torcuato de Tella and the Museo Nacional de Bellas Artes have exhibited large print shows. Numerous commercial galleries such as Lirolay, Bonino, Plástica and Rubbers stock prints.

Well-known expatriate artists who make prints include Antonio Seguí (lithography in Paris), Liliana Porter, Jorge de la Vega and Luis Felipe Noé (intaglio in New York).

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Lopez Anaya, Fernando: El Grabado Argentino en el Siglo XX, (Buenos Aires), Ediciones Culturales Argentinas, 1963.

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