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Latin American art resources north of the border: an overview of the collections of the New York Art Resources Consortium (NYARC)

Deborah Kempe, Deirdre E. Lawrence and Milan R. Hughston

The New York Art Resources Consortium (NYARC), consisting of The Frick Art Reference Library and the libraries of the Brooklyn Museum and the Museum of Modern Art (MoMA), houses significant collections of material on Latin American art that document the cultural history of Mexico, Central America, the Caribbean and South America, as well as the foundation of New York City as an epicenter of US Latino and Latin American cultural production since the 19th century. Ranging from historic archeological photographs to contemporary artists’ books, the holdings of the NYARC libraries are varied in their scope and record the contributions of Latin American and Latino artists to the international art scene. With the creation of Arcade, the shared online catalog of the Frick, MoMA and Brooklyn Museum, the ‘collective collection’ of material about and from Latin America has been strengthened in ways both expected and unanticipated. Techniques for integrating Latin American bibliographic information into discovery platforms, strategies for increasing the visibility of these collections, and ideas for providing improved access to the Latin American subset of the NYARC collections are being explored, and many further opportunities exist to engage in co-operative collection development in this area, across the NYARC consortium and with other peer institutions.

The Frick Art Reference Library

The Frick Art Reference Library’s collection is widely varied in format, and includes photographs of works of art, exhibition and museum catalogs, auction catalogs, pamphlets and periodicals. Documents from the Frick’s historical archives illustrate early efforts to obtain material from Latin America, part of an ongoing process to build collections that continues today.

In 1904, the teenage Helen Clay Frick visited Latin America for the first and, apparently, the only time. Accompanied by her governess, Mlle. Marika Ogiz, her mother Adelaide, her father, the Gilded Age steel magnate and prominent art collector Henry Clay Frick, and the art dealer Roland Knoedler, Helen spent a week in Havana as an exotic side trip during their spring stay in Palm Beach, Florida.

Havana at the beginning of the 20th century made an indelible impression on the young Helen. In what would become a lifelong practice, she...
documented the trip in a photo album. Unlike the photographs in her subsequent albums, however, these were signed by her with a distinctive HCF. Her photographic views of the languid city, its monuments, and its residents have a dreamy quality. In Cuba, ‘life runs, not like reality, but after the style of librettos of stage plays,’ declared a journalist in 1910.

Fast forward in time 15 years, and Helen Clay Frick is a young heiress. Upon her father’s death in 1919, when she was 31, Helen inherited $38 million, and reputedly became the richest single woman in the US. In 1920, she established what was to become her major lifelong project, The Frick Art Reference Library, and dedicated it to the memory of her father. Acquisitions began, the collection quickly outgrew two locations, and in 1935 the imposing Beaux-Arts palazzo on the Upper East Side of Manhattan, designed by the star architect of the day, John Russell Pope, was dedicated and opened to anyone with ‘a serious interest in art’.

From the beginning, The Frick Art Reference Library employed a staff of professional librarians and art historians to build a collection that would offer images and textual documentation that together had no equal in the city. In addition to staff in New York, consultants and agents in the field were contracted in locations throughout the world. The effective network funded by Miss Frick ensured the ongoing delivery of a rich trove of literature through the doors of the Library. Communication and mail service were difficult, expensive and slow, but librarians were tenacious in their efforts to obtain materials, as documented in the Library’s Archives.

Often people assume that the Frick Library is patterned after the holdings in the Frick Collection, that is, largely Old Master paintings and European landscapes and portraits up to 1900 or so, but this is not the fact. I was surprised when going through the Archives at the significant amount of effort given to obtaining materials about contemporary art during the 1930’s and 1940’s. A favorite example of this effort is the metal-covered 1939 inaugural issue of RASM: revista anual do Salão de maio, sent by the director of the Museu de Arte in Sao Paolo as ‘a very curious catalogue... about the “movimento modernista” in Brasil.’ On the other hand, by the 1950s, staff members were rejecting books on artists like Siqueiros and Rivera. Although there is a lack of supporting correspondence, Helen Frick’s disapproval of these and other left-leaning artists was widely known and, as a result, books on their work may have been deemed too radical for the Library’s collections. In recent decades efforts have been made to remedy these exclusions, and after 75 years of active collecting at the Library there exists a sizable body of material on Latin American art, as
well as documentation about private and public collections in the region. This brief overview will provide only a sample representation of the highlights of the current collection.

The Photoarchive of The Frick Art Reference Library contains more than 1.2 million images of works of art. A portion of it amounting to 12.5 linear feet of photographs is associated with Latin America. Artist file records in Arcade and WorldCat for more than 600 Latin American artists provide access to the assembled photograph collections.

To follow up on the leftist theme, a single example of a mounted photograph from the collection is Frida Kahlo’s Self-portrait dedicated to Leon Trotsky. Records for this portrait and 182,000 other works of art were recently added to Arcade, the online catalog of NYARC, providing a deeper level of access to some of the collection-level artist file records.

Now that these records are indexed in Arcade, keyword searching brings together works in new ways. For example, a search on ‘Wilfredo Loayza’, a photographer in Lima, Peru, retrieves more than 500 records for photographs taken by him of works in Peruvian private collections, churches and small museums.

A portion of the Latin American photoarchive collection consists of photographs of wall paintings in chapels, such as 18th-century murals from the Convento de la Merced in Cuzco, Peru, and 16th-century wall paintings from a former Dominican convent in Oaxtepec, Mexico. Religious buildings and the artworks in them are under particular threat of destruction or theft, therefore these photographs are important for documenting cultural heritage and for use in restitution or restoration efforts.

Professor W.W.S. Cook, a prominent Hispanist and professor at the New York University Institute of Fine Arts, was instrumental in building the Spanish and Latin American photograph collections in the Frick during the 1940’s. Photographs of many colonial portraits were acquired through him, some of which are the sole evidence remaining to document the existence of paintings that have been lost, destroyed, or are otherwise untraceable.

Collecting photographs of Latin American art continues today at the Frick. Some recent acquisitions document museum collections of art from the colonial period. Examples include an anonymous santo now in the Museo de Arte Colonial in Bogota, Colombia; a portrait of an Incan ruler MANCO CAPAC, INCA I° D. PERU.

MANCO CCAPAC, INCA I° D. PERU.

Anonymous, Peruvian School, late 18th century (Frick Art Reference Library, Photoarchive. Graphic reproduction(s) with documentation of a painting). The painting is in the collection of the Denver Art Museum. 

Photo courtesy of Frick Art Reference Library.
from the Denver Art Museum; and numerous representations of ‘militant angels’, which are quite hot on the current art market.

The Frick is one of only a few libraries worldwide to collect catalogs from Latin American auction houses. For example, there are many catalogs from Morton Subastas, a house based in Mexico City, as well as historical sales catalogs going back decades from Naón in Buenos Aires. Searching in WorldCat and SCIPIO, the OCLC database of auction catalogs, demonstrates that many are uniquely held at the Frick. Apparently, no one else in WorldCat is cataloging current catalogs from Morton, despite its vital role in today’s surging market for Mexican art.

In addition to the photographic and auction catalog collections, there are journals, exhibition and collection catalogs, monographs and other publications, totaling an estimated 10,000 volumes, that together constitute an exceptionally rich collection documenting Latin American art from colonial periods until the mid-20th century. Focusing on this period and on the visual arts in particular has resulted in a remarkably thorough collection. This closely-defined collecting policy is uniform for all of The Frick Art Reference Library’s collection, not only for Latin America, and has historically allowed the Frick to rely on other libraries in the city to collect in periods and subjects outside its defined scope. As a result, we look to the Brooklyn Museum for titles on Pre-Columbian art, and we expect MoMA to document current trends and exhibitions. All of which happily brings us to the subject of NYARC - the New York Art Resources Consortium.

With the creation of Arcade, the shared online catalog of the Frick, MoMA and Brooklyn Museum, collections have been strengthened and enhanced. It’s no surprise that a search on a particular artist or movement brings up more results in the combined catalog than would be found in the individual catalogs of our libraries; this feature alone was a factor that drove the creation of Arcade. A review of the 76 records in Arcade for a search on the influential Mexican illustrator José Guadalupe Posada shows the strength of NYARC collective holdings. Books by and about Posada, including two copies of the rare portfolio *Triena y seis grabados*, are well distributed among 15 locations in the three libraries and museums. Among the results are books, print portfolios, photographic files of his work, clipping files, scholarly monographs, exhibition catalogs and links to archival photographs of a 1944 solo exhibition at the Brooklyn Museum.

It was delightful to discover that Arcade now brings together complete runs of several journals on Latin American art. Examples include *Anuario plástica*, published in Buenos Aires 1939-1948, *Boletín de artes visuales*, from Washington, DC, and *Latin American art*, published in the US from 1989 to 1994.

The NYARC team would like to work collaboratively with additional partners to create even larger virtual collections by digitizing historical print holdings in the public domain. Given the rich collections in libraries in Mexico and Latin America, there are many opportunities that could be spurred by contacts made at the 2011 IFLA Art Section Satellite meeting in Mexico City.

The present collective article describes the historical background of collecting in all three NYARC libraries. Just as in those early days, our efforts continue to collect deeply and broadly, but now the three libraries can collaborate to avoid duplication and ensure completeness. We all remain dependent on experts in the field who seek out publications for us, be they folded checklists for tiny galleries or the latest scholarly monographs. These experts are not merely booksellers; they are our partners in creating a legacy center for art historical research in the New York metropolitan area. With a network in place for print publications, our next big challenge in collecting lies in capturing born-digital materials. Just as we seek ephemeral paper collections, we must now obtain information that exists solely in digital files, to be consulted alongside printed and archival collections. If we do not succeed in finding ways to archive digital files, crucial information and relationships will be forever lost. A critical mission of libraries is to ensure access to information and we must step up to this challenge. Having a collaborative team in place makes facing challenges easier, and also gives us leverage for grants that demand a joint approach to harnessing new technology.

Of course, collecting is important, but it is equally important to provide access and make scholars aware of the resources that are available to them, free of charge, at the NYARC libraries and on our websites. Along with magnificent and serene surroundings in which to study, our reference teams – some of them Spanish-speaking – are on hand to help. Through a program of presentations at national and international conferences, articles in journals, advertisements in online media, sponsored events, branded promotional materials, and an ongoing blog highlighting particular strengths we have sought to increase recognition of our collections in local and international communities alike.

Using Innovative Interfaces Inc.’s WebBridge product, we have customized a button in Arcade called ‘More Research Tools’ that bridges out to
these two resources, as well as to other catalogs, including the Metropolitan Museum of Art’s catalog, Europeana, and Google Scholar. The collections listed in Arcade may also be retrieved through WorldCat, the OCLC international database and through arlibraries.net, a z39.50 gateway to the catalogs of some 60 art libraries in 14 countries.

As global communication and digitization efforts expand, the widely dispersed documentation on Latin American arts should become easier to access. The information shared at the Mexico City Satellite meeting can become a catalyst for advancing the goal of seamless access. It is my hope that this brief overview has contributed to an increased awareness about resources held in New York, where scholarly interest and use of Latin American materials continues to grow.

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The Brooklyn Museum

The Brooklyn Museum Library and Archives’ resources on Latin American art and culture include many formats: historical documentary photographs, monographs, exhibition catalogs, periodicals, pamphlets, auction and dealer catalogs, rare books, contemporary artists’ books, and textual and visual documentation in the Museum Archives. The collecting focus is on art and archaeology but also includes texts on ethnohistory, history and language. These research collections link closely to the Museum’s object collections, which range from antiquity to contemporary art. The Library and Archive collections act as storytellers for the Museum’s collections, very often revealing information about who made the objects – when, where and why – as well as the provenance of the objects when known.

The Brooklyn Museum was established as a library back in 1823, and its early interest in the art and culture of Latin America is evidenced in the accession records that reveal acquisitions of books such as Incidents of Travel in Central America, Chiapas, and Yucatan (1841) by John L. Stephens. As the library evolved into a museum, works of art joined the collection, including textiles and ceramics from Mexico and Peru, starting in 1894. The first major acquisition focused on Latin America came in 1902, with the addition of documentary photographs of Mexico and Central America by the photographer and archaeologist Alfred Percival Maudslay.

Copan, Stela A, South Side, 1885. From collection of photographs by Alfred P. Maudslay, 1883-1890. Brooklyn Museum Libraries. Special Collections. Maudslay documented archaeological sites found in Mexico and Central America between 1881 and 1894. He published his findings in a multi-volume set entitled Biologia Centrali-Americana and made exhibition prints that were shown at the World’s Columbian Exposition in Chicago in 1893. It was there that the Brooklyn Museum’s first Curator of Fine Arts, William Henry Goodyear, saw the prints and arranged to purchase them, along with the Biologia, for the Museum Library. The photographs, which have been digitized and are available on the Museum’s website, offer views of architectural ruins along with details of hieroglyphs carved into the monuments. They are of particular research value today as they document several monuments and sites, a number of which have changed since the photographs were taken.

Since 1902 the Museum and Library has continued to acquire research material documenting the art and culture of Mexico, Central America and South America. A major initiative to collect Latin American art and related research resources was begun in 1929, when Herbert Spinden was hired by the Brooklyn Museum. Spinden, well known for his pioneering work on Mayan art, proceeded to concentrate on building the pre-Columbian and ethnographic art collections from Mexico, Central and South America from 1931 until his retirement in 1950. Even though he was trained as an archaeologist, Spinden had a definite art historical
viewpoint and he advocated a democratic definition of art saying that there is 'beauty in cotton as much as in silk, in copper as much as in gold'. Spinden went on several collecting expeditions to Mexico, Nicaragua, Panama, Columbia, Ecuador, Peru, Bolivia, Chile and Argentina, and amassed over 1400 objects.

Spinden worked with the Museum's librarians to build the research collections and ensure that the Brooklyn Museum had strong resources to document and interpret the objects he was acquiring. During his travels, Spinden acquired publications for the Library and helped establish programs to foster the exchange of material between the Brooklyn Museum and several institutions throughout Latin America. Spinden also secured funding from the Carnegie Corporation to strengthen the Library's resources on Latin American art. The Library collection expanded with the purchase of books, exhibition catalogs, periodicals, and facsimiles of codices, many of which today are part of Special Collections.

In 1940 Laurance Roberts, the director of the Brooklyn Museum, met Nelson Rockefeller, who was the newly appointed head of the Office of the Coordinator of Inter-American Affairs. With the goal of fostering closer cultural relations between the United States and Latin America, Rockefeller enlisted Roberts to join the Advisory Committee on Art along with several other museum directors, and Spinden was engaged to work on a number of cultural projects funded by the Office. For example in 1941, Spinden went on a six-month lecture tour throughout South America. That same year, Spinden organized the exhibition America south of U.S., one of the first major exhibitions of Latin American art in North America and one that attracted significant national and international attention.

Spinden worked quickly to install new acquisitions in the Museum's galleries and in 1943 opened a gallery of Spanish Colonial and Folk Art, seen as an extension of the Museum's display of the art of the peoples of the Americas. This gallery was among the first to be devoted to Latin American art in a North American museum setting. Spinden is remembered for his efforts towards presenting archaeological and ethnographic art from Latin America as part of the legacy of understanding the history of all of American art. His groundbreaking research on ancient Mayan culture, as well as his other areas of scholarly interest, are well documented in his publications and research files in the Brooklyn Museum Library and Archives.

After Spinden left in 1950, the Brooklyn Museum continued to acquire key works of Latin American art such as the collection assembled by Algara Romero de Terreros, who was formerly attached to the Mexican Embassy in Washington, DC. Acquired in 1953, the Algara collection represented the accumulated heritage of a very distinguished Mexican family with objects dating from the 1750's to the 1800's, including two family portraits by Miguel Cabrera, decorative arts, and books such as the important genealogy illustrated below, entitled Genealogia formada con total arreglo..., compiled by Algara family member Don José María Cervantes to support his nomination to the Order of Charles III in 1810.


Algara's collection was the largest collection of Mexican art representing that specific period held in any museum in the United States at the time. The objects were immediately put on view in the Museum's galleries and have been included in several exhibitions since, including the Museum's landmark exhibition entitled Converging cultures: art and identity in Spanish America, held in 1996.

Paralleling the building of the Museum's collections and the scope of its exhibition program, the Library has continued to expand its resources on Latin American art and culture. Significant acquisitions have included the gift of the personal library of Allan Chapman in 1994. Chapman had been a librarian at the Brooklyn Museum and then was Librarian of the Museum of Primitive Art (later known as the Goldwater Library at the Metropolitan Museum of Art). His personal library contained over 1000 books predominantly on the art and archaeology of Mesoamerica, with many rare titles on Mexico.
In 2005, the personal library and archives of Allen Wardwell were acquired. Wardwell was a scholar, collector and curator who oversaw pre-Columbian art when he worked at several art institutions in the United States. His library was especially noteworthy for rare exhibition and dealer catalogs and his archives included photographs that documented his scholarly interest in Mayan art.

In 2010 the Library acquired The Margery Nathanson Collection of books on Haitian, Mexican, and Spanish Colonial art, which offered over 160 books on Mexican, Haitian and Spanish Colonial folk art, 92 of which were unique to NYARC libraries’ holdings and over a dozen that were not recorded in WorldCat. This library and accompanying archives documents the scope and activities of the Grass Roots Gallery de Artes Populares, which was in operation in New York City from 1980 to 1990. The subjects cover a wide range of artistic activity including architecture, ceramics, decorative arts, painting, photography, sculpture and textiles. Aside from adding records for these collections into the NYARC shared online catalog, Arcade, we also blog about important acquisitions and there is a blog about this collection on the NYARC website at http://nyarc.org/content/haitian-mexican-and-spanish-colonial-art-nathanson-gift-brooklyn/.

In addition to historical collections, the Library offers newer resources including books, exhibition catalogs, pamphlets, periodicals and artists’ books.

The Museum Archives complements the Library’s collections of print material, offering unpublished text and images documenting the Museum’s acquisitions and exhibition program. The history of collecting and exhibiting Latin American art at the Brooklyn Museum is well documented in the museum archives, with extensive records in the curatorial and director’s office files.

Today these research collections continue to be used by the Museum staff in interpreting the object collections as well as in exhibition planning. The collections are also available to the public working on site and through inter-library loan. The Museum is actively engaged in a plan to digitize images of its collections and to place this information along with catalog data on the Museum's website. So today one can find an array of images representing what is in the Museum’s object collection as well as what is in the Library and Archives on the website (see http://librarybrooklynmuseum.org:80/record=173141~S2).

This article is a brief summation of how the Brooklyn Museum has focused on Latin American art for over 100 years. The Museum is very proud of these collections and is dedicated to presenting and preserving them so that they can be shared by a large and diverse international audience. We are committed to sharing our collections via inter-library loan and digital means to ensure their use beyond the Museum’s walls.

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The Museum of Modern Art, New York

Like many museum libraries, the Museum of Modern Art (MoMA) continues to develop its research collections to support curatorial initiatives and activities. At MoMA, this has meant a renewed commitment to collecting modern and
contemporary Latin American art in addition to that of other global art movements.

Historically, MoMA had an early interest in the field, starting with the Museum's 5th exhibition in 1930, which included works by Mexican artists under the age of 35, and Alfred Barr's trip to Cuba in 1942 to survey the local art scene. Key acquisitions, both of art and research materials, were made on a fairly regular basis after that, as were exhibitions, culminating in the 1993 exhibition *Latin American artists of the twentieth century*. But new energy emerged in 1999 with the arrival of Paulo Herkenhoff as the first visiting curator of Latin American art at MoMA. Working closely with curators, collectors and librarians, a new era of collecting, displaying and researching the field began.

Happily, the MoMA library was included in these efforts from the beginning. Two bibliographers in particular deserve credit for building aggressively on what was already quite a rich collection of books and catalogues. First Donald Woodward and then Taina Caragol systematically identified, acquired and processed thousands of titles, to the point where many consider MoMA as the library of record for the study of modern and contemporary Latin American art.

Soon after we moved into our new spaces, a special Latin American and Caribbean Fund was started through the generosity of one of our greatest patrons, Patricia Phelps de Cisneros, whose goal has been to promote and showcase Latin American art not only through her own collecting but also through the resources of MoMA. Pleasingly, the library was again considered part of that initiative, and I want to mention about 20 items we have acquired through the Fund as examples of our commitment to be the best place to do research in the field.

The study of Latin American art, particularly modern and contemporary, has become very popular in the academic and museum world. Anecdotally, I can say that maybe up to 25% of MoMA's outside researchers are Latin Americanists. In addition, MoMA has a full-time curator devoted to advancing Latin American initiatives, so our challenge is to continue to acquire and provide access to this material.

I am pleased to report that we have been successful in adding a number of rare and important publications to our Library as a result of this renewed emphasis, including:

- **Juan Luis Martínez, La poesía Chilena** (Santiago de Chile: Ediciones Archivo, 1978).
- **Klaxon: mensario de arte moderno** (São Paulo: s.n., 1922-1923). 8 vols. The first issue announced its purpose: to 'help ripen the green fruit borne from *SemanadeArte Moderna*'. The magazine's editorial team, comprising participants at the foundation event of Brazilian Modernism, stated on the first page of that first issue that the *Semana* was 'neither a disaster, nor a triumph [...] There were errors loudly proclaimed. Inadmissible ideas were posited. It is necessary to reflect. It is
necessary to clarify. It is necessary to build. Hence, KLAXON.'

A collection of material documenting the Madi movement from the 1940s marked the beginning of Argentina’s concrete art movement. Comprising manifestoes, flyers, invitations and fold-up catalogs published between 1945 and 1948, this collection offered by an Argentine book dealer documents the effervescence and complexity of this art historical period. The diversity of materials and their programmatic character reveal the ideological differences and artistic strategies between the avant-garde movements that started as one, Madi and Arte Concreto Invención.

In conclusion, I am delighted to report that the Museum’s commitment to Latin American art has been cemented with the news of a new position in the Library: the Patricia Phelps de Cisneros Bibliographer for Latin America, an endowed position made possible by a generous grant from the Fundacion Cisneros. This will ensure our position as one of the world’s best places to do research on modern and contemporary Latin American art.

Like most museum libraries, our collecting and activities are curatorially driven. Another initiative has been generated by the acquisition of the Gilbert and Lila Silverman Fluxus Collection, which
instantly puts us in the front rank of institutions holding this kind of material. The Silvermans are prominent Detroit collectors who were determined to build the world’s best collection of Fluxus. Not long after they began their collecting in 1978, Gil was invited to join the MoMA Library’s Trustee Committee. Thus began the long relationship with MoMA that resulted in the gift of the entire collection in early 2009. When Kathy Halbreich, the visionary director of the Walker Art Museum in Minneapolis, joined the MoMA staff, she saw the Fluxus collection as an opportunity to develop a new program called C-MAP.

Contemporary and Modern Art Perspectives (C-MAP) for Art in a Global Age is a new research effort at MoMA, which is being co-ordinated by the Museum’s International Program. The C-MAP program is driven by a desire to deepen the Museum’s expertise and to expand the criteria by which quality in works of art and artistic movements is defined. The initiative currently takes the form of three dedicated research groups at MoMA, composed of curators, educators, library, archives and publications staff, to focus on global research in the visual arts of Japan, Brazil, and Central and Eastern Europe. The current topics for each group grew out of research for future exhibitions (Lygia Clark, Latin American architecture, and the origins of abstraction), a recent acquisition (Fluxus) and a topic of cross-departmental interest (Performance). It is expected that each of these original research initiatives will continue for three years, allowing for sustained and deep exploration of the subject. The main geographic foci for the groups reflect the Museum’s long-standing connections to these regions, its commitment to conducting deep, sustained research on these visual arts communities, and the connections between the three themes and the arts of Japan, Brazil, and Central and Eastern Europe.

The group works closely with MoMA’s International Program, a long-established department devoted to the promotion of modern and contemporary art globally. It has a very serious scholarly and research component which has resulted in the publication of a number of important publications around the theme of Primary Documents. Examples include:


Another anthology devoted to Japan is planned for publication in 2012.

The Museum’s archives too are a rich resource for material documenting Latin American art. In fact, the second person to have a one-man show at MoMA was Diego Rivera, in 1931, just two years after the Museum was founded in 1929 (the first was Henri Matisse, one month earlier in 1931). A quick look at the list of MoMA exhibitions during its first 15 years reveals many exhibitions with a Latin American focus:

- 46 painters and sculptors under 35 years of age, 1930 (including Native-American artists and artists from Mexico)
- Diego Rivera, 1931-1932
- American sources of modern art (Aztec, Mayan, Incan), 1933
- Twenty centuries of Mexican art and Mexican children’s art, 1940
- Portinari of Brazil, 1940
- New acquisitions: Latin American art, 1942
- Mexican costumes by Carlos Merida, 1942
- Brazil builds, 1943
- Latin American Collection of the Museum of Modern Art, 1943
- Modern Cuban painters, 1944

The Museum Archives contain valuable primary source material which documents these exhibitions, including extensive files on each exhibition and its organization and photographic documentation of the installations. Many of these images can be found on ARTstor, an online aggregation of visual images conceived and implemented by the Andrew W. Mellon Foundation.

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