

# **Finding aid for Julio Payró letters received, 1937-1971, bulk 1940-1955 990020**

---

This finding aid was produced using ArchivesSpace on January 29, 2025.  
Description is in English

## Special Collections

1200 Getty Center Drive, Suite 1100  
Los Angeles 90049-1688  
Business Number: (310) 440-7390  
Fax Number: (310) 440-7780  
[reference@getty.edu](mailto:reference@getty.edu)  
URL: <http://hdl.handle.net/10020/askref>

---

## Table of Contents

---

Summary Information .....	3
Biographical / Historical Note .....	3
Scope and Content of Collection .....	4
Arrangement note .....	4
Administrative Information .....	4
Related Materials .....	5
Controlled Access Headings .....	5
Collection Inventory .....	6

---

## Summary Information

---

- Repository:** Special Collections
- Collector:** Payró, Julio E., 1899-1971
- Title:** Julio Payró letters received
- ID:** 990020
- Dates:** 1937-1971 (bulk 1940-1955)
- Extent:** 354 items
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Spanish .
- Abstract:** The collection comprises 354 letters from 116 correspondents sent to the Argentine art critic Julio Payró between 1937 and 1971.

### Preferred Citation

Julio Payró letters received, 1937-1971, bulk 1940-1955, Research Library, The Getty Research Institute, Accession no. 990020

<http://hdl.handle.net/10020/cifa990020>

[^ Return to Table of Contents](#)

---

## Biographical / Historical Note

---

Julio Payró began his career as a painter, studying with the Uruguayan artist Joaquín Torres-García in Paris and Barcelona (1907), then with William de Gouve in Brussels from 1912 to 1918, after which he returned to Buenos Aires. In 1928 he decided to work solely as an art critic, building a reputation as a major analyst of 20th century art movements in Argentina and Latin America.

[^ Return to Table of Contents](#)

---

## Scope and Content of Collection

---

The collection comprises 354 letters from 116 correspondents sent to the Argentine art critic Julio Payró between 1937 and 1971. There are 7 letters by Payró: one is a carbon copy, the others are written as answers on the backs of letters received. Two thirds of the correspondents are artists, mostly from Argentina and a few other Southern American countries; some are European-born émigrés to South America. The other third are intellectuals, including art critics and historians, writers, editors, publishers, anthropologists, poets, scholars, journalists, professors, art collectors, sociologists, and the Chilean dancer Ana Itelman.

With rare exceptions, the correspondents are thanking Payró for helping them to get grants for studies in Europe, or financial help to publish their works. Most of them are grateful for Payró's reviews of their works. The artists write to Payró about their struggles in Paris, their work, their hopes, their exhibitions. The group of 40 letters in this collection related to Payró's book *Veintidos Pintores*, published in 1944, documents his dedication to promoting modern art in Argentina.

Among the most significant letters are those from the painter and poet Eduardo Jonquieres (19), the writer Eduardo Mallea (7), Victoria Ocampo, the founder of the *Sur* review (9), the Uruguyan writer Juan Carlos Onetti (48), the Argentine artist Luís Seoane (3), the Uruguyan painter Joaquín Torres-García (9), and 23 from the Argentine painter Emilio Pettoruti, whose correspondence of earlier years is also in the Getty Research Library (Special collections accession number 2001.M.18.)

[^ Return to Table of Contents](#)

---

## Arrangement note

---

Arranged alphabetically.

[^ Return to Table of Contents](#)

---

## Administrative Information

---

### Access

Open for use by qualified researchers.

## Publication Rights

Contact [Library Rights and Reproductions](#).

## Acquisition Information

Received 1999

## Processing History

Processed by Onica Busuioceanu

[^ Return to Table of Contents](#)

---

## Related Materials

---

### Related Materials

Pettoruti, Emilio, Letters to Julio Payró, 1924-1957, bulk 1952-1957, Research Library, The Getty Research Institute, Accession no. 2001.M.18

[^ Return to Table of Contents](#)

---

## Controlled Access Headings

---

### Contributor(s)

- Castro, Sergio de, 1922-
- Jonquières, Eduardo
- Mallea, Eduardo, 1903-1982
- Ocampo, Victoria, 1890-1979
- Onetti, Juan Carlos, 1909-1994
- Pettoruti, Emilio, 1892-1971
- Seoane, Luis
- Torres-García, Joaquín, 1874-1949

### Subjects - People

- Castro, Sergio de, 1922-
- Jonquières, Eduardo
- Mallea, Eduardo, 1903-1982

- Ocampo, Victoria, 1890-1979
- Onetti, Juan Carlos, 1909-1994
- Pettoruti, Emilio, 1892-1971
- Seoane, Luis
- Torres-García, Joaquín, 1874-1949

## Subjects - Topics

- Art critics -- Argentina -- Correspondence
- Artists -- Argentina -- Correspondence
- Artists -- Uruguay -- Correspondence
- Authors -- Argentina -- Correspondence
- Authors -- Uruguay -- Correspondence
- Painters -- Argentina -- Correspondence
- Painters -- Uruguay -- Correspondence
- Sculptors -- Argentina -- Correspondence

---

## Collection Inventory

---

Title/Description	Containers	
<p>Acosta, Vladimiro, 1955 Feb 17 1 letters</p> <p><i>Scope and Contents note:</i> The architect (1900-1967) writes Payró from Los Angeles, where he works in construction, learning to deal with wood and stucco. Describes his impressions about this "large village" full of dazzling contrasts.</p>	Box 1	Folder 1
<p>Anderson Imbert, Enrique, 1941-1943 5 letters</p> <p><i>Scope and Contents note:</i> The writer and critic (b.1910) is working on an essay about Payró's father, the novelist Roberto Payró. His letters are all about this important author, whom he will also present at his University courses in Tucumán.</p>	Box 1	Folder 1
<p>Aran, Artemio, 1951 Nov. 20, 1 letters</p> <p><i>Scope and Contents note:</i> The painter and writer (b.1899) thanks Payró for sending him the wonderful book by Larra he has read with delight.</p>	Box 1	Folder 1
<p>Badii, Libero, 1962 Oct. 15 1 letters</p> <p><i>Scope and Contents note:</i> The sculptor and painter (b. 1916) confesses that, despite the public success of his exhibition, he returns to his studio with concern that his art has not reached yet the desired level. The letter is illustrated on the verso with a cityscape in ink.</p>	Box 1	Folder 1
<p>Baitler, Zoma, 1950 Sept. 26 1 letters</p> <p><i>Scope and Contents note:</i></p>	Box 1	Folder 2

The painter (1908-1994) is grateful to Payró for the interpretation of his art, and to his master Torres García for his guidance.

Battle Planas, Juan, 1956 Aug 22 1 letters	Box 1	Folder 2
<i>Scope and Contents note:</i> The painter (1911-1966) informs Payró that he is sending 3 works to the exhibition presented at San Martin Library, listing the titles, sizes and prices.		
Beristayn, Jorge, 1940 Sept 6 1 letters	Box 1	Folder 2
<i>Scope and Contents note:</i> The artist (1894-1964) thanks Payró for the essay he published about his work.		
Berni, Antonio, 1945 May 7 1 letters	Box 1	Folder 2
<i>Scope and Contents note:</i> The neo-realist artist (1905-1981) refuses to send photos of works for Payró's dissertation at Michigan University, because he does not understand modern art neither from the historical nor aesthetic points of view.		
Bianco, José, undated 2 letters	Box 1	Folder 2
<i>Scope and Contents note:</i> The writer (1909-1986) sends Payró two letters with explanations and excuses regarding a supposed offense.		
Bigatti, Alfredo, 1941-1944 4 letters	Box 1	Folder 2
<i>Scope and Contents note:</i> The sculptor (1898-1964) thanks Payró for the presentation of his work, emphasizing the importance of meeting someone who, by his thinking, helps him understand and realize his potential. Two letters are signed together with Raquel Torres.		
Bonome Alejandro, 1951 Feb 17 1 letters	Box 1	Folder 3
<i>Scope and Contents note:</i> The artist (b. 1915) informs Payró how he would like to schedule his exhibitions after the one opening in Witcombe this year. (Córdoba)		
Bouts, Bernard, Buenos Aires, 1949 July 5 1 letters	Box 1	Folder 3
<i>Scope and Contents note:</i> The painter and sculptor (1909-1987) invites Payró to his studio to see his work and tell him his opinion, although they generally do not agree. Payró transcribed his answer in French on Bout's letter.		
Brughetti, Romualdo, Buenos Aires, 1945-1952 4 letters	Box 1	Folder 3
<i>Scope and Contents note:</i> The art critic and author (1912-2003) congratulates Payró for his book <i>Veintidos pintores</i> , published in 1944. Invites him to give a lecture at the Sociedad Argentina de Escritores. In 1952 criticizes him for omitting the important contribution of Argentine		

artists in the 1901-1911 decade, as well as of the painter Faustino Brughetti. Thanks Payró for the kind words about his recent work "Italia y el arte Argentino."

Butler, Horacio, Buenos Aires, 1940-1968 4 letters	Box 1	Folder 3
<i>Scope and Contents note:</i> The painter and stage designer (1897-1983) thanks Payró for the catalog introduction of his Ateneo de la Boca exhibition. In 1964 he declines the invitation to participate in the Venice Biennial. In 1968 he thanks Payró whose words have given him the illusion that, even at 71, his work is still worth exhibiting.		
Candía, Domingo, Paris, 1949 Dec 28 1 letters	Box 1	Folder 4
<i>Scope and Contents note:</i> The constructivist painter (b. 1897) has doubts about his art, and must start anew.		
Cañas, Carlo, Buenos Aires, 1962 Apr 15 1 letters	Box 1	Folder 4
<i>Scope and Contents note:</i> The painter (b. 1928), recently returned from Europe, asks Payró to do him the favor of an introduction for the catalog of his first exhibition.		
Careño, Annibal, New York, 1949 Nov 17 1 letters	Box 1	Folder 4
<i>Scope and Contents note:</i> Writes Payró that he works hard, painting and also teaching at the New School. Describes exhibitions seen, declaring that the dealers have "a bad time," as people are buying cars, frigidaires, and TV sets.		
Centurion, Emilio, Buenos Aires, 1944 Dec 24 1 letters	Box 1	Folder 4
<i>Scope and Contents note:</i> The portrait painter (1894-1970) highly appreciates Payró's understanding and impartiality about his work.		
Cochet, Gustavo, Funes, 1957 Aug 15 3 letters	Box 1	Folder 4
<i>Scope and Contents note:</i> The artist (1894-1979) complains about Gomez Cornet who rejected the works he had sent to the salon of Tucumán, and encloses a copy of his reply to Cornet. Both are on letterhead with reproductions of his works.		
Córdova, Iturburu Cayetano, Buenos Aires, 1970 May 19 1 letters	Box 1	Folder 5
<i>Scope and Contents note:</i> The Argentine writer and art critic (1902-1977) answers a pessimistic letter from his old friend Payró, reminding him that his merits have been fully recognized.		
Coutaret, Manuel Emilio, Córdoba, 1940 Dec 17 1 letters	Box 1	Folder 5
<i>Scope and Contents note:</i> The painter (1892-1971) thanks Payró for the review of the XXX Salon. The critic had justly perceived in his work the hesitations, which will continue until he finds his own "estructura formal".		

Couture, Eduardo, J., Montevideo, 1952 Feb 5 1 letters	Box 1	Folder 5
<i>Scope and Contents note:</i> The Uruguayan jurist (1904-1956) congratulates Payró on his excellent introduction to the beautiful book about Florence by Perrens.		
Castro, Josué de, Rio de Janeiro, 1950 Jul 17, 1950 Jul 30 2 letters	Box 1	Folder 5
<i>Scope and Contents note:</i> The Brazilian anthropologist (1908-1973) sends two letters to Payró thanking him for the wonderful translation of his book <i>Geografia da Fome</i> [Geography of hunger]. Letterhead of Instituto de Nutrição, Universidade do Brasil.		
Castro, Sergio de, Paris, 1952-1964 46 items	Box 1	Folder 6-9
<i>Scope and Contents note:</i> The Argentine painter, settled in Paris from 1949, sends Payró 28 letters from 1952 to 1964. The art critic organizes for De Castro exhibitions in Buenos Aires and Montevideo, selling his work mostly through the Bonino gallery in Buenos Aires. The artist informs Payró about his exhibitions in Paris and their reviews, his success with the public, and the 300,000 Fr. he made selling his work. He also describes his new techniques as he changes them over the years. The collection includes lists and sales catalogs from Buenos Aires galleries Bonino and Van Riel, with prices, and 4 photographs of the artist with some of his works.		
Delhez, Victor, Chacras de Coria, 1941 3 letters	Box 1	Folder 10
<i>Scope and Contents note:</i> The engraver and illustrator (1902-1985) discusses in two aggressive long letters the critical review published by Payró in <i>Sur</i> about his xylographic illustrations to the Gospel. The second letter was triggered by Payró's answer to the offended artist, also included in the collection.		
Delvaux, Paul, [Brussels], 1953 Feb 21 1 letters	Box 1	Folder 10
<i>Scope and Contents note:</i> The surrealist Belgian painter (1894-1994) writes, in French, a nostalgic letter to his friend about the years when they were studying painting in Brussels. He brings him up to date about his family, his work, and his ideas about modern art.		
Domínguez, Lorenzo, Mendoza, 1962 3 items	Box 1	Folder 10
<i>Scope and Contents note:</i> The sculptor (1901-1963) needs help from the Fondo Nacional de las Artes for the publication of his book about the petroglyphs and pictographs on Easter Island. He is also preparing an exhibition of his own work. A clipping from <i>Los Andes</i> daily of 25 March 1962 reproduces the third talk with professor Domínguez about Easter Island .		
Echagüe, Juan Pablo, undated 1 letters	Box 1	Folder 10
<i>Scope and Contents note:</i> The president of the Comisión Protectora de Bibliotecas Populares congratulates Payró for his brilliant presentation of Delacroix he gave on their radio program.		

<p>Editorial Losada, Buenos Aires, 1941 Mar 11 1 letters</p> <p><i>Scope and Contents note:</i> Contract between the publisher Losada and Julio Payró for a book about the Argentine painter Raquel Forner, to be published in the new collection of Monografías de Arte.</p>	Box 1	Folder 10
<p>Erro, Carlos Alberto, Buenos Aires, 1948 Apr 12 1 letters</p> <p><i>Scope and Contents note:</i> The author and President of Sociedad Argentina de Escritores (1903-1968) comments on Payró's letter about politics and democracy.</p>	Box 1	Folder 10
<p>Farina, Ernesto, Cordoba, 1951 Feb 13 1 letters</p> <p><i>Scope and Contents note:</i> The Argentine painter (b.1912) thanks Payró for suggesting the Bonino gallery for his exhibition, which Cordova Iturburu had already suggested.</p>	Box 1	Folder 11
<p>Ferrant, Angel, Madrid, 1952-1953 5 items</p> <p><i>Scope and Contents note:</i> The Spanish sculptor (1890-1961) sends Payró 3 letters about his life and difficulties, his work and thoughts. The letter of April 1953 includes his thank you address to a donor of Puerto de la Cruz art museum. In September 1953 he congratulates his friend for the book about Impressionism. A Christmas card illustrated with one of his sculptures was sent on 25 December 1953.</p>	Box 1	Folder 11
<p>Forner, Raquel, Buenos Aires, 1946-1949 3 letters</p> <p><i>Scope and Contents note:</i> The Argentine painter (1902-1988) thanks Payró for his understanding of the inner world of her painting, and his inspiring words. Congratulates him for his lecture about Goya and his rebellion against tyranny.</p>	Box 1	Folder 11
<p>Gálvez, Manuel, Buenos Aires, undated 1 letters</p> <p><i>Scope and Contents note:</i> The renowned Argentine writer (1882-1962) informs Payró that his father, Roberto, sent in 1904 by <i>La Nación</i> to Montevideo to gather information about the revolution in Uruguay, wrote the articles signed "X Equis" in that periodical.</p>	Box 1	Folder 12
<p>Gigli, Lorenzo, San Fernando, 1965 Nov 28 2 items</p> <p><i>Scope and Contents note:</i> The artist (1896-1983) sends a portrait of Payró's father, Roberto. It was among his works to be published that day, but could not be printed because of the crayon he had used on it.</p>	Box 1	Folder 12
<p>Girondo, Oliverio, 1949 Nov 17 1 letters</p> <p><i>Scope and Contents note:</i> The poet, one of the Argentine avantgarde founders (1892-1967), answers Payró's questions, identifying some names. Confesses in joking style that he also paints, and sends a copy of his <i>Veinte poemas</i> as a sample.</p>	Box 1	Folder 12

González, Garaño Alfredo, Buenos Aires, 1950 Aug 18 1 letters	Box 1	Folder 12
<i>Scope and Contents note:</i> The collector and member of the Academia Nacional de Bellas Artes congratulates Payró for his article published in <i>La Nación</i> .		
Guardia, Alfredo de la, Buenos Aires, 1950-1969 6 letters	Box 1	Folder 13
<i>Scope and Contents note:</i> The letters cover a 20 year friendship that started in April 1950, when la Guardia was an editor at <i>La Nación</i> . He wrote at that time to Payró about the pleasure he had editing his essays, and his real talent as art critic. In his letters of the sixties, la Guardia, now a history of theater professor, and Pyró a recognized art critic, is glad they both abandoned the newspapers supplements for a more intellectual level of publications, but remembers nostalgically their talks at <i>La Nación</i> .		
Huyghe, René, 1948 Oct. 28 1 letters	Box 1	Folder 13
<i>Scope and Contents note:</i> The French art historian (1906-1997) thanks Payró for his book about Pettoruti, which offered him important information about the great Argentine painter (on letterhead of Direction des Musées de France).		
Itelman, Ana, Buenos Aires, 1949 Aug 26 1 letters	Box 1	Folder 13
<i>Scope and Contents note:</i> The Chilean dancer (1927-1989) regrets he did not attend her last two recitals, since his attention compensates for the lack of stimuli from an uneducated public.		
Jonquieres, Eduardo, Paris and Piriápolis, 1959-1971 19 letters	Box 1	Folder 14-15
<i>Scope and Contents note:</i> The Argentine painter and author (1918-2000) writes from Paris, where he settled after 1958. The letters from 1959 and early sixties describe his busy life, earning money with illustrations and a job in a printing house, while doing his daily hours as an UNESCO counselor, also writing and painting a lot. In January 1961 he informs Payró that there are 40,000 painters in Paris, of which about 80 are Argentine. Most of the 6 letters from 1962 express Jonquiere's disappointment about current art and politics. That year he writes a book about Roberto Payró, the writer (his friend's father) to be published soon; participates in exhibitions, and abandons his geometrical painting for a totally new style. The seven letters from 1970-1971 were sent from the seaside resort of Piriapolis in Uruguay, between visits to Buenos Aires. His new book, <i>Bestiario</i> , will be published there the following year by the Fondo Nacional de las Artes.		
Kazuya, Sakai, Horco Molle, 1959 2 letters	Box 1	Folder 16
<i>Scope and Contents note:</i> The Argentine painter and scholar (b.1927?) writes about the courses and seminars he will be giving that academic year about the philosophy of visual arts in Japan, describing the main concepts to be analyzed. After the courses, he is finishing the translation of the introduction to the Buddhistic Zen.		
Krasno, Rodolfo, Paris, 1960 Dec 17 1 letters	Box 1	Folder 16

*Scope and Contents note:*

The painter and engraver (1926-1982) who is in Paris with a grant from Fondo de las Artes, asks Payró for one year extension to achieve his "perfeccionamiento en Europa." Payro's note: "Contesté 17/12/60"

---

Lacámara, Fortunato, Buenos Aires, 1946 Apr 10 1 letters	Box 1	Folder 16
--	-------	-----------

*Scope and Contents note:*

The artist (1887-1951) sends Payró a grateful note for his generous words about his modest work.

---

Lange, Norah, [Buenos Aires], 1948 Oct 18 1 letters	Box 1	Folder 16
---	-------	-----------

*Scope and Contents note:*

The Argentine writer (1906-1972) invites Payró to a party at her home, where he will meet poets, writers and painters, including Pettoruti.

---

Larco, Jorge, México, 1955 Dec 21 1 letters	Box 1	Folder 16
---	-------	-----------

*Scope and Contents note:*

The Argentine painter (1897-1967) is happy about the successful revolution and the fall of Perón. Congratulates his friend for the nomination in a high position he fully deserves.

---

Larreta, Enrique, 1946 Jan 2 1 letters	Box 1	Folder 16
--	-------	-----------

*Scope and Contents note:*

The Argentine writer (1875-1962) informs Payró that he has been out of town for five months, and does not have photos of the two "chismes" he asked for. He will ask the photographer of the Academia de Bellas Artes to do them.

---

Le Parc, Julio, Paris, 1960 Apr 21 1 letters	Box 1	Folder 16
--	-------	-----------

*Scope and Contents note:*

The artist (b. 1928, one of the Groupe de Recherche d'Art Visuel founders in 1960) sends an enthusiastic answer to Payró, who has deeply understood his work.

---

Lozza, Raúl, Buenos Aires, 1952 Sept 1 letters	Box 1	Folder 16
--	-------	-----------

*Scope and Contents note:*

The Argentine painter and author of new art theories (b. 1911) informs Payró that he has sent him all the issues of *Perceptismo* he had asked for, and would be glad to fully inform both critics and scholars about the goals of non-figurative art.

---

Malanca, José, Córdoba, 1950 Aug 30 1 letters	Box 1	Folder 17
---	-------	-----------

*Scope and Contents note:*

The Argentine painter (1897-1967) invites Payró to the inauguration of his most important exhibition, although he knows that his impressionism cannot interest the critic.

---

Mallea, Eduardo, Buenos Aires, 1941-1970 8 letters	Box 1	Folder 17
--	-------	-----------

*Scope and Contents note:*

One of the letters is from Payró. The letters speak of Payró's long friendship with an important Argentine author, the writer Eduardo Mallea (1903-1982). In a letter sent in the

40s, when Mallea was an editor at *La Nación*, he congratulates his friend for the translation of André Lhote's book *Traité du paysage*. Another is an introduction letter for the Chilean surrealist painter and writer. In 1947 he informs Payró about some of his family portraits by Benjamin Franklin Rawson. In October 1970 Mallea sends an emotional answer to a letter from his lifetime friend, remembering his outstanding qualities and his moral and intellectual generosity. One week later, Payró answers in kind, with his own recollections.

---

Mandello, Jeanne and Arno, Montevideo, 1950 July 13 1 letters	Box 1	Folder 17
---	-------	-----------

*Scope and Contents note:*

Thanks Payró for his letter and article. The latter will be a great introduction for their exhibition. Signed Jeanne et Arno Mandello, on letterhead Jeanne Mandello (in French).

---

March, Horacio Gerardo, Buenos Aires, 1944 Sept 21 1 letters	Box 1	Folder 18
--	-------	-----------

*Scope and Contents note:*

The painter (1899-1978) thanks Payró for the letter about his drawings, and for the presentation at his exhibition in La Plata.

---

Maria (unidentified), Paris, 1962 5 letters	Box 1	Folder 18
---	-------	-----------

*Scope and Contents note:*

The author of these letters is a close friend of Payró, and very close to the Argentine writer Julio Cortázar, who lives in Paris with his wife, the translator Aurora Bernádez, both mentioned in Maria's letters. She intends to write a play, and an essay about "La Simpatía," but at Payró's suggestion she is writing stories. Maria refers to Payró's answers, but it is not clear if all these letters were written to him. Each letter contains news about Julio Cortázar, whose latest novel, *La Rayuela* is to be published that year.

---

Minujin, Marta, Paris, 1961-1962 2 letters	Box 1	Folder 18
--	-------	-----------

*Scope and Contents note:*

The young Argentine artist (b. 1941) thanks Payró after receiving a grant to see all the marvels of Paris. Describes her first steps and hard work, her first pieces accepted in an Argentine exhibit, her hope for a French government scholarship.

---

Montenegro, Adelmo Ramón, Córdoba, 1952 May 14 1 letters	Box 1	Folder 18
--	-------	-----------

*Scope and Contents note:*

The art critic and university dean (b. 1911-1994) invites Payró to give a course of several classes about modern painting at the Ateneo Filosófico in Córdoba.

---

Noel, Martin, Buenos Aires, 1949 May 30 1 letters	Box 1	Folder 18
---	-------	-----------

*Scope and Contents note:*

The art historian and architect (1888-1963) congratulates Payró for the honor (honrosa distinción) awarded him by the Academia de Artes y Letras of Havana (on letterhead Academia Nacional de Bellas Artes).

---

Ocampo, Miguel, Buenos Aires, 1951 Sept 20 2 items	Box 1	Folder 18
--	-------	-----------

*Scope and Contents note:*

The Argentine painter (b.1922) thanks Payró for the letter of recommendation he wrote in support of his request for a grant to make a study trip to the United States. Payró's letter of 10 Sept. 1951 is included.

Ocampo, Victoria, 1961-1971 11 items	Box 1	Folder 19
<i>Scope and Contents note:</i> The Argentine author (1890-1979), founder of the important <i>Sur</i> review, was a friend of Payró, a frequent contributor to that publication. Only 3 letters are dated (1961, 1969 and 1971); they are a mixture of friendly thoughts and references to current events or publications. Six letters are related to Payró's contributions to "Sur," written on letterhead of the review. An undated letter informs him about a lunch offered to Indira Gandhi and her retinue of 25 persons at the San Isidro residence of Ocampo, to which only some writers and musicians will be invited. An invitation for Payró and a business card of Mr. & Mrs. Rajeshwar Dayal are included (undated).		
Oenslager, Donald, New York, 1950-1960 4 letters	Box 1	Folder 19
<i>Scope and Contents note:</i> The American stage setting designer and author (1902-1975) was introduced to Payró by a letter signed by Henry Allen Moe, on letterhead of the Guggenheim Memorial Foundation, dated Jan. 23, 1950. An undated letter of Oenslager was obviously sent soon after his return from Buenos Aires to New York. He explains to Payró his professional projects, including the settings for several plays for the fall. He mentions that many projects of all kinds are now being delayed because of "our serious situation in Korea."		
Onetti, Juan Carlos, 1937-1955 48 letters	Box 2	Folder 1-6
<i>Scope and Contents note:</i> The Uruguayan writer (1909-1994) worked as a journalist in Buenos Aires and Montevideo (where he made a living as a car salesman), and started to write books in 1939. The letters to Payró are a continued diary, which relates almost everything he did from 1937 to the late 40s, and almost everything he thought about, discussing artists and writers like Cézanne, Matisse, Faulkner, Maugham, Kipling, Proust, to name a few. The letters relate his enthusiasms and disillusionments, his hopes and joys, alternating with pain and insecurity drowned in alcohol and tobacco. In 1938 he is scared by the fascist menace and its consequences in Europe and South America, where refugees from Eastern Europe start arriving. In 1941, with Payró's help, Onetti obtains a permanent position at the Reuter agency in Montevideo. He sends an undated happy letter to his friend in Buenos Aires after the fall of Peron's dictatorship in 1955. The collection includes a letter from his cousin and second wife, María Julia , from June 1938.		
Ortiz, Manuel Angeles, 1943 Jan 29 1 letters	Box 2	Folder 7
<i>Scope and Contents note:</i> The Spanish painter (1895-1984, saved by Picasso from a concentration camp in 1939), spent in Argentina his 9-year political exile. He informs Payró with deep regrets that he cannot attend his friend's celebration ceremony as he must leave town next day.		
Otta, Francisco, 1951 Nov 5 1 letters	Box 2	Folder 7
<i>Scope and Contents note:</i> The artist (1908-1999, settled in Chile) asks Payró if he could use the help he has promised him for opening an exhibition in Buenos Aires. His previous one in 1942 received very good reviews.		
Pettoruti, Emilio, 1963-1971 23 letters	Box 2	Folder 8-9
<i>Scope and Contents note:</i>		

The Argentine painter (1892-1971) continues his uninterrupted correspondence with his friend Payró after he settled in Paris in 1953 (for letters from 1943 to 1957 see Acc. no. 2001.M.18). In 1963 Petoruti writes about his work, his future exhibition, and the latest national and international politico-cultural gossip. In later years he will grow uneasy with American and European politics. In 1964 he is writing his memoirs to be published in 1966. Two years later he is changing the way he paints, his new works being much smaller. He asks Payró which of his works should remain in Argentina to represent his art. In the letter he sent him the year of his death, Pettoruti confesses that there is no card catalog of his works. His wife died while she was working on it and those papers were never found. A good wishes card of July 6 1961 is illustrated with a reproduction of his collage "Il sifone" from 1915.

---

Pierrri, Orlando, Buenos Aires, 1951 Feb 2 1 letters

Box 2

Folder 10

*Scope and Contents note:*

The Argentine artist (1913-1992) informs Payró that he has changed his painting after the second trip to Europe, and would like to know his opinion. Invites him to his studio, and sends a few photos as samples.

---

Piquet, Julio, 1944? 1 letters

Box 2

Folder 10

*Scope and Contents note:*

The editor of *La Nación*, congratulates Payró for his study about *Aduanero Rousseau*, written in perfect prose, as a true son of his father.

---

Pronsato, Domingo, Bahía Blanca, 1940 Dec 25 1 letters

Box 2

Folder 10

*Scope and Contents note:*

The Argentine artist (1881-1971) is grateful to Payró for the analysis of his painting published in no. 74 of *Sur*. He, and the other two critics, Romero Brest and Amador, have come, through different means, to rather similar conclusions, which will guide him in his future work.

---

Rebay, Hilla, New York, 1949? 2 items

Box 2

Folder 10

*Scope and Contents note:*

The collector and Director of the Guggenheim Foundation sends Payró a hectic letter written in various directions as she added new pieces of information. She is offering him color slides he could use for his lectures about the Foundation's paintings and Kandinsky. She describes the new museum. On the corner of the first page she added a chronology of her collecting. She sends a photograph of herself at her home in Greens Farms, Connecticut is dated Easter 1949.

---

Rebuffo, Victor L., Buenos Aires, 1945, 1951 2 letters

Box 2

Folder 10

*Scope and Contents note:*

The artist (1903-1983) sends Payró six photos of his works, instead of those printed on transparent Japanese paper, which could not have been useful for his purpose. Both letters convey Rebuffo's congratulations to Payró for honors received.

---

Rinaldini, Julio, Buenos Aires, 1946 Sept 5 1 letters

Box 2

Folder 10

*Scope and Contents note:*

The art critic tells Payró that he needs to further consider their possible collaboration.

Rojas Paz, Pablo, Buenos Aires, 1951-1953 2 letters	Box 2	Folder 10
<i>Scope and Contents note:</i> The Argentine writer (1896-1956) sends a long, friendly and ironic letter about himself, his writing, and other writers. The second letter (1953) accuses Payró of some offence related to writers who published in <i>Sur</i> review. Payró wrote his own answer on the back of the letter, denying the allegation.		
Roman Rojas, Samuel, Santiago, 1950 June 30 1 letters	Box 2	Folder 10
<i>Scope and Contents note:</i> The Chilean sculptor (1907-1990) is happy that Payró intends to write a monograph about him. That would help him continue his work despite his enemies at the University. A letter to the sub-secretary, a friend of Payró, about the book he is planning would also strengthen his economic situation with the Public Administration, now rather shaky.		
Romero-Brest, Jorge, Buenos Aires, 1969 Sept 23 1 letters	Box 2	Folder 11
<i>Scope and Contents note:</i> The influent Argentine art critic (1905-1989) apologizes for something published in <i>Panorama</i> about Pettoruti which offended Payró.		
Romero, José Luís, Adrogué, 1968-1969 3 items	Box 2	Folder 11
<i>Scope and Contents note:</i> The Argentine writer and historian (1909-1977) sends his friend a 2 page letter in verse, a thank you note for information about Scandinavian art, and a letter discussing some conceptual interpretations.		
Salazar, Toño, Montevideo, 1946 Oct 23 1 letters	Box 2	Folder 11
<i>Scope and Contents note:</i> The Salvadoran caricaturist (1900-1985) thanks Payró for the article he published in <i>Qué</i> about his "esperpentos" (ugly things).		
Sanchez, Ideal, Tucumán, 1949-1950 2 letters	Box 2	Folder 11
<i>Scope and Contents note:</i> The Argentine painter and engraver informs Payró that he has obtained exhibition space at the Gallery Müller in October. Payro's opinion about his art has made him feel more secure, and he will return to Buenos Aires, then try to go to Europe.		
Satanowsky, Isidro, Buenos Aires, 1943 2 letters	Box 2	Folder 11
<i>Scope and Contents note:</i> Julio Payró answers the request of Dr. Satanowsky to advise about the projects submitted by four artists for the mural decoration of the Sociedad Hebraica Argentina building. Dr. Satanovsky respectfully does not agree with his order of choices.		
Seoane, Luís, La Coruña (Spain), 1969-1970 3 letters	Box 2	Folder 11
<i>Scope and Contents note:</i> Three long letters from the Argentine artist (1910-1979) reflect his passionate temperament, his creative energy and his involvement in ethnic and social issues. He keeps Payró informed		

about his projects in Spain before and after a visit to Argentina and London in 1970. The third letter is mainly his comment about the famous 1969 English movie *Alfred the Great*.

Serrano, Pablo, Montevideo, 1949 Sep 21 1 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The Spanish sculptor (1908-1985) informs Payró that he is preparing a stone relief for a Montevideo square. On letterhead with initialled drawing.		
Serrano Plaja, Arturo, [Buenos Aires], undated, 1 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The Spanish antifascist poet (1909-1979), who lived in exile, expresses his gratitude for the job he obtained at the <i>Clarín</i> thanks to Payró's help.		
Shand, William, Buenos Aires, 1948 Aug 13 1 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The Anglo-Argentine poet and writer (b. 1902) would like Payró to see the ten paintings made by his friend, the Dutch painter Bob Gesinus Visser, during his visit to Buenos Aires on his way to Paris.		
Sibellino, Antonio Silvestre, Buenos Aires, 1942-1953 3 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The three letters sent by the Argentine sculptor (1891-1960) to Payró over the years describe his thoughts about art, the gift of those involved in it and the times in which it is created. Thanks Payró for his article about sculpture published in <i>Ars</i> of July 1953, in which he generously gave a privileged place to Manes Curatella and to him.		
Spilimbergo, Lino Enea, Tucumán, 1949 2 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The Argentine artist (1896-1964) sent Payró both letters while he was the Director of the Instituto Superior de Artes of the National University in Tucumán. He could not obtain decent compensations for professors, so they cannot benefit from Payró's and another specialist's valuable courses.		
Svanascini, Osvaldo, Osaka, undated 1 letters	Box 2	Folder 12
<i>Scope and Contents note:</i> The Argentine art critic (b.1920) informs Payró about the extraordinary things he saw and learned on his trip to New York, Paris, Holland, Belgium, Italy, and Japan. On letterhead of International Hotel, Osaka.		
Torrallardona, Carlos, San Antonio de Padua, 1969 Mar 30 1 letters	Box 2	Folder 13
<i>Scope and Contents note:</i> The painter (1913-1986) is grateful to Payró for his homage.		
Torre Guillermo de, Buenos Aires, 1951 Jul 10, 1951 Jul 25 2 letters	Box 2	Folder 13
<i>Scope and Contents note:</i> These letters were sent by the writer (1900-1971) to Payró to coordinate the publication of the letters they will each send to <i>Sur</i> to be published in the same issue.		

Torres García, Joaquín, Montevideo, 1940-1944 9 items	Box 2	Folder 13
<p><i>Scope and Contents note:</i>  The Uruguayan painter (1874-1949) keeps his friend Payró up to date with his activities, which for him mean painting and teaching. In 1940 he has happily adopted constructivism, which has led him to "cosas originalísimas." In 1943 he has opened a 200 painting exhibition of his disciples' work. In 1944 he enjoys the most relevant successes: the Premio de Honor at the Salon, and an "homenaje" at the University for his 50 years of work "in and for" painting, his studio and his school. Payró is invited to give a speech (a letter from the Comisión Organizadora del Homenaje is included). In November 1944 the artist is ready to fight the enemies of constructivism, as half a million pesos allocated for school mural decoration is at stake. But he and his wife have been sick, and he is exhausted: "Julio, ya no puedo más - estoy enfermo y cansado de todo."(Nov. 3, 1944).</p>		
Ucar, Emilio, Montevideo, 1949, 1951 2 letters	Box 2	Folder 14
<p><i>Scope and Contents note:</i>  The Uruguayan writer and editor (1910-1984) sends a 4 page letter of analysis of Payró's writings. The second letter expresses his gratitude for the text about French painters Payró sent to be published in their new review <i>Resalto</i>, and another text to come from Guillermo de Torre.</p>		
Uriarte, Carlos Enrique, Rosario, 1948 July 18 1 letters	Box 2	Folder 14
<p><i>Scope and Contents note:</i>  The painting professor at Bellas Artes school in Rosario thanks Payró for his lectures and for all he learned from their conversation.</p>		
Urruchúa, Demetrio, Buenos Aires, 1945 May 10 1 letters	Box 2	Folder 14
<p><i>Scope and Contents note:</i>  The painter and muralist (1902-1978) informs Payró that he has no photos of his works, and gives him a long list of museums and persons in the United States who could provide them at his request. He won't spend time on that, because he is not interested in critics, and does not believe that their words could have any impact on the fate of artists' creation.</p>		
Valmaggia, Juan, Buenos Aires, 1948 Sept 15 1 letters	Box 2	Folder 14
<p><i>Scope and Contents note:</i>  The editor of <i>La Nación</i> thanks Payró for the generous words written to him when he was in a difficult professional situation.</p>		
Vergara Grez, Ramón, Santiago de Chile, 1956 May 10 3 items	Box 2	Folder 14
<p><i>Scope and Contents note:</i>  The Chilean painter and author (b. 1923) tells Payró that he would like to meet him for some good talks about current art. Included: a photo of "Interior" with signed dedication on back from May 1956; a clipping from "El Mercurio" of Apr. 29, 1956 of an article and self portrait by the artist.</p>		
Wagley, Charles Walter, Gurupá, Brasil, 1948 Aug 25 1 letters	Box 2	Folder 14
<p><i>Scope and Contents note:</i></p>		

The American anthropologist (1913-1991) informs Payró that he quit the Guggenheim Foundation last year to dedicate himself to teaching at Columbia University, and lately to four months of field research for UNESCO among the Brazilian population in the Amazon.

---

Wilenski, R. H., London, 1948 Oct 5 1 letters

Box 2

Folder 14

*Scope and Contents note:*

The British author thanks Payró for his book on Pettoruti. He has been working on a Dictionary of Painters, and he will need his help to include some important Argentine artists.

---

Yepes, Eduardo Díaz, Montevideo, 1951, undated 3 letters

Box 2

Folder 14

*Scope and Contents note:*

The sculptor (b. 1910 in Madrid) sends Payró a figurine he might publish for any price (Feb.1951). An undated letter tells Payró that his wonderful article about him immediately brought customers ready to buy or to place orders. A third letter announces that the Torres García exhibition will be open at the Instituto de Arte Moderno. He will soon send him photos of his last relief to be published in *Cahiers d'Art* (undated).

---

Unidentified signature, Córdoba, 1951 May 11 1 letters

Box 2

Folder 14

*Scope and Contents note:*

The artist thanks Payró for the exhibition catalog that includes a note about his 25 paintings.

---

Correspondence related *Veintidos Pintores*, 1944

Box 2

Folder 15-16

*Scope and Contents note:*

The book by Julio E. Payró was published in Buenos Aires, Editorial Poseidon, Dec 1944. The file includes the template of the letter sent by Payró on June 1 1944 to the 22 artists he intended to present in the book, asking for their consent and specifying the necessary biographical information and reproductions of works to be published in the book. Each participant will receive a free copy of the book. There are 40 letters received: 18 of acceptance, dated from June 1944, and 13 of thanks for the book received in December. The other 9 letters are from artists complaining about difficulties in obtaining reproductions of their best works. Unrelated letters from ten artists included in the book have been described in the inventory under their names.

The 20 artists included in this book correspondence are: Aquiles Badi, J.A. Ballester Peña, Héctor Basaldúa, Norah Borges, Horacio Butler, Juan Carlos Castagnino, Emilio Centurión, Gustavo Cochet, Daneri Eugenio, Juan Del Prete, Raquel Forner, Ramón Gómez Cornet, Jorge Larco, Horacio Gerardo March, Onofrio A. Pacenza, Domingo Pronsato, Raúl Soldi, Lino Enea Spilimbergo, Alberto J. Trabucco, Miguel Carlos Victorica.