

ICOM86

buenos aires

Este programa fue organizado por el Sub-comité de Bellas Artes de ICOM CA.
This program has been organized by the Argentinian Sub-committee of Fine Arts

Coordinadora:
Coordinator:

Lic. Silvia González Verocay de Kicherer

Secretaria:
Secretary:

Lic. Patricia Cohen de Cymbalista

Miembros:
Members:

Cons. Irma Aguado
Lic. Asunción Benedit
Lic. Denise Brujis
Lic. Ana Canakis
Cons. María José Stafforini
Lic. Vilma Crida de Rabufetti

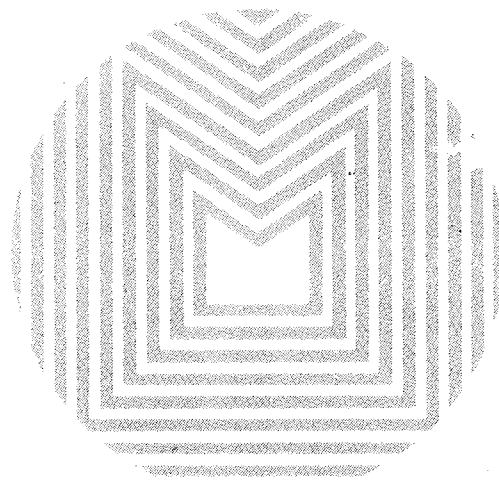
Colaboradores:
Collaborators:

Ana María Monte
Virginia Cevallos

Agradecemos la colaboración de:
We want to thank the cooperation of:

Lic. Américo Ruocco
Dr. Aníbal Aguirre Saravia
Dr. Horacio Porcel
Dirección de Cultura de la Municipalidad de San Isidro
Centro de Guías de San Isidro
Empresa Antón
Dirección General de Material Rodante de la Municipalidad de Buenos Aires
Departamento de Tecnología del Centro Cultural Ciudad de Buenos Aires

Adhesión de

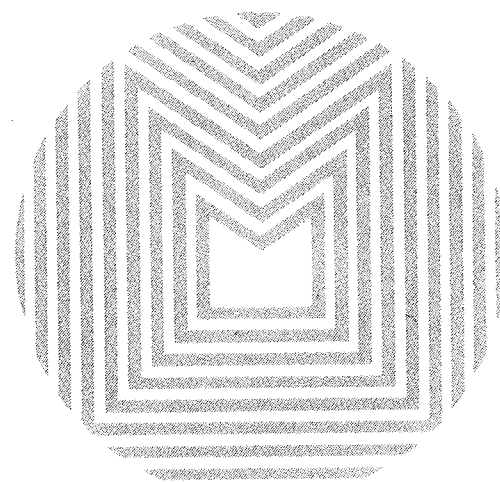


ICOM86

buenos aires

COMITE INTERNACIONAL
PARA
MUSEOS DE BELLAS ARTES

INTERNATIONAL COMMITTEE
FOR
MUSEUMS OF FINE ARTS-ICFA



CHARLIE GARCIA
Modern type of Tango
VITALI, BARACH & GONZALEZ.

ICOM86

Reunión Interfederación
5th floor
C17.84

buenos aires

Programa

26 de octubre -
4 de noviembre de 1986

Program

October 26 -
November 4, 1986

Domingo 26 de octubre Sunday, October 26

09.00 - 13.00 Recepción de delegados ICFA
Welcome to ICFA delegates
13.00 - 17.00 Inscripción en el Centro Cultural San Martín
Register at Centro Cultural San Martín

Lunes 27 de octubre Monday, October 27

09.30 - 10.30 Ceremonia de apertura
Opening ceremony
11.30 - 12.30 Primera sesión plenaria
First plenary session
12.30 - 14.30 Cocktail de bienvenida
Welcome buffet lunch
15.30 - 18.30 Segunda sesión plenaria
Second plenary session
20.00 Inauguración de la exposición:
Presencia de siglos -
Arte Latinoamericano
Inauguration of exhibition: Testimony of centuries - Latinamerican Art

Martes 28 de octubre Tuesday, October 28

09.30 - 12.30 Reunión ICFA, Centro Cultural San Martín, Sala D
ICFA meeting, Centro Cultural San Martín, Sala D
13.00 - 15.00 Almuerzo
Lunch
15.30 - 17.00 Visita al Museo Nacional de Bellas Artes
Visit to the National Museum of Fine Arts
17.30 - 18.30 Visita al Museo Nacional de Arte Decorativo: Palacio Errazuriz
Visit to National Museum of Decorative Arts: Errazuriz Palace
21.00 Noche libre.
Open evening.

Miércoles 29 de octubre Wednesday, October 29

09.30 - 12.30 Reunión ICFA, Centro Cultural San Martín, Sala D
ICFA meeting, Centro Cultural San Martín, Sala D
13.00 - 15.00 Almuerzo con el grupo Latinoamericano
Lunch meeting Latinamerican group
15.30 Visita al Museo Eduardo Sívori
Visit to Eduardo Sívori Museum
16.30 Visita al Barrio de la Recoleta y sus monumentos
Visit to Recoleta neighbourhood and its monuments
18.00 Visita al Centro Cultural Ciudad de Buenos Aires:
Programa computarizado para museos de arte
Visit to Buenos Aires City Cultural Center: technology department, Computer Program for Fine Arts Museums
19.30 Inauguración de la muestra de arte contemporáneo en el Centro Cultural Ciudad de Buenos Aires: "IP 14"
Recepción
Inauguration of exhibition of contemporary Art at Buenos Aires City Cultural Center: "IP 14" Reception

Jueves 30 de octubre Thursday, October 30

09.30 - 12.30 Reunión ICFA, Centro Cultural San Martín, Sala D
ICFA meeting, Centro Cultural San Martín, Sala D
13.00 - 15.00 Almuerzo en San Telmo
Lunch at San Telmo neighbourhood
15.00 - 16.00 Visita a anticuarios
Visit to Antiques Shops
17.00 - 18.30 Visita al Museo de Arte Hispanoamericano Isaac Fernández Blanco
Visit to the Museum of Hispanoamerican Art Isaac Fernández Blanco

21.00 Recepción ofrecida por el Subcomité de Bellas Artes
Reception offered by the Argentinian Sub-Committee of Fine Arts

Viernes 31 de octubre Friday, October 31

09.30 - 12.30 Reunión ICFA, Centro Cultural San Martín, Sala D
ICFA meeting, Centro Cultural San Martín, Sala D
13.00 - 16.00 Visita al centro de Diseño Textil Gallego + Borghini: almuerzo incluido
Visit to Textil Design Center Gallego + Borghini: lunch included
17.00 - 18.30 Visita a colección privada
Visit to private collection
21.00 Función de gala Teatro Colón
Gala performance Colón Theatre

Sábado 1 de noviembre Saturday, November 1

09.00 Excursión Zona Norte, San Isidro
Visit to San Isidro neighbourhood (20 km from Buenos Aires)
11.00 Visita a San Isidro Colonial: Quinta de los tres ombúes, Residencia los naranjos
Visit to colonial houses: Quinta de los tres ombúes, Residencia los naranjos
11.00 Visita al Museo Prilidiano Pueyrredón
Visit to Prilidiano Pueyrredón Museum
12.30 Almuerzo en el Museo Prilidiano Pueyrredón
Lunch offered by the Museum authorities
15.00 - 16.30 Visita al Palacio Sans Souci
Recorrida por la zona en autos antiguos (Club de Automóviles Clásicos de la Argentina)
Visit to Sans Souci Palace and ride on ancient cars offered by Classical Cars Club of Argentina
17.00 Paseo por el Delta del Paraná, Tigre
Trip to the Paraná Delta, Tigre
19.30 Regreso a Buenos Aires, Cap. Federal
Back in Buenos Aires, Capital Federal

Domingo 2 de noviembre Sunday, November 2

10.00 - 18.00 Excursión a una estancia típica (almuerzo incluido)
Full day tour to an Argentinian Estancia with lunch included

Lunes 3 de noviembre Monday, November 3

09.30 - 11.30 Reunión ICFA, Centro Cultural San Martín, Sala D
Sesión general para comités internacionales
ICFA meeting, Centro Cultural San Martín, Sala D
General session for internacional committees
13.00 - 15.00 Almuerzo
Lunch
15.00 Grupos de trabajo, mercado de ideas, proyección de films, etcétera
Job groups, interchange of ideas, film projections, etc.
Noche libre
Open evening

Martes 4 de noviembre Tuesday, November 4

09.00 - 12.00 Asamblea general
General Assembly
15.00 - 18.00 Asamblea general y Ceremonia de clausura
General Assembly and Closing Session
20.00 Cóctel de clausura
Farewell cocktail party



ICOM '86 BUENOS AIRES

INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ARTS ICFA

Preliminary program for the sessions

Tuesday, October 28th

- 9.30-12.30 Plenary session
Introduction to Argentine Art:
The current position of the Fine Arts Museums
in Argentina

Wednesday, October 29th

- 9.30-10.30 Meeting of the Executive Board
10.30-12.30 Plenary session
Catalogues raisonnés, publications etc
Introduction: Mme Françoise Baligand
Contributions by the Argentinian sub-committee

Thursday, October 30th

- 9.30-10.30 Plenary session
Presentation by committee members of major
acquisitions etc
10.30-12.30 Debate on Fine Arts Museums Role in Latin America
Chairman: Silvia de Kicherer

Friday, October 31st

- 9.30-12.30 Plenary session
Indemnity and insurance problems. Program in
cooperation with CIMAM (The Modern Arts Committee
and ICEE (The exhibition exchange committee)

Monday, November 3rd

- 9.30-11.30 Plenary session
Museums and the future of our Heritage
Permanent collections or Exhibitions
The problem of scholarly exhibitions versus
blockbusters
11.30-12.30 Meeting of the Executive Board
Next plenary session: Invitation from
Edinburgh, April 22-26, 1987

ICOM 86 Buenos Aires, 26/10 - 4/11
ICFA Meeting

Speakers:

- . Dr. Aníbal Aguirre Saravia (Argentina)
Prof. of "Iconografía Argentina XIX century" , Books and Publications about iconografía argentina
- . Dr. Guillermo Bonfil (México)
Antropólogo. Ex-director of "Instituto de Antropología de México"
Ex-director of "Museo de Culturas Populares"
- . Lic. Pedro Querejazu (Bolivia)
Director of Museo Nacional de Arte de la Paz
Director of Museos Nacionales de Bolivia
- . Lic. Eduardo Faith Jiménez (Costa Rica)
Banco Central de Costa Rica
- . Lic. Virginia Vargas (Costa Rica)
Director of Museo de Arte Costarricense
- . Lic. Carmela Rapucci (Brasil)
Museo Nacional de Belas Artes
- . Lic. Silvia Kicherer
Director assistant of Centro Cultural Ciudad de Buenos Aires
Chairman of Sub-comité de Bellas Artes ICOM CA

Visits:

- . Centro de Diseño textil Gallego + Borghini
Vicente Gallego/Simoneta Borghini
Estados Unidos 480-484. Capital Federal. Argentina
- . Colección Privada
Dr. Horacio Porcel
Av. del Libertador 1784. 5° A. Capital Federal. Argentina
- . Quinta Tres Ormbues
Sra. Sara Beccar Varela de Zumblad
Adrian Beccar Varela 774. (1642) San Isidro. Argentina
- . Reception offered by:
Lic. Vilma Crida de Rabufetti
Conesa 2243. Cap. Fed. Argentina
- . Lic. Silvia Kicherer
Alvear 412. 9° C. (1640) Martinez . Argentina

ICFA MEMBERS

- | | | |
|-------------------------|--------------------|----------------------------|
| . Per Bjurstrom | . Vitaly Souslov | . James Pillgrim |
| . Alf Bøe | . Irina Antonova | . Carter Brown |
| . Irene Bizot | . Anelli Ilmonen | . Nina Parris |
| . Jacques Kummunch | . Ildiko Hefferman | . Carmela Rapucci |
| . Françoise Balligand | . Priscilla Muller | . Patricia C. de Cymbalist |
| . María Rosa Figueiredo | . Donald Knaub | . María Jose Stafforini |
| . Cristopher Till | . Jane Rice | . Ana Canakis |
| . Robert Joost Willink | . Mitchell Wolfson | . Silvia G. V. de Kicherer |

ICFA, members to participate in Buenos Aires 27/10-4/11 1986

Irina Antonova, Musée d'Etat des Beaux-Arts Pouchkine, Moscow USSR

Menedez Aranha, Museo Antonio Parreiras, Rio de Janeiro, Brasil

Françoise Baligand, Musée de Douai, France

(Irène Bizot, Réunion de Musées Nationaux, Paris, France)

Per Bjurström, Nationalmuseum, Stockholm, Sweden

Denise Brujis, Argentina (member?)

Alf Bøe, Oslo Kommunes Kunstsamlinger, Oslo, Norway

J. Carter Brown, National Gallery, Washington (from November 1)

Fernanda de Camargo Moro, Eva Klabin Rapaport Museum, Rio de Janeiro, Brasil

Patricia Cohen de Cymbalista, Centro Cultural Ciudad, Buenos Aires, Argentina

Preciosa Manuela Fidalgo, Gulbenkian Foundation, Lisbon, Portugal

Maria Rosa de Figueiredo, Gulbenkian Foundation, Lisbon, Portugal

Joseph Ishikawa, Kresge Art Center Gallery, East Lansing, USA

Silvia Gonzales Verocay de Kicherer, Buenos Aires, Argentina

Donald Knaub, Meadows Museum, Dallas, USA

Jacques Kuhnle, Musée des Beaux-Arts, Valenciennes, France

(Siomn Levie, Rijksmuseum, Amsterdam, the Netherlands)

Maciel Levy, Brasil (member?)

Philippe de Montebello, Metropolitan Museum, New York, USA

Priscilla Muller, Hispanic Society, New York, USA

James Pilgrim, Metropolitan Museum, New York, USA

John T. Spike, New York, USA

Maria Jose Stafforini, Argentina (member?)

Ian McKibbin White, Fine Art Museums, San Francisco, USA

Mitchell Wolfson, Miami, USA

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

TUESDAY 28 OCTOBER 1986

CENTRO CULTURAL SAN MARTIN, BUENOS AIRES

Per Bjurström in the chair.

With much coming and going, approx. 65 persons present.

The coordinator of the Argentinian programme, Silvia Gonzales Verocai de Kicherer, extended a warm welcome to the participants. She stressed the importance of the occasion - the first time that an ICOM conference and ICFA meeting had taken place in the southern hemisphere. A certain "practical madness" had been the driving force behind the work of the local committee. The Chairman was acutely aware of the enormous work that had gone into the preparation of the conference. The ICFA meeting had drawn more participants than ever before.

The Chairman asked the meeting to honour the memory of Jeffery Daniels, who died in October 1985.

After a presentation of the programme for the group conference, Silvia Verocai de Kicherer presented the members of the Buenos Aires organising group, who were the following:

Cons. Irma Aguado
Lic. Asuncion Benedit
Lic. Denise Brujis
Lic. Ana Canakis
Lic. Vilma Crida de Rabufetti
Cons. Maria José Stafforini

The Secretary, having remarked upon the difficulty of establishing a clear count of members present in constantly shifting groups of people attending the meeting, asked to be freed from the obligation of presenting a list in his report of persons present at the ICFA meetings during the conference. The request was granted.

After a general presentation by all members present, a slide lecture on the history of the art of Argentina was given.

The meeting adjourned for lunch at 12:00 PM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

WEDNESDAY 29 OCTOBER 1986

CENTRO CULTURAL SAN MARTIN, BUENOS AIRES

The following Board members were present:

Per Bjurstrøm, Chairman
Irina Antonova
Francoise Balligand
Alf Bøe
James Pilgrim
Vitali Souslov
Christopher Till

Approx. 50 members present.

The following business was transacted:

1. The minutes from the ICFA meeting in Lisbon 1985 had previously been circulated, and were formally approved.
2. The Treasurer's report was presented by Francoise Balligand. The accounts are simple, and present a surplus of roughly US \$ 100.
3. New members: The Secretary presented a list of new ICFA members, containing 36 names, of whom 11 wanted to join ICFA as voting members. Following newly approved rules, all will have to be accepted as members of the ICFA group. Following an earlier ruling, a fee of US \$ 25 will be demanded from all non-voting members in order to cover mailing and secretarial cost. The list containing the names of new members is appended.
4. Board membership: The following additional members were proposed by the Chairman:

Irene Bizot, France
Maria Rosa Figueiredo, Portugal
Jacques Kuhnle, France
Villads Villadsen, Denmark

The Chairman announced that the Secretary, Alf Bøe, would be unable to attend the ICFA meeting on Monday 3 November. Jacques Kuhn munch was unanimously accepted as his proxy.

5. Activities: The Chairman presented his draft for activities, which had previously been circulated to members of the Board. James Pilgrim suggested a change in paragraph 3, concerning exhibitions. Vitali Souslov suggested continued discussions of catalogues raisonnés, but including other relevant activities such as exhibition catalogues. The Chairman asked if the committee could agree to drop raisonné from paragraph 2 to make it broader, and to accept Pilgrim's change in paragraph 3. A motion was made by Pilgrim, and seconded and voted as read. These changes were subsequently introduced into the Chairman's proposal, and a new copy was typed out for presentation at a general meeting (appended).
6. Francoise Balligand presented her report from the working group on Catalogues Raisonnés.

The meeting adjourned at 12:00 PM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

THURSDAY 30 OCTOBER 1986

CENTRO CULTURAL SAN MARTIN, BUENOS AIRES

Per Bjurström in the chair.

Almost 50 persons present towards the end of the meeting.

The meeting, originally planned for the presentation by committee members of major exhibitions, new acquisitions and corresponding themes, by consent of the Board was given over to presentations of Argentinian themes.

The reviewed programme was presented by Silvia Gonzales Verocai de Kicherer, who went on to speak on the current position of the fine arts museums in Argentina.

Patricia Cohen de Cymbalista and Denise Bruijs presented the National Museum of Art.

Silvia Gonzales Verocai de Kicherer spoke of the art market and the position of the museum.

Ana Canakis spoke on research in Argentinian museums.

After the coffee break Professor Guillermo Bonfil, Director of the Museo de Culture Populares in Mexico, spoke on the museum situation in Mexico.

Eduardo Saith presented the National Museum in Costa Rica.

Pedro Querejazu spoke on the museum situation in Bolivia.

Carmela Rapucci spoke on the museum situation in Rio de Janeiro.

The meeting adjourned for lunch at 12:30 PM.

Alf Bøe
Hon. Secretary

ICOM INTERNATIONAL COMMITTEE FOR MUSEUMS OF FINE ART (ICFA)

PLENARY SESSION

MONDAY 3 NOVEMBER 1986

CENTRO CULTURAL SAN MARTIN, BUENOS AIRES

Present: Per Bjurström, Chairman
Francoise Baligand
Irène Bizot
J. Carter Brown
Denise Brujis
Ana Canakis
Patricia Cohen de Cymbalista
Maria Rosa de Figueiredo
Ildiko Heffernan
Silvia Gonzales Verocai de Kicherer
Jacques Kuhn munch
Priscilla E. Muller
Nina Parris
Christopher Till
J. Willinck

12 members of the Exhibition Exchange Committee,
specially invited

The following business was transacted:

1. J. Carter Brown gave a talk on the preparation and installation of the exhibition English Country Houses. Discussion.
2. Jacques Kuhn munch presented acquisitions to various French museums during the last three year period.
3. Silvia Gonzales Verocai de Kicherer and Denise Brujis asked, on behalf of the Argentinian sub-committee, for an explanation of the voting procedure at the morning session of Wednesday 29 October, in the presence of the Secretary General of ICOM. The Chairman repeated the result, and explained that the voting was in accordance with the statutes of ICFA.
4. The session was closed.

Per Bjurström
Chairman

Opening Speech
Fine Arts Sub-Committee

The opening of this new ICOM reunion is an immense satisfaction for us as Argentines' and Latin Americans and we wish to share this feeling with each and every member of this Assembly.

This is the first time that a meeting of the International Committee of Fine Arts takes place in a country belonging to the Southern Cone of the continent and this event is especially significant for us for various reasons. On one hand, it is true that our countries are struggling to emerge from an identity crisis which was born five centuries ago, when two worlds, two civilizations, two very different humanistic conceptions merged to form a new race a hybrid species which absorbed contradictory passions and essential antagonisms, fusing them for all time. On the other hand, it is also true that successive waves of immigrants enriched our even more complex ethnic condition with the "gringo" contributions of Italians, Poles, Russians, Germans, Jews, Arabs, English, Welsh, Frenchmen and even remote Orientals. As a result, the Argentinian embodies a human essence within a life of constant construction of self-enquiry.

But these historical reasons for our conflicting nature which have left such deep and lasting marks on the art and culture of our people, have become renewed, full of potential, urgent and immediate. When we ask ourselves that permanent question Who are we; we, as Argentinians today must add an answer which in turn, generates new interrogatives, and which is "despite everything we still exist" We are emerging from ten years of darkness and death during which, notwithstanding, summoning up strengths willed to us, perhaps, by strange and ancient ancestors, we were able to do fierce battle, in which at all costs deaths were denied so that lives could continue.

For these reasons, being here today is an achievement which is an enormous satisfaction for us which we are proud to share with you.

Unfortunately, it is all too clear that the organization for this Assembly is incomplete and flawed for which we apologize to our guests. However, we would like to underline what painful experience has taught us: Almost all our achievements have been the result of enormous effort of will in order to overcome the many obstacles which were thrown up in our path by lack of communications and a seemingly never-ending succession of moral and financial crises. Fortunately, a streak of creative madness spurred us on to take risks, with no guarantee of success, this vital practice which we willingly recognize in ourselves, undoubtedly is one of the most outstanding characteristics of that identity which we referred to previously.

There is a common phrase, closely linked to this trait, difficult to translate but which we feel sums up the intention and the impetus which carried us through to this meeting which says, "For the love of Art".

For the love of Art, we today would like to open these sessions of the International Committee of Fine Arts, in the city of Buenos Aires.

For the love of Art, our wish has been to bring you to this for many, faraway point of the Southern Hemisphere and introduce to you our origins, our history and our art. Art which we cherish, because it is our expression, beyond words, beyond bonds.

"For the love of Art" ultimately expresses in our view, that passionate energy of creativity, which exists despite adversity, beyond advantages - probably or immediate and beyond sense or reason.

So it is you find us here, dedicated to the exchange of knowledge and the strengthening of ties, committed to appraise and evaluate reciprocal experiences and achievements, ready to ask question and accept answers.

As Argentinians, we offer the testimony of art which was born a century ago, as the expression of a newly emerging society; and which, a hundred years later, reflects upon itself, only to discover that errors are being repeated, but too, that it is upheld by the same age-old strengths: passion for freshness, truth and human warmth.

As in the early XIX th century, when itinerant painters from Europe arrived at our shores, so we say to you: "Welcome to Santa María de los Buenos Ayres".



XIV CONFERENCIA GENERAL DEL CONSEJO INTERNACIONAL DE MUSEOS
XIV CONFERENCE GENERALE DU CONSEIL INTERNATIONAL DES MUSEES
XIV GENERAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF MUSEUMS

During the 16th century, Spain undertook several expeditions in order to conquer and settle the continent discovered by Cristóbal Colón. Once the Spaniards arrived in America, two cultures merged and new art took form. The Spaniards dominated the land harshly, but their cruelty was often blunted by the presence of various Orders of religious Brothers; Franciscans, Dominicans, Augustinians and Jesuits spread artistic knowledge as well as religious instruction. Four Viceroy's were appointed to govern the areas known as New Spain, Peru, New Granada and the River Plate.

The first official settlers brought their families, and merchants, artisans and artists followed, bringing their wares to satisfy local demand; thus the first examples of American art appeared, but style and workmanship remained wholly European.

Early American paintings and sculptures were used mainly for instructing the natives in the principles of Christianity and were therefore religious in their content, such as images of the Virgin in her different advocations, saints and especially founders of religious orders and scenes from the New Testament; the Holy Trinity dogma is curiously represented by repetitions of the figure of Christ.



XIV CONFERENCIA GENERAL DEL CONSEJO INTERNACIONAL DE MUSEOS
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XIV GENERAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF MUSEUMS

Local fruit and flowers in paintings were obvious reflections of local talent and the cloth paintings themselves were soon enhanced by wide wooden frames, ornately carved. Painting on the reverse sides of engraved tin and copper sheets brought from Europe became more frequent. Wooden statues were carved and painted; occasionally, these boasted goldwork on their surfaces. Small creches from Ecuador were specially varnished to give colour and highlight the carving. Dressed images, following Spanish tradition, were widely seen. "Candlestick" figures consisted of a simple wooden skeleton, while expression was concentrated on the hands and face which were often painted. These sacred figures, often richly dressed in finely embroidered cloth, were the ornament of many church altars.

During the 17th and 18th centuries, Lima, Cuzco and all the Alto Peru area were centers of intense artistic activity; Spanish, Flemish and Italian influence on the arts was obvious in the coastal cities, whereas further inland, native expression was richer and less diluted by foreign style. In the River Plate, churches still standing bear witness to the artistic influence that travelled down the Inca road.



XIV CONFERENCIA GENERAL DEL CONSEJO INTERNACIONAL DE MUSEOS
XIV CONFERENCE GENERALE DU CONSEIL INTERNATIONAL DES MUSEES
XIV GENERAL CONFERENCE OF THE INTERNATIONAL COUNCIL OF MUSEUMS

By the end of the 18th century and beginning of the 19th, travellers reaching the coast of Buenos Aires touched off a new artistic trend; Emeric Essex Vidal, among others, sketched the city, stressing its architecture; his collection of watercolors and sketches was later published in London, under the title, "Panoramic view of Buenos Ayres". Engraving occupied an important place in the creative output of the moment. César Hipólito Bacle followed foreign artists D'Hastrel and Palliere, to become the first local lithographer. His own printing-house produced the renowned Series of the Combs, which illuminates aspects of local custom within society in the River Plate. From within this climate of heavy European influence, the first portrait painters emerged: Prilidiano Pueyrredón was one such notable artist; he has bequeathed us a crowded gallery of local personalities. His style is simple but precise and is a distinctive example of the tendency of the times. No narrative of this period can be complete without a mention of the Jesuit Missions; in Paraguay and in Argentina, sculptures, carvings and even churches still stand as a result of labour of artisans who were born and matured under the guidance of Jesuit fathers, who directed their work for over a hundred years.

I Cultural Policy Legislation

1.1. Protection of artistic Property

1.2. Import and Export of works of art

II Inventory of Fine Art Collections

Museums:

National:

Provincial:

Municipal:

Private:

III National Fine Art Museum

Organigram

Functioning

Collections's policy

Friends Association

IV Market of Art, its relations with Museum

V Museum Research: Its transmission

VI Conclusions

Write a cross and complete in printed letter (*)

At this moment the law about Protection of Cultural Property was dated on
We may find a new law about Protection of Cultural Property / to be sanctioned by the Congress.

It is considered Cultural Property, the products of creation/ of man and nature, movable or immovable, remarkable of historical, scientific, technical or artistic interest.

It is declared of National interest, the Conservation, improvement and free circulation of Cultural Property. It is guaranteed the respect and rights of owners of this property.

Separately the project of law creates the Cultural Property of the Nation, which it is not integrated by all the patrimony, but only those which conservation have special interest, being a hundred years antiquity, that means unique pieces or rarity and of exceptional quality.

A clear distinction is established between Cultural Property of the State and Private Property.

In that way government intervention is reduced when is registered Private Heritage and restrictions are reduced at declarations of Cultural Property of Private Heritage.

Import of Cultural Property being part or not integrating of Cultural Property of the Nation will be free and taxes extended.

It is interdict to export Cultural Property which integrate Cultural Heritage, but when they are of foreign origin that have been declared part of Cultural Property of the Nation, the owners could ask for re-export.

In the case the permission is deny, owners have the right to demand the Government for expropriation at a price quoted on international market or keeping it on its dominion without taking off the country.

Indispensable standards are established to assure to creative artists free entrance and exit of works of Cultural Property when they are the authors.

Different forms of derogations on taxes are foreseen to benefit contributors who own or acquire Cultural Property that are part of the Cultural Heritage or transmit its dominion to the State by means of a gift or bequest.

A Committee is created with government authorities and one representative from National Academy and of the Committee of Museums and Monuments.

It is foreseen the intervention of Provincial and Municipal / representative.

The law contemplates a new policy for the Cultural Property// Protection.

It is considered of public and private interest having in // mind the rights of the owners who make the acquisitions and also the conservations and put them together with the Heritage of de Country.

We hope this law will eliminate binds and obstacles that did not allow the free action of public and private institutions devoted to cultural activity.

OBJECTIVES

(see anexe I:Working Plan)

- 1) To contribute to the Country by analysis of the present situation in Fine Art Museums through their Inventory.
- 2) To present the result of analysis of XIV General Conference ICOM and to propose a base model being useful to South American countries.
- 3) To input the selected results into the computer, to prepare a bank of data with the intention to include the rest of American Latin Museums.

PROCEDURE

To elaborate a brochure as to obtain the whole information on aspects related to functioning of Museums (see anexe II brochure).

this brochure will be sent to every Museum in Capital and Provinces, National, Provincial, Municipal and Private (see anexeIII)

ANALYSIS

After two years of hard work, 87 % of Capital and 58% from Provinces have answered to this convocatory.

The following variables are selected to make statistic comparative graphics:

- 1) Museum typology
- 2) Ways of income of collections.
- 3) Internal functions: Documentation, store rooms, restoration workshop, security, watchmen.
- 4) External functions: Temporary exhibitions, specialized library, complementary activities, relations with other museums.

The former will permit the evaluation of necessities of each institution.

Note: we must remark about purchasing of works of art. Many museums have bought considerably works at the beginning when they were created and together with gifts formed their patrimony.

III National Fine Art Museum

- I HISTORICAL OUTLINE OF THE BUILDING AND OF THE MUSEUM
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I HISTORICAL OUTLINE OF THE BUILDING AND OF THE MUSEUM

The history of National Fine Art Museum began with the artistic and literary centre "El Ateneo" founded in Buenos Aires in 1893. Carlos de la Vega Belgrano being its President promoted an opinion movement with the intention to create a Fine Art Museum. The Government supported the idea and in 16th July 1885 the decree was approved and the Museum was created. The opening was at the end of 1896 and installed in an old place called "Bon Marché" in Florida Street 783. In 1910 moved to Argentine Pavilion in front San Martin Square. This pavilion built in iron, ceramic and glass, was erected for the Universal Exhibition of Paris in 1889 and moved to BsAs where it was rebuilt by the Municipality.

In 1931 it was installed in the actual building, a house given to the National Committee of Fine Art, a place that belonged to the Current Water Pumps of Bs As. On that time the remodeling and adaptation of the building began. Another modification took place between 1941 and 1944. In 1960 was built the anexe for temporary exhibitions. In 1980, it was opened in the high floor, a big exhibition room with air conditioning, lighting system and alarm against fire and theft. In 1984 the anexe was incorporated and the second floor was opened. So today, the Museum area is 9750 m² and it has nearly 10.000 works of art, tapestry, oil painting, drawing, watercolour, prints, stamp and sculpture

III HISTORICAL OUTLINE OF THE COLLECTION

When Fine Art Museum was placed at "Bon Marché" there were 163 works of art, in five rooms, most due to the generosity of Adriano Rossi and José Prudencio de Guerrico. In following years were incorporated works given by Schiaffino, Sivori, Ortiz Basualdo, Ballerini, Igarzabal. Dormal, Aristóbulo del Valle, Vidich and many others.

Nearly 10.000 are housed in the Museum, most of them are paintings, watercolours, drawing and prints. A part of the collection is devoted to Argentine art and it is the most numerous and complete among the museums of the country. It begins with the first Argentine painters, foreign painters who came to Bs As at the beginning of XIX century and documented custom and life from those years, till the present Argentine art

Among the works the Museum possesses, are those from XVI, XVII and XVIII century, the rooms with the works by Rodin and Bourdelle.

The Impressionist School from where it is outstanding "La ninfa sorprendida" by Manet; the Post Impressionism includes the magnificent Gauguin "Vahine no te miti" and the "Portrait of Suzanne Valadon" by Toulouse Lautrec, arriving to the currents of XX century: Cubism, Concrete art, Kinetic and Abstraction; these forms adopted, created or reordered by contemporary Argentine artists whose works show universality, facing different expressions of vanguardism.

In the last ten years the Museum has enriched with important gifts. Candido Lopez works, the genial soldier-painter from Paraguay war, was given by his descendants; the collection that was bequested by Antonio Santamarina of Argentine primitives; the works by Goya and Nattier from Acevedo heritage. The valuable collection from Mercedes Santamarina meet important works of the Impressionist School, sculptures by Rodin, furniture and objects from XVIII century, and china; the bequest from the Institute Torcuato di Tella comprises works of antique "maestros"; Gonzalez Garaño collection, prints of XIX century and a part of Antonio Santamarina Collection.

The objects of art that are on exhibition formed 30 % of the complete heritage of the Museum.

Conclusion: which is the collection policy?

In short, the collection has been the result of important bequests from art collectors, than of a museological policy itself. Nowadays the situation is the same, because inadequate interaction exists between Friends Association and the present authorities of Museum. By the way, the recent bequests and acquisitions are very valuable, of high quality and diversity.

Museum's cultural property is important and cannot be left out in the history of the Argentine Fine Arts.

II MUSEUM FUNCTIONING

(1) Structural rganization of the Museum has been the same from 1948 (organigrane references, anexe 1).

On the meantime new necessities have grown which are contemplate in the original organigrane . Altogether with personel diminution, (from 119 to 50 at present), many of the functions are informally or carelessly done, This is the case of research, that works in an isolated environment. We can say too, about security, that has not specialized personel.

In general, Museum lacks of coordination and specific functions that every member must perform .

(2) Conservation and Restoration work is limited to those works of art on exhibition in the Museum or those required on loans . As it was said ,it is due to the lack of economic sources and of priorities too.

(3) Documentation, catalogation and archive work it is handmade. The present system fulfils its objective, though modernization will be convenient by a computarized system to quick tasks, given a support to research work.

(4) Cultural extension area is very dynamic, it has done positive contribution.

The Museum offers guided visits to scholar groups, with projection of films and slides, dictates art classes, organized workshops by reknown plastic artist, concerts and cinema among the activities

Unfortunately some of the welcome programmes have to stop on account of the scarce financial means, as it happened to courses for teachers, children workshops and travelling exhibitions.

III FRIEND ASSOCIATION OF THE NATIONAL FINE ART MUSEUM

Friend Association was founded in

In Argentina Museum Directors are under National Museum Direction, which agrees or disagrees about relevant decisions, as exhibitioⁿs coming from outside.

Friend Association has less burocrati^c impediments, as explained the following example, quoted by Nelly Arrieta de Blaquier, Friend Association President, in "La Nación" notice paper from past June.

"I had a phone called in January from Waldo Rasmussen, Director of Modern Art Museum of New York (International Programe). He offered us an exhibition about "Contrastes de f^ormas:1910-1980".....it willbe on exhibition in BsAs from 15 July to the end of August. Rasmussen had done negotiatioⁿs before the Government authorities, but nothing had happened, but Friend Association got the financial source .

Relations connected with State authorities are delicate. Once and again was said, there is a competitive attitude between Museums Directors and Friend Associations, as if the last would want to manage everything.

It is a conflictive subject, even when the intention would be a good one, Friend Association in a sense, constitutes a parallel direction together the Museum authorities. And even is worrisome the Director of Museum as a member of Friend Association would have voice , but not vote about resolutions to be taken in assemblies.

This is the result of a weak financial budget, Argentine Museums and the rest of third world countries have to face. So, many of their activities, such as publicationscourses, adquisitioⁿs of works of art, etc, could not be performed without support of Friend Association.

In short, as a conclusioⁿ we may say, it is not an ideal situation, but Friend Association is a necessary illness in the time burocracy and budget difficulties aren't solved.

IV MARKET OF ART

It is very weak the relation between Museum and Art Market. Museums have not communication with "marchands" or auctioneers of work of art, generally the acquisitions are scarce.

Museums experts do not ask or give information about objects of art. It is exceptional when objects are offered to Museums on purchasing. This is due, principally to the lack of a budget. Money can't be used for acquisitions at this moment.

There are two sources for auctioneers: Banco Ciudad de Buenos Aires and private firms.

Banco Ciudad de Bs As has daily auctions, but remarkable works of art are only auctioned only 8 or 10 times a year.

There are two ways of income of the works to this Bank: 1) by a pawn for determinate time, and when passed that time the object stays as a Bank property and it is send for purchasing.

2) As private purchasing, it is included in the first Special Auction which is already programmed. This procedure emphasises the speediness of the purchasing.

Evaluations are done by experts and in current money. The differences in evaluations are of %.

The Bank offers to Museums important works of art, in many cases are not acquired on account of what we have said before .

AUCTION FIRMS : PRIVATE

There is a better interchange between offer and demand, private market is active, though at present, economic crisis does not allow a full purchasing.

It is useful to remark the purchasing conditions of auction firms.

"Auctioneers don't give any guarantee to buyers related to origin, author date, epoque, attribution, autenticity or state. References to work in catalogues , brochures, prospectuses, and any other document issued, it is only an opinion".

Buyers must get information for themselves by the inspection of works or another competent mean.

responsability of guaranty is declined once the object is bought. Error, lack of detail when description, quality, genuinity or autenticity or damage are not claimed.

As a conclusion, we must say, that it is easy to see, the scarcity of expertness of the auction firms.

RESEARCH IN FINE ART MUSEUMS

It isn't an easy task to speak about research in our country. I want to define precisely the character of research before entering the theme as to manage clearly.

Research essentially is an original work. It starts from data, // which can be, for example, documents, sources referring to the object we are studying. This object or "monument" as Erwin Panofsky used to say, may be a painting, a sculpture or a construction as we are speaking of Fine Art. also it could be an // artist or an stylistic current.

The different ways of approaching to that "monument" will /// allow us to get conclusions, that could be filled on passing / the time, but otherwise it is a reading, not completely precise of reality.

Very different attitude is, the compilation of data. It does / not point to any type of clarification. The interest in question, is to meet a great quantity of information about the material itself. It is necessary then, to look for different aspects. One is social. We must inquire about the characteristics of the society who acted as a witness of the event, to // know its structure and understand the base of its cultural // scheme. On the other hand, the political aspect, which is not an easy task to deal, as sometimes we got contradictory data. A confrontation of themselves permit an interpretation from / present to past, near or far away.

We obtain the registre of the labor done, through ordered, // chronological data around the object of creation. The work // concludes there, till a new searcher takes the decision to // elaborate another theory, so the compilation work becomes on / investigation work. The intention is, to the objective references, get personal and deeper sense not appart the possibility of error and amend.

Once stated differences between an investigation work and one of data compilation, we can talk about of what happens in Fine Art Museums of Argentina.

Real investigation does not exist in our country. The compilation work, in general, before mounting an exhibition could become into very useful catalogues for public and visitors. ////

That is, investigation itself, as an independent activity it / is not performed, even though related to other museological activities.

This data compilation fulfils the object and accompany in a / responsible manner the process of the exhibition setting. ////

Different catalogues issued, for example, by National Fine // Art Museum of Buenos Aires follow this way: first a synthesis / of collection to be presented, local or foreign. Then a brief / biography of each artist if comprises many; and finally a commentary on the works of art. In some cases it is a copy; in // other only the most remarkable works of the collection are represented or of the unique expositor. This proceeding is followed by most of Museums on their publications; sometimes they are / reduced, because of money scarcity.

In our country the number of Museums of Fine Art are nearly 75. Some of them are important, others have arisen by donation of / works through private donor or the artist descendants after / death. These small museums spread all over the territory, could develop a social task, but mean sources bind the development / of a transcendent cultural activity, and so reduced to simple / guardians of heritage.

Following the theme, wanting to manage directly with sources, / we have sent to each Fine Art Museum a formula to be filled // and be returned with the data asked. The results are these: only 64% answered to the proposal. From this 64%, 38% do the /// tasks related to research. But the whole have made the file of the works. In this file they put the name of the author first, and in second place the theme. Others preferred to point the // author and technique, that is the case of Modern Art Museum of Buenos Aires. It depends more on the characteristics of the collection than on a personal decision. We can remark optimistically that, in spite the task research is not performed, museums in Argentina have detailed files of their patrimony that // constitutes the first step for the second one.

Statistic numbers show us a somber glimpse on work research in Fine Art Museums of Argentina and imposes a reflection. Could/ institutions created for housing conservation and exhibitions/ of works of man from its remote history, resign to this essential principle on the scientific search of reality?.

It is difficult to put the answer in few words but it worth to intend. There are evident economic reasons, on this time of // crisis in our country, labor on art investigation is bound; // though there is another type of investigation having also many problems, is going on with the task.

Another cause may be cultural policy, too much personalized, it does not answer to a common programme; society interests are/ divided, improving one aspect, and diminishing the other, such as research which is not less fundamental to conform a country

Finely we add another reason to the two first. The fact is, // staff in Institutions and Museums not always are trained "ad / hoc". So, many conflicts arise, even good intention grows and/ a desire to do things, frequently they could choose wrong methodology due to specific professionalism lack.

Very deep and new studies are required for a quick rescue of // Argentina Museums from their temporal stagnation, needed a // good portion of National and Municipal interest.

Nevertheless on the investigation reference, we could not forget isolated works issued from Museums of Buenos Aires City / as actual contribution to art history. Also must be mentioned the hard task of Fine Art Academy which fulfil the engagement of people to develop its creative essence.

CONCLUSIONS

More than 50% of Argentina Museums, which have been researched, have not the technical requirement necessary for a good development.

Absence of clear objectives make impossible the programmation of activities. We must say there is not planification of activities. In museums with a great movement, the apparent activity carry inside a remarkable lack of coordination.

Another point to be noticed, that we consider very serious is the following: there is not an evaluation of activities performed and do not remain register at all, but only simple technical data. As it is impossible to meet past experiences it could not be issued projection to the future. Always must begin from nothing, every time it is to become again.

The chapter about definition of collections did not obtain clear answer and in many cases it was omitted. Here is, where the absence of research come to surface and as a result the public can not appreciate the works.

In Provincial Museums for example, those being of scarce sources can not work in a complementary programme or develop inter-related tasks. Museums stagnation and quietness it is not only an economic matter.

By the facts appointed before, we must conclude that Fine Art Museums do not follow a proper policy of collections.

TWO ARGENTINE ART GALLERIES AT THE NATIONAL HISTORICAL MUSEUM

The National Historical Museum, which typology is contained in its name, lodges however great collections of weapons, coins and medals, shields, flags and, above all, drawings, water-color, paintings, engraved and paintings. This gives place to meet not only historiographers there, but also people who studies about oplotecology, numismatics, heraldry, vexillology and Fine Arts historiographers, as the place is considered a real main source for their studies. So this "Historical Museum" denomination in the River Plate area, sounds rather peculiar, for, in its being, all museums are.

Together with Natural Sciences Museum, it can be considered in Argentine as father of all museums caused it was originated in eighteen twenty three thanks to Bernardino Rivadavia, who created the PUBLIC MUSEUM, consisting of embalmed animals collections, historical things and paintings. As time passed by, things were clasificated according to different specialties. Nowadays we can find among its havings paintings coming from the origin as the pictures of John The Sixth of Spain and his wife Bárbara of Portugal. The General Mitre, the Colonel Garmendia and the Doctors Cárcano, Zeballos Mantilla and Carranza, ending Century Culture men, made their desinterested contribution to the growing out of its collections.

The Painting Plates Gallery is quiet interesting, as it revives argentine past through the plastic testimonies of the so called "Travellers Artist" who, in the opinion of Córdoba Iturburu, were influenced by a soft, country atmosphere of a shepherd, military culture that filled them with strong naturalism. In the same place we can also find works from the former painters of the country.

The water-color paintings of the english navy-man EMERIC ESSEX VIDAL who reached these beaches twice, staying from 1816 to 1820 and from 1826 to 1829, are specially attractive by its freshness. This man was the first to give plastic evidence of the original Buenos Aires looked from the inside, its characters and costumes: "The water man" (1818), "The slaughter house" (1818), "Fishermen in Buenos Aires" (1817), "Cart going throw a swamp" (1829), "Horse Race" (1819), "Pulpería" (General Store) (1818) and some others among which "The Fortress" (1816) that pretends the argentine flag and that is considered the first image with the national symbol, stands out.

When Vidal went back to London he ordered the publication of "Picturesque Illustrations of Buenos Aires and Montevideo". The Argentine collectionist

///Alejo González Garaño went to London and bought several of these water-color paintings, making his collection grow to the number of sixty. He had fifteen works reproduced in one printing of one hundred and fifty examples. Together with them he added a study about Argentine Iconography till eighteen twenty.

The genevan CESAR HIPOLITO BACLE and his wife ANDREA MACAIRE made an interesting lithographic work. In the Gallery we can see the pleasing "coloured carving collection" called "Extravagancies of Eighteen Thirty Four", related to the fashion of the people from Buenos Aires imposed by Manuel Mateo Masculino, who created the typical well comb (an exaggeration from the Spanish comb playing the main role in the River Plate area by last century's latest years). The engravings make this fashion ridiculous by headings like: "Shell combs at the theater", "Shell combs at home", "Shell combs at the ball-room" or "Shell Combs at the walk". We can also see "The cake-seller" showing Buenos Aires uses. This artist founded the "Estate's Lithography", the first establishment in the range that published in 1830. "Costume and suits of the Buenos Aires Province" (1830-1833). More than forty pictures of civil and military eminencies came out from this work-shop. He also published works like "live-stock trade marks", maps, outlines and scores in correspondence with his cartographical, botanicals and naturalist interest. Carlos Risso guided him in and Moulin, Guérin, Daufresne, Pellegrini and Onslow contributed to his task. The engraving: "Carrying the corpse of his excellency mister Governor Manuel Dorrego" based upon drawings from Onslow (1829) deeply significant for Argentines, is shown for historical reasons at the "Confederation Room" as well as the one made by his wife Andrea Macaire related to the "Brothers Reinafé and Santos Perez's shooting" guilty of the leader Facundo Quiroga's death. Both of them are for the realism they have, real documental sources. Bacle is sent to prison because of his accusation against Rosas. He later formed him to his troops causing the French Government's complaints. He is put to freedom but dies short after on January the fourth eighteen Twenty eight.

Another important plastic craft is the one left by CARLOS ENRIQUE PELLEGRINI who came to Buenos Aires in 1828 when Rivadavia who had entered into agreements with him to raise hydraulic projects was in that moment out of Government. He was welcomed by the Governor Dorrego but he ///

/// could n't put his professional arms into practise, so he devoted himself to drawing specially to picturing having great success in the local society. In the Gallery we can appreciate "Inside of the cattle ranch", "Little Sky" "Cielito" (one of the most traditional dances), "The Tacho Barracas Port", "Slaughter house", "Media Caña" another argentine traditional dance. These engravings are a real photographs of the usual scenes of the daily scenes played by pampa's local people: gauchos. Cabildo Museum which is part of the Complex National Historical Museum shows water-color paintings of Carlos E. Pellegrini that were lent by Fine Art National Museum for the topic: "Victoria's Square", "Cabildo" (Municipal Council), "The Cathedral" made in 1829. The water-color painting showing the Cabildo was considered the best iconograph document for the historical building's restorer Architect Buschiazzi who appreciated the detailing. He founded the "Art's Litograph" Publishing in 1831 the Album "Tableau Pintoresque", and in 1841 " Picturesques and Phisonomical Memories of the River Plate". He had many interested, he walked in the country, he founded the "River's Magazine" and he published a "Live-Stock Trade-Mark Selector". He was a town council engeneer and he put up the first Colon Theatre in 1856. He was married to Maria Bevans, the daughter of another engeneer who had also made agreements with Rivadavia and they had a son: Carlos Pellegrini who came to be the country's President.

Another travelling painter was JUAN LEON PALLIER born in 1823 in Rio de Janeiro. He went to France in 1830 where he studied painting with Picot. When he came back he studied at the Fine Arts Academy, where he soon after got a Scholarship to improve his studies in Europe where he remained till 1866, when he came back to America. He travelled across Chile, Brazil, Uruguay and Argentine materializing what he saw in drawings, color-water paintings, lithographs and oil paints. In 1864 and 1865 he published an Album, painted by Pelvilain, containing fifty two lithographies about the scenes and characters of the countries he had travelled. In the Gallery at the Museum twenty six of those lithographies can be seen but with the adding touch of his personal european view. Among them: "The Salting Place", "The stop in the Pampa", "Country Races" (called Horse Races), "The Sheepshearing", "The Cock's Squarell", "Inside of a Ranch", "The Corn-Grinder" and the most famous called "Creole Idyl" or "The Gaucho in love" with poems of the poet Ricardo Gutiérrez. He painted this work in oil, and we can find it at the Argentine Art Room in the Fine Arts National Museum and ///

///is appreciated for the joining of romantic and neo-classic components in an american daily topic. He also made ornamental works in the Coliseo Theatre and some architectonical projects, going then back to Europe where he went on painting but this time he laid away the creole topics. He dead in Lorris in 1887.

The Gallery es finnish^{two}ed up with works from the first painters of the country: FERNANDO GARCIA DEL MOLINO and CARLOS MOREL.


FERNANDO GARCIA DEL MOLINO appears in an oil self-portrait followed on by ten coloured drawings of an undoubth documental value. Among them "Obligado's Ranch", "San Antonio de Areco", "Pergamino", "Pilar's Church", "Capilla del Señor" of real country tradition, "Luján Village's Church", the first sanctuary of the virgin, where, nowadays the privileged church is set up. All o them call out with realism places with realism places with intense creole tradition. García del Molino was born in Chile in 1813 but he acquired his plastical studios at the Drawing School created by Rivadavia, together with Morel~~ay~~ Baz. His teachers were José Guth and Pablo Caccianiga. He started out his studies marking miniatures with Morel, but he is generally known as Rosas's pinter because he made quite a lot of Buenos Aires's Governor's portraits that can be f~~and~~ at the room calling out Rosas. Among them one stands out: a pencil drawing of an ~~old~~ Rosas's profile, made in England. We can also find oil-paintings from this artist. They are outstanding men like José Felix Aldao and Juan Moreno. He died in 1894.

Inside Argentine art of plastic, JUAN CARLOS MOREL, the first native pain~~ter~~ ter of the country, stands firmly out. He studied together with García del Molino, being his coworker as well as his friend. He got a title of outstanding qualifications at the Drawing School of the University in 1830. In 1835 co-work with the chilean artist he made a great number of miniatures, and after a short time, he made lithographies, portraits and costume ways scenes. He appered a creole theme range of drawnings to the lithographer Ibarra and went on working in Buenos Aires till 1842. He published the lithographic album: "Daily uses and usual Costumes in the River Plate from 1844-1845. Nine of these lithographies are shown out in the Museum's Gallery: "The Gaucho's Family", "El Ombú", "La Media Caña", "The Gaucho and his Weapons" and some other where we can see the gaucho in the pampa with his cart, which is somewhat part of himself and his habitat: a mean of transport and a home. His work started to decline///

///and his mentally disabled when he died in Quilmes en 1894.

CANDIDO LOPEZ is in the same way, another important eminence in the Argentine plastic art, as he can't be considered as following any current at all and however he has a proper definite style. In another Gallery of the museum the war of the Triple joining against Paraguay is rescued, being the reason of investigation and analysis by the studious people. He was born in Buenos Aires in 1839 and Descalzi, Verazzi and Manzoni guided him through his plastical studies. In 1862 he made General Mitre's oil portrait. When the war began he enrolled San Nicolas's Battalion that made the campaign to Paraguay and he was badly injured in Curupaytí, losing his right arm. This fact gave reason to him to skill of his left hand to the point of drawing the outlines of all the situations he had lived during those struggles and elaborating many paintings. The National Historical Museum counts with thirty two works of fabulous realism and precision. What makes these works distinctive is the fact that the painting is much more wider than deeper, and in this way it is possible for the painter to capture and to express many scenes and many characters at the same time. The detailing is photographic in view with horizons and with an air view that makes possible to capture a wide vision at a first glance. Finished lines and a well, precisely light and shadow handling, negation of illusionism and a colour definition with incredible detailing define his work. It is a real epic poem where gracefulness and poetry are not left out. Some people take him as a precursor of naïf Art in Argentina but Cándido López only resembles to himself. This year the Professor Rivera gave out a calling out exposition of this Argentine painter in Buenos Aires's Jockey Club, gathering most of the Museum's oils and three natures of great pictorial quality and a stamped naturalism coming from a private collection (Amalia Lacroze de Fortabat). Together with Cándido López's paintings these are two letters: the first, sent by López to Mitre in which he asks him for the approval of his work, and the latter, the answer back of General Mitre in which he says: "Your Paintings are really historical documents" and congratulates him for his patience, loving careful work". The painting "Pasaje del Riachuelo" dated 23 of December, 1865 was selected as well as "Las Pases entre el Gobernador Matorrasy el Cacique Paykin", painted in 1775, and taken as the first historical painting in the country, and the portrait of San Martín by Gil de Castro to represent The Historical Museum in the exposition prepared specially for ICOM 86 named "Testimony of Centuries-

///People Department and died in Baradero in 1902.


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