



# Smithsonian

## *Archives of American Art*

### A Finding Aid to the Giulio V. Blanc Papers, 1920-1995, in the Archives of American Art

Rosa M. Fernández

September 2001

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Giulio V. Blanc papers
<b>Date:</b>	1920-1995
<b>Identifier:</b>	AAA.blangiul
<b>Creator:</b>	Blanc, Giulio V.
<b>Extent:</b>	11 Linear feet 0.001 Gigabytes
<b>Language:</b>	The records are in English and Spanish.
<b>Summary:</b>	The dates for the Giulio V. Blanc papers range from 1920-1995. Measuring a total of eleven linear feet and 0.001 GB, the collection provides documentation of the art exhibitions Blanc curated during his career, including original writings and exhibition catalogs. The extensive artists files in the collection provide information on numerous Latin American and Caribbean artists. The collection also provides historical information on the life and culture of Cuba.

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## Administrative Information

### Provenance

Margherite Blanc, sister of Giulio V. Blanc, donated her brother's papers in 1998 to the Archives of American Art, Smithsonian Institution. This collection, along with numerous other Latino collections, was acquired through the 1996 Latino Art Documentation Project in South Florida. Initiated to chronicle the thriving art scene so apparent in the city's galleries, museums, and private collections, the project resulted in numerous acquisitions described in the revised edition of the *Papers of Latino and Latin American Artists*. Both the project and the publication were made possible, in part, with funding provided by the Smithsonian Institution's Center for Latino Initiatives.

### Related Materials

Papers of Giulio V. Blanc, 1930-1982, are also located at the University of Miami Archival Collections.

### Alternative Forms Available

This collection is available on 35 mm microfilm reels 5476-5487 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

A duplicate set of microfilm was donated to the CUNY Graduate Center Library, 365 5th Ave., New York, NY, at the request of Margherita Blanc.

## Processing Information

Processing of the collection was completed by Rosa M. Fernández at the Archives of American Art, Washington, DC, June 26, 1999. The finding aid was revised in October 2001 prior to EAD conversion. Born-digital materials were processed by Kirsí Ritosalmi-Kisner in 2019 with funding provided by the Smithsonian Collections Care and Preservation Fund.

## Preferred Citation

Giulio V. Blanc papers, 1920-1995. Smithsonian Institution. Archives of American Art.

## Restrictions on Access

The collection is open for research. Use requires an appointment and is limited to the Washington, D.C. research facility.

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## Biographical Note

Cuban born independent curator, critic, art historian and consultant Giulio V. Blanc (1955-1995) specialized in Cuban and Latin American art history and in his lifetime collected a wealth of material on the subject. Through his numerous exhibitions and keen articles appearing in national and international art journals, Blanc became a leading authority on Latin American art and successfully established himself as a link between Cuban and Cuban-American artists and US galleries and museums. *The Miami Generation* (1983) and *Amelia Peláez: A Retrospective* (1988) are two significant exhibitions Blanc curated for Miami's Cuban Museum of Arts and Culture in addition to the celebrated *Wifredo Lam and His Contemporaries, 1938-1952* (1992) for New York's Studio Museum in Harlem. Giulio V. Blanc was among the key figures that catapulted Latin American art onto the mainstream in the early 1980s.

Giulio V. Blanc was born in Havana in 1955 to Baron Lodovico Blanc and María V. Blanc. The Blanc name hails from Italy and the title of Baron was awarded to Alberto Blanc, Lodovico Blanc's grandfather, while he was Secretary of State in 1873 under Victor Emmanuel II of Italy. As young advocates of Cuban culture, the Blanc's collected a number of paintings by Cuban artists but were forced to leave behind the works of Cuban masters such as Carlos Enríquez, Victor Manuel, René Portocarrero, Fidelio Ponce and others to facilitate an uncomplicated exodus from the country during the revolution. Lodovico and María were in their thirties and Giulio was five years old when the family settled in Miami.

Giulio Blanc completed his undergraduate education at Harvard and proceeded to Brown University and the Institute of Fine Arts in New York for graduate work (1979-1980). During his career, he served as an independent curator and consultant to The Cuban Museum of Arts and Culture (Miami), The Metropolitan Museum (Miami), and The Museum of Contemporary Hispanic Art (New York) among others. He also lectured on Latin American art history at the Art Museum of the Americas, OAS (Organization of American States), Washington, DC, The University of Miami, and El Museo Nacional de Arte in La Paz, Bolivia. In addition, he worked as a consultant in the Latin American Paintings Department at Sotheby's auction house in New York and served on the editorial board of the magazine *Art Nexus*. Blanc was pursuing a doctoral degree in art history at the City University of New York before his premature death in 1995 at the age of thirty-nine.

## Missing Title

- 1955 Born November 1 in Havana, Cuba to Baron Lodovico and Baroness María V. Blanc, young collectors of Cuban art. The title of Baron was awarded to Alberto Blanc, Lodovico Blanc's grandfather, in 1873 while Alberto was Secretary of State under Victor Emmanuel II of Italy.
- 1960 The Blanc family migrates to the United States because of the escalating revolution. Lodovico and Maria V. Blanc are in their thirties when they flee the island. The works of Cuban painters such as Carlos Enríquez, Victor Manuel, René Portocarrero, Fidelio Ponce and others were left behind to facilitate an uncomplicated exodus.
- 1976 Giulio V. Blanc serves as research assistant for one year at the Tozzer Library, Peabody Museum, Harvard University.
- 1977 Graduates cum laude from Harvard College with a B.A. in Archeology.
- 1979 Graduates from Brown University with a M.A. in Archeology. Was a research assistant until 1980 at the Gallery of the Center for Inter-American Relations, New York city.
- 1980 Receives a certificate in Museum Studies from the Graduate School of Arts and Science, New York University. Curates *Emilio Sánchez: Lithographs* which opens at the Pagoda, Ransom-Everglades School, Coconut Grove, Florida. Co-curates *Cuba in the Nineteenth Century* for Miami's Miami-Dade Public Library.
- 1981 Joins the Latin American Paintings Department, Sotheby's Auction House, New York and serves for two years.
- 1982 Co-curates *Young Hispanics, USA* which opens at the Lehigh University Museum, Bethlehem, Pennsylvania and curates *Ten Out of Cuba* for INTAR Latin American Gallery in New York.
- 1983 Curates *Cuban Fantasies* at the Kouros Gallery in New York and *Pablo Cano en Paris* for the 4 Place de Saussaies in Paris, France. Also curates *The Miami Generation: Nine Cuban-American Artists* for the Cuban Museum of Arts and Culture in Miami and the Meridian House in Washington, DC.
- 1984 Serves as independent curator and consultant to Miami's Metropolitan Museum and Art Center and The Cuban Museum of Arts and Culture; The Museum of Contemporary Hispanic Art in New York and other institutions. Lectures at the Art Museum of the Americas (Organization of American States) in Washington, DC; The University of Miami; The Cuban Museum of Arts and Culture (Miami); The Center for the Fine Arts (Miami); Rockland Center for the Arts (West Nyack, NY); and the National Museum of Art, La Paz, Bolivia. Curates *Young Collector's of Latin American Art* which opened at Miami's Metropolitan Museum and Art Center.
- 1985 Curates *Dancing Faces: An Exhibition of Mexican Masks* for the Metropolitan Museum and Art Center in Miami and *Nuevas Vistas: Latin American Paintings* which opens at the Wistariahurst, Holyoke, Massachusetts. Curates *Architecture in Cuban Painting*, for the Miami Dade Public Library.
- 1986 Receives and M.A. in Art History at New York University's Institute of Fine Arts. Curates *Carlos Enríquez* for the Cuban Museum of Arts and

	Culture, Miami, Florida and <i>Into the Mainstream: Ten Latin American Artists Working in New York</i> for the Jersey City Museum in Jersey City, New Jersey.
1987	The exhibition <i>Aurelia Muñoz: Selections</i> , curated by Blanc, opens at the Metropolitan Museum of Art in Miami, Florida. Serves as juror for <i>Expresiones Hispanas: Coors National Hispanic Art Exhibition</i> , Denver, Colorado. Curates <i>Visions of Self: The American Latin Artist</i> for the Miami-Dade Community College gallery.
1988	Receives a grant from the NY State Council on the Arts for research on Cuban artist Wifredo Lam for the exhibition at the Studio Museum in Harlem, New York. Enrolls in the art history Ph.D. program at the City University Graduate Center, New York city. First bombing of the Cuban Museum of Arts and Culture in Miami takes place. Blanc's <i>Amelia Peláez: A Retrospective</i> successfully opens at the Cuban Museum of Arts and Culture despite much controversy.
1989	Curates <i>Urgent Dream: New Work by Mario Bencomo</i> at the Museum of Contemporary Hispanic Art (MoCHA), New York. Second bombing of the Cuban Museum of Arts and Culture, Miami FL.
1990	New York correspondent for <i>Arte en Colombia</i> , Bogota. Serves as adjunct lecturer at Queens College (CUNY) for the Fall semester. Curates the exhibition, <i>The Post-Miami Generation</i> for the Inter-American Gallery in Miami, Florida. Co-curates <i>Figurative Perspectives: Six Artists of Latin American Background</i> for the Rockland Center for the Arts, West Nyack, NY.
1991	Visiting scholar at University of Massachusetts at Amherst. Writes a small play, <i>Tía Carmela: A Cuban Tragicomedy</i> , illustrated by Cuban artist and friend Pablo Cano.
1995	Dies at the age of forty of AIDS related complications.

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## Scope and Content Note

The Giulio V. Blanc papers measure approximately 11 linear feet and 0.001 GB and date from 1920 to 1995. Compiled by Blanc since the beginning of his curatorial, writing, and research career in the 1980s, the papers consist primarily of artist files on Cuban, Cuban-American, and Latin American artists (1920-1995 and undated). Also found is biographical information (1994-1995), interviews by Blanc (1984-1987, 1994) and miscellaneous letters from artists and friends (1983-1995 and undated).

The first series, Biographical Files, 1994-1995 includes information about Blanc's career. Series 2: Miscellaneous Letters, 1983-1995, undated, consists of letters from artists and friends on various topics. Series 3: Artist Files, 1920-1995, undated, represents the bulk of the collection (approximately 300 artists in all, 6 linear feet), and contain materials either collected by Blanc or received by Blanc from the artists themselves. These consist of biographical material about the artist, usually two or three paragraphs written by Blanc, scattered resumes and copies of fellowship applications. Also found are newspaper clippings, exhibition announcements and catalogs, and letters or correspondence between Blanc and the artists. Of special interest in this series are numerous taped interviews with celebrated Cuban artists and art historians such as José Gómez Sícre, founder and first director of the Art Museum of the Americas, Organization of American States. Gómez-Sícre describes his early career and involvement with acquisitions for the museum's permanent collection as well as his working relationship with Alfred

H. Barr, first director of the Museum of Modern Art in New York. Gómez-Sícre's notable book, *Pintura Cubana de Hoy*, published in Havana in 1944 is included in the files.

Elena Peláez de Medero, another interviewee, discusses her sister, Cuban painter Amelia Peláez (1896-1968). Blanc interviewed Elena Peláez in Miami for his 1988 exhibition *Amelia Peláez: A Retrospective*. The Peláez file includes Blanc's correspondence with her as well as copies of rare 1930s and 1940s exhibition catalogs from Amelia Peláez's early career. Among the catalogs is a copy of *Modern Cuban Painters* from the 1944 exhibition held at the Museum of Modern Art in New York. Also found are rare French, German and Spanish newspaper clippings on Peláez dating back to the 1920s. Of interest is a copy of Amado Blanco's 1937 poetry book, *Poema desesperado*. Published in Havana, the book is dedicated to the memory of Federico García Lorca and includes illustrations by Peláez.

Another prominent artist whom Blanc interviewed was Enrique Riverón (b. 1901) leader of the Cuban *vanguardia*. He was a member of *El Grupo de Montparnasse*, a talented group of painters and writers living in the southern district of Paris in the late 1920s, an area noted for its boisterous after-hour activities. The interview was published in the *Journal of Decorative and Propaganda Arts* in 1997. Also found in the papers are illustrated letters and greeting cards addressed to Blanc and his parents, Baron Lodovico Blanc and María V. Blanc.

Series 4: Exhibition Files, 1977-1995, undated, consists primarily of material Blanc compiled for exhibitions he curated. Found here are letters from museum directors, artists and colleagues, drafts and finished essays for exhibition catalogs, and printed material such as newspaper clippings of art reviews. This series also includes files on exhibitions Blanc did not curate.

Series 5: Subject Files, 1933-1995, undated, are files relating to Cuban art, culture, and society, the Cuban revolution, book projects, Biennials in Havana and São Paulo, the 1988 controversy surrounding the Cuban Museum of Arts and Culture (Miami, FL) and other topics. Found are letters, drafts of writings, notes, printed material such as newspaper clippings and magazine articles, press releases, and exhibition announcements.

Particularly extensive is the documentation about the 1980s conflict at the Cuban Museum of Arts and Culture. In April 1988, a fund-raising auction at the 24-year-old 'little Havana' institution resulted in heated disputes that escalated to violence. The works auctioned were by Cuban artists still living on the island. Many in Miami's Cuban community considered these artists to be supporters of the Communist regime and were outraged. One of the disputed works purchased the night of the auction, a drawing by Manuel Mendive, was taken across the street by its successful bidder and burned. In addition, the museum building was damaged by a pipe bomb shortly after the sale. In the National Public Radio news story (available in Blanc's papers on audio cassette) Helen Kohen, critic for the *Miami Herald* commented, "We're not talking about paintings. We're talking about 'my brother's in jail'. That's what we're talking about." The situation intensified quickly; transcending local politics and involving the Treasury and Justice Departments, the American Civil Liberties Union, the Federal Bureau of Investigation, and Sotheby's and Christie's auction houses. Ramón Cernuda, the museum vice-president who organized the auction also had his personal collection of Cuban art impounded by the FBI. A second bombing took place in 1989 to protest an exhibition of Cuban artists who came to the U. S. during the early 1980s Mariel boatlift.

The seriousness of the conflicts in the Miami museum prompted the Museum of Modern Art in New York to withdraw an offer to lend three paintings to the Cuban museum for the 1988 exhibition *Amelia Peláez: A Retrospective* scheduled to open later that year. Curated by Giulio Blanc, it was the first U.S. retrospective of this important Cuban artist and the exhibition helped situate her work. The Cuban Museum of Art in Daytona Beach, an institution that helped start the Miami museum, also withdrew an offer to lend "Amelias". The result was an exhibition devoid of works owned by the Museum of Modern Art, important paintings created after 1963, the year President Kennedy imposed economic sanctions on Cuba.

To publicize the Peláez exhibition and boost attendance, the museum placed a public invitation in the Spanish section of the *Miami Herald*. The half page ad, also found in the Blanc papers, lists more than 100 intellectuals and professionals who supported the exhibition. Blanc stated in a letter to the *Miami Herald*, "It is horrifying to think there are those in Miami who would burn a painting for the sake of politics. This was the same reasoning utilized by Joseph Goebbels when he made bonfires of books and paintings by anti-Nazi and 'degenerate' artists and writers in 1930s

Germany... One can only pity the ignorance of those who play into the hands of the Castro regime by resorting to uncivilized tactics that can only hurt the image of the Cuban-exile community and of Miami in general."

The files concerning the Cuban Museum of Arts and Culture contain exhibition announcements, copies of court orders, press releases and correspondence between Blanc and the Museum of Modern Art in New York regarding the museum and the Peláez exhibition. Also included are a great number of newspaper articles printed in two of Miami's major newspapers, the *Miami Herald* and *El Nuevo Herald* which covered the story until it was resolved in the early 1990s. Offering additional information on the controversy are a number of letters addressed to either Blanc or his parents from artists and friends expressing either discontent with the museum's state of affairs or gratitude for the Blanc's financial support during the museum's reconstruction. These provide remarkable insight into a relatively heterogeneous Cuban community.

Series 6: Sound Recordings, 1992, 1994 consists of two untranscribed audio cassette tapes. One is of the 1992 College Art Association's session: *Artistic Voices of Latin America: The Aesthetics of Anti-Colonialism* held in Chicago, Illinois in which Giulio V. Blanc was a panelist. The other is a rare 1994 interview conducted by Blanc with poet-priest Monseñor Angel Gaztelu, a friend of many Cuban writers and artists, and who presided over Peláez's funeral service in 1968.

The last series, Series 7: Photographs, 1981-1993, undated, includes black and white portraits of artists, group shots of Blanc with "Miami Generation" artists María Brito, Pablo Cano, María Martínez-Cañas, Carlos Macía, Arturo Rodríguez, and César Trasobares, and photos of other artists.

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## Arrangement

The Giulio V. Blanc papers are arranged into seven series primarily according to type of material. Within each series, materials are arranged chronologically, except for Artist Files and Subject Files which are arranged alphabetically by either name or subject.

### Missing Title:

- Series 1: Biographical Files, 1994-1995, undated (box 1; 3 folders)
- Series 2: Miscellaneous Letters, 1983-1995, undated (box 1; 3 folders)
- Series 3: Artist Files, 1920-1995, undated (boxes 1-8, ER01; 6 linear ft., 0.001 GB)
- Series 4: Exhibition Files, 1977-1995, undated (box 8; 1 linear foot)
- Series 5: Subject Files, 1933-1995, undated (boxes 8-12; 2.5 linear feet)
- Series 6: Untranscribed Sound Recordings, 1992-1994 (box 12; 2 folders)
- Series 7: Photographs, 1981, 1993, undated (box 12; 2 folders)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

Art, Latin American  
Artists -- Cuba  
Cuban American art  
Cuban American artists  
Latino and Latin American artists

### Types of Materials:

Sound recordings



Names:

Brito, María (1947-)  
Cabrera, Lydia  
Cano, Margarita, 1932-  
Cano, Pablo  
Carreño, Mario  
Carulla, Ramón, 1938-  
Cuban Museum of Arts and Culture (Miami, Fla.)  
Demi, 1955-  
García, Herman, 1935-  
Gattorno, Antonio  
Gaztelu, A. (Angel)  
Goldman, Shifra M., 1926-2011  
Gómez Sicre, José  
Gómez-Peña, Guillermo  
Lam, Wifredo  
Larraz, Julio  
Libin, Victoria  
Macia, Carlos A., 1951-1994  
Martínez-Cañas, María  
Riverón, Enrique  
Rodríguez, Arturo, 1956-  
Sánchez, Juan, 1954-  
Sí, Juan  
Trasobares, César  
Vater, Regina  
Vázquez Lucio, Oscar E. (Oscar Edgardo), 1932-

Occupations:

Art historians -- Florida -- Miami

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## Container Listing

### Series 1: Biographical Files, 1994-1995, undated

*3 Folders (Box 1)*

**Scope and Contents:** Included is a page of Blanc's resume, a self-written biography, and a letter from The Graduate School and University Center (CUNY) advancing Blanc to candidacy for a doctoral degree in art history. Also found is a press release for a 1995 panel discussion and a New York University Museum Studies newsletter which mentions Blanc's exhibition, *Wifredo Lam and His Contemporaries* at the Studio Museum in Harlem, and other miscellaneous material.

**Available Formats:** Biographical files are on reel 5476.

Box 1, Folder 1	Biographical material, undated
Box 1, Folder 2	Letter, 1994
Box 1, Folder 3	Miscellany, 1995

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## Series 2: Miscellaneous Letters, 1983-1995, undated

### *3 Folders (Box 1)*

Scope and Contents: Letters in Spanish and English to Blanc from artists and friends and to Blanc's parents Lodovico and Maria V. Blanc; arranged chronologically.

Available Formats: Miscellaneous letters are on reel 5476.

Box 1, Folder 4-6                      Letters, 1983-1995, undated

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## Series 3: Artist Files, 1920-1995, undated

### 6 Linear feet (Boxes 1-8)

#### 0.001 Gigabytes (ER01)

**Scope and Contents:** This extensive series contains artist files Giulio Blanc collected and arranged alphabetically by name of artist. The files contain scattered correspondence, newspaper clippings, original writings, exhibition announcements and catalogs, and miscellaneous materials, one in born-digital form.

Several of the artist files are further broken down into areas such as Biographical Material, Letters, Writings, Notes, Printed Material, Audio material, and Photographs. Examples of Biographical material include curricula vita and resumes, fellowship applications, copies of birth certificates, written statements by artists concerning their work, and brief reference information written by Blanc about the artists and their artwork.

Letters are from art institutions, artists, curators, art historians and friends and are addressed primarily to Giulio Blanc, although a number of letters are addressed to other individuals. Found are original letters, photocopies, or facsimiles and occasionally include attachments such as exhibition announcements, newspaper clippings or photographs. Greeting cards and postcards are also found here.

Writings consists of unpublished material such as draft copies of essays and articles, papers written for courses, as well as poems, journal entries, and other original writings. Printed material includes exhibition announcements and catalogs, public program brochures, invitations to exhibition openings, and published articles and newspaper clippings. These are recorded by name of item.

In addition, the artists files also house interviews conducted by Blanc and recorded on audio cassette tape. Those interviewed are artist Enrique Riverón, curator José Gomez Sícre, Cuban ethnographer Lydia Cabrera speaking on the work of Wifredo Lam (Wifredo Lam files), Eva Frajaville on Agustin Fernández (Agustin Fernández files), and Elena Peláez de Medero discussing the work of her sister, Amelia Peláez (Amelia Peláez files).

Of special interest in this series are a number of documents in the files of artists Wifredo Lam, Amelia Peláez and Enrique Riverón. These include rare exhibition announcements and invitations, exhibition catalogs, clippings from European newspapers and various other original documents that date from the 1920s-1990s. An itemized list of these documents is found in the

[See Appendix for list of printed material from Series 3 for Wifredo Lam, Amelia Peláez, and Enrique Riverón](#)

**Appendix:**  
Printed  
Material from  
Series 3  
for Wifredo  
Lam, Amelia  
Peláez, and  
Enrique  
Riverón:

Wifredo Lam: Exhibition and Auction Announcements and Invitations, 1955-1996

- 1955: *Wifredo Lam*, Pabellón de Ciencias Sociales, Havana
- 1969: *Wifredo Lam on Paper*, Cisneros Gallery, New York
- 1982: *Homenaje a Wifredo Lam*, Museo Español de Arte Contemporáneo, Madrid
- 1984: Important Latin American Paintings, Drawings, and Sculpture, Sotheby's, New York
- 1987: *Wifredo Lam*, Galerie Albert Loeb, Paris
- 1987: *Wifredo Lam: Peintures*, Galerie Maeght Lelong, Paris
- 1992: *Rumbas & Love Songs: The Musical Canvas of Wifredo Lam*, Symphony Space, New York
- 1992: *Wifredo Lam*, Museo Nacional Centro de Arte Reina Sofía, Madrid
- 1993: *Wifredo Lam: The Annonciation di Aimé Cesaire*, Fedric Snitzer Gallery, Coral Gables
- 1994: *Wifredo Lam: Oeuvre Gravé et Lithographié*, Musée du Dessin et de L'Estampe Originale de Gravelines, Paris
- 1996: *Wifredo Lam: Catalogue Raisonné*, Gary Nader Gallery, Coral Gables

Wifredo Lam: Exhibition brochures and catalogs, 1950-1993

- 1950: *Exposición Lam: Obras Recientes*, Havana
- 1955: *Exposición Lam*, Museo de Bellas Artes, Caracas
- 1959: *Lam*, Galleria Pagani, Milan
- 1969: *Wifredo Lam: Exposición de Pinturas*, Casa de Cultura, Cuenca
- 1971: *Wilfredo Lam*, Gimpel Gallery, New York
- 1977: *Wilfredo Lam*, Galeria Meindl, Bogota
- 1978: *Lam*, Gissi Galleria d'Arte, Torino
- 1980: *Wifredo Lam*, Galleri D'Arte La Borgognona, Rome
- 1981: *Max Ernst-Wifredo Lam: Paintings, Watercolors and Graphics*, Guild Gallery, New York
- 1992: *Afro-Caribbean Culture: The World of Wifredo Lam*, The Americas Society, The Studio Museum in Harlem and the Symphony Space, New York
- 1993: *Wifredo Lam*: Museo Nacional Palacio de Bellas Artes, Havana
- Undated: Winter Calendar, The Studio Museum in Harlem, New York

Amelia Peláez: Exhibition Announcements, Invitations and Brochures, 1988, undated

- 1977: *Amelia Peláez*, Metropolitan Museum and Art Centers, Miami
- 1988: *Amelia Peláez 1896-1968: A Retrospective*, Museum of Modern Art of Latin America, Washington DC
- 1988: *Amelia Peláez 1896-1968: A Retrospective/Una RetrosPerspe*, Cubann Museum of Arts and Culture, Miami
- 1988: Fall calendar, Museum of Modern Art, Organization of American States, Washington DC
- Undated: Information on artist, Organization of American States, Washington, DC

Amelia Peláez: Exhibition Catalogs, 1930s-1980s, 1991

- 1933: *Exposition: Amelia Pelaez del Casal*, Galérie Zak, Paris
- 1935: *Exposición: Amelia Pelaez del Casal*, Lyceum, Havana
- 1937: *Dance International 1900-1937: Exhibit of Arts Relating to the Dance*, Rockefeller Center, New York
- 1941: *Peláez*, Norte Gallery, New York
- 1943: *Amelia Peláez: Retrospective 1929-1943*, Institución Hispano-Cubana de Cultura, Havana
- 1968: *Amelia Peláez: Exposición Retrospectiva*, Museo Nacional Palacio de Bellas Artes, Havana (2 copies)
- 1977: *Amelia Peláez*, Metropolitan Museum and Art Centers, Miami
- 1977: *Cuba Peintres D'aujourd'hui*, Musée d'Art Moderne de la Ville de Paris, Paris [Incomplete]
- 1979: *La Gran Pintora Cubana Amelia Peláez*, Museo de Arte Moderno, Mexico City
- 1980: *Amelia Peláez: Oleos Tempera y Tinta*, Museo de Arte Moderno, Bogota
- 1986: *Amelia Peláez: Exposición Antologica, Pinturas 1929-1967*, Museo Nacional de Bellas Artes, Havana
- 1991: *Amelia Peláez: Exposición Retrospectiva, 1924-1967*, Museo Nacional de Bellas Artes, Caracas

Enrique Riverón: Exhibition Announcements and Catalogs, 1957-1994, undated

- 1926: *Enrique Riverón*, Association Paris Amerique Latine, Paris
- 1957: *Riverón*, Sudamericana Gallery, New York
- 1958: *Retrospective Exhibition: Riverón*, Wichita Art Museum, Wichita
- 1960: *Enrique Riverón*, Arger Gallery, Coral Gables
- 1961: *Riverón*, Gallery of Modern Arts, Sante Fe
- 1965: *Riverón*, Bacardi Art Gallery, Miami
- 1965: *Riverón*, Museum of Modern Art, Miami
- 1969: *Enter the Sun: New Paintings by Riverón*, Pageant Gallery, Miami
- 1973: *Gala: Grupo de Artistas Latinoamericanos*, Bacardi Art Gallery, Miami

- 1974: *Riverón Retrospective Exhibition*, Bacardi Art Gallery, Miami
- 1977: *Bermudez, Davila, Fernández, Riverón, Velazquez*, Forma Gallery, Coral Gables
- 1980: *Riverón: 1925-1950 Paris/La Habana /New York*, Lowe Art Museum, Coral Gables
- 1980: *Riverón: 1950-1980 Wichita/Coconut Grove*, De Armas Gallery, Virginia Gardens
- 1983: *Riverón*, Gallery at Grove Isle, Coconut Grove
- 1987: *Enrique Riverón: Recent Works*, Bacardi Art Gallery, Miami
- 1994: *Alfonzo, Espada, Iraola, Marín, Riverón*, Barbara Greene's, Miami

Available Formats: "Files of Cuban Artists" disk to Maria Brito are on reel 5476; Lydia Cabrera to Vicente Dopico are on reel 5477; Antonia Eiriz to Lourdes Gomez-Franca are on reel 5478; José Gómez Sicre to Raquel Lázaro are on reel 5479; Lilia Lazo to Ricardo Pau-Llosa are on reel 5480; Amelia Peláez to Enrique Riverón, Newspaper Clippings are on reel 5481; Enrique Riverón, Articles by Enrique Riverón to Susan Sori are on reel 5482; Rafael Soriano to Ricardo Zulueta are on reel 5483.

Box 1, Folder 7 "Files of Cuban Artists", undated  
Includes born-digital records, see ER01

Folder ER01 "Files of Cuban Artists" (digital, alphabetized list of artists), 1995  
.001 Gigabytes (one computer file)

Box 1 Eduardo Abela

Box 1, Folder 8 Articles, 1930, 1949

Box 1, Folder 9 Photographs, 1950-1960, undated

Box 1 Juan Abreu Felipe

Box 1, Folder 10 Biographical material, undated

Box 1, Folder 11 Letters, 1982, 1985

Box 1, Folder 12 Exhibition announcements and pamphlet, 1984, 1993, undated

Box 1, Folder 13 Newspaper clippings, 1984, 1992-1993

Box 1, Folder 14 Photographs and photo transparencies, 1981, undated

Box 1 Gustavo Acosta

Box 1, Folder 15 Exhibition announcements, newspaper clippings and articles, 1992-1995

Box 1 Orlando Acosta

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Box 1 A. Acosta-Leon

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Box 2	Ana Albertina Delgado
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Box 2, Folder 87	Biographical material, 1991, undated
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Box 3, Folder 35	Writings, published essay on Aristides Fernández by J. Lozama Lima, 1950
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Box 3	Hernan Garcia
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Box 3, Folder 76	Writings, draft article on Amparo Garcia by Giulio Blanc, undated
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Box 4, Folder 74	Miscellany, lists of artwork, catalog raisonne order form, copy of Fata Morgana by André Breton with illustrations by Wifredo Lam [Incomplete], and other material, 1942, 1952, undated

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Box 6, Folder 17	Audio material, interview with Elena Peláez de Medero, audio cassette tape [Untranscribed, Spanish], 1994
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Box 6	Pedro Perez
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Box 7, Folder 3	Photographs of Enrique Riverón and of artwork, undated
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Box 7, Folder 33	Writings, drafts of article on Gilberto Ruiz by Giulio Blanc and Juan Espisona, 1983, undated
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Box 8	Carmen Trujillo

Box 8, Folder 38	Exhibition announcement, 1993
Box 8	Orfilio Urquiola
Box 8, Folder 39	Biographical material, undated
Box 8	Rafael Vadia
Box 8, Folder 40	Biographical material, undated
Box 8, Folder 41	Letters, 1990
Box 8, Folder 42	Exhibition announcements, 1992-1993
Box 8, Folder 43	Exhibition catalogs, 1982, 1988
Box 8, Folder 44	Newspaper clippings, 1982, 1989, undated
Box 8, Folder 45	Miscellany, posters, 1978, 1981
Box 8	Andres Valerio
Box 8, Folder 46	Exhibition announcement, 1982
Box 8, Folder 47	Newspaper clippings, 1987
Box 8, Folder 48	Photograph and photo transparency, 1980-1981, undated
Box 8	Gustavo del Valle
Box 8, Folder 49	Biographical material, undated
Box 8	Luis Vega
Box 8, Folder 50	Biographical material and photo transparencies, 1982
Box 8	Fernando Veranes
Box 8, Folder 51	Biographical material and price list, 1970s
Box 8	Ricardo Viera
Box 8, Folder 52	Biographical material, undated
Box 8, Folder 53	Letters, undated
Box 8, Folder 54	Exhibition announcements, 1979-1985, undated

Box 8, Folder 55	Photo transparencies, 1979-1981
Box 8	Juan Pablo Villar
Box 8, Folder 56	Biographical material and exhibition announcement, 1993, undated
Box 8	Pedro Vizcaíno
Box 8, Folder 57	Exhibition announcement, 1992
Box 8	Maria Nelida Zamora
Box 8, Folder 58	Biographical material, undated
Box 8, Folder 59	Writings, book chapter, "Artist as Individual" by Maria Nelida Zamora, undated
Box 8	Mark Zimmerman
Box 8, Folder 60	Letter, 1994
Box 8	Ricardo Zulueta
Box 8, Folder 61	Letters, 1982, undated
Box 8, Folder 62	Articles, 1987

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## Series 4: Exhibition Files, 1977-1995, undated

## 1 Linear foot (Box 8)

Scope and Contents: The following series contains information on exhibitions Blanc curated during his career and includes press releases, draft writings of catalog essays, correspondence, printed material such as exhibition announcements and catalogs, newspaper clippings or articles, photographs, and other related material. Not all exhibitions in this series were curated by Blanc.

Available Formats: Exhibition files are on reel 5484.

Box 8, Folder 63 Treasures of Colonial Days in Cuba: The Romance of an Era (1980), Miami-Dade Public Library System and the Cuban Museum of Arts and Culture, Miami, FL., 1980  
Notes: (exhibition announcement and small catalog)

Box 8, Folder 64 The Miami Generation: Nine Cuban American Artists (1983), Cuban Museum of Arts and Culture, Miami, FL., 1984, 1994, undated  
Notes: (project description, announcement for 1994 panel discussion; "The Miami Generation meets the 80s Generation" for Art Miami '94 held at the Miami Beach Convention Center, draft of opening remarks, list of participants, draft of lecture, "The Miami Generation and Latin American Art" by Blanc held at Meridian House, Washington, DC in 1984, magazine articles, and reviews of the exhibition)

Box 8, Folder 65 Cuba: A View from Inside (1985), Cuban Museum of Arts and Culture, Miami, FL., 1985  
Notes: (letter by Blanc to editors of the New York *Village Voice* in response to a review of the exhibition)

Box 8, Folder 66 Cuban Colonial Architecture: Reality and Fantasy (1985), Miami-Dade Public Library, Miami, FL., 1985  
Notes: (letter from Blanc to the editor of the *Miami Herald* in response to review by staff art critic Helen Kohen)

Box 8, Folder 67-75 Amelia Peláez: A Retrospective (1988), Cuban Museum of Arts and Culture, Miami, FL., 1968, 1984-1988, 1992, undated  
Notes: (exhibition guidelines, letters to Blanc from friends and colleagues about the Peláez exhibition, letters to the Museum of Modern Art in New York, letters to the Peláez sisters and Julian Peláez del Cabal and other material)

Box 8, Folder 76-79 Cintas Fellows Revisited: A Decade After (1989), Metro Dade Cultural Center, Miami, FL., 1977, 1984, 1989, undated  
Notes: (exhibition guidelines, NEA grant application, list of participants for 1984 symposium, "Empirical Sources of Metaphor in Modern Cuban Art", held at the Gross School of the Arts, Rutgers University, list of eligibility requirements for Cintas Fellowship, list of past Cintas Fellowship recipients, list of artworks displayed in the exhibition, exhibition catalogs, newspaper clipping)

Box 8, Folder 80-82	Cuba-USA: The First Generation (1991), Fondo del Sol Visual Arts Center, Washington, D.C., 1991-1992, undated Notes: (newspaper clippings, list of reviews and bibliography for exhibition and exhibition catalog)
Box 8, Folder 83-90	Wifredo Lam and His Contemporaries (1992), Studio Museum in Harlem, New York, N.Y., 1989-1994, undated Notes: (letters from Studio Museum in Harlem outlining terms of agreement for Blanc and co-curator, Julia Herzberg, letters from Blanc to The Americas Society, Galerie Albert Loeb and others, letters to Blanc and the Studio Museum from Wifredo Lams' widow, Lou Larin-Lam, NEA planning proposal, exhibition checklist, exhibition announcements, press releases, newspaper clippings and other material)
Box 8, Folder 91-92	Cuban Art: Past and Present (1993), Museum of Art, Fort Lauderdale, FL., 1993 Notes: (letters to Blanc regarding catalog essay and letters to Blanc's parents concerning their contribution to the exhibition)
Box 8, Folder 93	De Cuba a Cuba: El Arte Como Puente (1993), Cuban Museum of Art and Culture, Miami, FL., 1993 Notes: (newspaper clippings and exhibition catalog)
Box 8, Folder 94-98	Latin American Art in Miami Collections (1994), Lowe Art Museum, University of Miami, Coral Gables, FL., 1991-1995, undated Notes: (letters to Blanc concerning exhibition, artists' biographical material, press releases and public program announcements, newspaper clippings, color photographs of artwork from the collection of Dr. and Mrs. Francisco Venegas, Miami, FL.)

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## Series 5: Subject Files, 1933-1995, undated

### 2.5 Linear feet (Boxes 8-12)

**Scope and Contents:** Included are files collected by Blanc on various interests and current events including the controversy surrounding the Cuban Museum of Arts and Culture (Miami) in the late 1980s. The files are broken down into areas such as Letters, Notes, Writings, Printed Material, Photographs, and Miscellany with Printed Material including exhibition announcements and catalogs, newspaper clippings and articles, art journals, and other published material.

**Arrangement:** The files are arranged in alphabetical order by either name or subject.

**Available Formats:** The Art Museum, Ft. Lauderdale, FL to Cuban Art Exhibitions, Post 1960s are on reel 5484; Cuban Art Exhibitions Outside of Cuba, Pre-1960s to Cuban Poetry are on reels 5485-5486; Cuban Revolution to *Memoria* Project are on reel 5487, except Cuban Social History [Neighborhood Events] and oversized Cuban Colonial Architecture material are unfiled.

Box 8, Folder 99	The Art Museum, Ft. Lauderdale, FL., undated
Box 8, Folder 100-101	Artists in Exile film, 1993
Box 8	Biennials
Box 8, Folder 102	Segunda Bienal de la Habana (Havana), 1986
Box 8, Folder 103	Tercera Bienal de la Habana (Havana), 1989
Box 8, Folder 104	Cuarta Bienal de la Habana (Havana), 1991
Box 9, Folder 1	Quinta Bienal de la Habana: Arte, Sociedad y Reflexión (Havana), 1994
Box 9, Folder 2	19a Bienal Internacional de São Paulo (São Paulo), 1987
Box 9, Folder 3-7	Cuban art history, 1937-1954
Box 9, Folder 8-13	Cuban art history, pre-1960s, 1944-1959, undated
Box 9, Folder 14-27	Cuban art history, post-1960s, 1963-1994
Box 9, Folder 28-33	Cuban colonial architecture, 1857, 1941-1944, 1986, undated Notes: Oversized material housed in OV 14.
Box 9, Folder 34-38	Cuban colonial art, 1950-1962, 1976-1995
Box 9, Folder 39-41	Cuban art exhibitions, post 1960s, 1979-1994, undated
Box 10, Folder 1-2	Cuban group exhibitions outside of Cuba, pre-1960s, 1944-1958, undated
Box 10, Folder 3-5	Cuban group exhibitions outside of Cuba, post 1960s, 1965-1993

Box 10, Folder 6	Cuban group exhibits, pre-1960s, 1955-1955, undated
Box 10, Folder 7-15	Cuban group exhibits, post-1960s, 1965-1995
Box 10, Folder 16-18	Cuban history, 1976-1984
Box 10, Folder 19-24	Cuban literature, 1972-1993, undated
Box 10, Folder 25-46	Cuban Museum of Arts and Culture, Miami, FL., 1980-1994, undated
Box 10, Folder 47	Cuban poetry, 1988
Box 11, Folder 1-5	Cuban revolution, 1959-1983, undated
Box 11, Folder 6-7	Cuban sculpture, 1944, 1973-1982, undated
Box 11, Folder 8-11	Cuban social history [neighborhood events], 1975-1984, undated
Box 11, Folder 12-14	Exhibitions in Cuba, 1937-1958
Box 12, Folder 1-3	Fondo del Sol Visual Arts Center, Washington, DC, 1988-1995
Box 12, Folder 4	Arte-10, artists' collective, 1981
Box 12, Folder 5-9	Latin American Art in the 20th Century, E. J. Sullivan, editor, 1994
Box 12, Folder 10	Memoria project, undated
Box OV 14	Oversized Cuban Colonial Architecture from Box 9, Folders 28-33, 1933-1995

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## Series 6: Untranscribed Sound Recordings, 1992-1994

### 2 Folders (Box 12)

Available      Sound recordings are unfilmed.

Formats:

Box 12, Folder 11	Sound recording, audio cassette tape of College Art Association session: Artistic Voices of Latin America: The Aesthetics of Anti-Colonialism, Chicago, IL, 1992 Giulio V. Blanc, panelist
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Box 12, Folder 12	Sound recording, interview conducted by Blanc with Monseñor Angel Gaztelu, Miami, FL, 1994
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## Series 7: Photographs, 1981, 1993, undated

### 2 Folders (Box 12)

Scope and Contents: Large black and white portraits of artists René Portocarrero, Mariano Rodríguez, and Rufino Tamayo. Black and white photographs of Blanc with Cuban artists María Brito, Carlos Macía, María Martínez Cañas, Pablo Cano, Arturo Rodríguez, and César Trasobares. Group photograph with the Scull sisters, Consuelo Castañeda, Tomás Sanchez, José Bedia, Connie Lloveras, Tomás Esson, and others.

Available Formats: Photographs are on reel 5487.

Box 12, Folder 13	Photographs, 1981, 1993
Box 13, Folder 1	Photographs, undated

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