



Smithsonian
Archives of American Art

A Finding Aid to the Stanton L. Catlin
Papers, 1911-1998, bulk 1930-1994,
in the Archives of American Art

Sarah Mundy

Funding for the processing of this collection was provided by the
Smithsonian Institution Collections Care and Preservation Fund

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Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Stanton L. Catlin papers
Identifier:	AAA.catlstan
Date:	1911-1998 (bulk 1930-1994)
Extent:	56.4 Linear feet
Creator:	Catlin, Stanton L. , 1915-1997
Language:	Multiple languages English; Spanish

The collection is in English and Spanish.

Summary: The papers of curator, gallery director, educator, and Latin American art historian Stanton L. Catlin (1915-1997) measure 56.4 linear feet and date from 1911 to 1998 with the bulk of the material dating from 1930 to 1994. The papers are comprised of biographical material, correspondence, writings and notes, teaching and project files, professional files, research files, exhibition and subject files, printed material, and photographs.

Administrative Information

Acquisition Information

The collection was donated from 1992 to 1995 to by Stanton L. Catlin.

Related Materials

Also found at the Archives of American Art is an oral history interview conducted by Francis V. O'Connor with Stanton L. Catlin from July 1 to September 14, 1989.

The University of Texas at Austin holds a significant collection of Stanton Loomis Catlin's papers, some of which are duplicates of the papers held by the Archives of American Art.

Processing Information

This collection was processed and a finding aid prepared by Sarah Mundy in 2016 with funding provided by the Smithsonian Institution Collections Care and Preservation Fund. The Archives of American Art has implemented accelerated processing when possible to increase information about and access to more of our collections. For this collection, accelerated processing included arrangement to the series, subseries and folder levels, adhering to the creator's original arrangement as much as possible. Generally, folder contents were simply verified with the original folder titles, but items within folders were not arranged further. All

materials were rehoused in archival folders and boxes for long-term stability, but staples and other fasteners have not all been removed.

Preferred Citation

Stanton L. Catlin papers, 1911-1998, bulk 1930-1994. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Washington, D.C. Research Center.

Conditions Governing Use

The Stanton L. Catlin papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

Stanton L. Catlin (1915-1997) was a curator, gallery director, educator, art historian, and expert on Latin American Art.

Catlin studied art history at Oberlin College and graduated in 1937. After graduation, he studied painting and art history at the Academy of Arts in Prague, Czech Republic for two years. Catlin received a Fogg Museum Fellowship in Modern Art at Harvard University to survey collections of art in Europe. However, the project was canceled because of World War II.

During the war, Catlin served as a Cultural Relations Representative for the Coordinator of Inter-American Affairs where he assisted with exhibition arrangements throughout Latin America. In 1942, he also began teaching the history of art in the United States at the University of Chile. After the war, Catlin served in the Field Operations Division of the United Nations Relief and Rehabilitation Administration, working in the Displaced Persons Operation from 1945-1946.

From 1947 to 1950, Catlin served as the executive director of the American Institute of Graphic Arts. He received his graduate degree in art history from New York University in 1952, and shortly thereafter became editor and curator of American art at the Minneapolis Institute of Arts. From 1958 to 1967, Catlin was the assistant director of the Yale University Art Gallery. While there, he curated the landmark exhibition *Art of Latin America Since Independence* in 1966, the first exhibition to include only Latin American art and the accompanying catalog remains a standard reference source. That same year, Catlin won a Grammy Award for best album notes for an essay on Mexican mural painting.

In 1967, Catlin left Yale to take a position as director of the Art Gallery at the Center for Inter-American Relations before joining the faculty of Syracuse University in 1971 and becoming director of the university's Art Gallery. He remained at Syracuse for the rest of his career.

Catlin was a consultant on the major retrospective exhibition of the work of Diego Rivera at the Detroit Institute of Arts in 1986. He also worked on a project to document Mexican murals in the United States. Catlin died in Fayetteville, New York in 1997.

Scope and Contents

The papers of curator, gallery director, educator, and Latin American art historian Stanton L. Catlin (1915-1997) measure 56.4 linear feet and date from 1911 to 1998 with the bulk of the material dating from 1930 to 1994. The papers are comprised of biographical material, correspondence, writings and notes, teaching and project files, professional files, research files, exhibition and subject files, printed material, and photographs.

Biographical material includes six address books, two annotated calendars, four day books, curriculum vitae, interview transcripts, records of Catlin's personal book collection, and his work as a student. Correspondence is with Catlin's family and prominent artists and colleagues, such as Dawn Ades, Dore Ashton, Alfredo Boulton, Robert Motherwell, Alejandro Obregon, César Paternosto, Octavio Paz, Waldo Rasmussen, David and Nelson Rockefeller, Susana Torruella Leval, Judith Sandoval, Santiago Sebastian, and Amancio Williams. Correspondence with Columbia Records concerns Catlin's Grammy Award for best album.

There are writings and notes by Catlin and others on Latin American art, and three journals kept by Catlin during his time in the Czech Republic and Minnesota.

Teaching files document some of Catlin's work as an art history professor at Hunter College, Syracuse University, and the University of Chile. The project files document his work as a consultant or contributor on various projects and the professional files include records of Catlin's positions as art gallery curator and director, professional memberships, conference participation, and other professional activities. Research and subject files consist of annotated material related to Latin American art, European art, and various artforms and artists.

Exhibition files are found for *Art of Latin America Since Independence* (1966) and other exhibitions of Latin American art. Printed materials include books with an inscription, clippings, exhibition announcements and catalogs, magazines, and publications. There are photographs of Catlin, family and friends, colleagues, and artwork.

Arrangement

The collection is arranged as 10 series.

- Series 1: Biographical material , 1933-1989 (1 linear foot; Box 1)
- Series 2: Correspondence, 1914-1994 (4.5 linear feet; Box 2-6)
- Series 3: Writings and Notes, 1930-1993 (4.5 linear feet; Box 6-10, OV 57)
- Series 4: Teaching Files, 1941-1991 (1.5 linear feet; Box 10-12)
- Series 5: Project Files, 1940-1993 (3.5 linear feet; Box 12-16)
- Series 6: Professional Files, 1939-1994 (13.1 linear feet; Box 16-28, OV 58, 60)
- Series 7: Research and Subject Files, 1938-1998 (8.0 linear feet; Box 28-36)
- Series 8: Exhibition Files, 1941-1993 (15.6 linear feet; Box 37-51, OV 58-60)
- Series 9: Printed Material, 1944-1993 (4.2 linear feet; Box 52-56)
- Series 10: Photographs, 1911-1991 (0.5 linear feet; Box 56)

Names and Subject Terms

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

Subjects:

Art -- History -- Study and teaching
Art, European
Art, Latin American
Educators -- New York (State)
Hispanic American artists

Types of Materials:

Diaries
Interviews
Photographs
Transcripts

Names:

Ades, Dawn
Ashton, Dore
Boulton, Alfredo
Columbia Records, Inc.
Hunter College -- Faculty
Motherwell, Robert
Obregón, Alejandro, 1920-
Paternosto, César, 1931-
Paz, Octavio, 1914-
Rasmussen, Waldo
Rockefeller, David, 1915-
Rockefeller, Nelson A. (Nelson Aldrich), 1908-1979
Sandoval, Judith Hancock de
Sebastián, Santiago
Syracuse University -- Faculty
Torruella Leval, Susana
Universidad de Chile -- Faculty
Williams, Amancio

Occupations:

Art historians -- New York
Curators -- New York (State)
Gallery directors -- New York (State)
Minnesota -- Description and travel

Geographic Names:

Czech Republic -- Description and Travel

Container Listing

Series 1: Biographical Material, 1933-1989

1 Linear foot (Box 1)

Biographical material includes six address books, two annotated calendars, curriculum vitae, four day books, landscaping plans of Catlin's home and family notes, interviews with Martha Ferro and Francis O'Connor, a file on Catlin's personal Latin American art book collection, and Catlin's student records and coursework at Middlebury College, New York University, Oberlin College, and Syracuse University.

Box 1, Folder 1-3	Address Books, 1939-1950s
Box 1, Folder 4	Calendars, 1982
Box 1, Folder 5-8	Curriculum Vitae , 1967-1989
Box 1, Folder 9	Curriculum Vitae, Directory of American Scholars , 1982
Box 1, Folder 10-16	Day Books, 1942-1971
Box 1, Folder 17	Certificates, 1942-1945
Box 1, Folder 18	Interview with Catlin by Martha Ferro About Latin American Art in New York , circa 1968
Box 1, Folder 19	Interview with Catlin by Francis O'Connor, Oral History , 1989
Box 1, Folder 20	Landscaping , circa 1960s
Box 1, Folder 21	Latin American Art Book Collection , circa 1988
Box 1, Folder 22	Middlebury College , 1933-1945
Box 1, Folder 23	New York University, Institute of Fine Arts, 1953-1962
Box 1, Folder 24	Oberlin College , 1962
Box 1, Folder 25	Syracuse University , 1982
Box 1, Folder 26	Travel Papers for Colombia , 1964
Box 1, Folder 27	Wedding Announcement for Catlin, 1957

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Series 2: Correspondence, 1914-1994

4.5 Linear feet (Boxes 2-6)

Correspondence is with Catlin's family, his aunt Ruth Catlin, and with prominent artists and colleagues such as Dawn Ades, Dore Ashton, Alfredo Boulton, Robert Motherwell, Alejandro Obregon, César Paternosto, Octavio Paz, Waldo Rasmussen, David and Nelson Rockefeller, Susana Torruella Leval, Judith Sandoval, Santiago Sebastian, and Amancio Williams. Correspondence with Columbia Records is regarding Catlin's Grammy Award for best album notes that accompanied the recording *Mexico: Its Cultural Life in Music and Art*. Other correspondence discusses exhibitions, articles about Latin American art, and other topics. Folders headings may indicate correspondence regarding a person or organization rather than with that individual.

General correspondence is arranged chronologically and arranged alphabetically by person, organization, or topic thereafter.

Box 2, Folder 1-17	General , 1930s-1960s
Box 3, Folder 1-8	General , 1970s-1990s
Box 3, Folder 9-10	Family, General , 1914-1979
Box 3, Folder 11-12	Family, Catlin, Ruth , 1953-1957
Box 3, Folder 13	Ades, Dawn , 1989-1992
Box 3, Folder 14	Ahlander, Leslie , 1978-1979
Box 3, Folder 15	Akron Art Institute , 1955
Box 3, Folder 16	Amaral, Aracy , 1989-1994
Box 3, Folder 17	Amaro, Fernando , 1991
Box 3, Folder 18	Ambrosini, Silvia , 1981
Box 3, Folder 19	American Council of Learned Societies , 1971
Box 3, Folder 20	Andrade, Betsy , 1988
Box 3, Folder 21	Antunez, Nemesio , 1971
Box 3, Folder 22	<i>The Art Gallery Magazine</i> , 1974-1978
Box 3, Folder 23	<i>Artinf</i> , 1991

Box 3, Folder 24	Art Institute of Chicago , 1987
Box 3, Folder 25	<i>Art in Latin America</i> , 1991-1992
Box 3, Folder 26	Ashton, Dore , 1989-1991
Box 3, Folder 27	Aveni, Anthony , circa 1982
Box 3, Folder 28	Azaceta, Luis Cruz , 1986
Box 3, Folder 29	Azuela, Alicia , 1985
Box 3, Folder 30	Ball, Alfred , 1944
Box 3, Folder 31	Baltimore Museum of Art , 1959
Box 3, Folder 32	Bardi, P.M. , 1967-1969
Box 3, Folder 33	Barlow, Ernesta , 1952
Box 3, Folder 34	Barnitz, Jacqueline , 1982
Box 3, Folder 35	Bayon, Damian , 1969-1971
Box 3, Folder 36	Begemann, E.H. , 1971
Box 4, Folder 1	Belcher, George , 1987-1988
Box 4, Folder 2	Benson, Elizabeth , 1978
Box 4, Folder 3	Black, Mary , 1969
Box 4, Folder 4	Boatwright, Howard , 1993
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Box 4, Folder 19	Centro Atlantico de Arte Moderno , 1991
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Box 4, Folder 22	Collins, George , 1971
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Box 4, Folder 25	Conference Participation Invitations, Regarding , 1966-1980
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Box 4, Folder 28	Constantine, Mildred , 1984-1986
Box 4, Folder 29	Container Corporation of America , 1979-1990
Box 4, Folder 30	Cooke, Lester , 1973-1978

Box 4, Folder 31	Cortinez, Carlos , 1979
Box 4, Folder 32	Courtais, Henri, 1966-1967
Box 4, Folder 33	Cruz, Domingo Santa , 1942
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Box 4, Folder 64	Goossen, Eugene , 1970
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Box 5, Folder 4	Kandinsky, Wassily, 1991
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Box 6, Folder 12	Santos, Rosario , 1986

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Box 6, Folder 14	Schwartz, Alan , 1971-1972
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Box 6, Folder 19	Skipper, Dora L. , 1973
Box 6, Folder 20	Smithsonian Institution , 1975-1979
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Series 3: Writings and Notes, 1930-1993

4.5 Linear feet (Boxes 6-10, OV 57)

Found within writings are three of Catlin's journals recording his experiences in Prague before the beginning of World War II, his life in Minneapolis, Minnesota, and other daily activities. Also found are drafts and notes for "Latin American Printmaking: A Brief History," "Political Iconography in the Diego Rivera Frescos at Cuernavaca," and "Modern Mexican Art"; lecture manuscripts; and writings by Alair O. Gomes, Shifra M. Goldman, David Tatham. Some writings may be in conjunction with a conference or exhibition.

Box 6, Folder 50	Journals, 1938
Box 6, Folder 51	Journals , 1939
Box 6, Folder 52	Journals , 1951-1990
Box 6, Folder 53	"Armando Reveron", Film by Alfredo Boulton, Translation by Catlin , 1979
Box 6, Folder 54	Article for <i>Art in America</i> , 1958-1963
Box 6, Folder 55	Article on David Siqueiros , circa 1970
Box 6, Folder 56	Article for <i>Museum News</i> , 1971-1972
Box 6, Folder 57	<i>Art News Review</i> , circa 1945
Box 6, Folder 58	"Center for Inter-American Relations: Cultural Showcase" , 1969-1970
Box 6, Folder 59	"The Coming Discovery of Latin American Art" , 1974-1975
Box 7, Folder 1	Commissioning Diego Rivera's Frescos at Cuernavaca, Lecture at Syracuse University , circa 1989
Box 7, Folder 2	Cuernavaca Frescos Painted by Diego Rivera , circa 1952
Box 7, Folder 3	Czechoslovakia Charter 77, circa 1939-1985
Box 7, Folder 4	"Design," Lecture at Barbizon Plaza Hotel, New York , 1947-1948
Box 7, Folder 5	Diego Rivera's Murals, Lecture at Detroit Institute of Art , 1986
Box 7, Folder 6-10	"Dormition of the Virgin" , circa 1951
Box 7, Folder 11	"The Epic of Diego Rivera's Mural Painting-A 20th Century Odyssey," Lecture in Philadelphia, Pennsylvania , 1986

- Box 7, Folder 12 "Episodes of Splendor in Mexican Art," Everson Museum Lecture , 1976
- Box 7, Folder 13 Exhibition Review of Rufino Tamayo's *Myth and Magic* , 1979
- Box 7, Folder 14-15 "Francisco Toledo," Lecture at Everson Museum of Art , 1971-1978
- Box 7, Folder 16 *The Frescos of Diego Rivera*, Film Script by Catlin and Michael Camerini , circa 1986
- Box 7, Folder 17 "From Cubism to the Rebirth of Mexican Nativism," Lecture in Madrid, Spain, circa 1987
- Box 7, Folder 18 Latin American Architecture, Lecture at New Paltz State University College , 1961-1969
- Box 7, Folder 19 Latin American Art, Lecture at Syracuse University , circa 1977
- Box 7, Folder 20 Latin American Art History, Lecture at Instituto Nacional de Bellas Artes, Mexico City, Mexico , 1967
- Box 7, Folder 21-22 Latin American Art History, Lectures in Various Cities , 1968-1969
- Box 7, Folder 23 "Latin American Printmaking: A Brief History," Essay Correspondence , 1978-1979
- Box 7, Folder 24 "Latin American Printmaking: A Brief History," Essay Drafts , circa 1978
- Box 7, Folder 25 "Latin American Printmaking: A Brief History," Essay Expenses , 1978
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- Box 7, Folder 28 Modern Latin American Art, Lecture at Chicago Art Institute , 1987
- Box 8, Folder 1-3 "Modern Latin American Art: From the Inside or the Outside, That is the Question," at Organization of American States , 1987
- Box 8, Folder 4-7 "Modern Mexican Art" , circa 1950
- Box 8, Folder 8 "Neo Classical Style as a Vehicle of Patriotism," Miami, Florida , 1981
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Box 8, Folder 17-19 "The Search for a Canon in Latin American Art" , 1993-1994

Box 9, Folder 1-2 "The Search for a Canon in Latin American Art", 1993-1994

Box 9, Folder 3 "Thoughts on Creativity, U.S.A., 1962," at Universalist Society in Connecticut , 1962

Box 9, Folder 4-7 "Traveller Reporters and Renovation in 19th Century Latin American Art" , 1988
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Box 9, Folder 8 Venezuelan Landscape Painting, Museum of Modern Art Bogota, Colombia , 1977-1988

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Box 9, Folder 14 "Astronomical Knowledge and Its Uses at Bonampak, Mexico" by F.G. Lounsbury, 1982

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Box 9, Folder 19 "Historical Material on the Role Played by Satires in the Exhibition *Three Centuries of French Satire*" by Michel Melot , 1974

Box 9, Folder 20	"Identity and Change: The Latin American Challenge" by Susana Torruella Leval , 1989-1990
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Series 4: Teaching Files, 1941-1991

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Teaching files contain administrative documents, correspondence, course outlines and notes, committee activities, newsletters, and student assignments and records while teaching at City University of New York's Graduate School, Hunter College, Syracuse University, Yale University, and the University of Chile.

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3.5 Linear feet (Boxes 12-16)

This series consists of correspondence, financial records, foundation reports, meeting and research notes, and proposal drafts for projects which Catlin served as a consultant or contributor. These projects include the *Handbook of Latin American Art*, the Library of Congress' Archive of Hispanic Culture Reactivation, the Longue Vue Foundation project, and the reorganization of modern Latin American art museums by the Organization of American States.

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Series 6: Professional Files , 1939-1994

13.1 Linear feet (Boxes 16-28, OV 58, 60)

Professional files contain acquisition reports, building plans, financial records, loan requests, event and program plans, staff records, and policies and procedures created during Catlin's positions as curator for the Minneapolis Institute of Arts, as assistant director of the Yale University Art Gallery, and as director of the Center for Inter-American Relations' and Syracuse University's art galleries. Other files include records on arts organizations, conferences, fellowships, grant applications, membership files, and recommendation letters written by Catlin.

This series is arranged as 4 subseries.

- 6.1: Minneapolis Institute of Arts, 1950-1973
- 6.2: Yale University Art Gallery, 1953-1972
- 6.3: Center for Inter-American Relations, 1941-1989
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6.1: Minneapolis Institute of Arts , 1950-1977

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This series contains a mixture of printed materials and notes relating to Caribbean art, Latin American art and culture, a wide range of artforms, and traveller reporter artists who were sent by their countries on expeditions to foreign nations in order to gather information and record the landscape, plant life, and daily life of the locals through painting and drawing.

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Series 8: Exhibition Files , 1941-1993

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Files for *Art of Latin America Since Independence* (1966), *Family of Man* (1955) at the Minneapolis Institute of Arts, *American Paintings: 1945-1957* (1957), *New York Gallery Season 1960-1961* (1961-1962), *Alejandro Obregón: A Loan Exhibition of Paintings from 1952 to Present* (1970), *Critics' Choice* (1977-1978), *Diego Rivera: A Retrospective* (1986), *Outside Cuba/Fuera de Cuba* (1987), *The Latin American Spirit* (1988) at the Bronx Museum of the Arts, and *Art of Latin America, The Modern Period, 1820-1980* (1989) are found in this series.

This series is arranged as 2 subseries.

- 8.1: *Art of Latin America Since Independence* (1966), 1958-1979
- 8.2: Other Exhibitions, 1941-1993

8.1: *Art of Latin America Since Independence* (1966), 1964-1969

Box 37

This subseries consists of administrative records, artists biographies, artwork condition reports and lists, correspondence, catalog drafts, registrar records, presentation and lecture manuscripts, and files for the traveling exhibition. The exhibition was initially held at the Yale University Art Gallery, the University of Texas Art Museum, the San Francisco Museum of Art, the La Jolla Museum of Art, and the Isaac Delgado Museum of Art before traveling to other locations.

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8.2: Other Exhibitions , 1941-1993

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Printed materials include a few books with inscriptions, clippings, exhibition announcements and catalogs, newsletters, press releases, and organizational and university publications.

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Box 53, Folder 1	Clippings , 1950-1990
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Box 54, Folder 15-16	Magazines , 1953-1993
Box 55, Folder 1-6	Magazines , 1953-1993
Box 55, Folder 7	Maps , circa 1958
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Box 56, Folder 1-4

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Series 10: Photographs, 1911-1991

0.5 Linear feet (Box 56)

This series contains photographs of Catlin, his friends and family, artist Margot Fanjul, architect Philip Johnson, second lady Joan Mondale, snapshots of travel in Latin America and the Trenton Latin American Symposium, photographs from Catlin's employment at the Minneapolis Institute of Arts and Yale University, as well as photographs of artwork, architecture, and other artists.

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Box 56, Folder 9	Fanjul, Margot, circa 1969
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