
Sarah Mundy

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

2016 April 18
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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

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

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 |
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 *The Art Gallery Magazine*, 1974-1978

Box 3, Folder 23 *Artinf*, 1991
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Box 3, Folder 30  Ball, Alfred, 1944
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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 *Art in America*, 1958-1963

Box 6, Folder 55 Article on David Siqueiros, circa 1970

Box 6, Folder 56 Article for *Museum News*, 1971-1972

Box 6, Folder 57 *Art News Review*, 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

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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.

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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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