



Smithsonian

Archives of American Art

A Finding Aid to the Emilio Cruz papers, 1961-2008, in the Archives of American Art

Rayna Andrews

Funding for the processing of this collection was provided by the Henry Luce Foundation.

2018/02/08

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Collection Overview

| | |
|--------------------|---|
| Repository: | Archives of American Art |
| Title: | Emilio Cruz papers |
| Date: | 1961-2008 |
| Identifier: | AAA.cruzemil |
| Creator: | Cruz, Emilio, 1938- |
| Extent: | 5 Linear feet |
| Language: | The collection is in English. |
| Summary: | The papers of African American artist and writer Emilio Cruz measure 5 linear feet and date from 1961 to 2008. The collection includes biographical material, correspondence, writings, personal business records, exhibition and project files, printed material, and photographic material. |

Administrative Information

Acquisition Information

The Emilio Cruz papers were donated to the Archives of American Art by Patricia Cruz, Emilio Cruz's widow, in 2016.

Processing Information

The collection was processed and a finding aid prepared by Rayna Andrews with funding from the Luce Foundation in 2018.

Preferred Citation

Emilio Cruz papers, 1961-2008. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Use of electronic records with no duplicate copies requires advance notice.

Conditions Governing Use

The donor has retained all intellectual property rights, including copyright, that she may own, in the following material: Emilio Cruz's unpublished short stories, poems, plays, and novels.

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Biographical / Historical

Emilio Cruz (1938-2004) was an African American artist, playwright, and novelist of Cuban descent. He was born in the Bronx and spent much of his life in New York. He taught at the Art Institute of Chicago in the 1970s and was active in the Chicago art scene. In the 1980s he returned to New York where he continued to exhibit. He later taught at Pratt Institute and New York University. His two plays *Homeostasis: Once More the Scorpion* and *The Absence Held Fast to Its Presence* were first performed in New York in 1981, and later in Europe as part of the World Theater Festival.

Throughout his career, Cruz received a number of honors and awards, including a John Hay Whitney Fellowship and a fellowship from the National Endowment for the Arts. Emilio Cruz died in 2004.

Scope and Contents

The papers of African American artist and writer Emilio Cruz measure 5 linear feet and date from 1961 to 2008. The collection includes biographical material, correspondence, writings, personal business records, exhibition and project files, printed material, and photographic material.

Biographical material includes Cruz's career narratives, an interview with Ben Looker for a book about the Black Artists' Group, an address book, and a recording of Emilio Cruz's memorial service.

Correspondence includes drafts and final copies of correspondence sent and received by Cruz. Though primarily professional in nature, some letters include Cruz's theories regarding art and literature.

Writings includes two subseries: general writings as well as literary work and performance material. General writings consist of Emilio Cruz's writings about art, exhibition text, and other essays and writing. Literary work and performance material includes poems, short stories, novels, and plays, as well as materials related to the performance of these works. This subseries includes audiovisual material in a variety of formats related to Cruz's performances.

Personal business records include shipping invoices and a small number of gallery records.

Exhibition and project files include correspondence, planning documents, financial documents, printed material, and photographic material related to Emilio Cruz's exhibitions and projects.

Printed material includes publications in which Emilio Cruz's writing was published or in which he was written about; exhibition and performance catalogs, programs, and invitations; and clippings of reviews.

Photographic material includes photographs of Emilio Cruz and slides of his artwork.

Arrangement

The collection is arranged in seven series.

- Series 1: Biographical Material, 1988, 2001-2005, undated (Box 1; 4 folders)
- Series 2: Correspondence, 1965-2008 (Box 1, 0.9 linear feet)
- Series 3: Writings, 1969-2004 (Boxes 1-3, FC 5-6, Box 7-9; 2.5 linear feet)
- Series 4: Personal Business Records, 1989-2000 (Box 3; 5 folders)
- Series 5: Exhibition and Project Files: 1963-2004 (Boxes 3-4; 1.2 linear feet)
- Series 6: Printed Material, 1964-2003 (Box 4; 0.6 feet)
- Series 7: Photographic Material, 1961-2003 (Box 10, OV 11; 0.3 linear feet)

Names and Subject Terms

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

Subjects:

- Abstract expressionism
- African American artists
- Art -- Philosophy
- Cuban American artists
- Latino and Latin American artists

Types of Materials:

- Interviews
- Photographs
- Sound recordings
- Video recordings

Names:

- Black Artists' Group
- Looker, Ben

Occupations:

- Authors -- New York (State) -- New York
- Dramatists -- New York (State) -- New York
- Painters -- New York (State) -- New York

Container Listing

Series 1: Biographical Material, 1988, 2001-2005, undated

4 Folders (Box 1)

Scope and Contents: Biographical material includes Cruz's career narratives, an interview with Ben Looker for a book about the Black Artists' Group, an address book, and recording of Emilio Cruz's on mini DV cassettes.

Box 1, Folder 1 Career Narratives, 1988, undated

Box 1, Folder 2 Interview with Ben Looker for a Book About the Black Artists' Group, 2001-2002

Box 1, Folder 3 Address Book, undated

Box 1, Folder 4 Recording of Emilio Cruz Memorial, 2005 March 9
3 Videocassettes (MiniDV)

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Series 2: Correspondence, 1965-2008

0.9 Linear feet (Box 1)

Scope and Contents: Correspondence includes drafts and final copies of correspondence sent and received by Cruz. Though primarily professional in nature, some letters includes Cruz's theories regarding art and literature.

Arrangement: This series includes files for specific correspondents and topics, as well as general correspondence. Named files are arranged alphabetically, as are topical files. General correspondence is arranged chronologically.

| | |
|------------------|---|
| Box 1, Folder 5 | Adler Gallery, 1989 |
| Box 1, Folder 6 | Brooklyn Museum, 1986-1987 |
| Box 1, Folder 7 | City College of New York, 1982-1989 |
| Box 1, Folder 8 | Crouch, Stanley, 2003-2004 |
| Box 1, Folder 9 | David Anderson Gallery, 1991-1994 |
| Box 1, Folder 10 | Forbes Magazine, 1998 |
| Box 1, Folder 11 | Gee, Helen, 1968-1971 |
| Box 1, Folder 12 | Kebede, Alitash, 1986, 2004 |
| Box 1, Folder 13 | Li-Lan, 1971-1974 |
| Box 1, Folder 14 | Menil Collection, 1989-1990 |
| Box 1, Folder 15 | Menza, Claudia, 1996-1997, 2003-2004 |
| Box 1, Folder 16 | Metropolitan Museum of Art, circa 1995 |
| Box 1, Folder 17 | Museum of Modern Art, 1982-1993, 1999-2000 |
| Box 1, Folder 18 | National Endowment for the Arts, 1970-1971 |
| Box 1, Folder 19 | National Museum of American Art, 1981-1984, 1990-1994 |
| Box 1, Folder 20 | New Federal Theatre, circa 1982 |
| Box 1, Folder 21 | Rhode Island School of Design, Museum of Art, 1986 |
| Box 1, Folder 22 | Saxon Lee Gallery, 1989 |
| Box 1, Folder 23 | Schomburg Center for Research in Black Culture, 1998 |

| | |
|---------------------|--|
| Box 1, Folder 24 | School of the Art Institute of Chicago, 1971-1973, 1983 |
| Box 1, Folder 25 | Snug Harbor Cultural Center, 1993-1994 |
| Box 1, Folder 26 | Solfisburg, Roy J., 1981-1985, undated |
| Box 1, Folder 27 | Studio Museum in Harlem, 1985-1987, 1991-1994, 1998 |
| Box 1, Folder 28 | Vermont Studio Center, 1997-1999 |
| Box 1, Folder 29 | Wadsworth Atheneum, Amistad Foundation, 1993-1996 |
| Box 1, Folder 30 | Zabriskie Gallery, 1965, 1984 |
| Box 1, Folder 31 | Correspondence Related to African American Health, 1993 |
| Box 1, Folder 32 | Correspondence Related to Charlotta Kotik's Letter to Anita Shapolsky, 1987-1988 Notes: This file includes correspondence to/from Charlotta Kotik, Anita Shapolsky, Mary Schmidt Campbell, Susan Hillsbury, and Isabel Nazario/NYSCA. |
| Box 1, Folder 33-39 | General Correspondence, 1966, 1970-circa 1976, 1990-2005, 2008 |
| Box 1, Folder 40 | General Correspondence, undated |

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Series 3: Writings, 1969-2004

2.6 Linear feet (Boxes 1-3, FC 5-6, Boxes 7-9)

Subseries 3.1: General Writings, 1984-2004

Scope and Contents: General writings consist of essays, exhibition text, and other assorted writing by Emilio Cruz.

| | |
|------------------|---|
| Box 1, Folder 41 | Essays, 1984, 1988-1993, 1998, 2004 |
| Box 1, Folder 42 | Writings about Exhibition, 1993, 2003, undated |
| Box 1, Folder 43 | Homo Sapiens Series and Season of the Blind, Molly Barnes Gallery, undated |
| Box 1, Folder 44 | Can Frankenstein Possess Moral Integrity?— The Displacement of the Gods New York University, undated |
| Box 1, Folder 45 | Obscure Reflections Behind a Hidden Wall, Response to Robin Kelly's Essay on Miles Davis in New York Times Magazine, 2001 |
| Box 2, Folder 1 | Opening Remarks, Columbia Teachers College and White Gloves Black Body and Gold, undated |
| Box 2, Folder 2 | Sunday Ridgeback and Slippage Draws, 2004 |

Subseries 3.2: Literary Work and Performance Material, 1969-1997

Scope and Contents: Literary work and performance material includes poems, short stories, novels, and plays, as well as materials related to the performance of these works. This subseries includes audiovisual material in a variety of formats related to Cruz's performances.

Arrangement: This subseries is arranged with texts first in alphabetical order by title, followed by materials related to performances, arranged chronologically.

| | |
|-----------------|--|
| Box 2, Folder 3 | Alien, undated |
| Box 2, Folder 4 | Anatomy 1-13—Original and Harpoon—Original, undated |
| Box 2, Folder 5 | Blind Harry, 1995 |
| Box 2, Folder 6 | Can Frankenstein Possess Moral Integrity, undated |
| Box 2, Folder 7 | Carlos Linares, Imitation of the Beast, The Human Body, and The Silent Body and the Aesthetics of Passion, 1992, undated |
| Box 2, Folder 8 | Discretion, 1976 |
| Box 2, Folder 9 | Earthenware for Sun Ra, 1995 |

| | |
|---------------------|---|
| Box 2, Folder 10 | Homeo Stasis: What We Are Now and Homeostasis Poems, 1978 |
| Box 2, Folder 11 | Inter Planetary Slaver— Originals, 1969-1970 |
| Box 2, Folder 12-13 | Images From a Dark Room, undated |
| Box 2, Folder 14-18 | Luminous Journey, undated |
| Box 2, Folder 19 | Night of Latex and Crumpled Cloth and Prologue on Calvary, undated |
| Box 2, Folder 20 | Plum: A Novel Chapters 1-11, undated |
| Box 2, Folder 21-25 | Plum, undated |
| Box 2, Folder 26 | Rites of Plum Concept Statement and Chapters 1-14, undated |
| Box 2, Folder 27 | Ugly Head and the Goddess God He She, undated |
| Box 2, Folder 28 | Untitled and Assorted Poetry, 1986-1988, undated |
| Box 2, Folder 29 | When This War Is Over, You're Going to Get It George, 1975 |
| Box 2, Folder 30 | Zero, undated |
| Box 3, Folder 1 | Musical Homage to Ants and Other Symbiotic Creatures, 1976 |
| Box 3, Folder 2 | Materials Related to The Absence Held Fast to Its Presence, 1976, 1981-1982 |
| Box 3, Folder 3 | Materials Related to Homeostasis: Once More the Scorpion, 1978, 1982 |
| Box 3, Folder 4 | Cage, performed at BACA Downtown/Center for the Arts, 1986-1987 |
| Box 3, Folder 5 | Get Down Perfume (1990), performed at Anita Shapolsky Gallery, 1989-1990 |
| Box 3, Folder 6 | Trilogy for a Distant God— Mirror/Cage/Gun performance at the Studio Museum in Harlem, 1993 |
| Box 3, Folder 7 | Earthenware: A Poem for Sun Ra and Other Distant Planets Performance at Knitting Factory, 1989, 1995 |
| Box 3, Folder 8 | Compassion Spirit of Influence Performed at Knitting Factory, 1978, 1985, 1995-1996 |
| Box 3, Folder 9 | Zero Performed at Steinbaum/Krauss Gallery, 1995, 1997 |
| Box 3, Folder 10 | Earthenware, Homo Sapiens Poems Performed at the Museum of American Art of the Pennsylvania Academy of the Fine Arts, 1975, 1995-1997 |

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| Item FC 5 | Prints from Goya's "The Disasters of War", 1978 1 Film reel (16mm) Notes: Color footage of still prints from Francisco de Goya's <i>The Disasters of War</i> . Includes soundtrack. |
| Item FC 6 | Homeostasis, 1977 1 Film reel (16mm) Notes: Black and white footage likely accompanied a performance of <i>Homeostasis</i> . |
| Box 7 | Homeostasis Theme Sound Reel 1, 1980 1 Sound tape reel (2 inch) Notes: Reel 1 has 9 tracks identified. |
| Box 8 | Homeostasis Theme Sound Reel 2, 1980 1 Sound tape reel (2 inch) Reel 2 has 4 tracks identified (5 numbered). |
| Box 9, Folder 1 | The Absence Held Fast to Its Presence Performance Recording, 1982 November 27 1 Videocassettes (U-matic) |
| Box 9, Folder 2 | Sound Recording of The Absence at Randolph St. Gallery, 1981 April 1 Sound tape reel |
| Box 9, Folder 3 | Sound Recording of Homeostasis: Once More the Scorpion, circa 1981 1 Sound tape reel |
| Box 9, Folder 4 | Dub of Master Edit of Moming Recording, undated 1 Videocassettes (U-matic) |
| Box 9, Folder 5 | Recording of The Rites of Plum, undated 1 Videocassettes (VHS) |
| Box 9, Folder 6-7 | Sound Recording—Git Down Perfume and In the Winter of Our Distress, undated 2 Sound tape reels (1/2 inch) Notes: Reel 1 (barcode ending in 0090) is labeled "In the Winter of Our Distress" for Louis Mumford, Vessels," "Oh Why?" and "The Utopia Bar-n-grill Blues." Reel 2 (barcode ending in 0108) is labeled "Git Down Perfume" "Myth of the Machine Pentagon of Power (Louise Mumford)" "The Return of the Sun God (Louise Mumford)" "Get Down Performance Introduction" "Git Down Perfume Part II" and "The Utopia Bar and Grill Blues (ending)" |

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Series 4: Personal Business Records, 1989-2000

5 Folders (Box 3)

Scope and Contents: Personal business records include shipping invoices and a small number of gallery records. The gallery records in this series do not contain specific exhibition information.

| | |
|------------------|---|
| Box 3, Folder 11 | Chelsea House Publishing— Reproduction of Image, circa 1987 |
| Box 3, Folder 12 | Sales and Shipping Invoices, 1990-1992 |
| Box 3, Folder 13 | David Anderson Gallery, 1963-1968, 1980-1989 |
| Box 3, Folder 14 | Porter Troupe Gallery, 1998 |
| Box 3, Folder 15 | Steinbaum Krauss Gallery, 1998 |
| Box 3, Folder 16 | Dialectica Gallery, 1999-2000 |

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Series 5: Exhibition and Project Files, 1963-2003

1.2 Linear feet (Boxes 3-4)

Scope and Contents: Exhibition and project files include correspondence, planning documents, financial documents, printed material, and photographic material related to Emilio Cruz's exhibitions and projects.

| | |
|---------------------|--|
| Box 3, Folder 17 | Exhibition at Gallery of Loretto Hilton Center, 1969 |
| Box 3, Folder 18 | Afro-American Artists: New York, and Boston— Museum of Fine Arts, Boston, 1970-1971 |
| Box 3, Folder 19 | Exhibition at Walter Kelly Gallery, 1973 |
| Box 3, Folder 20-21 | James Talcott, Inc.— Computer Art Program, 1974-1975 |
| Box 3, Folder 22 | Exhibition at One Illinois Center, 1974 Notes: Oversized material housed in OV 11. |
| Box OV 11 | Oversized Poster for Exhibition at One Illinois Center, 1974 |
| Box 3, Folder 23 | Exhibition at the College of the Dayton Art Institute, 1973-1974 |
| Box 3, Folder 24 | Chile Emergency Exhibition (1974), 1974 |
| Box 3, Folder 25 | 28th Illinois Invitational (1975)— Illinois State Museum, 1975 |
| Box 3, Folder 26 | Women Choose Men (1975)— ARC Gallery, 1974-1975 |
| Box 3, Folder 27 | Governor's Mansion Exhibition (1975)— Illinois State Museum, 1975 |
| Box 3, Folder 28 | The Classic Revival (1975)— Illinois Bell, 1975 |
| Box 3, Folder 29 | The Other Tradition: Abstract Painting in Chicago (1975)— Michael Wyman Gallery, 1975 |
| Box 3, Folder 30 | Exhibition at Walter Kelly Gallery, 1975 |
| Box 3, Folder 31 | Abstract Art in Chicago (1976)— Museum of Contemporary Art, 1976 |
| Box 3, Folder 32 | 2nd World Black and African Festival of Arts and Culture (FESTAC) (1977), 1976-1977 |
| Box 3, Folder 33 | Exhibition at Festival Gallery, Krannert Center for Performing Arts, University of Illinois, 1976-1977 Notes: Oversized material housed in OV 11. |
| Box OV 11 | Oversized Poster for Exhibition at Festival Gallery, Krannert Center, 1977 |

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| Box 3, Folder 34 | Exhibition at Walter Kelly Gallery, 1976, 1978 |
| Box 3, Folder 35 | Emilio Cruz: Painting 1974-1984 (1985)— Alternative Museum, 1984-1985 |
| Box 3, Folder 36 | Kind of Blue (1986)— Northeastern University and Provincetown Art Association and Museum, 1986 |
| Box 3, Folder 37 | New Works on Paper (1986)— Forum Gallery, 1986 |
| Box 3, Folder 38 | Exhibition at Hand in Hand Galleries Ltd., 1986 |
| Box 3, Folder 39 | The Animal Within (1986)— Rotunda Gallery, 1986-1987 |
| Box 3, Folder 40 | The Call of the Wild: Animal Themes in Contemporary Art (1987)— Rhode Island School of Design Museum of Art, 1980, 1985-1988 |
| Box 3, Folder 41 | Recent Works (1987)— Anita Shapolsky Gallery, 1986-1987 |
| Box 3, Folder 42 | The Modern Tradition (1987)— Portland Museum of Art, 1986-1987 |
| Box 3, Folder 43 | The Art of Black America in Japan (1987), 1987 |
| Box 3, Folder 44 | Emilio Cruz: Spilled Nightmares, Revelations, Reflections (1988)— Studio Museum in Harlem, 1985-1988 |
| Box 3, Folder 45 | Alice, and Look Who Else, Through the Looking-Glass (1988-1989)— Bernice Steinbaum Gallery, 1988 |
| Box 3, Folder 46 | Introspectives: Contemporary Art by Americans and Brazilians of African Descent (1989), 1988-1989 |
| Box 3, Folder 47 | Personal Mythologies (1988-1989)— Rutgers, 1988-1989 |
| Box 3, Folder 48 | The Decade Show (1990)— The New Museum, 1990 |
| Box 3, Folder 49 | Exhibition at Art Gallery, Kingsborough Community College, 1989 |
| Box 3, Folder 50 | Exhibition of Work at One Penn Plaza, 1988-1989 |
| Box 3, Folder 51 | Vessels Incarnate: Paintings & Polychrome Structures 1970-1989 (1990)— Anita Shapolsky Gallery, 1987-1990 |
| Box 3, Folder 52 | Socrates Sculpture Park (1992), 1991-1992 |
| Box 3, Folder 53 | Current Identities: Recent Painting in the United States, Cuenca International Biennial of Painting, 1992-1995 |

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| Box 4, Folder 1 | Dream Singers, Story Tellers: An African-American Presence (1992-1994)— Fukui Fine Arts Museum, Tokushima Modern Art Museum, Otani Memorial Art Museum, and New Jersey State Museum, 1992-1994 |
| Box 4, Folder 2 | Ciphers of Identity: Identity Politics and the Struggle Against Cultural Oppression Symposium (1993), 1992-1996 |
| Box 4, Folder 3 | Serial Histories (1995)— Lombard-Freid Fine Arts, 1985, 1995 |
| Box 4, Folder 4 | Face to Face: Artists on Artists (1995)— Gallery Swann, 1995 |
| Box 4, Folder 5 | Body Language: Visual Interpretations of the Human Form (1995-1996)— Jamaica Arts Center, 1991-1995 |
| Box 4, Folder 6 | Wheel of Fortune (1996)— Lombard-Freid Fine Arts, 1995-1996 |
| Box 4, Folder 7 | Exhibition of Studio Art Faculty of the Department of Art and Art Professions, New York University (1997)— 80 Washington Square East Galleries, 1996 |
| Box 4, Folder 8 | Four Collectors (1996)— The Century Association, 1996 |
| Box 4, Folder 9 | V Salón de Dibujo de Santo Domingo (1997-1998)— Museo de Arte Moderno de Republica Dominicana, 1997 |
| Box 4, Folder 10 | 18 PanesI from the Homo Sapiens Series (1997)— Maurice N. Flecker Memorial Gallery, Suffolk Community College, 1997 |
| Box 4, Folder 11 | Homo Sapiens Series, Portraits of No-One, and Vertebrae (1997)— Steinbaum Krauss Gallery, 1996-1998 Notes: This file also includes materials related to other exhibitions. |
| Box 4, Folder 12 | Homo Sapiens Series (1997)— Museum of American Art of the Pennsylvania Academy of the Fine Arts, 1996-1998 |
| Box 4, Folder 13 | Exhibition at Molly Barnes Gallery, 1998-1999 |
| Box 4, Folder 14 | Slave Routes: The Long Memory (1999)— Kenkeleba House, 1986, 1999 Notes: This file also contains materials related to a 1986 group exhibition. |
| Box 4, Folder 15 | African-American Art @ 2000: Public Voices/Private Visions (2000)— Rockland Center for the Arts, 1999-2000 |
| Box 4, Folder 16 | Subsequent Order: Paintings, Drawings, Pastels and Stelae (2001)— Skoto Gallery, 2001 Notes: Oversized material housed in OV 11. |
| Box OV 11 | Oversized Photocopy of Guestbook for Subsequent Order Exhibition, 2001 |

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| Box 4, Folder 17 | Life on Earth— Landau Traveling Exhibitions, Los Angeles, CA, 2002-2004 |
| Box 4, Folder 18 | "I Am Food I Eat the Eater of Food:" Paintings and Drawings (2004)— Alitash Kebede Gallery, 1995, 2004 |
| Box 4, Folder 19 | Assorted Exhibitions and Projects, 1971-1975 |
| Box 4, Folder 20 | Assorted Exhibitions and Projects, 1990, 2004 |

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Series 6: Printed Material, 1964-2003

0.6 Linear feet (Box 4)

Scope and Contents: Printed material includes publications in which Emilio Cruz's writing was published or in which he was written about; exhibition and performance materials such as catalogs, programs, and invitations; and clippings of reviews of exhibitions and performances.

| | |
|------------------|---|
| Box OV 11 | Oversized The New Art Examiner Vol. 2 No. 7 Containing Excerpt of When This War Is Over You're Going to Get It George, 1975 |
| Box OV 11 | Oversized The New Art Examiner Vol. 7 No. 9, 1980 |
| Box 4, Folder 21 | Published Poems and Excerpts, 1977-1979 |
| Box 4, Folder 22 | Creative Insight Summer 2001, 2001 |
| Box 4, Folder 23 | Publications Featuring Emilio Cruz, 1986-1987, 1995 |
| Box 4, Folder 24 | the ART gallery Magazine Vol. XI No. 7, 1968 |
| Box OV 11 | Oversized Clipping from Tuesday Magazine, 1969 |
| Box OV 11 | Oversized Clipping From Panorama— Chicago Daily News, 1976 |
| Box 4, Folder 25 | Topic No. 5, undated |
| Box 4, Folder 26 | Exhibition and Performance Catalogs, Programs, Invitations, etc., 1964-1966 |
| Box 4, Folder 27 | Exhibition and Performance Catalogs, Programs, Invitations, etc., 1968-1976 |
| Box 4, Folder 28 | Exhibition and Performance Catalogs, Programs, Invitations, etc., 1980-1986 |
| Box 4, Folder 29 | Exhibition and Performance Catalogs, Programs, Invitations, etc., 1987-1989 |
| Box 4, Folder 30 | Exhibition and Performance Catalogs, Programs, Invitations, etc., 1990-1999, 2003-2005, undated |
| Box 4, Folder 31 | Reviews of Performances, 1976-1986, 1995 |
| Box 4, Folder 32 | Reviews, 1963-1964, 1971-1978 |
| Box 4, Folder 33 | Reviews, 1985-1999 |

Box 4, Folder 34-35

Reviews, 1984-1998, 2003

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Series 7: Photographic Material, 1961-2003

0.2 Linear feet (Box 10, OV 11)

Scope and Contents: Photographic material includes photographs of Emilio Cruz and slides of his artwork.

| | |
|-------------------|---|
| Box 10, Folder 1 | Photographs and Slides of Performances— Homeostasis: Once More the Scorpion and The Absence, 1981 |
| Box 10, Folder 2 | Photographs of Emilio Cruz, 1977, 1981, 1999-2002 |
| Box 10, Folder 3 | Slides— Paintings, Drawings, and Sculptures, 1961-1969, 1977-1993 |
| Box 10, Folder 4 | Slides— Homo Sapien, 1990-1997 Notes: Oversized materials housed in OV 11. |
| Box OV 11 | Oversized Digital Contact Sheet, 1990s |
| Box 10, Folder 5 | Slides— Season of the Blind, 1990-1995 |
| Box 10, Folder 6 | Slides— Season of the Blind, 1994 |
| Box 10, Folder 7 | Slides— Charcoal on Paper, 1993-1997 |
| Box 10, Folder 8 | Slides— Life On Earth, 2002 Notes: Oversized materials housed in OV 11. |
| Box OV 11 | Oversized Digital Contact Sheet, circa 2002 |
| Box 10, Folder 9 | Slides— Paintings, Life On Earth, 2002 Notes: Oversized materials housed in OV 11. |
| Box OV 11 | Oversized Digital Contact Sheet, circa 2002 |
| Box 10, Folder 10 | Slides— "I Am the Food I Eat the Eater of Food", 2003 |
| Box 10, Folder 11 | Slides— Portraits, Including Self-Portrait Triptych, undated |

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