



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

Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Emilio Cruz papers
Identifier:	AAA.cruzemil
Date:	1961-2008
Extent:	5 Linear feet
Creator:	Cruz, Emilio, 1938-
Language:	English 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all intellectual property rights, including copyright, that she may own, in the following material: Emilio Cruz's unpublished short stories, poems, plays, and novels.

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 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

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)

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 <i>3 videocassettes (minidv)</i>

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Series 2: Correspondence, 1965-2008

0.9 Linear feet (Box 1)

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.

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 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)

3.1: General Writings, 1984-2004

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	<i>Homo Sapiens Series and Season of the Blind</i> , Molly Barnes Gallery, undated
Box 1, Folder 44	<i>Can Frankenstein Possess Moral Integrity?— The Displacement of the Gods</i> New York University, undated
Box 1, Folder 45	<i>Obscure Reflections Behind a Hidden Wall</i> , Response to Robin Kelly's Essay on Miles Davis in <i>New York Times Magazine</i> , 2001
Box 2, Folder 1	Opening Remarks, Columbia Teachers College and <i>White Gloves Black Body and Gold</i> , undated
Box 2, Folder 2	<i>Sunday Ridgeback and Slippage Draws</i> , 2004

3.2: Literary Work and Performance Material, 1969-1997

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.

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

Box 2, Folder 3	<i>Alien</i> , undated
Box 2, Folder 4	<i>Anatomy</i> 1-13—Original and <i>Harpoon</i> —Original, undated
Box 2, Folder 5	<i>Blind Harry</i> , 1995
Box 2, Folder 6	<i>Can Frankenstein Possess Moral Integrity</i> , undated
Box 2, Folder 7	<i>Carlos Linares, Imitation of the Beast, The Human Body, and The Silent Body and the Aesthetics of Passion</i> , 1992, undated
Box 2, Folder 8	<i>Discretion</i> , 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
- Box FC 5 Prints from Goya's *The Disasters of War*, 1978
1 Film reel (16mm)
Color footage of still prints from Francisco de Goya's *The Disasters of War*. Includes soundtrack.
- Box FC 6 *Homeostasis*, 1977
1 Film reel (16 mm)
Black and white footage likely accompanied a performance of *Homeostasis*.
- Box 7 *Homeostasis* Theme Sound Reel 1, 1980
1 Sound tape reel (2 inch)
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*, undated
2 Sound tape reels (1/2 inch)
#6 has five identified tracks. #7 has six identified tracks.

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Series 4: Personal Business Records, 1989-2000

5 Folders (Box 3)

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)

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	<i>Afro-American Artists: New York, and Boston</i> — 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 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	<i>Chile Emergency Exhibition</i> (1974), 1974
Box 3, Folder 25	<i>28th Illinois Invitational</i> (1975)— Illinois State Museum, 1975
Box 3, Folder 26	<i>Women Choose Men</i> (1975)— ARC Gallery, 1974-1975
Box 3, Folder 27	<i>Governor's Mansion Exhibition</i> (1975)— Illinois State Museum, 1975
Box 3, Folder 28	<i>The Classic Revival</i> (1975)— Illinois Bell, 1975
Box 3, Folder 29	<i>The Other Tradition: Abstract Painting in Chicago</i> (1975)— Michael Wyman Gallery, 1975
Box 3, Folder 30	Exhibition at Walter Kelly Gallery, 1975
Box 3, Folder 31	<i>Abstract Art in Chicago</i> (1976)— Museum of Contemporary Art, 1976
Box 3, Folder 32	<i>2nd World Black and African Festival of Arts and Culture (FESTAC)</i> (1977), 1976-1977
Box 3, Folder 33	Exhibition at Festival Gallery, Krannert Center for Performing Arts, University of Illinois, 1976-1977

- Oversized material housed in OV 11.
- Box OV 11 Oversized Poster for Exhibition at Festival Gallery, Krannert Center, 1977
- 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 Bienal of Painting*, 1992-1995
- 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 Panesl 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
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

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
Oversized material housed in OV 11.
- Box OV 11 Oversized Photocopy of Guestbook for *Subsequent Order* Exhibition, 2001
- 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)

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 <i>The New Art Examiner</i> Vol. 2 No. 7 Containing Excerpt of <i>When This War Is Over You're Going to Get It George</i> , 1975
Box OV 11	Oversized <i>The New Art Examiner</i> Vol. 7 No. 9, 1980
Box 4, Folder 21	Published Poems and Excerpts, 1977-1979
Box 4, Folder 22	<i>Creative Insight</i> Summer 2001, 2001
Box 4, Folder 23	Publications Featuring Emilio Cruz, 1986-1987, 1995
Box 4, Folder 24	<i>the ART gallery Magazine</i> Vol. XI No. 7, 1968
Box OV 11	Oversized Clipping from <i>Tuesday Magazine</i> , 1969
Box OV 11	Oversized Clipping From <i>Panorama</i> — <i>Chicago Daily News</i> , 1976
Box 4, Folder 25	<i>Topic</i> 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)

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

Box 10, Folder 1	Photographs and Slides of Performances— <i>Homeostasis: Once More the Scorpion</i> and <i>The Absence</i> , 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— <i>Homo Sapien</i> , 1990-1997 Oversized materials housed in OV 11.
Box OV 11	Oversized Digital Contact Sheet, 1990s
Box 10, Folder 5	Slides— <i>Season of the Blind</i> , 1990-1995
Box 10, Folder 6	Slides— <i>Season of the Blind</i> , 1994
Box 10, Folder 7	Slides— Charcoal on Paper, 1993-1997
Box 10, Folder 8	Slides— <i>Life On Earth</i> , 2002 Oversized materials housed in OV 11.
Box OV 11	Oversized Digital Contact Sheet, circa 2002
Box 10, Folder 9	Slides— Paintings, <i>Life On Earth</i> , 2002 Oversized materials housed in OV 11.
Box OV 11	Oversized Digital Contact Sheet, circa 2002
Box 10, Folder 10	Slides— " <i>I Am the Food I Eat the Eater of Food</i> ", 2003
Box 10, Folder 11	Slides— Portraits, Including Self-Portrait Triptych, undated

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