



Smithsonian  
*Archives of American Art*

A Finding Aid to the Naúl Ojeda  
Papers, circa 1960-2004, circa 2013,  
in the Archives of American Art

Sarah Mundy and Stephanie Ashley

The processing and digitization of this collection received Federal support from the Latino Initiatives Pool, administered by the Smithsonian Latino Center. Additional funding for the digitization of the papers was provided by the Roy Lichtenstein Foundation.

2018 July 23, 2020 August 31

Archives of American Art  
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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Naúl Ojeda papers
<b>Identifier:</b>	AAA.ojednaul
<b>Date:</b>	circa 1960-2004 circa 2013
<b>Extent:</b>	5.9 Linear feet
<b>Creator:</b>	Ojeda, Naúl, 1939-2002
<b>Language:</b>	The collection is in English and Spanish.
<b>Summary:</b>	The papers of Washington, D.C. painter and printmaker Naúl Ojeda measure 5.9 linear feet and date from circa 1960-2004, and circa 2013. The papers document Ojeda's personal and professional life through biographical materials, correspondence, exhibition and gallery files, professional files, financial material, printed and broadcast materials, scrapbooks, artwork and sketchbooks, and a small amount of photographic material.

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## Administrative Information

### Acquisition Information

The Naúl Ojeda papers were donated in 2016 by Philomena "Pennie" Ojeda.

### Available Formats

The bulk of the collection was digitized in 2020 and is available on the Archives of American Art website. Materials which have not been digitized include blank pages, blank versos of photographs, duplicates, and some financial and immigration records containing personally identifiable information. In some cases, exhibition catalogs and other publications have only had their covers, title pages, and relevant pages digitized.

### Processing Information

The collection was processed and a finding aid prepared by Sarah Mundy in 2018. The collection was further processed and prepared for digitization in 2020 by Stephanie Ashley.

### Preferred Citation

Naúl Ojeda papers, circa 1960-2004, circa 2013. Archives of American Art, Smithsonian Institution.

## Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

Researchers interested in accessing audiovisual recordings in this collection must use access copies. Contact References Services for more information.

## Conditions Governing Use

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## Biographical / Historical

Naúl Ojeda (1939-2002) was a painter and printmaker in Washington, D.C.

Ojeda was born in Uruguay and studied fine arts at the University of Uruguay. The political climate of Uruguay in the 1970s led Ojeda to leave the country. He traveled to France, Chile, and Mexico before settling in Washington, D.C. While in Chile, Ojeda covered the presidency of Salvador Allende as a photojournalist. He selected fifty of the photographs of that period for his exhibition *Homage to the People of Chile* at the Galeria Inti Centro de Arte in Washington, D.C.

Ojeda was best known for his woodblock prints and linocuts, which he printed by hand in small editions, usually of no more than twenty-five prints. He also had some success with decorated furniture, both pieces he designed and painted, and pieces he decorated. Although his images appear whimsical, they often express themes of separation from his homeland and family. His work has been shown in numerous exhibitions throughout the United States as well as in Europe and South America including *Immigrant Artists/American Experience* (1985-1987) and an exhibition in 1995 honoring Franz Bader, the owner of the Franz Bader Gallery in Washington, D.C. Bader and Ojeda bonded over their shared immigrant experiences. Bader represented Ojeda for nearly 20 years and frequently held exhibitions of Ojeda's work at his gallery.

Ojeda's work is represented in private collections as well as the collections of the Smithsonian American Art Museum and the Art Museum of the Americas, in Washington, D.C., the Museum of Modern Art in New York, and the National Hispanic Cultural Center in Albuquerque, New Mexico. Ojeda also produced illustrations for *The Washington Post Book World*, *Washington Review*, *Curbstone Press*, and the *Institute for Policy Studies* among others.

During his career Ojeda received several awards, including the 2001 Distinguished Immigrant Award from the American Immigration Law Foundation. He was also the recipient of several grants from the D.C. Commission of the Arts and Humanities, including grants to illustrate the poems of Pablo Neruda and Federico Garcia Lorca.

Ojeda died in 2002 in Washington, D.C.

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## Scope and Contents

The papers of Washington, D.C. painter and printmaker Naúl Ojeda measure 5.9 linear feet and date from circa 1960-2004, and circa 2013. The papers document Ojeda's personal and professional life through biographical materials, correspondence, exhibition and gallery files, professional files, financial material, printed and broadcast materials, scrapbooks, artwork and sketchbooks, and a small amount of photographic material.

Biographical material includes immigration records, resumes, and a few certifications and credentials. Correspondence is personal and professional, with correspondents including Ojeda's family, and friends, and some general professional correspondents, including Alicia Haber, Moira Bowers, Ernesto Vila, Eduardo Galeano, Enrique Gomez, Armando Caicedo Garzón, Walter Jesus Gonzalez, Azucena Berrutti, and others.

Exhibition and gallery files document Ojeda's relationship with galleries, museums, and civic and cultural organizations, and include records of specific exhibitions as well as general documentation related to sales and commissions of his artwork. They include records of the exhibition *In Honor of Franz Bader* (1995), with a related video recording. Professional files document other activities including Ojeda's involvement with community organizations, art contests that he entered, work he was commissioned to do for businesses and organizations, and permissions for use of his work for a variety of publications, events, and media outlets. Financial records include a small but detailed number of records of sales with sales books, price lists and receipts.

Printed and broadcast materials provide a fairly comprehensive overview of Ojeda's career from the 1960s on, with announcements and catalogs for multiple exhibitions, news clippings from foreign and domestic newspapers, and posters, flyers, and other publications with illustrations by Ojeda. Three broadcast video recordings about his work and exhibitions can also be found here. This material is supplemented by two scrapbooks documenting Ojeda's exhibitions and news items about his career, from the 1960s to early 1980s.

The collection contains a substantial amount of artwork, including drawings, sketches, poster mockups, prints including woodcut proofs, and sixteen sketchbooks for various projects.

A small amount of photographic material includes three photos of a 1968 exhibition in Uruguay, photocopies of photos of a family group, and negatives including images of Ojeda in the studio.

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## Arrangement

The bulk of Ojeda's papers initially combined Ojeda's records of his professional activities, including records of exhibitions and gallery transactions, and financial records in a single alphabetical file. To facilitate access this arrangement has been refined further into three smaller series (Series 3-5).

- Series 1: Biographical Materials, 1963-1997 (Box 1; 0.2 linear feet)
- Series 2: Correspondence, 1960s-2002 (Box 1, OV 9; 0.8 linear feet)
- Series 3: Exhibition and Gallery Files, 1966-2004 (Boxes 1-2, 6; 0.9 linear feet)
- Series 4: Professional Files, 1979-2002 (Boxes 2-3, 6; 0.65 linear feet)
- Series 5: Financial Records, circa 1970-2004, circa 2013 (Box 3; 0.25 linear feet)
- Series 6: Printed and Broadcast Materials, 1962-2003 (Boxes 3-4, 6-7, OV 10; 1.1 linear feet)
- Series 7: Scrapbooks, 1961-1981 (Box 7; 0.2 linear feet)
- Series 8: Artwork, circa 1960-circa 2000 (Boxes 4, 8, OVs 9, 11-14; 1.0 linear feet)
- Series 9: Sketchbooks, circa 1967-2001 (Boxes 4-5, 8; 0.5 linear feet)

- Series 10: Photographic Material, 1968-circa 2000 (Box 5; 0.3 linear feet)

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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:

Hispanic American artists

Types of Materials:

Drawings

Scrapbooks

Sketchbooks

Video recordings

Names:

Bader, Franz, 1903-1994

Berrutti, Azucena

Caicedo Garzón, Armando

Haber, Alicia

Vila, Ernesto

Occupations:

Painters -- Washington (D.C.)

Printmakers -- Washington (D.C.)

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## Container Listing

### Series 1: Biographical Material, 1963-1997

#### *0.2 Linear feet (Box 1 )*

Biographical material includes a certificate of appreciation, various educational and work-related certifications, letters of reference, and resumes. Also found is documentation related to immigration and travel for Ojeda and his daughter Ana Gabriela Ojeda, including a notebook Ojeda used when studying for the United States citizenship exam.

This series has been digitized in entirety, with the exception of some immigration records relating to Ojeda's daughter Ana Gabriela.

Box 1, Folder 1	Certificate of Appreciation, Parade of the Nations, XXII Latin American Festival, 1992 <a href="#">Image(s)</a>
Box 1, Folder 2	Certifications, Credentials, and References, 1963-1977 <a href="#">Image(s)</a>
Box 1, Folder 3	Curriculum Vitae, circa 1970s-circa 1991 <a href="#">Image(s)</a>
Box 1, Folder 4	Immigration, Ojeda Citizenship Application, 1995-1997 <a href="#">Image(s)</a>
Box 1, Folder 5	Immigration, Ojeda Notebook for Citizenship Study, circa 1993 <a href="#">Image(s)</a>
Box 1, Folder 6	Immigration, Ojeda Visa, 1974-1976 <a href="#">Image(s)</a>
Box 1, Folder 7	Immigration, Ojeda Visa, 1974-1976 <a href="#">Image(s)</a>
Box 1, Folder 8	Immigration, Ojeda, Ana Gabriela's Visit, 1981 <a href="#">Image(s)</a>

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## Series 2: Correspondence, 1960s-2002

### *0.8 Linear feet (Box 1, OV 9 )*

Ojeda's correspondence is both personal, with family and friends, and professional, with colleagues, galleries, museums, and other art and civic organizations, although the majority of Ojeda's correspondence related to galleries and exhibitions can be found in Series 3. Correspondence is primarily incoming, although some outgoing letters can be found primarily in the general correspondence files, in a folder of photocopies of outgoing letters to friends, and in other files described below.

Letters from Ojeda to his wife Philomena were written during Ojeda's 1984 trip to Uruguay for the election there. There are four folders of letters from Ojeda's ex-wife and daughter Ana Gabriela, sent during their exile in the Netherlands, and a folder of printed email messages between Ojeda and his daughter Maria Antonia de Leguiza, who connected with Ojeda in 2001. Ojeda had previously been unaware of his daughter's existence – the result of a brief relationship he had in Argentina after covering events in Chile – and the two formed a strong bond based on shared political experiences and beliefs.

Letters to friends and colleagues include three folders of letters from Azucena Berrutti, who later became Uruguay's National Defense Minister, and other family members including Berrutti's husband, activist Walter Jesus Gonzalez, and individuals named David and Coco, whose letters were often received together. Other correspondents of note include journalist and writer Armando Caicedo Garzón, Uruguayan journalist Eduardo Galeano, Uruguayan art historian Alicia Haber, Chilean artist José Palomo who went into exile in Mexico after Pinochet's rise to power, and Uruguayan painter Ernesto Vila. Vila's files include an exhibition catalog with an inscription by Vila, and a letter from Philomena Ojeda that provides context for the material.

General correspondence includes responses to inquiries made by Ojeda and requests from various organizations and individuals for permission to use Ojeda's work in publications; invitations; thank you letters; and other documentation from civic and political organizations to which Ojeda lent his time and support.

Correspondence is arranged alphabetically either by name or type, such as "Friends" or "General."

This series has been digitized in entirety.

Box 1, Folder 9	Ojeda to Philomena Ojeda (Wife), 1984 <a href="#">Image(s)</a>
Box 1, Folder 10	Berrutti, Azucena, and Others, circa 1970s-circa 1980s <a href="#">Image(s)</a>
Box 1, Folder 11	Berrutti, Azucena, and Others, 1975-1979 <a href="#">Image(s)</a>
Box 1, Folder 12	Berrutti, Azucena, and Others, 1980-circa 1986 <a href="#">Image(s)</a>
Box 1, Folder 13	Bowers, Moira, circa 1969 <a href="#">Image(s)</a> Includes a photo of Bowers and illustrated letters.
Box 1, Folder 14	Caicedo Garzón, Armando, 2001

[Image\(s\)](#)

- Box 1, Folder 15 Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), circa 1975-circa 1989  
[Image\(s\)](#)  
Letters were sent while they were in exile in the Netherlands.
- Box 1, Folder 16 Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1978  
[Image\(s\)](#)
- Box 1, Folder 17 Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1979-1981  
[Image\(s\)](#)
- Box 1, Folder 18 Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1982-1985  
[Image\(s\)](#)
- Box 1, Folder 19 Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1986-1989  
[Image\(s\)](#)
- Box 1, Folder 20 de Leguiza, Maria Antonia (Daughter), 2001 August-October  
[Image\(s\)](#)
- Box 1, Folder 21 de Leguiza, Maria Antonia (Daughter), 2001 November-2002  
[Image\(s\)](#)
- Box 1, Folder 22 Folker, Fania, 1970s  
[Image\(s\)](#)
- Box 1, Folder 23 Friends, Ojeda's Outgoing Letters (Photocopies), circa 1975-1978, 1985  
[Image\(s\)](#)
- Box 1, Folder 24 Friends, Surnames A-H, 1974-1985  
[Image\(s\)](#)
- Box 1, Folder 25 Friends, Surnames N-V, 1970s-1983  
[Image\(s\)](#)
- Box 1, Folder 26 Friends, Surnames Unidentified, circa 1960s-circa 1970s  
[Image\(s\)](#)
- Box 1, Folder 27 Friends, Surnames Unidentified, 1974-1979  
[Image\(s\)](#)
- Box 1, Folder 28 Friends, Surnames Unidentified, circa 1980s  
[Image\(s\)](#)
- Box 1, Folder 29 Friends, Surnames Unidentified, 1980-1986, 1996

	<a href="#">Image(s)</a>
Box 1, Folder 30	Galeano, Eduardo, circa 1982 <a href="#">Image(s)</a>
Box 1, Folder 31	General, A-B, 1978-1999 <a href="#">Image(s)</a>
Box 1, Folder 32	General, C, 1968-1993 <a href="#">Image(s)</a>
Box 1, Folder 33	General, D-E, 1967-1999 <a href="#">Image(s)</a>
Box 1, Folder 34	General, F-L, 1979-1992 <a href="#">Image(s)</a>
Box 1, Folder 35	General, M-P, 1977-1999 <a href="#">Image(s)</a>
Box 1, Folder 36	General, R-U, 1982-2000 <a href="#">Image(s)</a>
Box 1, Folder 37	General, V-Z, 1977-1995 <a href="#">Image(s)</a>
Box 1, Folder 38	Haber, Alicia, 2001 <a href="#">Image(s)</a>
Box 1, Folder 39	Olivera, Wilmar, circa 1974-1976 <a href="#">Image(s)</a>
Box 1, Folder 40	Palomo, Jose, circa 1982 <a href="#">Image(s)</a> Includes an illustrated letter from Paloma and photocopies of family photographs.
Box OV 9, Folder 1	Palomo, Jose, circa 1982 <a href="#">Image(s)</a> Includes 2 posters designed by Palomo, one with a sketch on the back.
Box 1, Folder 41	Vila, Ernesto, circa 1970s-circa 1980s <a href="#">Image(s)</a>
Box 1, Folder 42	Vila, Ernesto, 1986, circa 1995

[Image\(s\)](#)

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## Series 3: Exhibition and Gallery Files, 1966-2004

### 0.9 Linear feet (Boxes 1-2, 6 )

Records in this series document Ojeda's professional relationships with museums, galleries, and civic and international organizations, as well as specific solo exhibitions and group exhibitions in which Ojeda participated.

Records include correspondence with individuals and organizations relating to arrangements for exhibiting, selling, or taking Ojeda's work on commission, as well as records of sales and exhibition-specific material such as price lists, contracts and legal records, printed matter, and scattered photographs.

Ojeda's relationship with Franz Bader, whose Franz Bader Gallery represented the artist for almost twenty years, is documented through files including detailed balance sheets, inventories, price lists, and receipts documenting sales and consignments of Ojeda's work, as well as records of four exhibitions and correspondence and memoranda documenting Ojeda's relationship with the gallery through location and management changes spanning over a decade. Also found is a video recording of an interview broadcast on television, probably related to the 1995 Inter-American Development Bank exhibition *In Honor of Franz Bader*.

Other galleries, museums, and organizations represented include several in Washington D. C., including The Phillips Collection; the Smithsonian's National Museum of American Art, which purchased prints by Ojeda for its permanent collection; the Smithsonian's Resident Associate Program Tour, in which Ojeda participated; and the Gala Hispanic Theater, for whom Ojeda designed sets and produced posters for many years. The Gala Hispanic Theater records include documentation of Ojeda's protest over a GSA sponsored exhibition. Ojeda protested when eight panels with photos and texts describing present day Chile, Argentina, and Uruguay were pulled from the show, by removing his fourteen woodblock prints from the exhibition.

Also represented are international galleries and organizations, including embassies, and other cultural and municipal organizations in Colombia, Greece, Nicaragua, Puerto Rico, and Uruguay; U Galeria de Arte in Montevideo, where Ojeda had exhibitions in the 1960s; Galerie les Lumières in Paris where Cristina Pareja organized exhibitions for Ojeda in the 1990s; and the International Monetary Fund Art Society.

Records are arranged alphabetically by name of individual, business, organization, or name of exhibition.

This series has been digitized in entirety with the exception of the video recording.

Box 1, Folder 43	Al Andar Hispanic-American Center (Athens, Greece), circa 1980-circa 1984, circa 1997 <a href="#">Image(s)</a>
Box 1, Folder 44	Art Present Gallery (Paris, France), 1998 <a href="#">Image(s)</a>
Box 1, Folder 45	Art Sites '96, 1996 <a href="#">Image(s)</a>
Box 1, Folder 46	Arta Gallery (Netherlands), 1979-1980 <a href="#">Image(s)</a>
Box 1, Folder 47	Arts Club of Washington, 1997, 1999

	<a href="#">Image(s)</a>
Box 1, Folder 48	Associated American Artists, 1978-1980 <a href="#">Image(s)</a>
Box 1, Folder 49	Betty Wallenstein (Dealer and Consultant), 1984-1987 <a href="#">Image(s)</a>
Box 1, Folder 50	Bienals de San Juan Grabado Latinamericano, San Juan, Puerto Rico, 1979-2000 <a href="#">Image(s)</a>
Box 1, Folder 51	Cayman Gallery (New York), 1979-1982 <a href="#">Image(s)</a>
Box 1, Folder 52	Cayman Gallery, New York, Exhibition Catalog Text and Typesetting, circa 1980 <a href="#">Image(s)</a> Includes text written by Marta Traba.
Box 1, Folder 53	Cody Gallery, 1980-1981 <a href="#">Image(s)</a>
Box 1, Folder 54	Creighton-Davis Gallery, 1996-1998 <a href="#">Image(s)</a>
Box 1, Folder 55	D.C. Commission of the Arts and Humanities, <i>Art '81</i> Armory Show, 1981 <a href="#">Image(s)</a>
Box 1, Folder 56	Eastern Mennonite University, 1997-1999 <a href="#">Image(s)</a>
Box 1, Folder 57	Emanuel Gallery of Fine Art, circa 1980s <a href="#">Image(s)</a>
Box 1, Folder 58	Embassy of Greece, 1983 <a href="#">Image(s)</a>
Box 1, Folder 59	Embassy of Nicaragua, Nicaraguan Benefit Art Exhibit and Auction, 1980 <a href="#">Image(s)</a>
Box 1, Folder 60	Exhibition Catalog Templates, 1979 <a href="#">Image(s)</a>
Box 1, Folder 61	Exhibition Guest Book (Photocopy), 1998

	<a href="#">Image(s)</a>
Box 1, Folder 62	Exhibitions and Galleries, Various, A-F , 1975-1997 <a href="#">Image(s)</a>
Box 1, Folder 63	Exhibitions and Galleries, Various, G-U, 1969-1998 <a href="#">Image(s)</a>
Box 1, Folder 64	Festival Hispanoamericano, 1986 <a href="#">Image(s)</a>
Box 1, Folder 65	Fondo del Sol, 1977-1989 <a href="#">Image(s)</a>
Box 1, Folder 66	Fondo del Sol, 2002 <a href="#">Image(s)</a> Includes documentation of tribute to Ojeda in 2002.
Box 1, Folder 67	Forum International Gallery of Fine Art, 1982-1988 <a href="#">Image(s)</a> Includes letter from Marius Sznajderman regarding Actualidad Grafica Panamericana (AGPA).
	Franz Bader Gallery
Box 2, Folder 1	Consignment and Sales Records, 1978-1981 <a href="#">Image(s)</a>
Box 2, Folder 2	Consignment and Sales Records, 1982-1984 <a href="#">Image(s)</a>
Box 2, Folder 3	Consignment and Sales Records, 1985-1986 <a href="#">Image(s)</a>
Box 2, Folder 4	Correspondence and Memoranda, 1978-1990 <a href="#">Image(s)</a>
Box 2, Folder 5	Exhibition, <i>Furniture Fantasies</i> (1990), 1990 <a href="#">Image(s)</a>
Box 6, Folder 1	Exhibition, <i>In Honor of Franz Bader</i> (1995), 1995 <a href="#">Image(s)</a> Includes photo of Bader and Ojeda.
Box 2, Folder 6	Exhibition, <i>Recent Woodcuts</i> (1984), circa 1984

- [Image\(s\)](#)
- Box 2, Folder 7           Exhibition, *Woodcuts* (1979), circa 1979  
[Image\(s\)](#)
- Box 2, Folder 8           Exhibition, *Woodcuts, Watercolors, Drawings* (1981), circa 1981  
[Image\(s\)](#)
- Box 2, Folder 9           Friedman Fine Arts (Paul Friedman), 1979-1983  
[Image\(s\)](#)
- Box 2, Folder 10          Gala, Inc. - Teatro Hispano, 1979  
[Image\(s\)](#)
- Box 2, Folder 11          Galerie Barsikow (Germany), 1998  
[Image\(s\)](#)
- Box 2, Folder 12          Galeria Inti Centro de Arte, *Homage to the People of Chile*, 1981  
[Image\(s\)](#)
- Box 2, Folder 13          Galerie les Lumières, Paris (Cristina Pareja) , 1993, 1997-1998  
[Image\(s\)](#)
- Box 2, Folder 14          Galerie les Lumières, Paris (Cristina Pareja), 1998-1999  
[Image\(s\)](#)
- Box 2, Folder 15          Galleria d'Arte (Rome, Italy), 1983  
[Image\(s\)](#)
- Box 2, Folder 16          Gallery 2000, 1998  
[Image\(s\)](#)
- Box 2, Folder 17          Greater Reston Arts Center, 1997  
[Image\(s\)](#)
- Box 2, Folder 18          Harrison Norris Gallery, 1997  
[Image\(s\)](#)
- Box 2, Folder 19          Impressions Gallery, 1978-1979  
[Image\(s\)](#)
- Box 2, Folder 20          Independent Curators Incorporated, *Immigrant Artists / American Experience*  
(1985-1987), 1984-1985  
[Image\(s\)](#)
- Box 2, Folder 21          Inter-American Development Bank, 1976-2000

- [Image\(s\)](#)  
Includes material related to exhibition *In Honor of Franz Bader*
- Box 2, Folder 22 Inter-American Development Bank, WMDO TV 48 Univision, Broadcast, 1995  
*1 Videocassettes (VHS)*  
[Image\(s\)](#)  
Report and interview broadcast on WMDO TV 48 Univision.
- Box 2, Folder 23 International Monetary Fund, The Art Society, 1983  
[Image\(s\)](#)  
Includes information on 1983 Ojeda exhibition, including two photos and negatives of Ojeda and others attending the exhibition.
- Box 6, Folder 2 International Monetary Fund, The Art Society, 1983  
[Image\(s\)](#)
- Box 2, Folder 24 International Monetary Fund, The Art Society, 1997-1999  
[Image\(s\)](#)
- Box 2, Folder 25 International Visions - The Gallery, LLC, 1999-2000  
[Image\(s\)](#)
- Box 2, Folder 26 Junior League of Washington, *A Capital Collection* (1997), 1997  
[Image\(s\)](#)
- Box 2, Folder 27 Latin American Education Fund, 1999  
[Image\(s\)](#)
- Box 2, Folder 28 Maryland Federation of Art, 1996  
[Image\(s\)](#)
- Box 2, Folder 29 Minnesota National Print Biennial, circa 1996  
[Image\(s\)](#)
- Box 2, Folder 30 Municipal Exhibition Center (Uruguay), 1990-1991  
[Image\(s\)](#)  
Includes correspondence from Alicia Haber.
- Box 2, Folder 31 Museo de Arte Moderno La Tertulia (Colombia) *Bienal Americana de Artes Graficas*, 1981  
[Image\(s\)](#)
- Box 2, Folder 32 Museum of Contemporary Hispanic Art, Latin American Graphic Arts Biennial, 1986

- [Image\(s\)](#)
- Box 2, Folder 33 National Hispanic Cultural Center of New Mexico, 2000-2001  
[Image\(s\)](#)
- Box 2, Folder 34 Organización de los Estados Americanos, 1987-1997  
[Image\(s\)](#)
- Box 2, Folder 35 Phillips Collection / Washington Print Club, 1988  
[Image\(s\)](#)
- Box 2, Folder 36 Pratt Graphics Center, 1977-1979  
[Image\(s\)](#)
- Box 2, Folder 37 Saint Mary's College, Elena Maza, 1997  
[Image\(s\)](#)
- Box 2, Folder 38 School 33 Art Center, Exhibition and Workshop, 1999-2001  
[Image\(s\)](#)
- Box 2, Folder 39 Scott-McKennis Gallery, 1978-1979  
[Image\(s\)](#)
- Box 2, Folder 40 Smithsonian Institution, National Museum of American Art, 1980, 1992-1998  
[Image\(s\)](#)  
Documents purchase of Ojeda prints for permanent collection.
- Box 2, Folder 41 Smithsonian Institution, Resident Associate Program Tours, 1980-1984  
[Image\(s\)](#)  
Documents tours of studio given by Ojeda as part of "The Art of Printmaking" tour.
- Box 2, Folder 42 Smithsonian Institution Traveling Exhibition Service (SITES), 1984-1986  
[Image\(s\)](#)  
Includes *Immigrant Artists/American Experience* exhibition material.
- Box 2, Folder 43 Truitt, Warren, 1980  
[Image\(s\)](#)
- Box 2, Folder 44 Twentieth Century Gallery, Ltd., 1979-1980  
[Image\(s\)](#)
- Box 2, Folder 45 U Galeria de Arte / Enrique Gomez, 1966, 1974-1999  
[Image\(s\)](#)
- Box 6, Folder 3 U Galeria de Arte, Exhibition Poster, 1966

- [Image\(s\)](#)
- Box 2, Folder 46      United Nations / Rebeca Lipovetsky, 1977-1979  
[Image\(s\)](#)
- Box 2, Folder 47      Washington Printmakers Gallery, 2004  
[Image\(s\)](#)
- Box 2, Folder 48      Washington Sculptors Group, 1998-1999  
[Image\(s\)](#)
- Box 2, Folder 49      Washington Urban League, Inc., 1981  
[Image\(s\)](#)
- Box 2, Folder 50      Wenniger Graphics, 1987-1994  
[Image\(s\)](#)
- Box 2, Folder 51      Whitman-Walker Clinic, 1996-1997  
[Image\(s\)](#)
- Box 2, Folder 52      Woman's National Democratic Club, *Adventures*, 1999  
[Image\(s\)](#)
- Box 2, Folder 53      Woodblock Prints "In the Living Room" at 1730 Church Street, Exhibition (1988),  
1988  
[Image\(s\)](#)
- Box 2, Folder 54      World Print Council, *World Print Four* (not selected), 1983  
[Image\(s\)](#)

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## Series 4: Professional Files, 1979-2002

*0.65 Linear feet (Boxes 2-3, 6 )*

This series documents Ojeda's other professional activities, such as awards he received, grants he sought, requests and permissions for use of his artwork, competitions he entered, printing and framing services he used, conferences and other events he attended or was otherwise involved in, and records relating to political interests and causes, such as the Grupo de Convergencia Democratica en Uruguay. The series provides additional context for his career as an artist and also reveals more about his political interests and his involvement with the Latino American community.

Four legal files document attempts to avoid litigation after the publishing house Editoria Siglo XXI reproduced engravings by Ojeda without his permission.

The series includes records of Ojeda's grants from the D.C. Commission of the Arts and Humanities that funded his illustrations for poems by Pablo Neruda, and Garcia Lorca's poem "Ode to Walt Whitman," as well as projects experimenting with creating installations with mixed media and found objects. Ojeda's "Party Animals," submission was for designs for the donkey and elephant icons of the two United States political parties.

The files are arranged alphabetically by name of organization or subject.

This series has been digitized in entirety, with the exception of some routine travel brochures and some personal checks with personally identifiable information.

Box 2, Folder 55	American Immigration Law Foundation, Immigrant Achievement Awards, 2001 <a href="#">Image(s)</a>
Box 2, Folder 56	Amnesty International Design Competition, 1982 <a href="#">Image(s)</a>
Box 2, Folder 57	Art Native Garden Installation, 1998 <a href="#">Image(s)</a>
Box 2, Folder 58	Bougainvillea Flower Petals, undated <a href="#">Image(s)</a>
Box 2, Folder 59	Committee for Frente Amplio, 1985 <a href="#">Image(s)</a>
Box 2, Folder 60	Cornell University Press, 1989-1992 <a href="#">Image(s)</a>
Box 2, Folder 61	Curbstone Press, 1990-1992 <a href="#">Image(s)</a>
Box 2, Folder 62	D.C. Commission of the Arts and Humanities, Grants, 1980-1981
Box 2, Folder 63	D.C. Commission of the Arts and Humanities, Grants, 1982-1984

- [Image\(s\)](#)  
Includes text of Katherine Faith Priors review of *Poems of Pablo Neruda Illustrated by Naúl Ojeda* at the artist's studio in 1982, for Art Express.
- Box 2, Folder 64 D.C. Commission of the Arts and Humanities, Grants, 1986-1988  
[Image\(s\)](#)
- Box 2, Folder 65 D.C. Commission of the Arts and Humanities, Grants, 1989  
[Image\(s\)](#)
- Box 2, Folder 66 D.C. Commission of the Arts and Humanities, Grants , 1993-1994  
[Image\(s\)](#)
- Box 2, Folder 67 D.C. Commission of the Arts and Humanities, *Party Animals* Submission, 2002  
[Image\(s\)](#)
- Box 2, Folder 68 Educational Organization for United Latin Americans, 1992  
[Image\(s\)](#)
- Box 2, Folder 69 El Bodegon Restaurant Brochure and Menu, circa 1982  
[Image\(s\)](#)
- Box 2, Folder 70 Elizabeth Foundation for the Arts, Grant Proposal, 1998  
[Image\(s\)](#)
- Box 2, Folder 71 Georgetown Tobacco Annual Cigar Box Art Contest, 1998  
[Image\(s\)](#)
- Box 2, Folder 72 Grupo de Convergencia Democratica en Uruguay, circa 1980  
[Image\(s\)](#)
- Box 2, Folder 73 Grupo de Convergencia Democratica en Uruguay, circa 1981  
[Image\(s\)](#)
- Box 2, Folder 74 Grupo de Convergencia Democratica en Uruguay, circa 1982-1984  
[Image\(s\)](#)
- Box 3, Folder 1 Hispania Books, 1983-1987  
[Image\(s\)](#)
- Box 3, Folder 2 *Hispanic Business Magazine*, 1997
- Box 3, Folder 3 Institute for Contemporary Culture, circa 1981-circa 1982
- Box 3, Folder 4 Institute for Policy Studies, 1982-2001

Box 3, Folder 5	Legal, Siglo Veintiuno XXI, 1997
Box 3, Folder 6	Legal, Siglo Veintiuno XXI, 1997-1999 <a href="#">Image(s)</a>
Box 6, Folder 4	Legal, Siglo Veintiuno XXI, 1997-1999 <a href="#">Image(s)</a>
Box 3, Folder 7	Legal, Washington Area Lawyers for the Arts, 1999 <a href="#">Image(s)</a>
Box 3, Folder 8	Modern Postcard (Print Service), 1998 <a href="#">Image(s)</a>
Box 3, Folder 9	National Association of Pastoral Musicians, Contract, 1983 <a href="#">Image(s)</a>
Box 3, Folder 10	National Public Radio, 1984-1987 <a href="#">Image(s)</a>
Box 3, Folder 11	Nuevo Espacio (Uruguay), <i>Pintores Uruguayos Contemporáneos</i> , 1997-1998
Box 3, Folder 12	Organización de los Estados Americanos, 1977-1984 <a href="#">Image(s)</a> Documents illustrations for organization's <i>Americas</i> publication.
Box 3, Folder 13	Panos Institute, 1991 <a href="#">Image(s)</a>
Box 3, Folder 14	Paris, 1996-1998 <a href="#">Image(s)</a>
Box 3, Folder 15	Paris Travel Brochures, 1990s
Box 3, Folder 16	Photograph and Book Projects, 1974-1983 <a href="#">Image(s)</a> Includes records of fees for Ojeda's photographs used for book projects.
Box 3, Folder 17	Print Cabinet Labels, 1975-1999 <a href="#">Image(s)</a>
Box 3, Folder 18	Publicity, Uruguay, 1991-1992 <a href="#">Image(s)</a>
Box 3, Folder 19	Pyramid Atlantic, Artist-in-Residence, 2001

- [Image\(s\)](#)
- Box 3, Folder 20      Rojas, Rodrigo, 1986  
[Image\(s\)](#)
- Box 3, Folder 21      School for Friends Art Auction, 1985-1987  
[Image\(s\)](#)
- Box 3, Folder 22      Soho Myriad, Inc. (Framing Service), 1998  
[Image\(s\)](#)
- Box 3, Folder 23      Tenley-Friendship Library, 1997  
[Image\(s\)](#)
- Box 6, Folder 5      Tenley-Friendship Library, 1997  
[Image\(s\)](#)
- Box 3, Folder 24      Thomas W. Perry Mural Competition, 1979  
[Image\(s\)](#)
- Box 3, Folder 25      United States Catholic Conference, 1982-1985  
[Image\(s\)](#)
- Box 3, Folder 26      University of Maryland Conference, "Repression, Exile and Democracy:  
Uruguayan Culture", 1985-1986  
[Image\(s\)](#)  
Illustration for the conference program.
- Box 3, Folder 27      Washington Very Special Arts Workshop, 1997  
[Image\(s\)](#)

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## Series 5: Financial Records, circa 1970-2013

*0.25 Linear feet (Box 3 )*

Series includes invoices and receipts for art supplies and for sales of Ojeda's artwork to various people and organizations; consignment and price lists for various exhibitions; and sales books of itemized receipts. Additional financial material may also be found in Series 3 and Series 4, including financial records for Ojeda's work at Franz Bader Gallery (Series 3).

This series has been digitized in entirety.

Box 3, Folder 28	Art Supply Receipts, 1980-1989 <a href="#">Image(s)</a>
Box 3, Folder 29	Invoices and Receipts, circa 1970-2001 <a href="#">Image(s)</a>
Box 3, Folder 30	Magnum Photos, Inc., 1983-2000 <a href="#">Image(s)</a>
Box 3, Folder 31	Personal Financial Records, 1984, 1991 <a href="#">Image(s)</a>
Box 3, Folder 32	Price Lists, circa 1979-circa 2000s <a href="#">Image(s)</a>
Box 3, Folder 33	Price Lists, 1979-2004, circa 2013 <a href="#">Image(s)</a>
Box 3, Folder 34	Sales Book, circa 1994-circa 2002 <a href="#">Image(s)</a>
Box 3, Folder 35	Sales Book, circa 1994-circa 2002 <a href="#">Image(s)</a>
Box 3, Folder 36	Sales Book, circa 1996-circa 2002 <a href="#">Image(s)</a>

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## Series 6: Printed and Broadcast Materials, 1962-2003

### 1.1 Linear feet (Boxes 3-4, 6-7, OV 10 )

Printed and broadcast materials consist of booklets, clippings, exhibition announcements and catalogs, flyers, magazines and newspapers, posters, and press releases that document Ojeda's career, including many examples of Ojeda's published artwork.

Announcements and catalogs are primarily related to exhibitions and events in which Ojeda participated, and include invitations, announcements in newsletters and bulletins, and exhibition catalogs. Three broadcast items are video recordings about Ojeda including "Ayer y Hoy," "Lo Nuestro," and "The Woodcuts of Naül Ojeda" by Cintia Cabib.

Clippings from newspapers, magazines, and journals, document Ojeda's career from the early 1960s to his death in 2002. Also found here is a substantial collection of printed material that contains illustrations by Ojeda, including artwork he executed for the *Washington Post Book World*, the *Washington Review*, the Institute for Policy Studies, and many other organizations and publications. A small amount of other printed material contains articles of interest to Ojeda, including articles on the political situation in various South American countries.

Posters are for Ojeda exhibitions and for other events for which Ojeda provided illustrations and designs.

This bulk of this series has been digitized. Material not digitized includes duplicates and the full text of some publications, for which only relevant pages have been digitized. Video recordings have not been digitized.

Box 3, Folder 37	Announcements and Catalogs, undated <a href="#">Image(s)</a>
Box 3, Folder 38	Announcements and Catalogs, 1965-1969 <a href="#">Image(s)</a>
Box 3, Folder 39	Announcements and Catalogs, 1970-1978 <a href="#">Image(s)</a>
Box 3, Folder 40	Announcements and Catalogs, 1978-1979 <a href="#">Image(s)</a>
Box 3, Folder 41	Announcements and Catalogs, 1980 <a href="#">Image(s)</a>
Box 3, Folder 42	Announcements and Catalogs, 1981-1982 <a href="#">Image(s)</a>
Box 3, Folder 43	Announcements and Catalogs, 1983-1985 <a href="#">Image(s)</a>
Box 3, Folder 44	Announcements and Catalogs, 1986-1989

	<a href="#">Image(s)</a>
Box 3, Folder 45	Announcements and Catalogs, 1990-1992 <a href="#">Image(s)</a>
Box 3, Folder 46	Announcements and Catalogs, 1993-1994 <a href="#">Image(s)</a>
Box 3, Folder 47	Announcements and Catalogs, 1995-1999 <a href="#">Image(s)</a>
Box 3, Folder 48	Announcements and Catalogs, 2001-2002 <a href="#">Image(s)</a>
Box 3, Folder 49	Announcements, Personal, circa 1980-circa 1989 <a href="#">Image(s)</a>
Box 3, Folder 50	Broadcast, "Ayer y Hoy", 1991 <i>1 Videocassettes (VHS)</i> <i>1 Videocassettes (U-matic) (Master)</i>
Box 3, Folder 51	Broadcast, "Lo Nuestro," by ZGS Television Productions, undated <i>2 Videocassettes (U-matic)</i>
Box 4, Folder 1	Broadcast, "The Woodcuts of Naül Ojeda," Produced by Cintia Cabib, 1995 <i>1 Videocassettes (VHS)</i>
Box 4, Folder 2	Clippings, undated <a href="#">Image(s)</a>
Box 6, Folder 6	Clippings, 1969-1979, undated <a href="#">Image(s)</a>
Box 4, Folder 3	Clippings, 1962-1969 <a href="#">Image(s)</a>
Box 4, Folder 4	Clippings, 1974-1979 <a href="#">Image(s)</a>
Box 4, Folder 5	Clippings, 1980-1989 <a href="#">Image(s)</a>
Box 6, Folder 7	Clippings, 1980-1989 <a href="#">Image(s)</a>
Box 4, Folder 6	Clippings, 1990-1999

	<a href="#">Image(s)</a>
Box 6, Folder 8	Clippings, 1991-1995, 2002 <a href="#">Image(s)</a>
Box 7, Folder 1	Clippings, <i>Washington Review</i> , circa 1979-1983 <a href="#">Image(s)</a>
Box OV 10, Folder 1	Posters for Ojeda Exhibitions, circa 1979-2003 <a href="#">Image(s)</a>
Box OV 10, Folder 2	Posters for Other Events, Designed by Ojeda, circa 1968-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 7	Printed Material, Illustrations by Ojeda, circa 1979 <a href="#">Image(s)</a>
Box 4, Folder 8	Printed Material, Illustrations by Ojeda, circa 1980-1982 <a href="#">Image(s)</a>
Box 4, Folder 9	Printed Material, Illustrations by Ojeda, 1983-1989 <a href="#">Image(s)</a>
Box 7, Folder 2	Printed Material, Illustrations by Ojeda, 1974-1988 <a href="#">Image(s)</a>
Box 4, Folder 10	Printed Material, Illustrations by Ojeda, 1990-1991 <a href="#">Image(s)</a>
Box 4, Folder 11	Printed Material, Illustrations by Ojeda, 1992-1996 <a href="#">Image(s)</a>
Box 4, Folder 12	Printed Material with Illustrations by Ojeda, Institute for Policy Studies, circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 13	Printed Material with Illustrations by Ojeda, Institute for Policy Studies, 1991-1996, 2000 <a href="#">Image(s)</a>
Box 7, Folder 3	Printed Material with Illustrations with Ojeda, <i>The Washington Post Book World</i> , 1972-2002 <a href="#">Image(s)</a>
Box 4, Folder 14	Printed Material, Other, 1980s-1990s

[Image\(s\)](#)

Box 7, Folder 4

Printed Material, Other, 1980-1985

[Image\(s\)](#)

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## Series 7: Scrapbooks, 1961-1981

### *0.2 Linear feet (Box 7)*

Two scrapbooks contain primarily clippings and printed material, with scattered correspondence, related to Ojeda's career and publicity for solo and group exhibitions. Some of the material may duplicate that found in Series 6.

This series has been digitized in entirety.

Box 7, Folder 5	Scrapbook 1, 1961-1981 <a href="#">Image(s)</a>
Box 7, Folder 6	Scrapbook 1, 1961-1981 <a href="#">Image(s)</a>
Box 7, Folder 7	Scrapbook 1, 1961-1981 <a href="#">Image(s)</a>
Box 7, Folder 8	Scrapbook, circa 1969-1970s <a href="#">Image(s)</a>

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## Series 8: Artwork, circa 1960-circa 2000

*1 Linear foot (Boxes 4, 8 OVs 9, 11-14 )*

Artwork consists of drawings, sketches, prints including woodcut proofs, and poster mockups. Drawings include transparencies that were used to transfer images to woodblocks for prints and a set of color drawings created by Ojeda while in Santiago, Chile. Many of the loose sketches contain preliminary sketches in pencil, ink, and color media for various projects, including poster projects.

Posters include prints, mock-ups, and photocopies of posters for "Posters 70," "Uruguay Hoy," and Ojeda's tribute exhibition to entertainer Carlos Gardel, "El Mito."

This series has been digitized in entirety.

Box 4, Folder 15	Child's Drawing, 1969 <a href="#">Image(s)</a>
Box 4, Folder 16	Drawing, undated <a href="#">Image(s)</a>
Box 8, Folder 1	Drawing, "The Night Can Also Be a Sun", 1996 <a href="#">Image(s)</a> Painted drawing, with printed copies
Box 4, Folder 17	Drawings, Set Created in Santiago, Chile, 1970 <a href="#">Image(s)</a>
Box 4, Folder 18	Drawings, Transparencies, undated <a href="#">Image(s)</a>
Box 8, Folder 2	Posters, "Poster 70", circa 1969-1970 <a href="#">Image(s)</a>
Box 8, Folder 3	Poster, "Uruguay Hoy", circa 1970 <a href="#">Image(s)</a>
Box 8, Folder 4	Poster, <i>El Mito: An Interactive Installation by Naúl Ojeda</i> , 1996 <a href="#">Image(s)</a>
Box 4, Folder 19	Prints, undated <a href="#">Image(s)</a>
Box OV 9, Folder 2	Prints, undated <a href="#">Image(s)</a>
Box OV 11	Prints, Woodcut Proofs, circa 1974

	<a href="#">Image(s)</a>
Box OV 12	Prints, Woodcuts Proofs, circa 1974 <a href="#">Image(s)</a>
Box 4, Folder 20	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 21	Sketches, circa 1960s-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 22	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 23	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 24	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 25	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 4, Folder 26	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 8, Folder 5	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 8, Folder 6	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a> Includes sketch of Pablo Neruda
Box OV 9, Folder 3	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box OV 13	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box OV 14, Folder 1	Sketches, circa 1960-circa 2000 <a href="#">Image(s)</a>
Box 8, Folder 7	Sketches, circa 1960s-circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 27	Sketches, circa 1980s

[Image\(s\)](#)

Includes painted sketches and paint samples

Box 4, Folder 28

Sketches, Numbered Groups, circa 1960-1980s

[Image\(s\)](#)

Box 4, Folder 29

Sketches, Numbered Groups, circa 1960-1980s

[Image\(s\)](#)

Box OV 14, Folder 2

Sketches, Painted, circa 2000

[Image\(s\)](#)

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## Series 9: Sketchbooks, circa 1967-2001

*0.5 Linear feet (Boxes 4-5, 8 )*

Sixteen sketchbooks contain preliminary sketches in pencil, ink, and color media for various projects including Ojeda's "Ode to Walt Whitman" poetry illustration project, and a few poster projects.

This series has been digitized in entirety.

Box 4, Folder 30	Sketchbook, circa 1967 <a href="#">Image(s)</a>
Box 4, Folder 31	Sketchbook, circa 1970s <a href="#">Image(s)</a>
Box 4, Folder 32	Sketchbook, circa 1976 <a href="#">Image(s)</a> Includes sketches for "Walt Whitman" project.
Box 4, Folder 33	Sketchbooks, circa 1970-circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 34	Sketchbooks, circa 1970-circa 1980s <a href="#">Image(s)</a>
Box 8, Folder 8	Sketchbook, circa 1970-circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 35	Sketchbook, circa 1970-circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 36	Sketchbook, circa 1970-circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 37	Sketchbook, circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 38	Sketchbook, circa 1980s <a href="#">Image(s)</a>
Box 4, Folder 39	Sketchbook, circa 1995 <a href="#">Image(s)</a>
Box 4, Folder 40	Sketchbook, circa 1995 <a href="#">Image(s)</a>
Box 4, Folder 41	Sketchbook, circa 1997

[Image\(s\)](#)

Box 5, Folder 1

Sketchbook, 2001

[Image\(s\)](#)

Box 5, Folder 2

Sketchbook, 2001

[Image\(s\)](#)

Box 8, Folder 9

Sketchbook, "Federico García Lorca Oda a Walt Whitman" Mock-Up, circa 1988

[Image\(s\)](#)

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## Series 10: Photographic Material, 1968-circa 2000

### 0.3 Linear feet (Box 5)

Photographic material includes two pages that appear to be from a scrapbook, with three photos and a clipping from an exhibition in Uruguay. There are photocopies of photos of a family group, including Ojeda, that are also found with sketches in Series 8: Artwork, and an oversized photographic print, presumably used for display, of Ojeda with Franz Bader.

Negative strips are largely unidentified and many appear to be of family, friends, and unidentified musical events. However, of note are negatives of the Uruguayan home and studio of Ernesto Vila in the Las Bovedas neighborhood. Pictured are individuals including Uruguayan artist Mario Mosteiro, bookseller Walter Jesus (Coco) Chiesa, and Vila. Also found are negatives of installations and works of art including "Carrito y mural Chuchilla Alta" (1995), and an installation from 1992.

This series has been digitized in entirety.

Box 5, Folder 3	Exhibition Installation, 1968 <a href="#">Image(s)</a>
Box 5, Folder 4	Family Photos, Photocopies, circa 1990 <a href="#">Image(s)</a>
Box 5, Folder 5	Installations and Works of Art, Negatives, 1992-1995 <a href="#">Image(s)</a>
Box 5, Folder 6	Other Artists in in Studios, Unidentified, Negatives, circa 1970s <a href="#">Image(s)</a>
Box 5, Folder 7	Personal, Family and Friends, Negatives, circa 1970s <a href="#">Image(s)</a>
Box 5, Folder 8	Works of Art, Xerox Copies and Color Print, circa 2000 <a href="#">Image(s)</a>
Box 5, Folder 9	Unidentified Negatives, circa 1970s <a href="#">Image(s)</a>
Box 5, Folder 10	Unidentified Negatives, circa 1970s <a href="#">Image(s)</a>
Box 5, Folder 11	Unidentified Negatives, circa 1970s <a href="#">Image(s)</a>
Box 5, Folder 12	Unidentified Negatives, circa 1970s <a href="#">Image(s)</a>

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