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
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Collection Overview

Repository: Archives of American Art
Title: Naúl Ojeda papers
Identifier: AAA.ojedaul
Date: circa 1960-2004
circa 2013
Extent: 5.9 Linear feet
Creator: Ojeda, Naúl, 1939-2002
Language: The collection is in English and Spanish.
Summary: The papers of Uruguayan born 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.

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
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.

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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.


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.
Scope and Contents

The papers of Uruguayan born 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.

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, OV 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)

Names and Subject Terms

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

Subjects:
Latino and Latin 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.)
Container Listing


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

Box 1, Folder 2 Certifications, Credentials, and References, 1963-1977

Box 1, Folder 3 Curriculum Vitae, circa 1970s-circa 1991

Box 1, Folder 4 Immigration, Ojeda Citizenship Application, 1995-1997

Box 1, Folder 5 Immigration, Ojeda Notebook for Citizenship Study, circa 1993

Box 1, Folder 6 Immigration, Ojeda Visa, 1974-1976

Box 1, Folder 7 Immigration, Ojeda Visa, 1974-1976

Box 1, Folder 8 Immigration, Ojeda, Ana Gabriela's Visit, 1981

Return to Table of Contents
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 Leguada, 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
Image(s)

Box 1, Folder 10  Berrutti, Azucena, and Others, circa 1970s-circa 1980s
Image(s)

Box 1, Folder 11  Berrutti, Azucena, and Others, 1975-1979
Image(s)

Box 1, Folder 12  Berrutti, Azucena, and Others, 1980-circa 1986
Image(s)

Box 1, Folder 13  Bowers, Moira, circa 1969
Image(s)
Includes a photo of Bowers and illustrated letters.

Box 1, Folder 14  Caicedo Garzón, Armando, 2001
Box 1, Folder 15  Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), circa 1975-circa 1989
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

Box 1, Folder 17  Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1979-1981

Box 1, Folder 18  Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1982-1985

Box 1, Folder 19  Cairello, Olga and Ana Gabriela (Ex-Wife and Daughter), 1986-1989

Box 1, Folder 20  de Leguiza, Maria Antonia (Daughter), 2001 August-October

Box 1, Folder 21  de Leguiza, Maria Antonia (Daughter), 2001 November-2002

Box 1, Folder 22  Folker, Fania, 1970s

Box 1, Folder 23  Friends, Ojeda's Outgoing Letters (Photocopies), circa 1975-1978, 1985

Box 1, Folder 24  Friends, Surnames A-H, 1974-1985

Box 1, Folder 25  Friends, Surnames N-V, 1970s-1983

Box 1, Folder 26  Friends, Surnames Unidentified, circa 1960s-circa 1970s

Box 1, Folder 27  Friends, Surnames Unidentified, 1974-1979

Box 1, Folder 28  Friends, Surnames Unidentified, circa 1980s

Box 1, Folder 29  Friends, Surnames Unidentified, 1980-1986, 1996
Box 1, Folder 30  Galeano, Eduardo, circa 1982  Image(s)
Box 1, Folder 31  General, A-B, 1978-1999  Image(s)
Box 1, Folder 32  General, C, 1968-1993  Image(s)
Box 1, Folder 33  General, D-E, 1967-1999  Image(s)
Box 1, Folder 34  General, F-L, 1979-1992  Image(s)
Box 1, Folder 35  General, M-P, 1977-1999  Image(s)
Box 1, Folder 36  General, R-U, 1982-2000  Image(s)
Box 1, Folder 37  General, V-Z, 1977-1995  Image(s)
Box 1, Folder 38  Haber, Alicia, 2001  Image(s)
Box 1, Folder 39  Olivera, Wilmar, circa 1974-1976  Image(s)
Box 1, Folder 40  Palomo, Jose, circa 1982  Image(s)
   Includes an illustrated letter from Paloma and photocopies of family photographs.
Box OV 9, Folder 1  Palomo, Jose, circa 1982  Image(s)
   Includes 2 posters designed by Palomo, one with a sketch on the back.
Box 1, Folder 41  Vila, Ernesto, circa 1970s-circa 1980s  Image(s)
Box 1, Folder 42  Vila, Ernesto, 1986, circa 1995
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
  Image(s)

Box 1, Folder 44  Art Present Gallery (Paris, France), 1998
  Image(s)

Box 1, Folder 45  Art Sites '96, 1996
  Image(s)

Box 1, Folder 46  Arta Gallery (Netherlands), 1979-1980
  Image(s)

Box 1, Folder 47  Arts Club of Washington, 1997, 1999
<table>
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<tr>
<th>Box 1, Folder 48</th>
<th>Associated American Artists, 1978-1980</th>
<th>Image(s)</th>
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</thead>
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<tr>
<td>Box 1, Folder 49</td>
<td>Betty Wallenstein (Dealer and Consultant), 1984-1987</td>
<td>Image(s)</td>
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<td>Box 1, Folder 50</td>
<td>Bienals de San Juan Grabado Latinamericano, San Juan, Puerto Rico, 1979-2000</td>
<td>Image(s)</td>
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<td>Box 1, Folder 51</td>
<td>Cayman Gallery (New York), 1979-1982</td>
<td>Image(s)</td>
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<tr>
<td>Box 1, Folder 52</td>
<td>Cayman Gallery, New York, Exhibition Catalog Text and Typesetting, circa 1980</td>
<td>Image(s)</td>
</tr>
<tr>
<td></td>
<td>Includes text written by Marta Traba.</td>
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<td>Box 1, Folder 53</td>
<td>Cody Gallery, 1980-1981</td>
<td>Image(s)</td>
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<td>Box 1, Folder 54</td>
<td>Creighton-Davis Gallery, 1996-1998</td>
<td>Image(s)</td>
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<td>Box 1, Folder 55</td>
<td>D.C. Commission of the Arts and Humanities, Art '81 Armory Show, 1981</td>
<td>Image(s)</td>
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<td>Box 1, Folder 56</td>
<td>Eastern Mennonite University, 1997-1999</td>
<td>Image(s)</td>
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<td>Box 1, Folder 57</td>
<td>Emanuel Gallery of Fine Art, circa 1980s</td>
<td>Image(s)</td>
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<td>Box 1, Folder 58</td>
<td>Embassy of Greece, 1983</td>
<td>Image(s)</td>
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<td>Box 1, Folder 59</td>
<td>Embassy of Nicaragua, Nicaraguan Benefit Art Exhibit and Auction, 1980</td>
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<td>Box 1, Folder 60</td>
<td>Exhibition Catalog Templates, 1979</td>
<td>Image(s)</td>
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<td>Box 1, Folder 61</td>
<td>Exhibition Guest Book (Photocopy), 1998</td>
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</tbody>
</table>
Box 1, Folder 62  Exhibitions and Galleries, Various, A-F, 1975-1997
Image(s)

Box 1, Folder 63  Exhibitions and Galleries, Various, G-U, 1969-1998
Image(s)

Box 1, Folder 64  Festival Hispanoamericano, 1986
Image(s)

Box 1, Folder 65  Fondo del Sol, 1977-1989
Image(s)
Includes documentation of tribute to Ojeda in 2002.

Box 1, Folder 66  Fondo del Sol, 2002
Image(s)
Includes documentation of tribute to Ojeda in 2002.

Box 1, Folder 67  Forum International Gallery of Fine Art, 1982-1988
Image(s)
Includes letter from Marius Sznajderman regarding Actualidad Grafica Panamericana (AGPA).

Franz Bader Gallery

Box 2, Folder 1  Consignment and Sales Records, 1978-1981
Image(s)

Box 2, Folder 2  Consignment and Sales Records, 1982-1984
Image(s)

Box 2, Folder 3  Consignment and Sales Records, 1985-1986
Image(s)

Box 2, Folder 4  Correspondence and Memoranda, 1978-1990
Image(s)

Box 2, Folder 5  Exhibition, Furniture Fantasies (1990), 1990
Image(s)

Box 6, Folder 1  Exhibition, In Honor of Franz Bader (1995), 1995
Image(s)
Includes photo of Bader and Ojeda.

Box 2, Folder 6  Exhibition, Recent Woodcuts (1984), circa 1984
Box 2, Folder 7  
Exhibition, *Woodcuts* (1979), circa 1979  
Image(s)

Box 2, Folder 8  
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  
Image(s)

Box 2, Folder 21  
Inter-American Development Bank, 1976-2000
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**

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
Box 2, Folder 33  National Hispanic Cultural Center of New Mexico, 2000-2001

Box 2, Folder 34  Organización de los Estados Americanos, 1987-1997

Box 2, Folder 35  Phillips Collection / Washington Print Club, 1988

Box 2, Folder 36  Pratt Graphics Center, 1977-1979

Box 2, Folder 37  Saint Mary's College, Elena Maza, 1997

Box 2, Folder 38  School 33 Art Center, Exhibition and Workshop, 1999-2001

Box 2, Folder 39  Scott-McKennis Gallery, 1978-1979


Documents purchase of Ojeda prints for permanent collection.

Box 2, Folder 41  Smithsonian Institution, Resident Associate Program Tours, 1980-1984

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

Includes Immigrant Artists/American Experience exhibition material.

Box 2, Folder 43  Truitt, Warren, 1980

Box 2, Folder 44  Twentieth Century Gallery, Ltd., 1979-1980

Box 2, Folder 45  U Galeria de Arte / Enrique Gomez, 1966, 1974-1999

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)
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

Box 2, Folder 56  Amnesty International Design Competition, 1982

Box 2, Folder 57  Art Native Garden Installation, 1998

Box 2, Folder 58  Bougainvillea Flower Petals, undated

Box 2, Folder 59  Committee for Frente Amplio, 1985

Box 2, Folder 60  Cornell University Press, 1989-1992

Box 2, Folder 61  Curbstone Press, 1990-1992

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
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
Image(s)

Box 3, Folder 3  Institute for Contemporary Culture, circa 1981-circa 1982
Box 3, Folder 4 Institute for Policy Studies, 1982-2001
Image(s)

Box 3, Folder 5 Legal, Siglo Veintiuno XXI, 1997
Image(s)

Box 3, Folder 6 Legal, Siglo Veintiuno XXI, 1997-1999
Image(s)

Box 6, Folder 4 Legal, Siglo Veintiuno XXI, 1997-1999
Image(s)

Box 3, Folder 7 Legal, Washington Area Lawyers for the Arts, 1999
Image(s)

Box 3, Folder 8 Modern Postcard (Print Service), 1998
Image(s)

Box 3, Folder 9 National Association of Pastoral Musicians, Contract, 1983
Image(s)

Box 3, Folder 10 National Public Radio, 1984-1987
Image(s)

Box 3, Folder 11 Nuevo Espacio (Uruguay), *Pintores Uruguayos Contemporáneos*, 1997-1998

Box 3, Folder 12 Organización de los Estados Americanos, 1977-1984
Image(s)
Documents illustrations for organization's *Americas* publication.

Box 3, Folder 13 Panos Institute, 1991
Image(s)

Box 3, Folder 14 Paris, 1996-1998
Image(s)

Box 3, Folder 15 Paris Travel Brochures, 1990s

Box 3, Folder 16 Photograph and Book Projects, 1974-1983
Image(s)
Includes records of fees for Ojeda's photographs used for book projects.

Box 3, Folder 17 Print Cabinet Labels, 1975-1999
Box 3, Folder 18  Publicity, Uruguay, 1991-1992

Box 3, Folder 19  Pyramid Atlantic, Artist-in-Residence, 2001

Box 3, Folder 20  Rojas, Rodrigo, 1986

Box 3, Folder 21  School for Friends Art Auction, 1985-1987

Box 3, Folder 22  Soho Myriad, Inc. (Framing Service), 1998

Box 3, Folder 23  Tenley-Friendship Library, 1997

Box 6, Folder 5  Tenley-Friendship Library, 1997

Box 3, Folder 24  Thomas W. Perry Mural Competition, 1979

Box 3, Folder 25  United States Catholic Conference, 1982-1985

Box 3, Folder 26  University of Maryland Conference, "Repression, Exile and Democracy: Uruguayan Culture", 1985-1986

Box 3, Folder 27  Washington Very Special Arts Workshop, 1997

Illustration for the conference program.

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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  Image(s)
Box 3, Folder 29  Invoices and Receipts, circa 1970-2001  Image(s)
Box 3, Folder 30  Magnum Photos, Inc., 1983-2000  Image(s)
Box 3, Folder 31  Personal Financial Records, 1984, 1991  Image(s)
Box 3, Folder 32  Price Lists, circa 1979-circa 2000s  Image(s)
Box 3, Folder 33  Price Lists, 1979-2004, circa 2013  Image(s)
Box 3, Folder 34  Sales Book, circa 1994-circa 2002  Image(s)
Box 3, Folder 35  Sales Book, circa 1994-circa 2002  Image(s)
Box 3, Folder 36  Sales Book, circa 1996-circa 2002  Image(s)

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 Naúl 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
Image(s)

Box 3, Folder 38  Announcements and Catalogs, 1965-1969
Image(s)

Box 3, Folder 39  Announcements and Catalogs, 1970-1978
Image(s)

Box 3, Folder 40  Announcements and Catalogs, 1978-1979
Image(s)

Box 3, Folder 41  Announcements and Catalogs, 1980
Image(s)

Box 3, Folder 42  Announcements and Catalogs, 1981-1982
Image(s)

Box 3, Folder 43  Announcements and Catalogs, 1983-1985
Image(s)

Box 3, Folder 44  Announcements and Catalogs, 1986-1989
<table>
<thead>
<tr>
<th>Box 3, Folder 45</th>
<th>Announcements and Catalogs, 1990-1992</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 46</td>
<td>Announcements and Catalogs, 1993-1994</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 47</td>
<td>Announcements and Catalogs, 1995-1999</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 48</td>
<td>Announcements and Catalogs, 2001-2002</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 49</td>
<td>Announcements, Personal, circa 1980-circa 1989</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 50</td>
<td>Broadcast, &quot;Ayer y Hoy&quot;, 1991</td>
</tr>
<tr>
<td>1 Videocassettes (VHS)</td>
<td></td>
</tr>
<tr>
<td>1 Videocassettes (U-matic) (Master)</td>
<td></td>
</tr>
<tr>
<td>Box 3, Folder 51</td>
<td>Broadcast, &quot;Lo Nuestro,&quot; by ZGS Television Productions, undated</td>
</tr>
<tr>
<td>2 Videocassettes (U-matic)</td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 1</td>
<td>Broadcast, &quot;The Woodcuts of Naúl Ojeda,&quot; Produced by Cintia Cabib, 1995</td>
</tr>
<tr>
<td>1 Videocassettes (VHS)</td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 2</td>
<td>Clippings, undated</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 6</td>
<td>Clippings, 1969-1979, undated</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 3</td>
<td>Clippings, 1962-1969</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 4</td>
<td>Clippings, 1974-1979</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 5</td>
<td>Clippings, 1980-1989</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 6, Folder 7</td>
<td>Clippings, 1980-1989</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
<tr>
<td>Box 4, Folder 6</td>
<td>Clippings, 1990-1999</td>
</tr>
<tr>
<td><strong>Image(s)</strong></td>
<td></td>
</tr>
</tbody>
</table>
Box 6, Folder 8  Clippings, 1991-1995, 2002
    Image(s)

    Image(s)

Box OV 10, Folder 1  Posters for Ojeda Exhibitions, circa 1979-2003
    Image(s)

Box OV 10, Folder 2  Posters for Other Events, Designed by Ojeda, circa 1968-circa 2000
    Image(s)

Box 4, Folder 7  Printed Material, Illustrations by Ojeda, circa 1979
    Image(s)

Box 4, Folder 8  Printed Material, Illustrations by Ojeda, circa 1980-1982
    Image(s)

Box 4, Folder 9  Printed Material, Illustrations by Ojeda, 1983-1989
    Image(s)

Box 7, Folder 2  Printed Material, Illustrations by Ojeda, 1974-1988
    Image(s)

Box 4, Folder 10  Printed Material, Illustrations by Ojeda, 1990-1991
    Image(s)

Box 4, Folder 11  Printed Material, Illustrations by Ojeda, 1992-1996
    Image(s)

Box 4, Folder 12  Printed Material with Illustrations by Ojeda, Institute for Policy Studies, circa 1980s
    Image(s)

    Image(s)

    Image(s)

Box 4, Folder 14  Printed Material, Other, 1980s-1990s

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
                     Image(s)

Box 7, Folder 6       Scrapbook 1, 1961-1981
                     Image(s)

Box 7, Folder 7       Scrapbook 1, 1961-1981
                     Image(s)

Box 7, Folder 8       Scrapbook, circa 1969-1970s
                     Image(s)

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Series 8: Artwork, circa 1960-circa 2000

1 Linear foot (Boxes 4, 8 OV 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  
Image(s)

Box 4, Folder 16  
Drawing, undated  
Image(s)

Box 8, Folder 1  
Drawing, “The Night Can Also Be a Sun”, 1996  
Image(s)  
Painted drawing, with printed copies

Box 4, Folder 17  
Drawings, Set Created in Santiago, Chile, 1970  
Image(s)

Box 4, Folder 18  
Drawings, Transparencies, undated  
Image(s)

Box 8, Folder 2  
Image(s)

Box 8, Folder 3  
Poster, “Uruguay Hoy”, circa 1970  
Image(s)

Box 8, Folder 4  
Image(s)

Box 4, Folder 19  
Prints, undated  
Image(s)

Box OV 9, Folder 2  
Prints, undated  
Image(s)

Box OV 11  
Prints, Woodcut Proofs, circa 1974
Box OV 12  Prints, Woodcuts Proofs, circa 1974

Box 4, Folder 20  Sketches, circa 1960-circa 2000

Box 4, Folder 21  Sketches, circa 1960s-circa 2000

Box 4, Folder 22  Sketches, circa 1960-circa 2000

Box 4, Folder 23  Sketches, circa 1960-circa 2000

Box 4, Folder 24  Sketches, circa 1960-circa 2000

Box 4, Folder 25  Sketches, circa 1960-circa 2000

Box 4, Folder 26  Sketches, circa 1960-circa 2000

Box 8, Folder 5  Sketches, circa 1960-circa 2000

Box 8, Folder 6  Sketches, circa 1960-circa 2000

Includes sketch of Pablo Neruda

Box OV 9, Folder 3  Sketches, circa 1960-circa 2000

Box OV 13  Sketches, circa 1960-circa 2000

Box OV 14, Folder 1  Sketches, circa 1960-circa 2000

Box 8, Folder 7  Sketches, circa 1960s-circa 1980s

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
                   Image(s)

Box 4, Folder 31    Sketchbook, circa 1970s
                   Image(s)

Box 4, Folder 32    Sketchbook, circa 1976
                   Image(s)
                   Includes sketches for "Walt Whitman" project.

Box 4, Folder 33    Sketchbooks, circa 1970-circa 1980s
                   Image(s)

Box 4, Folder 34    Sketchbooks, circa 1970-circa 1980s
                   Image(s)

Box 8, Folder 8     Sketchbook, circa 1970-circa 1980s
                   Image(s)

Box 4, Folder 35    Sketchbook, circa 1970-circa 1980s
                   Image(s)

Box 4, Folder 36    Sketchbook, circa 1970-circa 1980s
                   Image(s)

Box 4, Folder 37    Sketchbook, circa 1980s
                   Image(s)

Box 4, Folder 38    Sketchbook, circa 1980s
                   Image(s)

Box 4, Folder 39    Sketchbook, circa 1995
                   Image(s)

Box 4, Folder 40    Sketchbook, circa 1995
                   Image(s)

Box 4, Folder 41    Sketchbook, circa 1997
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)

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
Image(s)

Box 5, Folder 4  
Family Photos, Photocopies, circa 1990
Image(s)

Box 5, Folder 5  
Installations and Works of Art, Negatives, 1992-1995
Image(s)

Box 5, Folder 6  
Other Artists in Studios, Unidentified, Negatives, circa 1970s
Image(s)

Box 5, Folder 7  
Personal, Family and Friends, Negatives, circa 1970s
Image(s)

Box 5, Folder 8  
Works of Art, Xerox Copies and Color Print, circa 2000
Image(s)

Box 5, Folder 9  
Unidentified Negatives, circa 1970s
Image(s)

Box 5, Folder 10  
Unidentified Negatives, circa 1970s
Image(s)

Box 5, Folder 11  
Unidentified Negatives, circa 1970s
Image(s)

Box 5, Folder 12  
Unidentified Negatives, circa 1970s
Image(s)