



## Pregones | Spring 2020

### Director's Statement

Dear Friends of the Cuban Heritage Collection:

It is my sincere hope that above all else you and your loved ones find yourselves well and safe during these unprecedented and challenging times. In moments like these, staying connected and appealing to a sense of community (albeit physically distant) can lift us and give us hope. I know that for many of you, the Cuban Heritage Collection (CHC) represents a place where we come together around our shared passion for and commitment to preserving Cuban cultural patrimony. Our mission to collect and safeguard these materials in perpetuity should give us a sense of reassurance and permanence against the general uncertainty that envelops our current situation due to COVID-19. It is in that spirit of connectedness and community that I share with you all that we accomplished last season and provide you with updates on what we have been planning for this fall.

In the area of collection development, we have continued to expand our holdings—through acquisitions and donations—in subjects that represent particular strengths in the humanities and social sciences, such as theatre, art and art history, and cultural studies. To that end, we are excited to announce the recent acquisition of the **professional and personal papers of Cuban film, television, and theatre actress Myriam Acevedo**, known for her roles in *Man of la Mancha* (1972), *Footprints on the Moon* (1975), and the 1983 Broadway production of “La tempestad.” The collection contains photographs, audiovisual materials, theatrical ephemera, and correspondence documenting her career in Cuba, New York, and Italy. The donation by author **Anna Veltfort** of more than 300 books, magazines, posters, vinyl, and works on paper also supports our collecting priorities. The collection also includes an archive of materials on feminism, gender, and LGBTQ+ persons and experiences on the island. Veltfort (spelled incorrectly as Veldford) is a German-born American who was raised in Cuba in the 1960s after her stepfather relocated the family there.

In the past year, our collection materials have supported the curatorial research for several groundbreaking exhibitions at prestigious museums and cultural institutions to which the CHC also loaned materials. These included the Americas Society’s thought-provoking *Lydia Cabrera and Édouard Glissant: Trembling Thinking* (an expanded and revised version of the exhibition was organized by the Museum of Art and Design in Miami); the Phillips Collection in Washington, D.C., for their groundbreaking exhibition of Zilia Sánchez’s *Soy Isla*, the Cuban artist’s first major retrospective in the United States, which later traveled to the Museo de Arte de Ponce in Puerto Rico and the Museo del Barrio in New York; and the Wolfsonian-Florida International University’s exhibition *Cuban Caricature and Culture: The Art of Massaguer*.

Among the acquisitions and donations worth highlighting that add to the strong foundation of archival and published materials in the areas of the visual arts and art history are a suite of vintage, **silver gelatin prints by Tony Mendoza from the late-1970s and 1980s**; “The Torah Project”, an impressive, beautifully printed and bound artist book with 27 individually signed lithographs by Cuban-Jewish artist **Baruj Salinas**; the **Luis Camnitzer and Rachel Weiss Papers**—two of the most prominent scholars of Cuban art from the 1980s and 1990s; the **Nancy Clark Collection of Fernando García’s Papers**; and the **Ramiro Fernandez Photography Collection**, among others. We also formalized our agreement with the **Cintas Foundation**, which included the generous donation of their papers, ranging from documents about its founder, Oscar B. Cintas, and the Foundation’s history, to artists files, fellowships in all of the disciplines they award, and other ephemera.

The CHC’s growing collaboration and partnership with the Lowe Art Museum on exhibitions and programs that relate to Cuban and Cuban Diasporic cultural production will also play a key role in advancing our commitment to create a critical space for the research, scholarship, and exhibition of Cuban and Cuban Diasporic cultural production. Stay tuned for more news on this front!

Warm regards,

**Elizabeth Cerejido, Ph.D.**  
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