

EMILIO SANCHEZ FOUNDATION: Progress Report April 2012



Introduction

The question of the successful management of an artist's legacy relies on many factors - variables that are always changing with the times. The execution of the artist Emilio Sanchez's estate is a story of talent, preparation, friendship, timing and technology. A story that has situated the Emilio Sanchez Foundation and the artistic oeuvre of Emilio Sanchez as pioneers in the emerging fields of research on American artists' estates, digital archiving of artists' estates, and the institutionalization of Latin American Art in North America.

Initially the Foundation's success appeared certain with the collaboration of Emilio's partner and studio assistant. However, the crossroads of life led the project in a different direction. Emilio's partner died after an accident, the studio assistant moved abroad after the loss of his wife on 9/11, and the creation of the Foundation was further delayed for five years after a legal opposition from the Sanchez Laurent branch of Emilio's family. The professionalism and friendship of Sanchez's lawyer, Erik J. Stapper, the sole trustee of the estate, directed the successful navigation of this period of readjustment and cleared a path for Sanchez's passion, dedication and talent to carry on. A path that was fine tuned by the exceptional stewardship of the driving force behind the foundation for the next decade, Executive Director and Curator, Ann Koll, a bilingual architect, professor and art historian, who brought the right mixture of expertise and enthusiasm to keep Sanchez's heritage vibrant and alive. Thanks to her, Sanchez's legacy is actively in use at institutions across the United States, South America and the Caribbean in the 21st century.

The Foundation was created and moved into its studio space on 19 West 21st Street on November 1, 2004. However the preparatory work for the Foundation began in 2000 with a balance of approximately 7000 works (including multiple prints), 4000 of which are now housed in 72 institutions. The additional 3000 that remained have either been sold or are currently in the sale domain through galleries. With this phase of the project successfully completed, the Emilio Sanchez Foundation closed its brick and mortar operation in the Flatiron neighborhood of New York City in February 2012. However, the

foundation lives on as a virtual foundation designed to serve the ever-growing public and private realms of Emilio Sanchez's legacy. The Trustee and Executive Director continue to be actively involved in preserving and promoting his artwork.

Emilio Sanchez

Born in Camagüey, Cuba, in 1921, Emilio Sanchez's evolution as an artist began with his childhood experience of the Caribbean landscape and his choice at an early age to become an artist. Subsequent moves to the United States and Mexico in his youth continued to provide fertile ground for his creative and intellectual development. As a young man Sanchez attended Yale University briefly and the University of Virginia (1939-1943), but began his formal artistic training in 1944 at the Art Students League in New York City. With solo shows in New York in 1949 and 1951, in Mexico City in 1951, and acquisitions of his artwork to the Museum of Modern Art and the Metropolitan Museum of Art in the 1960s, Sanchez was quickly on his way to establishing his 50 year career as a professional visual artist working in oils, watercolors, pencil and ink drawings, and printmaking.

His body of work includes signature series that highlight his fondness for architecture, the essence of light and shadow, and a brilliant color palette - a fondness fed by his travels throughout Europe, the Caribbean, and later, Morocco. However, fundamental to his inspiration was his love for life in New York City where his sense of personal freedom, both internal and external, could breathe energy into his work. Sanchez's creative matrix included abstraction, strong compositional vocabulary and New York cityscapes that culminated in a powerful ability to portray vitality within inanimate objects through their relationship to the natural environment.

Inhibited by ophthalmologic conditions throughout his life and nearly blind in one eye in his last years, Sanchez continued to cultivate his passion and create work until his unexpected death in 1999. In the last decade of his life Sanchez also began to plan his legacy. Collaborating with his lawyer, Erik J. Stapper, the two created a will, which stipulated that a foundation be created to manage his estate, disperse his artwork, and support art scholarships and help fund ophthalmologic research if the artwork could be sold at a profit.

The Foundation

Formed in 2004, The Emilio Sanchez Foundation established a website and published a small catalog on Sanchez early on. However, its first task was to sort through over 7000 works of art and take inventory of work that had been neglected, with the first rudimentary inventory being done within weeks of Sanchez's death. The process solidified with a card catalog and eventually transformed into a large file of Excel spreadsheets.

On the cusp of the digital age in 2001, the organization experienced a significant breakthrough when the archive of Sanchez's work was finally digitized into a formal database in 2005, greatly facilitating its ability to do business with multiple institutions at top speed. The database currently holds 5486 visual documents and 614 text-based documents such as letters, press releases, articles and announcements. All of the artist's documents remaining in the estate as well as a copy of the database have been given to the Archives of American Art in Washington, D.C., which is initiating a project to

collect and institutionalize artist databases. The Miami Dade Public Library also houses a small archive of Sanchez's source materials including photographs and documents.

Coinciding with its archiving and technological journey, the establishment of knowledge and contacts in relation to the artist and his work were also a fundamental step in the initial stages of the foundation's operations. Beginning with visibility generated from the website and catalog, and then the development of contacts, exhibitions of Sanchez's work soon followed at galleries, institutions, universities and public spaces, including Boston's City Hall and Doral Bank in New York. In keeping with the foundation's goal to establish visibility and validity, the foundation began work on the artist's first monograph, *Hard Light: The Work of Emilio Sanchez*. The book project would go on to include three scholarly essays and be published by Prestel Publishing in 2011. The collaboration with Prestel turned out to be as much of a breakthrough moment for the foundation as its digitized database. Prestel's stellar distribution of the book in Europe and the United States generated a new level of visibility, while the works' scholarly essays garnered a new level of institutional interest. This proved to be a peak moment in the foundation's work and a key catalyst in the phenomenal placement of the artist's work in 72 institutions across the United States, South America and the Caribbean.

Institutional Donations

Central to the placement of Sanchez's work at universities and museums nationwide is a relationship that the foundation developed with the Indiana University Art Museum in Bloomington. The museum clearly recognized the importance of the Sanchez estate and provided institutional support to the foundation in a variety of areas. One key component of their support structure was their assistance in disseminating information through electronic listserves that created a significant uptick in momentum in the donation process at other institutions. The Indiana University Art Museum also hand-picked 196 pieces of Sanchez's artwork for their collection, and the Kinsey Institute, on the Indiana University campus as well, accepted 854 private sketches soon after.

The growing interest and scholarship devoted to the contributions of Latino and Latin American artists within the cultural landscape of the United States has provided a timely context from which museums are re-assessing their collections and expanding their holdings to include works by outstanding Latin American and Latino artists living and working in the United States. This cultural shift has certainly helped pave the way for re-assessment of Sanchez's work and his inclusion in numerous public collections.

For example, also in Indiana, the Snite Museum of Art at the University of Notre Dame, accepted 143 pieces of Sanchez's artwork, which are already being used as learning tools in the university's Spanish language programs. On a larger scale, the University Museum of Southern Illinois University in Edwardsville accepted 490 works that will be featured in the inaugural exhibition of its expanded arts center. The collection will also fortify its well-established Cuba & Caribbean Center. And, of national importance, the first Latino Art Curator hired by the Smithsonian American Art Museum, E. Carmen Ramos, has included Sanchez in her initial rounds of research for the Smithsonian's Latino art collection.

Sanchez's contributions within the context of post-War American art were acknowledged by numerous U.S.-based museums, as exemplified by the Munson Williams Proctor Arts Institute's in Utica, New York, carefully choose a selection of works to be integrated into

their 20th Century American Art collection. Also, the University of Virginia Art Museum in Charlottesville selected a number of New York works to augment their collection of modern New York-based artists. In terms of medium, the Syracuse University Art Galleries in upstate New York, which owns one of the premier collections of 20th century American printmakers, acquired 191 Sanchez prints. This donation was accompanied by a selection of complementary works in other mediums that illuminate Sanchez's design process. Also of note, is the acquisition of 395 private sketches by the New York Public Library's LGBT Collection in Manhattan.

Of course, a huge part of Sanchez's oeuvre speaks, both literally and figuratively, to his birth in the Caribbean, Cuba to be exact. Key institutions in the region have acquired work and have plans to honor Sanchez's legacy in the near future, including Cuba's Museo Nacional de Bellas Artes in Havana. The largest holdings outside the United States is now in Puerto Rico, where the Museo de Arte de Ponce acquired 415 pieces of artwork, followed by the Museo de Arte at the Caribbean University in Bayamón with 138 works, and the Museo Josefina Camacho de la Nuez at the Universidad del Turabo with 70 works. The collection in Ponce includes the largest selection of works with Puerto Rican subject matter by the artist, who spent many years traveling to the Island. A selection of this collection will be presented in April 2012 to the public through a year-long exhibition.

Other large stakeholders in the Sanchez legacy include: New York Law School (94); the Philip and Muriel Berman Museum of Art at Ursinus College in Pennsylvania (64); the University of Michigan Museum (80); the University of Wyoming Art Museum (76); and, the Museum of Fine Arts, Houston (37), which is home to three iconic Sanchez works, including one of his prized Medio Punto paintings, selected by renowned curator Mari Carmen Ramirez. A complete listing of museums and institutions with recently donated holdings is provided at the end of the document.

Charities & Legacy

One of the lessons learned in the Emilio Sanchez Foundation's process has been the smooth facilitation of charitable work when two 501(c)3 organizations collaborate. A prime example of this is the foundation's work with the Cintas Foundation in Miami, the longest standing foundation in the United States to support artists of Cuban lineage who are currently residing outside Cuba. In keeping with Sanchez's wishes that his foundation provide art scholarships, the Emilio Sanchez Award in the Visual Arts was established and dispersed through the Cintas Foundation from 2005 to 2009. Charitable contributions have also been made to the Cuban Artist Fund, El Museo del Barrio, the Bronx Museum of the Arts, the Storefront for Art and Architecture, and the Museum of Latin American Art, Long Beach, California among others.

The foundation's charitable work and Emilio Sanchez's legacy are intertwined in the lives of many individuals and institutions, including young professional artists and benefactors of arts education programs. More specifically, the Cintas Foundation's Emilio Sanchez Award in the Visual Arts has assisted by providing \$15,000 awards to young Cuban artists, such as Glexis Novoa (2006), who have emerging contemporary art careers today. Young students in the arts education program at the Bronx Museum of the Arts are regularly inspired by the relevance of Sanchez's series of Bronx storefront paintings on exhibition, referencing them in individual and group project work as part of the museum's highly successful Urban Archives program. And, overall, the foundation work

has been documented by the Aspen Institute as part of the first research on American artist-endowed foundations that was compiled and made available to the public.

The Future

Emilio Sanchez's artwork has received renewed recognition through the work of his Foundation and is now in the hands of many capable stewards. His estate and will have fulfilled their mission: to disperse the work through sales and donations, to make charitable contributions, and to develop opportunities for research. The 6-plus year journey of the foundation has proved the relevance of Sanchez's work beyond his lifetime. His body of work is alive and well as an active contributor to a transitioning America, a transitioning Cuba, the education and empowerment of young people and the art historical canon. The foundation's thoughtful placement of Sanchez's oeuvre in sizable collections across the country and in the Caribbean and South America will ensure that future enthusiasts, artists and scholars will have access to the work for inspiration, research and scholarship. Designed to sunset, the Emilio Sanchez Foundation as it morphs out of phase one of its mission, will continue to act as a guide and assistant in the evolution of the legacy of Emilio Sanchez, with an eye on the future.

Emilio Sanchez Foundation Contacts

Erik J. Stapper
Stapper and Van Doren
10 Rockefeller Plaza, Suite 919
New York, NY 10020-1903
(212) 698-4570
stapper.svd@verizon.com
emiliosanchezfoundation.org

Ann Koll, Ph.D.
Executive Director and Curator
230 East 50th Street, #6D
New York, NY 10022
(212) 308-5379
annkoll@aol.com

Galleries

Frederico Sève Gallery
37 West 57th Street, 4th floor
New York, NY 10019
(212) 334-7813
fredericosevegalleries.com

The Metropolitan Museum of Art
The Mezzanine Gallery
New York, NY 10028-0198
(212) 650-2908
Michael.Hladky@metmuseum.org

The Old Print Shop
150 Lexington Avenue
New York, NY 10016
(212) 683-3950
info@oldprintshop.com
oldprintshop.com

Beaux-Arts des Amériques
39944 rue St. Denis
Montréal, QC
H2W 2M2
(514) 481-2111
beauxartsdesameriques.com

Emilio Sanchez Foundation
Total Donations to 72 Institutions from 2008 to 2012

Colombia

Museo de Arte Moderno de Bogotá, Bogotá, Colombia
Museo de Arte Moderno de Cartagena, Cartagena, Colombia

Cuba

Museo Nacional de Bellas Artes, Havana, Cuba

Puerto Rico

Museo de Arte de Ponce, Ponce, Puerto Rico
Museo Josefina Camacho de la Nuez, Universidad del Turabo, Gurabo, Puerto Rico
Museo de Arte, Caribbean University, Bayamón, Puerto Rico

United States

California

Fine Arts Museum of San Francisco, San Francisco, California
Museum of Latin America Art, Long Beach, California
Janet Turner Print Museum, California State University, Chico, California
San Diego Museum of Art, San Diego, California
University of San Diego, San Diego, California

Connecticut

Choate Rosemary Hall, Wallingford, Connecticut
The Hotchkiss School, Lakeville, Connecticut
Saint Joseph College Art Gallery, West Hartford, Connecticut

Florida

Patricia & Phillip Frost Art Museum, Florida International University, Miami, Florida
Miami Art Museum, Miami, Florida
Lowe Art Museum, University of Miami, Coral Gables, Florida
Miami Dade Public Library, Miami, Florida
The Ransom Everglades School, Coconut Grove, Florida
Harn Museum of Art, University of Florida, Gainesville, Florida
Cornell Fine Art Museum, Rollins College, Winter Park, Florida

Georgia

Georgia Museum of Art, Georgia University, Athens, Georgia

Illinois

The University Museum, Southern Illinois University, Edwardsville, Illinois
The Schingoethe Museum and Art Gallery, Aurora University, Aurora, Illinois

Indiana

Indiana University Art Museum, Bloomington, Indiana
Kinsey Institute, Bloomington, Indiana
Snite Museum of Art, University of Notre Dame, Notre Dame, Indiana

Iowa

University of Iowa Museum of Art, Iowa City, Iowa

Louisiana

Paul & Lulu Hilliard University Art Museum, University of Louisiana, Lafayette, Louisiana

Maine

University of New England Art Gallery, Portland, Maine

Massachusetts

Hampshire College, Amherst, Massachusetts

Lasell College, Newton, Massachusetts

Museum of Fine Arts Boston, Boston Massachusetts

Museum of Comparative Zoology, Harvard University, Cambridge, Massachusetts

Maryland

University of Maryland, The Art Gallery, College Park, Maryland

Michigan

University of Michigan Museum of Art, Ann Arbor, Michigan

Minnesota

Tweed Museum of Art, University of Minnesota Duluth, Duluth, Minnesota

Nebraska

Sheldon Museum of Art, University of Nebraska, Lincoln, Nebraska

New Jersey

Rutgers University Libraries, Newark, New Jersey

New York

El Museo del Barrio, New York, New York

The Bronx Museum of the Arts, Bronx, New York

Queens Museum of Art, Queens, New York

New York Law School, New York, New York

New York Historical Society, New York, New York

New York Public Library, New York, New York

Syracuse University Art Galleries, Syracuse, New York

Munson-Williams-Proctor Arts Institute, Utica, New York

Heckscher Museum of Art, Huntington, New York

Brookside Museum, Ballston Spa, New York

Concordia College, Bronxville, New York

Lederer, Lockhart, and Bridge Galleries, State University of NY, Geneseo, New York

Johnson Museum of Art, Cornell University, Ithaca, New York

Print Club of Albany, Albany, New York

North Carolina

Weatherspoon Art Museum, University of North Carolina, Greensboro, North Carolina

Ohio

Heidelberg University, Tiffin, Ohio

Oregon

Jordan Schnitzer Museum of Art, University of Oregon, Eugene, Oregon

Pennsylvania

Philip & Muriel Berman Museum of Art at Ursinus College, Collegeville, Pennsylvania
Lehigh University Art Galleries, Bethlehem, Pennsylvania

Rhode Island

Museum of Art, Rhode Island School of Design, Providence, Rhode Island

Texas

Museum of Fine Arts Houston, Houston, Texas
University of Houston, Houston, Texas
Southern Methodist University, DeGolyer Library, Dallas, Texas
San Antonio Museum of Art, San Antonio, Texas
Art Museum of South Texas, Corpus Christi, Texas

Virginia

University of Virginia Art Museum, Charlottesville, Virginia

Washington D.C.

Smithsonian American Art Museum, Washington, D.C.
National Museum of American History, Washington, D.C.
National Portrait Gallery, Washington, D.C.
Inter-American Development Bank, Washington, D.C.

Washington

Jundt Art Museum, Gonzaga University, Spokane, Washington

Wisconsin

Viterbo University, La Crosse, Wisconsin

Wyoming

University of Wyoming Art Museum, Laramie, Wyoming