HERENCIA

FIRST EDITION CUBAN NATIONAL HERITAGE VOLUME I No: 1

© January 1995

PRESERVING A LEGACY

BY Dr. Alberto Bustamante, Jr, and Dr. Miguel Rodez

Regardless of where they reside, Cubans are entrusted with a rich cultural legacy that must be preserved. UNESCO has designated Old Havana and Trinidad as World Heritage Cities. Few cities around the world have managed to attain such highly prized designation. Undoubtedly, Havana's concentration of approximately 3024 colonial buildings was an important factor in achieving World heritage status. Havana contains the largest concentration of such structures in the Americas. This strategically located city played a central role in the cultural and political development of Spanish territories, including much of Latin America and vast northern regions which later became part of the United States.

Having had one of the highest standards of living in the Americas before the advent of the present dictatorship, Cuban museums, hotels and individuals amassed vast collections of world artistic masterpieces, including paintings, sculptures, antique furnishings, ceramics, crystal, etc. These works, along with numerous architectural masterpieces, constitute a source of pride and inspiration to the Cuban people.

Unfortunately, the Castro government largely neglected Cuba's architectural treasures, some of which had lasted for hundreds of years. Many have collapsed from disrepair during thirty five years of neglect. Artworks entrusted to friends, families andplaced in trusts by departing exiles have been confiscatedwithout due process or compensation.

In the past few years, the Castro government has relialized the value of its plunder. Having confiscated Cuba's artistic legacy from its true owners, Castro seeks to use everything of any value to finance a failed revolution. Stripped of resources by absurd economic policies, the Cuban government has resorted to selling prized artistic treasures at an equally absurd discount. Unsuspecting, and often unsophisticated, buyers have financed Castro government, a government repeatedly sanctioned for human rights violations. But what is more significant to many buyers is that they have acquired works of questionable title and in the process bought themselves potential costly lawsuits, instead of just art to be enjoyed.

The Cuban National Heritage is a not-for-profit, non-political, organization which seeks to preserve the Cuban cultural patrimony. It is an organization composed of experienced professionals in the fields of law, architecture, preservation, conservation, urban planning, history, art specialists and collectors.

In merely one year, the organization has grown dramatically. It has managed to gain the support of people enthusiastically committed to achieve the goals of the organization and not content with serving as decorative figures on a long list of names. Its accomplishments have been recognized in news articles appearing in various cities. Both the organization's name and aim are reaching individuals and institutions interested in non-political cultural and historical research. It is hoped that thisresurgent interest will bring the Cuban National Heritage closer to accomplishing its mission. Simply stated, that mission to preserve the Cuban national heritage before it is too late.

PRESIDENT'S COMMENT by ALBERTO BUSTAMANTE, Jr.

On January 22, 1995, the Cuban National Heritage Trust (CNH) celebrated its first anniversary. In this first year, the organization has grown from a small group of dedicated individuals to a dynamic force of over one hundred and forty enthusiastic members. CNH has managed to coordinate the efforts of groups in Miami, Orlando, St. Augustine, Madrid and New York and it is expanding at an amazing speed. As a result, it has become necessary to open an office to facilitate administration, research, reunions and fundraising.

The rapid growth of the organization has resulted from a widely held belief in the need to promote CNH's goals: (1) To identify and index previous historic research and conduct new preservation studies relating to buildings, monuments, art works and archives; (2) To coordinate the efforts of preservation groups; (3) To study the international experience of post war methods of inventory and reclamation, particularly following the First and Second World Wars and Europe after the collapse of communism; (4) To Educate groups likely to participate in the reconstruction of Cuba; (5) To organize presentations designed to preserve the Cuban historical, artistic and cultural heritage and identity; (6) To encourage the development of institutions of historic preservation, art, culture, parks, ecological conservation, and hospitality; (7) To attract individual and corporate sponsors interested in restoring the cultural pride and dignity of the Cuban National Heritage.

EDITOR'S COMMENT by MIGUEL RODEZ

CNH began this new year with a burst of hope, fueled by the enthusiasm of our members. The organization's success has made it possible and necessary to initiate a newsletter. By this mean, the organization may communicate with members efficiently and effectively. I am honored that CNH has placed enough trust to appoint me as the initial Editor of the organization's communications link, a task that is both time consuming and quite gratifying. Fortunately, I find myself in the company of Sofia Powell-Cosio, Alberto Bustamante, Jr., Fernando Garcia Chacon, and Pedro Menocal, a supportive team that has made the newsletter committee experience immensely rewarding.

For a long time, I had dreamed of creating an organization to help salvage the cultural legacy inherited from our parents. Soon, I learned that many individuals young and young-plus shared that dream in one way or another. I was overjoyed when I learned of the Cuban National Heritage, a ready-made organization that encompasses my dreams and more. With God's help, I may serve CNH with same vigor and enthusiasm expressed by our members.

The Newsletter Committee seeks to publish feature articles about the organization's mission, and inform the membership of cultural events of interest. The Committee welcomes your articles, comments, suggestions and notices of upcoming events considering the space available for publication.

CUBAN ART AUCTIONED IN DALLAS

By Dr. Alberto Bustamante, Jr.

Castro's systematic plundering of the Cuban artistic and cultural heritage to earn hard currency is well known all over the world. But, until last summer, the Cuban government had never openly dealt with a private dealer to sell these works in U.S. territory.

CNH learned that 350 paintings were en route to Dallas several weeks before a planned auction. Robert Borlegui, an Italian-American dealer, had reportedly purchased the works in Havana in early 1994. CNH members contacted the U.S. Treasury Department to legally stop the sale, only to learn that the Trade embargo with Cuba did not apply to the sale of artworks.

U.S. Congressman Howard Burman, of California's 26th's District, sponsored a bill that removes presidential authority to regulate trade with Cuba. Faced with few alternatives, CNH mounted a massive media campaign to inform the public of the auctioning off Cuba's heritage. Borlegui never dreamed of the intense pressure he would face due to the auction; he had even invited Alejandro Garcia Alonzo, who is Castro's Vice-Minister of Culture, to participate in the opening ceremonies in Dallas.

Although Borlegui insisted his dealings were legal, he mournfully stated "I miscalculated the repercussions of that business deal." Three weeks after the opening, less than twenty paintings had been sold. The gallery closed six to eight weeks sooner than anticipated.

Without reference to the paintings Mr. Borlegui sought to unload in Dallas, many collectors and dealers throughout the world fear the consequences of purchasing paintings emanating from Cuba. They have serious qualms about the validity of the title they are purchasing. If a painting turns out to be stolen, the buyers may be legally forced to return the painting to its true owner and lose the price paid to the dealer, government official or thief. Many buyers fear that, instead of purchasing art to be enjoyed, they are buying an expensive and stressful lawsuits that they are likely to lose. In the end, they may be merely financing the delivery of a painting to an excitingly awaiting Cuban exile, happy to reunite with a painting from his or her past at the purchaser's expense. Many are unwilling to take the risk.

As if that prospect of a botched sale were not bad enough, purchasers of art with Cuban connections must face the outrage of public opinion. No matter what corner of the world the sale takes place in, the purchaser must deal with the indignity of purchasing an artwork that turns out to be stolen. Individuals are willing to travel anywhere and exert every legal means to make sure buyers know what they are getting themselves into.

FLORIDAS CUBAN HERITAGE TRAIL

By Dr. Miguel Rodez

Cubans have made their mark in Florida and it shows. Long before the Mayflower landed at Plymouth Rock, Ponce de Leon sailed the waters of Biscayne Bay. Since that time, Cubans have left a striking visual record of their presence in Florida's history.

As early as 1565, Pedro Menendez de Avilez began his significant impact on the development of St. Agustine. Francisco Villarreal met Tequesta Indians in the Miami area in early 1567. Later, Key West, largely populated by Cuban natives, developed as one of the wealthiest areas in the United States. Tampa Bay, including its famous Ybor City is known as the "Cradle of Cuban Independence." In this century, Miami has become a Mecca for Cuban exiles in search for political freedom. All these historical references are corroborated by buildings, monuments, records and events.

Due to lack of information, only the most erudite individuals had access to the knowledge that made touring all these facilities

possible. However, in 1993, the Florida legislature appropriated funds to develop a publication to be called Florida's Cuban Heritage Trail. This 32 page color brochure will serve as a guide to historical sites, festivals, events and noted figures significant to Cuban-American history in Florida.

Elizabeth P. Perez of the Florida Department of State worked closely with various sources, including CNH, to gather information for inclusion in the brochure. At CNH, Armando Cobelo, Guillermo de Zendegui, Paul Fagundo, Eugene Lyon, and Domingo Noriega, took up the historical research challenge; working arduously, they identified a multitude of sites and events important to the Cuban-American community.

Florida's Cuban Heritage Trail is part of a laudable effort by the State of Florida to acknowledge the importance of its diversity and increase tourism. The program began before 1993 with the publication of Florida's Black Heritage Trail.

The Heritage Trail program should benefit the State as a whole and the communities that exist within it. Tourists curious about the impact of particular groups on the American experience will have an opportunity to satiate their desires by traveling within the state. At the same time, factual ethnic realities previously ignored are acknowledged and validated. The featured community benefits from the "warm and fuzzy" feeling that comes when one's positive contribution is recognized. The larger community benefits from the realization that, despite its problems, we have all contributed to make America a wonderful place; but what is perhaps more important, we can all contribute to make America the magnificent place that it can be.

MIALHE EN MIAMI

Por: Fernando Garcia Chacon

En frase feliz del abogado Emilio Cueto, Federico Mialhe es el tercer Europeo descubridor de Cuba debido a sus pintorecas litografias del siglo IXX. Gracias a una iniciativa de Emilio Cueto y del arquitecto Raul Rodriguez, acogida calurosamente por el Museo de Historia del Sur de la Florida, se esta realizando en tal museo, la primera exposicion en su clase de la litografia de Mialhe.

Federico Mialhe, nacido en Burdeos, Francia, el 16 de abril de 1810, mostró excepcionales cualidades para la pintura desde muy temprana edad. Por lo cual, con solo 16 años, se trasladó a Paris para perfeccionar sus estudios. En la Ciudad Luz adquirió una gran destreza y maestria en el diseño y, en general, el manejo de los pinceles, especializandose en los paisages. Su gran calidad como pintor le permitío participar en los Salones Anuales de Paris desde muy joven.

En 1830, comienza su litografia más conocida de la epoca, con vistas de Mexico y de los Pirineos, desarrollando una actividad fevril, participando en numeras exposiciones retratando a sus contemporaneos, dando clases, pero sobre todo aprendiendo la tecnica del grabado y la litografia. Haciendo que su labor litografica sea la más meritoria de su obra y la que lo hace un maestro en su género.

Alejandro Moreau de Jonnes, compatriota de Mialhe que había fundado un negocio litografico en la Habana con Francisco Cosnier a finales de 1937 conoce la obra de Mialhe. Por eso logra convencer a Mialhe para que viajara a la Habana ofreciendole participar como socio en el taller litografico recien establecido. Una vez en la Habana en 1838, repite su conducta de paris, trabaja sin parar, organiza exposiciones, da clases de pintura y grabados y colabora con publicaciones de la epoca.

No contento con tantas actividades convencio a sus socios para realizar una obra litogafica que contuviera una coleccion de paisajes, vistas

continued page 6

Cuban National Heritage

Committee List

*** Chairperson**

ARCHITECTURE
URBANIZATION
*** Nicolas Quintana**
Andres Duany
Douglas Duany
Rafael Fornes
Manuel Gutierrez

DATABASE
Maria Teresa
Fernandez Valle

EXECUTIVE
Alberto Bustamante, Jr.
Hilario Candela
Fernando Garcia Chacon
Sofia Powell-Cosio

FOLKLORE & MUSIC
*** Manolo Mato**

FUNDRAISING
*** Celso Gonzalez Falla**
Salome Casanova de Aguero
Paul Fagundo
Tina Fanjul
Adolfo Nodal

HONORARY MEMBERS
Horacio Aguirre
Michael Gannon
Roy Hunt
Eugene Lyon

LEGAL ADVISORS
Alberto Bustamante III
Marcos Marchena
Luis Perez
Sofia Powell-Cosio

LIBRARY
*** Armando Cobelo**
Lodovico Blanc
Emilio Cueto
Fernando Garcia Chacon
Jose Lacret

MEMBERSHIP
David Cabarrocas
Hilario Candela
Sofia Powell-Cosio
Alberto Bustamante Jr.

MONUMENTS
RESTORATION
PRESERVATION
*** Hilario Candela**
*** Raul Garcia**
Eugenio Albarran
Aramis Alvarez
Gustavo Araoz
Carlos J. Dunn
Alberto Tagle

MUSEUMS
*** Alicia Tremols**
*** Maria Teresa Fernandez Concheso**
*** Maria Teresa Fernandez Valle**
Gina Garcia
Mercy Gomez
Rosa Lowinger
Juan Portela

NATIONAL ARCHIVES
*** Alberto Bustamante Jr.**
Lodovico Blanc
Paul Fagundo
Lian Fanjul de Azqueta
Eugene Lyon
Conchita Valverde de Blanc

NATIONAL INNS
*** Rafael Fornes**
*** David Cabarrocas**
Sergio Aguero
Alberto Bustamante III
Mari Tere Cabarrocas Trelles
Marcos Marchena
Justo Martinez
Sofia Powell-Cosio
Pedro Prado
Jorge Trelles

NEWSLETTER
*** Miguel Rodez**
Alberto Bustamante Jr.
Fernando Garcia Chacon
Pedro Menocal

PRESS RELATIONS
*** Salome Casanova de Aguero**
Lourdes Abascal
Luis Aguilar
Gustavo Godoy
Sofia Powell-Cosio

PUBLIC RELATIONS
*** Malvina Godoy**
*** Cristina Cuervo de Migoya**

tipicas de Cuba, que se distribuirian por subscripcion y mediante publicaciones periodicas. De esta idea nacio la coleccion "Isla de Cuba Pintoresca," que tanto renombre habria de causar a su autor.

Los primeros grabados aparecieron a finales de 1839 y se continuaron con grandes interrupciones hasta 1842. Esta coleccion consta por lo menos de 49 planchas que contienen vistas de la Habana, Pinar del Rio, Matanzas y Santiago de Cuba. Durante estos años, Mialhe da clases en la Academia de Pintura de San Alejandro, llegando a ser su director y realiza extensos viajes por toda la isla captando sus paisajes y tipos como nadie. Su gran capacidad de trabajo, su habilidad como dibujante y excelentes grabados lo llega a emprender otra aventura que lo llevaria a una fama imperecedera. Con su amigo y coterraneo Luis Marquier inicia la publicacion del album "Viaje Pintoreco Al Rededor de la Isla de Cuba" que comienza en 1847 y que concluye el año siguiente con 30 grabados.

Pronto la obra de Mialhe recorre el mundo entero, dando a conocer una Cuba hasta aquel momento desconocida, sus grabados como El Dia de Reyes, El Malojero, El Panadero, El Casero, las numerosas vistas de la Habana, Baracoa y su famosisima La Volanta o El Quitrin, que la tradicion popular llamó de las tres condesas (Casa Bayona, Gibacoa y Casa Barreto) constituyen imagenes insuperables, ligadas irremissiblemente al pasado colonial de Cuba.

Las obras del gran maestro Mialhe forman una parte importante del patrimonio cultural Cubano. Practicamente toda la obra litografica de Mialhe se encuentra en El Museo de Historia del Sur de la Florida en el Centro de Miami hasta el fin de Febrero.

Miami Symphony Orchestra

Manuel Ochoa, Music Director & Conductor

The Waltz

A spectacular program to enjoy the festive ambiance of Old Vienna

BRAHMS Liebeslieder Waltzes
Civic Chorale of Greater Miami. Jo-Michael Scheibe, Dir.
LEHÁR Waltzes from "The Merry Widow"
R. STRAUSS Der Rosenkavalier Waltzes
J. STRAUSS Emperor Waltz
J. STRAUSS Tales from the Vienna Woods
J. STRAUSS Blue Danube

Friday, February 17
GUSMAN CONCERT HALL (U.M.) • 8:00 P.M.

Sunday, February 19
LINCOLN THEATRE • 3:00 P.M.

Seats $25, $20, $15, $10
Information & Reservations:
Miami Symphony (305) 447-9500

Sponsored in part by the Metropolitan Dade County Cultural Affairs Council, the Metropolitan Dade County Board of Commissioners, the Tourist Development Council & the National Endowment for the Arts

Diseño Gráfico e Impresión: Olmedo Printing Corp. (305) 882-4888

Diario Las Américas
T51 W S C V
OCCIDENTAL PARC HOTEL
el Herald
AA American Airlines
Miami Beach Visitor and Convention Authority
TDC
BUY TICKETS NOW THRU TICKETMASTER FLORIDA
AT SEARS, SOUND WAREHOUSE, RICKY'S RECORDS, SELECT ECKERDS & SPECS
DADE: 358-5885, BROWARD: 523-3309

MEMBERS IN THE NEWS

LEVI MARRERO was named Member Emeritus of the Cuban National Heritage

GUSTAVO ARAOZ was named Executive Director of the International Council of Monuments and Sites

MIGUEL BRETOS was named Consultant to the Secretary for Latino Affairs at the Smithsonian Institution.

HILARIO CANDELA was named Board Member for the National Endowment for the Arts.

MIGUEL RODEZ accepted a quasi-judicial position with the US Department of Justice

FEBRUARY CALENDAR

10: Board MeetingCuban National Heritage

10: Nicolas Quintana Presentation, 7:30 p.m.
Koubek Center
2705 SW 3rd Street

17: Miami Symphony Orchestra Concert
Ticket information 447-9500

19: Miami Symphony Orchestra Concert.
Ticket information 447-9500

23: Trip to Cartagena,
Fundacion Cristobal de La Habana.

24: 100th Aniversary of begining of
Cuban War of Independence

24/25: Symposium on Cuban Architecture
Florida State University
Cuban National Heritage
Call Raul Garcia 904 392-0215

25/26: Peregrinacion a San Agustin
Fundacion Padre Felix Varela
Leaving Miami 6:30 am
returning Sunday, February 26.
Call 553-3458