



Smithsonian  
*Archives of American Art*

**A Finding Aid to the Robert Smithson  
and Nancy Holt Papers, 1905-1987, bulk  
1952-1987, in the Archives of American Art**

by Judy Ng

Funding for the processing of this collection was  
provided by the Terra Foundation for American Art.

May 02, 2012

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Creator:</b>	Smithson, Robert
<b>Title:</b>	Robert Smithson and Nancy Holt papers
<b>Dates:</b>	1905-1987, bulk 1952-1987
<b>Quantity:</b>	14.9 linear feet
<b>Abstract:</b>	The papers of sculptor, writer, and earthworks artist Robert Smithson and his wife, sculptor, filmmaker, and earthworks artist Nancy Holt measure 14.9 linear feet and date from 1905 to 1987, with the bulk of the material dating from 1952 to 1987. The papers consist of Smithson's biographical material; business and personal correspondence, much of it with artists; interview transcripts; extensive writings and project files; financial records; printed material; a scrapbook of clippings; holiday cards with original prints and sketches; photographic material; and artifacts. Also found are project files related to Nancy Holt's motion picture film <i>Pine Barrens</i> and her seminal environmental work of art <i>Sun Tunnels</i> , including a video documentary about <i>Sun Tunnels</i> .

## Administrative Information

### Acquisition Information

The papers of Robert Smithson and Nancy Holt were donated by Nancy Holt in several accretions between 1986 and 2011.

### Separated Material

Non-archival library books, periodicals, and phonographs from Robert Smithson's personal library are currently stored offsite.

### Related Material

The Archives also holds several collections related to Robert Smithson and Nancy Holt, including an oral history interview with Robert Smithson conducted by Paul Cummings in 1972; an interview with Robert Smithson conducted by Tony Robbin in 1968; Robert Smithson letters to George B. Lester, 1960-1963; and oral history interviews with Nancy Holt conducted by Scott Gutterman in 1992 and Joyce Pomeroy Schwartz in 1993.

### Processing Information

Portions of the collection were processed for microfilming on reels 3832-3837 by Jean Fitzgerald in 1991; the film does not include later additions. In 2003, some of the motion picture film was preserved and transferred to videocassette with funding provided by the Smithsonian Women's Committee. All accretions were fully integrated as one collection and processed by Judy Ng in 2012 with funding provided by the Terra Foundation for American Art.

## Preferred Citation

Robert Smithson and Nancy Holt papers, 1905-1987, bulk 1952-1987. Archives of American Art, Smithsonian Institution.

## Restrictions on Access

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

## Ownership and Literary Rights

The Robert Smithson and Nancy Holt papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

## Biographical Note

Robert Smithson (1938-1973) was the pioneer of land and earthworks art. He was also a noted sculptor, painter, writer, and lecturer working primarily in New York City. Smithson's wife, Nancy Holt (1938-) was a noted sculptor and filmmaker and also worked as an earthworks artist.

Born in Passaic, New Jersey, Smithson expressed an early interest in art, enrolling in classes at the Brooklyn Museum School and the Art Student's League in New York while still attending high school. Smithson's early works were primarily paintings, drawings, and collages. In 1959, he exhibited his first solo show of paintings at the Artists' Gallery in New York and had his first solo international show in Rome with the Galleria George Lester in 1961.

During the early to mid-1960s, Smithson was perhaps better known as a writer and art critic, writing numerous essays and reviews for *Arts Magazine* and *Artforum*. He became affiliated with artists who were identified with the minimalist movement, such as Carl Andre, Donald Judd, Nancy Holt, Sol LeWitt, Robert Morris and others. In 1963, Smithson married sculptor and filmmaker Nancy Holt and a year later started to create his first sculptural works. In 1966, Smithson joined the Dwan Gallery, whose owner Virginia Dwan was an enthusiastic supporter of his work.

Smithson's interest in land art began in the late 1960s while exploring industrial and quarry sites and observing the movement of earth and rocks. This resulted in a series of sculptures called "non-sites" consisting of earth and rocks collected from a specific site and installed in gallery space, often combined with photographs, maps, mirrors, or found materials. In September 1968, Smithson published the essay "A Sedimentation of the Mind: Earth Projects" in *Artforum* that promoted the work of the first wave of land art artists. Soon thereafter, he began creating his own large scale land art and earthworks.

From 1967 to 1973, Smithson's productivity was constant as he wrote, lectured, and participated in several solo and group shows a year, both at home and abroad. He explored narrative art as essay in "The Monuments of Passaic" and fully committed to his idea of visiting sites and using them as the basis for creating non-sites, *Non-Site, Pine Barrens*, (1968); incorporated and documented the use of mirrors at sites in *Mirror Displacement, Cayuga Salt Mine Project* (1968-1969); and created his first site-specific works through liquid pours of mud, asphalt, and concrete, including *Asphalt Rundown* (1969). In 1969, he also completed his first earth pour at Kent State University with his project *Partially Buried Woodshed*. Later that year, he created the sculptural artwork for which he is best known, *Spiral Jetty* (1969) on the Great Salt Lake in Utah. This was the first of his pieces to require the acquisition of land rights and earthmoving equipment, and would be followed two years later by *Broken Circle* and *Spiral Hill* in 1971.

On July 20, 1973, while surveying sites in Texas for the proposed *Amarillo Ramp*, Smithson died in a plane crash at the age of 35. Despite his early death, Smithson's writings and artwork had a major impact on many contemporary artists.

Nancy Holt began her career as a photographer and video artist. Today, Holt is most widely known for her large-scale environmental works, *Sun Tunnels* and *Dark Star Park*. Holt has also made a number of films

and videos since the late 1960s, including *Mono Lake* (1968), *East Coast, West Coast* (1969), and *Swamp* (1971) in collaboration with her late husband Robert Smithson. *Points of View: Clocktower* (1974) features conversations between Lucy Lippard and Richard Serra, Liza Bear and Klaus Kertess, Carl Andre and Ruth Kligman and Bruce Brice and Tina Girouard. In 1978, she produced a film about her seminal work *Sun Tunnels*.

## Scope and Content Note

The papers of sculptor, writer, and earthworks artist Robert Smithson and his wife, sculptor, filmmaker, and earthworks artist Nancy Holt measure 14.9 linear feet and date from 1905 to 1987, with the bulk of the material dating from 1952 to 1987. The papers consist of Smithson's biographical material; business and personal correspondence, much of it with artists; interview transcripts; extensive writings and project files; financial records; printed material; a scrapbook of clippings; holiday cards with original prints and sketches; photographic material; and artifacts. Also found are project files related to Nancy Holt's film *Pine Barrens* and her seminal environmental work of art *Sun Tunnels*, including a video documentary about *Sun Tunnels*.

Biographical material includes Robert Smithson's curriculum vitae, personal identification and medical documents, eight engagement/day planners Smithson and Holt maintained from 1966 to 1973, and Smithson's funeral register.

Correspondence is primarily with Smithson's family, friends, fellow artists, and business associates discussing personal relationships, proposed art projects, and exhibitions. Correspondents of note include Carl Andre, the Dwan Gallery (Virginia Dwan), Dan Graham, Will Insley, Ray Johnson, Gyorgy Kepes, Sol Lewitt, Lucy Lippard, and Dennis Wheeler. There is also substantial correspondence received by Holt upon Smithson's death in 1973, and between Holt and the Herbert F. Johnson Museum of Art regarding Smithson's retrospective exhibition in 1982.

There are nine interview transcripts with Smithson discussing his works and his general philosophy on art, and one transcript of the Andrew Dickson White Museum's Earth Art Symposium (1969) featuring the following artists: Mike Hiezer, Dennis Oppenheim, Robert Smithson, Neil Jenney, Gunther Uecker, Jan Dibbets, Richard Long, and Hans Haacke.

Writings are substantial and include 73 drafts of published and unpublished essays by Smithson on art, artists, and works in progress. The series also includes poems by Smithson, six notebooks containing notes and sketches by Smithson, and drafts of writings sent to Smithson and Holt by friends and colleagues, including Carl Andre, Terry Atkinson, Dan Flavin, Dan Graham, and Jack Thibau.

Project files contain correspondence, project instructions, diagrams and sketches, research materials, photographic material, and maps related to over 50 of Smithson's artworks. These include concepts, proposed projects, sculptures, non-sites, and earthwork projects, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

Personal business records include gallery related loan arrangements and receipts for miscellaneous art supplies. Financial records include tax forms and preparation documents, including cancelled checks, receipts, statements, and related correspondence.

Printed materials include books, clippings, and periodicals related to Smithson, either containing writings or sketches by him, or containing articles reviewing his work. There are also exhibition announcements and catalogs of Smithson's group and solo shows from 1959 to 1985.

The scrapbook contains clippings of Smithson's published articles from 1966 to 1973 with annotated shorthand notes.

Artwork consists of Christmas cards collaged by Smithson, and sketches by Smithson and Leo Valledor.

Photographic materials include prints and negatives of Smithson with friends, promotional Hollywood movie stills, and original prints and copyprints of other artists' artwork.

Artifacts consist of a paper bag silkscreened with a Campbell's soup can (Warhol), promotional buttons (N.E. Thing Co.), various organic materials, and two art kits.

Nancy Holt's papers consist of correspondence, a grant application, printed materials, and project files and audio visual material related to her motion picture film *Pine Barrens* (1975) and her seminal environmental work of art *Sun Tunnels* (1975).

## Arrangement

The collection is arranged as 13 series:

- Series 1: Biographical Materials, 1905-1974 (Box 1; 14 folders)
- Series 2: Correspondence, 1959-1987 (Boxes 1-2, OV 21; 1.7 linear feet)
- Series 3: Interview Transcripts, 1966-1973 (Box 2; 11 folders)
- Series 4: Writings, 1959-1975 (Boxes 2-3; 1.1 linear feet)
- Series 5: Project Files, circa 1950s-1982 (Boxes 4-5, Boxes 17-18, OV 20, OV 22-26, OV 36, RD 28-30, RD 32-35; 6.5 linear feet)
- Series 6: Personal Business Records, circa 1967-1970s (Box 5; 4 folders)
- Series 7: Financial Records, 1962-1972 (Box 6; 1 linear foot)
- Series 8: Printed Material, 1955-1985 (Boxes 7-11, Box 18, RD 31; 5.6 linear feet)
- Series 9: Scrapbook, 1966-1973 (Box 11, Box 16; 0.3 linear feet)
- Series 10: Artwork, circa 1950s-1970s (Box 11; 4 folders)
- Series 11: Photographs, circa 1950s-1970s (Box 11, Box 18; 5 folders)
- Series 12: Artifacts, circa 1950s-1970s (Box 11, Box 14, OV 19; 0.5 linear feet)
- Series 13: Nancy Holt Papers, circa 1960s-1980s (Box 12-13, Box 15, OV 27; 1.7 linear feet)

## Names and Subject Terms

This collection is indexed in the online catalog of the Archives of American Art under the following terms:

### Subjects:

Art--Philosophy  
Authors--New York (State)--New York  
Earthworks (Art)  
Filmmakers--New York (State)--New York  
Sculptors--New York (State)--New York

### Types of Materials:

Greeting cards  
Interviews  
Motion pictures (visual works)  
Photographs  
Scrapbooks  
Sketches  
Transcripts

### Names:

Andre, Carl, 1935-  
Atkinson, Terry, 1939-  
Dibbets, Jan, 1941-  
Dwan, Virginia  
Dwan Gallery (New York, N.Y.)  
Flavin, Dan, 1933-  
Graham, Dan, 1942-  
Haacke, Hans, 1936-  
Heizer, Michael, 1944-  
Herbert F. Johnson Museum of Art  
Holt, Nancy, 1938-

Insley, Will, 1929-2011  
Jenney, Neil, 1945-  
Johnson, Ray, 1927-  
Kepes, Gyorgy, 1906-2001  
LeWitt, Sol, 1928-2007  
Lippard, Lucy R.  
Long, Richard, 1945-  
Oppenheim, Dennis, 1938-2011  
Valledor, Leo  
Wheeler, Dennis

## Series Descriptions/Container Listing

### Series 1: Biographical Materials, 1905-1974

14 folders; Box 1

The series consists of Smithson's curriculum vitae, a list of favorite things, an Art Students League class evaluation, vaccination records, a passport, a wallet, and eight engagement/day planners Smithson and Holt maintained from 1966 to 1973. Miscellaneous materials include an article on Charles Smithson and a photocopy of the front page of the *New York Herald Tribune* on the day of Robert Smithson's birth. The series also includes a funeral register and an artist's statement prepared by three unidentified friends upon Smithson's death.

Materials are arranged chronologically within each folder.

Box	Folder	
1	1	Curriculum Vitae, 1972
1	2	List, "My Favorites," 1952
1	3	Art Students League Class Evaluation, circa 1950s
1	4	Passport and Vaccination Records, 1968-1971
1	5	Wallet, 1964-1974
1	6-11	Engagement Calendars, 1966-1973
1	12	Artists' Statement Following Smithson's Death, 1973
1	13	Funeral Register and Cards, 1973
1	14	Miscellaneous, circa 1905-1938

### Series 2: Correspondence, 1959-1987

1.7 linear feet; Boxes 1-2, OV 21

Correspondence is primarily with Smithson's family, friends, fellow artists, and business associates discussing personal relationships, proposed art projects, and exhibitions.

The series is arranged as 3 subseries:

2.1: Family, 1959-1987

2.2: General, 1961-1984

2.3: Condolences, 1973

#### 2.1: Family, 1959-1987

Family correspondence consists of letters from Smithson to Nancy Holt and postcards from Smithson and Holt to Smithson's parents, Susan and Irving. Smithson's postcards to his parents detail his travels to Europe and updates on life and work projects in the 1960s-1970s. Holt's postcards describe her travel and projects in the 1970s-1980s.

Box	Folder	
1	15	Holt, Nancy, circa 1960s
1	16-18	Smithson, Susan and Irving, 1959-1987



## 2.2: General, 1961-1984

General correspondence includes a handful of letters drafted by Smithson and Holt, with the bulk of the subseries comprising of letters from artists, art critics, collectors, museums, galleries, art organizations, universities, real estate brokers, and businesses.

There is correspondence of note from the Dwan Gallery (Virginia Dwan) and from artist friends Carl Andre, Dan Flavin, Konrad Fischer, Dan Graham, Peter Hutchinson, Will Insley, Ray Johnson, Gyorgy Kepes, Sol Lewitt, Lucy Lippard, Toby Mussman, Claes Oldenburg, Dennis Oppenheim, Robert Wade, and Dennis Wheeler. There is also substantial correspondence between Holt and Robert Hobbs regarding the Herbert F. Johnson Museum of Art's retrospective Smithson exhibition in 1982.

<b>Box</b>	<b>Folder</b>	
1	19	A, Miscellaneous, 1966-1972 Includes letters from Vito Acconci
1	20	ACE Gallery, 1966-1970
1	21	Andre, Carl, circa 1960s-1970s
1	22	Art International, 1967-1968
1	23	Art News, 1966-1972
1	24	Artforum (Leider, Phil), 1966-1972
1	25	B, Miscellaneous, 1963-1972 Includes letters from Jo Baer, John Baldessari, Bernd and Hilla Becher, and Donald Burgy
1	26	C, Miscellaneous, 1967-1972 Includes letters from Ted Castle, Rosemarie Castoro, Ron Cooper, and Bill Copley
1	27	Celant, Germano, 1969-1970
1	28	Centro de Arte y Comunicacion, 1970-1971
1	29	Columbia University, 1968-1969
1	30	D, Miscellaneous, 1963-1972 Includes letters from Jan Dibbets, Herbert Distel, Peter Downsbrough, and Thomas Downing
1	31	Dwan Gallery (Dwan, Virginia), 1966-1971
1	32	E-F, Miscellaneous, 1965-1972 Includes letters from Hamish Fulton
1	33	Fischer, Candace, 1968-1972
1	34	Fischer, Konrad, 1968-1971
1	35	Flavin, Dan, 1966-1968
1	36	G, Miscellaneous, 1961-1972
1	37	Gemeentemuseum (Develing, Enno), 1968-1971
1	38	George Braziller, Inc., 1967-1974
1	39-40	Graham, Dan, circa 1960s
1	41	Guggenheim Museum, 1972-1973
1	42	H, Miscellaneous, 1965-1972 Includes letters from Hans Haacke, Tim Head, Doug Huebler, and Sam Hunter

1	43-47	Herbert F. Johnson Museum of Art, Cornell University (Hobbs, Robert C.), 1979-1984
1	48	Hutchinson, Peter, 1965-1969
1	49	I, Miscellaneous, 1966-1972 Includes letter from Robert Indiana
1	50	Insley, Will, 1966-1969
1	51	J, Miscellaneous, 1966-1972
1	52	Johnson, Ray, 1965-1968
1	53	Junker, Howard, 1967-1972

<b>Box</b>	<b>Folder</b>	
2	1	K, Miscellaneous, 1966-1972 Includes letters from Wolf Kahlen, Halasz Karoly, Kasper Konig, Bruce Kurtz, and Joseph Kosuth
2	2	Kepes, Gyorgy, 1968-1972
2	3	Kurtz, Bruce, 1971-1972
2	4	L, Miscellaneous, 1966-1972 Includes letters from Lallie Lloyd and Lee Lozano
2	5	Lewitt, Sol, 1966-1970
2	6	Lippard, Lucy, 1965-1968
2	7	Long, Richard, 1968-1973
2	8	M, Miscellaneous, 1966-1972 Includes letters from Joe Masheck and Robert Morris
2	9	McConathy, Dale, 1966-1967
2	10	Moderna Museet, 1984
2	11	Museum of Modern Art, 1961-1972
2	12	Mussman, Toby, 1967-1969
2	13	N, Miscellaneous, 1966-1972
2	14	N.E. Thing Co., 1968-1969
2	15	New York State Council on the Arts (Hunter, Sam), 1968-1969
2	16	Nova Scotia School of Art, 1970-1972
2	17	O-P, Miscellaneous, 1968-1972 Includes letters from John Perreault and Larry Poons
2	18	Oldenburg, Claes, 1967-1972
2	19	Oppenheim, Dennis, 1968-1969
2	20	R, Miscellaneous, 1968-1974 Includes letters from Ed Ruscha
2	21	Real Estate Related, 1968-1972 Oversized material housed in OV 21
2	22	Rhode Island School of Design, 1972
2	23	Robbin, Anthony, circa 1960s
2	24	S, Miscellaneous, 1968-1972

		Includes letters from Harry Soviak, Petr Stembera, and Marjorie Strider
2	25	Sao Paulo Bienal (Kepes, Gyorgy), 1969
2	26	Sharp, Willoughby, 1967-1970
2	27	Smithson, Robert, 1961-1972
2	28	Sonsbeek, 1969-1972
2	29	T, Miscellaneous, 1966-1967 Includes letters from Paul Thek
2	30	Ta' (Berg, H.M.), 1967-1968
2	31	U, Miscellaneous, 1966-1972
2	32	University of Utah, 1970-1972
2	33	V, Miscellaneous, 1966-1972 Includes letters from Jan van der Marck
2	34	Vollmer, Ruth, 1969-1972
2	35	W, Miscellaneous, 1968-1972 Includes letter from Mac Wells
2	36	Walker Art Center, 1968
2	37	Wheeler, Dennis, 1970-1973
2	38	Whitney Museum of American Art, 1967-1972
2	39	Y, Miscellaneous, circa 1960s
2	40	Yale University, 1966-1968
2	41	Unidentified and Illegible, circa 1960s-1970s

### 2.3: Condolences, 1973

Condolences consists of letters, cards, and notes of sympathy from family and friends addressed to Nancy Holt upon the death of Smithson.

Box	Folder	
2	42	A-C, Miscellaneous, 1973
2	43	D-H, Miscellaneous, 1973
2	44	I-M, Miscellaneous, 1973
2	45	N-R, Miscellaneous, 1973
2	46	S-Z, Miscellaneous, 1973

Box	Folder	
OV 21		Real Estate Related, 1968-1972 Oversized material from Box 2, F21

### Series 3: Interview Transcripts, 1966-1973

*11 folders; Box 2*

This series includes nine interview transcripts with Robert Smithson. Topics include his general philosophy on art; contemporary art in relation to its historical context; non-sites, earthworks, entropy, space, and structures; the

relationship between artists and dealers, museums, and collectors; and his most influential works, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

The Alan Kaprow and Rodger Katan transcript (1966) focuses on the relationship between museums and contemporary art. The transcript with Dennis Wheeler (1969-1970) consists of 4 taped, informal sessions discussing Smithson's general philosophy on art, non-sites, and specific projects. In the Paul Toner transcript (1970), Smithson discusses earthworks, mirror displacements, non-sites, and art's historical context. The Gregorie Muller transcript [1971] focuses on the background and construction of *Broken Circle* and *Spiral Hill*. The Art Institute of Chicago transcript (1971) records Smithson's question and answer session with the audience after a showing of his films *Swamp* and *Spiral Jetty*. In the Bruce Kurtz transcript (1972), Smithson informally discusses artists' relationships with dealers, museums, and collectors; gallery art's general separation from nature; capitalism's influence and intersection with art; and his 1966 airport projects.

The Stella Russell (1973) transcript focuses on *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*. In the Alison Sky transcript (1973), Smithson discusses his thoughts on entropy, the act of building, and its intersection with the architectural and engineering mechanics of structure. In Smithson's transcript with two unidentified students (1973), he discusses modernism and the branching off of developing contemporary art; public sculpture; historical context, theory, linguistics, and humanism; and thoughts on his own writings. The transcript with Moira Roth (1973) focuses on Duchamp and conceptual art.

There is also a full transcript of the Andrew Dickson White Museum's Earth Art Symposium (1969) with the following participating artists: Mike Hiezer, Dennis Oppenheim, Robert Smithson, Neil Jenney, Gunther Uecker, Jan Dibbets, Richard Long, and Hans Haacke.

This series is arranged in chronological order by year of the interview.

<b>Box</b>	<b>Folder</b>	
2	47	Robert Smithson and Rodger Katan with Alan Kaprow, "What is a Museum? Notes of Meeting on Museums," 1966
2	48	Transcript of Earth Art Symposium, Cornell University, 1969
2	49	Robert Smithson with Dennis Wheeler, 1969-1970
2	50	Robert Smithson with Paul Toner, 1970
2	51	Robert Smithson with Gregoire Miller, circa 1971
2	52	Robert Smithson at the Art Institute of Chicago, 1971
2	53	Robert Smithson with Bruce Kurtz, 1972
2	54	Robert Smithson with Stella Russell, 1973
2	55	Robert Smithson with Alison Sky, "Entropy Made Visible," 1973
2	56	Robert Smithson with Two Students, 1973
2	57	Robert Smithson with Moira Roth, 1973

## **Series 4: Writings, 1959-1975**

### *1.1 linear feet; Boxes 2-3*

Writings consist of drafts of published and unpublished essays by Smithson on art, artists, and works in progress. The series also includes poems by Smithson, six notebooks containing notes and sketches by Smithson, and drafts of writings sent to Smithson and Holt by friends and colleagues, including Carl Andre, Terry Atkinson, Dan Flavin, and Dan Graham.

The series is arranged as 2 subseries:

4.1: By Robert Smithson, circa 1959-1973

4.2: By Others, 1962-1975

## 4.1: By Robert Smithson, circa 1959-1973

Writings by Smithson consists of 73 handwritten and typescript outlines, essay drafts, and lectures Smithson wrote from the 1960s to 1973. The majority of these writings explore his thoughts on contemporary art and artists. Through the theoretical frameworks that incorporate history, linguistics, aesthetics, literature, and media studies, Smithson examines historical and contemporary art's evolving concepts of interpretation and meaning, and specifically, the effect capitalism, nature and the environment, minimalism, and conceptual absences were having on his own art.

Essays of note include "The Crystal Land" (1966), "Cultural Confinement" (ca. 1972), "Frederick Law Olmstead and the Dialectical Landscape," (ca. 1973), "Incidents of Mirror Travel in the Yucatan" (ca. 1969), and "See the Monuments of Passaic New Jersey" (1970).

The subseries also includes six notebooks that record project ideas, fragments of essays, and letter drafts; a series of 21 poems written by Smithson on Christian/religious themes; and miscellaneous handwritten and typescript notes on art and film. Notebooks I and VI include notes by Nancy Holt.

<b>Box</b>	<b>Folder</b>	
2	58	"Abstract Mannerism," circa 1966-1967
2	59	"Art and Dialectics," circa 1971
2	60	"Art and the Political Whirlpool or the Politics of Disgust," circa 1960s-1973
2	61	"Art and Time," circa 1960s-1973
2	62	"Art and Truth," circa 1960s-1973
2	63	"Art Through the Camera's Eye," circa 1971
2	64	"Artist as Site-Seer," circa 1966-1967
2	65	"Better Homes and Industries," circa 1960s-1973
2	66	"Broken Circle, Emmen, Holland," circa 1960s-1973
2	67	"Can Man Survive?," circa 1969
2	68	"Cinematic Atopia," circa 1971
2	69	"Collossal Nullifications," circa 1966
2	70	"Critoid Menace," circa 1960s-1973
2	71	"Crystal Land," 1966
2	72	"Cultural Confinement," circa 1972

<b>Box</b>	<b>Folder</b>	
3	1	"Dialectic of Site and Non-Site," circa 1960s-1973
3	2	"Domain of the Great Bear," 1966
3	3	"Earth Art and Reclamation," circa 1960s-1973
3	4	"Earth Projects (A Sedimentation of the Mind)," circa 1960s-1973
3	5	"Ecology and the Incest Taboo," 1972
3	6	"Economics of Self in Nature and Art," circa 1960s-1973
3	7	"Establishment," 1968

3	8	"Esthetics of Disappointment," circa 1966
3	9	"Fiction and Language in Art," circa 1960s-1973
3	10	"First Louse on the Tip of a Penis," circa 1960s-1973
3	11	"Frederick Law Olmstead and the Dialectical Landscape," circa 1973
3	12	"From Ivan the Terrible to Roger Corman or Paradoxes of Conduct in Mannerism as Reflected in the Cinema," circa 1967
3	13	"Hidden Trails in Art," 1969
3	14	"Hotel Palenque," circa 1960s-1973
3	15	"Iconography of Desolation," 1961
3	16	"Illustrations of Catastrophe and Remote Times," circa 1960s-1973
3	17	"Incidents of Mirror-Travel in the Yucatan," circa 1969
3	18	"Interstellar Flit," circa 1960s-1973
3	19	"Lamentations of the Paroxysmal Artist," circa 1959-1961
3	20	Letter to Michael Fried, circa 1960s-1973
3	21	"Look," circa 1970
3	22	"Minus Twelve," circa 1968
3	23	"Modular Properties in Structural Art," circa 1960s-1973
3	24	"Museum of Language in the Vicinity of Art," 1967
3	25	"Nature and Abstraction," circa 1960s-1973
3	26	"New Monuments and Entropy," 1967
3	27	"Note on the Division of Esthetics," circa 1960s-1973
3	28	"Notes for the Tape Recorder," circa 1960s-1973
3	29	On Donald Judd, Drafts and Fragments, circa 1965
3	30	On Donald Judd, Complete Draft, circa 1965
3	31	On Donald Judd, Copy B, circa 1965
3	32	"Outline for Yale Symposium: Against Absolute Categories," 1968
3	33	"Paragraph from a Fugitive Artist's Journal," 1966
3	34	"Pathetic Fallacy in Esthetics," circa 1966-1967
3	35	"Picturable Situations and Infra-Maps," circa 1960s-1973
3	36	"Pointless Vanishing Points," 1967
3	37	"Primary Envelopment," 1968
3	38	"Production for Production's Sake," circa 1972
3	39	"Quasi-Infinities and the Waning of Space," 1966
3	40	"Recent Site Developments," circa 1960s-1973
3	41	"Refutation of Historical Humanism," circa 1966-1967
3	42	"Restorations of Prehistory," circa 1960s-1973
3	43	"Search for the Elusive Edge," circa 1960s-1973
3	44	"Secrets of the Ambulatories," circa 1960s-1973

3	45	"Secrets of the Dome," circa 1960s-1973
3	46	"See the Monuments of Passaic, New Jersey" Draft, 1970
3	47	"See the Monuments of Passaic, New Jersey," 1970
3	48	"Shape of the Future and Memory," circa 1966
3	49	"Sites and Settings," circa 1968
3	50	"Small Test for Jo Baer," 1967
3	51	"Some Void Thoughts on Museums," circa 1967
3	52	"Sonsbeek Unlimited - Art as an Ongoing Development," circa 1960s-1973
3	53	"Space, The Mirror of Time," circa 1960s-1973
3	54	"Strata, A Geophotographic Fiction," 1970
3	55	"Toward the Development of an Air Terminal Site," circa 1967
3	56	"Towards a Pornographic Art Criticism," circa 1960s-1973
3	57	"Two Attitudes Toward the City," circa 1960s-1973
3	58	"What is an Art Show? A Paper Tiger," circa 1960s-1973
3	59	"What Really Spoils Michelangelo's Sculpture," circa 1966-1967
3	60	"X Factor in the New Art," circa 1966
3	61	Notebook I, circa 1960s-1973
3	62	Notebook II, circa 1960s-1973
3	63	Notebook III, circa 1960s-1973
3	64	Notebook IV, circa 1960s-1973
3	65	Notebook V, circa 1960s-1973
3	66	Notebook VI, 1966
3	67	Poems, circa 1959-1961
3	68	Miscellaneous Notes, Typescript, circa 1960s-1973
3	69	Miscellaneous Notes, Handwritten, circa 1960s-1973
3	70	Miscellaneous Notes, On Films, circa 1960s-1973

## 4.2: By Others, 1962-1975

Writings by others includes unpublished draft versions of essays and fictional works sent to Smithson and Holt by friends, colleagues, and students of art criticism. Smithson is the topic of two personal reminiscences by Carl Andre and Jack Thibau and seven academic essays examining his work and influence.

The scholarly essays include Janet Kardon's "Robert Smithson's Unrealized Projects," William Lipke's "Dialectics of Place: Some Reflections on Robert Smithson's Mirror Project," and Joseph Masheck's "Smithson's Earth: Notes and Retrievals." Though there is no attributed author of the essay "Non-Sites," the draft has been edited by Robert Smithson.

Other writings include two project proposals by Dan Graham, a project proposal by Terry Atkinson, writings and a speech by Dan Flavin, and a draft of "Idea Art" (1968) by Howard Junker.

**Box**      **Folder**

3	71	Andre, Carl, [On Robert Smithson], 1975
3	72	Atkinson, Terry, "Three Boxes," circa 1969-1970
3	73	Baker, Kenneth, "Note on Criticism as Fiction," circa 1970s
3	74	Fischer, Candace, "Labyrinth," circa 1968
3	75	Flavin, Dan, [Excerpt from a Letter and a Record Entry], 1963, 1966
3	76	Flavin, Dan, "Speech for the Senior and Graduate School Students at the Rhode Island School of Design," 1966
3	77	Graham, Dan, "Dislocations," 1966
3	78	Graham, Dan, "TV Camera/Monitor Performance," 1970
3	79	Junker, Howard, "Idea Art," 1968
3	80	Kaprow, Allan, "Where Art Thou, Sweet Muse? (I'm Hung Up at the Whitney)," 1967
3	81	Kardon, Janet, "Robert Smithson's Unrealized Projects," circa 1960s-1970s
3	82	Kubler, George, [On Prime Objects and Replications], From <i>The Shape of Time</i> , 1962
3	83	Lipke, William C., "Dialectics of Place: Some Reflections on Robert Smithson's Mirror Project" (Cayuga Salt Mine Project), circa 1969
3	84	Masheck, Joseph, [Annotated Chronology of Smithson Projects, 1964-1973], circa 1970s
3	85	Masheck, Joseph, "Smithson's Earth: Notes and Retrievals," 1974
3	86	Mussman, Toby, "Alchemist," 1967
3	87	Mussman, Toby, "Pierrot-Le-Fou - Godard as Godard," 1968
3	88	O'Doherty, Brian, "Less Known and Unknown: An Exhibition of 35 Painters," circa 1965
3	89	Oster, Gerald, "What's Op?," 1966
3	90	Robbin, Anthony, "Some Common Misconceptions About Smithson's Conceptual Art," circa 1968
3	91	Robbin, Anthony, "Zen," circa 1960s-1970s
3	92	Rubinfeld, Florence, [On Robert Smithson], 1974
3	93	Shafrazi, Tony, "Thats It," 1972
3	94	Stitelman, Paul, "Light and Video: Contemporary Art and Technology," circa 1970s
3	95	Swenson, Gene, "Way of Art: A Comedy in Six Scenes," circa 1960s-1970s
3	96	Thibeau, Jack, "Los Cines," 1972
3	97	Thibeau, Jack, [On Robert Smithson], circa 1970s
3	98	Unknown, "Non-Sites," circa 1969

## Series 5: Project Files, circa 1950s-1982

*6.5 linear feet; Boxes 4-5, Boxes 17-18, OV 20, OV 22-26, OV 36, RD 28-30, RD 32-35*

Project files contain correspondence, project instructions, diagrams and sketches, research materials, photographic material, and maps related to over 50 of Smithson's artworks. These include concepts, proposed projects, sculptures, non-sites, and earthwork projects, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

The series also includes miscellaneous textual and graphic research material collected by Smithson but unrelated to any specific art project.



The series has been arranged alphabetically by project name.

<b>Box</b>	<b>Folder</b>	
4	1	400 Seattle Horizons, Seattle, [Washington], 1969
4	2	"Aerial Art," circa 1969
4	3	Alogon, 1966-1967
4	4	Amarillo Ramp, Amarillo, Texas, 1974 Oversized material housed in Box 17, F1
4	5	Asphalt Rundown, L'attico, Rome, Italy, 1969
4	6-9	Broken Circle and Spiral Hill, Emmen, Holland, 1971-1982 Oversized material housed in OV 22 and RD 28
4	10	Broken Map, circa 1960s-1973 Oversized material housed in RD 29
4	11-13	Central Park (Frederick Law Olmstead), New York City, New York, 1972
4	14	Circular Ramp (Promontory), circa 1970s Oversized material housed in Box 17, F1
4	15	Coastal Crescents, Salton Sea Project, California, 1972 Oversized material housed in Box 17, F1
4	16	Concrete Pour, Chicago, Illinois, 1969
4	17	Earth Map for Mexico (Gondwanaland), 1969 Oversized material housed in OV 22
4	18	"Eliminator," 1964
4	19	First Upside-Down Tree, Alfred, New York, 1969
4	20	Florida Projects, 1969-1971 Oversized material housed in Box 17, F1
4	21	Florida Projects, Hypothetical Continent of Lemuria, Sanibel Island, Florida, 1969-1971
4	22	Florida Projects, Mirror Shore, Sanibel Island, Florida, 1969-1971
4	23	Flows and Pours, 1969 Oversized material housed in Box 17, F2 and RD 32
4	24	Force-Findings of the Termites, 1996
4	25	Gyrostasis, 1968-1972
4	26	"Hum," circa 1965
4	27	Hypothetical Continent in Stone: Cathaysia, Alfred, New York, 1969
4	28	"Interpolation of the Enantiomorphic Chambers," circa 1966
4	29	Island of Broken Glass, Vancouver, Canada, 1970 Oversized material housed in Box 17, F3 and RD 29
4	30	Lake Crescents, Forest Park, Illinois, 1970-1973 Oversized material housed in Box 17, F3
4	31	Lake Edge Crescents, Ohio, 1972
4	32-35	Mirror Displacement, Cayuga Salt Mine Project, Ithica, New York, 1968-1969 Oversized material housed in Box 17, F3

4	36	Mirror Displacements, England, 1969 Oversized material housed in OV 22
4	37	Mirror Project, Amsterdam, Holland, 1969
4	38	Mirror Project, Rome, Italy, 1969 Oversized material housed in Box 17, F3
4	39	"Monument" (Film Project), circa 1967
4	40-43	Monuments of Passaic, Passaic, New Jersey, 1967-1968
4	44	"Mud Pool Project," circa 1960s-1973
4	45	New Jersey Projects, 1969 Oversized material housed in Box 17, F4
4	46	New Jersey Projects, Chain Letter, 1969
4	47	New Jersey Projects, Map of Broken Glass, Atlantis, 1969
4	48	New Jersey Projects, Mirror Trail, 1969
4	49	New Jersey Projects, Mirror Wedge, 1969
4	50	New Jersey Projects, Urination Map of the Constellation Hydra, 1969 Oversized material housed in Box 17, F4
4	51	"Non-Site #2 (Based on Weehawken Quadrangle Map, New Jersey-New York," 1968
4	52-55	"Non-Site #3, Indoor Earthwork - Rock Fragments from Franklin, New Jersey" (Franklin Mineral Dump), 1966-1968
4	56	Non-Site, California-Nevada (Double Non-Site), 1968 Oversized material housed in OV 22
4	57	Non-Site, California-Nevada (Double Non-Site, Baker Lava), 1968
4	58	Non-Site, California-Nevada (Double Non-Site, Obsidian Site), 1968
4	59	Non-Site, California-Nevada (Double Non-Site, Sand and Gypsum Site), 1968
4	60	Non-Site, Essen Soil and Mirrors, Essen, Germany, 1969 Oversized material housed in Box 17, F5

<b>Box</b>	<b>Folder</b>	
5	1-4	Non-Site, Line of Wreckage, Bayonne, New Jersey, 1968-1969 Oversized material housed in OV 22 and RD 33
5	5	Non-Site, Mono Lake, California, 1968 Oversized material housed in Box 17, F5 and RD 33
5	6	Non-Site, Palisades, Edgewater, New Jersey, 1968-1969 Oversized material housed in Box 17, F5
5	7-8	Non-Site, Pine Barrens, New Jersey, 1968-1969 Oversized material housed in OV 22
5	9	Non-Site (Mica), Portland, Connecticut, 1968
5	10-14	Non-Site, (Slag), Oberhausen, Germany, 1968 Oversized material housed in Box 17, F5
5	15-19	Non-Site, (Slag), Oberhausen, Germany, 1968
5	20	Non-Site (Slate), Bangor, Pennsylvania, 1968
5	21-22	Partially Buried Woodshed, Kent State University, Kent, Ohio, 1969-1975

		Oversized material housed in Box 17, F6
5	23	"Predictable Model for Unpredictable Project," circa 1966
5	24	Proposal for Earthworks and Landmarks, Dallas-Fort Worth Air Terminal, Texas, 1967-1969 Oversized material housed in Box 17, F6 and OV 23
5	25	"Proposal for Seven Aerial Pavements," circa 1960s-1973
5	26	"Proposal for the Detection of Approximate Period Quality," circa 1966
5	27	"Proposal for the Venezuelan Exposition Art in the Wilderness," circa 1960s-1973
5	28-32	Proposed Mining Reclamation Projects, 1972-1973 Oversized material housed in Box 18, F1
5	33	"Pulverizations," 1967
5	34	Quicksand Pool, Alfred, New York, 1969 Oversized material housed in Box 18, F1
5	35	"Short Description of Two Mirrored Crystal Structures," circa 1965
5	36-38	Six Stops on a Section, New York - New Jersey, 1968-1969 Oversized material housed in Box 18, F1 and OV 23
5	39-43	Spiral Jetty, Great Salt Lake, Utah, 1969-1972
5	44-48	Spiral Jetty, Great Salt Lake, Utah, 1969-1972 Oversized materials housed in Box 18, F2, OV 23 and RD 34
5	49-53	Spiral Jetty, Great Salt Lake, Utah, 1969-1972
5	54	Tailing Pond, Creede, Colorado, 1973 Oversized materials housed in OV 23
5	55-56	Yucatan Projects, Yucatan, Mexico, 1968-1969 Oversized material housed in Box 18, F3
5	57	Unidentified Project, Brooklyn Museum, Brooklyn, New York, 1970
5	58	Unidentified Projects, circa 1966-1973 Oversized material housed in Box 18, F3 and OV 24, and RD 29
5	59	Unidentified Proposed Project Maps, circa 1960s-1973
5	60	Miscellaneous Research Material, Images, circa 1950s-1970s Oversized material housed in Box 18, F4
5	61	Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material housed in OV 20, OVs 24 - 26, OV 36, RD 30, and RD 35
5	62	Miscellaneous Research Material, Photographs, circa 1950s-1970s
5	63	Miscellaneous Research Material, Text, circa 1950s-1970s
<b>Box</b>	<b>Folder</b>	
17	1	Amarillo Ramp; Circular Ramp (Promontory); Coastal Crescents; and Florida Projects, circa 1969-1970s Oversized materials from Box 4, F4, F13-14, and F19
17	2	Flows and Pours, 1969 Oversized material from Box 4, F22
17	3	Island of Broken Glass; Lake Crescents (Illinois); Mirror Displacement (Cayuga Salt Mine Project); and Mirror Project (Rome, Italy), 1968-1973

		Oversized materials from Box 4, F28-29, F31, and F37
17	4	New Jersey Projects (Urination Map of the Constellation Hydra), 1969 Oversized materials from Box 4, F45 and F50
17	5	Non-Site, Essen Soil and Mirrors; Non-Site, Mono Lake; Non-Site, Palisades; and Non-Site, (Slag; Oberhausen, Germany), 1968-1969 Oversized material from Box 4, Folder 60
17	6	Partially Buried Woodshed; and Proposal for Earthworks and Landmarks (Dallas-Fort Worth Air Terminal), 1967-1975 Oversized materials from Box 5, F21 and F24
<b>Box</b>	<b>Folder</b>	
18	1	Proposed Mining Reclamation Projects; Quicksand Pool; and Six Stops on a Section, 1968-1973 Oversized materials from Box 5, F28, F34, and F36
18	2	Spiral Jetty, 1969-1972 Oversized material from Box 5, F44
18	3	Yucatan Projects; Unidentified Projects, 1966-1973 Oversized materials from Box 5, F55 and F58
18	4	Miscellaneous Research Material, Images, circa 1950s-1970s Oversized material from Box 5, F60
<b>Box</b>	<b>Folder</b>	
OV 20		Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61
<b>Box</b>	<b>Folder</b>	
OV 22		Broken Circle and Spiral Hill; Earth Map for Mexico (Gondwanaland); Mirror Displacements (England); Non-Site, California-Nevada (Double Non-Site); Non-Site, Line of Wreckage; and Non-Site, Pine Barrens, 1968-1982 Oversized material from Box 4, Folders 6-9, 17, 36, and 56 and Box 5, Folders 1-4 and 7-8
<b>Box</b>	<b>Folder</b>	
OV 23		Proposal for Earthworks and Landmarks (Dallas-Fort Worth Air Terminal); Six Stops on a Section; Spiral Jetty; and Tailing Pond, 1967-1973 Oversized materials from Box 5, F24, F36, F44, and F54
<b>Box</b>	<b>Folder</b>	
OV 24		Unidentified Projects; and Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F58 and F61
<b>Box</b>	<b>Folder</b>	
OV 25-26		Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61
<b>Box</b>	<b>Folder</b>	
OV 36		Miscellaneous Research Material, Maps, circa 1950s-1970s

Oversized material from Box 5, F61

<b>Box</b> RD 28	<b>Folder</b>	Broken Circle and Spiral Hill, 1971-1982 Oversized material from Box 4, F6
<b>Box</b> RD 29	<b>Folder</b>	Broken Map; Island of Broken Glass; and Unidentified Projects, circa 1966-1973 Oversized material from Box 4, Folders 10 and 29 and Box 5, Folder 58
<b>Box</b> RD 30	<b>Folder</b>	Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61
<b>Box</b> RD 32	<b>Folder</b>	Flows and Pours, 1969 Oversized material from Box 4, F22
<b>Box</b> RD 33	<b>Folder</b>	Non-Site, Line of Wreckage; and Non-Site, Mono Lake, 1968-1969 Oversized materials from Box 5, F1 and F5
<b>Box</b> RD 34	<b>Folder</b>	Spiral Jetty, 1969-1972 Oversized material from Box 5, F44
<b>Box</b> RD 35	<b>Folder</b>	Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61

## **Series 6: Personal Business Records, circa 1967-1970s**

*4 folders; Box 5*

Personal business records include gallery related loan arrangements and receipts for miscellaneous art supplies.

The series has been arranged alphabetically by organization.

<b>Box</b> 5	<b>Folder</b> 64	American Federation of Arts, 1967
5	65	John Daniels Gallery, circa 1960s
5	66-67	Receipts, circa 1968-1970s

## Series 7: Financial Records, 1962-1972

1 linear foot; Box 6

Financial records include tax forms and preparation documents, including cancelled checks, receipts, statements, and related correspondence.

The series has been arranged chronologically by document type.

Box	Folder	
6	1-7	Cancelled Checks, Holt, 1964-1969
6	8-13	Cancelled Checks, Smithson, 1962-1969
6	14-15	Receipts, 1965
6	16-23	Stocks, 1964-1971
6	24-30	Tax Documentation and Forms, 1963-1967
6	31-36	Tax Documentation and Forms, 1968-1972

## Series 8: Printed Material, 1955-1985

5.6 linear feet; Boxes 7-11, Box 18, RD 31

Printed materials include books, clippings, and periodicals related to Smithson, either containing writings or sketches by him, or containing articles reviewing his work. While some of the clippings review Smithson's exhibitions and work, the bulk of the clippings are on the general topics of contemporary art trends, earth art, and emerging artists.

Exhibition announcements and catalogs are of Smithson's group and solo shows from 1959 to 1985, and include the following concept exhibitions whose catalogs were issued in very limited numbers: *One Month* (organized by Seth Siegelau, March 1969), *Letters* (organized by Philip Simkin, July 1969), *Projects Class* (Nova Scotia College of Art and Design, Fall 1969), and *Exhibition 557,087* (organized by Lucy Lippard, 1969).

Other rare printed materials in the series include Vito Acconci's *Transference: Roget's Thesaurus*, Acconci's periodical *0 to 9* (#6, July 1969), and the avant-garde periodical *Aspen* (#8, 1970).

Also included are inventory lists of the published books, periodicals, and phonographs from Robert Smithson's library that have been transferred to off-site storage.

The series has been arranged by publication type.

Box	Folder	
		Books
7	1	<i>Album 9-68 . 2-71</i> , ed. by Instituto Grafico Tiberio, 1971
7	2	<i>Arte Povera</i> , by Germano Celant, 1969
7	3	<i>Breakthrough Fictioneers</i> , ed. by Richard Kostelanetz, 1973
7	4	<i>Essaying Essays: Alternative Forms of Exposition</i> , ed. by Richard Kostelanetz, 1975
7	5	<i>Great Western Salt Works</i> , ed. by Jack Burnham, 1974
7	6	<i>Handbook of the Collections: Herbert F. Johnson Museum of Art</i> , 1981
7	7	<i>If I had a Mind ??? (Ich Stelle Mir Vor)</i> , by Klaus Groh, 1971
7	8	<i>Metro 14</i> , ed. by Alfieri, 1968-1969

7	9	<i>Report on the Art and Technology Program of the Los Angeles Museum of Art 1967-1971</i> , by Maurice Tuchman, 1971
7	10	<i>Robert Smithson: Sculpture</i> , ed. by Robert Hobbs, 1981
7	11	<i>Transference: Roger's Thesaurus</i> , by Vito Acconci, 1969
7	12	<i>Writings of Robert Smithson</i> , ed. by Nancy Holt, 1979
7	13	Booklet, "Pamphlet of Essays Occasioned by an Exhibition of Painting at the Guggenheim Museum," 1966
7	14	Booklet, "Reclamation Works," 1980
7	15	Booklet, "Whitney Review," 1967

<b>Box</b>	<b>Folder</b>	
8	1	Clippings, circa 1955-1985
8	2-6	Clippings, 1965-1969
8	7-11	Clippings, 1970-1974
8	12-16	Clippings, 1975-1979
8	17-19	Clippings, 1980-1985
8	20	Clippings, by Robert Smithson, 1963-1973
8	21	Event Announcements, 1966
8	22-24	Event Announcements, Hayden Planetarium, "Domain of the Great Bear," circa 1955- 1966
8	25-28	Exhibition Announcements and Catalogs, 1959-1966
8	29-33	Exhibition Announcements and Catalogs, 1967-1968
8	34-38	Exhibition Announcements and Catalogs, 1969

<b>Box</b>	<b>Folder</b>	
9	1-5	Exhibition Announcements and Catalogs, 1969
9	6-7	Exhibition Announcements and Catalogs, 1969-1970
9	8-10	Exhibition Announcements and Catalogs, 1970
9	11-15	Exhibition Announcements and Catalogs, 1971 Oversized material housed in Box 18, F5
9	16	Exhibition Announcements and Catalogs, 1972

<b>Box</b>	<b>Folder</b>	
10	1-4	Exhibition Announcements and Catalogs, 1972
10	5-9	Exhibition Announcements and Catalogs, 1973-1979 Oversized material housed in RD 31
10	10-15	Exhibition Announcements and Catalogs, 1980-1985
10	16	Exhibition Announcements and Catalogs, Non-Smithson Related, 1965-1980 Oversized material housed in RD 31
10	17	Newsletter, <i>Public News + News Network</i> , 1972 Periodicals, with Articles by Robert Smithson

10	18	<i>O to 9</i> , 1969
10	19	<i>Artforum</i> , 1967, 1982
10	20	<i>Art Now: New York</i> , 1970
10	21	<i>Art Present</i> , 1981
10	22	<i>Arts Yearbook</i> , 1967

**Box Folder**

11	1	<i>Aspen</i> , 1970 Oversized material housed in Box 18, F6
11	2	<i>Avalanche</i> , 1970 Oversized material housed in Box 18, F6
11	3	<i>Harvard Advocate</i> , 1982
11	4	<i>Kaleidoskop</i> , 1982
11	5	<i>On Site</i> , 1973
11	6	<i>Pan</i> , 1958
11	7	<i>Ta'</i> , 1967-1968
		Periodicals, with Articles on Robert Smithson
11	8-11	<i>Art in America</i> , 1976-1985
11	12-13	<i>Artforum</i> , 1970-1981
11	14	<i>Arts</i> , 1981, 1984
11	15	<i>Arts Canada</i> , 1975
11	16	<i>Interfunktionen</i> , 1970-1971
11	17	<i>Substitute</i> , 1972
11	18	<i>Taide</i> , 1983
11	19	Printed Material, Miscellaneous, circa 1950s-1970s
11	20	Inventory List of Unfilmed Books and Periodicals, circa 1970s
11	21	Inventory List of Unfilmed Phonograph (Music) Records, circa 1970s

**Box Folder**

18	5	Exhibition Catalog, 1971 Oversized material from Box 9, F13
18	6	Periodicals, <i>Aspen</i> and <i>Avalanche</i> , 1970 Oversized materials from Box 11, F1-F2

**Box Folder**

RD 31		Exhibition Announcements, 1974-1975 Oversized materials from Box 10, F6 and F16
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## Series 9: Scrapbook, 1966-1973

*0.3 linear feet; Box 11, Box 16*

The scrapbook contains clippings of Smithson's published articles from 1966 to 1973 with annotated shorthand notes on album pages.

The scrapbook retains its original arrangement.

<b>Box</b>	<b>Folder</b>	
16		"Robert Smithson 1938-1973, Essays, Articles, Statements," 1966-1973

## Series 10: Artwork, circa 1950s-1970s

*4 folders; Box 11*

Artwork consists of Christmas cards collaged by Smithson, and sketches by Smithson and Leo Valledor.

The series is arranged by artwork type.

<b>Box</b>	<b>Folder</b>	
		Artwork by Robert Smithson
11	23	Christmas Card, "Christmas is for Children," circa 1963
11	24	Christmas Card, "Santa Claus vs. the Creature from the Black Lagoon," circa 1963
11	25	Sketches, circa 1950s-1970s
11	26	Sketches by Leo Valledor, circa 1950s-1970s

## Series 11: Photographs, circa 1950s-1970s

*5 folders; Box 11, Box 18*

Photographic materials include prints and negatives of Smithson with friends, promotional Hollywood movie stills, copyprints of other artists' artwork, and original photographs of artwork by Rosemarie Castoro, Michael Heizer, and N.E. Thing Co.

The series is arranged by subject.

<b>Box</b>	<b>Folder</b>	
11	27	Robert Smithson with Friends, circa 1950s-1970s Oversized material housed in Box 18, F7
11	28	Robert Smithson with Howard Junker, New Jersey, circa 1960s-1970s
11	29	Promotional Movie Stills, circa 1950s-1970s
11	30	Works by Other Artists, Original Prints, circa 1960s-1970s
11	31	Works by Other Artists, Copy Prints, circa 1960s-1970s

<b>Box</b>	<b>Folder</b>	
18	7	Robert Smithson with Friends, circa 1950s-1970s Oversized material from Box 11, F27

## Series 12: Artifacts, circa 1950s-1970s

0.5 linear feet; Box 11, Box 14, OV 19

Artifacts consist of a paper bag silkscreened with a Campbell's soup can (Warhol), promotional buttons (N.E. Thing Co.), various organic materials, and two art kits. The Geometric Units for Logic Test kit consists of 17 geometric shape cutouts; the Gravity for Traveling I kit consists of over 15 samples of mixed materials, including foams, glass, fabrics, plastics, and metals.

The series is arranged by artifact type.

Box	Folder	
11	32	Bag, Campbell's Soup Can (Andy Warhol screenprint), circa 1960s-1970s Oversized material housed in OV 19
11	33	Buttons, N.E. Thing Co., "Artificial," 1967
11	34	Geometric Units for Logic Test, circa 1950s-1970s

Box	Folder	
14		Gravity for Traveling I, circa 1960s-1970s
14		Organic Material, Framed Moths, circa 1960s-1970s
14		Organic Material, Rattlesnake Head, circa 1960s-1970s
14		Organic Material, Unidentified Amphibious Organism, circa 1960s-1970s

Box	Folder	
OV 19		Bag, Campbell's Soup Can (Andy Warhol screenprint), circa 1960s-1970s Oversized material from Box 11, F32

## Series 13: Nancy Holt Papers, circa 1960s-1980s

1.7 linear feet; Box 12-13, Box 15, OV 27

The Nancy Holt papers consist of correspondence, a grant application, printed materials, and project files and material related to her motion picture film *Pine Barrens* (1975) and her seminal environmental work of art *Sun Tunnels* (1976). *Pine Barrens* original elements include a release print, outtakes, trims, and soundtrack, and paper records include footage logs and a detailed handwritten description of the film. There is a video documentary about the making of *Sun Tunnels*.

The series has been arranged by material type.

Much of the original film materials from the *Pine Barrens* and *Sun Tunnels* projects have been transferred to video for research access, including the *Pine Barrens* release print and a portion of outtakes, and the *Sun Tunnels* work print.

Box	Folder	
13	1	Correspondence, circa 1960s-1980s
13	2	Grant Application, National Endowment for the Arts, 1986
13	3	Clippings, Exhibition Reviews, 1984-1985
13	4	Event Announcements, 1974 Oversized material housed in OV 27

Project, *Pine Barrens* (1975)

- |    |    |  |
|----|----|--|
| 13 | 5  | Handwritten Description of Film, circa 1970s   |
| 13 | 6  | Film Log, 1975   |
| 13 | 7  | Release Print, 1975<br><i>1 film reel; original; 16 mm</i><br><i>1 videocassette (Digital Betacam); duplicate</i><br><i>2 videocassettes (VHS); duplicates</i><br>Original film housed in box 12, video copies housed in box 15  |
| 13 | 8  | Outtakes, 1975<br><i>2 videocassettes (VHS); duplicates</i><br><i>2 film reels; original; 8 original rolls compiled into 2 reels for video transfer; 16 mm</i><br><i>1 videocassette (Digital Betacam); duplicate</i><br>Original film housed in box 12, video copies housed in box 15 |
| 13 | 9  | Additional Outtakes, 1975<br><i>14 film reels; housed in 5 film cans; original; 16 mm</i><br>Original film housed in box 12  |
| 13 | 10 | Trims, 1975<br><i>1 film reel; 16 mm</i><br>Original film housed in box 18, folder 8   |
| 13 | 11 | Soundtrack, 1975<br><i>1 sound tape reel; 10.5 inch diameter</i><br>Original sound tape reel housed in box 12  |

Project, *Sun Tunnels* (1976)

- |    |    |  |
|----|----|--|
| 13 | 12 | Clipping, 1977   |
| 13 | 13 | Work Print, circa 1976<br><i>2 videocassettes (VHS); duplicates</i><br><i>1 film reel; original; 16 mm</i><br><i>1 videocassette (Digital Betacam); duplicate</i><br>Original film housed in box 18, folder 8, video copies housed in box 15 |
| 13 | 14 | Drawing of Ann Tobin, 1974   |

**Box**

12 Original Film and Sound Tape Reel from *Pine Barrens*, Including Release Print, Outtakes, Workprint, Soundtrack (From Box 13, folders 7-9, 11)

**Box Folder**

18 8 Original Film from *Pine Barrens* Trims (From Box 13, Folder 10) and *Sun Tunnels* Work Print (From Box 13, Folder 13)

**Box Folder**

15 1 Video Copies of *Pine Barrens* Release Print (From Box 13, Folder 7)  
15 2-3 Video Copies of *Pine Barrens* Outtakes (From Box 13, Folder 8)  
15 4 Video Copies of Documentary *Sun Tunnels* Work Print (From Box 13, folder 13)

**Box**  
OV 27

**Folder**

Oversized Event Announcements from Box 13, Folder 4, 1974