Letter from the Director

Dear Friends,

Thank you for making fiscal year 2017 (October 1, 2016 to September 30, 2017) another remarkable year for the Archives of American Art. From acquiring 114 collections and bringing our 200th fully digitized collection online to a successful annual benefit and engaging exhibitions at the Lawrence A. Fleischman Gallery, this year was one of tremendous growth and achievement. In these pages, you will find highlights of the Archives of American Art’s accomplishments made possible, in large part, by friends and donors like you.

As a research center within the Smithsonian Institution, the Archives does receive federal support each year for our operations. However, we must secure more than half our operating budget from private donors in order to fulfill our mission. This year, supporters across the globe have demonstrated their commitment to the Archives and our mission, inspiring us to take on ambitious projects that will ensure greater accessibility and diversity of our unparalleled collection.

With funding from the Henry Luce Foundation we embarked on a three-year African American Collecting Initiative, which will support two new positions and an annual summer internship that will increase the representation of African American artists in our collection. Although the Archives has collected the papers of African American artists from our founding, the Luce Foundation’s gift will help us to renew our focus on diversifying the Archives’ holdings and build awareness of these collections by creating finding aids for greater online discoverability.

Our digitization program received generous support from the Terra Foundation for American Art and the Walton Family Foundation in the form of challenge grants that will further our mission of broadening access to our collection. Their generous funding has enabled us to increase the volume and speed of digitization efforts, greatly expanding the access to our collections by users worldwide. The Terra Foundation’s $4 million challenge will create an endowment for digitization to sustain our program in perpetuity, providing long-term funding to invest in the staff and infrastructure that make our renowned program possible.

The Walton Family Foundation’s current-use grant matches outright gifts to digitization, allowing us to build the capacity of our digitization program even as we build the Terra endowment. We will be able to double the rate at which we can bring collections online, making our program more efficient and dynamic. With the support of the Terra Foundation, the Walton Family Foundation, and many other generous friends of the Archives, we are in an ever-stronger position to harness new innovative technologies as soon as they emerge and explore new opportunities to launch big, bold experiments. Without
this increased capacity, we would not be able to take on projects like one funded by the Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts this year to digitize the enormous Macbeth Gallery collection. These gifts have truly transformed the Archives.

Other generous donations that have been a catalyst for growth this year came from: Marla Prather and Jonathan Schiller, who supported the oral history program; Joyce Menschel, who through the Vital Projects Fund supported the Archives of American Art Journal, our signature publication and the longest-running scholarly journal in the field of American art; and The Brown Foundation, whose grant answered the demand from the Archives’ researchers and global audience to bring more collections online.

In our exhibition space at the Lawrence A. Fleischman Gallery in Washington, DC, our curatorial department presented two exhibitions. In Expanding the Legacy: New Collections on African American Art, organized in celebration of the opening of the Smithsonian National Museum of African American History and Culture, letters, photographs, notebooks, and other rare materials highlighted the stories and experiences of African Americans in the art world in the twentieth century. Showcasing these voices and legacies demonstrates the power of the Archives of American Art’s collection to spark dialogue that allows current and future generations to piece together the nation’s rich artistic and cultural heritage. In our second, more playful exhibition Before Internet Cats: Feline Finds from the Archives of American Art, we explored artists’ enduring fascination with felines. From playful sketches to studio companions, cats make compelling muses to artists, whether they are expressive or aloof. The exhibition won acclaim and admiration from the media and visitors alike, proving that cats have a timeless appeal beyond the internet age.

As I take stock in all we have achieved this fiscal year, I want to extend my gratitude to the many individuals who have made this year possible—our dedicated staff, our supportive Board of Trustees, generous donors, and the scholars and researchers who use our collections to explore the nation’s rich cultural and artistic heritage. I hope this annual report will inspire you to continue supporting our mission to collect and preserve the untold stories that—without a central repository such as the Archives—might otherwise have been lost. Once you have finished reading, I encourage you to remain (or become) an active member of the Archives of American Art community by sharing with us your research using our collections, subscribing to our e-newsletter, and following our blog and social media channels for exciting announcements and highlights from artists’ archives.

With gratitude,
Kate Haw
Director

| Oral histories recorded | 42 |
| Collections processed | 72 |
| Collections acquired | 114 |
| Digital images created | 1,470,048 |
| Reproduction requests fulfilled | 341 |
| In-person visitors consulted 4,319 containers of primary documents | 972 |
| Sessions on the website | 501,159 |
| Linear feet of collections processed | 683.5 |
| Page views on the website | 1,473,927 |
Exhibitions

Expanding the Legacy: New Collections on African American Art
September 23, 2016 to March 21, 2017
Lawrence A. Fleischman Gallery in the Donald W. Reynolds Center for American Art and Portraiture, Washington, DC

Before Internet Cats: Feline Finds from the Archives of American Art
April 28, 2017 to October 29, 2017
Lawrence A. Fleischman Gallery in the Donald W. Reynolds Center for American Art and Portraiture, Washington, DC

Events

Oct. 21, 2016
Deputy Director Dr. Liza Kirwin presented the Archives’ collections to donors as part of a celebration of the Archives’ receipt of the inaugural Don Tyson Prize from the Crystal Bridges Museum of American Art. The Prize recognizes significant achievements in American art, as selected by a prestigious national jury of art historians and museum professionals.

Oct. 25, 2016
The annual Archives of American Art Benefit awarded Archives of American Art Medals to Steve Martin and Catherine Opie; and the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History to Thomas Crow.

Feb. 8, 2017

Feb. 16-18, 2017
During the College Art Association (CAA) Annual Conference in New York City, the University of Chicago Press held a reception for the Archives of American Art Journal at its booth in the book fair. Guests met Editor Tanya Sheehan, Managing Editor Emily D. Shapiro, Deputy Director Dr. Liza Kirwin, members of the journal’s advisory board, and contributors to recent and forthcoming issues. Also at the CAA conference, Latino Collections Specialist Josh Franco co-chaired the panel “Mexico City Today,” and delivered a paper, “A Brief History of US Latinxs and Mexico City: Documents from the Archives of American Art.”

June 5, 2017

Trustees and friends of the Archives gathered to celebrate more than 40 years of dedication to the Archives of American Art by Gilbert H. Kinney. Gil first became a Trustee in 1974, and was elected President of the Board of Trustees in 1978. Over the decades, Gil has been a champion for the Archives’ work both in Washington and New York, hosting events in his home surrounded by his extraordinary art collection; bringing important new supporters to our ranks; and most recently, endowing the Gilbert and Ann Kinney New York Collector position at the Archives. His friendship has made all of our work more rewarding, and his commitment has been instrumental in guiding the Archives to the strong position it maintains today. Gil’s impact on the Archives of American Art will be felt far into the future.

Latino Collections Specialist Josh Franco led “A Conversation with Andres Serrano,” hosted by the Archives of American Art at Pace Gallery in New York City.

Sept. 21-22, 2017

Director Kate Haw presented on the Archives collections and programs at “State of the Art Archives,” an international conference in Berlin on archives documenting modern and contemporary art.
# Reference Highlights

Selected publications that relied on the Archives’ collections

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<tr>
<th>Author(s)</th>
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<td>Corn, Wanda M.</td>
<td>Georgia O’Keeffe: Living Modern. Brooklyn: Brooklyn Museum</td>
<td>2017</td>
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<td>Seaman, Donna</td>
<td>Identity Unknown: Rediscovering Seven American Women Artists. New York: Bloomsbury USA</td>
<td>2017</td>
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<td>Westheider, Ortrud, and Michael Philipp</td>
<td>From Hopper to Rothko: America’s Road to Modern Art. Munich: Prestel, 2017</td>
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<td>Zagorin, Adam Desmond</td>
<td>Subversion and Surrealism in the Art of Honoré Sharrer. New Haven: Yale University Press</td>
<td>2017</td>
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Loan Highlights

February 10, 2017–January 7, 2018
A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer
ITEMS LENT: Source material for Honoré Sharrer’s Tribute to the American Working People.

June 9, 2017–January 21, 2018
Henry James and American Painting
ITEMS LENT: Photographs of painter Elizabeth Boott Duveneck with family and friends from the Frank and Elizabeth Boott Duveneck papers.

August 25, 2017-May 20, 2018
Dealer’s Choice: The Samuel Kootz Gallery 1945-1966
Venues include the Fralin Museum of Art at the University of Virginia, Charlottesville, Virginia, August 25-December 17, 2017; and the Neuberger Museum of Art, Purchase, New York, January 21-May 20, 2018.
ITEMS LENT: Candid photographs of Samuel Kootz and an image of the Intrasubjectives exhibition opening at the Kootz Gallery.
Acquisition Highlights

Allan Frumkin Gallery records, 1880-2016
John White Alexander papers, 1775-1968 (addition)
Will Barnet papers, 1929-2016 (addition)
William Burroughs and Brion Gysin writings, 1963-1973
Christine Burgin Gallery records, 1980-2016
Emilio Cruz papers, 1961-2008
Tony DeLap papers, circa 1940-2015
Stanley and Elyse Grinstein papers, 1960–2015
Loren Madsen papers, 1969–2017
Otto and Gertrud Natzler papers, 1914-2013
Naul Ojeda papers, 1964–2002
Mary Swift papers, circa 1970-2005
Edmund C. Tarbell papers, circa 1855-2000 (addition)
Jerry L. Thompson papers, circa 1970-2004

Oral History Highlights

Doug Aitken
Doug Ashford
Dara Birnbaum
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AA Bronson
Diane Burko
Chuck Close
George Condo
Douglas Crimp
Mark di Suvero
Rosalyn Drexler
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Jack Pierson
Stephen Prina
Eric Rhein
Kenny Scharf
Laurie Simmons
Kiki Smith
Rosalind Fox Solomon
Richard Tuttle
James Wentzy
Douglas Wheeler
Martha Wilson
Virginia Wright
Helen Zell

“And if you can do art, it is very nourishing in a very deep, primeval way, you know? It’s at the level of dreams, at the level of—at the level, I want to say, of horror, of tragedy that the world can bring you. But it is something that we, who look at art, get fed by it.”
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Elissa Jerome
Jayna Josefsen
Erin Kinhart

Beth Kopley
Rachel Larsen
Annette Leddy
Bridget Mazet
Michelle McDaniell
Megan McShea
Sarah Mitrani
Sarah Mundy
Judly Ng
Eden Orelove
Hillary Price
Tobias Reiter
Anna Rimel
Mary Savig
Craig Schiffert
Emily Shapiro
Tanya Sheehan
Sharon Shepard
Matthew Simms
Jennifer Snyder
Jason Stieber
Ariana Stowe
Rihako Ueno
Vivian Vargas
Karen Weiss
Liza Zapol
COVER

Top Row, Left to Right:
Cinque gallery records, 1959-2010.
Lenore Tawney mail art to Maryette Charlton, 1980.
Maryette Charlton papers, circa 1890-2013.
Alan R. Solomon papers, 1907-1970.

Bottom Row, Left to Right:

All images are from the collections of the Archives of American Art, Smithsonian Institution.