

Archives

OF

American

Art

Annual Report
October 1, 2016 – September 30, 2017

Letter from the Director

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EXHIBITION GALLERY

Lawrence A. Fleischman
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and Portraiture
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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

42

Oral histories
recorded

72

Collections
processed

114

Collections
acquired

147,048

Digital images created

341

Reproduction
requests fulfilled

972

In-person visitors
consulted 4,319 containers
of primary documents

501,159

Sessions on the website

683.5

Linear feet of
collections processed

1,473,927

Page views on the website

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

Charles Searles painting a
mural, circa 1975 / unidentified
photographer. Charles Searles
papers, 1953-2010.



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.

Feb. 8, 2017

The Archives' Head of Digital Operations Karen Weiss, Archivist Megan Burdi, and Head of Reference Services Marisa Bourgoïn presented to the **German/American Provenance Research Exchange Program for Museum Professionals** in New York, organized by the Smithsonian Provenance Research Initiative.

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. 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."

Clockwise from Top Right: 1 Steve Martin, Catherine Opie, and Thomas Crow. 2 David J. Skorton, Barbara Fleischman, Arthur Cohen, and Kate Haw. 3 Archives of American Art Benefit.

Benefit Photographer: Michael Seto.

Events

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.

Clockwise from Top Right: 1 Martha Fleischman, Kate Haw, Gil Kinney, and Ann Kinney. Photo credit: Ron Jautz. 2 Gil Kinney and Barbara Fleischman. Photo credit: Ron Jautz. 3 Andres Serrano and Josh Franco. Photo credit: Archives of American Art staff.

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.



Augusta Savage with her sculpture *Realization*, circa 1938 / Andrew Herman, photographer. Federal Art Project, Photographic Division collection, circa 1920-1965.

Reference Highlights

*Selected publications that relied
on the Archives' collections*

Anfam, David. *Abstract Expressionism*. London: Royal Academy of Arts, 2016.

Arteaga, Agustín, ed. *México 1900-1950: Diego Rivera, Frida Kahlo, José Clemente Orozco and the Avant-Garde*. Dallas: Dallas Museum of Art, 2017.

Corn, Wanda M. *Georgia O'Keeffe: Living Modern*. Brooklyn: Brooklyn Museum, 2017.

Dickerman, Leah, Achim Borchardt-Hume, and Yve-Alain Bois. *Robert Rauschenberg*. New York: The Museum of Modern Art, 2016.

Floré, Freddie, and Cammie Dale McAtee. *The Politics of Furniture: Identity, Diplomacy and Persuasion in Post-war Interiors*. New York: Routledge, 2017.

Gilmore, Janice Haynes. *Olive Rush: Finding Her Place in the Santa Fe Art Colony*. Santa Fe: Museum of New Mexico, 2016.

Goodin, Alexix, and Kathleen M. Morris. *Orchestrating Elegance: Alma-Tadema and the Marquand Music Room*. New Haven: Yale University Press, 2017.

Krčma, Ed. *Rauschenberg / Dante: Drawing a Modern Inferno*. New Haven: Yale University Press, 2017.

Landauer, Susan, and Michael Duncan. *Of Dogs and Other People: The Art of Roy DeForest*. Oakland: University of California Press, 2017.

Longwell, Alicia Grant, William C. Agee, Sophie Egly, and Karen Wilkin. *John Graham: Maverick Modernist*. Water Mill: Parrish Art Museum, 2017.

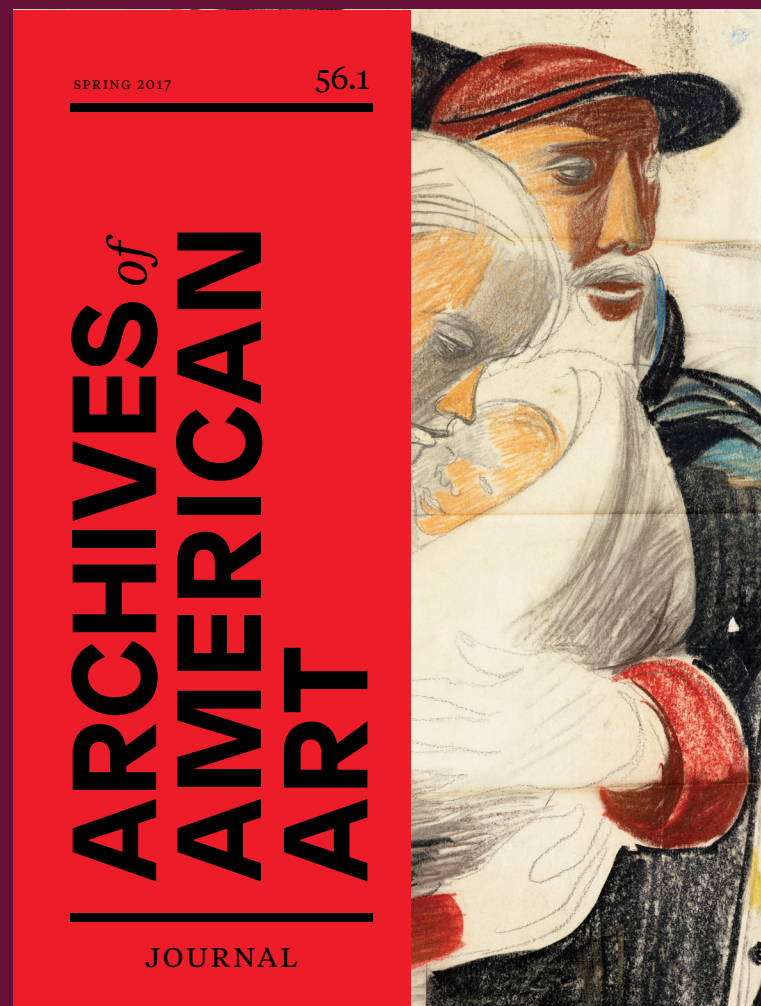
Murphy, Kevin M. *Not Theories but Revelations: The Art and Science of Abbott Handerson Thayer*. Williamstown: Williams College Museum of Art, 2016.

Rosenberger, Christina Bryan. *Drawing the Line: The Early Work of Agnes Martin*. Oakland: University of California, 2016.

Seaman, Donna. *Identity Unknown: Rediscovering Seven American Women Artists*. New York: Bloomsbury USA, 2017.

Westheider, Ortrud, and Michael Philipp, eds. *From Hopper to Rothko: America's Road to Modern Art*. Munich: Prestel, 2017.

Zagorin, Adam Desmond. *Subversion and Surrealism in the Art of Honoré Sharrer*. New Haven: Yale University Press, 2017.



Cover, *Archives of American Art Journal*,
Volume 56, Number 1, Spring 2017.

Publications

Archives of American Art Journal

Volume 56, Number 1, Spring 2017

Volume 56, Number 2, Fall 2017

Loan Highlights

February 10, 2017–January 7, 2018

A Dangerous Woman: Subversion and Surrealism in the Art of Honoré Sharrer

Venues include the Columbus Museum of Art, Columbus, Ohio, February 10–May 21, 2017; Pennsylvania Academy of the Fine Arts, Philadelphia, Pennsylvania, June 29–September 3, 2017; and Smith College Museum of Art, Northampton, Massachusetts, September 29, 2017–January 7, 2018.

► **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

Venues include The Morgan Library and Museum, New York, New York, June 9–September 10, 2017; and the Isabella Stewart Gardner Museum, Boston, Massachusetts, October 19, 2017–January 21, 2018.

► **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.



Left to Right: 1 Source material for *Tribute to the American Working People*. Boy holding drawing, ca. 1947 / Honoré Desmond Sharrer, photographer. Honoré Sharrer papers, circa 1920–2007. 2 Elizabeth Boott Duveneck, 1863 / unidentified photographer. Frank and Elizabeth Boott Duveneck papers, 1851–1972.

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



Sketchbook with portrait of Walt Whitman, 1977. Naul Ojeda papers, 1964-2002.

Richard Tuttle papers, circa 1935-2017

Victor Zamudio-Taylor papers, 1982-2012

Marc Zimmerman files regarding Latino artists, 2004-2017

Oral History Highlights

Doug Aitken

Doug Ashford

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Nayland Blake

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Laurie Simmons

Kiki Smith

Rosalind Fox Solomon

Richard Tuttle

James Wentzly

Douglas Wheeler

Martha Wilson

Virginia Wright

Helen Zell

MARK DI SUVERO ORAL HISTORY
INTERVIEW TRANSCRIPT, PAGE 68

“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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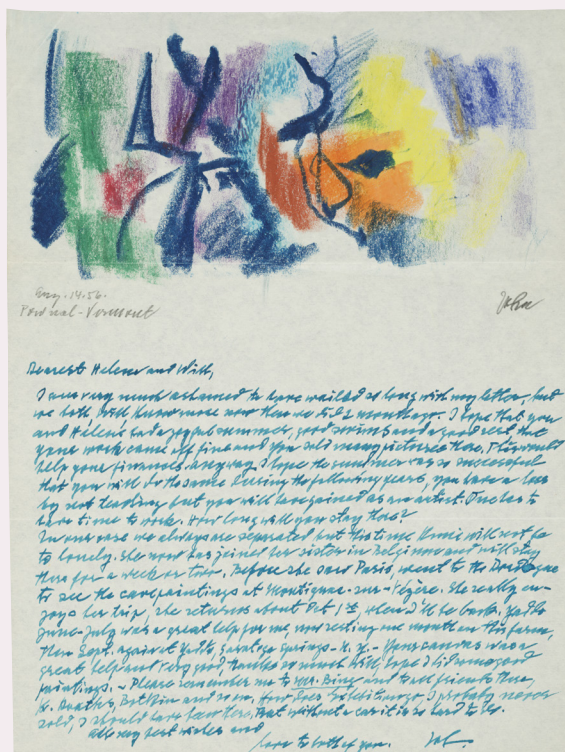
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This is a two-page spread from a sketchbook. The left page is mostly blank, with a faint horizontal line suggesting a horizon. On the far left, there is a small cluster of green trees. The right page shows a more detailed landscape. In the foreground, there is a body of water. On the right side, there is a rocky outcrop with a small figure standing on it. In the background, there is a distant shoreline with trees and a small building. The sketch is done in a simple, illustrative style.

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Page 10, Left to Right: 1 John Von Wicht to Will Barnett, 1956 August 14. Will Barnett papers, 1897, 1929-2016. 2 Lockwood de Forest travel sketchbook, between 1880 and 1881. Lockwood de Forest papers, 1858-1980.

Page 11, Left to Right: 1 Long scroll, 1997-1999. Loren Madsen papers, 1969-2017. 2 Photograph of Nancy Davidson giving a lecture, 1998 / John Vecchiola, photographer. Nancy Davidson papers, 1970s-2016.

Page 12, Left to Right: 1 Photograph of Jimmy Hedges and Jimmy Lee Sudduth, circa 2000 / unidentified photographer. Jimmy Hedges papers and Rising Fawn Folk Art Gallery records, 1969-2015. 2 Storyboard for *The Cat Who Was Different*, 197-?. Reginald Gammon papers, 1927-2007. 3 Preparatory sketch for a retablo, circa 1980. Marie Romero Cash papers, circa 1985.

Page 13, Left to Right: 1 Charles E. Buckley letter to Elizabeth McCausland, 1950 March 24. Elizabeth McCausland papers, 1838-1995. 2 Reproduction of Doug Edge's *Globe Head*, 1990 from *THE* magazine volume 1, number 8, 2009 May. Doug Edge papers, circa 1951-2017.

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Top Row, Left to Right:

Cinque Gallery brochure, 1959-1981.

Cinque gallery records, 1959-2010.

Lenore Tawney mail art to Maryette Charlton, 1980. Maryette Charlton papers, circa 1890-2013.

U.S. Air Force unloading of art from a plane for the 32nd Venice Biennale, 1964 / unidentified photographer.

Alan R. Solomon papers, 1907-1970.

Bottom Row, Left to Right:

Cover design sketch for *Who Am I?*, not after 1946. Lilian Swann Saarinen papers, circa 1909-1977.

Abril Lamarque painting on stage, 194-? / Marian Hille, photographer.

Abril Lamarque papers, 1883-2001.

Preperatory sketch for *Heir to the Future*, 1944. Anton Refregier papers, circa 1900-circa 1990.

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