

Archives

OF

American

Art

 Smithsonian

Annual Report
October 1, 2017–September 30, 2018

Letter from the Director

Dear Friends,

It is with great pride that I share with you this annual report for fiscal year 2018 (October 1, 2017 to September 30, 2018). This year has truly been an extraordinary one for the Archives of American Art. In the report ahead, you will find highlights including our Lawrence A. Fleischman Gallery exhibitions, collection acquisitions, publications that featured the Archives, and loans of objects in our collection to institutions around the world. These highlights, and all that we accomplished, have been made possible by the generosity of our donors and the work of our dedicated staff. Their support ensured that our ever-growing collection is increasingly accessible to anyone, anywhere, at any time, and continues to speak to the rich and vibrant diversity of our nation's art and artists.

This year, through the African American Collecting Initiative, generously funded by the Henry Luce Foundation, the curator of African American manuscripts and project archivist have made great progress in enhancing the Archives' collections by and about African American artists. Highlights from the initiative include seven newly acquired collections, including the papers of Ed Clark, Beverly Buchanan, and Chakaia Booker. In addition, thanks to the Foundation's support of processing, our staff was able to preserve papers of African American artists already in our collection and create detailed finding aids to make them more easily accessible. Collections processed

through this initiative include the records of the Parish Gallery and the papers of Emilio Cruz, Sam Gilliam, and Jacob Lawrence and Gwendolyn Knight, among others. Our successes this fiscal year will build critical momentum in cementing the Archives as a leading institution for the study of African American art and artists.

In our work to preserve complex and compelling stories of art in America, we reached the culmination of our Visual Arts and the AIDS Epidemic oral history project, funded by the Keith Haring Foundation in 2015. In 40 oral history interviews with artists who experienced the front lines of the epidemic, this project explored the direct and indirect impacts, and how they continue to resonate today. A moving symposium, held in conjunction with the opening of the Whitney Museum of American Art's exhibition *David Wojnarowicz: History Keeps Me Awake at Night*, centered on this oral history project. It provided an opportunity for artists, narrators, and the community to engage in a dialogue that demonstrated the value of these interviews, bearing witness to artists' lived experience during this tumultuous period.

We were thrilled to announce in June that the Archives will be a beneficiary of a major promised gift from the Roy Lichtenstein Foundation: the expansive records of the Roy Lichtenstein Foundation and the personal papers of Roy Lichtenstein. As the largest collection ever donated to the Archives, the gift constitutes the most complete research resource anywhere on the

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art and life of the artist and his times, illuminating Lichtenstein's wide-reaching influence and legacy through over 500 linear feet of documents and photographs and 300 oral history interviews. As a valued partner in the digitization of the Leo Castelli Gallery records, I am grateful for the generosity and vision of the Roy Lichtenstein Foundation in selecting the Archives as one of two successor institutions. Work has already begun to facilitate the processing and digitization of this collection, and I look forward to bringing these important records to our research center and website in the years ahead.

To support important initiatives like these while continuously growing our collections and making them freely available to a global audience, we rely on the generosity of our donors to provide the critical funding that empowers us to carry out our mission. Although the Archives is a research center of the Smithsonian Institution, federal funding covers less than half of our annual operating costs. Thanks to investments made in us from individuals and foundations from across the country, we are able to seize every opportunity and remain a leader in the archival field.

Last year, the Terra Foundation for American Art and Walton Family Foundation made transformative investments in our digitization program and infrastructure, allowing our staff to innovate and increase the rate at which we can bring our collections online. Responding to the Terra Foundation's challenge grant, which established an

endowment for our digitization program, the Frederick Hammersley Foundation, Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Charles Moorman, and Wyeth Foundation for American Art made leadership gifts that have ensured we are ever closer to completing the Terra Foundation's \$4 million challenge. In a similar vein, the Walton Family Foundation's grant, which matches current use donations to collections digitization, inspired a generous gift from Joyce Menschel through the Vital Projects Fund.

In closing, I share a quote from the remarks of the 2017 Archives of American Art Medal recipient, Glenn Ligon. In describing reasons why the Archives is an essential institution, he said, "the most important one for me is to preserve the memories that we have until we are ready to receive them." While the future may be far from certain, the work we have done, and will continue to do, enables current and future generations to access and receive these memories of our nation's artists and art communities. This would not be possible without the passion of our researchers, commitment of our staff, leadership from our Board of Trustees, and the generosity of our donors.

With gratitude,

Kate Haw
Director

33

Oral histories
recorded

138

Collections
processed

57

Collections
acquired

1,034

Linear feet of
collections
processed

166,274

Digital images created,
corresponding to 99.1 linear
feet of collections

786

Reproduction
requests fulfilled

713

In-person visitors consulted
3,742 containers of primary
documents

1,206

Number of letters, faxes,
& emails answered by the
reference department

20,000

Number of hours the
containers were in use
in the reading rooms

1,708,378

Page views on the website in 485,375 sessions

176:28:14

Amount of audio
recorded for oral
history interviews

Exhibitions

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

Off the Beaten Track: A Road Trip through the Archives of American Art

December 8, 2017
to June 3, 2018

Lawrence A. Fleischman
Gallery in the Donald
W. Reynolds Center for
American Art and Portraiture
Washington, DC

Pushing the Envelope: Mail Art from the Archives of American Art

August 10, 2018
to January 4, 2019

Lawrence A. Fleischman
Gallery in the Donald
W. Reynolds Center for
American Art and Portraiture
Washington, DC

Sheet of artistamps, 1986. John
Held papers relating to Mail Art,
1973-2013.



Events

Oct. 24, 2017

At the annual Archives of American Art gala, held at 583 Park Avenue in New York, artist Glenn Ligon and philanthropist Sharon Percy Rockefeller were awarded Archives of American Art Medals. Scholar Tomás Ybarra-Frausto was given the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History.



Clockwise from Left: 1 Kate Haw, Chon Noriega, Tomás Ybarra-Frausto, Sharon Percy Rockefeller, Barbara Fleischman, Earl A. Powell III, Glenn Ligon, and Byron Kim. 2 Barbara and Martha Fleischman. 3 Glenn Ligon and Byron Kim.

Gala photographer: Michael Seto.



April 17, 2018

Director Kate Haw, deputy director Liza Kirwin, and curator of manuscripts Mary Savig discussed finding and saving treasures from artists' archives at Archives Matters, an event hosted by Swann Auction Galleries in recognition of their support of four issues of the **Archives of American Art Journal**.



Liza Kirwin, Mary Savig, and Kate Haw.
Photo credit: Archives of American Art staff.

April 29, 2018

Curator of manuscripts Mary Savig presented the talk, "The Art of Handwriting," at the Florence Griswold Museum in New Lyme, Connecticut, in conjunction with the Archives' traveling exhibition **Pen to Paper**. In addition to more than 50 documents from the Archives' collections, the exhibition featured related artworks from the Griswold Museum's collection, encouraging visitors to find their own connections between letter writing and art making.

Nov. 3, 2017

National collector Josh T. Franco participated in "A line that birds cannot see": Mexican/US Art and Artists Crossing Borders in the 20th Century," a symposium held in conjunction with the exhibition **Tamayo: The New York Years** at the Smithsonian American Art Museum. He served as the discussant for a panel and delivered brief remarks titled "Tómas and Chaz in Mexico: Documents from the Archives of American Art... and Postcommodity."

Events

May 11, 2018

National collector Josh T. Franco and archivist Hilary Price participated in a panel discussion, “Three Case Studies: Curatorial, Digital Preservation, and Processing,” at the symposium “Is This Permanence: Preservation of Born-digital Artists’ Archives,” at the Yale Center for British Art in New Haven, Connecticut.

July 26, 2018

Photography survey archivist Elissa Jerome and head of collections processing Erin Kinhart gave a gallery talk for the exhibition **Pop Up: Photographic Discoveries from the Archives of American Art** in the Lawrence A. Fleischman Gallery in Washington, DC.



July 13, 2018

The Archives presented the symposium Visual Arts and the AIDS Epidemic at the Whitney Museum of American Art in conjunction with the opening of the exhibition **David Wojnarowicz: History Keeps Me Awake at Night**. The symposium, funded by the Keith Haring Foundation, was the culmination of a three-year project to produce 40 in-depth oral history interviews with key witnesses to the AIDS epidemic in the art world. The project focused on the mid-1980s to the mid-1990s, when the AIDS crisis was at its height, and the lasting legacy of that time on each subject’s work, life, and relationships. Four panels focused on the themes of the interviews, featuring conversations with artists, activists, and narrators.



Sept. 11, 2018

Director Kate Haw participated in a panel discussion “Document or Artwork? A Panel Discussion on Archives in the Art World” at the Dedalus Foundation in New York.

Clockwise from Top Right: 1 Elissa Jerome and Erin Kinhart leading the gallery talk. Photo credit: Archives of American Art staff. 2 James Wentzy, Sur Rodney (Sur), Alexandra Juhasz, Avram Finkelstein, and Ted Kerr. 3 Alex Fialho, Carrie Yamaoka, Julie Tolentino, Robert Vázquez-Pacheco, and Joy Episalla.

Symposium photographer: Filip Wolak.

Outside Publications That Relied on the Archives' Collections

Benayada, Kamila. "Redefining Modernism: Stuart Davis's Cold War Champion Series." *IdeAs: Idées d'Amérique* 11 (June), 2018.

Bergdoll, Barry. "Marcel Breuer and the Invention of Heavy Lightness." *Places Journal* (June), 2018.

Black, Charlene Villaseñor. "Founding Artists and the History of Aztlán: A Journal of Chicano Studies." *Diálogo* 20 (2), 2017.

Bruce Nauman: *Disappearing Acts*. New York: Laurenz Foundation, Schaulager, and The Museum of Modern Art, 2018.

Christianson, Frank. *The Popular Frontier: Buffalo Bill's Wild West and Transnational Mass Culture*. Norman: University of Oklahoma Press, 2017.

Fort, Ilene Susan, and Mark Pascale. *Charles White: A Retrospective*. New Haven: Yale University Press, 2018.

Japp, James. "Willa Cather, Ernest L. Blumenschein, and 'The Painting of Tomorrow.'" *Cather Studies*, Volume 11: Willa Cather at the Modernist Crux. Lincoln: University of Nebraska Press, 2017.

Lemay, Kate Clarke. "Politics in the Art of War: The American War Cemeteries." *International Journal of Military History and Historiography* 38 (2), 2018.

Manolescu, Monica. "Eternal Cities: Rome/Passaic. On Robert Smithson's 'Monuments of Passaic.'" *Cartographies of New York and Other Postwar American Cities*. Cham: Springer International Publishing, 2018.

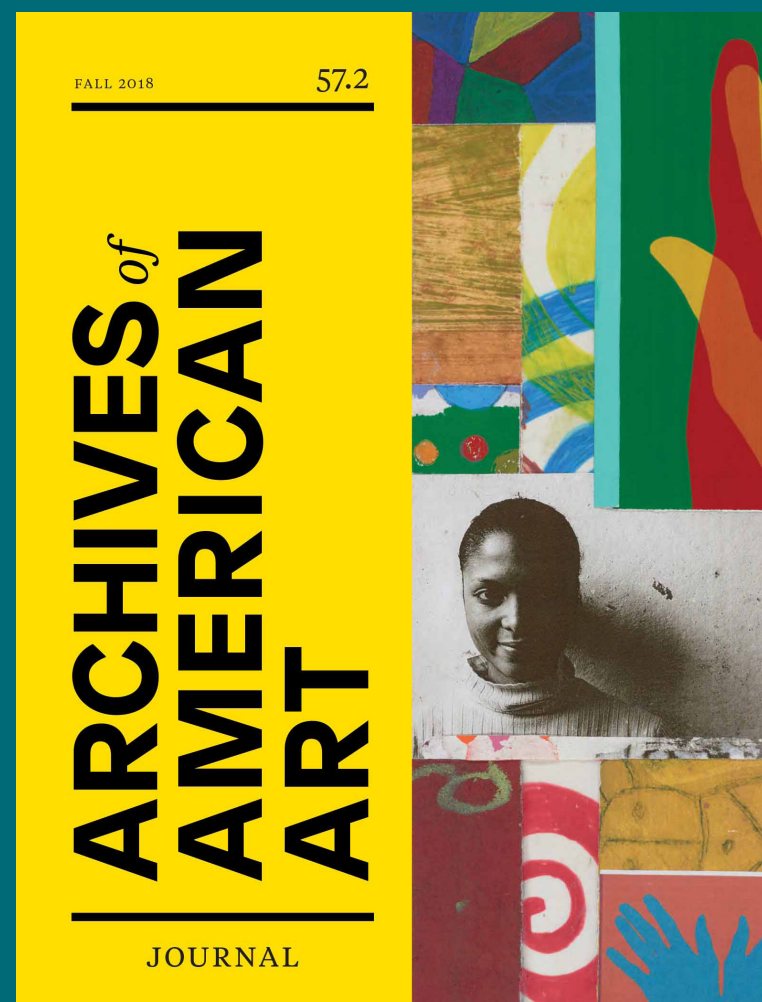
Martin, Henry. *Agnes Martin: Pioneer, Painter, Icon*. Tucson: Schaffner Press, 2018.

Martineau, Kate Dempsey. *Ray Johnson: Selective Inheritance*. Oakland: University of California Press, 2018.

Middleman, Rachel. *Radical Eroticism: Women, Art, and Sex in the 1960s*. Oakland: University of California Press, 2018.

Roberts, Ellen E. *Gertrude Vanderbilt Whitney: Sculpture*. West Palm Beach: Norton Museum of Art, 2018.

Steinberg, Monica. "Naming: Heteronymy and the Imaginary Artists of George Herms." *American Art* 32 (2), 2018.



Archives of American Art Publications

Archives of American Art Journal

Volume 57, Number 1, Spring 2018

Volume 57, Number 2, Fall 2018

Loan Highlights

January 25, 2018–July 7, 2019

Gertrude Vanderbilt Whitney: Sculpture

Venues include Norton Museum of Art, West Palm Beach, Florida, January 25–April 29, 2018; Newport Art Museum, Newport, Rhode Island, April 7–July 7, 2019.

► **ITEMS LENT:** Preparatory drawings by Vanderbilt Whitney depicting the various subject matter she sculpted were displayed among her completed works.

January 28, 2018–March 28, 2019

Outliers and American Vanguard Art

Venues include the National Gallery of Art, Washington, DC, January 28–May 13, 2018; High Museum of Art, Atlanta, Georgia, June 24–September 30, 2018; Los Angeles County Museum of Art, Los Angeles, California, November 18, 2018–March 18, 2019.

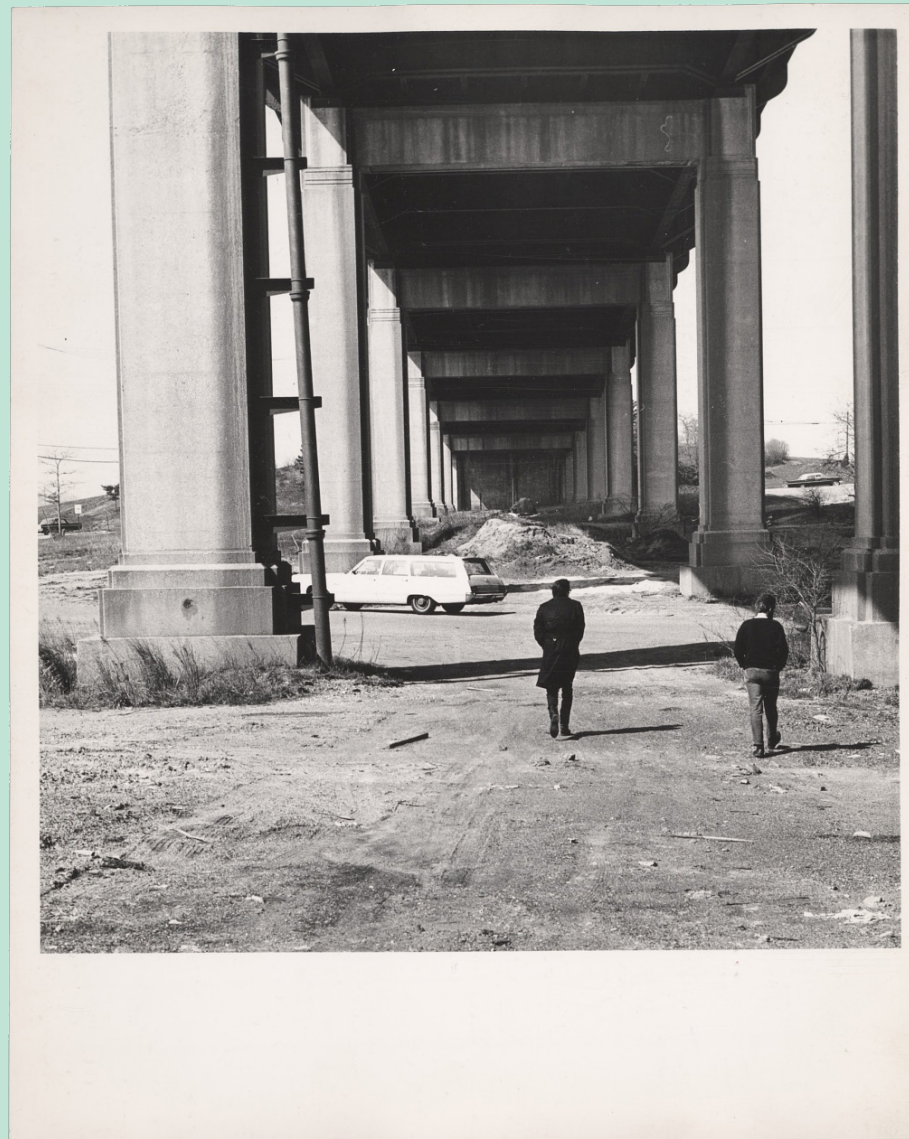
► **ITEMS LENT:** Documents regarding artist Forrest Bess including images of Bess, pages from his thesis, letters, and material documenting his relationship with the Betty Parsons Gallery.

March 10, 2018–September 22, 2018

Robert Smithson: Time Crystals

Venues include The University of Queensland Australia, Brisbane, Australia, March 10–July 8, 2018; Monash University Museum of Art, Melbourne, Australia, July 22–September 22, 2018.

► **ITEMS LENT:** Over 50 documents from the Smithson papers and 24 books from Smithson's library.



Left to Right: 1 Photograph of Robert Smithson walking under a bridge in Pine Barrens, New Jersey, 1968 January / unidentified photographer. Robert Smithson and Nancy Holt papers, 1905-1987. **2** Gertrude Vanderbilt Whitney, ca. 1913 / Adolf De Meyer, photographer. Gertrude Vanderbilt Whitney papers, 1851-1975.

Acquisition Highlights

Charles Arnoldi papers,
1946–2017

Paulus Berensohn papers,
circa 1950–2017

Chakaia Booker papers,
circa 1998–2013

Eduardo Carrillo papers,
1971–1986

Ed Clark papers,
1923–2017

Karen Karnes papers,
circa 1973–2012

Tom Marioni papers,
1975–2018

Senga Nengudi papers,
1948–2016

Linda Nochlin papers,
1937–2017

Don Reitz papers,
1935–2015

Marjorie Schick papers,
1963–2017

Ilene Segalove papers,
1963–2018

Roberto Sifuentes papers,
circa 1988–2006

Elaine Sturtevant papers,
circa 1960–2014

Susanne Hilberry Gallery
records, 1964–2017

Masami Teraoka papers,
1966–2017



Top Down: 1 Linda Nochlin with Joyce Kozloff,
1990 / Mel Rosenthal, photographer. Linda
Nochlin papers, 1937–2017.

2 Photograph of Don Reitz loading a kiln on
his farm in Spring Green, Wisconsin, circa
1965 / unidentified photographer. Don Reitz
papers, circa 1935–2015.

Mary Schimpff Webb
papers, 1955–2016

J. Fred Woell papers,
1943–2016

Nina Yankowitz papers,
circa 1950–2017

Oral History Highlights

Doug Aitken

Julie Ault

Fleur Bresler

Nancy Brooks Brody

Kathan Brown

Brian Daniel Butler

Tony DeLap

Hester Diamond

Helen W. Drutt English

Barbara Hammer

John Held

Joan Jonas

Bill T. Jones

Alexandra Juhasz

Thomas Lawson

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Michael W. Monroe

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Clifford Schorer

Jon Shirley

Laurie Simmons

Michael Smith

Joey Terrill

Julie Tolentino

Robert Vázquez-Pacheco

Jack Waters

John Wilmerding

Nina Yankowitz

Andrea Zittel

JACK WATERS ORAL HISTORY INTERVIEW
TRANSCRIPT, 2018 FEBRUARY 21–22, PAGE 32

“I don’t know whether I believe in an afterlife or the spirit world. It’s certainly been a large part of my creative practice. But art, and art-making, and memory, and art practice, is the closest thing that I have to proof. You know, to be able to say, ‘This is actual proof.’”

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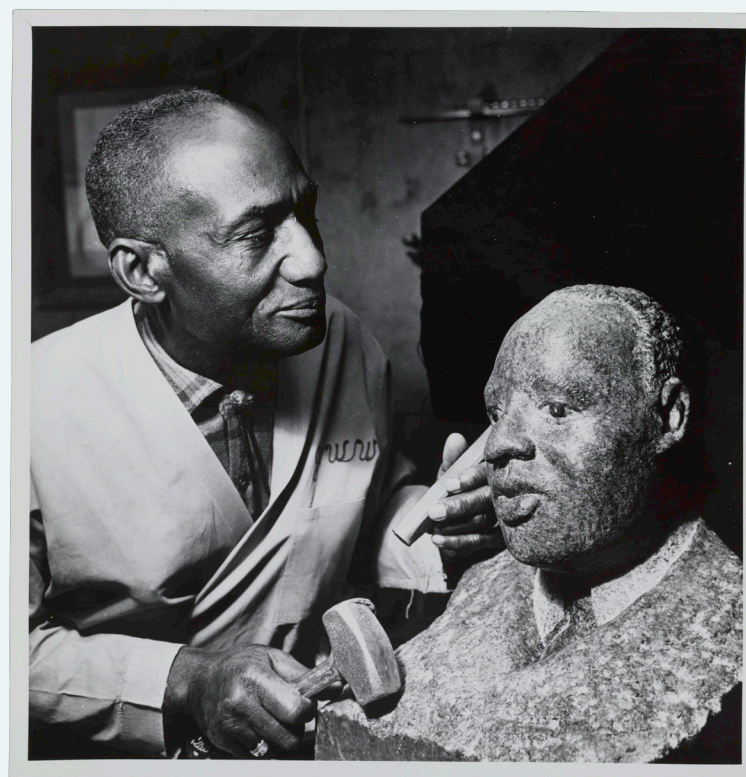
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Left to Right: 1 Photograph of
James W. Washington, Jr.
with bust of Martin Luther
King, Jr., 1969 / unidentified
photographer. James W.
Washington, Jr. papers,
1938-1989. 2 Moses Soyer
letter to David Soyer, 1940.
Moses Soyer papers, circa
1905-1974.



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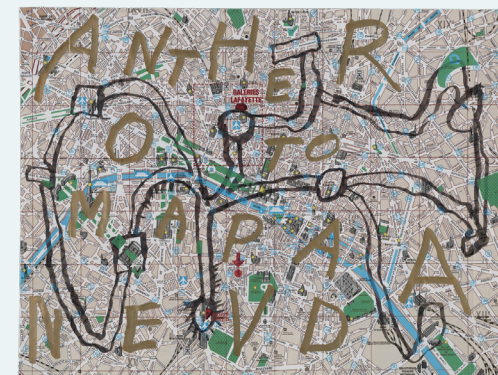
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Page 11, Clockwise from Bottom Left Corner: 1 Album of Sunken Meadow Gallery Exhibition, 1959. Anna Walinska papers, 1927-2002. 2 Photograph of Lonnie Holley with artwork, 198-? / unidentified photographer. Jimmy Hedges papers and Rising Fawn Folk Art Gallery records, 1969-2016. 3 Another Map to Nevada, circa 2000. Robert Delford Brown papers, 1964-2009.

Page 12, Left to Right: 1 Postcard from J. Robert Boomer to the Macbeth Gallery, 1932 October 21. Macbeth Gallery records, 1838-1968. 2 Photograph of Grinstead family visiting Spiral Jetty, 1970 August / Robert Smithson, photographer. Robert Smithson and Nancy Holt papers, 1905-1987.

Page 13, Left to Right: 1 Photograph of Salvatore Scarpitta racing his car at Hagerstown Raceway, 1987 August 23 / Joan Bankemper, photographer. Leo Castelli Gallery records, circa 1880-2000. 2 Guy Bleus Mail Art to John Held Jr., 1990. John Held papers relating to Mail Art, 1973-2013.

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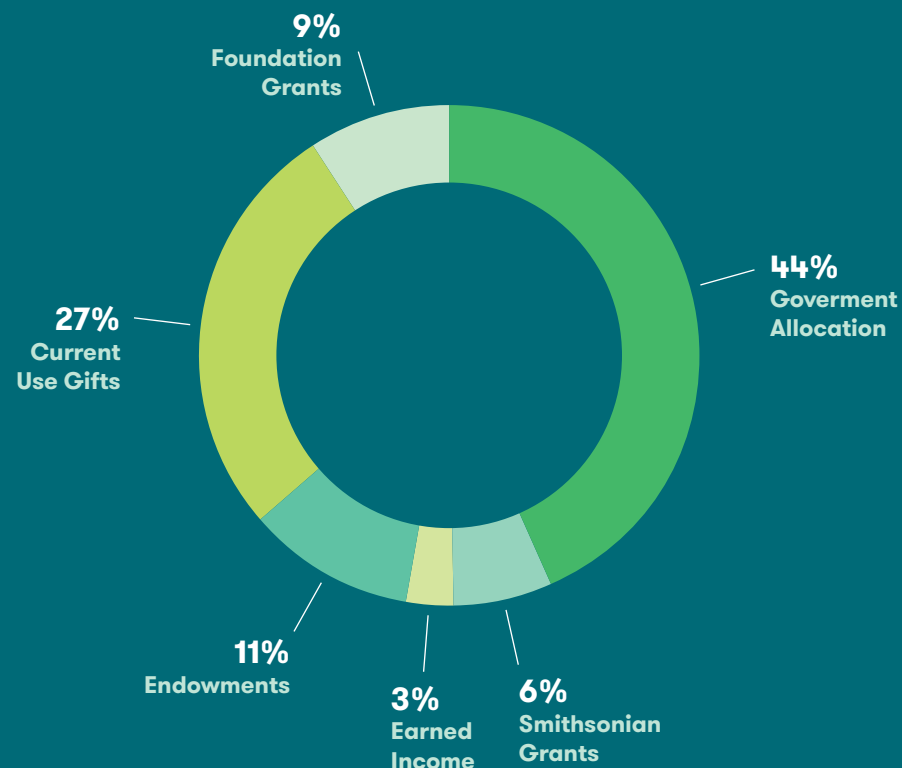
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Carving of Abraham Lincoln at Mount Rushmore, ca. 1934
/ unidentified photographer. Mount Rushmore monument
photographic transparencies, circa 1938-1939.

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COVER

Top Row, Left to Right:

Luis Jimenez postcard to Rochelle Shicoff, 1991 April 28. Luis Jimenez letters to Rochelle “Shelly” Shicoff, 1981-1998.

Notebook, 2010. Matt Mullican papers, circa 1968-2017.

Detail of a beauty salon sign, between 1972 and 1981 / Ray Yoshida, photographer. Ray Yoshida papers, circa 1895-2010.

Bottom Row, Left to Right:

Letter from Henry H. Rueter, Paris, France to Sylvester Rosa Kohler, 1889 September 7. Sylvester Rosa Koehler papers, 1833-1904.

Photograph of Reuben Tam, 1948 / unidentified photographer. Reuben Tam papers, 1931-2006.

Mock up for mural, 2005. Juan Sánchez papers, circa 1972-2010.

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