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
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
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

**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.

**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.

**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.”
May 11, 2018

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.

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.

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.
Outside Publications That Relied on the Archives’ Collections


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.
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

Oral History Highlights

Doug Aitken
Julie Ault
Fleur Bresler
Nancy Brooks Brody
Kathan Brown
Brian Daniel Butler
Tony DeLap
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“"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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Left to Right: 1 Photograph of
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with bust of Martin Luther
King, Jr., 1969 / unidentified
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to David Soyer, 1940. Moses
Soyer papers, circa
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The Archives of American Art is the largest resource for the study of American art in the world, with millions of primary sources that tell the stories behind our nation’s great art and artists. By preserving and providing access to these priceless documents, the Archives serves as a rich and enduring source of knowledge about the history of the visual arts and culture in the United States, informing and engaging scholars, art lovers, and inquisitive minds from across the nation and around the world.

Join us in our effort to leverage public dollars with private gifts that will help us attract, inspire, and serve the public. Your support makes an impact on what is collected, preserved, and made available to the world.

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Private donations enable us to collect, process, and digitize collections, and create new exhibitions, publications, programs, and special events each year to advance and support our core mission. Contributors may restrict their gift to a particular priority, while unrestricted gifts provide flexible funding to help us respond quickly to new opportunities and unforeseen challenges. Endowed gifts fund projects and programs critical to our success in perpetuity, creating a permanent legacy for donors at the Archives.

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Foundations have long provided critical funding for many of our most important projects, including digitization, public programs, and collecting initiatives. The Archives also relies on partnerships with the corporate community, including galleries, auction houses and art-industry consultants, and suppliers. Together, foundations and corporations enable the Archives to remain a leader in its field through financial support, event sponsorship, and in-kind gifts.

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Carving of Abraham Lincoln at Mount Rushmore, ca. 1934
COVER

Top Row, Left to Right:

Bottom Row, Left to Right:

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