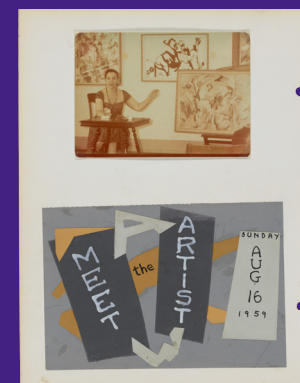
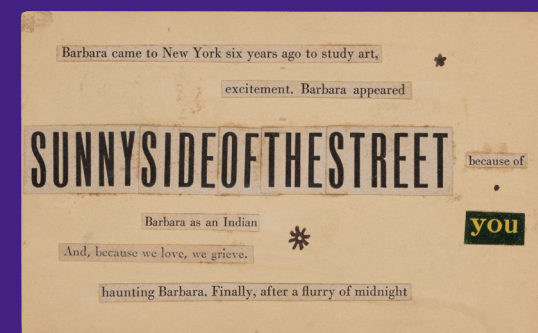
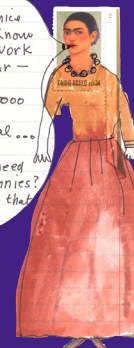


Well, Janice  
I don't know  
Why Your Work  
Isn't Popular —  
Maybe  
it's just too  
personal...  
Maybe you need  
to paint Bunnies?  
(40 years isn't that  
long!) Be  
careful.



Archives

OF

American

Art

Smithsonian

Annual Report

OCTOBER 1, 2018—SEPTEMBER 30, 2019

## DEAR FRIENDS,

In 1954, at a time when few universities offered courses in American art, Edgar P. Richardson and Lawrence A. Fleischman envisioned a central repository of historical records dedicated to the subject that would encourage and support further research. Never could they have imagined that the Archives of American Art would grow from their initial small collection of microfilmed records in Detroit, Michigan, to a full-fledged Smithsonian research center dedicated to collecting, preserving, and providing access to primary sources that document the history of the visual arts in the United States.

Over the years, the Archives has continued to innovate, adopting and even creating best practices for making our more than 6,100 collections, including 30 million items and nearly 2,500 oral history interviews, freely available to the public. Providing access to the wealth of knowledge housed here is central to our mission. Now, as we add born-digital materials to our scope of interest, we are establishing new protocols to save and serve these resources. Our Digitization on Demand service, launched in 2016 to fulfill individual requests for digitized materials, is a success. Through this crowdsourcing approach, 61.8 linear feet of primary sources have been digitized for patrons and repurposed online. This year we also piloted a program to provide digital recordings of oral histories on demand. Our reference team served more than 100 audio files to researchers for short-term use, offering greater access to the voices of artists, art dealers, and collectors than ever before.

In this second year of our African American Collecting Initiative, generously funded by the Henry Luce Foundation, our curator of African American manuscripts and our project archivist continued to expand our resources for the study of African American art. Highlights include the acquisition of the papers of artists Renee V. Cox, Maren Hassinger, and Arthur Monroe, and the creation

of detailed online finding aids for the papers of Beverly Buchanan, Ruth Jett, and Senga Nengudi. A new comprehensive guide to the papers of African American artists and related resources will soon be available online.

Two engaging exhibitions in the Lawrence A. Fleischman Gallery this year inspired visitors to the Donald W. Reynolds Center to think differently about archives. The fiscal year began with *Pushing the Envelope: Mail Art from the Archives of American Art*, guest curated by Miriam Kienle, assistant professor of contemporary art history at the University of Kentucky, in collaboration with her students. Together, professor and students examined issues of collaboration, circulation, and community within the robust artistic networks of the international mail art movement. This exhibition was followed by *Bloom: Flowers in the Archives of American Art*, which featured beautiful floral sketches and drawings by artists inspired by nature. A collaboration with Smithsonian Gardens, *Bloom* offered interpretive content articulating the many facets of flora written by archivists, horticulturalists, artists, curators, educators, and gardeners. We also commissioned Detroit-based artist Quizi to paint a large flower mural for the gallery, creating a luscious, immersive environment that proved to be highly Instagrammable. *Pen to Paper: Handwritten Letters from the Smithsonian's Archives of American Art* ended its national tour at the J. Wayne Stark Galleries at Texas A&M University, following its presentation at the Norton Museum of Art in West Palm Beach, Florida, and at the Florence Griswold Museum in Old Lyme, Connecticut.

The Archives was proud to organize and host the first in a series of three unique workshops on teaching the history of American art with primary sources, in partnership with the Lunder Institute for American Art at Colby College and the Cleveland Museum of Art.





Kate Haw, Jim Dine, and Liza Kirwin at Dine's studio in Paris, France, Nov. 10, 2019. Photograph by Daniel Clarke.

Ten early-career assistant professors were selected from forty-five applicants to attend all three workshops. The outcome will be a set of distinct and adaptable models for incorporating primary source materials into the teaching of American art history. The workshop in Washington was generously supported by Trustee Emeritus Max N. Berry, and forthcoming workshops will be held at the Lunder Institute in 2020 and the Cleveland Museum in 2021.

In October of 2018, the Archives announced a \$5 million gift from the Roy Lichtenstein Foundation to create an endowment to process and digitize material on art and artists from historically underrepresented groups in the Archives' collection. This generous and timely gift, which helps to match a 2016 Terra Foundation for American Art challenge grant to endow digitization at the Archives, brings our digitization endowment to more than \$11 million. Since establishing this endowment, the Archives has digitized and made available online more than 230 archival collections comprised of nearly three million images. These transformational gifts, along with the completion of the Walton Family Foundation's three-year project to support expanded digitization of primary sources at the Archives, secure a robust future for our digitization program. We are profoundly grateful to the Roy Lichtenstein Foundation, the Terra Foundation for American Art, and the Walton Family Foundation for their magnanimous support.

Federal funding covers only 35% of our annual operating costs, and we rely on the largesse of private donors to provide critical funding that allows us to seize opportunities and remain a leader in the archival field. This year we are especially thankful for the support of Martha Fleischman, who made a major gift to create The Barbara Fund, in honor of her mother's 95th birthday. Many of Barbara's friends gave generously to the fund, which will support

paid internships at the Archives. We are also deeply grateful to Joyce Menschel and Wick Moorman for their continued commitment to our mission through leadership gifts. Ms. Menschel supported both reference services and the digitization of the Woman's Building Records, while Mr. Moorman's gift provided critical unrestricted funding. The Trustees and staff likewise join me in expressing sincere gratitude to George Merck and the Merck family for making significant contributions to sustain our mission.

I would like to extend my deepest appreciation to our talented staff, dedicated Board of Trustees, generous donors, supportive Smithsonian colleagues, and the many scholars and researchers who use our collections every day. Our founders would be so proud of the Archives' growth and its enduring dedication to collecting, preserving, and providing access to America's treasures. I am particularly grateful to Kate Haw, who after more than six years of devoted service to the Archives, has accepted a position at the National Gallery of Art. We will miss Kate's enthusiasm, dedication, and leadership. Please join me in thanking her! I look forward to sharing more announcements from the Archives with you soon; please visit [aaa.si.edu](http://aaa.si.edu) to subscribe to our online newsletter.

With gratitude,

Liza Kirwin  
Interim Director

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**142,462**

Digital images created,  
corresponding to 102.5 linear  
feet of collections

---

**26,566**

Number of images created through  
Digitization on Demand

---

**133**

Notable press mentions

---

**41**

Collections acquired

---

**1,111**

In-person visitors consulted 3,973  
containers of primary documents

---

**17**

Oral histories recorded

---

**150**

Collections processed

---

**975**

Number of research inquiries  
answered by the reference  
department

---

**177**

Oral history transcripts  
made available online

---

**810.8**

Linear feet of collections processed

---

**212**

Reproduction requests fulfilled

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**1,685,204**

Page views on the website  
in 464,684 sessions



## 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

## Bloom: Flowers in the Archives of American Art

March 1 to October 6, 2019

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



Installation photograph of *Bloom: Flowers in the Archives of American Art* in the Lawrence A. Fleischman Gallery with mural by Louise "Ouizi" Jones.

## October 6, 2018

Deputy director Liza Kirwin presented “Case Studies: Teaching the History of American Art with Primary Sources,” as a lunchtime workshop at the annual meeting of the Association of Historians of American Art in Minneapolis, Minnesota. Presenters included Erika Doss, University of Notre Dame; Janice Simon and Akela Reason, University of Georgia; Andrew Wasserman, University of North Carolina at Greensboro; and Miriam Kienle, University of Kentucky.

## October 23, 2018

At the annual Archives of American Art gala, held at 583 Park Avenue in New York, artist Sam Gilliam and the Roy Lichtenstein Foundation were awarded Archives of American Art Medals. Scholar Cécile Whiting was given the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History.



Adam Weinberg, Barbara Fleischman, and Gene Gargaro at the annual gala. Photographed by Michael Seto.

## November 9, 2018

Curator of manuscripts Mary Savig led a Mail Art Study Day, as part of programming for the exhibition *Pushing the Envelope: Mail Art from the Archives of American Art*. Participants included scholars, curators, archivists, and practitioners involved with the international mail art movement.



Mail Art Study Day led by Mary Savig, November 9.

## December 6, 2018

National collector Josh Franco welcomed Cheech Marin for a public, interactive talk, “Riffing on the Collection: Cheech Marin Encounters the Archives of American Art,” at the Archives’ offices in Washington, DC.



Liza Kirwin, Cheech Marin, and Josh Franco during Marin’s visit to the Archives, December 6.



## February 14, 2019

Curator of manuscripts Mary Savig and national collector Josh T. Franco led a panel, “Letters to Lucy,” at the College Art Association Annual Conference in New York City.

## March 22, 2019

Director Kate Haw contributed to the panel “Defining the Field: What is at Stake in the Care of Artist Archives,” part of the Hauser & Wirth Institute’s symposium The Rapidly Changing Landscape of Archive Stewardship in Contemporary Art.

## March 26, 2019

Erin Gilbert spoke about her work as the Archives’ curator of African American manuscripts for the second installment of “Archives Matters,” a collaboration between the Archives and Swann Auction Galleries. The event also promoted the spring issue of the *Archives of American Art Journal*.



Erin Gilbert in conversation with Nigel Freeman at “Archives Matters,” Swann Auction Galleries, March 26.

## April 11, 2019

Curator of African American manuscripts Erin Gilbert participated in the panel “Blackness, Modernity, and the Future of the Archive” at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

## June 1–2, 2019

National collector Josh Franco presented “Mayahuel Meets Guadalupe: Ecology of Faith and Practice in the Borderlands,” a conversation with Kay Turner and Santa Barraza at the Agave Festival in Marfa, Texas.



A group procession with accomplished folklorist Kay Turner during Josh Franco’s trip to Marfa’s Agave Festival, June 1. Photograph by Alex Marks.



## July 9, 2019

Curator of manuscripts Mary Savig presented “Piecing Together Histories of American Craft” at the Haystack Summer Conference, Craft and Legacy: Writing a History, Preserving a Field, in Deer Isle, Maine.



Mary Savig and curators attending Haystack Summer Conference, July 9.

## September 26–28, 2019

The Archives, in partnership with the Lunder Institute for American Art and the Cleveland Museum of Art, hosted the first of three workshops for teaching the history of American art with primary sources. The workshop in Washington was generously supported by Max N. Berry. The second and third workshops will be held at the Lunder Institute in Waterville, Maine, April 2–4, 2020; and the Cleveland Museum in Cleveland, Ohio, March 25–27, 2021. The outcome will be a set of distinct and adaptable models for incorporating primary sources into the teaching of American art history.



**LEFT TO RIGHT FROM TOP:** Katie Anania, assistant professor, University of Nebraska, Lincoln; Melody Deusner, assistant professor, Indiana University; Tess Korobkin, assistant professor, University of Maryland, College Park; Annie Ronan, assistant professor, Virginia Polytechnic Institute and State University; Allison Stagg, curator, Mark Twain Center for Transatlantic Relations, Kurpfälzisches Museum, Heidelberg, Germany; Sarah Archino, assistant professor, Furman University; Melanee Harvey, assistant professor, Howard University; Austin Porter, assistant professor, Kenyon College; Emma Silverman, visiting assistant professor, Smith College; Bernida Webb-Binder, assistant professor, Spelman College.

## Selection of Outside Publications That Relied on the Archives' Collections

Barnes, Lucinda, Ellen G Landau, Michael Schreyach, Hans Hofmann, and Berkeley Art Museum and Pacific Film Archive. *Hans Hofmann: The Nature of Abstraction*, 2019.

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

Gershon, Pete. *Collision: The Contemporary Art Scene in Houston, 1972–1985*. Texas A&M University Press, 2018.

Hale, Grace Elizabeth. "Signs of Return: Photography as History in the U.S. South." *Southern Cultures* 25, no. 1 (April 16, 2019).

Hartung, Martin. "Under Control: Sol LeWitt and the Market for Conceptual Art." *Journal for Art Market Studies* 2, no. 4 (December 14, 2018).

McCarthy, Jeremiah William, Diana Thompson, American Federation of Arts, and Dayton Art Institute. *For America: Paintings from the National Academy of Design*, 2019.

McComas, Jennifer. "Public Art and the Perils of Canonization: The Case of Swing Landscape by Stuart Davis." *Journal of Art Historiography*; Glasgow, no. 19 (December 2018): 1–21.

Morgan, Jo-Ann. *The Black Arts Movement and the Black Panther Party in American Visual Culture*. Routledge, 2018.

O'Meally, Robert G., ed. *The Romare Bearden Reader*. Durham: Duke University Press, 2018.

Park, David, Janet C Bishop, Tara McDowell, Corey Keller, Sara Wessen Chang, Lee Hallman, Modern Art Museum of Fort Worth, Kalamazoo Institute of Arts, San Francisco Museum of Modern Art, and University of California Press. *David Park: A Retrospective*, 2019.

Seibert, Elke. "'First Surrealists Were Cavemen': The American Abstract Artists and Their Appropriation of Prehistoric Rock Pictures in 1937." *Getty Research Journal* 11 (January 1, 2019).

Taft, Maggie, and Robert Cozzolino. *Art in Chicago: A History from the Fire to Now*. University of Chicago Press, 2018.

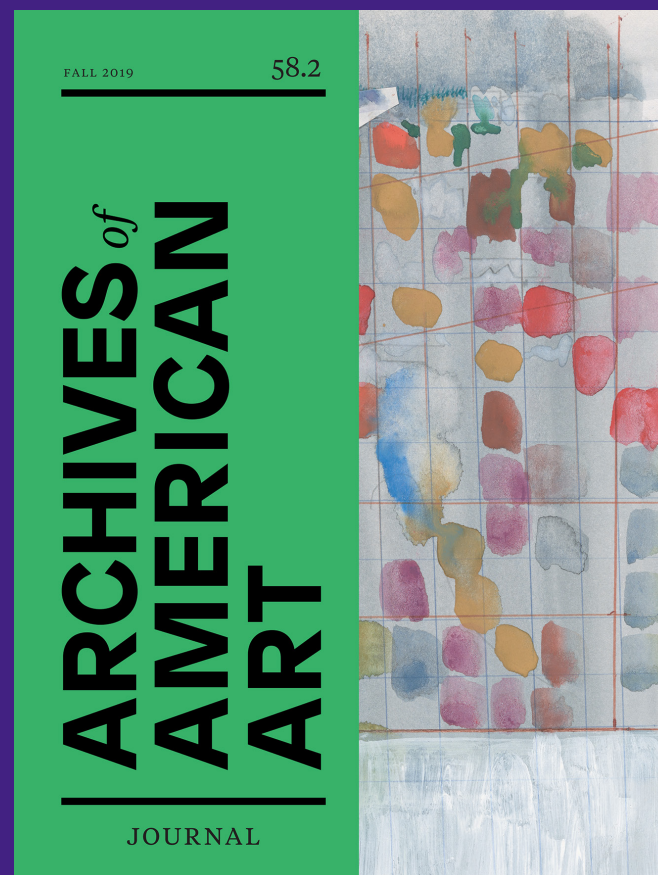
Taylor, Michael R. *Percy Rainford: Duchamp's Invisible Photographer*. Verlag Fur Moderne Kunst, 2019.

Tuner, Mark. *Forrest Bess*. Stuart Shave/Modern Art, 2019.

Weyl, Christina. *The Women of Atelier 17: Modernist Printmaking in Midcentury New York*, 2019.

## Archives of American Art Publications

9



### **Archives of American Art Journal**

Volume 58, Number 1, Spring 2019

Volume 58, Number 2, Fall 2019

**The Los Angeles Tapes: Alan Solomon's Interviews with Kauffman, Bell, Turrell, and Irwin.** Edited with introduction by Matthew Simms. Circle Books and Archives of American Art, 2019.

Mary Savig, **Artful Cats: Discoveries from the Smithsonian's Archives of American Art.** New York: Princeton Architectural Press, 2019.



November 4, 2018–April 26, 2020

## Gordon Parks: The New Tide, Early Work 1940–1950

**ITEMS LENT:** 1941 issue of *The Crisis* magazine and a photograph of Peter Pollock by Gordon Parks.

**VENUES:** National Gallery of Art, Washington, DC, November 4, 2018 to February 18, 2019; Cleveland Museum of Art, Cleveland, Ohio, March 23 to June 16, 2019; Amon Carter Museum of American Art, Fort Worth, Texas, August 31 to December 29, 2019; and Addison Gallery of American Art, Andover, Massachusetts, February 1 to April 26, 2020.

March 23–June 16, 2019

## Joseph Cornell: Collage & Montage

**ITEMS LENT:** Diaries, correspondence, and source material from the papers of Joseph Cornell.

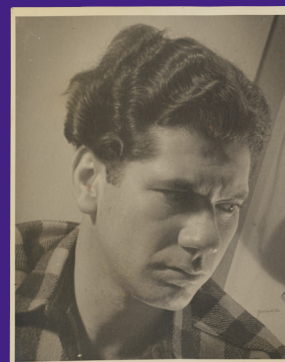
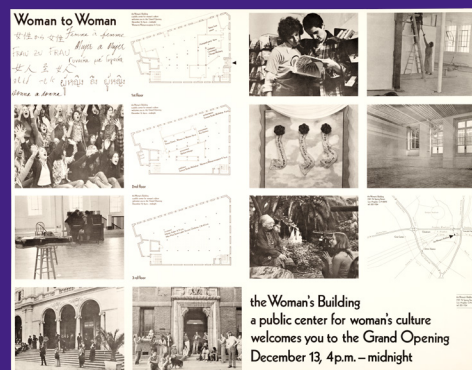
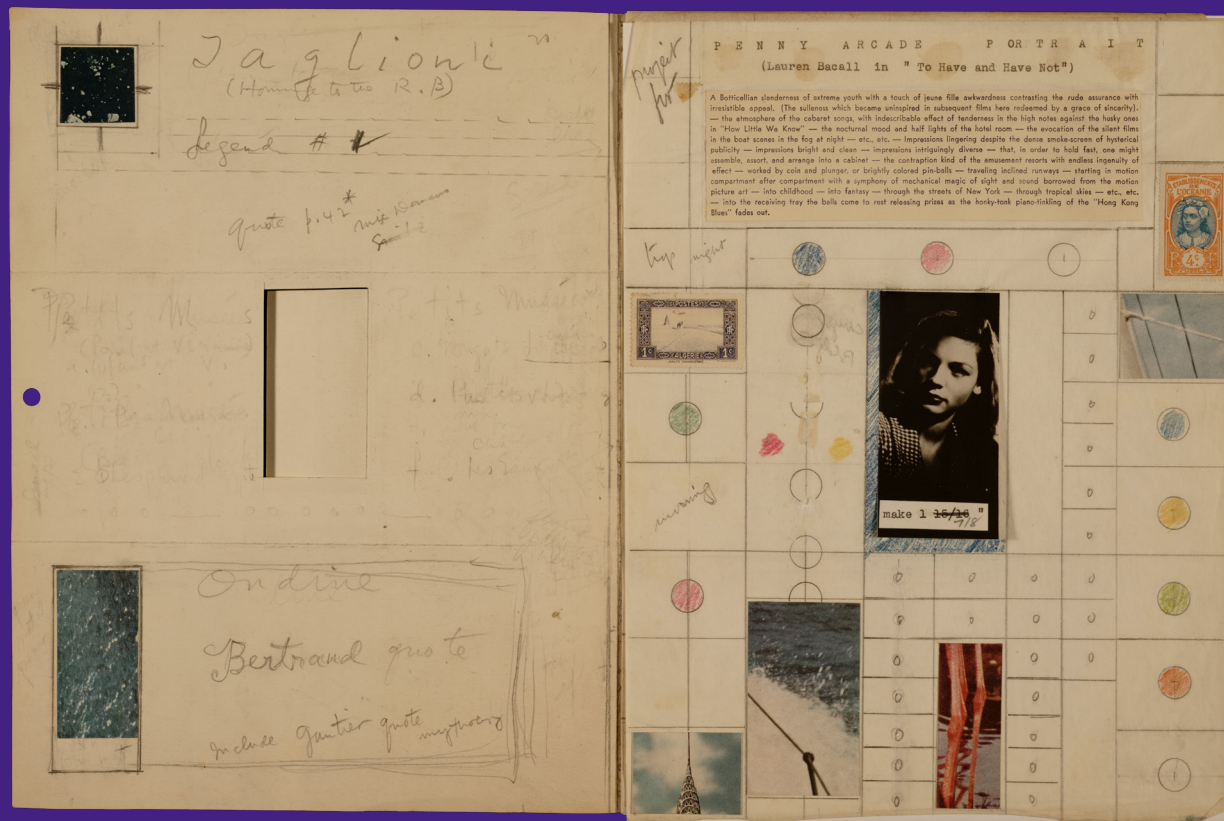
**VENUE:** Kawamura Memorial DIC Museum of Art, Sakura, Japan.

April 24, 2019–May 31, 2020

## Art After Stonewall, 1969–1989

**ITEMS LENT:** Posters from *The Woman's Building* records and a flyer from the papers of Gregory Battcock.

**VENUES:** Grey Art Gallery, New York University, and Leslie-Lohman Museum of Gay and Lesbian Art in New York City, April 24 to July 21, 2019; Patricia & Phillip Frost Museum, Miami, Florida, September 14, 2019 to January 6, 2020; and Columbus Museum of Art, March 6 to May 31, 2020.



LEFT TO RIGHT FROM TOP:

1 Joseph Cornell, study for *Untitled (Penny Arcade Portrait of Lauren Bacall)*, 1945–46. Joseph Cornell papers, 1939–1972.

2 Sheila Levant de Bretteville, exhibition poster for *Woman to Woman*, 1975. *Woman's Building* records, 1970–1992.

3 Gordon Parks, photograph of Peter Pollock. Peter Pollock papers, 1939–1979.



## Acquisition Highlights

AC Project Room  
records, 1991–2001

Betty Blayton-Taylor  
papers, 1937–2015

Nanette Carolyn Carter  
papers, 1972–2009

Charles Caryl Coleman  
photographs, circa 1870

Renee V. Cox papers,  
1966–2016

Ronald Davis papers,  
1960–2017

Maren Hassinger  
papers, 1947–2018

Steve Kahn papers,  
1943–2018

Evangeline J.  
Montgomery papers,  
1929–2019

Modern Multiples  
records, 1968–2017

Ruth Nickerson papers,  
circa 1933–1995

Chiura Obata papers,  
1930–1975

Irving Petlin papers,  
circa 1960–2014

Robert Pincus-Witten  
papers, 1950–2017

Ad Reinhardt postcards  
to Barbara Mason,  
1951–1963

Andrea Rosen Gallery  
records, 1990–2017

Joyce Scott papers,  
1954–2014

Lowery Stokes Sims  
papers, circa 1980–2017

Gene Swenson papers,  
1950–1969

Jorge Tacla papers,  
1960–2018

George Tooker papers,  
1920–2009

What is Feminist  
Art? questionnaire  
responses, 2019

Charles W. and  
Frances B. White letters  
and photographs to  
Melvin and Lorraine  
Williamson, 1956–1961

Jack Zajac papers,  
1950–2018



Barbara Chase-Riboud, Paris, France, June 11, 2019.  
Photograph by Erin Gilbert.

## Oral History Highlights

11

Holly Barnet-Sánchez

Barbara Chase-Riboud

Agnes Denes

Mimi Haas

Julie B. Martin

Delilah Montoya

Matt Mullican

Juan Sanchez

Renée Stout

Lawrence Weiner

Terry Winters

**“I have nothing against the academy. It’s useless but it isn’t—no, it’s true. The purpose of the academy is to have an answer and, at the least, a solution. But the purpose of art is to not have an answer, it’s to question.”**

**LAWRENCE WEINER  
ORAL HISTORY INTERVIEW TRANSCRIPT,  
MARCH 25 AND 28, 2019.**

Kelly E. Adams  
 Tanya Aguiñiga  
 Mel Alexenberg  
 Marla Allison  
 Jerri Allyn  
 Andrea Rosen Gallery  
 and Andrea Rosen  
 Alejandro Anreus  
 Baxter Art Gallery  
 via Jay Belloli  
 John M. Bennett  
 Siri B. Berg  
 Nancy Berner  
 Graham Boettcher  
 Regina Bogat  
 Stephen Bornemann  
 Carolyn Burger  
 Guoda M. Burr  
 Anthony Candido  
 Margaret Carney  
 Eduardo Carrillo estate  
 via Alison Carrillo  
 Nanette Carter  
 Nanibah Chacon  
 Ann Chernow  
 Judith Childs  
 Jesse Chun  
 Cory Churches and the  
 Estate of Grace Pugh  
 William Conger  
 Lee Corbino  
 Renee V. Cox  
 Crown Point Press via Kathan  
 Brown and Sasha Baguskas  
 Kenneth M. Davis



Paul Cadmus postcard to George Tooker (front image), 1980.  
 George Tooker papers, circa 1851–2010.

Ronald Davis	Leon Hecht
Robert Dell	John Held
Stephen Diamond	Jodie Herrera
Tina Dickey	Julia P. Herzberg
Kristen Dorsey	Wendy Fern Hutton
Joan Doty	Kimi Kodani Hill and Mia Kodani Brill
Patricia and William Taffe Driscoll	Ginny Huo
Lisa Duardo	Xandra Ibarra
Anaïs Duplan	E. Jane
Vanessa Dion Fletcher	Arlette Jassel
Mary Frank	Zoe A. Kahn
Frederick Hammersley Foundation via Kathleen Shields	Paul Karlstrom
Sherry Frumkin	Aleksandra Kasuba
Jean Gibran	Laura Kina
Frank Goss	Elizabeth R. Knudsen
Jacqueline Gourevitch	Connie Korbel-Mickey
Grace Graupe-Pillard	Joyce Kozloff
Harmony Hammond	Nina Kuo
Linda Roscoe Hartigan	Aaron Kurzen and Robert Echter
Maren Hassinger	Barbara G. Fleischman
	Aline Libassi

Ira Licht  
 Carole Frances Lung  
 Estate of Jean MacDonald-  
 Wright via Ilene Susan Fort  
 Maya Mackrandilal  
 Loren Madsen  
 James Magee  
 Gloria Marchant  
 Laurie Marshall  
 Amber McCrary  
 Mary K. McGuigan and  
 John F. McGuigan, Jr.  
 Susan Michod  
 Benna Miller  
 Yong Soon Min  
 Claudia Minicozzi  
 Evangeline J. Montgomery  
 Stephanie Monyak  
 Nora Naranjo Morse  
 Paula Muller  
 Senga Nengudi  
 Christine Isabelle Oaklander  
 Philomena Ojeda  
 James Oles  
 Patricia Olson  
 Sarah Petlin  
 Carolyn Gassan Plochman  
 Astrid Preston  
 Hannah Priest  
 Liz Whitney Quisgard  
 Charles Ramsburg  
 Tom Ray  
 Lisa Rosenberg  
 Martha Rosler

Norman Sasowsky  
 Judith Schwartz  
 Joyce Scott  
 Ilene Segalove  
 Jean Shahn  
 Roger Shimomura  
 Francis Shishim  
 and Paul Velik  
 Charles Simonds  
 Lowery Stokes Sims  
 Mimi Smith  
 Sylvia Snowden  
 James Straub  
 Skowhegan School of  
 Painting and Sculpture  
 via Katie Sonnenborn  
 Mary Swift via Isabel Swift  
 Byron and William Swift

Jorge Tacla  
 William P. Tarbell  
 Fred J. Tharpe  
 Jerry L. Thompson  
 Cynthia Tom  
 Aaron Watkins  
 Judith Wechsler  
 Faith Wilding  
 Anne Wilson  
 Martha Wilson  
 Stephen and Connie Wirtz  
 Scott Wolfgang  
 Terry Wolverton  
 Miriam Wosk Family Trust  
 via Adam Gunther  
 Jack Zajack



Photograph of Jack Zajack with others working on *Big Skull and Horn*, 1975. Jack Zajack papers, 1950–2018.

## \$1,000,000 or more

Roy Lichtenstein Foundation  
Terra Foundation  
for American Art

## \$250,000–\$499,999

Walton Family Foundation

## \$100,000–\$249,999

Joyce F. Menschel, *Vital  
Projects Fund, Inc.*

Wick and Bonnie Moorman

## \$50,000–\$99,999

Amy G. Bermingham, *Nina W.  
Werblow Charitable Trust*

Mr. and Mrs. Norman R.  
Bobins, *The Robert Thomas  
Bobins Foundation*

Susan Dunne

Martha J. Fleischman

Evelyn Day Lasry, *Two Palms*

Frank and Katherine  
Martucci, *Gulf Coast  
Community Foundation*

## \$25,000–\$49,999

Mr. and Mrs. Stephen  
Diamond

Karen Z. Gray-Krehbiel and  
John H. Krehbiel, Jr.

Gloria Marchant

Marty O'Brien

Leon Polk Smith Foundation

Wyeth Foundation  
for American Art

## \$10,000–\$24,999

The Honorable Max N. Berry

Debra J. Force, *Debra Force  
Fine Art, Inc.*

Mr. and Mrs. Leslie J. Garfield

Annie Gawlak and  
Samuel Gilliam, Jr.

Garth Greenan, *Garth  
Greenan Gallery*

Agnes Gund, *AG Foundation*

Linda Lichtenberg Kaplan  
and Dr. Louis D. Kaplan,  
*Lichtenberg Family  
Foundation*

The Kaplen Brothers Fund

Bridget Moore and  
Christoph Kotowski

Raymond Learsy

Dorothy Lichtenstein

Richard and Jane  
Manoogian Foundation

Adele S. Merck, *Wells  
Family Foundation*

Kate Prendergast

John R. and Barbara  
Robinson, *The Widgeon Point  
Charitable Foundation*

Dr. and Mrs. R. Perry  
Robinson, *The Widgeon Point  
Charitable Foundation*

Emily Hall Tremaine  
Foundation, Inc.

## \$5,000–\$9,999

Karole Dill Barkley

Elizabeth Beaman  
and Scott Delman

The Dedalus Foundation

Barbara G. Fleischman

John Stuart Gordon

Dr. Vartan Gregorian

The Brent R. Harris  
Charitable Fund

Susan and Henry Johnson

JPMorgan Chase Foundation

Mr. and Mrs. Robert P. Kogod,  
*The Robert P. and Arlene R.  
Kogod Family Foundation*

Leon Levy Foundation

Nicholas D. Lowry,  
*Swann Galleries*

Constance C. McPhee,  
*PECO Foundation*

Grete Meilman and  
Hanno Mott

George Frederick Mead  
Merck

Janice C. Oresman

Ellen Phelan and Joel  
Shapiro, *The Joel Shapiro  
Foundation, Inc.*

Elizabeth Strong-Cuevas

Barbara and Donald Tober,  
*Barbara and Donald Tober  
Foundation*

## \$2,500–\$4,999

Ann E. Berman and  
Daniel J. Feld

Carnegie Corporation  
of New York

Helen W. Drutt English

Cary J. Frieze

Mr. and Mrs. Richard Gold

Peter and Paula Lunder

Renee and David McKee

Jim Melchert

Richard and Ronay Menschel

Mr. Robert E. Meyerhoff

Philippa Polskin

Jane Gregory Rubin,  
*The Reed Foundation, Inc.*

Mrs. Bonnie Simon, *Esther  
Simon Charitable Trust*

Duane Wakeham

Diana Wege



Contact sheet of George Tooker and  
William Christopher, circa 1950. George  
Tooker papers, circa 1851–2010.



## \$1,000–\$2,499

Mr. and Mrs. Allen Adler  
Willis Burton\* and Peg Alston  
American Friends of the  
National Gallery of Australia  
Sidney Babcock and  
Jose Romeu  
Charles Balducci  
Thomas C. Barry  
Bonhams  
Lillian Rose Brenwasser  
Jacqueline Brody  
Alexander Gray  
Paula Cooper  
Mrs. Jean Cox  
Beth Rudin DeWoody  
Anne and Joel Ehrenkranz  
Susanne Emmerich  
Elizabeth and  
Anthony Enders  
Eykyn Maclean  
Dr. Linda S. Ferber  
Barbara File  
Mrs. Charlotte M. Ford  
Mrs. Mary E. Frank,  
Frank Family Charitable  
Foundation  
Helen Frankenthaler  
Foundation, Inc.  
Freeman's  
Mary Anne Goley  
Kate Haw  
Mr. John Hays  
Dr. Susan Hobbs and  
Mr. Gerald Toner

Ms. Barbara T. Hoffman  
Titia Hulst, *Strypemonde  
Foundation*  
Wolf Kahn and  
Emily Mason Kahn  
Buff Kavelman  
Ann and Gilbert Kinney,  
*Renaissance Charitable  
Foundation Inc.*  
Liza Kirwin  
Betty Krulik,  
*Betty Krulik Fine Art*  
Suzanne Lemakis  
Glenn Ligon  
Evan and Sharon Lindquist  
Glenn and Susan Lowry  
Mrs. Ellen F. Marcus  
Mr. Robert Kirk Marx  
Carol Mitchell  
Dr. Lynda Mulhauser and  
Mr. Richard Pierce  
Mr. Limor Nissan and  
Mr. Martin Nutty  
Lee and Carol Orr  
Warrie and James D. Price,  
*Fieldland Investment Co.*  
Mr. Harold Prince\*  
Janis Conner and  
Joel Rosenkranz,  
*Conner-Rosenkranz, LLC*  
Mr. and Mrs. Robert B.  
Rosowski  
Mr. and Mrs. Peter L. Sheldon  
Dr. Lowery Stokes Sims  
Ms. Elizabeth A. T. Smith  
Mr. and Mrs. Nicholas Stanos  
Mr. Stephen G. Stein

Marion True and Patrick de  
Maisonneuve  
Patti Warashina  
Wechsler Foundation  
Candace King Weir,  
*David and Candace  
Weir Foundation*  
Dr. and Mrs. Clifton R.  
Wharton, Jr.  
Ms. Nina Yankowitz

## \$500–\$999

Ms. Jan I. Abrams  
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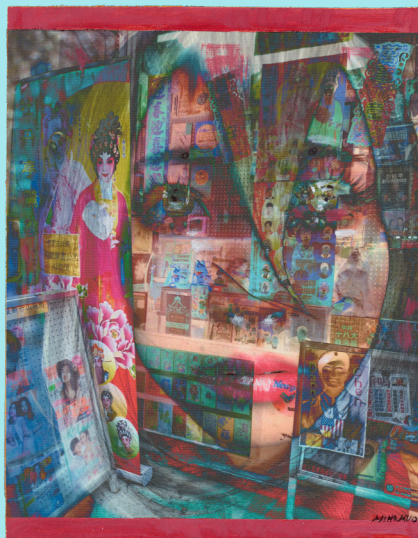
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Nina Kuo, *What is Feminist Art questionnaire response*, 2019.

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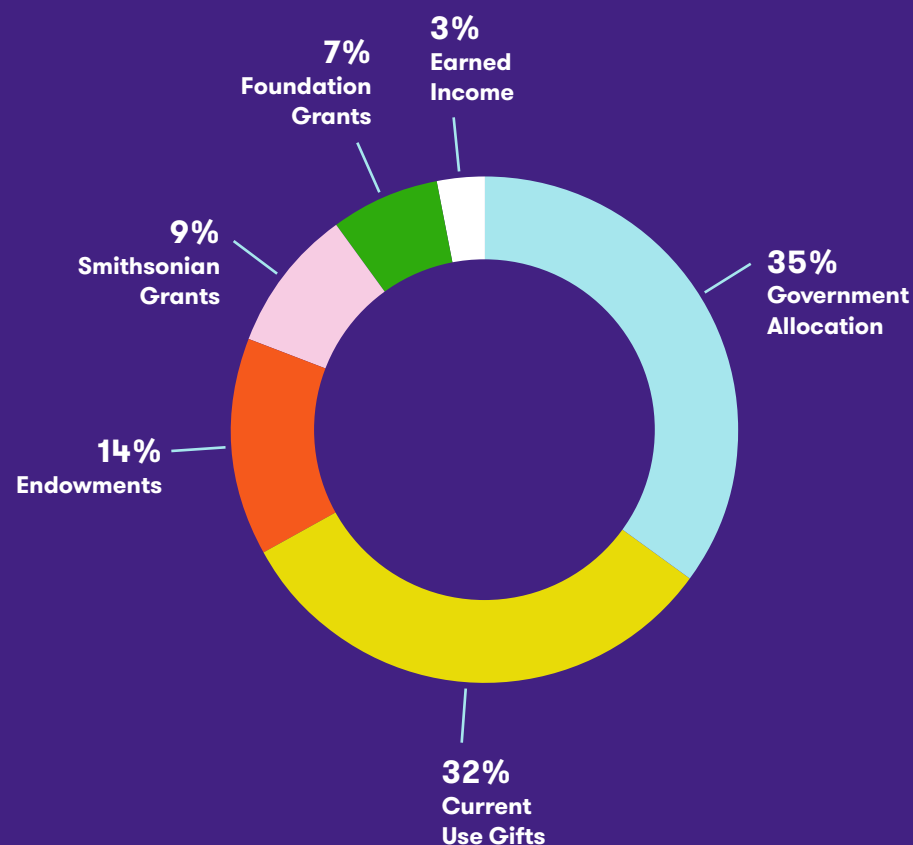
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Royal Chicano Air Force, El Teatro Campesino Fundraiser, 1978.  
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#### COVER

##### TOP ROW, LEFT TO RIGHT:

1 Photograph of William Zorach with sculpture, circa 1940.  
Photograph by John D. Schiff. Forbes Watson papers, 1840–1967.

2 Grace Anna Storrs Hunt, Travel diary, July 11–July 24, 1889.  
Leigh H. Hunt papers, 1870–1937.

3 Charles Robert Searles, Abstract watercolor sketch, between  
1968 and 2010. Charles Searles papers, 1953–2010.

4 Photograph of Robert Smithson walking under a bridge in Pine  
Barrens, New Jersey, January 1968. Robert Smithson and Nancy  
Holt papers, 1905–1987.

5 Detail of a watercolor from James Penney's sketchbook, 1934.  
James Penney papers, 1913–1984.

##### MIDDLE ROW, LEFT TO RIGHT:

1 Souvenir ticket from the dedication of the Gateway Arch,  
Saint Louis, Missouri, 1968. Lilian Swann Saarinen papers,  
circa 1909–1977.

2 George Tooker, Figure sketch of subway rider, 1944.  
George Tooker papers, circa 1851–2010.

3 Photograph of Yasuo Kuniyoshi painting, circa 1945.  
Yasuo Kuniyoshi papers, 1906–2016.

4 Detail of a sketch from Janice Lowry's journal, August 13  
to November 21, 2005. Janice Lowry papers, 1957–2009.

5 Ad Reinhardt postcard to Barbara Mason, September 20, 1951.  
Ad Reinhardt postcards to Barbara Mason, 1951–1957 and undated.

##### BOTTOM ROW, LEFT TO RIGHT:

1 Detail of an envelope commemorating opening day at UNESCO  
Headquarters, Paris, November 1, 1958. Marcel Breuer papers,  
1920–1986.

2 Stanton Macdonald-Wright, Annotated study, circa 1970.  
Stanton Macdonald-Wright papers, 1890–2018.

3 Photograph album of Sunken Meadow Gallery Exhibition, 1959.  
Anna Walinska papers, 1927–2002.

4 Photograph of Roger Shimomura with his works of art, undated.  
Roger Shimomura papers, 1965–2014.

*All images are from the collections of the  
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