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 Ouizi 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.
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.

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 to subscribe to our online newsletter.

With gratitude,

Liza Kirwin
Interim Director
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Exhibitions

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.
Events

**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.

**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.

**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.
Events

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.

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


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 Korabkin, 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


Archives of American Art Journal

Volume 58, Number 1, Spring 2019
Volume 58, Number 2, Fall 2019


Loan Highlights

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 Pollack 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.


*LEFT TO RIGHT FROM TOP:*


Acquisition Highlights

AC Project Room records, 1991–2001
Betty Blayton-Taylor papers, 1937–2016
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
Jack Zajac papers, 1950–2018

Oral History Highlights

Holly Barnet-Sánchez
Barbara Chase-Riboud
Agnes Denes
Mimi Haas
Julie B. Martin
Delilah Montoya
Matt Muliclan
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

Photograph by Erin Gilbert.
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Martha Rosler

Photograph of Jack Zajac with other.

Photograph of Jack Zajac with other.

Photograph of Jack Zajac with other.

Photograph of Jack Zajac with other.

Photograph of Jack Zajac with other.
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Nina Kuo, What is Feminist Art questionnaire response, 2019.

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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 leaders. Together, foundations and corporations enable us to remain at the forefront of the field through financial support, event sponsorship, and in-kind gifts.

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Estate and life income gifts leave a lasting personal legacy at the Archives and offer valuable tax benefits for donors and their heirs. Those who share with us that they have made a planned gift to benefit the Archives are recognized for their support and invited for membership in the Smithsonian Legacy Society.

For more information, contact Melissa Rollenhagen Cristal at CristalM@si.edu or 202.633.7265

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- **35%** Government Allocation
- **32%** Current Use Gifts
- **14%** Endowments
- **9%** Smithsonian Grants
- **7%** Foundation Grants
- **3%** Earned Income
- **3%** Earned Income
- **7%** Foundation Grants

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

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

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