



Archives

OF

American

Art

 Smithsonian

Annual Report

OCTOBER 1, 2019—SEPTEMBER 30, 2020

DEAR FRIENDS,

In early October 1918, art critic James Britton wrote in his diary, “When the health law rings the gong—even art must stand attentive to Influenza.” More than a century later, the Archives of American Art stands attentive to COVID-19. On March 16, 2020, we moved our entire staff to telework status, closing our DC and New York research centers. Now, as we begin 2021, many staff are still working from home, continuously finding new ways to connect our mission to collect, preserve, and share the legacy of American art with the increasingly virtual world. Others are in the office on a staggered schedule, preserving the collections we continue to acquire during the pandemic and digitizing material for curious individuals everywhere to consult on our website. In the report ahead, you will find highlights from a year like no other, one that generated innovative projects, exciting partnerships, and new examples of our expertise applied amid the challenges of a global pandemic. These accomplishments were made possible only by the generosity of our donors and the hard work of our staff.

The turbulence of 2020 and beyond has made us keenly aware of how fortunate we are to have so many of our collections digitized and freely available online. We are reminded, once again, of our gratitude to the Terra Foundation for American Art for setting us on this path in 2005, and more recently for establishing an endowment that will ensure that large-scale digitization is at the heart of our mission. During COVID-19, the ability to find, request, and study archival material remotely has been imperative for researchers working from home in the United States and abroad. As one told us, “I simply couldn’t do my job without the Archives.”

Since its establishment 65 years ago, the Archives has been committed to diversifying and broadening

its collections and making them publicly available. To support this vision, this year, the Roy Lichtenstein Foundation made a transformational \$5 million gift to create an endowment to process and digitize collections on art and artists from historically underrepresented groups. Digitization requires time and meticulous attention to detail. Having recently completed a three-year challenge grant from the Walton Family Foundation, we improved our efficiency, doubling our rate of digitization.

With schools across the US now turning to distance learning, we are well positioned to help and to scale up our efforts to promote the value of teaching with primary sources. This year, continuing our partnership with the Lunder Institute for American Art at Colby College and the Cleveland Museum of Art, we held the second in a series of three workshops focused on creating innovative, adaptable models for using archival materials to teach the history of American art.

While the Archives’ oral histories have traditionally been recorded in person, the pandemic inspired staff to reimagine the program with the Pandemic Oral History Project, 85 interviews with American artists and art world figures conducted remotely on Zoom. This remarkable collection gives voice to the arts community during one of the most turbulent periods in modern history, a time in which many cultural institutions have been forced to temporarily or permanently close, radically reshaping relationships between artists and the public. Project participants include Ed Boreal, Mark Bradford, Lenore Chinn, Allana Clarke, DEMI, Deana Haggag, Sheila Hicks, Alfredo Jaar, Alessandra Moctezuma, Wendy Red Star, and Krzysztof Wodiczko, among others. Engaging and cathartic, these firsthand accounts serve as a powerful primary source for anyone investigating



Duane Michals, Portrait of Merce Cunningham, undated.
Duane Michals papers, 1940–2019.

the collective and individual challenges of art and life in the age of COVID-19, as well as amidst the sustained deadly violence against Black Americans and a national reckoning with racism.

In late June, we acquired four World War II diaries kept by art conservator and Monuments Man Lieutenant Commander George Leslie Stout, dating from 1944 to 1946. In these volumes, Stout recorded, with clarity and precision, his movements through France, Germany, and Japan, at first surveying the damage to historic monuments and then discovering and recovering looted treasures stolen and stockpiled by the Nazis. The diaries tell an extraordinary story of heroism, persistence, problem solving, and cultural recovery. This acquisition was made possible through the efforts of Dr. Richard Kurin, the Smithsonian Distinguished Scholar and Ambassador-at-Large, who raised the necessary funds for the purchase in a matter of days. The diaries are now reunited with the papers that Stout donated in 1978, as well as the papers and interviews of other Monuments Men in our collection, including Thomas Carr Howe, James J. Rorimer, and Otto Wittmann. These documents and recordings have been preserved and are available to scholars and historians looking to the Archives for the personal perspectives of these courageous individuals as they risked their lives to protect historic sites, icons, artifacts, and masterpieces during World War II. We are honored to hold them in trust for the nation.

While the Archives receives federal funding as part of the Smithsonian Institution, more than half of its annual operating budget is derived from gifts, grants, and income from our endowments. To support important initiatives like the Pandemic Oral History Project and to remain a leader in the archival field, we rely on unrestricted funding

from individual donors. This year, we are deeply thankful to Joyce Menschel and the Richard and Jane Manoogian Foundation for their support of our mission through leadership gifts. The Trustees and staff likewise join me in expressing gratitude to Amy Bermingham, Martha Fleischman, and George Merck and the Merck family for sustaining our mission with significant gifts.

In closing, I share a quote from the Pandemic Oral History Project interview with fiber artist Sheila Hicks, from her home in Paris. When asked about life after COVID-19, she responded, “I don’t think of the pandemic ending. Over here in my neighborhood, we don’t think of it as ending.... It’s a ship that’s been pushed out to sea.” Her advice? “Learn to swim!” With my deepest appreciation to our committed staff, dedicated Board of Trustees, generous donors, and supportive Smithsonian colleagues, I am proud to say that, in 2020 the Archives has done more than tread water—we have found new ways to swim

With gratitude,

Liza Kirwin
Interim Director

63,583

Digital images created,
corresponding to 45.9
linear feet of collections

21,556

Images created through
Digitization on Demand

85

Oral histories recorded

38

Collections donated

1,004

Research inquiries answered by
the reference department

80

Oral history transcripts
made available online

126

Collections processed

200

Reproduction requests fulfilled

1,485,147

Page views on the AAA website

816

Linear feet of collections processed

156

Notable press mentions

13,475

Pages transcribed in the
Transcription Center

Ephemeral and Eternal: The Archive of Lenore Tawney

September 15, 2019
to March 1, 2020

John Michael Kohler
Arts Center
Sheboygan, WI

Guest curated by the Archives' curator of manuscripts Mary Savig, this exhibition explored correspondence, journals, artist books, photographs, and ephemera drawn from collections at the Archives and the Lenore G. Tawney Foundation. Savig's selection highlighted key moments in Tawney's career, as well as her everyday life and close friendships.



CLOCKWISE FROM TOP LEFT:

1 Installation view of *Ephemeral and Eternal: The Archive of Lenore Tawney*, John Michael Kohler Arts Center.

2 Mary Savig and Kathleen Mangan, Executive Director of the Lenore G. Tawney Foundation, at the opening of the exhibition *Ephemeral and Eternal: The Archives of Lenore Tawney*, October 5, 2019.

3 Lenore Tawney, Artist book with rodent skull, circa 1985; paper, bone, and ink; 4 x 5 3/4 x 3 1/2 in. Courtesy of the Lenore G. Tawney Foundation, New York. Photograph by Rich Maciejewski, 2018.

What Is Feminist Art?

Opened November 26, 2019; closed indefinitely due to COVID-19 on March 14, 2020

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

As a public health precaution due to COVID-19, all Smithsonian museums, including the Lawrence A. Fleischman Gallery, are closed. We are not announcing a reopening date for *What Is Feminist Art?* but will provide updates on our website and social media as they become available.



Photographs of the exhibition *What Is Feminist Art?* in the Lawrence A. Fleischman Gallery, Washington, DC, and intern Lauren Kershenbaum assisting with the installation.

October 22, 2019

At the annual Archives of American Art gala, held at the Essex House in New York, artist Howardena Pindell and the American Academy of Art and Letters were awarded the Archives of American Art Medals. Alexander Nemerov received the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History.



Premiering at the 2019 gala, the short film *Dig Deep* articulates the Archives' mission and highlights its contributions to the field of American art. The film features conversations with Archives staff and significant art world professionals.

ABOVE: Billie Tsien, Judy Pfaff, and Susanne Emmerich at the annual gala, October 22, 2019. Photography by BFA.

RIGHT: Josh Franco during the filming of *Dig Deep*, September 9, 2019.



November 7–8, 2019

Interim director Liza Kirwin participated in the Institut national d'histoire d'art (INHA) symposium on collecting the papers of art historians, in Paris, France.



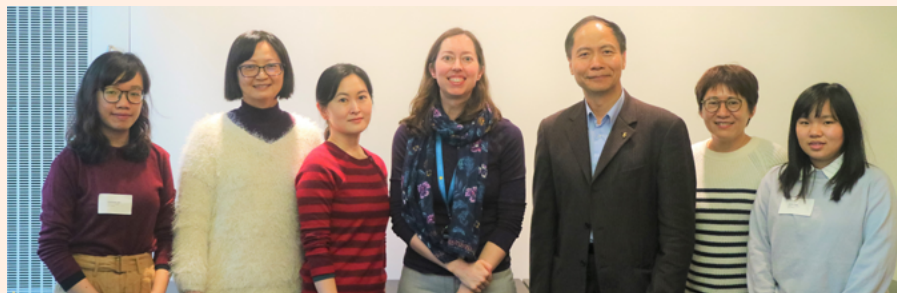
Symposium participants tour the INHA's library, Bibliothèque de l'Institut national d'histoire de l'art, November 7, 2019.

November 19, 2019

In recognition of the publication of the Fall 2019 issue of the Archives of American Art Journal, Swann Auction Galleries and the Archives co-hosted an event entitled "Collecting the Papers of Women Artists, Dealers, and Critics," featuring a conversation with curator of manuscripts Mary Savig and curator of African American manuscripts Erin Jenoa Gilbert and moderated by Swann's American art specialist Lisa Crescenzo.

February 13, 2020

Head of collections processing Erin Kinhart and archivist Rihoko Ueno gave a tour and presentation to archivists and curators visiting the Archives from the Academia Sinica Center for Digital Cultures, Taiwan.



LEFT TO RIGHT: Yun-Hsuan Chou, Dr. Woan-Jen Hsu, Rihoko Ueno, Erin Kinhart, Dr. Hsi-Yuan Chen, Dr. Sophy S.J. Chen, Ju-Chi Chen.

February 13, 2020

National collector Josh Franco moderated the US Latinx Art Forum business meeting at the College Art Association annual conference in Chicago.

March 11, 2020

Archivist Rayna Andrews gave a presentation and tour of the Archives to the Atlanta Curatorial Studies Collective, comprised of students from Morehouse and Spelman Colleges.

March 2020

Archivist Jennifer Neal helped organize the Archivist Roundtable of Metropolitan New York's contribution of \$5,000 to the Society of American Archivists' Archival Workers Emergency Relief Fund in response to the impact of COVID-19.

April 13, 2020

Oral history archivist Jennifer Snyder was a guest speaker for Benji de la Piedra's oral history class for the public history MA program at the University of Arkansas at Little Rock.

May 6, 2020

National collector Josh Franco presented over Zoom about the Archives' resources to the National Association of Latino Arts and Cultures Advocacy Leadership Institute. The Archives is part of a circuit that also includes the Library of Congress, The White House, and the United States Capitol. The cohort met with Congressman Joaquin Castro directly before Dr. Franco's presentation.



Texas Representative Joaquin Castro speaks with the National Association of Latino Arts and Cultures Advocacy Leadership Institute, preceding a presentation from Archives' national collector Josh Franco, May 6, 2020.

June 16, 2020

Archivist Rayna Andrews helped facilitate a discussion on safe and ethical archival collecting organized by the Diversity and Inclusion Committee at the Mid-Atlantic Regional Archives Conference.

June 19, 2020

For Juneteenth, the Archives' social media team developed a day-long campaign to honor Black legacy and storytelling. On June 19 we flooded Facebook, Instagram, and Twitter with quotes from our oral history interviews with African American artists ranging from Gordon Parks (1964) to David Driskell (2009), releasing a new post every half hour between 9am and 4:30pm. We are proud of the depth of our primary sources for the study of African American art and proud of our oral history program, which preserves the voices of Black artists telling their life stories in their own words.



Posts from the Archives' Juneteenth social media campaign, June 19, 2020.



August 31 – September 4, 2020

The Association of Historians of American Art (AHAA) invited interim director Liza Kirwin to take over their social media accounts for Facebook, Instagram, and Twitter. Dr. Kirwin provided 22 posts over five days, focusing exclusively on collections online, oral history transcripts online, and materials transcribed in the Smithsonian Transcription Center.



Screenshot of the Association of Historians of American Art's Instagram with one of 22 posts from the Archives, August 31 – September 4.

September 16, 2020

Interim director Liza Kirwin presented to more than 600 participants on the World War II diaries of George Leslie Stout as part of the "Reinventing the Monuments Men and Women for the 21st-Century Force" Zoom event sponsored by the Smithsonian Cultural Rescue Initiative. Panelists included Richard Kurin, Smithsonian distinguished scholar and ambassador-at-large; Colonel Andrew Scott DeJesse, Monument Man and 38G Program Director, Strategic Initiatives Group, U.S. Army Civil Affairs and Psychological Operations Command (Airborne); Brian I. Daniels, director of research and programs at the Penn Cultural Heritage Center; and Corine Wegener, director, Smithsonian Cultural Rescue Initiative.

LEFT: George Leslie Stout, Diary #2, October 11, 1944–June 14, 1945, including temporary duty orders granting access into restricted areas under the command of General Omar Bradley. George Leslie Stout papers, 1897–1978.

Selection of Outside Publications that Relied on the Archives' Collections

2020 Annual Report

Archives of American Art

10

Adamson, Glenn. *Objects: USA 2020*. New York: The Monacelli Press, 2020.

Berggruen, Gretchen and John, Alexander. Berggruen, Olivier Berggruen, Steven Nash, and Morgann Trumbull. *Berggruen Gallery: 50 Years, 1970–2020*. San Francisco: Berggruen Gallery, 2020.

Bird, Michael. *Artists' Letters: Leonardo Da Vinci to David Hockney*. London: White Lion Publishing, 2019.

Cabib, Cintia, dir. and prod. *Kindred Spirits: Artists Hilda Wilkinson Brown and Lilian Thomas Burwell*. DVD, color, 27 min. Cintia Cabib Productions, Washington, DC, 2020.

Collins, Bradford R., Manuel Fontán del Junco, Inés Vallejo, and Beatriz Cordero, eds. *The Irascibles: Painters Against the Museum, New York, 1950*. Madrid: Fundación Juan March, 2020.

Goodyear, Anne Collins, Frank H. Goodyear III, and Michael K. Komaneky. *At First Light: Two Centuries of Maine Artists, Their Homes and Studios*. New York: Rizzoli Electa, 2020.

Hermann, Michael Dayton. *Andy Warhol: Love, Sex, and Desire, Drawings 1950–1962*. Cologne: Taschen, 2020. Hoek, Els. James Lee Byars: The Sage in the Tower. Rotterdam: Museum Boijmans Van Beuningen, 2020.

Iverson, Margaret. *Ed Ruscha: Eilshemius & Me*. New York: Gagosian/Rizzoli, 2020.

Kate Menconeri, Julia B. Rosenbaum, Mindy N. Besaw, and William L. Coleman. *Cross Pollination: Heade, Cole, Church, and Our Contemporary Moment*. Thomas Cole National Historic Site and Olana State Historic Site, 2020.

Kries, Mateo and Jochen Eisenbrand, eds. *Atlas of Furniture Design*. Weil am Rhein: Vitra Design Museum, 2019.

Lancioni, Daniela. *Jim Dine*. Rome: Quodlibet, 2020.

Lovatt, Anna. "An Underground Economy: The Collection of Ruth Vollmer (1903–1982)." *Journal of the History of Collections* 32, no.3 (November 2020): 573–83.

Nelson, Mark, William H. Sherman, and Ellen Hoobler. *Hollywood Arensberg: Avant-Garde Collecting in Midcentury L.A.* Los Angeles: Getty Research Institute, 2020.

Oldknow, Tina and William Warmus, eds. *Venice and American Studio Glass*. Milan: Skira, 2020.

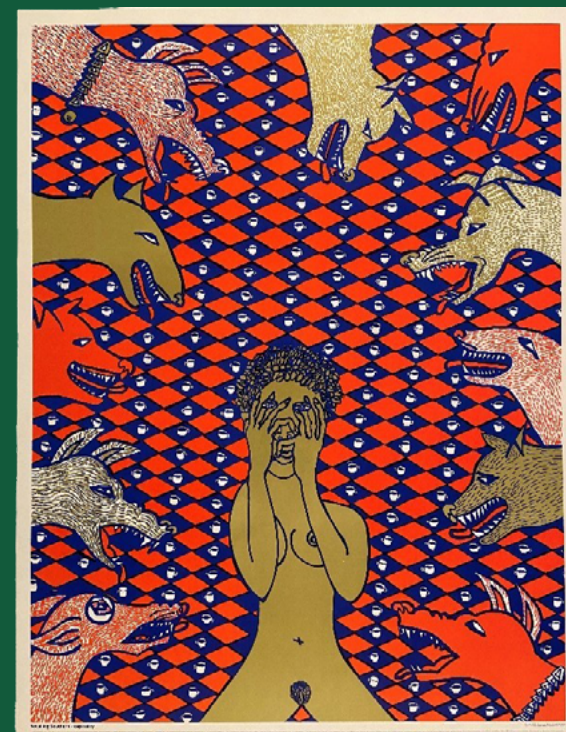
Reece-Hughes, Shirley. *Texas Made Modern: The Art of Everett Spruce*. College Station: Texas A&M University Press, 2020.

Rosen, Andrea P. with Christine Isabelle Oaklander. *Wood Gaylor and American Modernism, 1913–1936*. Burlington: Fleming Museum of Art, University of Vermont, 2020.

Shaykin, Rebecca. *Edith Halpert: The Downtown Gallery and the Rise of American Art*. New Haven: Yale University Press, 2019.

Tigerman, Bobbye and Monica Obniski, eds. *Scandinavian Design and the United States, 1890–1980*. New York: Prestel, 2020.

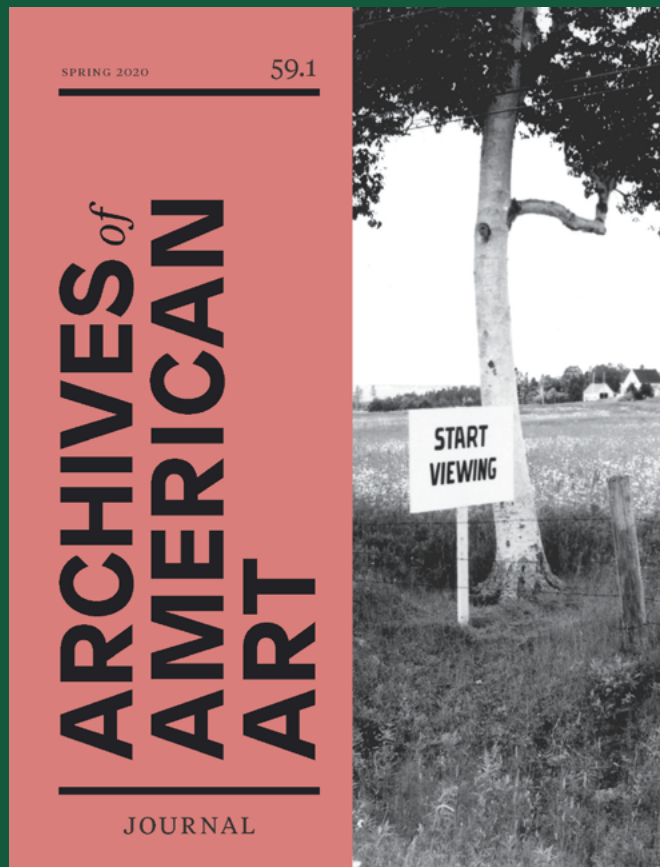
Troncale, Anthony T., ed. *Words on Pictures: Romana Javitz and the New York Public Library's Picture Collection*. New York: Photo Verso Publications, 2020.



Janau Noerdlinger, *Recalling Southern Hospitality*, 1986, part of the Cross Pollination project sponsored by the Woman's Building. Woman's Building records, 1970–1992.

Welter, Volker M. *Tremaine Houses: One Family's Patronage of Domestic Architecture in Midcentury America*. Los Angeles: Getty Research Institute, 2019.

Wolanin, Barbara. *Sam Feinstein, Group '55, and Midcentury Abstraction in Philadelphia*. Woodmere Art Museum, 2020.

**Archives of American Art Journal**

Volume 59, Number 1, Spring 2020

Volume 59, Number 2, Fall 2020

In May, the journal was honored for its innovative design with placement in the Association of University Presses' 2020 Book, Jacket, and Journal Show. In November, the journal received its second design award of the year: first prize in the 29th annual American Alliance of Museum's Museum Publications Design Competition (magazines/scholarly journals category).

**Guide to the Papers of African American Artists and Related Resources**

In January, the Archives completed a comprehensive Guide to the Papers of African American Artists and Related Resources. The guide provides details on collections, lists relevant oral histories, and cites other important resources for the study of African American art in the context of our institutional history and mission. A PDF of the guide is available on the Archives' website.

October 18, 2019–February 9, 2020

Edith Halpert and the Rise of American Art

ITEMS LENT: Photograph of Edith Halpert wearing a dress created using one of Charles Sheeler's textile designs, and a sample of that fabric found in Sheeler's papers.

VENUE: Jewish Museum, New York, NY.

November 2, 2019–September 13, 2020

Edward Hopper and the American Hotel

ITEMS LENT: Letters and postcards written by Edward and Josephine Hopper to dealer Frank Rehn from various hotels during their travels.

VENUES (Pre-COVID-19): Virginia Museum of Fine Arts, Richmond, VA, November 2, 2019–February 23, 2020; and Newfields: A Place for Nature & the Arts, Indianapolis, IN, June 4–September 13, 2020.

Extension due to COVID-19: Newfields, A Place for Nature and the Arts, through October 15, 2020.

March 8, 2020–July 31, 2020

Linda Nochlin: The Maverick She

ITEMS LENT: Letters, writings, and notes by Linda Nochlin, photographs of Nochlin throughout her life, and other documents from the Linda Nochlin papers.

VENUE (Pre-COVID-19): National Museum of Women in the Arts, Washington, DC.

Extension due to COVID-19: Through October 8, 2020.



CLOCKWISE FROM TOP LEFT:

1 Photograph of Edith Halpert, circa 1940, wearing a knit fabric designed by Charles Sheeler. Photograph by Charles Sheeler. Downtown Gallery records, 1824–1974.

2 Robert Smithson's rattlesnake head in a jar, undated. Robert Smithson and Nancy Holt papers, 1905–1987.

3 Polly Thayer (Starr), sketch of insect wings, undated. Polly Thayer (Starr) papers, 1846–2008.

February 17, 2020–January 3, 2021

Vida Americana: Mexican Muralists Remake American Art, 1925–1945

ITEMS LENT: The covers of *Mexican Folkways*, vol. 4, no. 4, 1928, illustrated by Diego Rivera, and the February 1936 issue of *Art Front*.

VENUE: Whitney Museum of American Art, New York, NY.

February 14, 2020–September 6, 2020

Forrest Bess

ITEMS LENT: Sixty documents, including illustrated letters, photographs, exhibition catalogues and announcements, and Forrest Bess' thesis on the concept of immortality.

VENUES (Pre-COVID-19): Fridericianum, Kassel, Germany.

Extension due to COVID-19: Through September 30, 2020.

March 12, 2020–November 7, 2021

Andy Warhol

ITEMS LENT: Series of photographs of Andy Warhol from the Finch College Museum of Art's 1972 *Art in Process* exhibition.

VENUE (Pre-COVID-19): Tate Modern, London, UK, March 12, 2020–September 6, 2020; Museum Ludwig, Cologne, Germany, October 10, 2020–February 21, 2021; Art Gallery of Ontario, Toronto, Canada, March 27, 2021–June 13, 2021; and Dallas Museum of Art, Dallas, TX, July 11, 2021–November 7, 2021.

Extension due to COVID-19: Extensions due to COVID-19: Tate Modern, through November 15, 2020; Museum Ludwig, December 10, 2020–April 18, 2021; Art Gallery of Ontario, May 22, 2021–September 6, 2021.



LEFT TO RIGHT:

1 *Art Front*, volume 10, February 1936. Harold Baumbach papers, 1937–1976.

2 Ethical Culture Camp Summer Course certificate presented to Linda "Lindy" Weinberg (Linda Nochlin), 1943. Linda Nochlin papers, circa 1876, 1937–2007.

March 28, 2020–July 31, 2020

Wayfindings

ITEMS LENT: A rattlesnake head in a jar from the papers of Robert Smithson and Nancy Holt.

VENUE (Pre-COVID-19): Addison Gallery of Modern Art, Andover, MA, March 28, 2020–July 31, 2020.

Extension due to COVID-19: Through February 28, 2021.

May 1, 2020–March 31, 2021

Edge of Intersections: The Work and Life of Polly Thayer

ITEMS LENT: Poems, correspondence, sketches, and printed material from Polly Thayer (Starr) papers.

VENUE: Fruitlands Museum, Harvard, MA, May 1, 2020–March 31, 2021.

Extension due to COVID-19: Through September 30, 2020.

September 15, 2020–January 15, 2021

The Conference of Animals

ITEMS LENT: Childhood drawings by artists including Philip Evergood, Reginald Marsh, and Louise Nevelson.

VENUE: Queens Museum, Queens, NY, September 15, 2020–January 15, 2021.

June 2, 2019–January 18, 2021

David Park Retrospective

ITEMS LENT: Sketchbook of figurative drawings by Elmer Bischoff, one of David Park's peers.

VENUES: Modern Art Museum of Fort Worth, Fort Worth, TX, June 2–September 8, 2019; San Francisco Museum of Modern Art, San Francisco, CA, July 17–January 18, 2021.

Allan Stone Gallery
records, 1962–2019

Emma Amos papers,
circa 1800–2019.

Jack Brogan papers,
1973–2012 (addition)

Floyd Coleman papers,
circa 1960–2018

Jerry Dreva papers,
circa 1970–1997

Allan Randall Freelon
papers, 1880–2005

Hananiah Harari
papers, circa 1940–2000

Hayden Herrera papers,
circa 1984–1995

Josine Ianco-Starrels
papers, 1960–2017
(addition)

Marva Marrow
photographs and
papers relating to *Inside
the L.A. Artist*, 1986–1988

James Melchert papers,
1948–2019 (addition)

Duane Michals papers,
circa 1940–2019
(addition)

Judith Schaechter
papers, 1961–2019

George Leslie Stout
papers, 1944–1946
(addition)

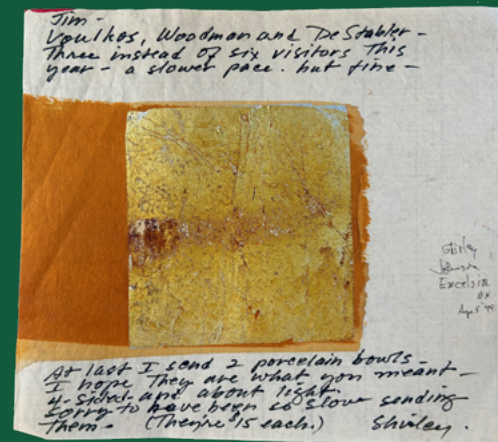
Fred Truck papers,
1970–2019

Mierle Ukeles papers,
circa 1960–2016

Consuelo Jimenez
Underwood papers,
1970–2019

Chuck Welch papers
related to mail art,
1974–2019

Woman's Building
records, 1986 (addition)



CLOCKWISE FROM TOP LEFT:

1 Judith Schaechter, detail from sketchbook #11,
January 1997–August 1999. Judith Schaechter papers,
1961–2019.

2 Letter from Shirley E. Johnson to James Melchert,
April 5, 1999. James Melchert papers, 1950–2019.

3 Philip Aziz, preliminary sketch for sculpture *Broken
Wedge*, 1974. Jack Brogan papers, 1968–2016.

Interviews Conducted

Luis Camnitzer	Martha Rosler
Jim Dine	Robert Whitman
Yolanda M. López	Tom Wudl
Amalia Mesa-Bains	

“I really feel that this is a transformational year, and that the way we’re getting there is not the way we would have expected.”

LITA ALBUQUERQUE
PANDEMIC ORAL HISTORY PROJECT, 2020

Pandemic Oral History Project, Summer 2020

Lita Albuquerque	John Corbett	Lonnie Holley	Sheila Pepe
Cory Arcangel	Lauren Cornell	Nancy Hom	Lillian Pitt
LaTanya Autry	Pepe Coronado	Margaret Honda	Gala Porras-Kim
Billy Al Bengston	Adriana Corral	Alfredo Jaar	Astrid Preston
Jessie Benton	Susan Delvalle	Paul Ramírez Jonas	Esteban Ramón Pérez
Ed Boreal	DEMI	Kim Jones	Wendy Red Star
Judith Bernstein	Devon Dikeou	Linda Lomahaftewa	Al Rendon
The Bobs	Fred Eversley	Erica Lord	Dario Robleto
Mark Bradford	RYAN! Elizabeth Feddersen	Cannupa Hanska Luger	Arturo Rodríguez
Sonel Breslav	Morgan Fisher	Jeffrey Meris	Moses Ros
Cinthya Santos-Briones	Chitra Ganesh	Omar Mismar	Juan Sánchez
Nao Bustamante	Rita Gonzalez	Alessandra Moctezuma	Matt Saunders
Gabo Camnitzer	Ken Gonzales-Day	Nabil Mousa	Ilana Savdie
Juan Capistran	Guillermo Gómez-Péna	Carrie Moyer	Alisa Sikelianos-Carter
Terry Carbone	Deana Haggag	Caitlin Murray	Julia Santos Solomon
Mary Ceruti	Edgar Heap of Birds	Rubén Ortiz Torres	Jesse Treviño
Lenore Chinn	Cadex Herrera	Laura Owens	Kay Turner
Allana Clarke	Sheila Hicks	Trevor Paglen	



Participants in the Archives of American Art
Pandemic Oral History Project, Summer 2020.

Consuelo Jimenez Underwood	Tyrone Weedon and Stefan Bauschmid
Tam Van Tran	James Welling
Ela Troyano	Krzysztof Wodiczko
Vincent Valdez	Tom Wudl
David Velasco	Layqa Nuna Yawar
Jose Villalobos	Bruce Yonemoto
Kay WalkingStick	Elyn Zimmerman

Allan Stone Galleries Inc.

Emma Amos

Steven Baldwin

Elena Bauer

Catherine Mehrl Bennett

Harlan Berk

Graham Boettcher

Stephen Bornemann

Barbara Britton

Jack Brogan

Adrienne Maree Brown

Sheila De Bretteville

Rebecca Celentano

Ronald Christ

Sandra Christenberry

Jennifer Coile

Floyd Coleman, Jr.

Ed Colker

Kenneth Davis

Romolo Del Deo

Claudia DeMonte

Mercedes Dorame

Ligia Ercius-DiPaola

Eiko Fan

Bruria Finkel

John Fischbach

Don Fletcher

Nnenna and Maya Freelon

Elaine Galen

Ben Goffe

Shanna Goings

Cynthia Goodman

Susan Greenbaum

The Renee and Chaim Gross
Foundation via Sasha Davis

Diane Gunter

Frederick Hammersley
Foundation via Kathleen
Shields

Hayden Herrera

Patricia Hills

Every Ocean Hughes

Kate Husar

Oliver Lee Jackson

Consuelo Jiménez
Underwood

Paul Kagawa

Enid Klass

Elissa Kline

Janet Koplos

Cal Kowal

Michael Kurcfeld

Robert Kushner

Denise Lassaw

Mimi Muray Levitt

Ira Licht

John Loughery

Maier Museum of Art at
Randolph College

Marva Marrow

Jane Mason

Sarah Greer Mecklem

James Melchert

Duane Michals

Linda Mary Montano

Gail Reynolds Natzler

Maria Nevelson

Annysa Ng

Jonathan Oakleaf

O'Toole Ewald Associates
via Elin Lake Ewald

Howardena Pindell

Laurence Porter

Astrid Preston

L. R. Roberts

Judith Schaechter

Dee Shapiro

Joan Snyder

Frances Swigart Steg

David Stone

M. Lee Stone

Kathy Swan

Athena Tacha

Tina Takemoto

Geraldine King Tam Trust
via Cindy King

Davol Tedder

Mary Temple

Mark Thompson

Fred Truck

Richard Tuttle

Mierle Ukeles

University of Southern
California Libraries

Patrick Vida

Leah Vogel

James Wallace

Chuck Welch

C. T. Woods-Powell



ABOVE: Photograph of Allan Freelon (left) and fellow students with teacher Hugh Henry Breckenridge (second from left) circa, 1927. Allan Freelon papers, 1895–2008.



LEFT: Photograph of Mary Corse. Marva Marrow, photographer. Marva Marrow photographs and papers relating to *Inside the L.A.* Artist, 1986–1988.

\$500,000 or more

Terra Foundation
for American Art

\$50,000–\$99,999

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

Martha J. Fleischman

Mr. and Mrs. Eugene A. Gargaro, Jr.

Richard and Jane Manoogian Foundation

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

Adele S. Merck,
Wells Family Foundation

\$25,000–\$49,999

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

The Coby Foundation, Ltd.,
New York

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

Nicholas D. Lowry,
Swann Auction Galleries

Bridget Moore and Chris
Kotowski

Paul Neely

Wyeth Foundation for
American Art

\$10,000–\$24,999

Helen W. Drutt English

Barbara G. Fleischman

Mr. and Mrs. Leslie J. Garfield

Annie Gawlak and
Samuel Gilliam, Jr.

Agnes Gund, *AG Foundation*

The Kaplen Brothers Fund
in honor of Martha J.
Fleischman

Mr. David Seth Kotkin and
Ms. Chloe Gosselin

Valerie Ann Leeds, Ph.D.

Peter and Paula Lunder

Marty O'Brien

John F.W. Rogers

Diana Wege

\$5,000–\$9,999

Anonymous

American Endowment
Foundation

Jeffrey P. Cunard

Susan Dunne, *Pace Gallery*

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Fine Art, Inc.*

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Photograph of artists at the Phoenix Gallery, October 1985.
Clockwise: Jerry Sims (with a cigarette), John Servetas, Blossom
Esainko, James Martin, Marsha Dale, Ted Joans, Red Grooms,
John Hoffer, Helen Daphnis-Avlon, Jay Milder, Irwin Feeminger,
James Cuchiara, Karen Greenberg, and Edwin Jastram.
Photograph by Jack Smith. Phoenix Gallery records, 1958–1962.

7. Photograph of 13 of the founding members taken in 1958
by Jack Smith. This is probably the original nucleus.
Twenty-one members exhibited their work on October 31,
1958.

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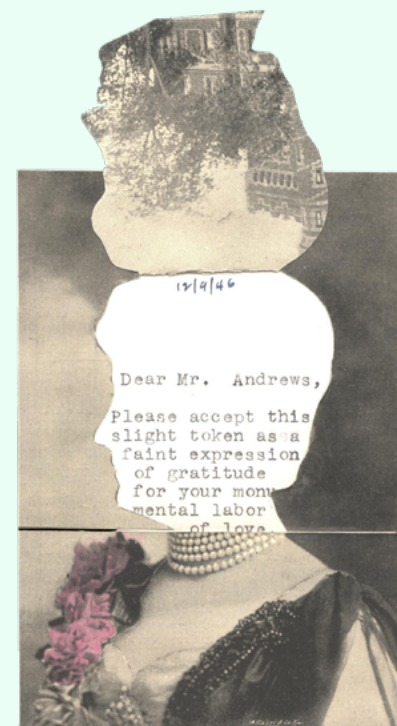
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Letter from Joseph Cornell to Wayne Andrews, December 9, 1946. Letters from Joseph Cornell and related printed material, 1946–1967.

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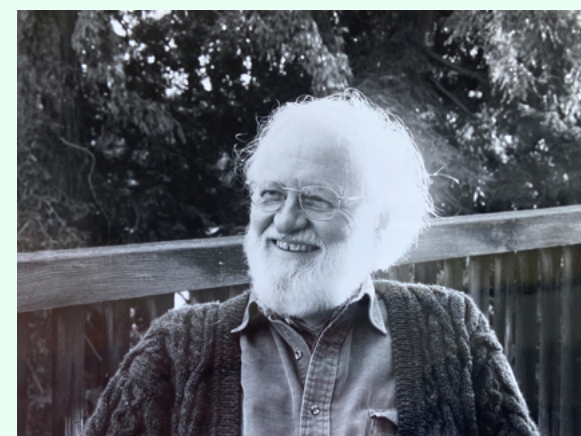
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Photograph of James Melchert, undated. James Melchert papers, 1950–2019.

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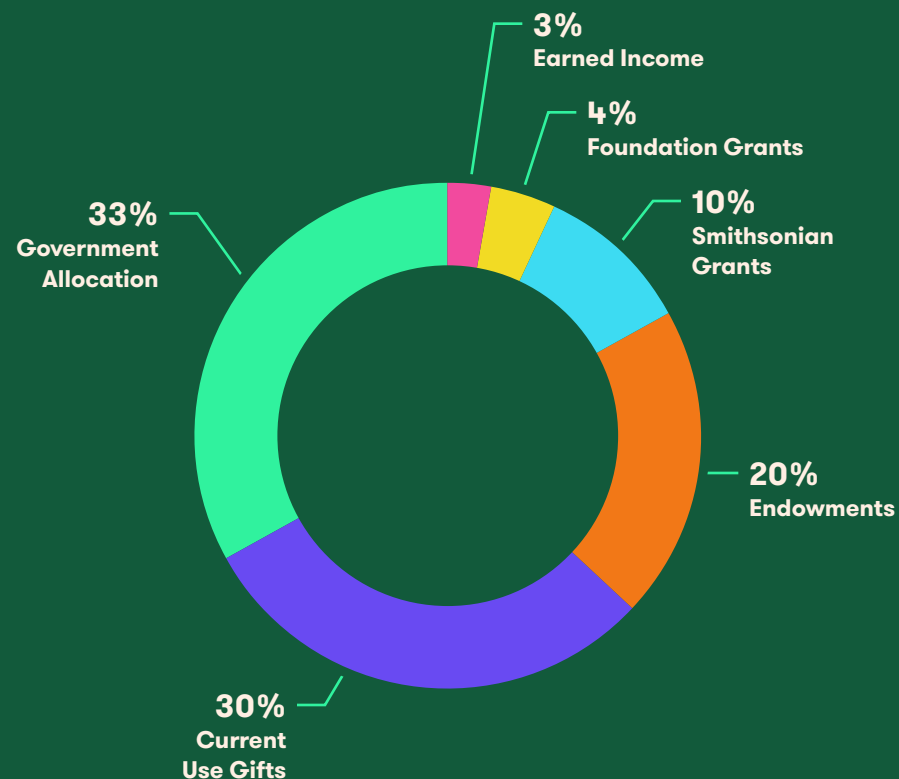
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Carl Chew, inscribed artist-stamp sheet, "Souvenir," 1995.
Chuck Welch papers relating to mail art, 1974–2019.

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COVER

TOP ROW, LEFT TO RIGHT:

1 Photograph of Esther G. Rolick with self-portrait bust, 1941 (detail). Esther G. Rolick papers, 1940–1985.

2 Allan Freelon, sketchbook/notebook, circa 1932 (detail). Allan Freelon papers, 1895–2008.

3 Photograph of Titus Kaphar in his 11th Avenue studio, New York City, 2008 (detail). Photograph by Jerry L. Thompson. Jerry L. Thompson papers, circa 1970–2016.

4 Ray Yoshida, pages from scrapbook of comics, circa 1960 – circa 2005 (detail). Ray Yoshida papers, circa 1895–2010.

5 Worden Day, page from her sketchbook, 1980–86 (detail). Worden Day papers, circa 1935–1992.

MIDDLE ROW, LEFT TO RIGHT:

1 Color wheel, tempera with graphite annotations, circa 1930 (detail). Rudolph Schaeffer papers, 1880–1997.

2 Prentiss Taylor, page from his photograph album #3, 1929–1939, and undated. Prentiss Taylor papers, 1885–1991.

3 Photograph of William P. Daley in his studio, a converted one-car garage, at his home in Feasterville, PA, 1962. Photograph by Murray Weiss. William P. Daley papers, 1905–2004.

4 Photograph of Jay DeFeo, 1976. Photograph by Mimi Jacobs. Photographs of artists taken by Mimi Jacobs, photographer, 1971–1981.

BOTTOM ROW, LEFT TO RIGHT:

1 Photograph of Ursula von Rydingsvard working on URODA in a fabricating studio, Greenpoint, Brooklyn, 2015 (detail). Photograph by Jerry L. Thompson. Jerry L. Thompson papers, circa 1970–2016

2 William Beckman in his studio, Millbrook, New York, 2017. Photograph by Jerry L. Thompson. Jerry L. Thompson papers, circa 1970–2016.

3 Oscar Bluemner inventory of “motifs,” circa 1932. Oscar Bluemner papers, 1886–1939

4 Chiura Obata, sketch from Topaz, California, 1942 (detail). Chiura Obata papers, 1891–2000.

*All images are from the collections of the
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