

Archives

OF

American

Art



Annual Report

OCTOBER 1, 2020—SEPTEMBER 30, 2021

DEAR FRIENDS,

This was a year of new beginnings. We saw the public launch of our Pandemic Oral History Project; the podcast *Articulated: Dispatches from the Archives of American Art*; a blog series produced in collaboration with Crystal Bridges Museum of American Art; our popular monthly virtual program *Unboxed Lunch*; new trustee-inspired virtual events; and new fundraising initiatives. We also hosted four workshops on teaching with primary sources, funded by the Dedalus Foundation. The *Archives of American Art Journal* continues to lead the field, this year winning the American Alliance of Museums' first prize for design in the category of magazine or scholarly journal.

Most gratifying for our staff was the debut of our Pandemic Oral History Project and the attendant press. Praised in the *New York Times* for "preserving this moment of pandemic and protest for the future," the project consists of 85 remote, short-form video interviews with individuals across the American art world, framed around responses to the dual pandemics of COVID-19 and racism. On a practical level, the project helped us work as a team in telework toward a common goal, while strengthening our relationships with artists, and building new ones. As a scholarly contribution, these firsthand accounts are a testament to the adaptability, interconnectedness, and diversity of the American art world.

We have completely transformed the manuscript reading room in our DC office. The new 825-square-foot space will be the welcoming in-person entry point to the world's largest collection of primary sources documenting the history of American art (and is a potential naming opportunity). Improvements include increased seating capacity

for researchers, enhanced security, easy access to born-digital records, and broad tables for consulting oversized materials.

Our collectors Josh T. Franco, Uchenna Itam, Jacob Proctor, and Matthew Simms acquired significant collections, most notably the papers of distinguished Yale School of Art painting and printmaking professor Robert Reed (1938–2014); Los Angeles Light and Space artist Laddie John Dill (b. 1943); New York-based cultural historian Michèle C. Cone (b. 1932); and the records of the Allan Stone Gallery. In mid-June we received the first installment of the Nancy Holt Estate records, an event that generated more press coverage than any other single acquisition since the Archives' founding in 1954.

This year we received major funding from the Alice L. Walton Foundation to digitize the papers of historically underrepresented artists, conduct new oral history interviews of Latino, African American, Asian American, and Native American artists, and launch a new podcast series. This support allowed us to fully transition to remote interviewing in response to the COVID-19 pandemic. We purchased state-of-the-art recording kits to send to interviewers and interviewees so that they could create high-quality audio and video oral histories. Our new podcast, *Articulated: Dispatches from the Archives of American Art*, draws on our incomparable collection of oral history interviews from 1958 to the present. Monthly episodes address a wide range of topics, from the New Deal arts initiatives to queer activism in response to the AIDS crisis, putting voices from the past in dialogue with today's experts.

On our social media platforms, we created engaging campaigns for National Poetry Month, Asian Pacific

**“One never knows what
is lucky in this world.
You just never know.
You know, the person
you meet on the corner,
the telephone call you
didn’t hear, those are
things that change your
life, as you find ten
years afterwards.”**

**A. HYATT MAYOR,
ORAL HISTORY INTERVIEW, 1969**

American Heritage Month, LGBTQ+ Pride Month, and National Hispanic Heritage Month. In celebration of Asian Pacific American Heritage Month, the team shared ten posts with content related to the artists Chunghi Choo, Yasuo Kuniyoshi, Seong Moy, Miné Okubo, and Toshiko Takaezu, among others. The Archives also collaborated with the Smithsonian Asian Pacific American Center to contribute to the #StopAsianHate website and cross-promoted resources on our social media platforms.

Our recent reassessment of our collecting strategies culminated in a revised Collections Stewardship Plan. This was a monumental effort that involved a wide range of staff across departments. The new plan establishes a set of clear collecting criteria across interrelated themes with an emphasis on shared and transparent decision making.

With our offices closed to the public, our Digitization-on-Demand service has flourished, up 184% over the previous year. To date we have digitized more than 100 linear feet of archival material, one folder at a time, an impressive statistic that proves the value of this service during a pandemic and beyond.

This year we had stunning success growing our board. Working closely with our nominating committee, we added five new trustees: Julia Gruen, Alexandra May, Amanda Quinn Olivar, Michael Stubblefield, and Migs Wright. These individuals bring a broad range of perspectives and experiences that will benefit the Archives now and in years to come. With these new additions, and with the stability of our board through 2025, we are in an especially strong position to meet the many exciting opportunities that lie before us.

While the Archives receives federal funding as part of the Smithsonian Institution, more than half of its annual operating budget derives from gifts, grants, and income from our endowments. To support important initiatives like our podcast and to remain a leader in the archival field, we rely on funding from individual donors and foundations. This year, we are deeply thankful to Alice L. Walton for her leadership gifts to the Archives of American Art. The Trustees and staff likewise join me in expressing gratitude to Amy Bermingham, Virginia and Norman Bobins, the Helen Frankenthaler Foundation, the Frederick Hammersley Foundation, Joyce Menschel, the Nina W. Werblow Charitable Trust, and Karen Gray-Krehbiel and John Krehbiel for their major gifts.

As I reflect on our just-closed fiscal year, we are enormously grateful to you, our most “exceptional friends,” for so generously supporting the Archives. The Gala Committee, under the leadership of George Merck with Jenny L. Williams, continues to be a source of strength and good ideas as we look forward to 2022. Our endowments over the past few years—particularly from the Terra Foundation for American Art and the Roy Lichtenstein Foundation (for digitization) and from Gilbert and Ann Kinney and the late Gerald Buck (for our New York and West Coast collecting positions), as well as major funding from the Alice L. Walton Foundation—have put us in a strong position and freed us to think more creatively and expansively about our future. You have been essential to our continued success. Thank you!

With gratitude,



Liza Kirwin
Interim Director

114,214

Digital images created,
corresponding to 75.6
linear feet of collections

78,310

Images created through
Digitization on Demand

17

Oral histories recorded

43

Collections donated

1,310

Oral history transcripts
made available online

155

Collections processed

193

Reproduction requests fulfilled

1,498,751

Page views on the AAA website

745

Linear feet of collections processed

134

Notable press mentions

36,503

Pages transcribed in the
Transcription Center

What is Feminist Art?

Opened November 26, 2019;
closed on March 13, 2020,
reopened to the public on
July 21, 2021.

The exhibition will remain up
through February 7, 2022.



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

Traveled to Rollins College
in Winter Park, FL, on view
from January 15 through
March 28, 2021.



Film-Makers Festival Oct. 12 & 13, Cinema Theatre 1122 N. Western

CLOCKWISE FROM TOP LEFT:

1 Tanya Aguiñiga response to "What is Feminist Art," June 25, 2019.
What is Feminist Art? questionnaire responses, 2019.

2 Installation view of *What is Feminist Art?* in the Lawrence A. Fleischman Gallery in Washington, DC.

3 Elizabeth Was mail art to John Held, Jr. John Held papers relating to mail art, 1973–2003.

4 Jay DeFeo mail art to Wallace Berman, 1965. Wallace Berman papers, 1907–1979, bulk 1955–1979.



October 19

Gilbert and Ann Kinney New York Collector Jacob Proctor participated on the panel “Celebrating Art in General: New Social Environment #154,” organized by *The Brooklyn Rail*.

October 28

Arlene and Robert Kogod Secretarial Scholar for Oral History Ben Gillespie, presented “Drawn Conclusions: Women and Scientific Illustration,” for the symposium *American Women of Science: Recovering History, Defining the Future*, sponsored by the Smithsonian American Women’s History Initiative.

November 19

Archives of American Art Journal executive editor Tanya Sheehan participated in “American Art Journals 2020: A roundtable Discussion,” organized by the University of Arkansas.

January 7

National collector Josh T Franco presented “Ingrid Wiegand and Julie Finch: On Loft Life and Space-Marking in the 1970s” for the Smithsonian’s *Viewfinder* series.

February 1

For a select group of donors, the Archives convened artists Allana Clarke, Ken Gonzales-Day, and Cannupa Hanska Luger for a virtual conversation about their participation in the Pandemic Oral History Project. Ben Gillespie, Arlene and Robert Kogod Secretarial Scholar for Oral History and Josh T Franco, national collector, guided the discussion.

March 18

Interim director Liza Kirwin and Ben Gillespie, Arlene and Robert Kogod Secretarial Scholar for Oral History, joined artist Wendy Red Star and moderator Beth Finch for a “Lunder Institute Talk” focused on the Archives’ Pandemic Oral History Project.



LEFT TO RIGHT: Beth Finch, Wendy Red Star, Liza Kirwin, and Ben Gillespie in conversation at a “Lunder Institute Talk” about the Archives’ Pandemic Oral History Project, March 18, 2021.

March 31

Archivist Jennifer Neal participated in the Archivists Round Table of Metropolitan New York’s panel, “One Year of Documenting the Pandemic in New York City,” where she presented on the Archives’ Pandemic Oral History Project.

May 1

Archivist Rayna Andrews chaired the panel “Adapting Technologies/ Contextualizing Knowledge: Alternative Approaches to the Archive,” for the symposium *Practitioner: Archival Futures in an Age of Transformative Change*, sponsored by the Archivists Round Table of Metropolitan New York.

May 14

Trustee George Merck and his wife Lauren Layne Merck led a virtual tour of their collection at their Palm Beach, FL, home in conversation with Matthew Simms, the Archives' Gerald and Bente Buck West Coast Collector.



Trustee George Merck leading a virtual tour of his collection at his home in Palm Beach, FL, May 14, 2021.

June 4

Trustee Bennie Johnson hosted a virtual event dedicated to artist Emma Amos, including a conversation between Shawnya L. Harris, the Larry D. and Brenda A. Thompson Curator of African American and African Diasporic Art at the Georgia Museum of Art, and Uchenna Itam, the Archives' curator of African American manuscripts, which featured a tour of the exhibition *Emma Amos: Color Odyssey* at the Georgia Museum of Art and a first look at the artist's papers.



TOP TO BOTTOM: Shawnya L. Harris and Uchenna Itam in conversation during a virtual tour of *Emma Amos: Color Odyssey*, June 4, 2021.

July 9

National collector Josh T Franco presented "Latinx Presence in the Archives of American Art" for the Smithsonian's Latino Museum Studies Program.

August 12

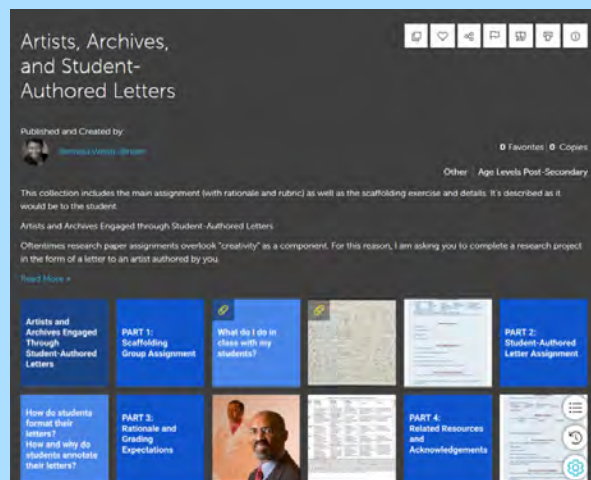
Archivist Rayna Andrews gave a presentation about the Archives' African American Collecting Initiative, funded by the Henry Luce Foundation, and her role as processing archivist to a class at the California Rare Book School.

September 14

Interim director Liza Kirwin and head of collections processing Erin Kinhart joined design historian Alexa Griffith Winton and Susan Brown, associate curator and acting head of textiles at Cooper Hewitt, Smithsonian Design Museum, for a virtual program, "The Thread of the Story: the Dorothy Liebes Papers." The event celebrated new research on Liebes, the digitization of her papers, and a Liebes retrospective exhibition that will open at Cooper Hewitt in 2023.

Teaching with Primary Sources

This summer, with funding from the Dedalus Foundation, the Archives refined and scaled-up its [Teaching with Primary Sources](#) program (est. 2019) by offering Zoom-based workshops to two cohorts of art history professors. Our teachers developed innovative assignments for integrating archival material into undergraduate courses with the intent of enhancing student engagement and building critical thinking skills. Through this program we have increased the number of schools, students, and teachers using our collections online with a special focus on primary sources for the study of Latino, African American, Asian American, Native American, and women artists.



A Teaching with Primary Sources assignment by Bernida Webb-Binder, Assistant Professor, Art History and Curatorial Studies, Spelman College, "Artists, Archives, and Student-Authored Letters," published on the Smithsonian Learning Lab.

“Given that I teach in San Marcos, Texas, I had never thought that using the Archives of American Art for my classes was a possibility. With the increase in digitized collections, my students now have the opportunity to begin to think about history and its mediation in completely new ways. I am so excited for them to explore these one-of-a-kind collections.”

ERINA DUGANNE, PROFESSOR OF ART HISTORY AT TEXAS STATE UNIVERSITY

Unboxed Lunch

On December 16, 2020, the Archives launched a new virtual program, Unboxed Lunch. Designed to attract a broad, diverse lunchtime audience, Unboxed Lunch relies on an element of surprise and curiosity, with a staff member “unboxing” a newly acquired collection live online. It is a perfect platform to talk about new collections, start new conversations about our work, and field questions from the audience throughout the 30-minute program.

December 16: Emil Milan papers

January 29: Art in General records

February 25: Nela Arias-Misson papers

March 26: Howard Kanovitz papers

April 15: Frederick Hammersley papers and Hammersley Foundation records

May 24: Michèle Cone papers

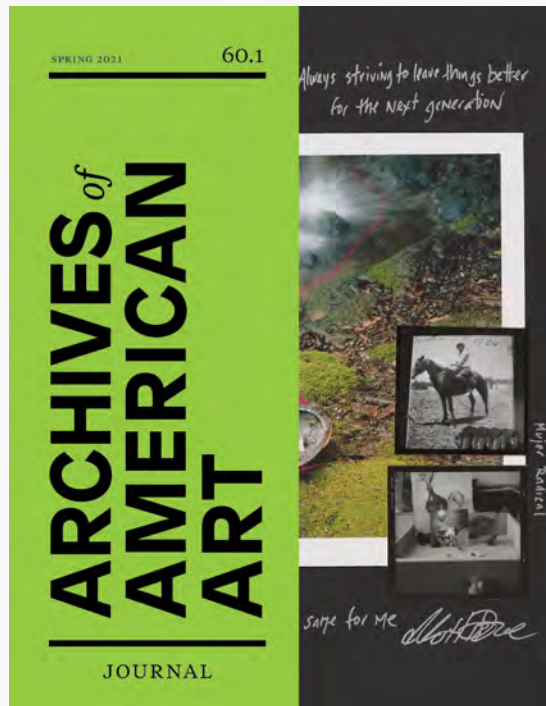
June 25: Women & Their Work records

July 30: Dudley Huppler papers

September 10: Herman Rose papers



Unboxed Lunch invitation, July 30, 2021.

***Archives of American Art Journal***

Volume 60, Number 1, Spring 2021

Volume 60, Number 2, Fall 2021

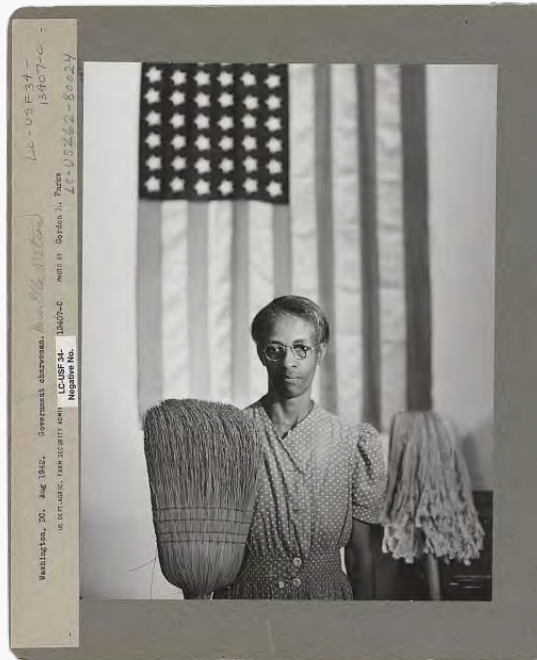
Our Spring 2021 issue of the [Archives of American Art Journal](#) focused on feminism and archives and featured scholarly and artistic responses to the dual pandemics of COVID-19 and systemic racism. We convened nine scholars—a diverse cross-section of the field—to consider what role the Archives can play in the pandemic. Each participant contributed a short essay, drawing from or highlighting some aspect of the Archives in their response to the social and political challenges of the current moment.

In Fall 2021, the journal featured New Research articles on the New-York Sketch Club, Cuban American artist Ana Mendieta, and the Black art collective AfriCOBRA. The issue also included commissioned contributions from William College Museum of Art curator Kevin M. Murphy on illegibility in the Archives and from Jennifer Liese, director of the RISD Center for Arts & Language, on the genre of the artist's talk.

The *Archives of American Art Journal* continues to lead the field, this year winning the American Alliance of Museum's first prize for design in the category of magazine or scholarly journal.

Articulated: Dispatches from the Archives of American Art

In August 2021, the Archives launched a new podcast series, [*Articulated: Dispatches from the Archives of American Art*](#), which brings our unparalleled oral history collection to new audiences. Monthly episodes address a wide range of topics, from the New Deal arts initiatives to queer activist art in response to the AIDS crisis, putting the voices of history into dialogue with today's experts. Beyond making our primary sources more accessible and approachable, the podcast also represents a new frontier in the Archives' programming while generating new collaborative possibilities. *Articulated* is supported by the Alice L. Walton Foundation.



CLOCKWISE FROM TOP LEFT:

1 Gordon Parks, Washington, D.C. Government Charwoman (Ella Watson), photograph, 1942. Library of Congress: LC-USF34-013407-C. Parks's 1964 oral history is featured in *Articulated*, season 1, episode 3, "Issues of Labor and Equity."

2 Neda Al-Hilali with her outdoor installation *Beach Occurrence of Tongues*, 1975. Neda Al-Hilali papers, circa 1960–1995. Al-Hilali's 2006 oral history is featured in *Articulated*, season 1, episode 8, "The Preservation and Maintenance of Cultural Heritage."

3 Alex Fialho, programs director for Visual AIDS in New York City, and artist Carrie Yamaoka at the symposium *Visual Arts and the AIDS Epidemic*, Archives of American Art and Whitney Museum of American Art, 2018. Filip Wolak, photographer. Yamaoka's 2016 oral history, conducted by Fialho, is featured in *Articulated*, season 1, episode 6, "I am a Lesbian and Proud: the AIDS crisis, community, and queer visibility."

April 30, 2020–August 1, 2021

Senga Nengudi: Topologies

ITEMS LENT: Four drawings by Nengudi and an announcement for a show at Gallery 32 featuring Nengudi, all from Nengudi's papers.

VENUES: Städtische Galerie im Lenbachhaus und Kunstbau, Munich, Germany, September 17, 2019–January 19, 2020; Museu de Arte de São Paulo (MASP), São Paulo, Brazil, October 13–November 15, 2020; The Denver Art Museum, Denver, CO, December 6, 2020–April 11, 2021; Philadelphia Museum of Art, Philadelphia, PA, April 29–August 1, 2021.

November 7, 2020–May 31, 2021

Shaping the Future. Environments by Aleksandra Kasuba

ITEMS LENT: Writings and sketches by Kasuba from her papers.

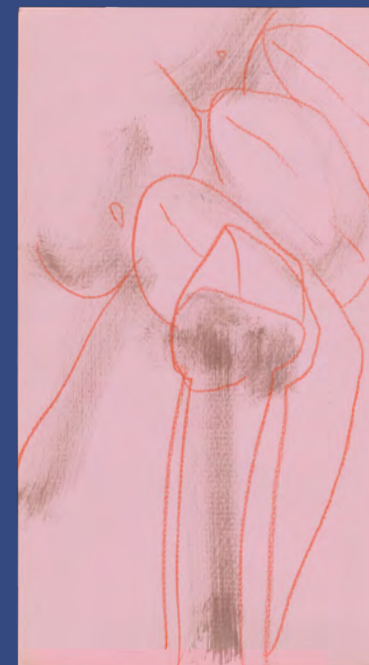
VENUE: Lithuanian National Museum of Art, Vilnius, Lithuania

July 9, 2021–September 25, 2022

Alma W. Thomas: Everything is Beautiful

ITEMS LENT: Photographs and works of art from the Alma Thomas papers.

VENUES: Chrysler Museum of Art, Norfolk, VA, July 9–October 3, 2021; The Phillips Collection, Washington, DC, October 30, 2021–January 23, 2022; Frist Art Museum, Nashville, TN, February 25–June 5, 2022; and The Columbus Museum, Columbus, GA, July 1–September 25, 2022.



CLOCKWISE FROM TOP LEFT:

1 Aleksandra Kasuba, *Rendering of a Village*, September 1986. Aleksandra Kasuba papers, circa 1900–2019, bulk 1960–2010. From *Shaping the Future. Environments by Aleksandra Kasuba*.

2 Entryway signage including image of Alma Thomas in her studio, circa 1968. Ida Jervis, photographer. Alma Thomas papers. From *Alma W. Thomas: Everything is Beautiful*, here installed at the Chrysler Museum of Art.

3 Senga Nengudi, sketch of figure on pink paper, 1977. Senga Nengudi papers, 1947, circa 1962–2017. From *Senga Nengudi: Topologies*.

July 10, 2021–January 8, 2023

Bob Thompson: The House is Mine

ITEMS LENT: Thompson's artist statement, brochures, photographs, and the artist's personal photograph album, all from his papers.

VENUES: Colby College Museum of Art, Waterville, ME, July 10, 2021–January 9, 2022; Smart Museum of Art, Chicago, IL, February 10–May 15, 2022; High Museum of Art, Atlanta, GA, June 18–September 11, 2022; and Hammer Museum Los Angeles, CA, October 9, 2022–January 8, 2023.

September 15, 2021–April 30, 2022

This Must Be the Place: Latin American Artists in New York, 1965–1975

ITEMS LENT: Photograph of reproductions of destroyed murals by Brigada Ramona Parra, a flyer that reads "Come Help Recreate Chilean People's Mural," and a publication Murals for the People of Chile, by Eva S. and James D. Cockcroft from the Lucy Lippard papers.

VENUE: The Americas Society, New York, NY

September 29, 2021–February 13, 2022

Jasper Johns: Mind/Mirror

ITEMS LENT: Letters from Johns to Leo Castelli and a list of works by Johns destroyed in a fire at his South Carolina home and studio in 1966 from the Leo Castelli Gallery records.

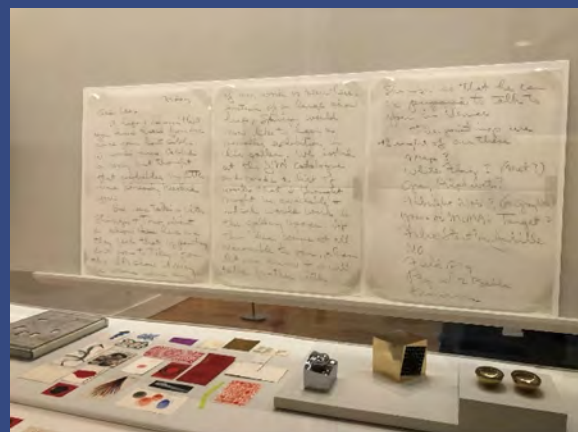
VENUES: Whitney Museum of American Art, New York, NY and Philadelphia Museum of Art, Philadelphia, PA

September 25, 2021–February 20, 2022

Horace Pippin: War and Racism

ITEMS LENT: Horace Pippin's illustrated memoir of his WWI experiences, from the Horace Pippin notebooks and letters.

VENUE: Trout Gallery at Dickinson College, Carlisle, PA



CLOCKWISE FROM TOP LEFT:

1 A page from Bob Thompson's photograph album with images from 1961. Bob Thompson papers, 1949–2005. From *Bob Thompson: The House is Mine*.

2 Horace Pippin's illustrated memoir of his WWI experiences. Horace Pippin notebooks and letters, circa 1920. From *Horace Pippin: War and Racism*.

3 Letter from Jasper Johns to Leo Castelli Gallery records, circa 1880–2000, bulk 1957–1999. From *Jasper Johns: Mind/Mirror*, here installed at the Philadelphia Museum of Art.

Nela Arias-Misson papers, 1916–1984

Art in General records, 1981–2020

Ken Cory papers, circa 1960–1990

Laddie John Dill papers, 1960–2015

Frederick Hammersley Foundation records,
circa 1860–2009

Lynda Roscoe Hartigan papers, circa
1970–circa 2000

Howard Kanovitz papers, circa 1950–2009

Marjorie Kreilick papers, 1948–2018

James Melchert papers, 1950–2021

Chiura Obata papers, 1930–1975 (addition)

Nancy Holt Estate records, circa 1960–circa 2001

Herman Rose papers, 1945–2007

Wiegand Gallery records, 1975–2019

Women & Their Work records, 1977–2015

Connie Zehr papers, 1960–2020

CLOCKWISE FROM TOP LEFT:

1 Promotional brochure for a tour of Japan led by Chiura Obata, sponsored by the American Orient Travel Corporation, Autumn 1964. Chiura Obata papers, 1891–2000, bulk 1942–1945.

2 Nancy Holt, circa 1960. Photographer unknown. Nancy Holt Estate records, 1960–circa 2001.

3 Nela Arias-Misson painting in Central Park, 1946. Photographer unknown. Nela Arias-Misson papers, 1916–1984.



Interviews Conducted

Joe Feddersen	Julia Santos Solomon
G. Peter Jemison	Wendy Red Star
James Lavadour	Leo Tanguma & Jeanne Stanford Tanguma
William Weller Leavitt	
Juane Quick-to-See Smith	Krzysztof Wodiczko

“I think the message that we have to impart—and when I say we, I’m talking about all Native Americans... is something that this country needs to hear. I feel that there is a lack of a spiritual underpinning in a way, that is—what would I call it? Real and deep.”

G. PETER JEMISON, 2021



Juane Quick-to-See Smith during her oral history interview, August 24–25, 2021.

“I am a storyteller. Everything has a story in it and tells something about Native life or Native ideology or, our know, something about our connection to the earth. Every story counts as something, as some important idea about Native Americans.”

JUANE QUICK-TO-SEE SMITH, 2021

Allan Stone Galleries, Inc.,
via Olympia Stone, Heather
Stone, Claudia Stone,
Allison Stabile, Jessie
Stone, and Jeremy Stone,
authorized representatives.

Jacki Apple

Art in General via Irene
Shum, Executive Director

Melanie Arwin

Avis Berman

Graham Boettcher

Svea Bogue

Tom Bolles

Judith Borne

Wilbur Burnham

Mary Carpenter

Laura Carr

Judith Childs

James Cohan

Michèle Cone

Beverly Cory

Laddie John Dill

Doug Edge

Danforth Fales

Penny Fearon

Gertrude Ferguson

Bruria Finkel

Audrey Flack

Frederick Hammersley
Foundation via
Kathleen Shields

Kay Hillery

Elaine Galen

Dorothy Goldeen

Nancy Goldring

Barry Gordon

Barbara Grossman

Lynda Roscoe Hartigan

Marilyn Henrion

Kimi Kodani Hill

Wendy Fern Hutton

Phil Jurus

Enid Klass

Kei Kodani

Mia Kodani

Cal Kowal

Marjorie Kreilick

Cynthia LeRoy

Robin Liebes

Lisa Lipofsky-Valenzuela

Peter Lister

Marcelo Llobell

Nancy Lundquist

Raffaele Malferrari

Emmanuel Martinez

Flor Mayoral

Melanie McGauran

William McNaught

James Melchert

Deborah Meyer

Ted Mills

Jeff and Nekaya Nachman

Nancy Holt Estate

Amy Newman

Jonathan Oakleaf

Carolyn Oldenbusch

Elaine Penske

Elaine Piraino-Holevoet

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Ty West

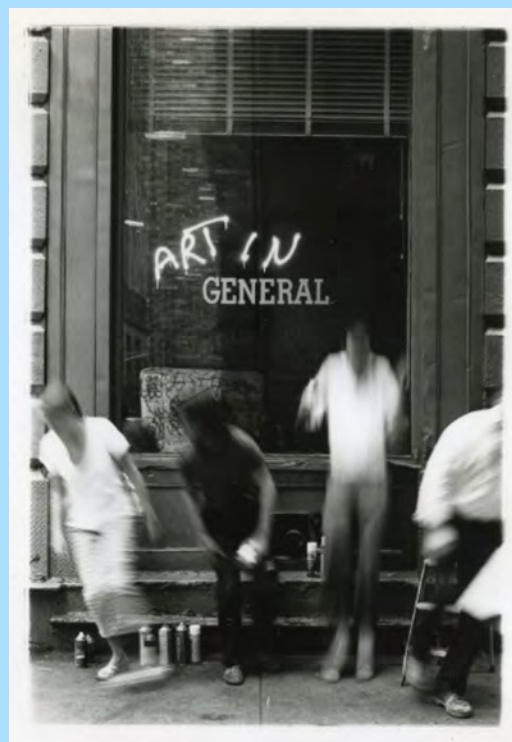
Gregory White

Women & Their Work via
Chris Cowden

Nancy Edelman Work

Connie Zehr

Elyn Zimmerman



CLOCKWISE FROM TOP LEFT:

1 Exterior view, Art in General, 79 Walker Street, 1981. Photographer unknown. Art in General records.

2 Photograph of Ilene Segalove, circa 1984. Photographer unknown, Ilene Segalove papers.

3 Flier, "Passages, A Multi-Arts Environment" at Laguna Gloria Art Museum grounds, circa 1980. Women & Their Work records, circa 1977–2015.

Archives of American Art wishes to thank the following donors for their support between October 1, 2020 and September 30, 2021.

\$500,000 or more

Alice L. Walton Foundation

\$50,000–\$99,999

Frederick Hammersley Foundation

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* Deceased



Louise Nevelson, circa 1974. Photograph by Ara Guler. Louise Nevelson papers, circa 1903–1982.

\$1,000–\$2,499

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and Mr. Michael Rosenfeld

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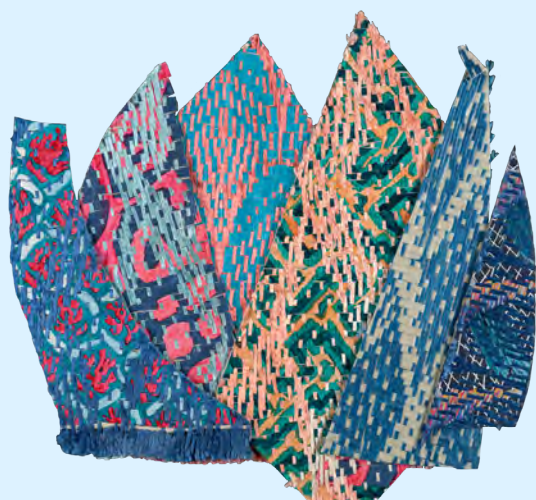
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Lia Cook, sample for "Crazy Quilt" series, 1980s. Lia Cook papers, 1968–2012.

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LEFT TO RIGHT: Red Grooms, Mimi Gross, Pete Stanley, Anne Dane, and Katharine Kean (in striped shirt), Florence, Italy, July 1961. Photograph by Paul Suttman. Paul Suttman papers.

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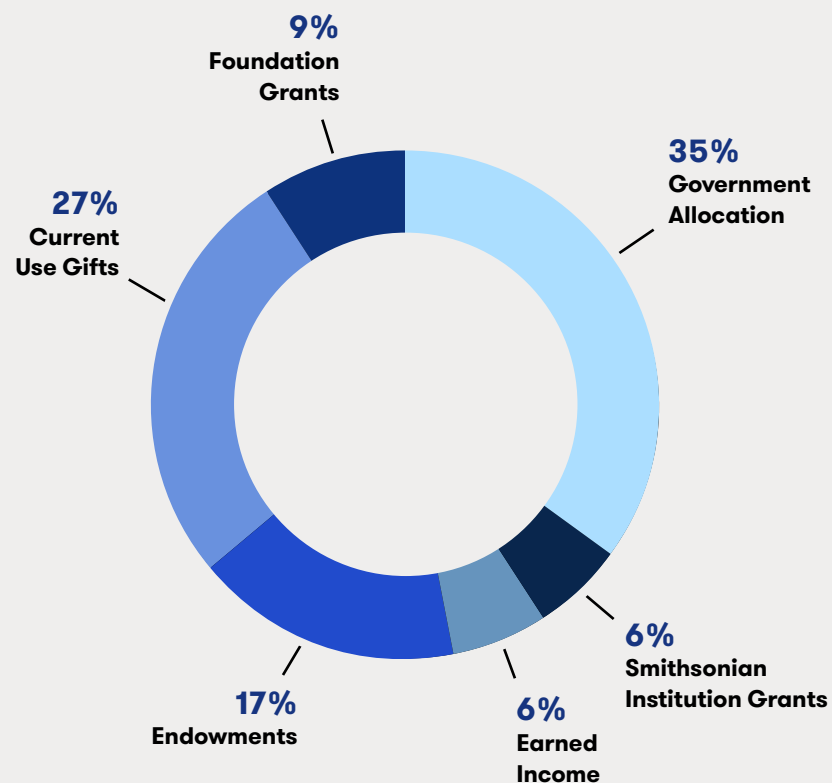
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Robert Irwin, 1977. Photograph by Mimi Jacobs. Photographs of artists taken by Mimi Jacobs, 1971–1981.

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COVER

TOP ROW, LEFT TO RIGHT:

1 Oscar Bluemner, color studies of snow, colored pencil, 1931.
Oscar Bluemner papers, 1886–1939.

2 Arthur Dove watercolor, circa 1930. Arthur and Helen Torr Dove
papers, 1905–1975.

3 Georgia O'Keeffe, circa 1920. Photograph by Alfred Stieglitz.
Miscellaneous photographs collection, circa 1845–1980.

4 Shiro Ikegawa in a pool, date unknown. Photographer
unknown. Shiro Ikegawa papers, circa 1950–1998.

5 Kate Steinitz's travel ephemera from trip to Switzerland and
Italy, 1966. Kate Steinitz papers, circa 1910–2002.

MIDDLE ROW, LEFT TO RIGHT:

1 George Stout, diary of his military service in the Monuments,
Fine Arts, and Archives section of the U.S. Army in WWII, diary
#2, October 1944 to June 1945. George Leslie Stout papers, 1855,
1897–1978.

2 Carroll Harris Simms with his model for *African Queen Mother*,
1964. Lloyd Koenig, photographer. Carroll Harris Simms papers,
1945–1980.

3 Harry Bowden, painting on board titled *Suggestion for a Mural*,
circa 1936. Harry Bowden papers, 1922–1972.

BOTTOM ROW, LEFT TO RIGHT:

1 Marie Romero Cash, preparatory sketch for a retablo, circa
1980. Marie Cash Romero papers, circa 1985.

2 Louise Nevelson (fourth from left) with her teammates in their
school basketball team portrait, 1913. Louise Nevelson papers,
circa 1903–1982.

3 Joan Semmel, source photograph for her painting *Cross-over*,
circa 1979. Joan Semmel papers, 1949–2013.

4 Ed Clark with one of his paintings, circa 1990. Photographer
unknown. Ed Clark papers, 1923–2017

*All images are from the collections of the
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