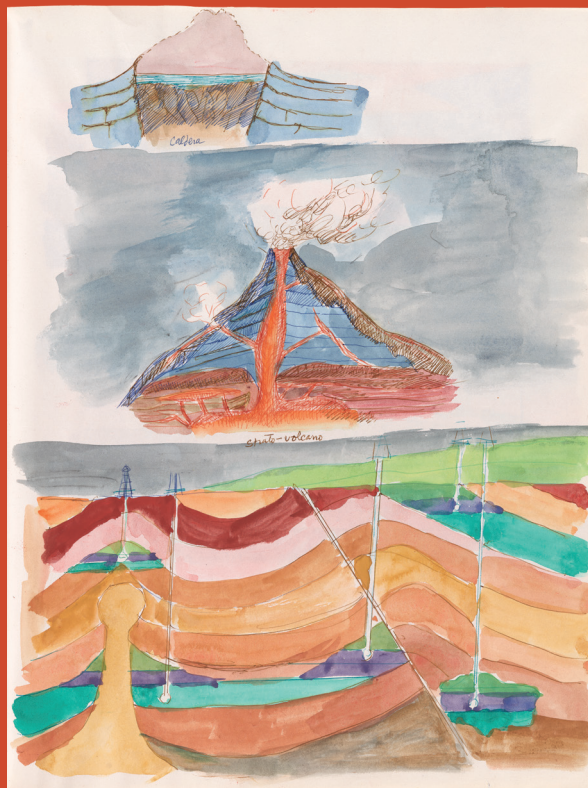




My dear Mrs. Whitney:  
 Have you lost patience, lost faith in me entirely?  
 Sometimes I think I have. But I have had a bad, discour-  
 aging winter, and have been very blue about my work.  
 The decoration for the hall opposite the fire place was  
 finished long, long ago, but the other end seemed so very  
 wrong that I've begun again on a new clean canvas.  
 It took some courage to take the step, but Oh, I am glad  
 I did it, for I know now what was the trouble and feel sure  
 of success. With so many, many figures, it is a big problem,  
 but most interesting, but your patience?  
 Sincerely, Maxfield Parrish:



Cedar Rapids Ia Oct 28-1930  
 Hurray!  
 Two paintings of mine in the American show - "Stone City" and "American Native".  
 This is the maximum and only a few make it each year.  
 I am having photos of the two made in the Art Institute and will get them shown off in next week. I intend to have



Archives

OF

American

Art

Smithsonian

Annual Report

OCTOBER 1, 2021-SEPTEMBER 30, 2022



DEAR FRIENDS,

Thank you for making fiscal year 2022 (October 1, 2021 to September 30, 2022) another remarkable year for the Archives of American Art. From acquiring 67 new collections and making 215 finding aids available online (a new record), to reopening our beautifully renovated DC reading room and offices, this year is one of tremendous growth and achievement. In these pages, you will find highlights of the Archives of American Art’s accomplishments made possible, in large part, by friends and donors like you.

As I look back on this year, our special event on December 16, 2021, celebrating the acquisition and conservation of George Leslie Stout’s WWII diaries, stands out. This event, organized by our associate director for advancement, Jenny L. Williams, was hosted by German Ambassador Emily Haber at her residence in Washington, DC. Ambassador Haber’s home was an appropriately distinguished setting to thank our donors, to honor Stout’s service and the heroism of the Monuments Men, and to underscore the value of preserving our cultural heritage. Smithsonian Secretary Lonnie G. Bunch III, and Ambassador Haber gave remarks. Stout’s diaries, in which he recorded his movements through Europe in 1944 and 1945, discovering and recovering looted treasures stockpiled by the Third Reich, were on display, along with the Congressional Gold Medal that was awarded to the Monuments Men in 2015 and held in trust at the Archives of American Art.

This year we digitized the papers of land artists Robert Smithson and Nancy Holt. We are pleased to announce that this most-requested collection is now available online. Our collecting efforts are almost back to normal, post-pandemic. New notable collections include the papers of painters

Audrey Flack and Robert Bechtle, art writers Robert Hughes and Kim Levin, collector Hester Diamond, and director emeritus of the Museum of Arts and Design Paul J. Smith, among others.

In many ways, 2022 was “the year of the woman” at the Archives of American Art. For our podcast, *Articulated*, we launched a new six-part series, “Between Artists,” featuring women artists responding to, and in conversation with, past voices from the Archives’ oral history collection. The Fall 2022 issue of the *Archives of American Art Journal* was all about women, including an article by Grace Kuipers on Flo Allen, a Bay Area artists’ model and labor activist. Among our fundraising successes, we were awarded six separate grants from the Smithsonian American Women’s History Initiative to support conservation, processing, and digitization, as well as improved access to oral history transcripts. We are honored to hold the papers of more women artists than any other archive or special collection in the world, and these projects shine a bright light on one of our great strengths.

What’s more, we joined the Cooper Hewitt, Smithsonian Design Museum on a successful proposal to fund a research assistant who will explore the lives of women who worked in the studio of textile designer Dorothy Liebes. This research enhances our knowledge of Liebes’s network and will contribute to a major exhibition, *A Dark, a Light, a Bright: The Designs of Dorothy Liebes*, opening at the Cooper Hewitt in July 2024. The Archives was also part of a multi-unit award to digitize audio visual materials across the Smithsonian. Our piece of that proposal will fund the digital preservation of audio and video recordings among the papers of feminist artist Nancy Spero.



Ursula von Rydingsvard with *URODA*, at her fabrication studio in Greenpoint, Brooklyn, 2015. Photograph by Jerry L. Thompson. Jerry L. Thompson papers.

Letter from the Interim Director



Paulus Berensohn, circa 2010. Photographer unknown. Paulus Berensohn papers.

In May, we held a Computer Art Study Day, supported by the Terra Foundation for American Art. This convening, organized by Josh Franco, brought together key stakeholders in preserving the history of computer art, including artists, art historians, and a broad range of museum professionals from the US, Canada, and Germany. The expansive conversations helped us gain new clarity around the challenges of preserving this often-elusive historical record.

Thomas Edwards, with assistance from Lewis Tio, produced the Archives’ first compressive guide to our Asian Pacific American holdings. This publication lays the groundwork for a new federally funded, five-year collecting initiative, beginning in 2023 with substantial support from the Smithsonian Asian Pacific American Center.

Now more than ever, our oral history program is focused on recording diverse life stories and points of view. Recent highlights include interviews of filmmaker Erika Beckman, Navajo textile artist D. Y. Begay, African American painter and educator Nanette Carter, painter Walton Ford, Chicana printmaker Ester Hernandez, and photographer David Levinthal.

We look forward to the re-opening of the Lawrence A. Fleischman Gallery in the Donald W. Reynolds Center, now in a new and improved location. The inaugural exhibition in the new space will feature highlights from our collections selected by the Archives staff.

For board of trustees news, in March we celebrated Bridget Moore’s official transition from board chair to trustee emerita and marked George Frederick Mead Merck’s first official day as the new chair of the board. Since joining us in 2017, George has been a remarkable advocate. In addition to his consistent presence and valued input, he has ably led the gala committee, finding fresh ways to boost our largest annual fundraising event. We also welcomed Diane Fogg back on the board and new trustee Jessica Stafford Davis. Amanda Quinn Olivar worked with us to produce a sensational virtual program on March 4, in partnership with the Bakersfield Museum of Art, highlighting her family’s art collection and the Archives’ strong history of collecting the papers of West Coast artists.

You are a huge part of making all this possible. Your generosity helps enable much of our important work, and we are grateful. Thank you!

Liza Kirwin  
Interim Director

Year In Review

79,187

Digital images created, corresponding to 67.6 linear feet of collections

68,803

Images created through Digitization on Demand

25

Oral histories recorded

67

Collections donated

215

Finding aids made available online

117

Oral history transcripts made available online

262

Collections processed

1,506,212

Page views on the AAA website

1,164

Linear feet of collections processed

129

Notable press mentions

48,126

Pages transcribed in the Transcription Center



## October 14

Oral history archivist Jennifer Snyder co-chaired a town hall session about the revised Oral History Association’s publication *Archiving Oral History: Manual of Best Practices*, at the OHA annual meeting in Los Angeles.

## October 14

Archivist Rayna Andrews participated in the virtual panel “Black Art Librarians: Vision and Image,” at the conference *BLACK PORTRAITURE[S]: Absent/ed Presence*, hosted by the Agnes Etherington Art Centre, Queen’s University, Kingston, Ontario, Canada.

## October 21

Interim director Liza Kirwin participated in a virtual panel, “What does it take to build an archive?” sponsored by the ArtCenter College of Design, in Pasadena, CA.

## November 5

As part of the 2021 CraftNOW symposium in Philadelphia, Liza Kirwin led a conversation with former Archives trustee Helen W. Drutt English about her life experience at the center of the contemporary craft world.

## November 5

Head of collecting Josh T Franco and registrar and collections manager Susan Cary hosted a workshop on archival policies and procedures for the Association of Registrars and Collections Specialists’ annual conference.

## December 16

German Ambassador to the United States Emily Margarethe Haber hosted the Archives of American Art, Smithsonian Secretary Lonnie G. Bunch III, and special guests for a reception at her residence in celebration of the recently acquired World War II diaries of Monuments Man George Leslie Stout.



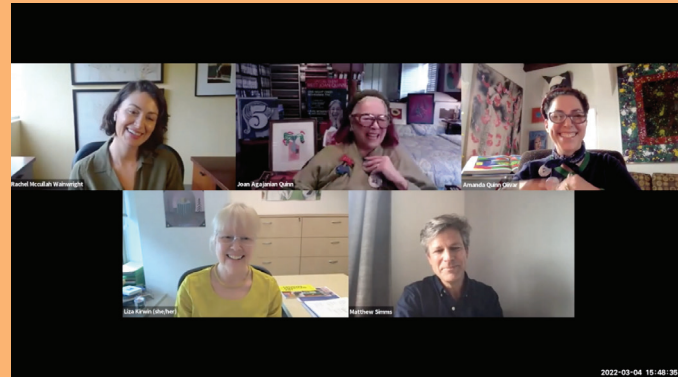
Liza Kirwin with Secretary Lonnie G. Bunch, III, his wife Maria Marable-Bunch, and German Ambassador Emily Margarethe Haber at the December 16 event.

## February 2

Jennifer Snyder participated in a panel about conducting oral history interviews as part of the Master of Arts in Public History program at the University of Arkansas at Little Rock.

## March 4

Gerald and Bente Buck West Coast Collector Matthew Simms joined trustee Amanda Quinn Olivar, her mother Joan Agajanian Quinn, and curator Rachel McCullah Wainwright for a collaborative virtual event showcasing the exhibition *On the Edge: Los Angeles Art, 1970s–1990s*, from the Joan and Jack Quinn Family Collection at the Bakersfield Museum of Art and related material in the Archives’ collections.



Rachel McCullah Wainwright, Joan Agajanian Quinn, Amanda Quinn Olivar, Liza Kirwin, and Matthew Simms during *On the Edge*, the Archives’ virtual collaboration with the Bakersfield Museum of Art, March 4, 2022.



Elsa Flores, portrait study, annotated: “La Santisima Joan Quinn—Patron Saint to the Arts, Elsa Flores ’96, painted photo xerox.” Carlos Almaraz and Elsa Flores papers. Featured in the March 4 event.



### March 25

Head of collecting Josh T Franco moderated the panel “Artistic Communities in New York,” as part of the virtual conference *This Must Be the Place: Latin American Artists in New York, 1965–1975*, sponsored by the Americas Society in New York City.

### April 1

Josh T Franco presented on DC artists in the Archives of American Art at the DC Public Library’s Think-In on local art at the Martin Luther King Jr. Memorial Library.

### April 13

Digital initiatives archivist Jess Purkis was a speaker at the Smithsonian Transcription Center’s *One Million Pages* celebration.

### April 25

Jess Purkis presented at a virtual transcribe-a-thon for 4,000 volunteers focused on the Archives’ resources, cohosted by the Smithsonian Transcription Center and Bank of America.

### May 2

Liza Kirwin presided over an afternoon symposium and panel discussion, “New Research, Collaborations, and Provenance Resources,” a reunion of the German/American Provenance Research Exchange Program (PREP), co-hosted by the Embassy of the Federal Republic of Germany and the Archives of American Art, at the Embassy in Washington, DC. The gathering honored former Smithsonian senior program officer Jane Milosch, director of the PREP program, who was awarded the Cross of the Order of Merit of the Federal Republic of Germany for her efforts to identify art confiscated by the Nazis during World War II.

### May 19-20

Josh T Franco led a Computer Art Study Day, supported by the Terra Foundation for American Art, at the Archives’ headquarters in Washington, DC. The convening gathered key stakeholders in preserving the history of computer art, including artists, art historians, and a broad range of museum professionals from the US, Canada, and Germany.



Josh T Franco and artist Fred Truck review items from his papers on a behind-the-scenes tour of the Archives’ storage for Computer Art Study Day, May 19–20, 2022.

### May 31

Josh T Franco participated in a closed-door convening of artists, scholars, and writers at the Museo del Barrio, New York City, to generate new methods of approaching the theme of “Expanded Graphics” at the museum.

### June 6

As part of our public programming to celebrate the Archives’ newly renovated reading room, Liza Kirwin, Josh T Franco, and Gil and Ann Kinney New York Collector Jacob Proctor participated in a panel discussion, “Past, Present, and Future: Collecting for the Archives of American Art,” moderated by Ben Gillespie, Arlene and Robert Kogod Secretarial Scholar for Oral History.



The Archives’ new reading room, June 2022.

### June 14

Josh T Franco participated in the panel “Research-Subjects Ancestors” as part of *Engaging Latinx Art: Methodological and Pedagogical Approaches*, a National Endowment for the Humanities’ Summer Institute hosted by the Museum of Fine Arts, Houston.



A new mural in the Archives’ renovated office space, June 2022.



Ben Gillespie, Liza Kirwin, Josh T Franco, and Jacob Proctor at our June 6 panel discussion.



## August 5

Liza Kirwin hosted a gathering of 25 cultural heritage professionals from the Army Reserve and international military personnel who were participating in the Army Monuments Officer Training program. She presented diaries, letters, photographs, and other original documents of the Monuments Men, as well as the Congressional Gold Medal awarded to them in 2015. This event was sponsored by the Smithsonian Cultural Rescue Initiative.



**LEFT AND ABOVE:** Participants in the Army Monuments Officer Training program visit the Archives to see the papers of Monuments Men who served in World War II.

## September 6

Liza Kirwin virtually visited Linda Merrill’s art history class at Emory University to talk about painter Edmund Tarbell in Paris in the 1880s, and the adventure of acquiring his papers. Dr. Merrill, a former curator of American art at the Freer, is senior lecturer and director of undergraduate studies in art history at Emory.

## September 8

Josh T Franco participated in a live event with Devon Dikeou, *Archive Live: Unpacking the Archives of Devon Dikeou with Josh T Franco*, at the Dikeou Collection in Denver, CO.



Josh T Franco and Devon Dikeou in Denver, CO, September 8, 2022.

## Unboxed Lunch

The Archives virtual program, Unboxed Lunch, is now in its second season. 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.

October 22: Robert Pincus-Witten papers

November 19: Mel Casas papers

December 15: Susan Schwalb papers

January 21: Rimer Cardillo papers

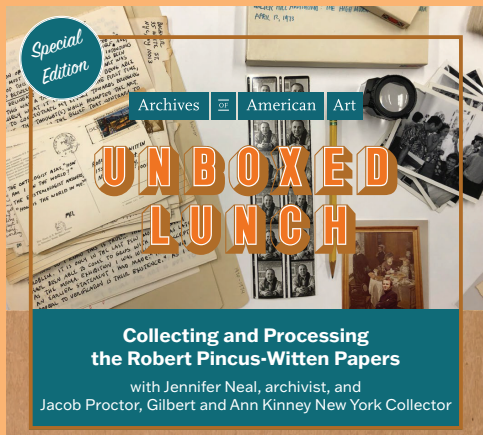
February 18: Elyn Zimmerman papers

March 18: Robert Hughes papers

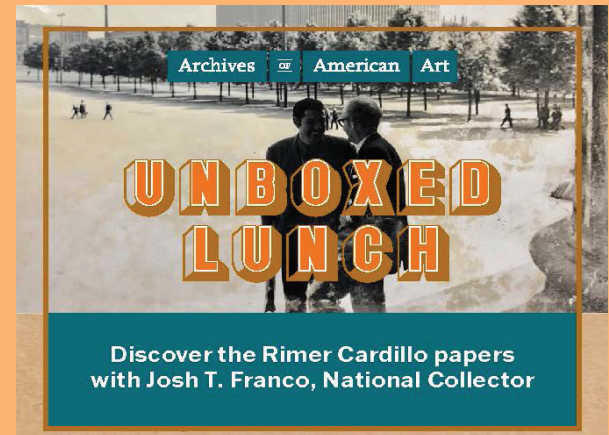
April 22: Lily Yeh papers

June 24: Marie Romero Cash papers

September 16: Roberta Allen papers



Unboxed Lunch invitation, October 22, 2021.



Unboxed Lunch invitation, January 21, 2022.



Unboxed Lunch invitation, September 16, 2022.





**Archives of American Art Journal**  
Volume 61, Number 1, Spring 2022  
Volume 61, Number 2, Fall 2022

In early March, the Spring 2022 journal debuted online and in print. The issue tackled wide-ranging subject matter including the historiography of French impressionism, nonbinary approaches to sex in midcentury painting, and public art that represents the US-Mexico border. It also included a suite of original art works by Mary Lum inspired by source material in the Ray Yoshida Papers.

In Fall 2022, the journal highlighted how a new generation of researchers is mining the Archives’ holdings to rethink women’s roles in established narratives of twentieth-century American art. The issue also featured a conversation among a diverse group of eleven college and museum educators about teaching with primary sources, an outgrowth of the Archives’ ongoing Teaching with Primary Sources initiative.

**Articulated: Dispatches from the Archives of American Art**

Since 1958, the Archives of American Art’s oral history program has preserved the distinct voices and human memory of the American art world in more than 2,500 interviews. The Archives’ monthly podcast *Articulated* draws on those interviews of the famous and the forgotten, featuring firsthand accounts from artists, dealers, writers, and other key figures, in dialogue with today’s thought leaders. Their expansive conversations and often surprising memories challenge us to see the world and our shared history in new and unimagined ways.

Launched on August 26, 2021, *Articulated* is supported by the Alice L. Walton Foundation.

**Episodes airing this fiscal year**

**Season One**

- 5. The AIDS Crisis and Queer Activist Art
- 6. I am a Lesbian and Proud: the AIDS crisis, community, and queer visibility
- 7. Women and Technology
- 8. The Preservation and Maintenance of Cultural Heritage
- 9. Oral History at the Archives of American Art

**Season Two**

- 1. Frederick Weston: A Legacy of Love
- 2. Jesse Treviño: Spurring San Antonio
- 3. Catherine Opie: Holding History
- 4. Imagining Feminism: Sarah Charlesworth and Celia Alvarez Muñoz
- 5. Border Material: Mending with Consuelo Jiménez Underwood
- 6. Rage and Mourning: Women’s Art in Public with Suzanne Lacy and Juana Alicia
- 7. Lehuauakea, “Weaving and Shaping Native Art Today: a balance between the contemporary and the traditional”
- 8. Maia Cruz Palileo, “By Gut and Heart: painting with Kay WalkingStick”
- 9. Mari Hernandez, “Kathy Vargas: the personal political”



**TOP TO BOTTOM:**  
1 Abraham Walkowitz in his studio, 1908. Photographer unknown. Abraham Walkowitz papers. Walkowitz was the first individual interviewed by the Archives for its oral history program, examined in the ninth episode of season 1.  
2 Frederick Weston and Marguerite Van Cook at the Archives’ Visual Arts and the AIDS Epidemic Symposium, Whitney Museum of American Art, July 13, 2018. Photograph by Filip Wolak. Weston was the focus of *Articulated*’s opening episode of season 2.



Loan Highlights

2022 Annual Report

Archives of American Art

12

December 3, 2021–March 27, 2022

Andy Warhol: Lifetimes

**ITEMS LENT:** From the papers of David Bourdon, Russell Lynes, Philip Pearlstein, Cosmos Andrew Sarchiapone, and Alan Solomon, as well as items from the Exhibition records of the Contemporary Study Wing of the Finch College Museum of Art, Leo Castelli Gallery records, and Stable Gallery records.

**VENUE:** Aspen Art Museum, Aspen, CO

January 20–April 24, 2022

Art for the Future: Artists Call and Central American Solidarities

**ITEMS LENT:** A 1983 flier for the Procession for Peace and two name strips from the Procession for Peace, American Fernanda Perdomo, El Salvador, and Maria Pixtay, Guatemala, from the Nancy Spero papers.

**VENUE:** Tufts University Art Galleries, Aidekman Arts Center, Medford, MA



Harry Bowden, *Suggestion for a Mural*, gouache and graphite on paper, circa 1936. Harry Bowden papers. From *Folklore & Avant-garde: The Reception of Popular Traditions in the Age of Modernism*.

October 17, 2021–May 1, 2022

Bernard Langlais: Live and Let Live On

**ITEMS LENT:** 28 items from the papers of Bernard Langlais, including several letters and notes by Helen Langlais, newspaper clippings about Bernard Langlais and his work, and several photographs of the couple.

**VENUE:** The John Michael Kohler Arts Center, Sheboygan, WI

February 5–May 22, 2022

Folklore & Avant-garde: The Reception of Popular Traditions in the Age of Modernism

**ITEMS LENT:** Two preliminary works of art by Harry Bowden from his papers, including *Study for Williamsburg Mural* and *Suggestion for a Mural*, as well as the December 1935 issue of *Art Front* from the Balcomb and Gertrude Greene papers.

**VENUE:** Eskenazi Museum of Art, Indiana University, Bloomington, IN



TOP TO BOTTOM:

1 Andy Warhol and his dog, Archie, North Union Square, 1975. Photograph by Cosmos Andrew Sarchiapone. Cosmos Andrew Sarchiapone papers. From *Andy Warhol: Lifetimes*.

2 Bernard and Helen Langlais, circa 1960. Photographer unknown. Bernard Langlais papers. From *Bernard Langlais: Live and Let Live On*.

Loan Highlights

2022 Annual Report

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September 30, 2022–January 15, 2023

Forrest Bess: Out of the Blue

**ITEMS LENT:** Forrest Bess’s medical thesis, installation photographs of Bess’s exhibitions at the Betty Parsons Gallery, photographs of Bess, newspaper clippings, and letters from Forrest Bess to Mary and Earle Ludgin, Betty Parsons, and Meyer Shapiro. Also included is a letter from Bess to President Dwight D. Eisenhower urging him to use Bess’s research in the field of “individuation,” a combination of art and psychology that he suggests could combat communism.

**VENUE:** Camden Art Centre, London, England

March 19–September 18, 2022

Marcel Duchamp: A Revision of the Object

**ITEMS LENT:** Photographic portraits of Marcel Duchamp and photographs of Duchamp with Louise and Walter Arensberg, Raymond Duchamp-Villon, Katharine Kuh, Joseph Stella, and Jacques Villon, as well as correspondence between Duchamp and Joseph Cornell, Jean Crotti, Suzanne Duchamp, and others. Material is derived from numerous collections, including the Joseph Cornell papers, Katharine Kuh papers, Walt Kuhn Family papers and Armory Show records, Beatrice Wood papers, and others.

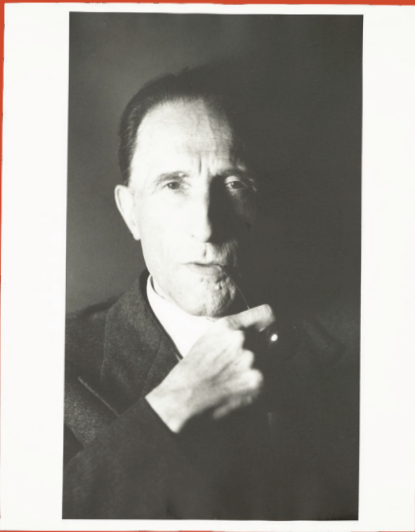
**VENUE:** Museum Für Moderne Kunst, Frankfurt, Germany

February 17–June 26, 2022

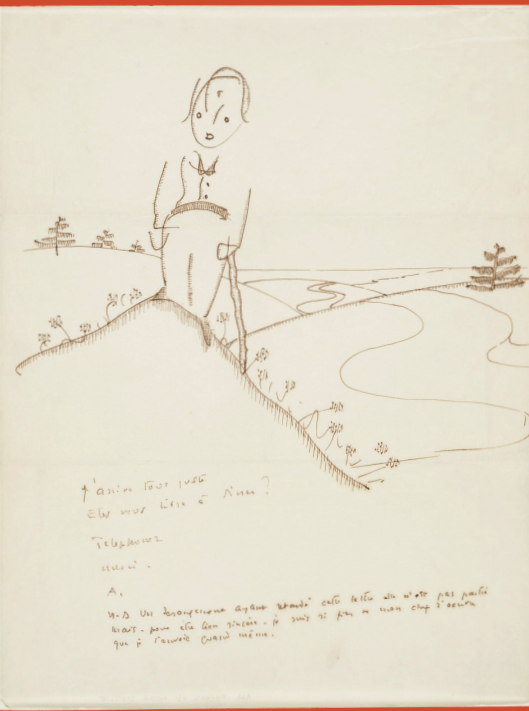
Meet the Little Prince

**ITEMS LENT:** Numerous manuscript pages from *Letter A* Leon Werth, Antoine Saint-Exupéry’s introduction to his friend Leon Werth’s memoir, *33 Jours*, as well as illustrations by Saint- Exupéry based on his “Little Prince” character, which he sent to Hedda Sterne

**VENUE:** The Musée des Arts Décoratifs, Paris, France



Marcel Duchamp, 1950. Photograph by Robert Bruce Inverarity. Robert Bruce Inverarity papers. From *Marcel Duchamp: A Revision of the Object*.



Antoine de Saint-Exupéry to Hedda Sterne, circa 1942. Hedda Sterne papers. From *Meet the Little Prince*.



- Robert Bechtle papers, circa 1950–2015
- Bob and Bob papers, circa 1974–2021
- Manuel Bromberg papers, circa 1934–2015
- Callicoon Fine Arts records, 2009–2021
- Eileen Cowin papers (addition), circa 1977–2020
- Hester Diamond papers, circa 1953–2020
- Audrey Flack papers (addition), 1950–1922
- Four Walls records, 1984–2000
- Shirley Gorelick papers, circa 1940–1996
- Stanley and Elyse Grinstein papers (addition), circa 1960–2015
- Robert Hughes papers, 1958–2012
- William Kent papers, 1919–2012
- Cleve Overton papers, circa 1940–2021
- Robert Reed papers, 1961–2020
- Donald Saff papers and Saff Tech Arts records, circa 1980–2015
- Michael Simon papers, circa 1982–2012
- Paul J. Smith papers, 1955–2011.
- Stephen Poleskie papers and Chiron Press records, circa 1963–2011
- Tom Wudl papers, 1920–2022
- Lily Yeh papers, circa 1994–2020



**CLOCKWISE FROM TOP**  
**1** Robert Bechtel, study, March 3, 1987. Robert Bechtle papers.  
**2** Janine Antoni and Beth Haggard at the opening of *The Travel and Leisure Show*, March 1, 1992. Four Walls records.  
**3** Cleve Overton working on the potter's wheel at Earthworks Studio, Staten Island, New York, circa 1970. Photographer unknown. Cleve Overton papers.



Interviews Conducted

- |                    |                    |
|--------------------|--------------------|
| Ericka Beckman     | Maren Hassinger    |
| D.Y. Begay         | Ester Hernandez    |
| Judith Bernstein   | Virginia Jaramillo |
| Deborah Bright     | Brenda Kingery     |
| Nanette Carter     | David Levinthal    |
| Sonya Clark        | Linda Lucero       |
| Karla Díaz         | EJ Montgomery      |
| Jim Dine           | Sheila Pepe        |
| Teresita Fernandez | David Reed         |
| Walton Ford        | Deborah Roberts    |
| Myra Greene        | Lou Stovall        |
| Peter Halley       | Mario Ybarra, Jr.  |



Sonya Clark during her oral history interview, June 13–14, 2022.



Walton Ford in his studio, New York City, July 26, 2022. Photograph by Ben Gillespie.

“...it wasn’t me that was painting these pictures. The animals had to tell these stories. They needed to communicate them to us, and this was what I was put on the planet to do.”

WALTON FORD, 2022



Hinda Abrahamson	Diana Fuller	Lawrence Ferlinghetti
William Agee	Edward Giobbi	Artworks Trust via Joseph Sasser
Roberta Allen	Photios Giovanis	Ibuki Lee
Michele Araujo	Mary Anne Goley	Diane Leslie
Diógenes Ballester	Jamie Gorelick	Lucy R. Lippard
Michael Ballou	Ayn Grinstein	William Lundberg
Paul Becker	Ellen Grinstein	Jeanne Mackin
Avis Berman	Nancy Grinstein	Ruth Mayer
Graham C. Boettcher	Julia Hammid	Marti Mayo
Jane Bridges	Charlie Harmon	Barbara McCarren
Barbara Britton	Haynes Ownby Estate via JoAnn Heiser	Mary K. and Jon F. McGuigan Jr
Tina Bromberg	Michael Hazel	Peter Milton
Sarah Burns	Henry di Suvero Estate via Scott Krauss	James Mullen
Rimer Cardillo	Julia Herzberg	Maria Nevelson
James Carroll	Anne Hess	Newton Paul
Marie Romero Cash	Hester Diamond Estate via David Diamond	Paul J. Smith Estate via Kathleen Mangan
Max Cole	Karen Holtzman	Alan Pensler
Sarah Cook	Howard Kottler Estate via Judith Schwartz	Aimée Brown Price
Eileen Cowin	Elna Hunter	Monroe Price
Dana Cranmer	Fredericka Hunter	Cherie Raciti
Ellen Dissanayake	Angela Jaeger	Harry Rand
Douglas S. Cramer Jr. Revocable Trust via Herbert Bush III, Paul Collins, and Andrew Smulian	Hilary Jaeger	Catherine Raphael
Doris Downes	Niles Jaeger	Wendy Wick Reaves
Lee Draper	Nora Kennedy	Robert Bechtle and Whitney Chadwick Revocable Trust via Robert Firehock
Lisa Duardo	Patricia Ketner	Susan Roberts
Sam Duncan	Elizabeth R. Knudson	Phyllis Ross
Jud Fine	Lewis Koch	Julia Rowling
Bruria Finkel	Connie Korbel-Mickey	Tilden Russell
Audrey Flack	Kraushaar Galleries via Katherine Degn	Scarab Club via MaryAnn Wilkinson
Belinda Frankel	Jessica Lanier	
Iona Fromboluti-Wirls		

Donald Saff
Reina Schratter
Susan Schwalb
Judith Schwartz
Maria Seiler
Jean Shahn
Francis Shishim
Harriet Siden
Tomas Silver
Adam Simon
Milton Sunday
Sandra Sorrels
Robert Stanley
Athena Tacha
Ted Stamm Estate via Elizabeth Fox
Fred Truck
U.S. Army Civil Affairs and Psychological Operations Command via Andrew DeJesse
David VanGilder
Paul Velick
Louise Walling
Edgar Waterman
Jan Wiley
Anne Wilson
Eliza Wingate
Tom Wudl
Lily Yeh
Tescia Yonkers
Marc Zimmerman



TOP TO BOTTOM:

1 Mural in progress, the Dandelion School in Beijing, China, 2019. Photographer unknown. Lily Yeh papers.

2 Paul J. Smith holds Kiss frontman Paul Stanley's boot, included in the exhibition *The Great American Foot*, Museum of Contemporary Crafts, April 14–June 30, 1978. Paul J. Smith papers.

Archives of American Art wishes to thank the following donors for their support between October 1, 2021 and September 30, 2022.

\$50,000–\$99,999

Milton and Sally Avery Arts Foundation

Amy G. Bermingham and Charles Wilson

Martha J. Fleischman

Samuel H. Kress Foundation

Joyce F. Menschel

Miriam Wosk Family Trust

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Amanda and Anthony F. Cummings

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

Adele S. Merck, Wells Family Foundation

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

Nina W. Werblow Charitable Trust

Migs and Bing Wright

\$10,000–\$24,999

Virginia and Norman Bobins

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Amanda Quinn Olivar and John J. Olivar

Howardena Pindell

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Kraushaar Galleries

Helen W. Drutt English

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The Keith Haring Foundation

Pam Koob

Peter and Paula Lunder

Grete Meilman and Hanno Mott, Grete Meilman Fine Art, Ltd.

Esther Simon Charitable Trust

Sotheby's

Barbara and Donald Tober

Duane Wakeham

Tanya Wells

Barrie A. and Deedee Wigmore Foundation



Marisol Escobar in her studio, circa 1975. Photograph by Robin Forbes. Robin Forbes Slides of SoHo, 1975–1976.



\$1,000–\$2,499

Ann Artschwager  
Casey Bayles and William Jeffrey  
The Honorable Max N. Berry  
Charities Aid Foundation of America  
Christie's  
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Lyonel Feininger, landscape sketch, September 10, 1909. Alfred Vance Churchill papers regarding Lyonel Feininger.

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We remember with appreciation Peter Llewellyn Sheldon whose gift through a bequest from his estate was received this year.



William Kent at work on Alligator Bowl, New Haven, Connecticut, 1958. Photographer unknown. William Kent papers, 1919–2012.

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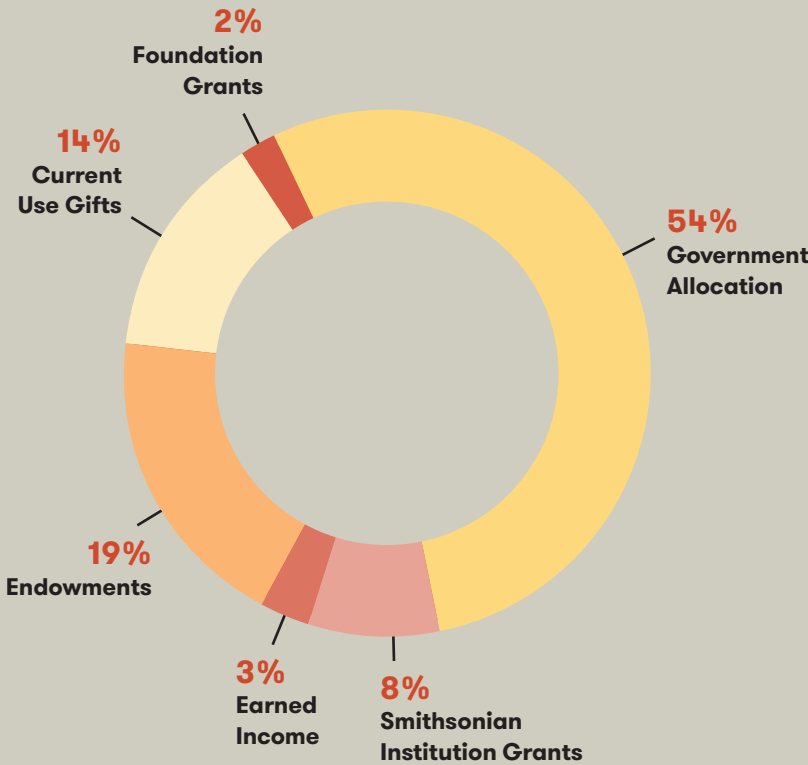
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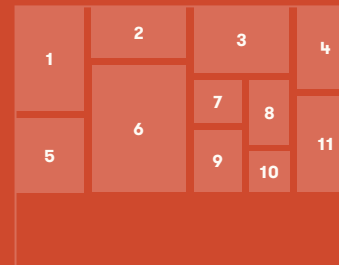
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#### FRONT COVER

1 Emma Amos in her studio, circa 1970. Photographer unknown.  
Emma Amos papers.

2 Maxfield Parrish to Gertrude Vanderbilt Whitney, March 15,  
1916. Gertrude Vanderbilt Whitney papers.

3 Sam Gilliam in his Washington, DC studio, 1972. Photographer  
unknown. Sam Gilliam papers.

4 Nancy Spero photographed for Galerie Breteau, Paris, circa  
1960. Photographer unknown. Nancy Spero papers.

5 Robert Smithson in Bayonne, New Jersey, January 1969.  
Photographer unknown. Robert Smithson and Nancy Holt papers.

6 Page from Worden Day sketchbook, circa 1980.  
Worden Day papers.

7 Mark di Suvero (left) at Storm King Art Center, Mountainville,  
New York, July 2015. Photograph by Jerry L. Thompson. Jerry L.  
Thompson papers. Courtesy of Storm King.

8 Page from Beverly Buchanan sketchbook, 1987–1991. Beverly  
Buchanan papers.

9 Grant Wood to Zenobia B. Ness, October 28, 1930.  
Grant Wood papers.

10 Senga Nengudi at the beach, date unknown. Photographer  
unknown. Senga Nengudi papers.

11 Page from Edward Mitchell Bannister scrapbook, 1866–1901.  
Edward Mitchell Bannister scrapbook.

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