My dear Allan Whitney:

Have you lost patience, lost faith in me entirely?

Sometimes I think I have. But I have faith in a God, a reigning, reigning within, and have been very blue about my work.

The decoration for the wall opposite the fire place was finished long ago, but the other one seemed so very wrong that I’ve begun again on a new one or two.

It took some courage to take the step, but Oh, I’m glad I did it, for I know more about art than I thought, and feel some of success. With so many, many figures, it is a big problem, but most interesting. See your pictures.

Sincerely,

Maryfield Parish

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

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’ 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 digitisation, 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.
In May, we held a Computer Art Study Day, supported by the Terra Foundation for American Art. This convening, organized by Josh Francis, 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 comprehensive 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 Moor’s official transition from board chair to trustee emeritus 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 Frago back on the board and new trustee Jessica Stafford Davis. Amanda Quinn Oliver 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

79,187
Digital images created, corresponding to 67.6 linear feet of collections

68,803
Images created through Digitization on Demand

262
Collections processed

129
Notable press mentions

25
Oral histories recorded

215
Finding aids made available online

1,506,212
Page views on the AAA website

1,164
Linear feet of collections processed

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 Regine Andrews participated in the virtual panel "Black Art Librarians: Vision and Image," at the conference BLACK PORTRAITURES[ES]: 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 Corin 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.

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.

Liza Kirwin with Jessica Spence, Dr. Susan K. Lee, with Montse Mandole-March, and German Ambassador Emily Margarethe Haber at the December 16 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
Lisa Koenig 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 Jana Milius, 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.

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

June 14
Josh T Franco participated in the panel “Narratives, 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.

The Archives’ new reading room: June 2022.

Ben Gillespie, Lisa Koenig, Josh T Franco, and Jacob Proctor at our June 6 panel discussion.
August 5
Lisa 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.

September 6
Lisa 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 Archive of Devon Dikeou with Josh T. Franco, at the Dikeou Collection in Denver, CO.

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: Ellyn Zimmerman papers

Unboxed Lunch invitation, October 22, 2021.
Unboxed Lunch invitation, January 21, 2022.
Unboxed Lunch invitation, September 16, 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 artworks 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 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 Colita Alvarez Muniz
5. Border Material: Mending with Consuela Border 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 tradition”
**Loan Highlights**

**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

**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 couples.  
**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

**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 Earl ludwig, Betty Parsons, and Meyer Shapiro, as well as 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. 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:** Camden Art Centre, London, England

**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
Selected New Collections

Robert Bechtle papers, circa 1950–2015
Bob and Bob papers, circa 1974–2021
Manuel Bromberg papers, circa 1934–1995
Callicoon Fine Arts records, 2009–2021
Eilen Crown papers (addition), circa 1977–2020
Hester Diamond papers, circa 1950–2020
Audrey Flack papers (addition), 1950–1992
Four Walls records, 1994–2000
Stanley and Elyse Grinstein papers (addition), circa 1960–2015
Robert Hughes papers, 1958–2012
William Kent papers, 1919–2015
Chloe 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 1980–2012
Paul J. Smith papers, 1955–2011
Tom Wudl papers, 1920–2022
Lily Fish papers, circa 1994–2020

CLOCKWISE FROM TOP


Oral History Highlights

Interviews Conducted

Ericka Beckman
D.V. Begay
Judith Bernstein
Deborah Bright
Renée Cox
Sonya Clark
Koos Dierks
Jim Dine
Teresita Fernández
Walton Ford
Miguel Goitía
Peter Halley
Maren Hassinger
Ester Hernández
Virginia Jaramillo
Bravado Kingery
David Leonhardt
Linda Lucero
EJ Montgomery
Sasha Pepe
David Reed
Deborah Roberts
Lou Stovall
Mario Ybarra, Jr.

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


“…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
Lyonel Feininger, landscape sketch, September 10, 1909.
With your support, the Archives of American Art has become the largest resource for the study of American art in the world, with 30 million primary sources that tell the stories behind our nation’s great art and artists. By preserving and providing access to these priceless documents, the archives serves as a rich and enduring source of knowledge about the history of the visual arts and culture in the United States, informing and engaging scholars, art lovers, and inquisitive minds from across the nation and around the world. Your contributions will ensure that our collections continue to grow, inspire, and educate audiences now and for years to come.

Foundations & Corporations

Foundations have long provided critical funding for many of our most important projects, including digitization, public programs, and collecting initiatives. The Archives also relies on partnerships with the corporate community, including galleries, auction houses, and art industry leaders. Together, foundations and corporations enable us to remain at the forefront of the field through financial support, event sponsorship, and in-kind gifts.

Planned Gifts

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

Sources of Funding for Fiscal Year 2022

- Federal funding supports only 35% of our annual budget. Consequently, we rely on private donations to advance our mission. Contributors may restrict their gift to a particular priority or project, while much-needed unrestricted gifts provide flexible funding to help us respond quickly to new opportunities and unforeseen challenges.

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

- For more information, contact Jenny L. Williams at WilliamsJL@si.edu or 202.633.7265.

- www.aaa.si.edu/support

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- Justin Hopkins
- Eileen Kiersze
- Jiyung Kim
- Rachel Lassen

FRONT COVER

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


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