

Archives

OF

American

Art

 Smithsonian



*Guide to the Papers of
Asian American and
Pacific Islander Artists
and Related Resources*

May 2022

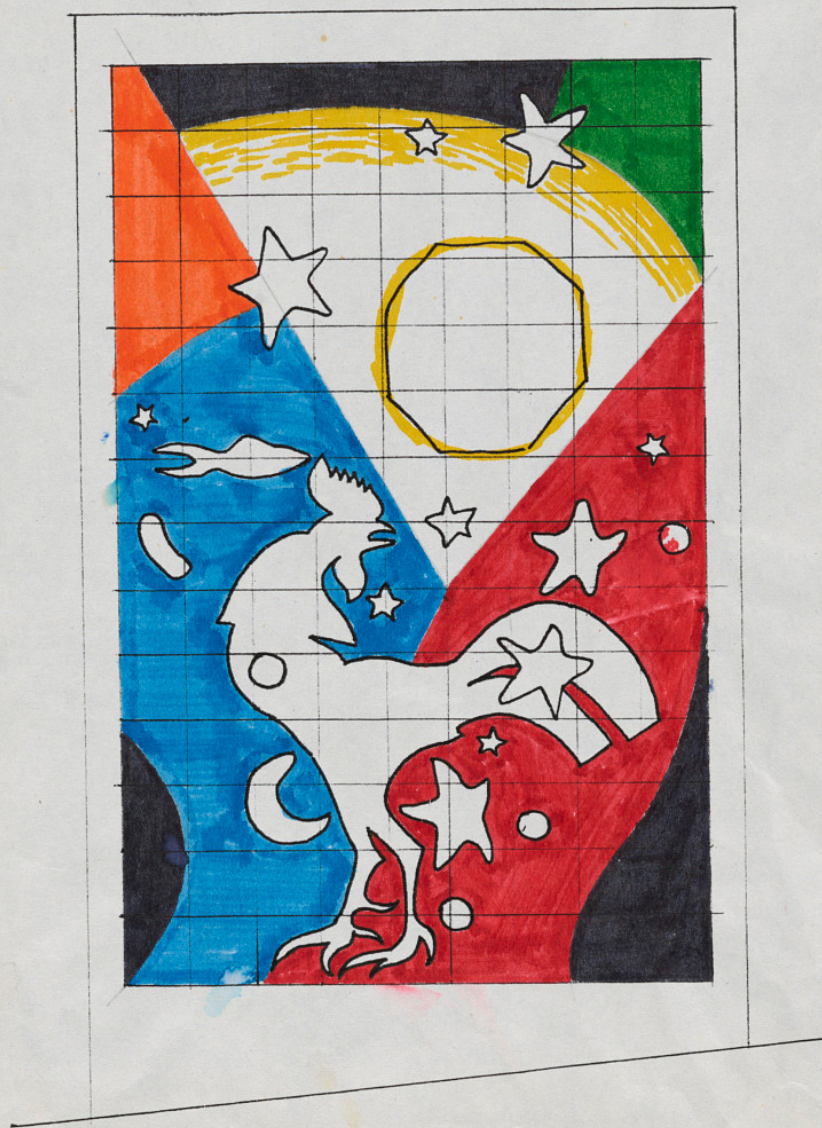


Above: Alice Kagawa Parrott at her home in Santa Fe, July 16, 2004. Paul J. Smith, photographer. Paul J. Smith papers.

Cover: Toshiko Takaezu throwing a ceramic pot, 1974. Evon Streetman, photographer. Toshiko Takaezu papers.

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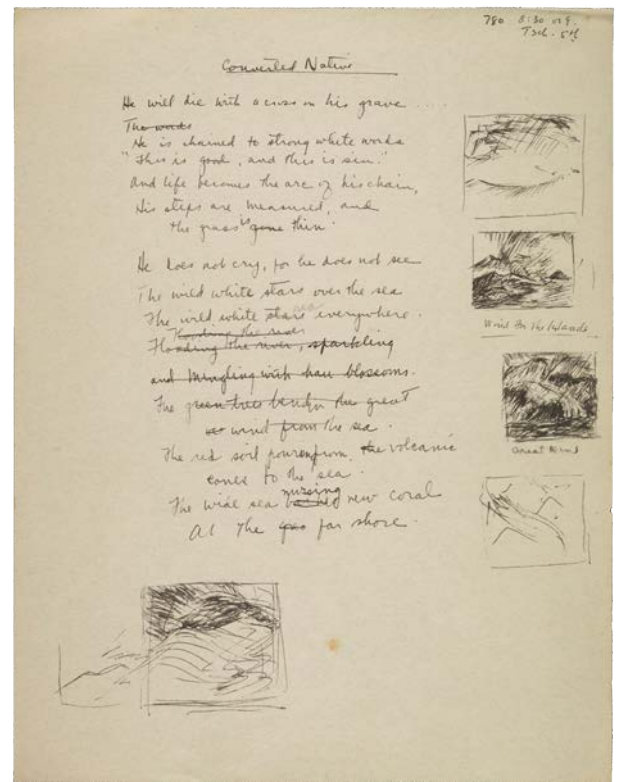
Val Laigo, schematic drawing for mural project at Dr. Jose Rizal Park in Seattle, Washington, circa 1980.
Val Laigo papers.

Introduction

The following pages serve as a guide to archival material concerning Asian American Pacific Islander (AAPI) artists at the Archives of American Art. Largely dating from the early 20th century to present day, these holdings include the papers of 32 AAPI artists, 44 oral history interviews, and dozens of collections containing significant material about Asian American and Pacific Islander art, such as correspondence, exhibition files, gallery records, audio recordings, and photographs. Since 1969, when the Archives acquired the papers of Japanese American artist Yasuo Kuniyoshi, the collection has been strengthened by three special collecting initiatives funded by the Ford Foundation, the Henry Luce Foundation, and the William & Mildred Lasdon Foundation.

The Archives' earliest venture to document the lives of AAPI artists began in the 1960s, when, as part of our distinguished New Deal and the Arts Project, funded by the Ford Foundation, we conducted oral history interviews with Andrew Chinn, Fay Chong, Dong Kingman, Chuzo Tamotzu, and Tyrus Wong, all participants in the Federal Art Project (1935–1943). At about that same time, Chi Chen and Reuben Tam joined Kingman, Tamotzu, and Wong as they or their representatives lent their papers to the Archives for microfilming. Chen and Tam later donated their papers.

Through the 1970s and 1980s, the Archives continued to accept significant collections of AAPI artists, including the papers of Seong Moy and Masaru Takiguchi, as well as the first installment of Toshiko Takaezu's papers. The Archives also conducted oral history interviews with Robert Hanamura, Miyoko Ito, James Chan Leong, and Isamu Noguchi. But it was ultimately the Archives' production of a unique video interview with Seattle-based sculptor George Tsutakawa in 1987 that sharpened interest in and prompted further consideration of the field of Asian American art history. Funded by Warner Communications, the interview included two days of recording at the artist's studio and nearby sculpture sites. A year later, the Archives documented Tsutakawa's trip to Fukuyama, Japan, recording his installation of a commissioned work. As Paul Karlstrom, West Coast Regional Director of the Archives, wrote in 1994, participating in this trip "broadened the scope of the project to address the issue of artistic expression based in two cultures," increasing the Archives' investment in Asian American identity.



Poem by Reuben Tam, *Converted Native*, 1935
Reuben Tam papers.

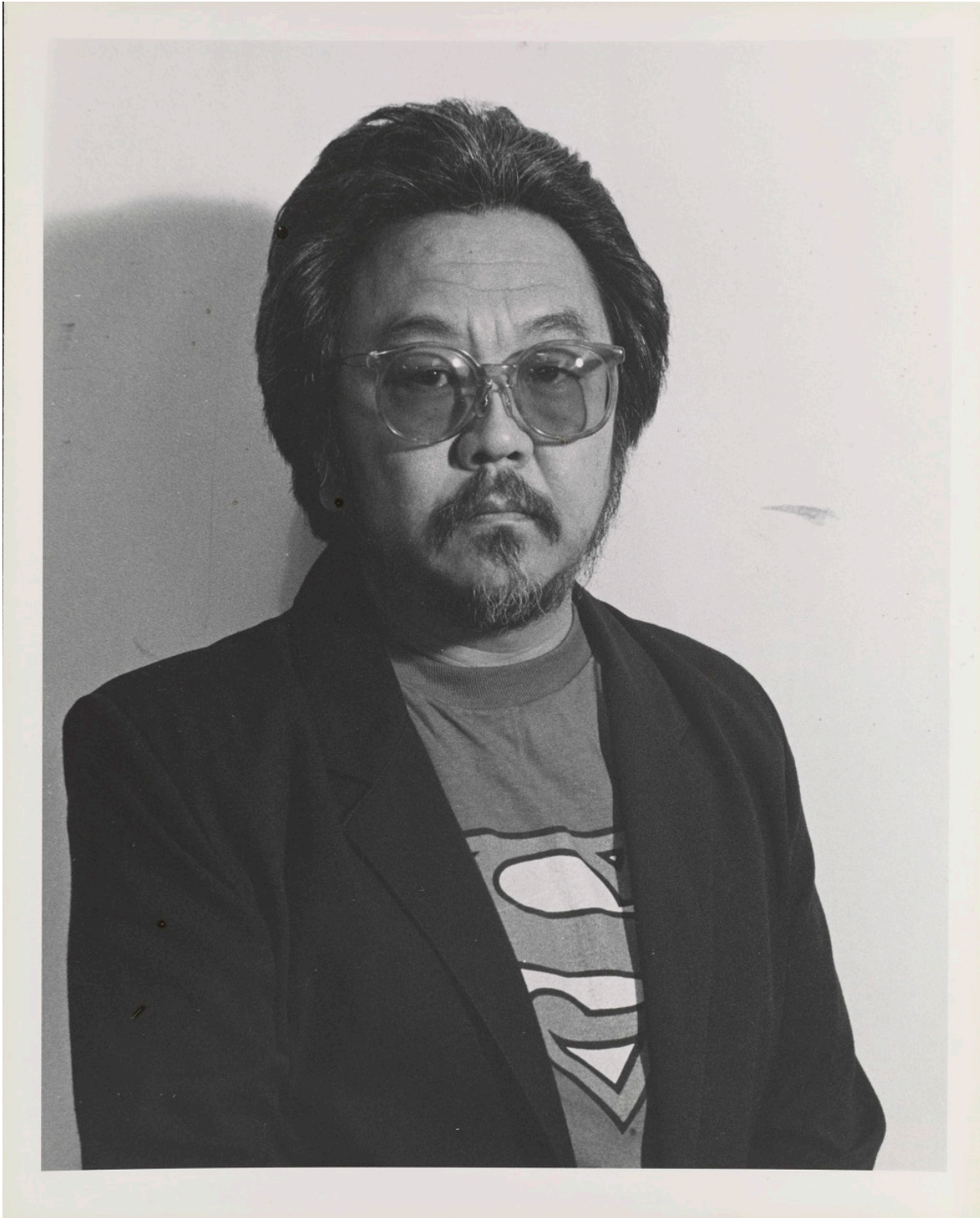
In 1989, building on the expansive interview of Tsutakawa, the Archives embarked on a Northwest Asian American Artist Project, funded by the Henry Luce Foundation. The project began with a regional survey for the Archives of Asian American artists conducted by artist Alan Lau and art historian Kazuko Nakane. From this focused effort the Archives acquired the papers of and/or interviewed Andrew Chinn, Val Laigo, Joshel Namkung, Frank Okada, Norie Sato, Roger Shimomura, Yasushi Tanaka, Kamekichi Tokita, George Tsutakawa, Patti Warashina, and Chao-Chen Yang.

The Northwest Asian American Artist Project sparked a flurry of new research. In 1994, the Wing Luke Museum (then the Wing Luke Asian Museum) published Lau and Nakane's survey as the "Directory of Asian American Artists in Washington and Oregon (1900–1975)," in the Wing Luke's catalogue for their exhibition *They Painted From Their Hearts: Pioneer Asian American Artists*. A year later, the Archives, the Fine Arts Museum of San Francisco, and San Francisco State University presented a symposium in conjunction with the exhibition *With New Eyes: Towards an Asian American Art History on the West Coast*. Speakers included artists and family members, who were the focus of the Archives' collecting project, and scholars who assessed the state of research in the field of Asian American art history.

From 2000 to 2012, the Archives' AAPI holdings were strengthened through the sustained support of philanthropist Nanette L. Laitman. As part of her Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America, funded by the William & Mildred Lasdon Foundation, the Archives acquired a wealth of primary sources for the study of AAPI artists working in clay, metal, and fiber. Some of the artists who donated their personal papers included ceramicists Ralph Bacerra and Akio Takamori, metalsmith Ron Ho, fiber artist Kay Sekimachi, and others.

The aforementioned special initiatives have reaped long-term gains for researchers. The Archives of American Art's historic investment in the work of AAPI artists has inspired additional artists and their estates to donate their papers, separate from any targeted initiative. Recent acquisitions include the papers of Chiura Obata (2018; 2020) and Ray Yoshida (2012; 2013; 2015–16). In short, the Archives has become a favored destination for the legacies of AAPI artists. This guide establishes the foundation for the Archives' ongoing efforts to diversify and expand our AAPI holdings. Currently the Archives holds a strong concentration of archival collections for the study of Chinese and Japanese American art, with relatively little material documenting the contributions of Indian and Korean American, Pacific Islander, and Southeast Asian artists to the history of art in the United States. In the coming years we will expand our collecting efforts in these areas.

Finally, a note on language. AAPI is an umbrella term that encompasses a broad spectrum of experiences and cultural identities, here including artists of East Asian, Indian, Pacific Islander, and Southeast Asian descent. The utility of the term "AAPI" is continuously evaluated, and the identities it encompasses are mutable. The Archives has chosen to take an expansive approach to the term in this guide to best serve scholars who work within the existing AAPI discourse, and to accurately assess our collections' strengths and weaknesses within this field as it continues to grow.



Roger Shimomura, circa 1990.
Roger Shimomura papers.

The Smithsonian's Archives of American Art enlivens the extraordinary human stories behind the United States' most significant art and artists. It is the world's preeminent resource dedicated to collecting and preserving the papers and primary records of the visual arts in the United States. Constantly growing in range and depth, and ever increasing in its accessibility, it is a vibrant, unparalleled, and essential resource for the appreciation, enjoyment, and understanding of art in America.

Our History

In a 1954 letter from then director of the Detroit Institute of Arts Edgar P. Richardson to Lawrence A. Fleischman, Richardson poses a question: “Do you realize what a big thing you have done in starting the Archives [of American Art]? I know you do. But do you? It is enormous in its implications; enormous!” Richardson and Fleischman, a Detroit businessman and active young collector, had founded the Archives earlier that year.

The pair’s initial goal for the Archives was that it serve as a microfilm repository of papers already housed in other institutions. This quickly expanded to collecting and preserving original material from across the United States. In 1970 the Archives joined the Smithsonian Institution, in perfect synergy with the Institution’s mandate—the increase and diffusion of knowledge. Today, the Archives includes more than 30 million items in 6,000 collections, and nearly 2,500 oral history interviews.

Locations

The Archives’ *research centers* are located in Washington, DC, and New York City. Affiliated centers where copies of the Archives’ microfilm collection are available include the Amon Carter Museum in Fort Worth, TX; the Boston Public Library in Boston, MA; the M.H. de Young Museum in San Francisco, CA; and the Huntington Library in San Marino, CA.

Board and Staff

The Archives is governed by an advisory board of trustees and directed by Liza Kirwin. The Archives staff is comprised of some 40 employees, including highly respected art historians, professional archivists, and technical experts in information management and the digitization of archival collections.



Pink flowers painted onto a golden metallic board, date unknown.
Nanae Momiyaama papers.

Papers of AAPI Artists

Ralph Bacerra (1957–2015)

Ceramicist

Los Angeles, CA

Papers, 1957–2015, including correspondence, teaching files from Chouinard Art Institute and Otis Art Institute, exhibition files, writings and notes containing the artist's ceramic formulas, a diary, sketchbooks and drawings, photographs of Bacerra and his work, and printed material related to the artist's career. 3.4 linear feet, donated in 2003 by the artist, in 2016 by Cindy Bass, Bacerra's niece and executor, and in 2017 by Jo Lauria Fargo on behalf of Bass as part of the Nanette L. Laitman Documentation Project for Craft and Decorative Arts in America.

The finding aid for this collection is available [here](#).



Above: Bacerra with Vivika Heino at Chouinard Art Institute, Los Angeles, 1958.
Photographer unknown.

Below: Bacerra throwing a pot, 1989.
Photographer unknown.



Chi Chen (1921–2007)



Chen painting on Fifth Avenue, NY, 1947.
Photographer unknown.

Painter

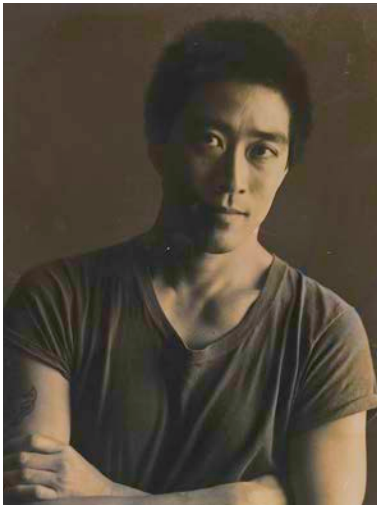
New York, NY

Papers, 1946–1972, including exhibition notices, photographs of Chen and his work, and reproductions. 208 items, donated in 1972 by the artist.

Papers, 1956–1963, including 3 scrapbooks, reel D234, lent for microfilming in 1965 by the artist.

Related Materials: Chi Chen papers also at Syracuse University

Ching Ho Cheng (1946–1989)



Portrait of Cheng, circa 1970.
Timothy Greenfield-Sanders, photographer.

Painter

New York, NY

Papers, 1950–2014, bulk 1970–1989, including biographical material, correspondence, personal business and estate records, printed material, a scrapbook, photographs, artwork, sketchbooks, and artifacts. 6.8 linear feet, donated in 2014 and 2016 by Sybao Cheng-Wilson, Cheng's sister and executor of the Ching Ho Cheng estate.

The finding aid for this collection is available [here](#).

Zarina Hashmi (1937–2020)

Printmaker, sculptor

New York, NY

Papers, 1950–2015, including biographical material; correspondence with friends, dealers, and curators; writings, such as diary pages, a digital video recording of a lecture, and notebooks; project files containing sketches, studies, and reference material; printed material; and more than 100 photographs. 1.1 linear feet and 4.28 gigabytes, donated in 2015 by the artist.

The finding aid for this collection is available [here](#).



Hashmi at an opening, circa 1961.
Photographer unknown.

Ron Ho (1936–2017)

Metalsmith, jeweler

Seattle, WA

Papers, 1975–2003, including printed materials and correspondence. 0.4 linear feet, donated in 2004 by the artist.



Ho in *Journal-American* feature, January 28, 1982.
Photographer unknown.

Shiro Ikegawa (1933–2009)

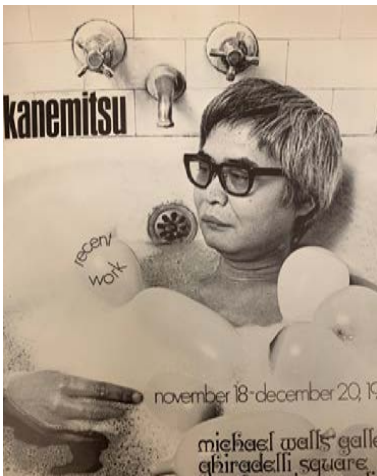


Ikegawa in a pool, date unknown.
Photographer unknown.

Painter, graphic designer
Los Angeles, CA

Papers, circa 1950–1998, including letters and postcards; printed material, such as exhibition catalogs and announcements, newspaper and magazine articles, and magazines; photographs and slides, both personal and of art work; teaching material; awards and recommendations; preliminary works of art; and miscellany. 5.3 linear feet, donated in 2002 by the artist.

Matsumi Kanemitsu (1922–1992)



Announcement for exhibition at Michael
Walls Gallery, 1969.
Photographer unknown.

Painter
New York, NY and Los Angeles, CA

Papers, circa 1970–1990, including personal and business correspondence; personal and business financial records, including gallery and museum invoices, consignment papers, loan forms; printed material, such as exhibition announcements, invitations, catalogs, clippings, and articles; curriculum vitae; and photographs. 3.1 linear feet, donated in 1994 and 1998 by Nancy Uyemura, executor of the estate of Matsumi Kanemitsu.

Also known as Mike Kanemitsu.

Dong Kingman (1911–2000)

Painter, illustrator

New York, NY and San Francisco, CA

Papers, 1938–1942, including photographs of Kingman, his family, and his work; and a New Yorker article about him.
Microfilm reel NDA 15, lent for microfilming 1964 by Lewis Ferbrache.

Related Materials: Dong Kingman papers also at Syracuse University.



David Wu Ject-Key, Diana Kan, Dong Kingman, and Chi-Kwan Chen at a Grand Central Gallery opening, circa 1965.
Glo Drake Photography.
Chi-Kwan Chen papers.

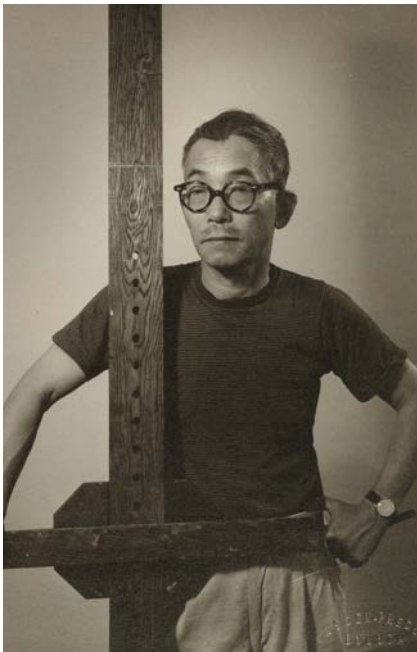
Yasuo Kuniyoshi (1889–1953)



Painter, printmaker, and photographer
New York, NY

Papers, 1906–2016, including biographical material; correspondence; writings and lectures; records of associations and groups of which he was a member; records regarding business with galleries, museums, and dealers; exhibition files; printed material; four scrapbooks; artwork; photographs; and artwork records, consisting mostly of photographs and provenance. The collection also contains materials obtained after his death by his widow Sara Mazo Kuniyoshi. 14.3 linear feet and 2.84 gigabytes, donated from 1969 to 1995 by Sara Mazo Kuniyoshi, Yasuo Kuniyoshi's widow. Additional papers donated in 2014 and 2018 by Stephen Diamond, Sara Mazo Kuniyoshi's nephew.

This collection is fully digitized and available online, [here](#).



Related Collections:

Bryson Burroughs papers, 1906–1922 and undated. Three items on partial microfilm reel. Correspondence includes an undated letter from Kuniyoshi and a copy of William Murrell's 1922 book, *Yasuo Kuniyoshi*, with an inscription to Burroughs from the artist. **Checklists of Yasuo Kuniyoshi prints**, circa 1960–1963. 29 pages. Contents include a checklist of lithographs and a checklist of etching by Kuniyoshi, compiled by Richard Allen Davis. **Yasuo Kuniyoshi photographs of artwork**, circa 1945–1953. One linear foot. Collection comprised of 54 glass plate negatives and corresponding copy prints depicting work by Kuniyoshi. Glass plate negatives are housed separately and closed to researchers. **Katherine Schmidt papers**, circa 1921–1971. 0.2 linear feet. Papers contain material relating to Kuniyoshi, Schmidt's husband. This collection is fully digitized and available online, [here](#).

Above: Etching, date unknown.

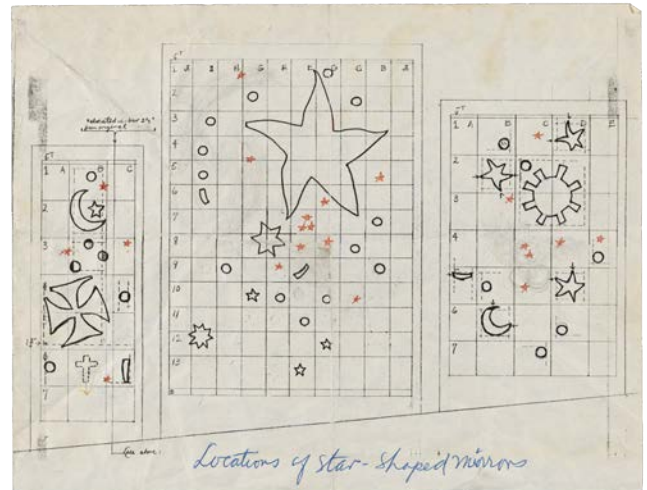
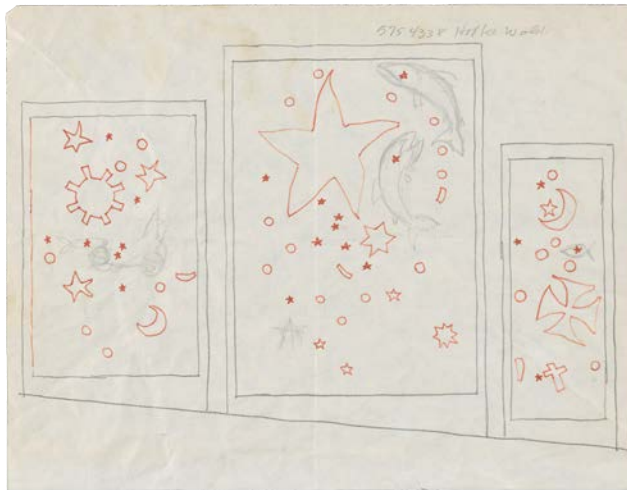
Below: Portrait of Kuniyoshi, circa 1940.
Photographer unknown.

Val Laigo (1930–1992)

Painter

Seattle, WA

Papers, 1954–1998, including a résumé; correspondence, 1954–1991, mainly regarding teaching positions at Seattle University and commissions; seven sketches for mural projects; art inventories; writings, including biographical notes and a portion of his 1964 MFA thesis, “Hard Edge Variations;” exhibition announcements; clippings; photographs of Laigo in his studio, Laigo with his paintings, and his family; two video tapes of Laigo discussing his murals at the Seattle University Library in 1990. 0.8 linear feet donated in 1990 by the artist and in 1994 and 1998 by his widow Austreberta Laigo.



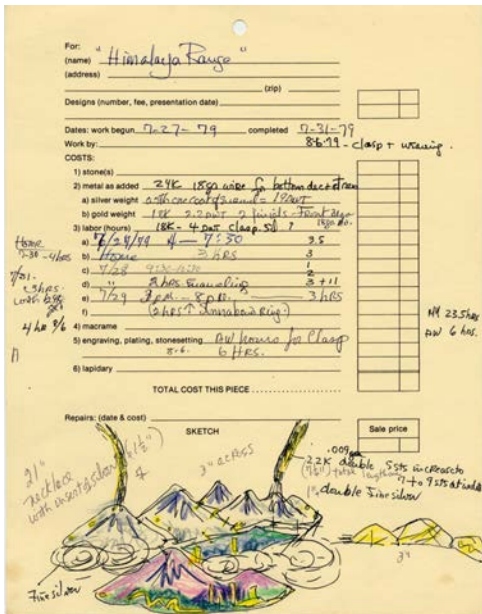
Above: Laigo next to his mosaic in Dr. Jose Rizal Park, Seattle, WA, circa 1980. Photographer unknown.

Below: Schematic drawings for mural project at Dr. Jose Rizal Park, circa 1988.

The finding aid for this collection is available [here](#).



Below: Order forms for Himalaya Range necklace, July 27, 1979.



Photographs of Miye Matsukata, 1970. Three photographic prints. One image of Matsukata, two photographs of pencil portraits of Matsukata by Liliane Desloovere. **Photographs of Miye Matsukata jewelry**, 1976. Two photographic prints. Contains photographs by Matsukata of a ring she designed for client Sarah W. Bartlett. Versos include notes by Bartlett. **Miye Matsukata note with sketch to Lula Court Bartlett**, 1974. One item. **Slides of jewelry designed by Miye Matsukata**, circa 1970. Two slides. Slides depict jewelry designed for Mrs. Herbert Fields. **Alexandra S. Watkins papers relating to Miye Matsukata**, 1969–1980. 0.2 linear feet. Includes forty slides of photographs depicting jewelry and a bathroom frieze designed by Matsukata, as well clippings and press releases relating to Matsukata's career. **Sarepta Pierpont Ostrum papers relating to Miye Matsukata jewelry**, 1979–1982. Seven items. Collection includes a letter from Matsukata to Ostrum, slides of Matsukata jewelry, and a clipping about the artist.

Seong Moy (1921–2013)

Painter, printmaker

New York, NY and Provincetown, MA

Papers, 1946–1970, including correspondence, sketches, clippings, exhibition catalogs and announcements, a few photographs and miscellaneous papers. Correspondence is mostly with museum, gallery, and university officials about the sale and exhibition of his work, appreciation of gifts, competitions, teaching appointments, and reproductions. In addition, there is a brief article about his woodcut technique and a description of his New York studio. 0.7 Linear feet, reel 90, donated in 1982 by the artist.



Moy in his Provincetown studio, 1946.
Photographer unknown.

Nanae Momiyama (1924–2002)

Painter, teacher

New York, NY and Greenwich, CT

Papers, 1928–circa 2000, with the bulk of the material dating from 1948–2000, including biographical material, correspondence, writings and notes, business records, printed material, scrapbooks, sketches and sketchbooks, and photographs. 3 linear feet, donated by Haniwa Gottlieb, the artist's daughter, in 2009.

The finding aid for this collection is available [here](#).



Momiyama drawing with ink, circa 1980.
Joanne Rathe, photographer.

George Nakashima (1905–1990)



Image from Nakashima's obituary in *The New York Times*, June 18, 1990.
Photographer unknown.

Architect, woodworker, furniture designer
New Hope, PA

Papers, 1950–1991, including biographical material, correspondence, writings, subject files, and printed material that mostly relate to Nakashima's work in furniture design. 1 linear foot, donated by Marion Nakashima, widow of George Nakashima, in 1991.

The finding aid for this collection is available [here](#).

Kenjilo Nanao (1929–2013)



Nanao, April 20, 1997.
Photographer unknown.

Painter, printmaker
San Francisco, CA

Papers, circa 1885–1887, 1949–2017, including biographical material such as international identification, travel documents, early writing on art, and interviews in written typescripts and digital audio recordings; personal and professional correspondence; journals with writing on art, to-do lists, and artwork in various media; professional portfolios that Nanao produced for tenure review, a binder detailing relationships with galleries, and teaching materials and studio documents; printed materials such as exhibition catalogs, invitations, and clippings; photographs of family, friends, artwork, and exhibitions; sketchbooks, loose drawings, and watercolors; and miscellany. 11.3 linear feet and 0.706 gigabytes, donated in 2016 and 2018 by Gail Nanao, Kenjilo Nanao's widow.

The finding aid for this collection is available [here](#).

Chiura Obata (1885–1975)

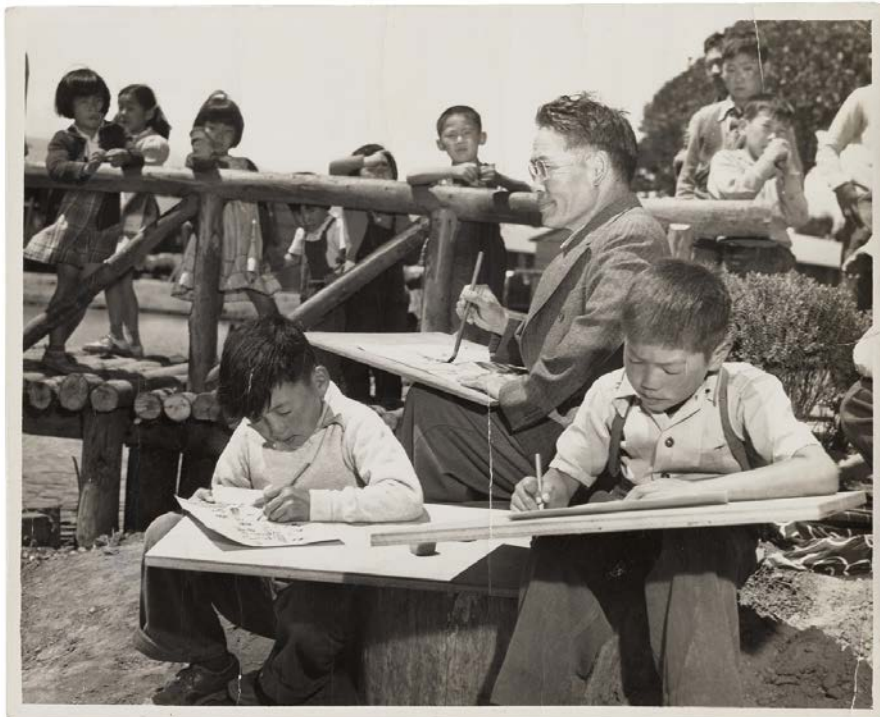
Painter, printmaker

San Francisco, CA

Papers, 1891–2000, bulk 1942–1945, including biographical material primarily related to Obata's family's forced relocation from Berkeley to Tanforan detention center and incarceration at the Topaz Relocation center; correspondence with family, friends, and colleagues; writings by Chiura Obata and others; material related to the art schools Obata established at Tanforan and Topaz; teaching files and professional activities; exhibition files; printed material, including TREK, and Topaz Moon: Chiura Obata's Art of Internment; photographic material; and sketches and sketchbooks. 3.6 linear feet, donated in 2018 and 2020 by Kimi Kodani Hill and Mia Kodani Brill, Chiura Obata's grandchildren.

This collection is fully digitized and available online, [here](#).

There is also a 1.0 linear foot unprocessed addition to this collection, donated in 2020, that includes correspondence, writings, subject files, and printed material.



Obata teaching a children's art class at Tanforan Art School, 1942.
Photographer unknown.

Alice Kagawa Parrott (1929–2009)



Parrott with her dog, date unknown.
David Donoho, photographer.

Fiber artist
Santa Fe, NM

Papers, circa 1950–2009, including biographical material; personal and professional correspondence with colleagues, loom manufacturers and family; lecture and weaving notes; fabric dye recipes; project files; business records; photographs of Parrott, her studio, and dyeing process; printed material; and artwork including garment patterns, pencil sketches, yarn samples, annotated dye studies and samples, and studies and color stories. 8.3 linear feet, donated in 2019 by Paul Kagawa and Diane Leavitt, trustees, Alice Kagawa Parrott Family Trust.

Norie Sato (b. 1949)



Image of Sato during *Video Performance*, 1981, featured on the cover of *Quarterly: Visual Arts Center of Alaska*.
Photographer unknown.

Video artist, printmaker
Seattle, WA

Papers, 1974–1991, including project files that contain letters, reports, notes, and printed material; exhibition files with printed material, notes, and letters; teaching/workshop files relating to Sato's work for the Seattle Printmakers Services Association and the Centrum Foundation; correspondence regarding sales and exhibitions of work; and printed material from Sato's career and involvement in professional organizations in the Seattle area. The collection also includes a few writings by Sato and her annotated résumé. 0.6 linear feet, donated in 1991 by Norie Sato

Roger Shimomura (b. 1939)

Painter, printmaker, performance artist, teacher
Lawrence, Kansas

Papers, 1959–2014, including biographical material, correspondence, writings, notes, printed material, a scrapbook, and photographs. Project files include sketches, technical diagrams, budgets, materials lists, correspondence, and press clippings. Many performances are recorded on video cassettes in the collection. 13.6 linear feet, donated in 1990 and 2019 by Roger Shimomura.

The finding aid for the portion of this collection donated in 1990 is available [here](#).



Shimomura at work, date unknown.
Photographer unknown.

Kay Sekimachi (b. 1926)

Fiber artist, educator
Oakland, CA

Bob Stocksdale and Kay Sekimachi papers, circa 1900–2015, including biographical materials, correspondence, writings, professional files, exhibition files, project files, personal business records, printed and digital material, scrapbooks, photographic material, and artwork. Of note are records from Sekimachi's forced internment at Tanforan Assembly Center and Topaz War Relocation Center from 1942 to 1944. 19.5 linear feet and born-digital records 0.125 gigabytes, donated in 2003, 2004, and 2015 by Kay Sekimachi Stocksdale

The finding aid for this collection is available [here](#).



Sekimachi at her loom, 1950.
Photographer unknown.

Toshiko Takaezu (1922–2011)



Ceramicist, educator
Quakertown, NJ

Papers 1937–2010, including biographical material, correspondence, exhibition files, artists' files, estate records, photographs, artwork, printed material, and audiovisual material documenting Takaezu's career. 22.5 linear feet, donated in 1978 and 2006 by Toshiko Takaezu and in 2013 and 2020 by Don Fletcher, a friend of Takaezu's.

This collection is fully digitized and available online, [here](#).

Takaezu in workshop at Anderson Ranch,
August, 1982.
Photographer unknown.



Above: Takaezu's New Jersey studio, date unknown.
Photographer unknown.

Right: Takaezu, circa 1951.
Photographer unknown.

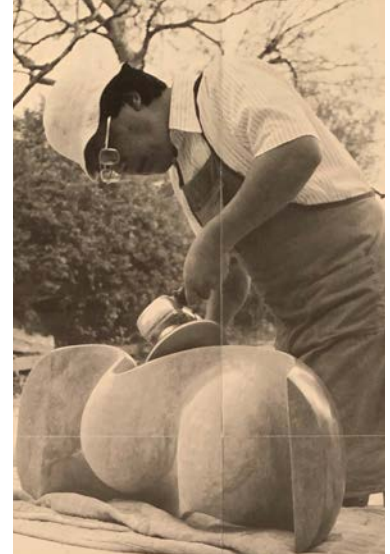


Masaru Takiguchi (b. 1941)

Sculptor

Houston, TX

Papers, 1979–1983, including a résumé; 111 slides of his work; directions to his home; three exhibition posters and an exhibition catalog; and clippings, mostly photocopies. 0.2 linear feet (microfilmed on reel 3452), donated in 1984 by Masaru Takiguchi.



Announcement for Takiguchi show at Mededith Long & Company show, 1985. Photographer unknown.

Akio Takamori (1950–2017)

Ceramicist

Seattle, WA

Papers, circa 1981–2003, including catalogs, exhibition invitations, magazine articles, correspondence, and sketches by Takamori. 0.4 linear feet, donated in 2004 by Akio Takamori.

The finding aid for this collection is available [here](#).

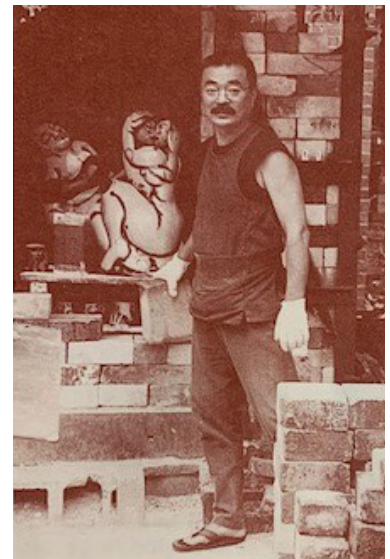


Image of Takamori in newsletter. Photographer unknown.

Reuben Tam (1916–1991)



Painter, educator

New York, Maine, and Hawaii

Papers, 1931–2006, including biographical material; correspondence with family, friends, art organizations, schools, and galleries; diaries, poetry, and other writings; exhibition catalogs, news clippings, other printed material; photographs; artwork, including seventeen sketchbooks; and eight scrapbooks. There is a 1.1 linear foot unprocessed addition to the collection donated in 2020 which includes 34 sketchbooks from Tam's time in New York, Hawaii, Connecticut, Massachusetts, Oregon, Alaska, and Canada. 9.2 linear feet. Scrapbooks were lent for microfilming in 1970 by the artist and subsequently donated in 2009 along with additional papers by Geraldine King Tam, Reuben Tam's widow. Thirty-four additional sketchbooks were donated in 2020 by the Geraldine King Tam Trust, via Cindy King, trustee and niece of Geraldine King Tam

This collection is fully digitized and available online, [here](#).

Related Materials: Reuben Tam papers, 1958-1966, are also located at Syracuse University.

Left: Tam in his studio on Monhegan Island, Maine, circa 1951.
Photographer unknown.

Right: Watercolor sketch, circa 1936.

Chuzō Tamotzu (1888–1975)

Sculptor, painter, educator
Seattle, WA

Papers, 1920–1982, including biographical information; a list of works; correspondence; photographs of Tamotzu, his family, friends and work; a sketchbook; annotated books; files on trips and related work; financial and printed material; and a diary kept by Tamotzu's wife. Microfilmed on reel SW 6 and reels 3031–3041. Material on reel SW 6 lent for microfilming in 1970 by Chuzo Tamotzu and material on reels 3031–3041 lent for microfilming in 1983 by Louise Kates Tamotzu, widow of Tamotzu.

Originals are located at the University of New Mexico, Center for Southwest Research, Albuquerque, NM.

Masami Teraoka (b. 1936)

Painter
Waimanalo, Hawaii

Papers, 1966–2017, including biographical material, correspondence, writings, personal business records, project and exhibition files, printed material, and photographic material. Much of the collection documents Teraoka's association with Catherine Clark Gallery. 6.3 linear feet, donated 2018 by the artist.

The finding aid for this collection is available [here](#).



Teraoka in his studio with paintings, 2003.
Photographer unknown.

Kamekichi Tokita (1897–1948)



Tokita with wife, Haruko, circa 1920.
Photographer unknown.

Painter
Seattle, WA

Papers, circa 1900–circa 2010, bulk 1900–1948, including biographical materials, such as documents about the closing of the War Relocation Authority's Minidoka Camp; correspondence; three diaries written in Japanese narrating Tokita's wartime experiences and relocation to Minidoka, two earlier notebooks written in Japanese, and notes; a few personal business records; printed material; one scrapbook; sketches; and one family photograph album. 1.5 linear feet, donated in 1990 and 2017 by Kamekichi Tokita's son, Shokichi Tokita.

The finding aid for this collection is available [here](#).



Watercolor study, date unknown.

George Tsutakawa (1910–1977)


Painter

Seattle, WA

Papers, 1963–1991, including biographical material, correspondence, exhibition files, membership records, project files, and printed material. 1 linear foot, donated in 1991 by George Tsutakawa

The finding aid for this collection is available [here](#).


The White Whale
GALLERY
7811 Pioneer Way,
Oly Harbor, Wash.
815-3356 18133



SEPTEMBER EXHIBIT
SEPT. 7 THRU 30.

HOURS
Tue. - Sat. 10:00 - 5:00 P.M.

Preview Thursday Sept. 7, 1972
WE LOOK FORWARD TO SEEING YOU AT "MEET THE ARTIST" PREVIEW ON THURSDAY SEPT. 7, 1972, FROM 7:00 - 9:00 P.M.
PLEASE NOTE THAT OUR PREVIEW NIGHT HAS BEEN CHANGED THIS MONTH SO THAT THE ARTIST MIGHT ATTEND.




PAINTER SCULPTOR PROFESSOR
Professor George Tsutakawa, Known internationally for his fountains, is equally accomplished as a painter. Our September show will feature his recent watercolors covering a variety of subjects including: Seascapes, Landscapes, and Still Lifes. Mr. Tsutakawa is undoubtedly among the most highly respected artists in the area. His attainments as both an artist and a person have earned that respect.

PUBLICATIONS
At least 30 publications, that I know of, have honored Mr. Tsutakawa: •New York Times •Art in America •Sunset •Dictionary of Contemporary Artists •Who's Who in America •Art •Asahi Journal - Tokyo Japan •Architectural Record •Etc..

EXHIBITS AWARDS
He has exhibited in museums and galleries throughout the United States, Germany and Japan (Expo '70 Osaka, Japan - including a personal appearance in color movie of same exhibit.
His awards are equally as impressive and numerous:
•79th. Annual Art Exhibition, San Francisco Art Museum, Sculpture Award •66th. Annual Exhibition of Western Art, Denver Art Museum, "OBOS No. 9," Purchased •Arts and Architecture Show Seattle Art Pavillion •Governor's Award of Commendation, State of Wash. These are only a small fraction of the awards received.
This is a show you shouldn't miss.

GEORGE TSUTAKAWA



Announcement for Tsutakawa show at White Whale Gallery, 1972.

Related Collection:

George Tsutakawa in Japan video project, 1988-1990. Four linear feet. Contains unedited video recordings of Tsutakawa's return trip to his childhood home in central Japan. The recordings, made by the Archives of American Art in 1988, were subsequently edited into the documentary *George Tsutakawa: An Artist's Pilgrimage*, included in this collection. The video is available [here](#). The finding aid for this collection is available [here](#).

Patti Warashina (b. 1940)



Ceramicist, sculptor
Seattle, WA

Papers, circa 1900–1991, bulk 1970–1989, including correspondence and printed material reflecting the many ceramic and craft exhibitions and other projects Warashina participated in throughout the United States, and her associations with other ceramicists. Also included are biographical documents, writings, art works, several photographs, and a video. 4.8 linear feet, donated in 1991 by the artist.

The finding aid for this collection is available [here](#).

Related Collection:

Robert Sperry papers, 1951–2002. 13.6 linear feet, .907 Gigabytes. Extensive correspondence with and material about Warashina, Sperry's wife.



Above: Warashina at workshop demonstration, circa 1970. Photographer unknown.
Patti Warashina papers

Below: Warashina's Valentine's Day card to Sperry, 1993.
Robert Sperry papers, 1951 – 2002.

Tyrus Wong (1910–2016)

Painter, designer, illustrator, printmaker

Los Angeles, CA

Papers, 1932–1963, including photographs and illustrations of Wong's work, 1932–1964, and a few catalogs. Microfilmed on reel LA 7. Lent for microfilming in 1964 by Tyrus Wong.

Chao-Chen Yang (1910–1969)

Photographer

Seattle, WA

Papers, 1945–1967, including a résumé, 1955; award certificates and letters of commendation, 1961–1967; 2 audio cassettes with corresponding transcript of Yang's autobiography, 1965; 4 sketches; miscellaneous writings; clippings; reproductions of art work; photographs of Yang, and copy prints of Yang's photographic works document his career as a professional photographer. 0.2 linear feet on 1 partial microfilm reel, donated in 1991 by Jean Yang, widow of Chao-Chen Yang.

The finding aid for this collection is available [here](#).



Yang with camera, date unknown.
Photographer unknown.



Clockwise from left: Yeh with Joseph Habineza, Minister of Youth, Culture and sports, and others at the ribbon-cutting ceremony for the Genocide Memorial Park, Rugerero Survivors Village, Gisenyi, Rwanda, April 5, 2007. Chris Noble, photographer.



Image of Yeh's proposal for the Genocide Memorial park and mass grave, circa 2004.



Residents of Chong An, Taiwan, creating a mosaic for the village's community center, 2012. Photographer unknown.



Children presenting ideas of what is important and beautiful to them at the Chong An Project's first workshop in Chong An, Taiwan, 2012. Photographer unknown.

Lily Yeh (b. 1941)

Public installation artist, muralist
Philadelphia, PA

Papers, circa 1994–2020, including project files related to the Chong An Restoration project, Commemorating German Wilson, Dandelion Project, Rwanda Healing Project, and South Sudan Project with press releases, diaristic writings by Yeh, photographs, videos, preparatory sketches, and project promotional materials. 3.18 gigabytes , donated in 2022 by the artist.



Yeh with others completing the Fusang Tree of Life mural at the Dandelion School, Beijing, China, 2019.
Photographer unknown.

Ray Yoshida (1930–2009)



Painter, collagist, educator
Chicago, IL

Papers, circa 1895–2010, including biographical material, correspondence, notebooks, writings, teaching records, business records, printed material, source material, photographs, sketchbooks, artwork, and scrapbooks. 10 Linear feet, donated in 2012 by Ray Yoshida via Terri Yoho of the Kohler Foundation, representing Yoshida's estate, and in 2013 and 2015–2016 by Jennifer Sabas and Shayle Miller, estate executors.

This collection is fully digitized and available online, [here](#).



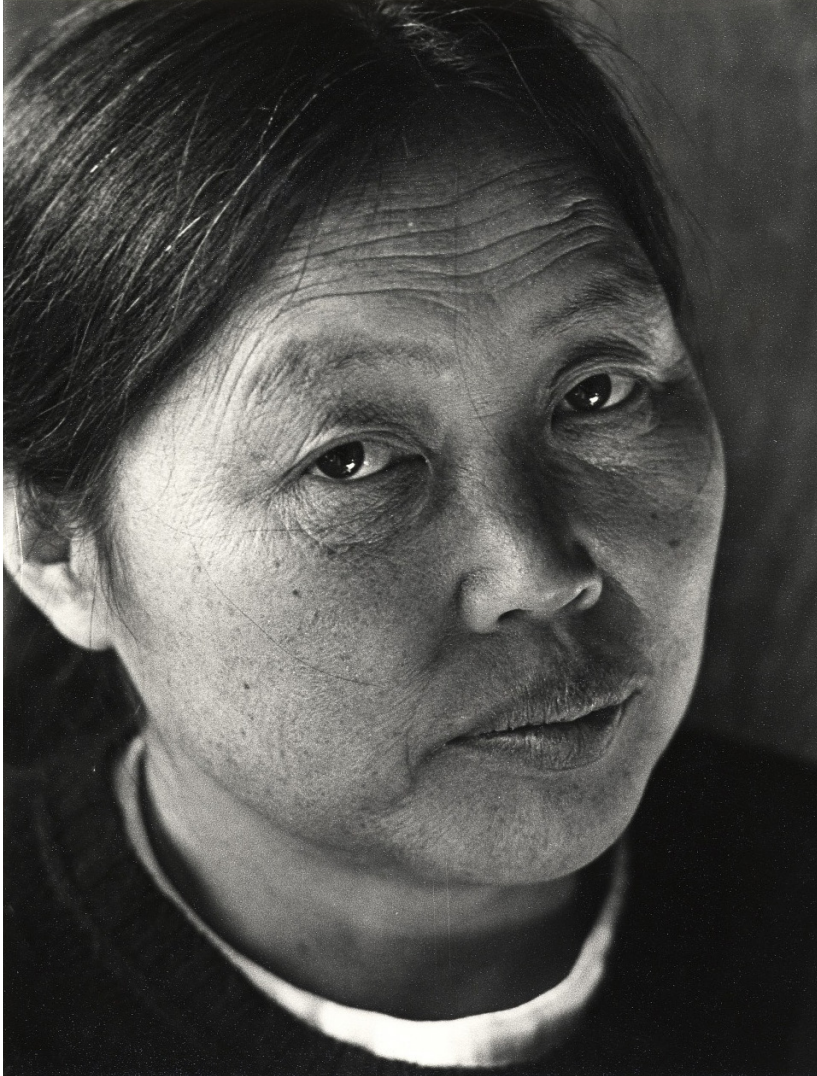


Above: Drawing and watercolor by Ray Yoshida, date unknown.

Opposite, left: Photo strip of Yoshida, circa 1970.

Opposite, right: Painted cutouts by Yoshida, date unknown.

Oral History Interviews



Ruth Asawa, 1973.
Mimi Jacobs, photographer.
Photographs of artists taken by Mimi Jacobs.

RUTH ASAWA AND ALBERT
LANIER, 2002
[Transcript online](#)

RALPH BACERRA, 2004
[Transcript online](#)

ANDREW CHINN, 1965
[Transcript online](#)

ANDREW CHINN, 1991
[Transcript online](#)

LENORE CHINN, 2020
[Transcript online](#)
[Video](#)

FAY CHONG, 1965
[Transcript online](#)

CHUNGHI CHOO, 2007
[Transcript online](#)

FONG CHOW, 2002
[Transcript online](#)

CHITRA GANESH, 2020
[Transcript online](#)
[Video](#)

ROBERT HANAMURA, CIRCA 1977
[Transcript online](#)

RON HO, 2017
[Transcript online](#)

NANCY HOM, 2020
[Transcript online](#)
[Video](#)

MARGARET HONDA, 2020
[Transcript online](#)
[Video](#)

SHIRO IKEGAWA, 2003
[Transcript online](#)

MIYOKO ITO, 1978
[Transcript online](#)

JUN KANEKO, 2005
[Transcript online](#)

DONG KINGMAN, 1965

VAL LAIGO, 1989
[Transcript online](#)

JAMES CHAN LEONG, 1972

MAYA YING LIN, 1983

HUNG LIU, 2010

SEONG MOY, 1971
[Transcript online](#)

MIRA NAKASHIMA, 2010
[Transcript online](#)

JOHSEL NAMKUNG, 1989–1991
[Transcript online](#)

ISAMU NOGUCHI, 1973
[Transcript online](#)

FRANK S. OKADA, 1990
[Transcript online](#)

KENZO OKADA, 1968
[Transcript online](#)

ALICE KAGAWA PARROTT, 2005
[Transcript online](#)

KATHERINE KALEHUAPUAKEAULA
 “LEHUA” DOMINGO, 2010
[Transcript online](#)

EUGENE AND HIROKO SATO
 PIJANOWSKI, 2003
[Transcript online](#)

GALA PORRAS-KIM, 2020
[Transcript online](#)
[Video](#)

KAY SEKIMACHI STOCKSDALE, 2001
[Transcript online](#)

TOSHIKO TAKAEZU, 2003
[Transcript online](#)

AKIO TAKAMORI, 2009
[Transcript online](#)

CHUZO TAMOTZU, 1964

TAM VAN TRAN, 2020
[Transcript online](#)
[Video](#)

GEORGE TSUTAKAWA, 1983
[Transcript online](#)

GEORGE TSUTAKAWA, 1987

CARLOS VILLA, 1989

CARLOS VILLA, 1995
[Transcript online](#)

PATTI WARASHINA, 2005
[Transcript online](#)



Carlos Villa, 1980.
Mimi Jacobs, photographer.
Photographs of artists taken by Mimi Jacobs.

TYRUS WONG, 1965
[Transcript online](#)

XIAOZE XIE, 2010

BRUCE YONEMOTO, 2020
[Transcript online](#)
[Video](#)



Chi Chen with Pearl Buck and others at a Ferargil Gallery opening, circa 1948.
Photographer unknown.
Chi Chen papers.



Eitaro Ishigaki with Harlem Courthouse mural, circa 1937.
Photographer unknown.
Federal Art Project Photographic Division Collection.

Related Resources

Archives of American Art sound recordings, 1951–2007, 18 items. Include a recording on 3 cassette tapes and 58-page transcript of the 1995 symposium, *With New Eyes: Toward an Asian American Art History on the West Coast*.

Audiovisual material relating to Pacita Abad, 1984–2007, 0.4 linear feet. Fifty-five DVDs and CDs of performances and events relating to Pacita Abad, compiled by her husband Jack Garrity, also director of the Pacita Abad Art Estate.

American Federation of Arts records, 1895–1993, bulk 1909–1969, 79.8 linear feet. Records include material relating to Wou-ki Zao, Tadashi Sato, Yasuo Kuniyoshi, Seong Moy, Kenzo Okada, and James Suzuki. The finding aid for this collection is available [here](#).

Art in General records, circa 1981–2020, 100 linear feet. Contain resources related to the Godzilla Asian American Arts Network.

Don Baum papers, circa 1940–2004, 6 linear feet. Include correspondence with artists Miyoko Ito and Jin Soo Kim.

Rudy Burckhardt papers, 1934–2015, 5.6 linear feet. Include negatives taken by Burckhardt documenting work and studios of more than 260 mid-to-late twentieth century artists, including Isamu Noguchi, Kenzo Okada, Manoucher Yekta, and Fumio Yoshimura. The finding aid for this collection is available [here](#).

California art research / Gene Hailey, editor, 1936–1937, 20 volumes on 2 microfilm reels. Includes monographs on Chee Chin, Dong Kingman, Chiura Obata, and Yoshida Sekido.



Samuel Benton Cante papers, 1944–1978, 2,600 items on 6 microfilm reels. Contain correspondence, catalogs, clippings, and photographs of Yasuo Kuniyoshi and Isamu Noguchi. Cante was a banker and collector based in Fort Worth, Texas.

Margaret Carney interviews with ceramicists, 1993 – 2019, 0.02 linear feet; 0.749 gigabytes. Include 74-minute interview with ceramicist Marie Woo, conducted digitally on March 5, 2019. The interview is transcribed. Carney is director of the Dinnerware Museum in Ann Arbor, Michigan.

Nancy Davidson papers, 1970s–2016, 5 linear feet. Contain correspondence with Michiko Itatani. Illustrated notebooks include notes from critiques with Ray Yoshida. The finding aid for this collection is available [here](#).

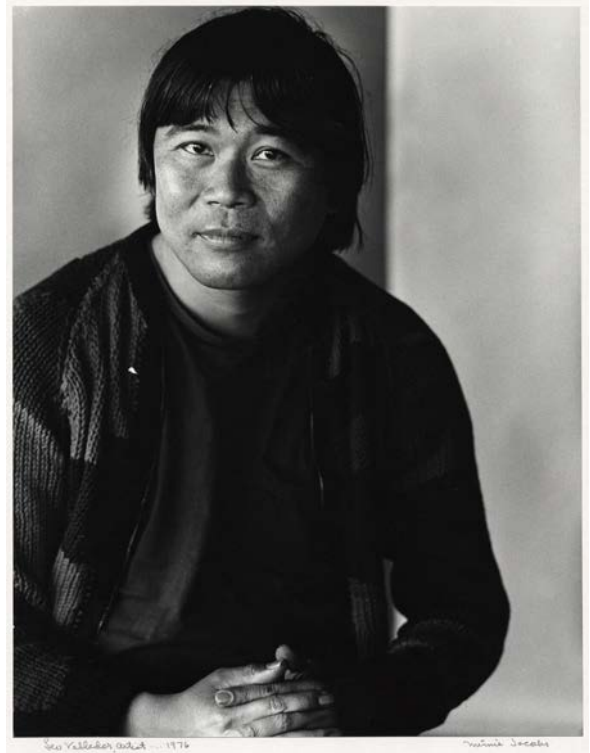
Dorothy Weiss Gallery records, circa 1964–2001, bulk 1984–2000, 18.7 linear feet. Records contain material relating to Sam Chung, Marvin Minto Fang, Keiko Fukazawa, Shingo Honda, Yoshiro Ikeda, Kiyomi Iwata, Jun Kaneko, David Kuraoka, Masako Miyata, Keisuke Mizuno, Rory Nakata, Hitoshi Sasaki, Michio Sugiyami, Joan Takayama-Ogawa, Yoshio Taylor, Re-Cheng Tsang, Nobuko Tsutsumi, Patti Warashina, Kyung Hwan Won, Jae Won Lee, and Sun-Koo Yuh.

Federal Art Project, Photographic Division, circa 1920–1965, bulk 1935–1942, 12.4 linear feet. Include images of and/or work by H. Chan, Chee Chin, Isami Doi, Eitaro Ishigaki, Yasuo Kuniyoshi, Thomas Nagai, Kikudo Nakagawa, Fuji Nakamizo, Sakari Suzuki, Chuzo Tamotzu, Bumpei Usui, Edmund K. Yaghjian, Tee Yun, and others. The finding aid for this collection is available [here](#).

Photographs of artists taken by Mimi Jacobs, photographer, 1971–1981, 140 photographic prints. Include photographs of Ruth Asawa, Isamu Noguchi, Leo Valledor, and Carlos Villa.

Jehu-Wong Gallery, Jehu Gallery, and Upper Market Street Gallery records, 1971–1983, 3.5 linear feet. San Francisco galleries run by Ronald Jehu and Wylie Wong. Artist files include Seiji Kunishima, Li Lida, and Masami Teraoka.

Oral history interview with Dong Kingman, July 3–4, 1996, 1 sound cassette with an 18-page transcript. Conducted by Stan Andersen and Irene Poon Andersen.



Above: Leo Valledor, 1976.
Mimi Jacobs, photographer.
Photographs of artists taken by Mimi Jacobs.

Opposite: Kuniyoshi paintings at the Venice Biennale, 1952.
Foto Ferruzzi s.a. (Venice, Italy).
American Federation of the Arts records.

Howard Kottler papers, circa 1907–2006, 11.3 linear feet. Contain correspondence with Patti Warashina and Gwen-Lin Goo.

Linda Farris Gallery records, 1969–1995, 13.4 linear feet. Contain artist files on Isamu Noguchi, Norie Sato, and others. The finding aid for this collection is available [here](#).

Russell Lynes papers, 1930–1986, 2.9 linear feet. Include photographs of Isamu Noguchi in his Long Island City studio.

Hans Namuth photographs and papers, 1945–1985, 4.5 linear feet. Include photographs of Isamu Noguchi, Kenzo Okada, I.M. Pei, Chiura Obata, and Minoru Yamasaki. The finding aid for this collection is available [here](#).

Oral history interview with Isamu Noguchi, April 22, 1968. 1 sound tape.

Kenzo Okada exhibition catalogs, 1965–1976. 0.2 linear feet. Eight exhibition catalogs of Okada's work at the Betty Parsons Gallery, among other places.

Roy Leeper and Gaylord Hall collection of Miné Okubo papers, circa 1940–2001. 1.4 linear feet. Leeper and Hall were longtime friends with and patrons of Okubo from the late 1950s until her death. The collection contains letters, writings, and sketches by Okubo. The finding aid for this collection is available [here](#).

Gene Owens papers, 1960–1980. 139 items on 1 microfilm reel. Collection's correspondence is primarily with Isamu Noguchi, whom Owens aided on several sculpture projects.

Lynn Schmidt interviews with Isamu Noguchi and Tom Nakashima, 1980–1990. 0.9 linear feet. The finding aid for this collection is available [here](#).

Reba Stewart letter to Yukata Ohashi, September 2, 1969. 1 item on partial microfilm reel. Stewart writes from Puerto Rico, mostly about her painting.

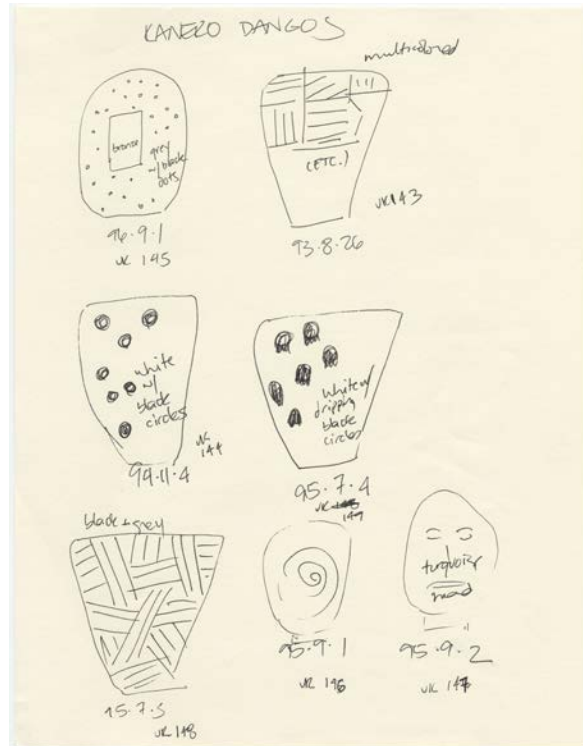
Robert Schoelkopf Gallery records, 1851–1991. 29 linear feet. Records include files on and correspondence with Miyoko Ito and Yasuo Kuniyoshi. The finding aid for this collection is available [here](#).

School of Design in Chicago: refugees East and West / Beatrice Takeuchi, 1998. 54 pages. This is a copy of Takeuchi's memoir.

Space Gallery records, 1975–1995. 11.5 linear feet. Gallery owner Edward Den Lau represented artists including Seiji Kunishima and Masami Teraoka, among others.

Yasushi Tanaka letters to Frederic C. Torrey, 1913–1924. 35 items on 1 microfilm reel. Letters cover the contemporary art world, Tanaka's painting, and fellow artists in Seattle and Paris. The finding aid for this collection is available [here](#).

John W. Taylor and Andrée Ruellan papers, circa 1920–2006. 10.1 linear feet. Correspondence includes letters from Isamu Noguchi.



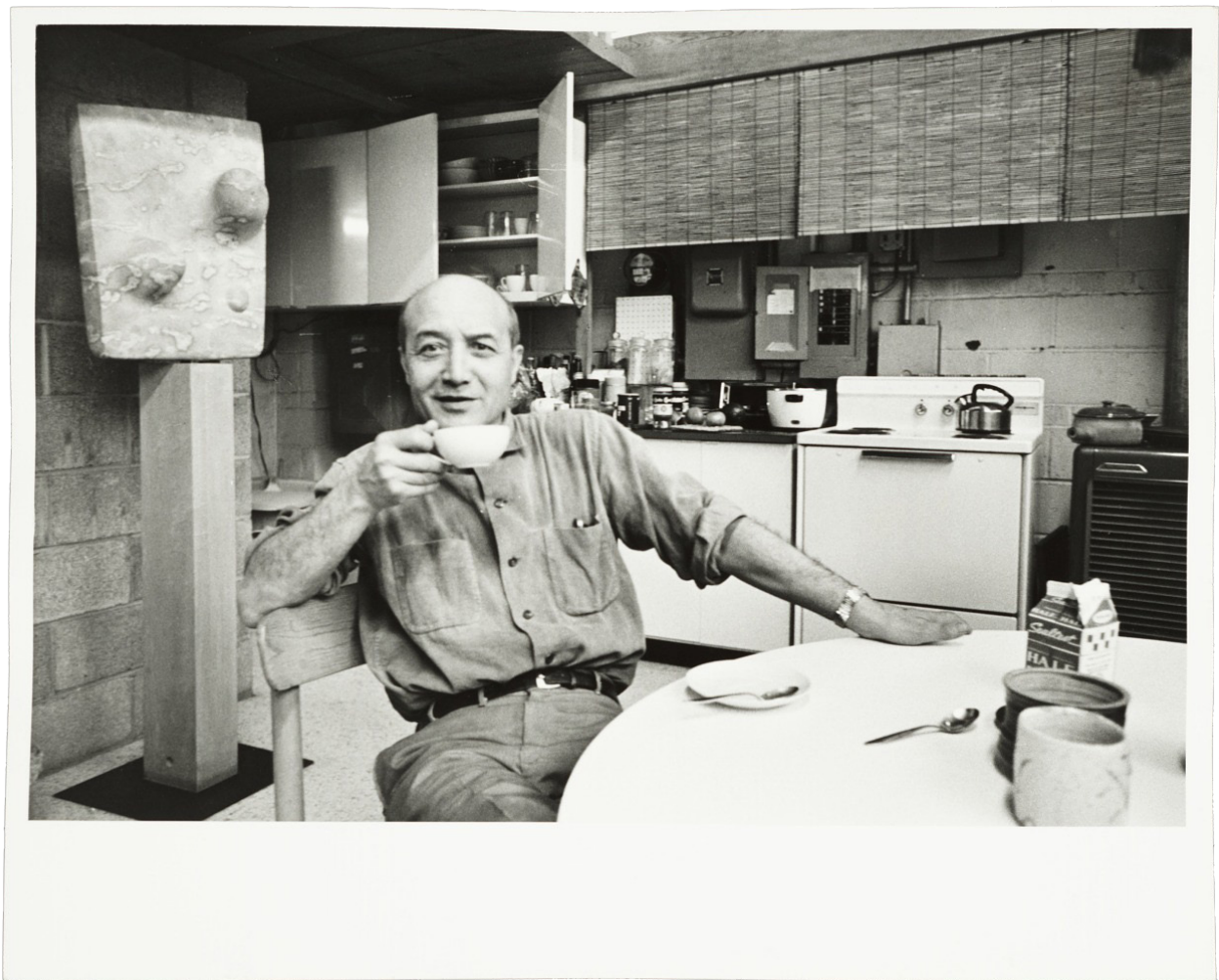
Kathy Vargas papers, circa 1965–2016. 10.8 linear feet. Papers contain the fully-digitized catalog from Guadalupe Arts Center's 1992 show, *[en]Gendered Visions: Race, Gender and Sexuality in Asian American Art*, curated by Margo Machida. The finding aid for this collection is available [here](#).

James W. Washington, Jr. papers, 1938 – 1989. 2.3 linear feet. Papers include correspondence with artists Val Laigo and George Tsutakawa. The finding aid for this collection is available [here](#).

Minoru Yamasaki interview, circa August, 1959. 2 duplicate compact disks; 1 sound tape reel; and a 33-page transcript. The interview's transcript is available [here](#).

Minoru Yamasaki lecture, August 13, 1959. 3 sound tapes and a 10-page transcript. Records a lecture delivered by Minoru Yamasaki at the Detroit Institute of Arts.

Zabriskie Gallery records, 1951–2010. 120.7 linear feet, 2 rolled docs. Records include files on a correspondence with artists Yasuo Kuniyoshi, Tomoko Sawada, and Junko Yoda.



Above: Isamu Noguchi in his Long Island City studio kitchen, February 1969.
Russell Lynes, photographer.
Russell Lynes papers.

Opposite: Jun Kaneko, "Kaneko Dangos," circa 1996.
Dorothy Weiss Gallery records.

What We Do

The Archives exists to foster research by collecting, preserving, and making available primary source material documenting the history of the visual arts in the United States.

In 2015, with support from the Keith Haring Foundation, we launched Visual Arts and the AIDS Epidemic: An Oral History Project, producing an unprecedented volume of primary source material on the topic. Narrators include Ron Athey, Charles Atlas, Nayland Blake, AA Bronson, Nan Goldin, Lyle Ashton Harris, Bill T. Jones, Zoe Leonard, and Sur Rodney (Sur), among other significant voices.

In 2018, we proudly announced the acquisition of the Roy Lichtenstein Foundation records and the Roy Lichtenstein papers. This collection comprises more than 500 linear feet, and with support from the Roy Lichtenstein Foundation, the Archives will digitize it in its entirety. Other recent acquisitions include the papers of artists Chakaia Booker, Sturtevant, Richard Tuttle, and Nina Yankowitz, among many others; and 95 linear feet of the National Academy of Design records.

Collections

- We hold more than 30 million items within more than 6,000 collections, spanning over 15,000 linear feet.
- The holdings cover more than 200 years of American art history, from the 18th century to today, consisting of letters, diaries, scrapbooks, manuscripts, financial records, photographs, films, and audiovisual recordings of artists, dealers, collectors, critics, scholars, museums, galleries, associations, and other art world figures.
- We have collected more than 2,500 oral histories, and continue to produce more. This is the world's largest collection of oral history interviews about art.
- More than 9,000 reels of microfilm are available to researchers at our Washington, DC, headquarters, at our New York City research center, at affiliated research centers, and through interlibrary loan.

What Do We Collect?

For more than 60 years, the Archives has provided researchers worldwide with access to the largest collection of primary source materials documenting the history of the visual arts in the United States. We seek records, routine and unusual, whose stories and meanings are rich and complex, that have inherent value as originals, and that both reflect and challenge conventional ideas about art. We require these records as evidence. They shed light on the larger themes of American art history. Our collections form the foundation for research, scholarship, publications, exhibitions, public programs, and outreach.

By “primary sources,” we mean letters, writings, preliminary sketches, scrapbooks, photographs, financial records, and the like, as well as born-digital materials, that have art historical significance. We seek the personal papers of individuals and the records of organizations that include letters from, or references to, prominent figures in American cultural history; a significant body of unpublished manuscript material; and documentation of major American artists or major art trends. Only a small portion of all records have archival value. Enduring value is found in records that document, as they occur, decision making and the conduct of affairs.

The following kinds of papers are most useful to researchers:

- *Personal letters* from colleagues in the arts, family, and friends covering a wide span of years.
- *Professional correspondence* with galleries, dealers, collectors, critics, institutions, and organizations.
- *Drafts or copies of outgoing letters.*
- *Diaries or journals* giving a day-by-day view of ideas and activities.
- *Preliminary sketches, sketchbooks, plans, and studies.*
- *Photographs, transparencies, and slides*, not only of artwork, but of the subject's family, friends, and studios.
- *Lectures, addresses, and unpublished writings.*
- *Audiotapes, rare video, and film.*
- *Scrapbooks, clippings, exhibition catalogues, and announcements.*
- *Teaching materials for influential courses.*
- *Research files.*
- *Financial records*, including art-related bills, receipts, lists, and ledgers.

Note that in newer collections, many of these categories may contain born-digital media.

Why Do We Collect?

Scholars of American art rely on the Archives, but they are hardly alone. Our collections allow curators to research exhibition topics, collectors to learn the stories behind works they own, lifelong learners to make important discoveries about the past, and artists to uncover how their predecessors mixed pigments, shaped technologies, and found the patronage to keep going in hard times. Every day, our research centers and webpages are visited by thousands of students, artists, museum docents, art dealers, appraisers, and others who value the visual and textual resources we provide.

The Archives has grown with the field of American art history and has greatly contributed to the available knowledge about art in the United States. Independent inquiry and in-depth research simply could not occur without access to these primary sources. In this way, the Archives protects and provides access to this country's rich artistic legacy.

How Do We Collect?



Kamekichi Tokita watercolor sketches, date unknown.
Kamekichi Tokita papers.

As we work to build the most essential, most representative picture of art in the United States, the Archives maintains an active collecting program, with staff dedicated to collecting across the country and the world. While most collections come to us through our relationships with potential donors, sometimes papers we have not directly solicited are offered to us and accepted. Typically, personal papers are donated by artists, critics, collectors, or dealers near the end of their careers, or after death, by their family members. Among the most used collections at the Archives are the papers of Lee Krasner, Lucy R. Lippard, Jackson Pollock, Robert Smithson, and Tomás Ybarra-Frausto, and the records of the American Federation of Arts. Together, all of our collections give richness and depth to the understanding of American art.

In addition to its ongoing collecting program, the Archives periodically pursues focused collecting projects in particular areas of study within the field of American art. Recent collecting initiatives have significantly strengthened our holdings of oral histories and papers of important figures for the study of studio craft and feminist, Latino, LGBTQ, and African American art. Examples of papers and oral histories collected through these efforts include those of Chakaia Booker, Gary Garrels, Joan Semmel, Andres Serrano, and Toshiko Takaezu, among many others.

The records of leading galleries also prove to be invaluable to scholars, especially for provenance research, to document an artist's body of work, or to determine the gallery's role in a particular movement or school. The Archives holds the largest concentration of gallery records anywhere in the world, including the voluminous records of the André Emmerich Gallery, Holly Solomon Gallery, Leo Castelli Gallery, and others.

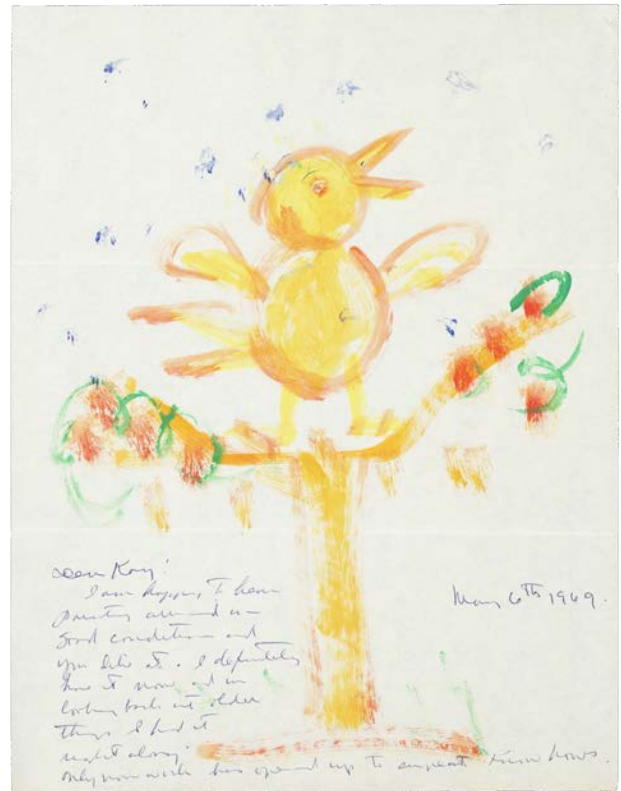
The Archives does not purchase papers. However, as a donation to a nonprofit organization, a gift of papers is tax-deductible.

What Happens to Papers Once They Have Been Donated?

Depending on the condition of the papers, a team in Washington, DC, may remove duplicates and, with the permission of the donor, transfer any materials that are out of scope for our collections to another repository (in most cases, this is the Smithsonian American Art Museum/National Portrait Gallery Library). The remaining materials (the "collection") are then re-boxed into archival, acid-free containers, described in detail, and entered into our database ("accessioned"). Collections are then stored in a climate-controlled environment and barcoded for the purpose of inventory and location tracking.

Within approximately one month of receipt of a signed deed of gift, a brief description of the collection will be published on the [Explore the Collections](#) section of the Archives' website. From the website, researchers are then able to request an appointment to consult the collection in our Washington, DC, reading room. For the safekeeping and security of the documents that are donated to us, we require all researchers to register online in our [Researcher Request System](#). Once in the reading room, a researcher reviews one box at a time under the supervision of the Archives' reference staff. Photocopying and digital photography are permitted for study purposes.

Within one year of accessioning, a professional archivist will be assigned the time-consuming work of processing the collection and writing a finding aid to expand the information about the creator and the collection's contents and to provide researchers with a detailed container inventory. Processing involves placing items into preservation enclosures if needed, arranging documents into various series, and providing folder-level descriptions of these series. Once processing is complete, the finding aid is posted online along with the collection record. Researchers may browse through our [Search Collections](#) platform or use our website's search engine to locate relevant information. Our collection information is also indexed in Google and other search engines, and appears in external databases such as WorldCat, ArchiveGrid, and the Smithsonian Online Virtual Archive.



Miné Okubo to Kay Sekimachi, May 6, 1969.
Bob Stocksdale and Kay Sekimachi papers.

Once a collection finding aid is available online, the Archives is able to offer researchers a Digitization on Demand service, providing digital reproductions in PDF form at a minimal cost as an alternative to the expense of traveling to consult collections in our reading room. While most of our material is obtainable through this service, some formats and restricted items are not eligible for Digitization on Demand, or may incur additional charges and time to fulfill. A finding aid is also a prerequisite for queuing up a collection to be digitized in its entirety for inclusion in the Archives' online [Terra Foundation Center for Digital Collections](#).

Until recently, the idea that anyone in the world could have 24-hour access to some of the most important primary resources of American art was nothing more than a fantasy. In 2005, however, the Archives launched a digitization program that has received worldwide recognition and has become the gold standard for our field. Today, the Archives has digitized more than 250 collections, making them fully available online. In addition, we provide online access to more than 1,500 detailed finding aids, 1,600 oral history transcripts, audio highlights, selected digital images, and other research services. Hundreds of thousands of researchers from around the world consult these and other resources on our website annually.

Collections that are in high demand from researchers are high priorities for digitization, though digitization is dependent on available funding from individuals and foundations, as well as on the content of the collection. Any researcher may request a high-quality reproduction of an individual document from a collection, such as a photograph, letter, or sketch, but permission must be obtained to publish.

A Culture of Access

The Archives is built on a culture of access. All of our work—from collecting to processing to digitization to reference—serves the goal of making our collections accessible to as many researchers as possible.



Wax maquettes of Zarina Hashmi works, date unknown.
Zarina Hashmi papers.

- Each year, thousands of scholars, collectors, critics, dealers, and artists visit our centers and use our reference services to build a fuller picture of American art history, culture, and identity.
- The Archives also makes many of its collections available online, with the most advanced program for large-scale digitization in our field. This effort has been generously funded by the Terra Foundation for American Art, the Walton Family Foundation, and the Roy Lichtenstein Foundation, among others. Visit the Terra Foundation Center for Digital Collections at: <https://www.aaa.si.edu/collections/online>
- With the acceleration of our digitization efforts, our holdings are more accessible than ever before, reaching millions across the globe. Not only do these digitized collections serve art world professionals, they have the potential to enter the classroom and profoundly transform student engagement with primary sources and the history of American art.
- Staff and volunteers are continuously transcribing material from the Archives' collections through the Smithsonian Transcription Center. These transcriptions turn written documents into online, searchable resources. To date, we have transcribed more than 70,000 pages of text from our collections.
- If a collection is not fully digitized, researchers can request Digitization on Demand. For a small fee, the Archives will digitize the folders selected by the researcher and deliver them electronically in four weeks or less. This allows far greater access for those who may not be able to travel to the Archives in person. In the five years since the program was launched, more than 3,400 folders of material have been digitized for researchers through Digitization on Demand.

Of course, we are also well-equipped to accommodate restrictions on specific material that the donor may not wish to make public right away. We regularly agree to restrictions for a period of years as defined by the donor, and have a strong history of honoring such agreements.

Archives in the World

In addition to providing access to our collections online and in our reading rooms, we consistently create opportunities to share our collections with a wider public, expanding the use and appeal of archives and the story of American art.

Exhibitions

- The Archives has a year-round exhibition program in its gallery in the Smithsonian's Donald W. Reynolds Center for American Art and Portraiture (also the home of the Smithsonian American Art Museum and the National Portrait Gallery), where we highlight a wide range of archival material through themed exhibitions. Recent exhibitions have included *Bloom*, which explored how artists draw inspiration from flowers; *Pushing the Envelope*, about the international mail art movement; and *The Art of Handwriting*, which considered how artists' penmanship speaks to their signature styles. These exhibitions often travel to museums across the country.
- We regularly loan our materials to exhibitions around the world. A list of these exhibitions can be found on our [website](https://www.aaa.si.edu/exhibitions).

For more information on our exhibitions, visit:

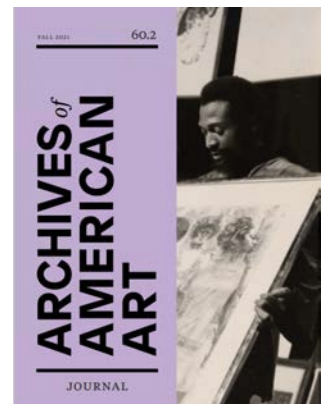
<https://www.aaa.si.edu/exhibitions>



Louise “Ouizi” Chen Jones creates a mural for the exhibition *Bloom* (March 1–October 6, 2019) in the Archives of American Art’s Lawrence A. Fleischman Gallery.

Publications

- The *Archives of American Art Journal* is the longest-running scholarly journal in the field of American Art. Published twice a year, it contains peer-reviewed articles, commissioned pieces on methods in archival research, and collection notes highlighting new holdings. All articles in the journal are informed by material from the Archives’ collections, distinguishing our publication from others in the field.
- Complementing the journal is the Archives of American Art’s [blog](#), a platform for staff and guest authors to dig deeper into specific aspects of Archives collections. These blog posts create a launching pad for circulating new thinking about American art to a diverse audience ranging from academics to high school students to lifelong learners.
- The Archives has published numerous books highlighting aspects of our collections, most recently: *Pen to Paper: Artists’ Handwritten Letters from the Smithsonian’s Archives of American Art* (2016); *Handmade Holiday Cards from 20th-Century Artists* (2012); and *Lists: To-dos, Illustrated Inventories, Collected Thoughts, and Other Artists’ Enumerations from the Smithsonian’s Archives of American Art* (2010), all of which were also traveling exhibitions.



Archives of American Art Journal, Fall 2021.

Why the Archives of American Art?

The Archives continually refines its programs for collecting and access to ensure that we will always be the best home for artists' legacies.

- We are by far the largest collection of primary sources on American art, and therefore can almost always provide the best context for research on individuals, movements, and organizations.
- We collect in depth, and we collect with an eye to communities to reveal networks among collections.
- Our digitization program is unparalleled in the field of art archives—to date we have digitized more than 240 collections in their entirety and made them available to all on our website. We offer searchable finding aids for more than 1,000 collections online. Full transcripts of more than 1,400 oral histories are online and searchable. In 2018, nearly 500,000 unique users accessed collection content on our website.
- In the past two years we have doubled the rate of collections digitization. Additionally, through our Digitization on Demand program, anyone in the world can request digitization of a folder in any collection with a finding aid for a small fee. To date, more than 1,200 folders of material have been digitized through Digitization on Demand.
- We host nearly 1,000 visits to our manuscript reading room and more than 500 visits to our microfilm reading room each year. We fulfill more than 1,100 annual requests for inter-library loan of our microfilm for researchers around the world, and our reference team answers more than 1,100 questions online and on the phone each year. For an archive focused solely on American art, these statistics are extraordinary and represent our deep commitment to sharing the great wealth of resources we are privileged to preserve.
- In addition to providing access to our collections online and in our reading rooms, we consistently create opportunities to share our holdings with a wider public, expanding the use and appeal of archives and the story of American art. The Archives has a year-round exhibition program in its gallery in the Donald W. Reynolds Center for American Art and Portraiture (also the home of the Smithsonian American Art Museum and the National Portrait Gallery), where we highlight a wide range of archival material through themed exhibitions.
- We lend generously to exhibitions around the world. Current and upcoming loans include those to exhibitions at the Virginia Museum of Fine Arts, Richmond; the San Francisco Museum of Modern Art; Centre Pompidou, Paris; Kawamura Memorial DIC Museum of Art, Sakura, Japan; Museum of Fine Arts, Boston; Museo Nacional Centre de Arte Reina Sofia, Madrid; National Gallery of Art, Washington; Bunder Kunstmuseum Chur, Switzerland; Center for Curatorial Studies and Hessel Museum of Art, Bard College, Annandale-on-Hudson, New York; and The University of Queensland Australia, Brisbane.



Akio Takamori with Jun Kaneko and possibly Kaneko's wife, date unknown.
 Photographer unknown.
 Akio Takamori papers

- The Archives is one of the only art archives in the world that operates as its own entity, not within a larger library or university system. Yes, we are part of the Smithsonian Institution, but we independently control our programs and budget. Well over half of our funding comes from private sources, creating greater security for our operations than many of our sister organizations within the Smithsonian enjoy.
- Because we operate as our own entity and because we are financially strong, independent of the resources that come from our federal allocation within the Smithsonian, the Archives is not in danger of becoming “orphaned” within a larger institution. When money is tight at universities and large libraries, funding for archives is often the first line-item to be cut. Leadership transitions can also jeopardize special collections within larger organizations—what is a priority for one leader is not always a priority for the next. At the Archives, collecting, preserving, and sharing primary sources on American art is all that we do. Our core mission is independent of any leader's personal interests; it will never be sacrificed for other priorities.
- A cautionary tale: In 1969, a fire ravaged the artist Rockwell Kent's house in Au Sable Forks, New York. By a strange quirk of fate, his priceless library containing the intimate record of his long life as a painter, illustrator, dairy farmer, political activist, and Arctic explorer—more than 50,000 letters, notes, and other manuscripts—was spared. Kent knew just what he had to do. A few days later, his papers, still damp and smelling of smoke, arrived at the Archives' office in Detroit. Our staff went to work drying and restoring the collection nearly to its original state. The Kent collection was later processed and microfilmed, and, years after that, digitized for use by millions online. Shortly after the fire, Kent noted, “In letters from fellow artists I am occasionally asked for advice as to what they should do with their records. My advice is invariably ‘offer them to the Archives of American Art.’”



Pages from a family photo album, circa 1920.
Photographers unknown.
Kamekichi Tokita papers

Recent Collection Highlights

Of the approximately 260 collections or significant additions to collections brought in over the past five years, the following are some highlights that reflect the broad range of collecting at the Archives. While we focus our collecting on on living or recently deceased figures, we continue to pursue and acquire material from the earlier 20th century and the 19th century when we discover it.

- Allan Frumkin Gallery
- Allan Stone Gallery
- Emma Amos
- Andrea Rosen Gallery
- Art in General
- Dore Ashton
- Betty Blayton-Taylor
- Chaz Bójorquez
- Chakaia Booker
- James Britton
- Jack Brogan
- Beverly Buchanan
- Rudy Burckhardt
- Nanette Carter
- Enrique Chagoya
- Cinque Gallery
- Ed Clark
- Renee Cox
- Emilio Cruz
- Roy De Forest
- Mary Frank
- Allan Randall Freelon
- Frederick Hammersley
- Lynda Roscoe Hartigan
- Maren Hassinger
- Patricia Hills
- Nancy Holt
- James Cohen Gallery records concerning Robert Smithson
- Ruth Jett
- Howard Kanovitz
- Max Kozloff
- Yasuo Kuniyoshi
- Jacob Lawrence and Gwendolyn Knight
- David Levinthal
- Roy Lichtenstein Papers and Roy Lichtenstein Foundation Records
- James Melchert
- Duane Michals
- Arthur Monroe
- E.J. Montgomery
- Matt Mullican
- Senga Nengudi
- Linda Nochlin
- Parish Gallery
- Chiura Obata
- Robert Pincus-Witten
- Howardena Pindell
- Rosamund Felsen Gallery
- Nan Rosenthal
- Juan Sánchez
- Joyce Scott
- Judith Schaechter
- Ilene Segalove
- Joan Semmel
- Andres Serrano
- Dee Shapiro research material
- Roger Shimomura
- Roberto Sifuentes
- Lowery Stokes Sims
- Sylvia Snowden
- Stanley and Elyse Grinstein
- George Leslie Stout
- Sturtevant
- Jerry L. Thompson
- Richard Tuttle
- Mierle Laderman Ukeles
- Consuelo Jimenez Underwood
- Kathy Vargas
- Charles W. and Frances Barrett White letters and photographs to Melvin and Lorraine Williamson
- Lily Yeh
- Ray Yoshida
- Elyn Zimmerman

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Photograph of Yone Noguchi, father of
Isamu Noguchi, 1903.
Charles W. Hearn, photographer
Miscellaneous photographs.

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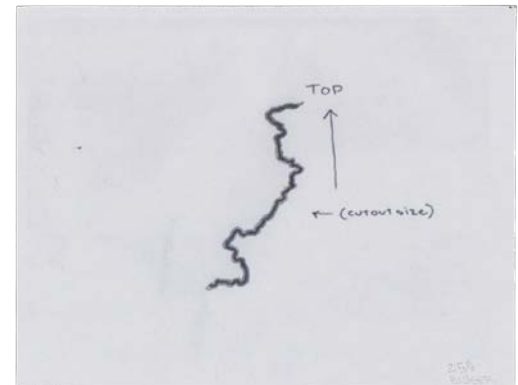
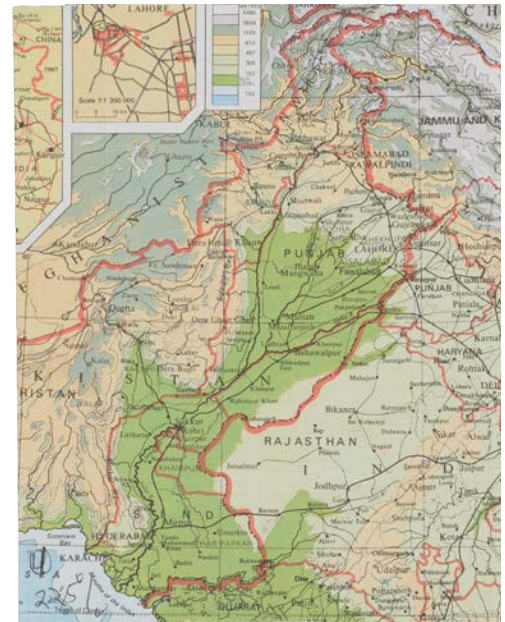
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Associate Professor of Art History, Tufts University



Zarina Hashmi, project files for *Folding House*, tracing the India-Pakistan border, 2013. Zarina Hashmi papers.



Kuniyoshi painting, circa 1945.
Photographer unknown.
Yasuo Kuniyoshi papers.

Staff

Biographical Sketches



LIZA KIRWIN is *Interim Director* at Smithsonian's Archives of American Art, a position she previously held from 2011 to 2013. She has also served as Southeast regional collector, curator of manuscripts, and deputy director. For four decades, Liza has supported the Archives' programmatic goals and creative initiatives. She helped establish the Archives' exhibition and publications program, curating more than thirty archival exhibitions and publishing articles and books that convey the historical value and immediacy of primary sources. Her most notable publications include *More than Words* (2005, reprinted in 2015), *Artists in Their Studios* (2007), *With Love* (2008), and *Lists: To-dos, Illustrated Inventories, Collected Thoughts, and Other Artists' Enumerations* (2010, winner of the Secretary's Research Prize for outstanding catalogue in 2012). Most recently, she has positioned the Archives to take a leading role in promoting the use of primary sources in teaching the history of American art worldwide. Liza earned a BA in art history from Johns Hopkins University, an MA in library science from Catholic University of America, and a PhD in American studies from the University of Maryland, College Park.



MARISA BOURGOÏN is *Head of Reference Services*. The Reference Services department staffs and manages the Archives' two reading rooms, responds to research inquiries, provides interlibrary loan services, and fulfills requests for digital files from the collection. Marisa joined the Archives staff in 2007 after a tenure at the Corcoran Gallery of Art, where she was the institution's archivist and conducted extensive research on all aspects of the Corcoran's history. Marisa also holds an adjunct faculty position in the Catholic University of America's Department of Library and Information Science. Her undergraduate degree in the history of art was granted by Bryn Mawr College and she holds an MLS from the University of Maryland, College Park.



SUSAN CARY is *Registrar and Collections Manager*. She is responsible for arranging all collection shipments, accessioning new collections, and managing all outgoing loans and collection conservation projects. In addition, Susan oversees all the Archives' collection spaces and serves on the pan-institutional Collections Space Committee. Susan has an MA in American studies from the University of Maryland, College Park, and a BA in art history and history from Hood College.



JOSH T. FRANCO is *National Collector*. He received his PhD in art history from Binghamton University in 2016. His scholarship has received support from the Clifford D. Clark Fellowship, the Imagining America Publicly Active Graduate Education (PAGE) Fellowship, and the Ithaca College Predoctoral Diversity Fellowship. Prior to his current role, he was an Artist Guide at Judd Foundation, 101 Spring Street (2013–2015) and Latino Collections Specialist at the Archives (2015–2017).



BEN GILLESPIE is *Curator of Robert and Arlene Kogod Secretarial Scholar For Oral History*. Ben received his PhD from Johns Hopkins University and most recently served as the Andrew W. Mellon Postdoctoral Scholar in Library-Museum Collaboration at the University of Oregon. Previously, he worked at the Denver Art Museum in the Modern/Contemporary Curatorial Department. His research in American art has been supported by the Terra Foundation and the New York Public Library, and he is particularly interested in the ways by which we might recuperate, preserve, and amplify neglected artistic voices.



ERIN KINHART is *Head of Collections Processing*, where she oversees the arrangement, preservation, and description of archival collections. Prior to becoming department head in 2017, she was an archivist at the Archives, processing newly acquired collections and providing reference services. From 2005 to 2010, she served as a project archivist for the Archives' Terra Foundation Center for Digital Collections, which included working on a team to establish digitization workflows and online access to content. Erin has a MLS degree with an archival studies concentration from the University of Maryland, College Park, and a BA in art history and historic preservation from the University of Mary Washington.



JACOB PROCTOR is *Gilbert and Ann Kinney New York Collector*. Prior to joining the Archives, Jacob was a curator at the Museum Brandhorst in Munich, where he organized a major Alex Katz exhibition in 2018 and co-edited and co-wrote a new guide to the collection in 2019. Prior to his appointment in Munich, Proctor was founding curator of the Neubauer Collegium for Culture and Society at the University of Chicago from 2013 through 2017, during which time he also served as a curatorial advisor to the Frieze Art Fair in London and New York. He previously held curatorial positions at the Aspen Art Museum, the University of Michigan Museum of Art, and the Fogg Art Museum at Harvard University, where he also studied. His critical and art historical writings have appeared regularly in *Artforum* and numerous monographs and exhibition catalogues.



SHARON SHEPARD is *Director for Administrative Operations*. She has performed a variety of financial/administrative management roles during her 12 years at the Smithsonian. In her current position at the Archives she manages finance, procurement, human resources, travel, and other administrative functions. During her 5 ½ years in the Office of the Comptroller's Financial Systems Integration Division, Sharon led several pan-institutional projects to completion, including two governance initiatives and the Institution's timekeeping system implementation. Prior to joining the Smithsonian Sharon served in a variety of private-sector financial management positions, primarily within the automotive industry, including extended assignments in Germany, China, Poland, and Italy.



MATTHEW SIMMS joined the staff of the Archives as *Gerald and Bente Buck West Coast Collector* in 2016. He is Professor of Art History at California State University, Long Beach. He completed his PhD in art history from Harvard University in 1998. He is the author of numerous publications, including books on Paul Cézanne and Robert Irwin. Matthew edited and published Irwin's collected writings and curated a traveling exhibition of Irwin's rarely seen drawings and architectural models. His most recent book, *The Los Angeles Tapes*, is a collection of Alan Solomon's interviews with artists Craig Kauffman, Larry Bell, James Turrell, and Irwin.



JENNY L. WILLIAMS is *Associate Director for Advancement*, overseeing fundraising and external affairs for the Archives. Jenny has more than twenty years of experience, with an emphasis in strategic planning for capital campaigns. Before joining the Archives, she worked as an independent consultant. Prior to that she served as the director of the Inspiring Leadership Campaign for the Salzburg Global Seminar. This appointment to the Archives marks Jenny's return to the Smithsonian, having spent 11 years at the Smithsonian's National Museum of Natural History, first as a development officer and then managing the Museum's \$230 million goal as part of the Smithsonian's historic \$1.5 billion campaign. Earlier in her career, Jenny was a fellow at The World of NGOs based in Vienna and worked for the University of North Carolina's Kenan-Flagler Business School as a development writer and annual fund associate. She also served as an intern at the Reynolda House Museum of American Art. Jenny studied at the Universität Wien; earned her B.A. in history and German from Salem College, Winston-Salem, NC; and completed graduate studies towards a Ph.D. at the University of North Carolina's Center for Slavic and East European Studies.



THOMAS EDWARDS is *Assistant to the Director and Deputy Director*. At the Archives he contributes to administrative operations and assists with special initiatives in the director's office. He came to the Archives from Austin, Texas, where he taught art history at Austin Community College and served as The Contemporary Austin's provenance researcher. He has also worked for Carl Hammer Gallery, the Frank Lloyd Wright Preservation Trust, and the Georgia O'Keeffe Museum, where he was the inaugural Marsh Family Foundation Curatorial Fellow. Thomas earned his BA in art history from DePaul University and his MA in the same subject from the University of Texas at Austin.



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Washington DC

Headquarters & Research Center

750 9th Street NW, Suite 2200

Washington, DC 20001

Mailing address:

Victor Building, Suite 2200

PO Box 37012, MRC 937

Washington, DC 20013

(202) 633 7940

New York City

Research Center

300 Park Avenue South, Suite 300

New York, NY 10010

(212) 399 5035