

# ARCHIVES OF AMERICAN ART

Annual Report

October 1, 2022–September 30, 2023



Rauschenberg



SUMI (JAPANESE INK) AND WATERCOLOR STUDY  
BY CHIURA OBATA FOR CLASS DEMONSTRATIONS,  
CIRCA 1952. RUTH G. BARNET MATERIAL RELATED  
TO CHIURA OBATA, CIRCA 1950-1968.

## LETTER FROM THE DIRECTOR

In 2023, I was appointed the seventh director of the Archives of American Art. Representing the Archives in this role is an extraordinary honor, and I am grateful for the Smithsonian Institution's confidence and trust. I am delighted to join the Smithsonian as it embarks on an ambitious vision laid out in the Our Shared Future strategic plan. Through our unparalleled collections and research capabilities, the Archives has a pivotal role to play in this initiative.

Over the years, I have relied heavily on the Archives in conducting my own research on the art market. I marvel daily at the joy and responsibility of leading a 70-year-old institution so important to the artistic and cultural history of our nation. I am continually awed by the impact the Archives has on communities, serving as a custodian of American history and art, and as a living, breathing space for dialogue, inspiration, and education.

In fiscal year 2023 we welcomed 547 unique visitors to our reading room—the largest number in our long history. I was particularly moved to learn that the papers of scientist-turned-artist Beverly Buchanan, who created transformational environmental works, were one of the most requested collections this year, making way for expanded research on and appreciation for her practice. The Archives was delighted to loan several sketchbooks by the artist to *Groundswell: Women of Land Art*, organized by the Nasher Sculpture Center in Dallas, Texas, and to join their efforts in recognizing Buchanan's important contributions to Land art.

The 108 collections generously donated this past fiscal year represent a broad array of stories that, together with our other holdings, create a fuller record of the American artistic and cultural experience. We opened our first exhibition in four years, *Staff Picks: Highlights from the Archives of American Art*, in our newly renovated Lawrence A. Fleischman Gallery, which is part of the Donald W. Reynolds Center for American Art and Portraiture. Additionally this year, we processed a record-breaking number of collections, meaning that even more resources were made easily accessible to the public.

I am thankful to the Archives' board of trustees and staff as well as to the collection and philanthropic donors who make our work possible. As we turn the page to the upcoming year, I am motivated by our boundless potential and a resolve that the most remarkable chapters of the Archives' story are yet to be written. We will continue to push our commitment to collect, preserve, and make accessible the breadth and depth of the American visual experience, engaging bold and innovative techniques to accomplish this mission.

With gratitude for your steadfast support and in enthusiastic anticipation of the adventures that lie ahead, let us celebrate the triumphs of 2023 and look forward to the wonders that await.

Best wishes,



Anne Helmreich  
director





HAYSTACK MOUNTAIN SCHOOL OF CRAFTS DIRECTIONAL SIGN, 1951. PHOTOGRAPHER UNKNOWN. ALANA VANDERWERKER MATERIALS RELATED TO HAYSTACK MOUNTAIN SCHOOL OF CRAFTS, CIRCA 1950-2019.

## Collect

108 35

new collections

new oral histories

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## Preserve & Make Accessible

373 finding aids created and made available online

33 oral history transcripts created and made available online

547 visitors to the Archives' Washington, DC, reading room

82,083 digital images created and made available online

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## Impact & Engagement

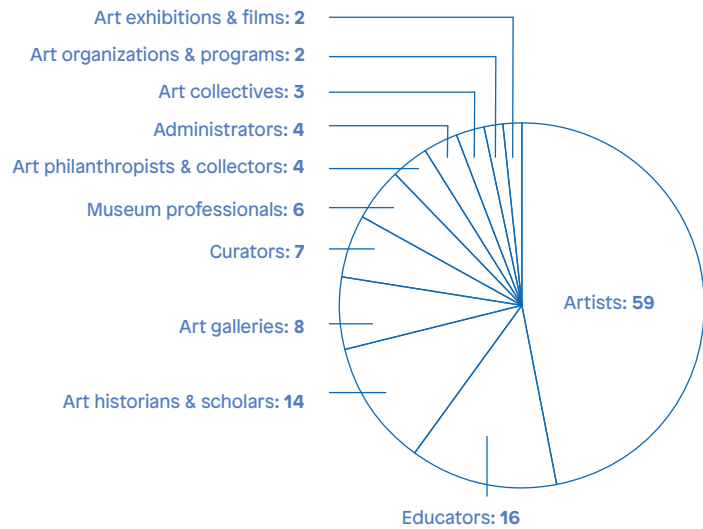
1,730,389

36 website pageviews  
fellows and interns hosted

## COLLECT

**Collections** are the foundation of the Archives of American Art. Our dedicated team of specialists based in Washington, DC, New York, and southern California actively collect authentic material that represents the diversity and complexity of the visual arts in the United States. We seek primary sources that have inherent value as originals, hold long-term research value, and challenge traditionally exclusionary historical narratives. These materials are most often donated by generous individuals. For information on donating papers, please visit our website at [aaa.si.edu/services/donating-papers](http://aaa.si.edu/services/donating-papers).

## SUBJECTS OF NEW PAPERS & ORAL HISTORIES



# Collect

## Highlights of New Collections

### Addition to the Stanley and Elyse Grinstein papers, ca. 1937–2020 (14.2 linear feet)

The Stanley and Elyse Grinstein papers document the central role the Grinsteins played in the Los Angeles art world. They were co-founders of Gemini G.E.L. lithography workshop, with Sidney and Rosamond Felsen, and with Kenneth Tyler as master printer; and they were members of the Los Angeles County Museum of Art's Modern and Contemporary Art Council. As the papers demonstrate, the Grinsteins were not just patrons of the arts, but lifelong friends of the artists they supported. Photographs in the collection log the many lively receptions the Grinsteins hosted at their home at 441 North Rockingham, in Brentwood, where New York-based artists occasionally stayed during their residencies at Gemini and where local artists often lived for short periods during their early careers. Because the Grinsteins were such great friends and supporters of artists from Los Angeles, New York, and beyond, their papers offer myriad points of entry for those interested in postwar American art. They are also an invaluable resource for researchers interested in the crucial role patronage played in the flowering of the Los Angeles art world.



LESLIE JOHN DILL, ELYSE GRINSTEIN, CHUCK ARNOLDI, ANDY WARHOL, AND UNIDENTIFIED INDIVIDUAL AT THE BRENTWOOD, CA, HOME OF ELYSE AND STANLEY GRINSTEIN, MAY 9, 1970. GELATIN SILVER PRINT. PHOTOGRAPHER UNKNOWN. STANLEY AND ELYSE GRINSTEIN PAPERS, CIRCA 1937–2020.



FOUND SIGNAGE FROM CLEOPATRA'S DELI, BROOKLYN, NY, CIRCA 2008. CLEOPATRA'S RECORDS, 2008–2018.

**Cleopatra's records, 2008–2018**  
(3.3 linear feet)

Cleopatra's was a gallery located in the Greenpoint neighborhood of Brooklyn, New York. Founded and collaboratively operated by a collective of four women, Cleopatra's functioned as an alternative both to commercial galleries (in which all four founders worked) and more traditional nonprofit venues. In addition to exhibitions, publications, and events that provided early exposure to a young generation of artists who have gone on to wider acclaim, Cleopatra's also operated as a broader creative and curatorial platform, ultimately serving as a connector within a burgeoning young Brooklyn art scene. Cleopatra's records add to the Archives' important collections documenting the activities of alternative and independent art spaces and organizations around the country, including the records of Four Walls (New York), The Woman's Building (California), Women & Their Work (Texas) and many others.

108

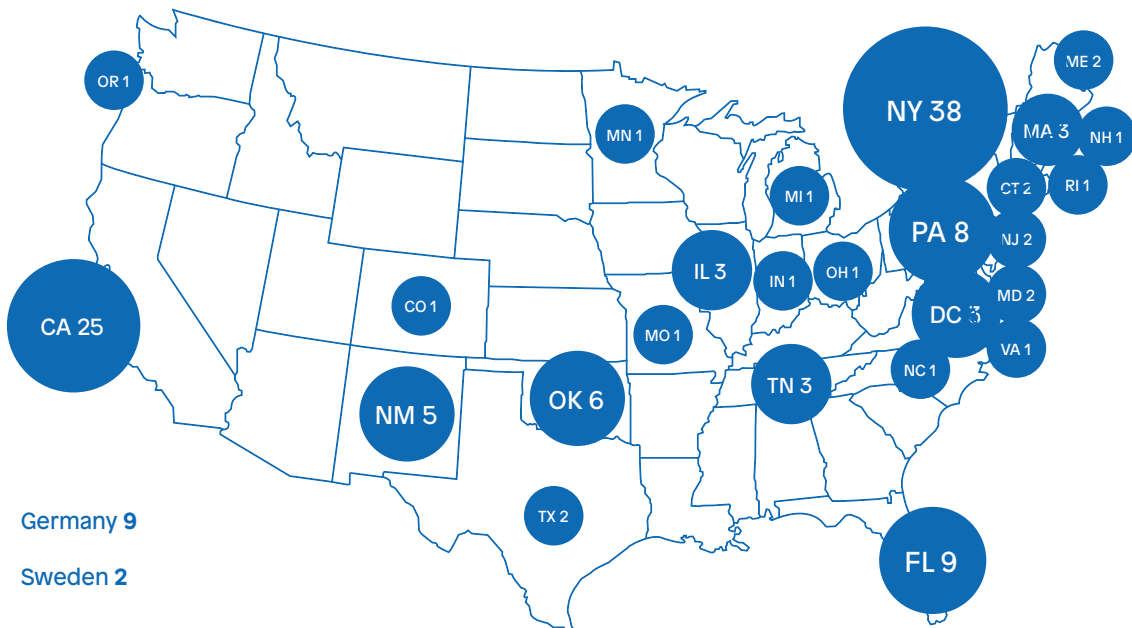
new collections

803.35

linear feet of new collections\*

**LOCATIONS OF NEW COLLECTIONS & ORAL HISTORIES**

In fiscal year 2023, the Archives collected papers and oral histories of artists, historians, galleries, and art organizations working across the United States (and in Sweden and Germany). Together, these materials tell a fuller story of the American experience.



Germany 9

Sweden 2

\*equal to one banker's box



**Alana VanDerwerker Materials Related to Haystack Mountain School of Crafts, ca. 1950–2019**  
(2.5 linear feet)

**NADYA KOSTYSHAK AT THE HAYSTACK MOUNTAIN SCHOOL OF CRAFTS, 1950s. PHOTOGRAPH BY ROSS LOWELL. ALANA VANDERWERKER MATERIALS RELATED TO HAYSTACK MOUNTAIN SCHOOL OF CRAFTS, CIRCA 1950–2019.**

The Haystack Mountain School of Crafts (founded in 1950) continues to be a vital residency in Maine, hosting generations of the most significant artists and serving as a laboratory to address the perennial question: Where are the boundaries between art and craft? The materials in this collection were donated by author and arts administrator Alana VanDerwerker. Gathered over decades, they include founder Frances Sumner Merritt's and others' photographs of the school's earliest days and cassette tapes and transcriptions of Merritt's interviews with leading artists and administrators such as William Brown, Jack Lenor Larsen, Emily Mason, and Edward Larrabee Barnes (the architect of Haystack).

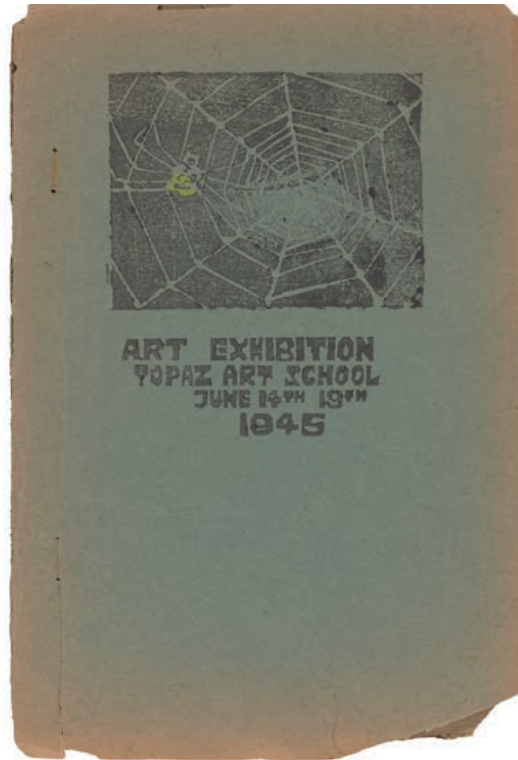


**Addition to the Hisako Hibi and Matsusaburo "George" Hibi papers, 1906–2022**  
(2.5 linear feet)

The papers of painters Hisako Hibi and Matsusaburo "George" Hibi include sketches, correspondence, press clippings, photography, personal writings, and more material that illuminate the intertwined lives and careers of these two influential Japanese American artists. The Hibi family was forcibly relocated to the Tanforan detention center, in San Bruno, California, before being transferred to an internment camp in Topaz, Utah. The Hibis joined other artists in establishing art schools at Tanforan and Topaz. The papers broaden the Archives' significant holdings of primary sources related to Japanese American artists and add new perspectives on the importance of art schools in Japanese American incarceration camps as models of resilience in the face of suspicion and racism.



MATSUSABURO "GEORGE" HIBI, UNTITLED CROQUIS, JULY 24, 1942. GRAPHITE ON PAPER. HISAKO HIBI AND MATSUSABURO "GEORGE" HIBI PAPERS, CIRCA 1906–2022.



FRONT COVER OF CATALOGUE FOR TOPAZ ART SCHOOL EXHIBITION, JUNE 14–19, 1945. HISAKO HIBI AND MATSUSABURO "GEORGE" HIBI PAPERS, CIRCA 1906–2022.

35

new oral histories

192

hours, 21 minutes of  
new oral histories

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 purpose of the program is to create unique, in-depth exchanges between interviewers and narrators, conversations that yield a richness of detail and a sense of character not available through other resources. These recordings chronicle the great diversity of the American art scene, augmenting and refining our perception of individual artists, dealers, critics, and curators and their social and professional worlds. Common themes, such as artists' educational backgrounds, working methods, sources of inspiration, technical innovations, and commercial concerns, emerge across artistic mediums and across generations.



*“Native people don’t see ourselves as victims. But the outside world really wants that stereotype, because they want to keep us powerless, because we are a threat to Western hegemony, because our societies demonstrate there’s other ways of being. Our societies were sustainable [and] now more than ever we need to look at what works.”*

— AMERICA MEREDITH, CHEROKEE ARTIST, CRITIC,  
AND EDITOR, NORMAN, OKLAHOMA

**We would like to thank our  
oral history interviewers:**

**Laura Augusta**, *curator*,  
Rubin Center at University of Texas,  
El Paso

**Stephanie Cassidy**, *head of research  
and archives*,  
Art Students League of New York

**Jason Cherkis**, *journalist*,  
Washington, DC

**Laura Clark** (Muscogee Creek),  
*curator of public art*, Gathering Places

**Chad Dawkins**, *critic and instructor*,  
Spelman College

**JV Decemvirale**, *assistant professor*,  
California State, San Bernardino

**Ruth Fine**, *curator emerita*,  
National Gallery of Art, Washington

**Leslie Jones**, *curator emerita*,  
Los Angeles Museum of Contemporary  
Art

**Annette Leddy**, *curator and writer*,  
New York

**Gail Levin**, *professor*,  
City University of New York

**Denise Markonish**, *chief curator*,  
MASS MoCA

**Sara Reisman**, *chief curator*,  
National Academy of Design

**Terrie Sultan**, *former director*,  
Parrish Art Museum

**Mary Thomas**, *director of programs*,  
US Latinx Art Forum

**Adriana Zavala**, *professor*,  
Tufts University



**Artists, collectors, and scholars interviewed this year:**

**Elia Alba**  
**Rebecca Allen**  
**Candida Alvarez**  
**Robert Beavers**  
**Marwin Begaye**  
**Juliette Bethea**  
**Dan Cameron**  
**Mary Schmidt Campbell**  
**Maria Magdalena Campos-Pons**  
**James F. L. Carroll**  
**Mark Dion**  
**Allan L. Edmunds**  
**Gaspar Enriquez**  
**Anita Fields**  
**Larry Fink**  
**Hal Glicksman**

**Mary Heilmann**  
**Ellen Marie Helinka**  
**Arturo Herrera**  
**Glenn Kaino**  
**Akinsanya Kambon**  
**Mel Kendrick**  
**Ronnie Landfield**  
**Bobby C. Martin**  
**America Meredith**  
**Mingering Mike**  
**Ernesto Palomino**  
**Lillian Pitt**  
**Paul Ramirez Jonas**  
**Felicia Rice**  
**Joan Semmel**  
**Tony A. Tiger**  
**Linda Vallejo**  
**James C. Welling**  
**Margaret Roach Wheeler**

SCREENSHOTS OF REMOTE ORAL HISTORY INTERVIEWS WITH ERNESTO PALOMINO (TOP LEFT), MARGARET ROACH WHEELER (TOP RIGHT), LARRY FINK (BOTTOM LEFT), AND JULIETTE BETHEA (BOTTOM RIGHT). PHOTOGRAPHS COURTESY OF THE ARCHIVES OF AMERICAN ART.

As stewards of a national collection, we adhere to the highest standards of archival processing and collections care—from the finding aids and oral history transcripts we create to our digitization efforts to make more material available online. By providing better access to our collections representing the history of American art and culture, we support the Smithsonian's mission for the increase and diffusion of knowledge.

373

finding aids created and made available online

# Preserve & Make Accessible



*“As a processing intern with the Archives, I learned how theories from my graduate program applied to the daily work of arranging and publicizing collections. The Archives provided me the opportunity to work with different types of acquisitions and process collections from start to finish, creating deliverables I could refer to after my internship. At the end of my internship, I better understood both how archival departments work together to uphold a shared mission, and the decisions archives face in shaping American cultural history.”*

— EMMA EUBANK, PROCESSING INTERN,  
NORTH CAROLINA STATE UNIVERSITY

**Finding Aids & Oral History Transcripts**

A finding aid is created for every new collection acquired by the Archives of American Art. These documents, written by archivists, describe the contents of a collection and the arrangement of material, helping users navigate our holdings with ease. Similarly, oral history transcripts provide complete and searchable written records of interviews conducted by the Archives.

**Highlights of New Finding Aids Created & Made Available**

**Lowery Stokes Sims papers, circa 1967–2019**  
(34 linear feet)

Lowery Stokes Sims was instrumental in increasing the representation of women artists and artists of color in the collection of the Metropolitan Museum of Art, where she was a curator from 1972 until 1999. Sims also made important administrative and curatorial contributions at the Studio Museum in Harlem (2000–2007) and the Museum of Art and Design in New York (2007–2015) and was the recipient of the Archives’ Lawrence A. Fleischman Award in 2022. Sims’s papers include biographical materials, datebooks, correspondence, writings, notebooks, exhibition files, and professional files that document her illustrious career.

LOWERY STOKES SIMS AND ELLSWORTH KELLY  
INSTALLING KELLY’S WORKS AT THE METROPOLITAN  
MUSEUM OF ART, 1979. PHOTOGRAPHER UNKNOWN.  
LOWERY STOKES SIMS PAPERS, CIRCA 1967–2019.





**Laddie John Dill papers, circa 1968–2020**  
(1.6 linear feet)

A leading artist in the California Light and Space movement, Laddie John Dill has been creating luminous sculptures from unconventional materials such as concrete, glass, sand, and epoxy for decades. The papers document Dill's artistic career through awards, interviews, artist statements, sketches, blueprints and designs, and other professional activity files.

LADDIE JOHN DILL, 1980. PHOTOGRAPH BY MIMI JACOBS. PHOTOGRAPHS OF ARTISTS TAKEN BY MIMI JACOBS, 1971–1981.

**Jerome Caja papers, circa 1920–1995**  
(7.9 linear feet)

Jerome Caja, a San Francisco-based artist, pushed the boundaries of gender, performance, and art in the nightclub and gallery scene in the Bay Area during the late 1980s and early 1990s. Caja died from complications related to HIV in 1995. The Caja papers document the artist's short yet extraordinary career through poetry, prose, and other writings; exhibition announcements, newspaper and magazine clippings, and other printed materials; gallery and exhibition files; artwork, including sketchbooks and numerous small paintings, sketches, and drawings; photographs; and audiovisual materials including film reels and video and audio cassettes.

JEROME CAJA IN DRAG AT OPENING OF COMPACT EXHIBITION, 1990. PHOTOGRAPHER UNKNOWN. JEROME CAJA PAPERS, CIRCA 1920–1995.





**Highlights of New Oral History Transcripts**

**Transcript of January 6, 2023, oral history with Joan Semmel**

Joan Semmel, an abstract painter working in New York City and Easthampton, New York, explores erotic themes and the female body in her work. In this interview, Semmel describes the currents of self-revelation and self-empowerment that led to her radical feminist painting practice, which treats her body as a landscape replete with wonder and discovery. From her childhood in the Bronx to later negotiation of the art market, Semmel candidly grapples with the misogynistic conditions that guided her personal feminist revolution and practice.

JOAN SEMMEL IN SPAIN, CIRCA 1965.  
PHOTOGRAPHER UNKNOWN.  
JOAN SEMMEL PAPERS, 1949–2013.

33

oral history transcripts created and made available online

*“Through my internship at the Archives, I was able to employ archival theory and best practices in processing, describing, and preserving oral history resources. I was able to learn useful skills for the archival field like ingesting resources, creating metadata, and audit editing oral history transcripts. I really benefited from learning from oral history archivist Jennifer Snyder and other archivists at the AAA.”*

– SHELLY JUSTEMENT, ORAL HISTORY INTERN, UNIVERSITY OF WASHINGTON



PHILIP GUSTON, FEBRUARY 15, 1939.  
PHOTOGRAPH BY DAVID ROBBINS. FEDERAL ART PROJECT, PHOTOGRAPHIC DIVISION COLLECTION, CIRCA 1920–1965.

**New Deal and the Arts Oral History Project**

This multiyear initiative supported digitizing and making available oral history transcripts of interviews with 390 artists and art administrators who were involved in various aspects of government sponsorship of the arts, primarily from 1935 to 1943. Interviewees include Charles W. White, Emil Bistram, Dorr Bothwell, Philip Guston, Dorothea Lange, and Emmy Lou Packard. Upon completion of the first phase of this initiative, 217 oral history interviews were retranscribed and made available on our website—a total of 275 hours, 4 minutes of audio.

**Transcript of August 8–10, 2021, oral history with Hiram Maristany**

Hiram Maristany, a Puerto Rican American photographer based in El Barrio, New York, was known for his street photography with activist and documentary inflections that reflected the Latinx communities of New York City. In his oral history, Maristany details his early life, the necessity of activism in the face of gentrification and racism, his participation in the activist group the Young Lords, and how Native heritage shapes Puerto Rican and New York history.



### Highlights of Newly Digitized Collections

#### Miriam Wosk papers, 1961–2013 (17 linear feet)

Early in her career, Miriam Wosk created illustrations for the *New York Times*, *New York Magazine*, and *Vogue*, among other publications. Later, as a mixed-media artist based in Los Angeles and Santa Monica, California, Wosk created richly textured works featuring a variety of materials including wire, crystal, foil, and glitter. Wosk's substantial papers include a variety of content types but an especially notable feature is the collection's 25 diaries and 26 "dreamwork journals," which provide unparalleled insight into the artist's creative mind and imagination.

MARIAM WOSK SKETCHBOOK, CIRCA 1980–2010.  
MARIAM WOSK PAPERS, 1961–2013.

#### Emanuel Martínez papers, 1951–2019 (5.7 linear feet, 0.061 gigabytes)

Emanuel Martínez is a Chicano painter, muralist, and educator based in Denver, Colorado, who is deeply invested in social and political issues and whose practice was central to the Chicano and United Farm Workers' movements. Through the Emanuel Project, an initiative named after Martínez, the artist has completed approximately 50 murals with at-risk youth all over the United States. The Archives' collection paints a more complete picture of Martínez's life and professional practice through school records, correspondence, financial and exhibition records, and more.

EMANUEL MARTÍNEZ WORKING WITH CHILDREN ON A PORTABLE MURAL, 1982. PHOTOGRAPHER UNKNOWN.  
EMANUEL MARTÍNEZ PAPERS, 1951–2019.



### DIGITIZATION FACTS

15

collections digitized and made available online

82,083

items digitized and made available online





ENVELOPE FROM HELEN FRANKENTHALER TO CLEMENT GREENBERG, CIRCA 1950s. CLEMENT GREENBERG PAPERS, 1937-1983.

*“As an audiovisual intern at the Archives, I worked on a long-term digitization project for 16mm film, assisted with day-to-day digitization of magnetic media for researchers, and visited other Smithsonian units with AV collections. As a future film archivist, this hands-on experience with the material was invaluable for my future growth. It is also great that through their internship program, the Archives is able to digitize their highly relevant but under-described film collection, making it more accessible to researchers.”*

— FINN D'AMICO-JUBAK, AUDIOVISUAL INTERN, UNIVERSITY OF AMSTERDAM

**Clement Greenberg papers, 1937-1983**  
(8.6 linear feet)

Clement Greenberg, one of the most influential art critics of the twentieth century, was an advocate for modern art, particularly the abstract expressionist movement, and one of the first critics to recognize the significance of Jackson Pollock’s work. The bulk of the papers consists of letters from critics, artists, family, friends, curators, collectors, publishers, galleries, and museums, with scattered letters from Greenberg. These letters document the lives and careers of many of the correspondents in significant detail and are indicative of Greenberg’s significant impact in the art world.



CATALOGUE FOR JURIED EXHIBITION, CIRCA 1977. CLEMENT GREENBERG PAPERS, 1937-1983.

1,026

AV items digitized

267

microfilm reels scanned and digitized

7

collections (39.9 linear feet) of artists from underrepresented groups fully digitized and made available online

## Access to Collections

Number of collections processed  
but not digitized (to date):

1,173

Number of collections  
unprocessed (to date):

3,143

Number of collections  
fully digitized (to date):

296

Number of collections  
partly digitized (to date):

550



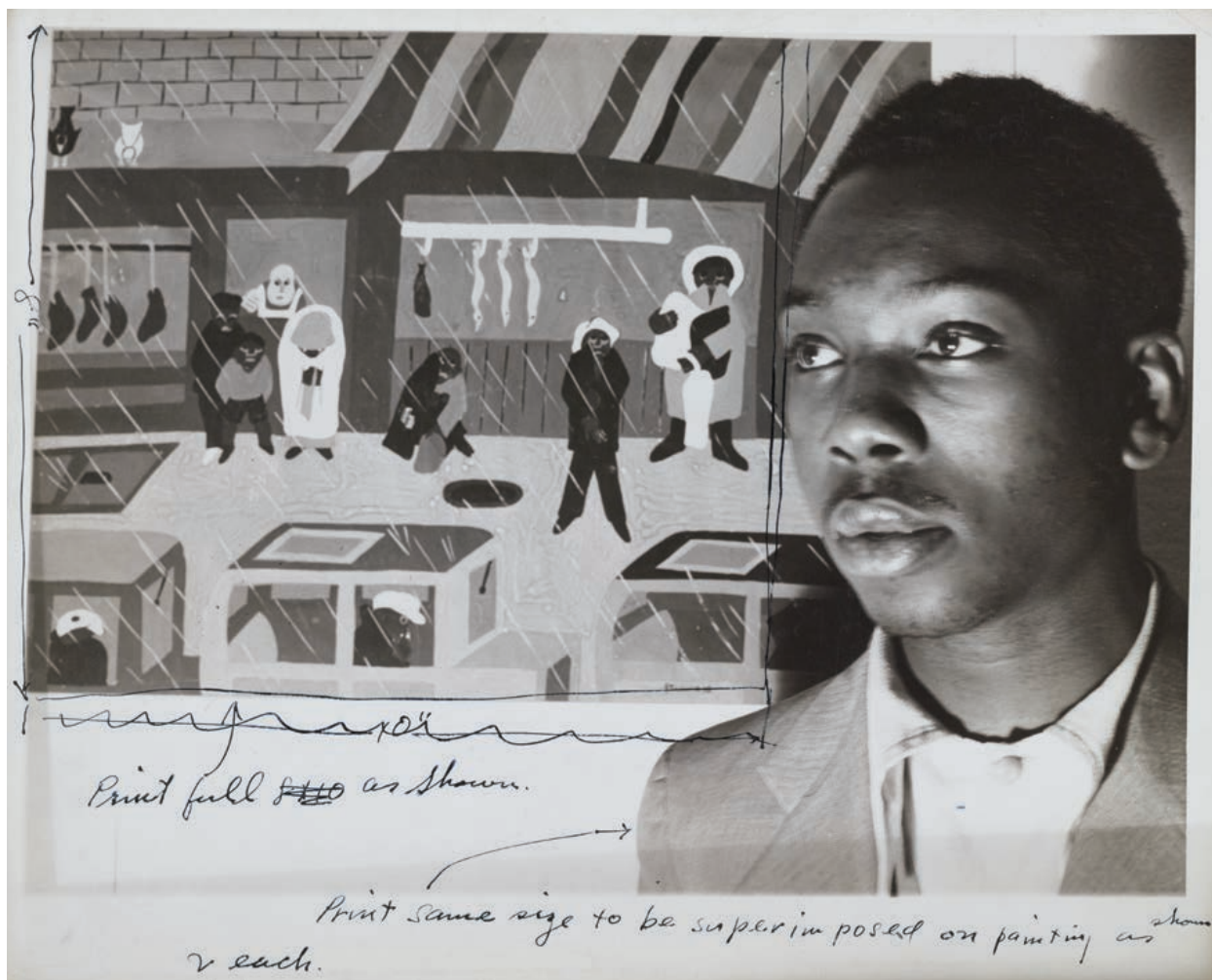
MOTION PICTURE CASES. PHOTOGRAPH  
BY ARCHIVES OF AMERICAN ART.

## Special Projects

### Motion Picture Film Rehousing & Digitization

In May 2023, the Smithsonian's Collections Care and Preservation Fund provided a grant to the Archives so that audiovisual archivist Mackenzie Beasley could ensure proper care for our film collection. Before embarking on this project, the size, scale, and condition of the Archives' moving image collection was not well understood. The films that were rehousing and digitized as part of this initiative are vitally important as they document cultural and artistic heritage in the forms of exhibitions, performances, and craft traditions from the 1960s through the 1980s, a period known for an unprecedented volume of motion picture film production.

Beasley, with the assistance of interns Alessandra Liberati, Camila Zimmerman, and Rebecca Gordon, oversaw archive-grade rehousing of the films and digitization of these fragile materials so that they can be more easily used by the public. At the end of 2023, 297 films have been digitized and made accessible to researchers.



JACOB LAWRENCE WITH HARLEM SCENE  
(THE BUTCHER SHOP), DECEMBER 9, 1938.  
PHOTOGRAPHER UNKNOWN. FEDERAL ART  
PROJECT, PHOTOGRAPHIC DIVISION COLLECTION,  
CIRCA 1920-1965.



ROGER SHIMOMURA AT WORK, UNDATED.  
PHOTOGRAPHER UNKNOWN.  
ROGER SHIMOMURA PAPERS, 1959-2014.

**ARIAH Internship Project:  
Making Inclusive Item Records**

The Archives partnered with the Center for Advanced Study in the Visual Arts at the National Gallery of Art, Washington, the Metropolitan Museum of Art, New York, and the Wolfsonian at Florida International University to offer a joint four-week paid professional development internship through the Association of Research Institutes in Art History (ARIAH) network. During their time at the Archives, the cohort of ten ARIAH interns updated collection item records to add accessibility text and improve searchability of these items on our website.

The collections the ARIAH interns worked on included the Francis Luis Mora papers, the Museum of Craft and Folk Art records, the Tomás Ybarra-Frausto papers, and the Federal Art Project, Photographic Division collection. Many of the selected collections feature artists from historically underrepresented groups in American art, so the interns' updates to the item records helped increase accurate representation and documentation of women, Black, Latino, and Asian American artists.

Reading Room Researchers

1,322

visits by 547 unique visitors

5,047

boxes consulted

Our Washington, DC, reading room visitors requested boxes spanning many different collections. The collections most requested by in-person visitors were the papers of sculptor and performance artist Senga Nengudi; writer, activist, curator, and critic Lucy R. Lippard; and Los Angeles-based artist and educator Maren Hassinger.

Digitization on Demand Program

601

reproduction and digitization requests fulfilled

The collections most often requested for digitization and reproduction included the Beverly Buchanan papers; the records of Perls Galleries, a New York City gallery dealing primarily in French art; and the records of the John Wanamaker Department Store Art Gallery, where retailer John Wanamaker sold imported French paintings from Parisian salons and artists.



ALEXANDER CALDER, OCTOBER 29, 1970.  
PHOTOGRAPH BY BERNARD GOTFRYD.  
PERLS GALLERIES RECORDS, 1937-1997.

Website

346,109

users

1,730,389

pageviews

With more of the Archives of American Art's collections becoming digitized and available online each year, we have seen an increase in the number of remote users accessing our materials. Our virtual audiences can learn more about the Archives' holdings through our podcast, journal, and blog.

With the announcement of newly digitized collections via email and social media, we often see increased web traffic to this content on our website.

GLOBAL MAP OF WEB SESSIONS ON THE MAIN PAGE OF THE ARCHIVES WEBSITE



26%

of the main www.aaa.si.edu site traffic (sessions) originated from outside of the US



CLAES OLDENBURG, PATTY MUCHA, JOHN COPLANS (FAR RIGHT) AND UNIDENTIFIED GUESTS AT THE "AIR FLOW PARTY" AT THE BRENTWOOD, CA, HOME OF ELYSE AND STANLEY GRINSTEIN, 1969. PHOTOGRAPHER UNKNOWN. STANLEY AND ELYSE GRINSTEIN PAPERS, CIRCA 1937-2020.



CLAES OLDENBURG AND PATTY MUCHA AT THE "AIR FLOW PARTY," 1969. PHOTOGRAPHER UNKNOWN. STANLEY AND ELYSE GRINSTEIN PAPERS, CIRCA 1937-2020.

Career Development

The Archives strives to support professional development in the archival field through our research and teaching fellowships and paid internship programs. We also seek opportunities to promote our collections, provide resources and research tools to academic, museum, gallery, family, and personal researchers, and engage our audiences in our collections.

14

research and teaching fellows supported through Smithsonian fellowship programs and professional workshops

22

Archives and ARIAH interns hosted in the areas of processing, digitization, oral history, and the *Archives of American Art Journal*

# Impact & Engagement



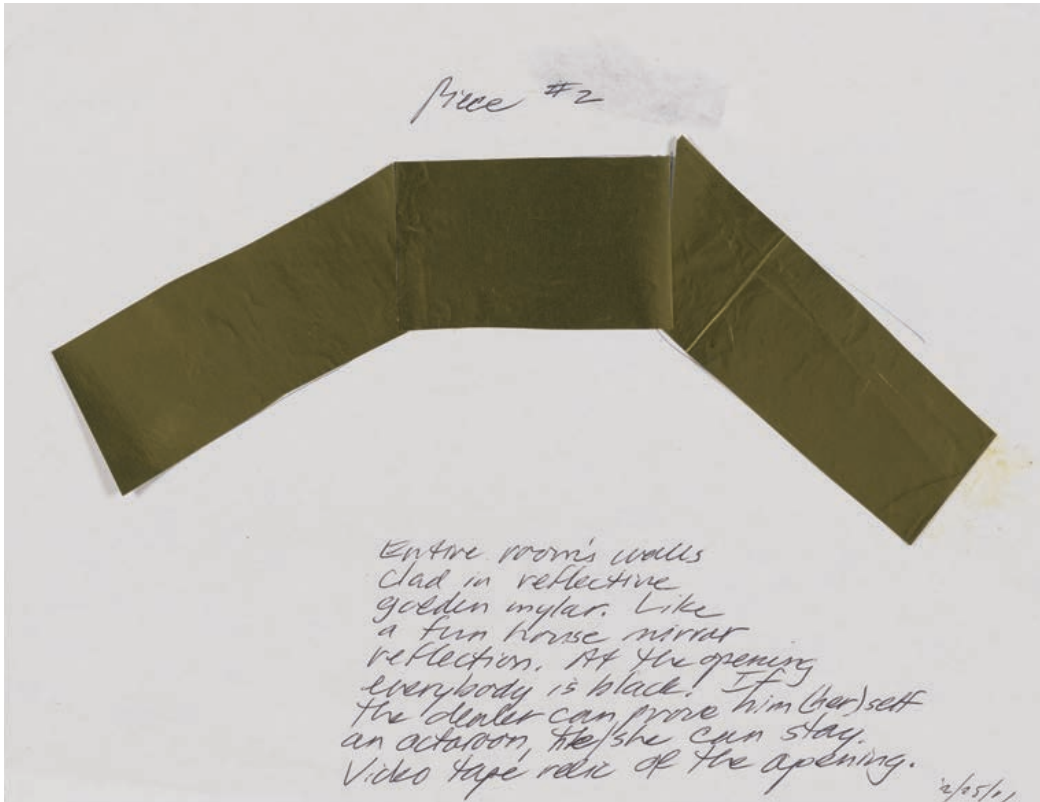
*“I experienced a great amount of support from curators, archivists, and staff at the Archives of American Art and the Smithsonian American Art Museum. The Archives has advanced my dissertation research and aided me in completing three chapters on women muralists and their portable murals in California. This impacted my appreciation for the archive and museum, as well as for the importance of viewing archival materials and artworks firsthand while writing the dissertation.”*

– GABRIELA RODRÍGUEZ-GÓMEZ, PREDOCTORAL FELLOW IN LATINX ART, UNIVERSITY OF CALIFORNIA, LOS ANGELES



*“During my time at the Archives I worked with the audio-visual archivist Mackenzie Beasley. I found this internship extremely valuable for many reasons, the most important of which is that that I now know I want to be an AV archivist. The skills I learned helped me obtain further work in the field, and the program also allowed me to form valuable workplace connections and friendships.”*

– ALLESSANDRA LIBERATI, AUDIOVISUAL INTERN & PROCESSING ARCHIVIST (CONTRACTOR), WAYNE STATE UNIVERSITY



MAREN HASSINGER NOTE AND COLLAGE TO SENG NENGUDI, FEBRUARY 25, 2011. SENG NENGUDI PAPERS, 1947, CIRCA 1962–2017.

**Fellows' Research Topics**

Archives predoctoral fellow Patricia Ekpo (Yale University) researched the influence of antiblackness in the production and reception of Black minimalist and postminimalist sculpture and Land art in the 1970s through an examination of the papers of Beverly Buchanan, Maren Hassinger, and Senga Nengudi.

Latino Museum Studies Program graduate summer fellow Jeannette Martínez (University of New Mexico) researched papers at the Archives pertaining to pioneering Latina artists, critics, and curators for the Documents of Latin American and Latino Art digital archive at the International Center for the Arts of the Americas, Museum of Fine Arts, Houston, Texas.

Smithsonian Artist Research Fellow Anna Mayer (University of Houston), jointly based at the Archives and the National Museum of Natural History, researched colonialism in archival collections related to 1960s/1970s Land art and in archaeological collections at the Smithsonian, producing new hand-built ceramic work on the themes of shifting ecological and political climates.

Joint Archives and Smithsonian American Art Museum predoctoral fellow in Latinx art Gabriela Rodríguez-Gomez (University of California, Los Angeles) researched primary source materials on Chicana/x and Latina/x artists from Colorado and California who created portable murals for the Chicano Movement as a means of situating women as integral participants in this influential initiative.

## Teaching with Primary Sources

The Archives of American Art's Teaching with Primary Sources program offers workshops and professional development fellowships to educators to foster new approaches to teaching the history of art by engaging with primary sources. In this fiscal year, participants developed syllabi for undergraduate-level courses incorporating Archives collections.



*Alma instructing young students, probably around 1940.*

PAGE FROM ALMA THOMAS PHOTOGRAPH ALBUM,  
1982. ALMA THOMAS PAPERS, CIRCA 1894–2001.

### The 2023 fellows were:

- Kate Palmer Albers  
*Whittier College (CA)*
- Craig Houser  
*City College of New York*
- Elizabeth Lee  
*Dickinson College (PA)*
- Rachel Middleman  
*California State University, Chico*
- Roja Najafi  
*Chandler-Gilbert Community College (AZ)*
- Cory Pillen  
*Fort Lewis College (CO)*
- Mercedes Trelles-Hernández  
*University of Puerto Rico*
- Jennifer Way  
*University of North Texas*
- Justyna Wierzchowska  
*University of Warsaw (Poland)*
- Scott Zukowski  
*University of Graz (Austria)*



*“I think university professors need spaces in which to speak to one another about teaching, compare strategies and think creatively about the ‘craft’ of teaching. All of these things were present in this fellowship and have been much appreciated.”*

– MERCEDES TRELLES-HERNÁNDEZ,  
ASSOCIATE PROFESSOR OF ART HISTORY,  
UNIVERSITY OF PUERTO RICO



## Archives of American Art Exhibitions

### Staff Picks: Our Favorite Items from the Collection

Lawrence A. Fleischman Gallery,  
Donald W. Reynolds Center, Washington, DC  
June 1, 2023–September 1, 2024

Where does one start with the millions of documents, terrabytes of data, and more than 2,500 oral history interviews that comprise our collection? This exhibition provides some fascinating and helpful starting points by highlighting items that are dear to staff members' hearts. Our first exhibition since the Covid-19 pandemic, *Staff Picks* reintroduces the Archives' holdings in a space designed to resemble a 1990s video store, full of staff favorites.



INSTALLATION PHOTOGRAPH OF THE EXHIBITION *STAFF PICKS: OUR FAVORITE ITEMS FROM THE COLLECTION*, 2023. COURTESY OF THE ARCHIVES OF AMERICAN ART.



RAY YOSHIDA SCRAPBOOK OF COMIC BOOK CLIPPINGS, 1960s. RAY YOSHIDA PAPERS, CIRCA 1895–2010.



DOROTHY LIEBES IN HER STUDIO WITH STAFF, CIRCA 1950s. PHOTOGRAPHER UNKNOWN. DOROTHY LIEBES PAPERS, CIRCA 1850-1973.

***A Dark, A Light, A Bright: The Designs of Dorothy Liebes***

Cooper Hewitt, Smithsonian Design Museum, New York City, New York  
July 14, 2023–February 4, 2024  
23 items on loan

During her 40-year career, Dorothy Liebes, the “mother of modern weaving,” left her mark on midcentury modern American design. Items from the Archives’ Liebes papers play an important role in the exhibition *A Dark, A Light, A Bright: The Designs of Dorothy Liebes*, offering new perspectives on the artist’s collaborations, role as a community ambassador, and experimental practice.

Items on Loan

10

museums received loans

132

total items loaned

Loaning our original documents to other institutions expands our reach and introduces our collections to new audiences. Together we can tell even more compelling stories. Loans of Archives collection items were featured in many exhibitions.

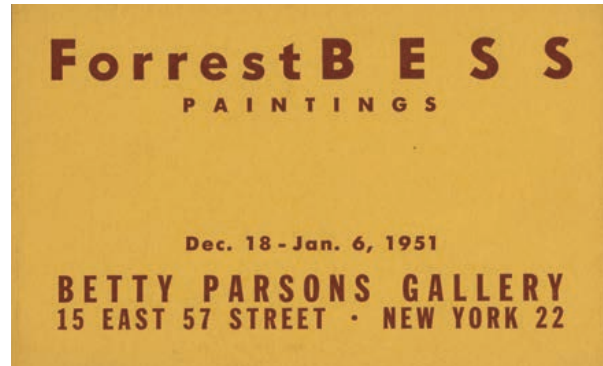


DESIGN FOR A SUIT WITH WOVEN SHAWL, CIRCA 1957. DESIGNED BY DAREN PIERCE FOR BONNIE CASHIN. GRAPHITE AND COLORED PENCIL ON PAPER. DOROTHY LIEBES PAPERS, CIRCA 1850-1973.

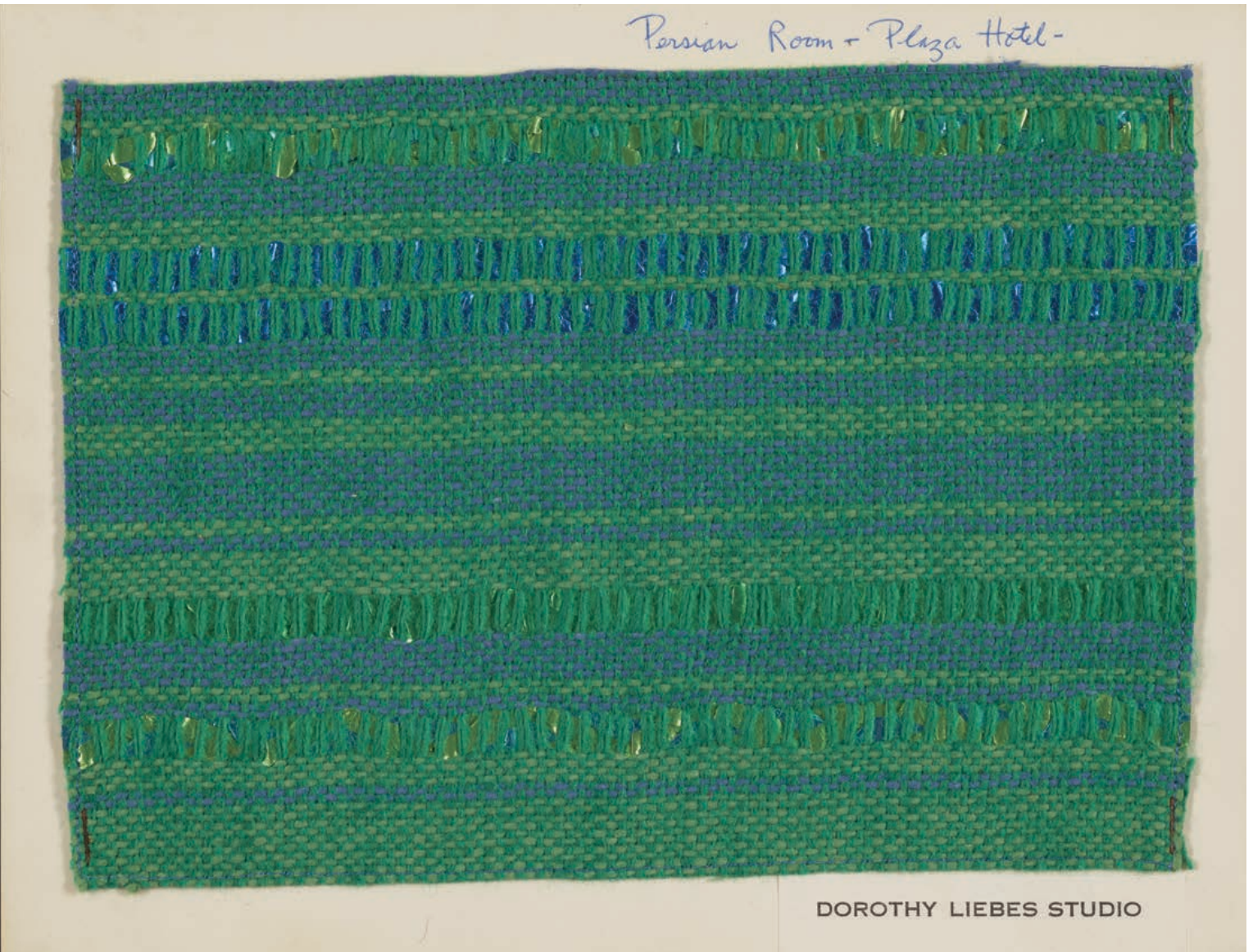
**Forrest Bess: Out of the Blue**

Camden Arts Centre, London, England  
 September 30–December 23, 2022  
 29 items on loan

Living in a shack on the bay of the Gulf of Chinquapin, Texas, and making a living as a bait fisherman, Forrest Bess documented his dreams and visions in his imaginative paintings. Materials loaned to the Camden Art Centre from the Archives' Bess Papers include correspondence with art dealer Betty Parsons and art historian Meyer Schapiro, exhibition files, and writings by the artist.



ANNOUNCEMENT FOR FORREST BESS PAINTINGS EXHIBITION AT BETTY PARSONS GALLERY, 1951. BETTY PARSONS GALLERY RECORDS AND PERSONAL PAPERS, 1916–1991.



DOROTHY LIEBES, TEXTILE SAMPLE FOR THE PERSIAN ROOM, PLAZA HOTEL, NEW YORK, NY, CIRCA 1960. DOROTHY LIEBES PAPERS, CIRCA 1850–1973.



BEVERLY BUCHANAN, CITY WALLS SKETCHBOOK, 1976-1977. BEVERLY BUCHANAN PAPERS, 1912-2017.

**Groundswell: Women of Land Art**

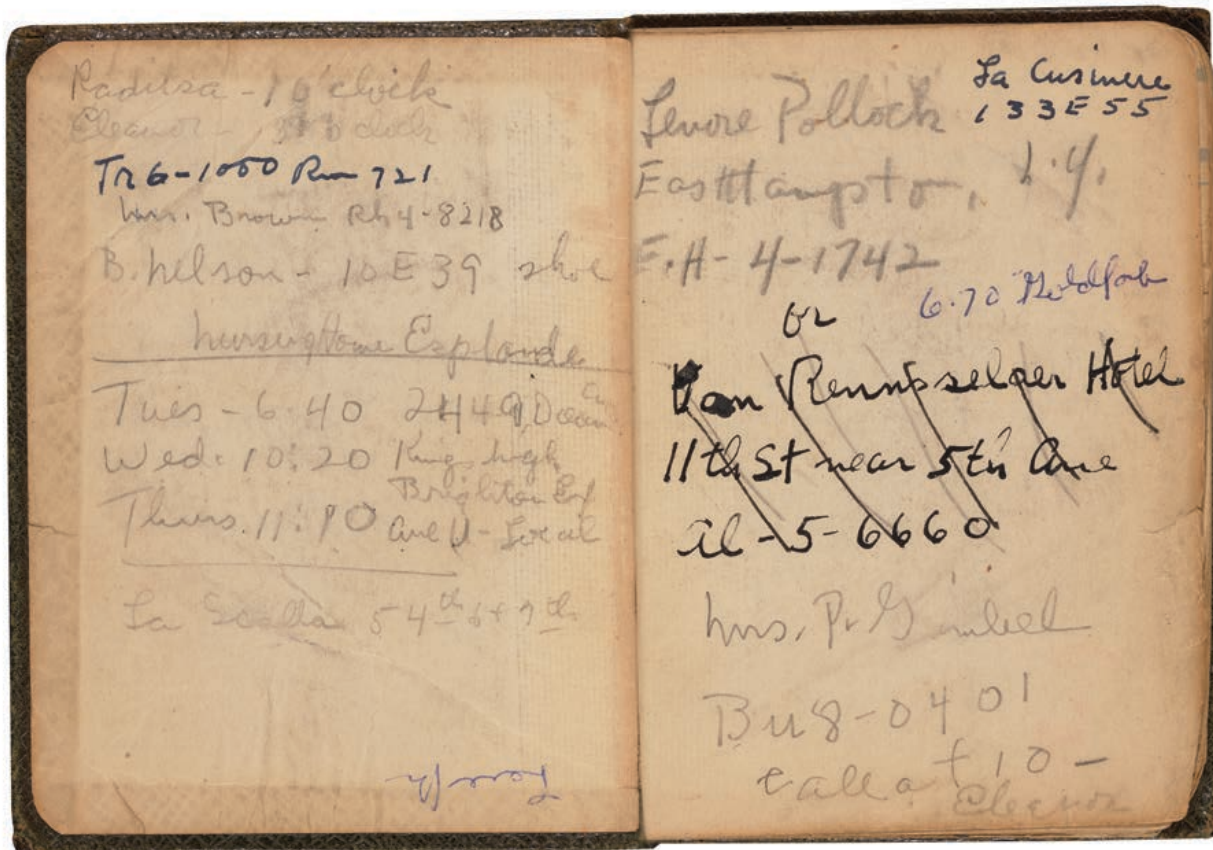
Nasher Sculpture Center, Dallas, Texas  
September 23, 2023-January 7, 2024  
4 items on loan

This exhibition about twelve groundbreaking women involved in the Land art movement from the 1960s through the 1980s features four sketchbooks from the Archives' Beverly Buchanan papers.

**Creative Exchanges: Artists in Jackson Pollock's and Lee Krasner's Address Books**

Pollock-Krasner House and Study Center, East Hampton, New York  
May 4-July 30, 2023  
2 items on loan

The Archives' loan of personal address books from the Lee Krasner and Jackson Pollock papers to this exhibition at the Pollock-Krasner House helps paint a more complete picture of the couple's vast circle of artist friends.



LEE KRASNER ADDRESS BOOK, UNDATED. JACKSON POLLOCK AND LEE KRASNER PAPERS, CIRCA 1914-1984.



**Just Above Midtown: Changing Spaces**  
 Museum of Modern Art, New York City, New York  
 October 9, 2022–February 18, 2023  
 1 item on loan

CONTACT SHEET WITH PORTRAITS  
 OF SENGA NENGUDI FOR *PORTRAITS  
 FOR CONTEXTURES*, CIRCA 1978.  
 PHOTOGRAPHER UNKNOWN.  
 SENGA NENGUDI PAPERS, 1947,  
 CIRCA 1962–2017.

The Archives loaned a contact sheet with images for Senga Nengudi’s 1978 book *Portraits for Contextures* to this groundbreaking exhibition focused on the art gallery Just Above Midtown (JAM). JAM was established by Linda Goode Bryant in 1974 in New York City as a gathering point for Black culture and artists including Nengudi and Howardena Pindell (2019 recipient of the Archives of American Art Medal).

Events & Programs

17+

events and programs

16

locations

1,200+

attendees



ANNE HELMREICH SPEAKING AT UNITED STATES POSTAL SERVICE EVENT AT THE WHITNEY MUSEUM OF AMERICAN ART, NEW YORK, APRIL 5, 2023. PHOTOGRAPH COURTESY OF THE UNITED STATES POSTAL SERVICE.

Highlights of Events Celebrating the Archives

**October 25, 2022:** The Archives held its first gala since 2019. Attendees gathered at the Rainbow Room in New York City to celebrate individuals who have made transformative contributions to the field of American art. Lowery Stokes Sims received the Lawrence A. Fleischman Award for Scholarly Excellence in the Field of American Art History, and Peter M. Brant and Ursula von Rydingsvard were awarded the Archives of American Art Medal.



A VIEW OF THE RAINBOW ROOM DURING THE ARCHIVES OF AMERICAN ART GALA, OCTOBER 25, 2022. PHOTOGRAPH BY ALEXIS BROWN. ARCHIVES OF AMERICAN ART.

**April 5, 2023:** Director Anne Helmreich represented The Archives at the dedication ceremony for Roy Lichtenstein's Forever Stamps in collaboration with the United States Postal Services and the Whitney Museum of American Art. Lichtenstein's papers, a promised gift of the Roy Lichtenstein Foundation, will be accessioned into The Archives' collection in the near future.

## Highlights of Sharing Knowledge

**November 1, 2022:** Head of collecting Josh T Franco copresented “Latinx Archives in Context” with Museum of Fine Arts, Houston, curator Mari Carmen Ramírez at Princeton University.

**March 6, 2023:** Director Anne Helmreich taught an introduction to primary source research and Archives of American Art resources to undergraduates enrolled in Dr. Pamela Fletcher’s course “The Commercial Art Gallery: History and Theory” at Bowdoin College.

**March 7, 2023:** Head of collecting Josh T Franco presented “‘There was a place called America...’: Looking Back at the Archives of American Art” as part of the Art and Architecture Lecture Series at Hobart and William Smith Colleges.

**March 10, 2023:** Head of collecting Josh T Franco moderated the “Legacies and Estates” panel at the 2023 US Latinx Art Forum Latinx Artist Fellowship recipient convening.

**March 29, 2023:** Head of collecting Josh T Franco presented “Latinx Presence in the Archives of American Art,” at the conference “Documenting the Americas: Archives, Libraries, and Research in Modern Latin American and Latinx Art” at the NYU Institute of Fine Arts.

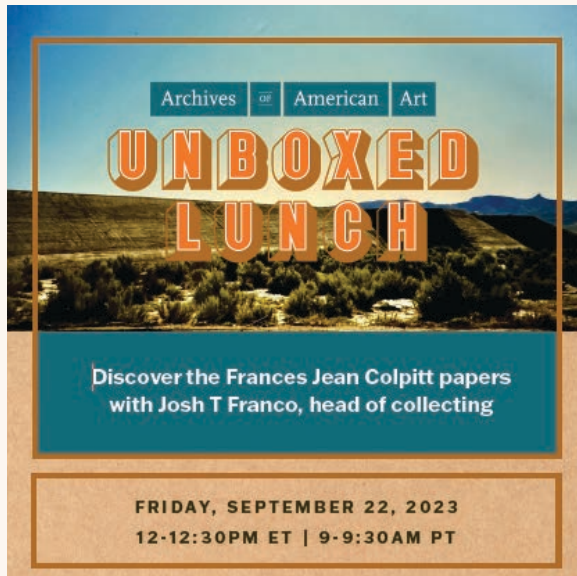
**March 30, 2023:** Audio cataloger contractor Kirsi Ritosalmi-Kisner presented “Remote Workflow for Audio Cataloging with Archives of American Art” at the Minnesota BitCurator Forum Satellite event at Andersen Library on the University of Minnesota’s Twin Cities campus.

**April 20, 2023:** Oral historian Ben Gillespie presented “Words of Art: Sharing Stories from the Oral History Collection at the Archives of American Art” at the Art Libraries Society of North America (ARLIS/NA) conference in Mexico City.

**June 2023:** Director Anne Helmreich led two workshops for educators as part of the Object-Based Learning summer workshops at the Museum of Fine Arts, Houston, and the University of Houston.

JOSH T FRANCO SPEAKING AT THE SMITHSONIAN INSTITUTION NATIONAL CAMPAIGN PREVIEW EVENT AT THE PEROT MUSEUM IN DALLAS, TX.





UNBOXED LUNCH ANNOUNCEMENT FEATURING  
A SNAPSHOT OF MICHAEL HEIZER'S *THE CITY IN PROGRESS*,  
AUGUST 1988. FRANCIS COLPITT PAPERS, 1971–2022.

## 2022

**October:** Manuel Bromberg (1917–2022) was an artist and professor emeritus at the State University of New York at New Paltz. The program explored his papers relating to his early years as an art student and his military service.

**December:** The Eternal Network papers document the historical roots of a group of prominent international mail artists. The program highlighted how artists used the postal system as an alternative means of producing, distributing, and receiving art.

## 2023

**January:** Painter, printmaker, and educator George Picken (1898–1971) is best known for his industrial and city scenes, landscapes, and WPA-era murals. His papers related to his teaching and exhibitions were presented during the program.

**February:** Lucy R. Lippard (b. 1937) is a writer, art critic, and curator. The program highlighted her professional relationships with artists, writers, galleries, art institutions, and political organizations.

**March:** Diógenes Ballester (b. 1956) is a New York-based artist, educator, and writer. The program explored his active role in the New York, Puerto Rico, and Nuyorican artistic communities.

## Unboxed Lunch

Unboxed Lunch takes visitors on a behind-the-scenes journey of discovery. In each 30-minute online program, Archives staff explore a newly acquired collection, sharing insights about the content and creating community.

**April:** Paul J. Smith (1931–2020) was a museum director, curator, writer, administrator, and independent consultant. The program surveyed his 50-year career in craft.

**May:** Stanley (1927–2014) and Elyse (1929–2016) Grinstein were Los Angeles art collectors and philanthropists known for their patronage of West Coast artists. The program explored their papers, particularly photographs of events they hosted and of artists at work.

**June:** New Arts Program (NAP) is an arts residency program founded by James Carroll that hosts exhibitions, events, and performances, and commissions original prints from its participants. The program explored NAP's hosting of many now high-profile artists at early points in their careers.

**July:** Cleopatra's was an independent exhibition space and curatorial platform active from 2008 to 2018 in the Greenpoint neighborhood of Brooklyn, New York. The program discussed papers highlighting the artists who worked in this space.

**September:** Frances Jean Colpitt (1952–2022) was a Texas-based art historian, critic, educator, and curator who specialized in late twentieth-century and contemporary art. The program presented Colpitt's influence on a generation's understanding of abstract and minimalist art.



Journal

639

subscribers

34,724

article views

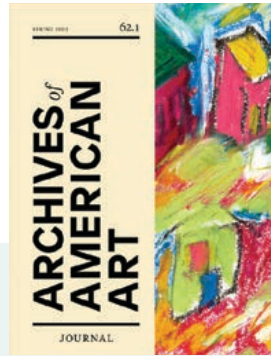
2

new issues

First published in 1960 as the Archives of American Art Bulletin, the *Archives of American Art Journal* is the longest-running scholarly periodical devoted to the history of art in the United States. This peer-reviewed publication showcases new approaches to and out-of-the-box thinking about primary sources. Contributions aim to reach a broad audience and must engage in a substantial, meaningful way with the Archives' holdings. The journal is published twice a year, in the spring and fall.

The Spring 2023 journal explores how we can better understand American art through a non-American's work and archive; examines the collaborative structure of artmaking among Senga Nengudi, Maren Hassinger, and other late twentieth-century Los Angeles-based artists; and considers the popular interest in holographic art in the 1960s and 1970s. The issue debuted "Out of the Box," a new feature that invites a variety of responses to a single collection at the Archives.

The Fall 2023 journal highlights the Archives' substantial and varied collection of oral histories featuring the voices of artists and other art-world professionals. Through direct engagement with oral histories of and by such diverse personalities as gallerist Martha Jackson, historian Albert Murray, and painter Jay DeFeo, contributing authors demonstrate how oral evidence can expand and enrich conventional narratives of American art.



ARCHIVES OF AMERICAN ART JOURNAL SPRING 2023 COVER. COVER IMAGE: DETAIL FROM BEVERLY BUCHANAN, SKETCHBOOK, 1990-98; 2008. PASTEL ON PAPER, MARCH 8, 2008. BEVERLY BUCHANAN PAPERS, 1912-2017.



ARCHIVES OF AMERICAN ART JOURNAL FALL 2023 COVER. COVER IMAGE: ROBERTA ALLEN, PREPARATORY WORK FOR THE SERIES POINTLESS ACTS, 1976. GELATIN SILVER PRINT. ROBERTA ALLEN PAPERS, 1967-2000.

**Thank you to our Archives of American Art Journal advisory board members:**

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Podcast

1,341

subscribers

7,094

total streams

12

episodes published

Our podcast, *Articulated: Dispatches from the Archives of American Art*, draws on the Archives' more than 2,500 interviews with the famous and the forgotten, featuring firsthand accounts from artists, dealers, writers, and other key figures, in dialogue with today's thought leaders. Their expansive conversations and often surprising memories challenge us to see the world and our shared history in new and unimagined ways.

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



JULIA SANTOS SOLOMON, PRINT OF FLOWERS, 19--  
JULIA SANTOS SOLOMON PAPERS, 1972-2014.

Episodes airing this fiscal year:

Season 2

10. Dionne Lee, "The Art of Detection: Knowing and Feeling with Jerome Caja and Michelle Stuart"

How do we understand our bodies in relation to the earth? In this episode, Columbus, Ohio-based artist Dionne Lee meditates on the wonder and danger of landscape through the work of Jerome Caja and Michelle Stuart.

11. Carolyn Lazard, "Brainwashed: Decoding and Deprogramming with Emma Amos and Bruce Conner"

Artists often help us break out of the paradigms to which we are knowingly and unknowingly accustomed. In this episode, New York- and Philadelphia-based artist Carolyn Lazard considers Emma Amos's artistic resistance to white supremacy in the 1960s and Bruce Conner's disintegration of media's spectacular thrall in the 1970s, as well as the legacies each artist left in their wake.

12. Nanibah Chacon, "Cracking the Wall Open: Murals and Community with Willie Herrón"

Willie Herrón's murals enrich his East Los Angeles community by preserving history and planting seeds for the future. In this episode, New Mexico-based muralist Nanibah Chacon (Diné) celebrates Herrón's precedent of recording and amplifying local culture through his work, and reflects on the power of public art more broadly.

Season 3

1. "Relocation and Dislocation: Revisiting Japanese American Incarceration and the Arts"

From 1942 to 1946, more than 125,000 Japanese Americans were incarcerated at camps throughout the country. Artists including Ruth Asawa, Miyoko Ito, Isamu Noguchi, and Kay Sekimachi were among these individuals, and this episode tracks their experience in the camps and how their lives and work were transformed by this painful chapter of American history.

2. "Reflection and Reconciliation: Legacies of the Japanese American Incarceration and the Arts"

This episode traces the lasting consequences of incarceration through the familial and artistic lines of Wendy Maruyama, Mira Nakashima, Frank Okada, and Patti Warashina, while considering how we understand the incarceration within the broader American experience.

3. "Essential Memories and Other Stories: Healing through Time with Koyoltzintli Miranda-Rivadeneira"

In this episode, interdisciplinary artist and educator Koyoltzintli describes her journey from photojournalism to healing through ritual and reclamation. Koyoltzintli discusses the importance of experimentation and listening in her creative practice, especially for thinking across time and lineage.

**4. “Don’t You Recognize Me?: Making and Giving Space with Firelei Báez and Julia Santos Solomon”**

In this episode, New York-based artists Firelei Báez and Julia Santos Solomon explore what it means to create for themselves and for their communities, and how empathy grounds their work while spurring new modes of creativity.

**5. “Resisting Extraction: Embracing Ecosystems with Carolina Caycedo and Lita Albuquerque”**

Art emerges through communities within one’s environments, and in this episode, installation artists Carolina Caycedo and Lita Albuquerque reflect on creating in dialogue with the earth and its inhabitants. From ecological and cultural preservation to the transformation of our relationship with nature, Caycedo and Albuquerque discuss the potential for connection they hope to enable through their work.

**6. “A Sea of Solidarity/Un mar de solidaridad: The artist en comunidad with Guadalupe Maravilla and Cinthya Santos-Briones”**

This episode reflects on art as community care work. Brooklyn-based photographer Cinthya Santos-Briones describes tending to her neighbors during the Covid-19 pandemic and recalls the care and connection she experienced during sound baths performed by fellow Brooklynite Guadalupe Maravilla. Maravilla discusses his sound baths and installations, which aim to enact communal healing. This is a bilingual episode in English and Spanish.

**7. “Critical Distance: Surface Dynamics with Rosalyn Drexler and Sturtevant”**

As mass media exploded and the American art scene bloomed in the 1950s and 1960s, New York-based artists Rosalyn Drexler and Sturtevant pushed back on corrosive cultural assumptions. Drexler’s collage paintings dissected popular attitudes towards fame, violence, and women, and Sturtevant’s replicas spurred questions around originality, reception, and perception. In this episode, both artists relate how they made their way as women artists during this challenging time.

**8. “Back to School: Education, Pedagogy, Apprenticeship, and the Arts”**

Artistic education takes many shapes, as artists pass down skills and traditions to see them transformed by new hands. In this episode hear how the classroom has shaped artists, both as learners and teachers. Stories include German textile artist Anni Albers’s descriptions of lessons with Paul Klee at the Bauhaus and her own teaching at Black Mountain College; San Francisco-based painter Carmen Lomas Garza on the activism that shaped her time as a student teacher; and New York-based Lee Krasner’s memorable training moments along her artistic journey.

**9. “Collective Force: Chicano Artists and the United Farm Workers”**

Throughout decades of protecting workers and their rights, the United Farm Workers union has been a significant nexus for artists and activists. In this episode, listen to three artists who have been instrumental in illustrating and activating the UFW’s labor advocacy. Barbara Carrasco, Carlos Almaraz, and Ester Hernández recount the importance of collective action and their experience working alongside César Chávez and Dolores Huerta.



CÉSAR CHAVÉZ FLYER, 1966. EMANUEL MARTÍNEZ PAPERS, 1951–2019.



STURTEVANT WHITE COLUMNS EXHIBITION ANNOUNCEMENT, 1986. ELAINE STURTEVANT PAPERS, CIRCA 1960–2014. BULK 1990–2014.

## COLLECTION DONORS



JIM SANBORN, UNDATED. PHOTOGRAPHER UNKNOWN. JIM SANBORN PAPERS, CIRCA 1955–2015.

### Collection Donors

We are grateful to the following individuals and organizations who donated or helped facilitate the donation of papers to the Archives of American Art between October 1, 2022, and September 30, 2023. To learn more about donating papers to the Archives, visit [www.aaa.si.edu/services/donating-papers](http://www.aaa.si.edu/services/donating-papers).

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LETTER TO JUAN ABRIL LAMARQUE, 19--.  
JUAN ABRIL LAMARQUE PAPERS, 1883–2001.



## PHILANTHROPIC DONORS



DIÓGENES BALLESTER COVER, PROJECT Y.E.S. SCRAPBOOK, 1994. DIÓGENES BALLESTER PAPERS, 1976–2014.

### Philanthropic Donors

We wish to thank the following donors who supported the Archives of American Art with philanthropic gifts between October 1, 2022, and September 30, 2023. For information on making a donation to the Archives, please contact us at [AAAGiving@si.edu](mailto:AAAGiving@si.edu) or 202.633.7989.

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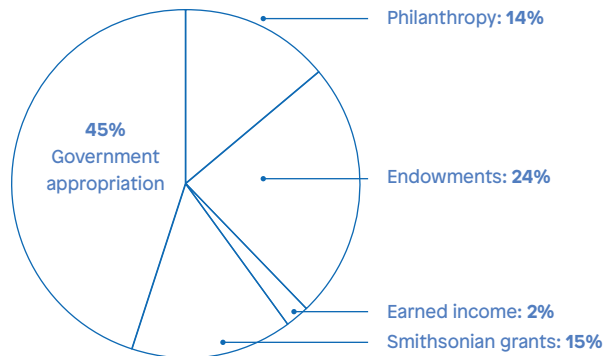
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