



# Smithsonian

*Archives of American Art*

## A Finding Aid to the Stephen Antonakos Papers, 1932-2014, bulk 1960-2014, in the Archives of American Art

Stephanie Ashley

2015 March 23

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## Collection Overview

<b>Repository:</b>	Archives of American Art
<b>Title:</b>	Stephen Antonakos papers
<b>Date:</b>	1932-2014 (bulk 1960-2014)
<b>Identifier:</b>	AAA.antostep
<b>Creator:</b>	Antonakos, Stephen, 1926-2013
<b>Extent:</b>	24.2 Linear feet 1.73 Gigabytes
<b>Language:</b>	Collection is in English, French, German and Greek.
<b>Summary:</b>	The papers of American sculptor Stephen Antonakos measure 24.2 linear feet and 1.73 GB and date from 1932-2014, with the bulk of the material dating from 1960-2014. The collection documents Antonakos's pioneering work in neon, through biographical material, correspondence, writings and notes, project files, exhibition files, printed and digital material, and photographs.

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## Administrative Information

### Acquisition Information

The collection was donated in 1975 and 1981 by Stephen Antonakos, and in 2014 by Naomi Spector Antonakos.

### Related Materials

Also found in the Archives of American Art is an oral history interview with Stephen Antonakos dated 1975, May 9.

### Processing Information

The collection was processed and a finding aid prepared by Stephanie Ashley in 2016. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Collection Care and Preservation Fund.

### Preferred Citation

Stephen Antonakos papers, 1932-2014, bulk 1960-2014. Archives of American Art, Smithsonian Institution.

### Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Contact Reference Services for more information.

Use of archival born-digital records with no duplicate access copy requires advance notice.

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## Biographical / Historical

American sculptor Stephen Antonakos (1926-2013) was a pioneer in the use of neon as an artistic medium from the early 1960s onward. Born in Agios Nikolaos in southern Greece, he immigrated to the US with his family at the age of four and lived in New York City thereafter.

After serving in WWII he established his first studio in the 1950s in New York City's fur district, a fertile neighborhood for the found objects and found materials of his early large Assemblages, Constructions, and "Sewlages" (sewn fabric collages) through that decade, when he worked also as a commercial artist. Seeing the neon signs in these Manhattan streets night after night released his intuition of the medium's untapped flexibility. He called neon "a paradise" he wished to "control" in his own new way, with abstract geometric forms in space.

Concentric neon circles and squares appeared first, notably in the transitional *White Light* (1962). Mostly black, it incorporated a cut-up Thonet chair and a box-form of found rabbit fur. In the same year, he moved on to his central engagement with neon in architectural space with his *Hanging Neon*, whose colored tubes jut diagonally into the viewers' space from a box suspended from the ceiling. He continued this key dynamic boldly in many large mid-1960s installations: *Orange Vertical Neon*, *Red Neon from Wall to Floor*, and *Red Neon from Wall to Wall*. There are small-scale models from the period for many more. All fulfill the artist's definition of his work as "real things in real spaces."

His 1962-63 *Pillows* and *Pillow Drawings*, exhibited first at the Contemporary Arts Museum, Houston, are distinguished by the intense engagement of the hand: cutting, adding, sewing, stuffing, drawing, layering, and combining materials in ways that clearly predict his constant practice with drawings and collages through the following decades. The subsequent role of works on paper in forming Antonakos's development cannot be over-emphasized; he drew almost every day. The physicality of these compositions and of the cuts and tears and layering in his collages through the years, make them not images, but objects. The same holds for the many *Travel Collages* produced from the late 1970s through 2001.

Throughout the 1970s, medium-scale two- and three-dimensional variations of his geometric vocabulary were strategically positioned on white walls in formal dialogue with their sites' ceilings, floors, inside corners, and outside corners. Known as the *Direct Neons*, these works were exhibited extensively in galleries and museums across Europe and the US. As ever, new work was conceived for each venue's particular sites.

A very large group of *Project Drawings* from the late 1960s through the early 1970s charts Antonakos's thinking through the *Direct Neons* and on into installations of greater scale, his *Walls and Rooms*.

First shown in Athens, the *Walls* investigated both bold and subtle variations of almost "syntactical" relationships between the neon forms "drawn" on the colored surfaces. Two 1973 *Rooms* allowed simultaneous formal engagement with interior and exterior architectural spaces. In both, making the entire interior a single unit fulfilled Antonakos's hope of including the viewer within the space of the art. *San Francisco Room* was exhibited inside the Museum of Art. *The Room*, placed outdoors in downtown Grand Rapids, offered more viewing options from greater distances, rooftops and, very importantly, with exposure to the daily 24-hour cycle of natural light. 1974, *Outdoor Neons* for the Fort Worth Art Museum upped the ante further with enormously greater scale and geometric diversity. This was nourishment for Antonakos's central concerns uniting light, form, and time throughout his future *Public Works*.

The mid-1970s saw a definitive change in the drawings. They became completely abstract, without reference to anything outside the work itself. Often made in series, they explored complete and incomplete linear forms in relation to the proportions of the sheets.

All through the 1970s Antonakos produced his conceptual Packages. Filled, sealed, and sent to individuals or groups of friends, they were meant either never to be opened, to be opened on a specific date, or to be opened after the death of the artist. There were approximately thirty projects. An important set sent in 1974 and 1975 to Richard Artschwager, Daniel Buren, Sol LeWitt, and Robert Ryman to be filled by them was opened twenty-five years later as the central event during the major exhibition *Time Boxes 2000* at the Brandeis's Rose Art Museum. Less concerned with their contents than with our consciousness through time of not knowing, they relate to such concepts as "incomplete circle" -- knowing what/that we do not know/see. The Greek art historian Savvas Michael has written: "The material of the Packages is time."

From the late 1970s, for over thirty years, there was an active practice of Public Works in neon. More than fifty were constructed and installed in indoor and outdoor sites in airports, rail stations, university campuses, banks, and downtown areas in cities across the US, Europe, and Japan. They range from the spare 15' incomplete square on the facade of the San Diego Museum of Contemporary Art to the almost 500' treatment of the chimney complex of the Reading Power Plant in Tel Aviv. Antonakos began each project by considering the formal qualities of the site day and night and its use by the public. He considered working for the public a special responsibility.

Moving into the 1980s, Antonakos placed neon forms on painted unstretched canvases and on the faces of large geometric forms on walls and floors. This period also saw the crucial introduction of neon placed behind the edges of wall Panels, so that only the colored glows are seen. These Panels developed into one of his major practices to the end -- their single or segmented geometric surfaces variously monochrome, painterly, or gold or silver-leafed. They have been extensively exhibited in Europe and the US. In 2009 the public-scaled neon Panel *The Road to Mistra* was commissioned for the Onassis Cultural Center in New York. In response to this work, the New York art historian Irving Sandler wrote, "Essentially a classicist in the Constructivist tradition, he has revealed the poetry of neon."

Antonakos started to design his Chapels and Meditation spaces with neon in the late 1980s and continued through the rest of his life. Their roots lie in his lifelong commitment to Greek Orthodoxy and in the evolution of his activation of geometric space. They include his 1993 *Chapel of the Saints* in a fortress in Rhodes, which he described in a letter to Elias Kollias as being, at that point, "the masterwork of my life." The full-scale iron *Chapel of the Heavenly Ladder* was exhibited in the XLVII Venice Biennale and is permanently installed now in Thessaloniki. In 2003, the Greek art critic Alexandra Koroxenides wrote of Antonakos's "capacity to create surroundings of meditation and spirituality." Many Chapels have been created for important temporary exhibitions here and in Greece, and small precise models exist for more of them.

Through the 1980s and to the end, the drawings on various papers and vellums developed in many directions, some full of white space, some filled to the hilt with intensely colored forms -- sometimes singly and often in series. In the mid-1990s Antonakos began using the multicolored pencil, in dense overall hatchings and later in open spatial "clouds." One drawing of 72 dense square units is like an installation as it plays out rhythmically across the four walls of the gallery. The various ideas of the drawings intersect with those of his collages, reflecting always the active hand. Colored or bare, cut, torn, layered, pleated, or crumpled, they maintain their objecthood within the frame.

All these themes and techniques climaxed in his major Artist's Book, *Alphavitos*, later in the 1980s. Its many material and printing innovations are structured around the cumulative appearance of hand-made papers with letters of the Greek Alphabet recurring intermittently until the last bears the complete alphabet. The composition of complete and incomplete circles and squares on the front and back covers are in silver on the unique volume and in leather relief on the edition. The book incorporates endless ideas of form, color, scale, proportion and, of course, time, as the pages are turned. Related white wood, silver, and marble Reliefs grew out of the making of the book, as did new graphic variations of some of the plates. In 2011 he began a new series of Gold works. Small sculptures shaped with "incomplete" areas sit on bases, and framed works in gold-leafed Mylar and Tyvek hang in frames. As with the drawings, some have cut edges or various forms cut out of them or are crumpled. They are made in varying sizes, singly and in powerful series, and all have many different "faces" as they intersect with the course of natural light over the day. In Greece, they are seen as echoes of Byzantium.

In 2011, Antonakos took on a climactic project in the ruins of an old oil factory in Elefsina, Greece -- a part of the 40 year history of their Festival of Aeschylus. In thirty-four locations throughout the continuous indoor and outdoor site of 17,000 square meters, he placed spare linear neon forms, accumulations, columns, and Panels, hoping, he said, that the visitors might sense "some of the things that I have found in my life and art." It can be seen in the photographs of Panos Kokkinias and on the artist's website.

Antonakos had over 100 solo exhibitions and over 250 group shows. His work has been the subject of numerous books and catalogues including the key 1999 monograph *Antonakos* by Irving Sandler. The major catalogue for the 2007-2008 *Retrospective* organized by the J. F. Costopoulos Foundation at the Benaki Museum in Athens includes essays by Martin Filler, Eleftherios Iconomou, Katerina Koskina, Daniel Marzona, and Brian O'Doherty. His work is in the collections of the major museums of New York, Athens, and Thessaloniki, and in many other museums in the US and Europe. In 2011 he received the Lifetime Achievement Awards from the National Academy of Art and the Greek America Foundation.

Since 1963 his studio has been located in Soho.

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## Scope and Contents

The papers of American sculptor Stephen Antonakos measure 24.2 linear feet and 1.73 GB and date from 1932-2014, with the bulk of the material dating from 1960-2014. The collection documents Antonakos's pioneering work in neon, through biographical material, correspondence, writings and notes, project files, exhibition files, printed and digital material, and photographs.

Biographical material comprises biographical statements and resumes, transcripts of 5 interviews, copies of obituaries, and other records relating to Antonakos's memorial service in 2013.

Correspondence is primarily professional, with scattered personal correspondence, and provides supplemental documentation of all aspects of the artist's career, including gifts, sales, loans, and consignments to galleries and museums such as Fischbach Gallery; John Weber Gallery; Lori Bookstein Fine Art; Galleria Bonomo, Bari; Art Front Gallery, Tokyo; Galerie Bonnier, Stockholm; Galerie Bernier, Athens; Kalfayan Gallery, Athens; Galerie Citronne, Poros; Konrad Fischer Gallery, Berlin; Daniel Marzona Gallery, Berlin; The American Academy of Arts and Letters; The Metropolitan Museum of Art; The Museum of Modern Art; the Onassis Cultural Center; the Museum of Contemporary Art San Diego; the Rose Art Museum, Brandeis University; the Smith College Museum of Art; the Dallas Museum of Art; the National Museum of Contemporary Art, Athens; the State Museum of Contemporary Art, Thessaloniki; and the Benaki Museum, Piraeus.

Writings and notes provide artist statements on all aspects of Antonakos's work, as well as teaching notes from the 1960s.

Project files are a rich source of information on Antonakos's work in neon, particularly for the large-scale permanent Public Works including Hampshire College, Amherst; the Tacoma Dome; Pershing Square, Los Angeles; the Atlanta Hartsfield Airport; the 59th Street Transfer Station, New York City; Faret Tachikawa, Japan; the Stadtsparkasse, Cologne; the Reading Power Plant, Tel Aviv; the San Antonio Public Library; the University of Dijon; the Attiko Metro, Athens; the Mitchell International Airport, Milwaukee; and the Airport of Puglia, Bari. All aspects of the artist's work, from conception on paper through execution and reception by the public, are documented here in correspondence, artist statements and proposals, contracts, insurance records, original drawings, plans and blueprints, printed and digital material, and photographs. Ideas and proposals for projects not executed are also documented in this series, and comprise the same types of material.

Antonakos's conceptual Packages are documented in lists, letters of transmittal, and photographs. The series also holds the contents of a Package given to the Archives of American Art in 1975 and opened, as requested, after his death: a 35mm microfilm of a sketchbook kept by Antonakos from 1974-1975, with sketches and notes about his neon projects.

Antonakos's artistic development can be traced chronologically in the exhibition files from some of his earliest work with neon in combination with found objects, to the use of neon alone. Exhibition files document the artist's progression from placing neon on a base or wall and at the corners and ceilings of rooms, to placing tubes at the edges of panels in order to generate a colored glow around them; furthermore, they document the evolution from his early boxes, contained spaces, and indoor and outdoor rooms, to his meditation spaces and chapels. Also in evidence in this series is the artist's prolific output of drawings, which were shown in numerous exhibitions. Exhibition files include documentation from circa 100 solo shows and from his over 250 group shows, at venues including Allentown Art Museum, the Benaki Museum, The Drawing Room, Galleriaforma, Genoa, Ileana Tounta Contemporary Art Center, Athens, John Weber Gallery, La Jolla Museum of Contemporary Art, Lori Bookstein Fine Art, the National Museum of Contemporary Art, Athens, Rose Art Museum, and the Savannah College of Art and Design. Many of the files include Antonakos's original drawings and plans.

Printed material comprises announcements and catalogs for Antonakos's solo and group exhibitions, posters of the same, press and publicity clippings, and 10 publications about or including Antonakos and his work.

There are 7 photographs of Antonakos, including portraits by George Kokkinos and photos with others including Sebastian Adler, the artist's daughter Evangelina Mary Spector Antonakos, Naomi Spector Antonakos, Ronald Bladen, and Richard Koshalek. Also found are photos of artwork by category, and digital photographs of sample images.

The collection includes 1 reel of microfilm (35mm).

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## Arrangement

The collection is arranged as 7 series.

- Series 1: Biographical Material, circa 1970s-2014 (0.1 linear feet; Box 1)
- Series 2: Correspondence, 1964-2014 (3.25 linear feet; Boxes 1-4, 24)
- Series 3: Writings and Notes, circa 1966-2012 (0.3 linear feet; Box 4, 0.932 GB; ER01)
- Series 4: Project Files, 1965-2014 (8.6 linear feet; Boxes 4-11, 24, OVs 25-40, 0.275 GB; ER02-ER04)
- Series 5: Exhibition Files, 1960-2014 (8.95 linear feet; Boxes 11-19, 24, OVs 40-45, 0.094 GB; ER05)
- Series 6: Printed Material, 1959-2013 (3.3 linear feet; Boxes 19-23, OVs 46-47)
- Series 7: Photographs, 1932-2013 (0.5 linear feet; Box 23, 0.431 GB; ER06)

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## Names and Subject Terms

This collection is indexed in the online catalog of the Smithsonian Institution under the following terms:

### Subjects:

Art -- Study and teaching  
Neon sculpture

### Types of Materials:

Blueprints  
Drawings  
Interviews  
Obituaries  
Photographs  
Sketchbooks  
Transcripts

Names:

Adler, Sebastian  
Allentown Art Museum  
Bladen, Ronald, 1918-1988  
Ethniko Mouseio Synchronēs Technēs (Greece)  
Fischbach Gallery  
Galerie Bernier  
Galleria Bonomo  
Galleriaforma  
Ileana Tounta Contemporary Art Center  
John Weber Gallery  
Kalfayan Galleries  
Kitagawa, Fram, 1946-  
Kokkinos, George  
Konrad Fischer Gallery  
Koshalek, Richard  
La Jolla Museum of Contemporary Art  
Lori Bookstein Fine Art  
Marzona, Egidio  
Metropolitan Museum of Art (New York, N.Y.)  
Mouseio Benakē  
Rose Art Museum  
Savannah College of Art and Design  
Spector, Naomi  
The Drawing Room  
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Occupations:

Art critics



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## Container Listing

### Series 1: Biographical Material, circa 1970s-2014

#### 0.1 Linear feet (Box 1)

Scope and Contents: Found here are a copy of Antonakos's New York City Department of Cultural Affairs artist-in-residence certificate (1987), a National Academy certificate (2005), biographical statements and resumes, documentation relating to Antonakos family property in Palavina, Greece, the program for a memorial event following the artist's death, and obituaries and condolence letters. Also found are the transcripts of 5 interviews with Antonakos, including one conducted by the Archives of American Art (1975), and paper copies of email messages with answers to interview questions.

Box 1, Folder 1	Biographical Statements and Resumes, circa 1970s-2014
Box 1, Folder 2	Certificates and Awards, 1987
Box 1, Folder 3	Family History, circa 1970s
Box 1, Folder 4-5	Interview Transcripts, 1975-2012
Box 1, Folder 6	Memorial Announcement and Program, 2013
Box 1, Folder 7	Memorial Notices/Obituaries, 2013
Box 1, Folder 8	Memorial Notices/Obituaries and Condolence Letters from Greece, 2013

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## Series 2: Correspondence, 1964-2014

### 3.25 Linear feet (Boxes 1-4, 24)

**Arrangement:** Correspondence was originally arranged chronologically and grouped with project and exhibition files from the same year(s). It was re-arranged alphabetically in order to enhance access to the material.

**Scope and Contents:** Correspondence is primarily professional and is with art galleries, museums, professional organizations, cultural and educational institutions, fabricators, publishers, and private and corporate clients and municipal agencies for whom Antonakos proposed or executed commissions. Also found is scattered correspondence with friends and colleagues including artists Daniel Buren and Jim Melchert, architect Brent Saville, and filmmaker Darrell Forney. Later correspondence is primarily in the form of printouts of email messages.

Correspondence with individuals and art galleries in the United States and abroad relates to consignments, sales, loans, and exhibitions of Antonakos's work. Correspondents include Marilene Bonomo of Galleria Bonomo, Bari, The Drawing Room in East Hampton, Fischbach Gallery, Kalfayan Galleries, Konrad Fischer Gallery, Florica Kyriakopoulos, consultant Connie Lembark, art collector Egidio Marzona, curator and art editor Christos M. Joachimides, Jean-Tristan Mottier who sold small edition prints for Antonakos, and Jan Runnqvist of Galerie Bonnier, Stockholm. Also documented is Antonakos's relationships with major museums in which his artwork is represented, including The Metropolitan Museum of Art, The Museum of Modern Art, the National Museum of Contemporary Art, Athens, the Stedelijk Museum, the Solomon R. Guggenheim Museum, and the Whitney Museum of American Art,

Some of the logistical and technical aspects of the execution of Antonakos's sculpture are documented in correspondence with Nikos Trifillis of Neon Tryk, engineer Panos I. Zouganelis, marble fabricators Smili Marble Art, United States construction company, Spectrum Signs, and others.

Several visiting artist teaching positions held by Antonakos are documented here in correspondence with the Atlanta College of Art, Bennington College, Brooklyn Museum, Fresno State College, Smith College, and the University of Delaware. Correspondence concerning the International Symposium on Contemporary Art and Public Space in Athens, the Sculpture in the City Conference at the European Cultural Centre of Delphi, and other events, documents Antonakos's presentations at various conferences.

Correspondence also relates to Antonakos's involvement in professional organizations including his election to and gifts to the National Academy of Design, and his receipt of Lifetime Achievement Awards from the National Academy and the Greek American Foundation in 2011.

Correspondence with publishers documents the publication of several books and catalogs about Antonakos, including Irving Sandler's *Antonakos* published in 1999.

The bulk of the correspondence relating to projects and exhibitions can be found in Series 4 and Series 5.

Box 1, Folder 9	Abraham Geller and Associates, 1971-1983
Box 1, Folder 10	Acme Van Co., Inc., 1970
Box 1, Folder 11	Adriatic Editions Ltd. (Karen and Jean Bernier), 1976-1977
Box 1, Folder 12	Albright-Knox Art Gallery, 1971-1984

Box 1, Folder 13	Aldrich Museum of Contemporary Art, 1966-1985
Box 1, Folder 14	Allentown Art Museum, Gift, 2008
Box 1, Folder 15	Alpert, Genevieve, 1975-1976
Box 1, Folder 16	<a href="#">American Federation of Arts, 1965</a>
Box 1, Folder 17	Amsterdams Fonds voor de Kunst, 1995-1996
Box 1, Folder 18	Ann Kohs & Associates, Inc., 1983
Box 1, Folder 19	Antonetti, Martin, Smith College Libraries, 2014
Box 1, Folder 20	Architecture in Greece, Design in Greece, 1982-1993
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Box 1, Folder 31	Arts Congress Lecture, "The Place of Art in Public Places," Denver, 1985
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Box 1, Folder 40	Baume, Richard, 1983
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Box 1, Folder 69	Drawing Center, 2013
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Box 1, Folder 71	D, General, 1970-2012
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Box 2, Folder 5	Gifts and Release Forms, 2010-2012

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Box 3, Folder 10	Nova Stylings, Incorporated, 1990-1991 Notes: Includes drawings for jewelry designs
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Box 3, Folder 30	Publication of Cattedrali D'Arte: Dan Flavin per Santa Maria in Chiesa Rossa (1998: Fondazione Prada), 1997-1998
Box 3, Folder 31	Publication of Cuts, 1981-1983
Box 3, Folder 32	Publication of Stephen Antonakos: The Magician of Neon with Ta Nea Newspaper, Athens (2009), 2008-2009
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Box 3, Folder 43	Saville, Brent, 1974-1983
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Box 3, Folder 45	Schwartz, Nancy Re. Sale of Model Chapel, 2001
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Box 3, Folder 50	Smili Marble Art, 2010-2013
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Box 3, Folder 58	Stedelijk Museum, 1974-1982
Box 3, Folder 59	Stedelijk Museum, Gift, 2006
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Box 3, Folder 63	Tassos Th. Zoumboulakis Art Galleries, 1975-1977
Box 3, Folder 64-65	Trifillis, Niko, Neon Tryk, 2001-2013
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Box 4, Folder 2	University of Delaware, Artist in Residence, 1976-1978
Box 4, Folder 3	University of Massachusetts, 1979-2006

Box 4, Folder 4	University of Nebraska, 1972
Box 4, Folder 5	University of Nebraska, Sheldon Memorial Art Gallery, 1969-1980
Box 4, Folder 6	University of North Carolina, Greensboro, 1967-1998
Box 4, Folder 7	University of Tennessee, Knoxville, 1970-1971
Box 4, Folder 8	University of Wisconsin, 1970-1972
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Box 4, Folder 11	Virginia Commonwealth University, 1973-1978
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Box 4, Folder 13	Vorres, Ian, 1980-1984
Box 4, Folder 14	V, General, 1969-2004
Box 4, Folder 15	Wadsworth Atheneum, 1972-1981
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Box 4, Folder 17	Whitney Museum of American Art, 1966-2011
Box 4, Folder 18	William Rockhill Nelson Gallery of Art, 1968-1974
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Box 4, Folder 28	Zacharopoulos, Denys, 2003-2007
Box 4, Folder 29	Zouganelis, Panos I., 2004-2013
Box 4, Folder 30	Z, General, 1979-2013
Box 4, Folder 31-33	First Names Only/Unidentified, 1960s-2001
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Box 24, Folder 1	Oversized Panagiotidis, Mary and Vili from Box 13, Folder 14

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## Series 3: Writings and Notes, circa 1966-2012

### 0.3 Linear feet (Box 4)

#### 0.932 Gigabytes (ER01)

Scope and Contents: Series consists primarily of artist statements on all aspects of his career, supplemented by Antonakos's notes, biographical notes and statements, text from exhibition catalogs, and copies of email correspondence. Also found is a folder of notes used by Antonakos for teaching assignments in the 1960s.

Box 4	Artist Statements
Box 4, Folder 34	On Artwork in General, circa 1966-2008
Box 4, Folder 35	On Chapels and Meditation Spaces, 1990-2001
Box 4, Folder 36	On Collages/Travel Collages, 1998-2006
Box 4, Folder 37	On Drawings, 1995-2012
Box 4, Folder 38	On Early Development and Family Background, 2004-2011
Box 4, Folder 39	On Neon Panels, 1989-2012
Box 4, Folder 40	On Packages, 1990s-2012
Box 4, Folder 41	On Public Works, 1980s-2001
Box 4, Folder 42	Other, circa 1970s
Box 4, Folder 43	Recommendations for Other Artists, 1991-2011
Box 4, Folder 44	Statements/Talks at Public Works Dedications/Conferences, 1994-2001
Box 4, Folder 45	Teaching Notes, 1967-1968
Box 4, Folder 46-47	Writings by Others on Antonakos, 1970-2014
Box 4, Folder 48	Writings by Others, "Notes on Noguchi" for Noguchi Exhibition at Basil and Elise Goulandris Foundation/Museum of Contemporary Art, 2009-2010 Includes born-digital records, see ER01
Folder ER01	The First 25 Years, Basil & Elise Goulandris Foundation/Museum of Contemporary Art, Digital Video Recording, 2003

0.932 Gigabytes (One computer file)

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## Series 4: Project Files, 1965-2014

8.6 Linear feet (Boxes 4-11, 24, OVs 25-40)

0.275 Gigabytes (ER02-ER04)

**Scope and Contents:** Project files span the course of Antonakos's career from 1965 on, documenting private commissions and small scale neons from the 1960s, to large-scale permanent installations including over 50 Public Works for airports, metro stations, federal buildings, museums, theaters, arenas, hotels, and shopping centers in the United States, Europe, and Japan.

Project files include extensive documentation of Antonakos's creative process which began on paper and was then translated into specifications for industrial fabricators. Many of Antonakos's original drawings with subsequent plans and blueprints, as well as instructions to fabricators, can be found here. Additionally, project files typically contain artist statements, correspondence, proposals, contracts, insurance records, printed material comprising press about his projects, digital photographs and video, and scattered photographs of Antonakos and/or his artwork.

Antonakos's Packages are also documented here. Records include the contents of a Package mailed to the Archives of American Art in 1975, detailed lists and other data for individual projects, and sample images of Packages.

A list, with images, of all of Antonakos's Public Works, distinguishing between permanent commissions and temporary large public works, can be found in Series 7: Photographs.

Series includes 1 microfilm reel (35mm).

**Arrangement:** Series is arranged as 3 subseries.

- 4.1: Projects Completed, 1965-2012
- 4.2: Projects Not Done, 1971-2013
- 4.3: Package Projects, 1970s-2014

### Subseries 4.1: Projects Completed, 1965-2012

**Arrangement:** Series is arranged chronologically by the year of project completion wherever possible.

**Scope and Contents:** Series documents projects fully executed by the artist, as opposed to proposed projects which were not completed (see Series 4.2.) and are a rich source of information on Antonakos's artistic development, ideas, and creative process.

Box 4, Folder 49 Marie's Second Neon (1965), 1965-1967

Box 4, Folder 50 Blue Neon Cross (1965), 1965-1966

Box 4, Folder 51 White Neon Cross (1965), 1965-1968

Box 4, Folder 52 White Hanging Neon (1966), 1966-1968

Box 4, Folder 53 Neon for JHL (1966), 1965-1972

Box 4, Folder 54 Neon for Old Hundred (1966), 1966

Box 4, Folder 55 Small Wall Neons (1966), 1966

Box 4, Folder 56	Green Neon Off the Wall (1966-1968), 1966-1968
Box 4, Folder 57	Turquoise Hanging Neon (1966-1967), 1966-1967
Box 4, Folder 58	Red Neon from Wall to Floor (1967), 1967-1970 Notes: Oversized material housed in OV 25
Box 4, Folder 59	Orange Vertical Neon (1967), 1967-1973 Notes: Oversized material housed in OV 25
Box 4, Folder 60	Red Neon from Wall to Wall (1968), 1968 Notes: Oversized material housed in OV 25
Box 4, Folder 61	Fire Hole (1971), 1971
Box 4, Folder 62	Contemporary Arts Museum, Houston (1971), 1971
Box 4, Folder 63	Continental Bank (1972), Philadelphia, 1972 Notes: Oversized material housed in OV 26
Box 4, Folder 64	Neon For Jan and Lefty Adler (1975), La Jolla, 1975
Box 4, Folder 65	Three Foot Pink Incomplete Neon Square (1975), Jerry Rosen, New York, N. Y., 1978
Box 4, Folder 66	Incomplete Circle Neons and Drawings (1976), Art and Project, Amsterdam, 1974-1981
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Box 4, Folder 69-70	<a href="#">Red Neon Circle Fragments on a Blue Wall (1977), Federal Building, U. S. Courthouse, Dayton, 1977-1981</a> Notes: Oversized material housed in OV 25
Box 4, Folder 71	Site Sculpture Project (1978), Joslyn Art Museum, Omaha, 1978-1979
Box 4, Folder 72	Incomplete Red Neon Square on Exterior Corner (1978), University of Massachusetts, 1978-1979
Box 4, Folder 73-75	Four Walls for Atlanta (1979), Hartsfield Atlanta Airport, 1970-2007 Notes: Oversized material housed in OV 25
Box 4, Folder 76-77	Neon for 42nd Street (1980), New York, N.Y., 1979-1984 Notes: Oversized material housed in OV 26
Box 4, Folder 78	Eleventh International Sculpture Conference (1980), Washington D.C., 1979-1980



Box 5, Folder 1	Deutscher Akademischer Austauschdienst (1982), Berlin, 1977-1982 Notes: Oversized material housed in OV 27
Box 5, Folder 2	Incomplete Square for Block 20 (1982), Lawrence Street Center, Denver, 1980-1984
Box 5, Folder 3	Documenta Urbana der Stadt Kassel (1982), 1981-1982
Box 5, Folder 4-7	Neon for the Charles Center Station (1983), Baltimore, 1979-1983 Notes: Oversized material housed in Box 24, Folder 2
Box 5, Folder 8-10	Neon for the Bagley Wright Theater (1983), Seattle Arts Commission, 1979-1984 Notes: Oversized material housed in Box 24, Folder 3 and OV 26
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Box 5, Folder 12-15	Neons for the Tacoma Dome (1984), 1982-1984 Notes: Oversized material housed in OV 27
Box 5, Folder 16-20	Neons for the Tacoma Dome (1984), Printed Material, 1982-1994
Box 5, Folder 21-23	Neon for South Campus Station (1984), Buffalo, 1981-1985
Box 5, Folder 24	Neon for Southwestern Bell (1984), Dallas, and Relocation (2008), 1983-2008 Notes: Oversized material housed in OV 27
Box 5, Folder 25	Neon Column for Kulturzentrum (1984), Munich, 1983-1984
Box 5, Folder 26	Neon for 435 West Broadway (1985), 1985
Box 5, Folder 27-29	Neons for the Transit Center (1985), Davenport, Iowa, 1983-1986
Box 5, Folder 30	Fourteenth District Police Station (1986), Chicago, 1984-1987 Notes: Oversized material housed in OV 28
Box 5, Folder 31-33	Neon for the Columbus Museum of Art (1986), 1984-1993 Notes: Oversized material housed in OV 27
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Box 6, Folder 2-4	Neons for Bethesda (1988), Bethesda, MD, 1984-1989 Notes: Oversized material housed in OV 27
Box 6, Folder 5-9	A Neon for the Greektown Station (1988), Detroit Transportation Corporation, 1986-1989

	Notes: Oversized material housed in OV 29
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Box 6, Folder 18-22	Neons for the W 59th Street Marine Transfer Station, New York, N. Y., 1984-1996 Notes: Oversized material housed in OV 29
Box 6, Folder 23-24	Neons for Buttonwood (1990), Philadelphia, 1988-1991 Notes: Oversized material housed in Box 24, Folder 4 and OV 30
Box 6, Folder 25-27	Neons for Pershing Square (1991), Los Angeles, 1984-1994 Notes: Oversized material housed in OV 31
Box 6, Folder 28	Neon for the Kozaks (1991), 1991
Box 6, Folder 29	Neon for Audrey and Syd Irmis (1991), Los Angeles, 1991
Box 6, Folder 30	Neon for Bob Risman (1991), 1991
Box 6, Folder 31	Hyatt Suite Hotel (1992), Momochi Hama, Fukuoka, Japan, 1992 Notes: Oversized material housed in OV 32
Box 6, Folder 32-34	Neon for Rotunda Building, Stadtparkasse Cologne Hahnentor Center (1993), 1992-1993 Notes: Oversized material housed in OV 30
Box 6, Folder 35-37	Faret Tachikawa (1994), Tokyo, 1993-1996 Notes: Oversized material housed in OVs 33-34
Box 7, Folder 1	Faret Tachikawa (1994), Tokyo, 1993-1996 Notes: Oversized material housed in OVs 33-34
Box 7, Folder 2	Faret Tachikawa (1994), Tokyo, Published Book, 1995
Box 7, Folder 3	Incomplete Neon Square for La Jolla, Reinstallation at New Building (1994), 1994-1995 Notes: Oversized material housed in OV 35
Box 7, Folder 4	Prodomus Emfietzoglou Commission, Athens (1995), 1994-1995 Notes: Oversized material housed in OV 35

Box 7, Folder 5	Blue Room for San Antonio Public Library (1995), 1994-1995
Box 7, Folder 6	Neon for William Paterson College (1995), Wayne, New Jersey, 1994-1995
Box 7, Folder 7-10	Neons for the East and West Canopies (1995), Rhode Island Convention Center, 1994-1997
Box 7, Folder 11	Blue Room (1996), San Antonio Public Library, 1994-1996 Notes: Oversized material housed in OV 34
Box 7, Folder 12	Neon for Granpark (1996), Tamachi, Tokyo, 1995-1997 Notes: Oversized material housed in Box 24, Folder 4 and OV 36
Box 7, Folder 13-19	Neon Art for the Reading Chimney (1998), Tel Aviv, 1997-2000 Notes: Oversized material housed in Box 24, Folder 4 and OV 36
Box 7, Folder 20	Door and Interior of Mykonos Chapel of Mr. and Mrs. Daskalopoulos (1998), 1997-1998 Notes: Oversized material housed in OV 36
Box 7, Folder 21-22	Procession (2000), Ambelopiki Metro Station, Athens, 1999-2002
Box 7, Folder 23-24	Once, Again (2001), Smith College Campus, 1998-2002
Box 7, Folder 25	Tria (2002), Macedonian Museum of Contemporary Art, 2002
Box 7, Folder 26	Dash (2002), Hudson River Museum, Yonkers, 2002-2008
Box 7, Folder 27-30	General Mitchell International Airport (2002), Milwaukee, 2000-2002 Notes: Oversized material housed in OV 35
Box 8, Folder 1-2	Ascension (2003), National Bank of Greece, Athens, 1999-2004
Box 8, Folder 3-5	Three Gates for Toamachi (2003), Echigo-Tsumari Art Triennial, 2001-2004 Notes: Oversized material housed in Box 24, Folder 5
Box 8, Folder 6	Six Incomplete Circles (2004), Bari, 2002-2004
Box 8, Folder 7-8	Aeroporti Publia (2004), Bari, 2004
Box 8, Folder 9	2 Entrances (2004), Shopping Center, Odessa, 2003-2004
Box 8, Folder 10-19	Orrizonte (2005), Aeroporti Publia, Bari, 2004-2006
Box 8, Folder 20-23	Welcome (2006), Université de Bourgogne, Dijon, 2004-2006 Includes born-digital records, see ER02
Folder ER02	Welcome (2006), Université de Bourgogne, Dijon, Digital Photographs, 2006

	0.026 Gigabytes (13 computer files)
Box 8, Folder 24-25	Trilogy (2006), Rockland Community Center, 2004-2007 Notes: Oversized material housed in Box 24, Folder 5
Box 8, Folder 26	Four Walls for the Atlanta Hartsfield Airport, Reconstruction, 2008
Box 8, Folder 27	The Road to Mistra (2009), Onassis Cultural Center, New York, 2009
Box 8, Folder 28	Spondi Restaurant (2009), Athens, 2008-2009 Notes: Oversized material housed in Box 24, Folder 5
Box 8, Folder 29	Neon for George Olympios (2011), 2008-2011 Notes: Oversized material housed in Box 24, Folder 5
Box 8, Folder 30-31	Transformations (2011), Steel Stacks Performing Arts Building, Bethlehem, 2007-2011
Box 8, Folder 32	Gold Works (2011), Book and Notes, 2011-2012
Box 24, Folder 2	Oversized Neon for the Charles Center Station (1983), Baltimore from Box 5, Folders 4-7
Box 24, Folder 3	Oversized Neon for the Bagley Wright Theater (1983), Seattle Arts Commission from Box 5, Folders 8-10
Box 24, Folder 4	Oversized Neon for Embassy Suites (1988), San Diego from Box 6, Folder 10
Box 24, Folder 4	Oversized Neons for Buttonwood (1990), Philadelphia from Box 6, Folder 24
Box 24, Folder 4	Oversized Neon for Granpark (1996), Tamachi, Tokyo from Box 7, Folder 12
Box 24, Folder 4	Oversized Neon Art for the Reading Chimney (1998), Tel Aviv from Box 7, Folders 13-19
Box 24, Folder 5	Oversized Three Gates for Toamachi (2003), Echigo-Tsumari Art Triennial from Box 8, Folders 3-5
Box 24, Folder 5	Oversized Trilogy (2006), Rockland Community Center from Box 8, Folders 24-25
Box 24, Folder 5	Oversized Spondi Restaurant (2009), Athens from Box 8, Folder 28
Box 24, Folder 5	Oversized Neon for George Olympios (2011) from Box 8, Folder 29
Oversize 25	Oversized Red Neon from Wall to Floor (1967) from Box 4, Folder 58
Oversize 25	Oversized Orange Vertical Neon (1967) from Box 4, Folder 59

Oversize 25	Oversized Red Neon from Wall to Wall (1968) from Box 4, Folder 60
Oversize 25	Oversized Red Neon Circle Fragments on a Blue Wall (1977), Federal Building, U. S. Courthouse, Dayton from Box 4, Folder 70
Oversize 25	Oversized Four Walls for Atlanta (1979), Hartsfield Atlanta Airport from Box 4, Folder 75
Oversize 26	Oversized Continental Bank (1972), Philadelphia from Box 4, Folder 63
Oversize 26	Oversized Neon for 42nd Street (1980), New York, N.Y. from Box 4, Folder 76
Oversize 26	Oversized Neon for the Bagley Wright Theater (1983), Seattle Arts Commission from Box 5, Folders 8-10
Oversize 27	Oversized Deutscher Akademischer Austauschdienst (1982), Berlin from Box 5, Folder 1
Oversize 27	Oversized Neons for the Tacoma Dome (1984) from Box 5, Folder 13
Oversize 27	Oversized Neon for Southwestern Bell (1984), Dallas, and Relocation (2008) from Box 5, Folder 27
Oversize 27	Oversized Fourteenth District Police Station (1986), Chicago from Box 5, Folder 30
Oversize 27	Oversized Neon for the Columbus Museum of Art (1986) from Box 5, Folder 31-33
Oversize 27	Oversized Neons for Bethesda (1988), Bethesda, MD from Box 6, Folder 2
Oversize 28	Oversized Neons for PATH Exchange Place Station (1989), Jersey City from Box 6, Folder 11
Oversize 29	Oversized A Neon for the Greektown Station (1988), Detroit Transportation Corporation from Box 6, Folder 9
Oversize 29	Oversized Neons for Back Bay/South End Station (1990) from Box 6, Folders 14-17
Oversize 29	Oversized Neons for the W 59th Street Marine Transfer Station, New York, N. Y. from Box 6, Folder 18-22
Oversize 30	Oversized Neons for Buttonwood (1990), Philadelphia from Box 6, Folder 24
Oversize 30	Oversized Neon for Rotunda Building, Stadtparkasse Cologne Hahnentor Center (1993) from Box 6, Folder 34
Oversize 31	Oversized Neons for Pershing Square (1991), Los Angeles from Box 6, Folders 25-27

Oversize 32	Oversized Hyatt Suite Hotel (1992), Momochi Hama, Fukuoka, Japan from Box 6, Folder 31
Oversize 33	Oversized Faret Tachikawa (1994), Tokyo from Box 6, Folders 35-37 and Box 7, Folder 1
Oversize 34	Oversized Faret Tachikawa (1994), Tokyo from Box 6, Folders 35-37 and Box 7, Folder 1
Oversize 34	Oversized Blue Room for San Antonio Public Library (1996) from Box 7, Folder 11
Oversize 35	Oversized Incomplete Neon Square for La Jolla, Reinstallation at New Building (1994) from Box 7, Folder 3
Oversize 35	Oversized Prodomus Emfietzoglou Commission, Athens (1995) from Box 7, Folder 4
Oversize 35	Oversized General Mitchell International Airport (2002), Milwaukee from Box 7, Folders 27-30
Oversize 36	Oversized Oversized Neon for Granpark (1996), Tamachi, Tokyo from Box 7, Folder 12
Oversize 36	Oversized Neon Art for the Reading Chimney (1998), Tel Aviv from Box 7, Folders 13-19
Oversize 36	Oversized Door and Interior of Mykonos Chapel of Mr. and Mrs. Daskalopoulos (1998) from Box 7, Folder 20

#### Subseries 4.2: Projects Not Done, 1971-2013

**Scope and Contents:** Circa 2 linear feet of material documents projects that were not ultimately executed by the artist. Files typically contain artist statements, correspondence, legal documents including contracts, proposals, original drawings, plans and blueprints, photographs, and some printed material.

**Arrangement:** Series is arranged chronologically.

Box 9, Folder 1	California Column (1971), Fresno State College, 1971-1972
Box 9, Folder 2	Westinghouse Nuclear Center (1971), 1971
Box 9, Folder 3	Floating Neon Box (1973), Omni International City Corporation, Atlanta, 1972-1975 Notes: Oversized material housed in OV 37
Box 9, Folder 4	3 Room Proposals for Panza (1975), Location Unknown, 1975
Box 9, Folder 5	Greater Philadelphia Cultural Alliance (1975), Philadelphia, 1975

Box 9, Folder 6	Nebraska Interstate-80 Bicentennial Sculpture Project (1975), Lincoln, 1974-1975
Box 9, Folder 7	Downtown Scranton Mural Project (1976), 1976-1977
Box 9, Folder 8	Sculpture for Dartmouth College (1976), Hanover, 1976-1977 Notes: Oversized material housed in OV 37
Box 9, Folder 9	Two Incompleted Red Neon Squares on a Blue Wall (1979), La Jolla Museum of Contemporary Art, 1979-1980 Notes: Oversized material housed in OV 37
Box 9, Folder 10	Proposal for Seattle Arts Commission (1979), 1978-1979
Box 9, Folder 11-13	Arts on the Line, Alewife Station (1980), Cambridge, 1979-1981 Notes: Oversized material housed in OV 37
Box 9, Folder 14	Meadowbrook Gallery, Oakland University (1981), Rochester, 1980-1981 Notes: Includes transcript of an interview of Antonakos conducted by Kiichi Usui, Curator of the Meadow Brook Art Gallery at Oakland University
Box 9, Folder 15	Neon for the Grand Rapids Art Museum (1981), 1980-1981 Notes: Oversized material housed in OV 37
Box 9, Folder 16	Philadelphia Arts Commission (1981), 1980-1981
Box 9, Folder 17	Port Authority Bus Terminal (1981), Port Authority of New York and New Jersey, 1980-1981
Box 9, Folder 18	Van Abbemuseum (1981), Eindhoven, Netherlands, 1980-1981
Box 9, Folder 19	Various Projects, 1981 Notes: Oversized material housed in Box 24, Folder 6
Box 9, Folder 20	Lowertown Redevelopment Corporation (1982-1983), Saint Paul, 1982-1983
Box 9, Folder 21	Neon for Corporate Center West (1983), Farmington, Conn., 1983 Notes: Oversized material housed in Box 24, Folder 6
Box 9, Folder 22	Plaza of the Americas Building (1983), Dallas, 1983
Box 9, Folder 23	Parking Ramp (1983), Buffalo, 1982-1983
Box 9, Folder 24	Neon for Ann and Don Brown (1983) with Nancy Rosen/Fine Arts Planning Group, 1983 Notes: Oversized material housed in OV 38
Box 9, Folder 25	Arts In Transit: The Southwest Corridor (1984), Urbanarts, Boston, 1984

Box 9, Folder 26	Bramalea Limited (1984), Toronto, 1983-1984
Box 9, Folder 27	I. M. Pei Partners (1984), Singapore, 1983-1984
Box 9, Folder 28	San Diego Art Center (1984), 1984
Box 9, Folder 29	Port of Oakland, Airport (1984), 1984
Box 9, Folder 30	Neon for Terminal Concourse at Newark International Airport (1984), 1984
Box 9, Folder 31	Neon for Charles Carroll Plaza (1984), Rochester
Box 9, Folder 32	Western Connecticut State University (1984), Danbury, 1984
Box 9, Folder 33	Jerald Just (1985), Hanover, 1985
Box 9, Folder 34	Deste Foundation for Contemporary Arts (1985), Athens, 1985
Box 9, Folder 35	360 Office Complex (1985), Austin, 1985 Notes: Oversized material housed in Box 24, Folder 6
Box 9, Folder 36	Plaza of the Americas (1985), Dallas, 1983-1985
Box 9, Folder 37	Grand Center (1985), St. Louis, 1982-1985
Box 9, Folder 38	Dracos Art Center (1987), Athens, 1986-1989 Notes: Oversized material housed in Box 24, Folder 6
Box 9, Folder 39	Neon for the Tampa Bay Performing Arts Center (1986), 1986-1987
Box 9, Folder 40	Bunker Hill Community College (1986), Charleston, Mass., 1986 Notes: Oversized material housed in OV 38
Box 9, Folder 41	Minimal Art Graphics (1987), Kulturzentrum, Munich, 1982-1988
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Folder ER03	Sparta Public Work (2007), Digital Photographs by Parros Papadolias, 2007 0.056 Gigabytes (56 computer files)
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Box 10, Folder 46	Passage and Return for Prefecture of Laconia (2010), 2010-2011
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Oversize 37	Oversized Two Incompleted Red Neon Squares on a Blue Wall (1979), La Jolla Museum of Contemporary Art from Box 9, Folder 9
Oversize 37	Oversized Arts on the Line, Alewife Station (1980), Cambridge from Box 11-13
Oversize 37	Oversized Neon for the Grand Rapids Art Museum from Box 9, Folder 15
Oversize 38	Oversized Neon for Ann and Don Brown from Box 9, Folder 24
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Oversize 39	Oversized Borough of Manhattan Community College from Box 10, Folder 9
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Oversize 40	Oversized Meditation Tower from Box 10, Folder 37

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### Subseries 4.3: Package Projects, 1970s-2014

Arrangement: Series is generally arranged according to documentation of the projects provided by Naomi Spector Antonakos, discovered in Antonakos's records after his death.

**Scope and Contents:** Series documents Antonakos's Packages begun in the early 1970s which Antonakos sent to friends and colleagues with the stipulation that they be opened only on a specified date, or after the artist's death, or never. Naomi Spector Antonakos provided "Orientation Information" about the organization of the Packages based on documents she discovered after Antonakos's death.

Records include some of Antonakos's original lists and notes, correspondence, and many letters of transmittal signed by recipients of the Packages acknowledging that they will not open their Package until the prescribed date, will not attempt to discover the contents of the Package, and will inform Antonakos when the Package has been opened. Also found are printed material, postal receipts, gift agreements, and photographs of some recipients opening Packages.

This series houses a Package mailed to the Archives of American Art in 1975 and opened, as requested, after his death. The Package contained a 35mm microfilm of a sketchbook kept by Antonakos between 11 February 1974 to 19 March 1975, with sketches and notes about his neon projects.

Records related to Packages sent to Richard Artschwager, Daniel Buren, Sol LeWitt and Robert Ryman in 1974, can be found in 5.1., Box 13, Folders 23-25.

Box 11, Folder 3	Package sent to Archives of American Art, 1975 1 Microfilm (Note reads: "This film was made by Xerox reproduction unit. Six bound books was [sic] made by Xerox on May 1975. Copies may be made from this film. Stephen Antonakos, May 13 1975") Notes: Oversized material housed in Box 24, Folder 8
Box 11, Folder 4	Orientation Information, 1970s-2014 Notes: Oversized material housed in Box 24, Folder 8
Box 11, Folder 5	Multiple Package Certificates, List #s 1, 3, 9, 12, 14-19, 24, 26, 28-32, 1970s-1997
Box 11, Folder 6	"Time Box Project" List #2, 1973-2000
Box 11, Folder 7	"Package Project" List #4, 1971
Box 11, Folder 8	"Packages" List #5, 1973-1993
Box 11, Folder 9	"Packages" List #6, 1974-1987
Box 11, Folder 10	"Packages" List #7
Box 11, Folder 11	"Packages" List #8, 1975-2000
Box 11, Folder 12	1. "Package" List #13, 2. "Package" List #20, "Package" List #21, 1975-1995
Box 11, Folder 13	"Package" #23 on List, 1993
Box 11, Folder 14	"Package Imbedded in Ice" List #25, 1975-2004
Box 11, Folder 15	"Packages Mailed to Europe" List #33, 1973-1974
Box 11, Folder 16	"California Packages" List #34, 1973-1974

Box 11, Folder 17	"Packages Mailed in the USA and One to Europe" List #35, 1973-1974
Box 11, Folder 18	"Package" that could be a multiple, List #36, circa 1990s-ca. 2000s
Box 11, Folder 19	Sample Images of Projects, 1975-1976
Box 11, Folder 20	Book on Package Project (not done), 1973
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Box 24, Folder 8	Oversized Orientation Information from Box 11, Folder 4

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## Series 5: Exhibition Files, 1960-2014

8.95 Linear feet (Boxes 11-19, 24, OV 40-45)

0.094 Gigabytes (ER05)

**Scope and Contents:** Exhibition files provide extensive and comprehensive documentation of over 100 solo exhibitions as well as numerous group shows in which Antonakos was represented in the United States, Europe and Japan.

Important exhibitions documented here include *Stephen Antonakos: Pillows* (1962), which offered one of the earliest examples of his work with neon; exhibitions of his Chapels and Meditation spaces, including *The Chapel of the Saints* (1993) in Rhodes and the full-scale *Chapel of the Heavenly Ladder* (1999) in St. Peter's Church, New York; *Time Boxes 2000* at the Rose Art Museum which was the culmination of Antonakos's Package project begun in the early 1970s; a 2007 retrospective organized by Katerina Koskina, the curator of the J. F. Costopoulos Foundation in conjunction with the Benaki Museum, also seen at Allentown Art Museum in 2008; and many other exhibitions of Antonakos's drawings and neons.

Files typically contain artist statements, correspondence, original drawings and plans, instructions for fabricators and for installations, printed and digital material such as exhibition announcements, catalogs, and press clippings, and photographs of artwork, installations, and related events.

**Arrangement:** Series is arranged as 2 subseries.

- 5.1: Solo Exhibitions, 1971-2013
- 5.2: Group Exhibitions, 1960-2014

### Subseries 5.1: Solo Exhibitions, 1971-2013

**Arrangement:** Records are arranged chronologically by opening date of exhibition.

Box 11, Folder 21-22	Stephen Antonakos: Pillows (1962-1963), (1971) The Contemporary Arts Museum, Houston, 1971-1973
Box 11, Folder 23	Stephen Antonakos: Neons (1971), Allen Priebe Art Gallery, Wisconsin State University, Oshkosh, 1970-1971
Box 11, Folder 24	Stephen Antonakos: Exhibition of New Works (1972), Fresno State College Art Gallery, 1972
Box 11, Folder 25-26	Stephen Antonakos: Six Corner Neons (1973-1974), Traveling Exhibition, 1972-1974 Notes: Includes 4 illustrated letters from Donald Mochon; oversized material housed in OV 41
Box 11, Folder 27-28	Stephen Antonakos: Outdoor Neons (1974), Fort Worth Art Museum, 1974-1975
Box 11, Folder 29	Stephen Antonakos: Four Neon Sculptures (1974), John Weber Gallery, 1974
Box 11, Folder 30	Stephen Antonakos: Recent Drawings and Sculpture (1974), Albright-Knox Art Gallery, 1974



Box 11, Folder 31	Stephen Antonakos: Four Incomplete Square Neons (1974), Cusack Gallery, Houston, 1974
Box 11, Folder 32	Stephen Antonakos: Drawings 1967-1973, Neons 1973 (1974), Rosa Esman Gallery, New York, N.Y., 1973-1977
Box 11, Folder 33	Stephen Antonakos: Room for Wright State (1975), Wright State University Gallery, Dayton, 1975-1978
Box 11, Folder 34	Stephen Antonakos: Incomplete Square Neons, Incomplete Circle Neons (1975), John Weber Gallery, 1975 Notes: Oversized material housed in OV 41
Box 11, Folder 35	Stephen Antonakos: Incomplete Bleu Neon Circles (1975), Galleria Marilena Bonomo, Bari, 1974-1975
Box 11, Folder 36	Stephen Antonakos: Incomplete Neon Squares (1975), Galleriaforma, Genova, 1974-1975
Box 11, Folder 37	Stephen Antonakos: Incomplete Red Neon Circles (1975), Galerie 26, Paris, 1974-1975
Box 11, Folder 38	Neons (1976), Galerie Aronowitsch, Stockholm, 1976-1978 Notes: Oversized material housed in OV 41
Box 11, Folder 39-40	Stephen Antonakos: Incomplete Neon Squares/Incomplete Neon Circles (1976), Nancy Lurie Gallery, 1976-1978
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Box 12, Folder 25	Stephen Antonakos: Neons, Etchings, Drawings (1987), G. H. Dalsheimer Gallery, Baltimore, 1986-1987
Box 12, Folder 26	Solo Exhibition, Burnet Miller Gallery (1987), Los Angeles, 1986-1987
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Box 12, Folder 30	Solo Exhibition (1988), Galerie Maurice, Chestnut Hill, Mass., 1987-1988
Box 12, Folder 31	Stephen Antonakos (1989), Kouros, New York, N.Y., 1988-1989
Box 12, Folder 32	Stephen Antonakos: Neons and Drawings (1989), Gallery Camino Real, Boca Raton, 1988-1989
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Box 13, Folder 11	Antonakos: Chi-Rho and Saints (1995), Corfu, 1995
Box 13, Folder 12-13	The Room (1996), Art Institute of Boston, 1994-1996 Notes: Oversized material housed in Box 24, Folder 10 and OV 40
Box 13, Folder 14	Praise (1997), Ileana Tounta Contemporary Art Center, Athens, 1997

Box 13, Folder 15	Stephen Antonakos: Inner Light (1997), Smith College Museum of Art, 1995-1998
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Box 24, Folder 10	Oversized Stephen Antonakos Neon Project for the Carpenter Center for the Visual Arts from Box 13, Folder 1-2
Box 24, Folder 10	Oversized Stephen Antonakos: The Chapel of the Saints from Box 13, Folders 3-5
Box 24, Folder 10	Oversized The Room from Box 13, Folders 12-13
Oversize 40	Oversized Layout from Box 15, Folder 13
Oversize 40	Oversized Stephen Antonakos: New Works/1982 from Box 12, Folders 8-11
Oversize 40	Oversized Stephen Antonakos: Neons and Works on Paper from Box 12, Folders 15-17
Oversize 40	Oversized The Room from Box 13, Folders 12-13
Oversize 41	Oversized Stephen Antonakos: Six Corner Neons from Box 11, Folders 25-26
Oversize 41	Oversized Stephen Antonakos: Incomplete Square Neons, Incomplete Circle Neons from Box 11, Folder 34
Oversize 41	Oversized Neons from Box 11, Folder 38
Oversize 41	Oversized Incomplete Neon Circles from Box 11, Folder 42
Oversize 41	Oversized Antonakos: Neons For the University of Massachusetts from Box 11, Folders 49-51
Oversize 41	Oversized Neons/Drawings/Chicago/1978 from Box 12, Folder 1
Oversize 41	Oversized Neons/Paris/1979 (1979) from Box 12, Folders 3-4
Oversize 42	Oversized Stephen Antonakos from Box 12, Folder 13-14
Oversize 42	Oversized Stephen Antonakos: Time Boxes 2000 from Box 13, Folder 23-25
Oversize 42	Oversized Stephen Antonakos: Public Works - Praise from Box 13, Folders 26-28
Oversize 42	Oversized Museum of Cycladic Art from Box 13, Folder 30
Oversize 42	Oversized The House from Box 14, Folders 5-9

Oversize 42

Oversized Stephen Antonakos Retrospective from Box 15, Folders 26-31

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**Subseries 5.2: Group Exhibitions, 1960-2014**

Arrangement: Records are arranged chronologically by opening date of exhibition.

Box 16, Folder 16	New Media, New Forms I and II (1960), Martha Jackson Gallery, 1960
Box 16, Folder 17	Contemporary American Sculpture-Selection I (1966), Whitney Museum of American Art, 1965-1966
Box 16, Folder 18-19	KunstLichtKunst (1966), Stedelijk van Abbemuseum, Eindhoven, 1965-1966
Box 16, Folder 20	Neon Sculpture (1967), Fischbach Gallery, 1967-1968 Notes: Oversized material housed in Box 24, Folder 11
Box 16, Folder 21	Light and Motion (1967), Worcester Art Museum, 1967
Box 16, Folder 22	Luminism (1967), The Artists Club, New York, N.Y., 1967
Box 16, Folder 23	Light/Motion/Space (1967), Walker Art Center, 1967
Box 16, Folder 24-25	The Magic Theater (1968), Nelson Gallery of Art and Atkins Museum, 1968-1970
Box 16, Folder 26	American Sculpture (1970), Sheldon Sculpture Garden, University of Nebraska, Lincoln, 1970
Box 16, Folder 27	Contemporary American Sculpture (1970), Annual Exhibition, Whitney Museum of American Art, 1970
Box 16, Folder 28-29	Works in Spaces (1973), San Francisco Museum of Art, 1973
Box 16, Folder 30-31	Sculpture Off the Pedestal (1973), Grand Rapids Art Museum, 1972-1974 Notes: Oversized material housed in OV 42
Box 16, Folder 32-34	Eight Artists, Eight Attitudes, Eight Greeks (1975), The Institute of Contemporary Arts, London, 1975 Notes: Oversized material housed in OV 43
Box 16, Folder 35	Monumental Sculpture: Houston 1975 (1975), 1975 Notes: Oversized material housed in OV 43
Box 16, Folder 36	Group Show (1975), John Weber Gallery, 1975-1976
Box 16, Folder 37	Emilio Rebora (1975), Genova, 1975
Box 16, Folder 38	Line (1976), Visual Arts Museum and the Philadelphia College of Art, 1975-1976



Box 16, Folder 39	Private Notations: Artist's Sketchbooks II (1976), Philadelphia College of Art, 1976 Notes: Oversized material housed in OV 43
Box 16, Folder 40	Sculptor's Drawings (1976), Fine Arts Building, New York, 1976
Box 17, Folder 1	Rooms P. S. 1 (1976), The Institute for Art and Urban Resources, Inc., 1976 Notes: Oversized material housed in OV 43
Box 17, Folder 2	Cows (1976), The Queens Museum (Film from Fresno Exhibition), 1976
Box 17, Folder 3	Broxton Gallery (1976), 1976-1977
Box 17, Folder 4	Time (1977), Philadelphia College of Art, 1977
Box 17, Folder 5	Noemata: Contemporary Greek American Artists (1977), Community Gallery, Brooklyn Museum, 1977
Box 17, Folder 6	Greek Art America (1978), Museum of Fine Arts, 1978
Box 17, Folder 7	Group Show (1978), Galerie Nancy Gillespie-Elisabeth De Laage, Paris, 1977-1978
Box 17, Folder 8	Aspects of Minimal Art (1978), Julian Pretto Gallery, New York, N.Y, 1978
Box 17, Folder 9	A Shade of Light (1978), M. H. De Young Memorial Museum, 1978
Box 17, Folder 10	Drawing (1979), Hal Bromm Gallery, 1979
Box 17, Folder 11	The Minimal Tradition (1979), Aldrich Museum of Contemporary Art, Ridgefield, 1978-1979
Box 17, Folder 12	Aspects of the '70s: Sitework (1980), Wellesley College Museum, 1979-1981 Notes: Oversized material housed in Box 24, Folder 11
Box 17, Folder 13	1960's Light Sculpture (1980), University of Wisconsin, Milwaukee, 1980
Box 17, Folder 14	Aspects of Fire (1980), Frank Marino Gallery, 1980
Box 17, Folder 15	Atlanta Airport Art Collection, Other Works (1980), The Third Floor, 1980
Box 17, Folder 16	Urban Encounters: Art Architecture Audience (1980), Institute of Contemporary Art, 1980-1984 Notes: Oversized material housed in OV 45
Box 17, Folder 17	Projects at the Precinct (1981), Creative Time, Inc., New York, N.Y., 1981
Box 17, Folder 18	murs/tensions/lumiere (1981), American Center for Students and Artists, Paris, 1981

Box 17, Folder 19	Summer Light (1981), Museum of Modern Art, New York, 1981
Box 17, Folder 20	Clocktower Exhibitions, P. S. 1, New York, 1981
Box 17, Folder 21	Outdoor Sculpture Exhibition (1982), Waver Hill, Bronx, 1981-1982
Box 17, Folder 22	29th Arts Festival of Atlanta 1982, City of Atlanta Visual Arts Division, 1981-1982
Box 17, Folder 23	From A to Z: Impossible Sculpture for Sacramento (1982), Little Gallery, Sacramento City College, 1982
Box 17, Folder 24	Fireworks (1983), High Museum of Art, Atlanta (cancelled), 1981-1983
Box 17, Folder 25	Drawing: An Exploration of Line (1983), Maryland Institute College of Art, 1982-1983 Notes: Oversized material housed in Box 24, Folder 11
Box 17, Folder 26-27	Electra (1983), Musée d'Art Moderne de la Ville de Paris, 1982-1987 Notes: Oversized material housed in OV 44
Box 17, Folder 28	Europalia 1982: Greek Art Today (1983), Societe Des Expositions Du Palais Des Beaux-Arts Asbl, Brussels, 1981-1983
Box 17, Folder 29	Illumination (1983), Museum of Modern Art, 1983
Box 17, Folder 30	Group Show (1984), Aldrich Museum of Contemporary Art, Ridgefield
Box 17, Folder 31	Connections: Science Into Art (1984), Summit Art Center, 1984
Box 17, Folder 32	The New York Art Experience (1984), Modern Art Consultants, New York, 1984
Box 17, Folder 33	Group Show (1984), Carpenter & Hochman Gallery, Dallas, 1984
Box 17, Folder 34	The Success of Failure (1984), Diane Brown Gallery, New York, N.Y., 1984
Box 17, Folder 35	Ten (1985), University Gallery, University of Massachusetts, Amherst, 1985-1987
Box 17, Folder 36	The Maximal Implications of the Minimal Line (1985), The Edith C. Blum Art Institute, Bard College, 1984-1985
Box 17, Folder 37	Diversity-New York Artists (1985), Fine Arts Center, University of Rhode Island, 1985
Box 17, Folder 38	Glass in the Environment, Conference (1986), 1985-1986
Box 17, Folder 39	Mathematics in Art in the Last 30 Years (1986), Wilhelm-Hack-Museum, Germany, 1986

Box 17, Folder 40	Athena Foundation 1977-1986 (1986), Socrates Sculpture Park, Long Island, 1986
Box 17, Folder 41-42	19th Sao Paulo International Biennial (1987), 1985-1987 Notes: Oversized material housed in OV 45
Box 17, Folder 43-44	Neon: News Artistic Expressions (1987), The Bruce Museum, Greenwich, 1986-1987 Notes: Oversized material housed in Box 24, Folder 11
Box 17, Folder 45	Images Du Futur '88 (1988), Cite des Artes et Des Nouvelles Technologies de Montreal, 1987-1988 Notes: Oversized material housed in OV 44
Box 17, Folder 46	Sixteen Cubes (1988), Fine Arts Center, University of Massachusetts, Amherst, 1988
Box 17, Folder 47	Architectural Art (1988), American Craft Museum, 1987-1988
Box 17, Folder 48	Light Exhibition (1988), Centro Cultural Art Contemporaneo, 1988
Box 17, Folder 49	Drawings: Stephen Antonakos; Madeleine Hatz: Paintings (1988), Bali Miller, New York, N.Y., 1987-1988
Box 17, Folder 50	Artists of the Book 1988: A Facet of Modernism (1988), Boston Athenaeum, 1987-1988
Box 17, Folder 51-54	Artec '89 (1989), International Biennale in Nagoya, Japan, 1986-1990
Box 17, Folder 55	Light Materials: Works in Radiance (1989), Phyllis Rothman Gallery, Fairleigh Dickinson, University of Madison, NJ, 1989
Box 17, Folder 56	Mediterraneo per l'Arte Contemporanea (1989), Bari, 1989
Box 17, Folder 57	Palazzo Durini (1989), Milan, 1989
Box 18, Folder 1	The American Rainbow (1989), Galerie 1900-2000, Paris (Not done), 1989-1990
Box 18, Folder 2	Color in Art (1990), Samuel P. Harn Museum of Art, University of Florida, 1990
Box 18, Folder 3	Invitational Exhibition of Painting and Sculpture (1990), American Academy and Institute of Arts and Letters, 1989-1990
Box 18, Folder 4	The Color Blue (1990), Heidelberger Kunstverein, 1988-1990
Box 18, Folder 5	Books as Art (1991), Boca Raton Museum of Art, 1991
Box 18, Folder 6	Swiss Touch (1991), Galerie Bonnier, Geneva, 1990-1991

Box 18, Folder 7	Artists at Home (1991), Bill Bace Gallery, 1991
Box 18, Folder 8	Metamorphosis of Modernity: The Greek Experience (1992), National Gallery, Athens, 1992
Box 18, Folder 9	Butler Institute of American Art (1992), 1991-1992
Box 18, Folder 10	Time is a child moving pieces in a game, the kingship is in the hands of a child (1995), Municipal Gallery, Athens, 1994-1995
Box 18, Folder 11	Zappeion, Athens, Curated by Zoe Kosmidou (1995), 1994-1995
Box 18, Folder 12	Faret Tachikawa: City and Art Today (1996), Prague, 1996
Box 18, Folder 13-15	Venice Biennale (1997), 1995-2000 Notes: Oversized material housed in Box 24, Folder 11 and OV 44
Box 18, Folder 16	Neuberger Museum of Art 1997 Biennial Exhibition of Public Art, 1996-1998
Box 18, Folder 17	Paper + (1998), Dieu Donn� Papermill, New York, N.Y., 1998-2000
Box 18, Folder 18-19	Modern Odysseys: Greek American Artists of the 20th Century (1999), Queens Museum of Art, 1997-2001 Notes: Oversized material housed in OV 45
Box 18, Folder 20	Israeli Opera House, Jerusalem, Organized by Michael Levin (1999), 1998-1999
Box 18, Folder 21	Art of Glass (1999), Chrysler Museum of Art, Norfolk, 1998-1999
Box 18, Folder 22	Shape and Content (1999), William Paterson University, 1999
Box 18, Folder 23	Intimate Rituals and Personal Devotions: Spiritual Art Through the Ages (2000), Samuel P Harn Museum of Art, 1999-2000
Box 18, Folder 24	Modern Odysseys: Greek-American Artists of the 20th Century (2000), State Museum of Contemporary Art, Thessaloniki, 2000-2001
Box 18, Folder 25	Invitational Exhibition of Painting and Sculpture (2001), American Academy of Arts and Letters, 2000-2001
Box 18, Folder 26-27	Reflections of Freedom (2001), Schirn Kunsthalle, Frankfurt (The Chapel of the Theotokos), 2000-2002
Box 18, Folder 28-29	Glossalgia (2001), Hellenic American Union, Athens
Box 18, Folder 30	Book Mythologies: Contemporary Greek Artists (2001), Frankfurt, 2001
Box 18, Folder 31;	There is a Light That Never Goes Out (2002), Pordenone, Italy, 2002

Box 18, Folder 31	
Box 18, Folder 32	Architecture for One (2002), Five Myles, Brooklyn, 2002
Box 18, Folder 33-34	The Magic of Light (2002), Hudson River Museum, Yonkers, 2000-2002 Notes: Oversized material housed in Box 24, Folder 11
Box 19, Folder 1	Unforgettable (2002), Chelsea Studio Gallery, 2002
Box 19, Folder 2	Oi Protoporoi (2002), Leonidas Beltsios, Trikala, Greece, 2000-2002
Box 19, Folder 3	A Happening Place (2003), The Galleries at the Gershman Y, Philadelphia, 2002-2003
Box 19, Folder 4	Infinite Possibilities: Serial Imagery in 20th Century Drawings (2004), Davis Museum and Cultural Center, Wellesley College, 2004
Box 19, Folder 5-6	Periplo del Mediterraneo (2004), Maestri e nuove espressioni tra Genova 3e Istanbul, 2004-2005
Box 19, Folder 7	The 179th Annual: An Invitational Exhibition of Contemporary Art (2004), National Academy, 2003-2004
Box 19, Folder 8	Disegnare il Marmo-41 International Artists for Carrara (2004), Comune Di Carrara, Italy, 2004-2007
Box 19, Folder 9-11	Five Artists, Five Faiths: Spirituality in Contemporary Art (2004), Ackland Art Museum, University of North Carolina, Chapel Hill, 2001-2009
Box 19, Folder 12	Columns and Pillars (2005), European Cultural Centro of Delphi, 2005
Box 19, Folder 13	Tennessee State Museum, Loan of Untitled (for Sally Yard) (2005), 1981-2005
Box 19, Folder 14	Stephen Antonakos and Ronald Bladen: Drawings from the 60s and the 70s (2008), Konrad Fischer Gallery, Düsseldorf, 2008-2011
Box 19, Folder 15	Bijoux d'artists, L'art vous va si bien/Artists jewels; Art looks good on you (2008), Roubaix La Piscine Musée D'Art et D'Industrie André Diligent, 2007-2008
Box 19, Folder 16	Abstract Alternatives (2009), Nina Freudenheim Gallery, Buffalo, 2009
Box 19, Folder 17	Invitational Exhibition of Visual Arts and Award (2009), American Academy of Arts and Letters, 2008-2009
Box 19, Folder 18	184th Annual Exhibition of Contemporary American Art (2009), National Academy Museum, Exhibition and Award, 2008-2009
Box 19, Folder 19	Drawing Itself (2009), Brattleboro Museum and Art Center, 2009

Box 19, Folder 20	Drawings Exhibition (2009), Studio Tresorio, Naples, 2006-2009
Box 19, Folder 21	The Drawing Room (2010), East Hampton, 2009-2010
Box 19, Folder 22	Savannah College of Art and Design (2011), 2011
Box 19, Folder 23	Works on Paper (2011), Cream Contemporary, 2011
Box 19, Folder 24	Polyglossia (2011), Onassis Foundation, Athens, 2010-2011 Notes: Oversized material housed in Box 24, Folder 11
Box 19, Folder 25	See the Light (2011), Espace Louis Vuitton, Hong Kong, 2011 Includes born-digital records, see ER05
Folder ER05	See the Light (2011), Espace Louis Vuitton, Hong Kong, Digital Photographs, 2011 0.094 Gigabytes (39 computer files)
Box 19, Folder 26	The Pop Object: The Still Life Tradition in Pop Art (2013), Acquavella Galleries, 2012-2013
Box 19, Folder 27	Correspondances (2013), Espace Culturel Louis Vuitton, Paris, 2012-2013
Box 19, Folder 28-29	Dynamo: A Century of Light and Movement in Art, 1913-2013 (2013), Grand Palais, 2012-2013
Box 19, Folder 30	4th Thessaloniki Biennale of Contemporary Art (2013), State Museum of Contemporary Art, 2013
Box 19, Folder 31	Come Together: Surviving Sandy, Year 1 (2013), Industry City, Sunset Park, 2013-2014 Notes: Oversized material housed in Box 24, Folder 11
Box 19, Folder 32	"Cuts" Exhibition (2013), The Drawing Room, East Hampton, 2013
Box 19, Folder 33	Julian Pretto Gallery (2013), Minus Space, 2013
Box 19, Folder 34	Primary Sources: Documenting SVA and the New York Art World, 1966-1985 (2013), SVA Chelsea Gallery, 2013
Box 19, Folder 35	Approaching Infinity: The Richard Green Collection of Meticulous Abstraction (2013), Crocker Art Museum, 2008-2013
Box 24, Folder 11	Oversized Neon Sculpture from Box 16, Folder 20
Box 24, Folder 11	Oversized Aspects of the '70s: Sitework from Box 17, Folder 12
Box 24, Folder 11	Oversized Drawing: An Exploration of Line from Box 17, Folder 25

Box 24, Folder 11	Oversized Neon: News Artistic Expressions from Box 17, Folders 43-44
Box 24, Folder 11	Oversized Venice Biennale from Box 18, Folders 13-16
Box 24, Folder 11	Oversized The Magic of Light from Box 18, Folders 33-34
Box 24, Folder 11	Oversized Polyglossia from Box 19, Folder 24
Box 24, Folder 11	Oversized Come Together: Surviving Sandy, Year 1 from Box 19, Folder 31
Enlarge 42	Oversized Sculpture Off the Pedestal from Box 16, Folder 30-31
Enlarge 43	Oversized Eight Artists, Eight Attitudes, Eight Greeks from Box 16, Folder 32-34
Enlarge 43	Oversized Monumental Sculpture: Houston 1975 from Box 16, Folder 35
Enlarge 43	Oversized Private Notations: Artist's Sketchbooks II from Box 16, Folder 39
Enlarge 43	Oversized Rooms P. S. 1 from Box 17, Folder 1
Enlarge 44	Oversized Electra from Box 17, Folders 26-27
Enlarge 44	Oversized Images Du Futur '88 from Box 17, Folder 45
Enlarge 44	Oversized Venice Biennale from Box 18, Folders 13-16
Enlarge 45	Oversized Urban Encounters: Art Architecture Audience from Box 17, Folder 18
Enlarge 45	Oversized 19th Sao Paulo International Biennial from Box 17, Folders 41-42
Enlarge 45	Oversized Modern Odysseys: Greek-American Artists of the 20th Century from Box 18, Folders 18-19

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## Series 6: Printed Material, 1959-2013

### 3.3 Linear feet (Boxes 19-23, OVs 46-47)

Scope and Contents: Printed material includes announcements and catalogs for solo and group exhibitions, press and publicity clippings from magazines and newspapers, 9 publications about or including Antonakos, and posters for exhibitons, some of which may be duplicated in Series 5: Exhibition Files.

Of note is a poster for an exhibition not documented elsewhere: *Antonakos: Exhibition of Sewlages* at Avant Garde Gallery (1959), which demonstrated the artist's exploration of assembling a variety of materials into constructions he named "Sewlages;" and a poster for *Fire Hole* (1971) at Madison Art Center which has a center burn image created by actually burning paper to reflect the concept of the exhibition, that 20 drawings executed in April 1971 by Antonakos at the University of Wisconsin-Madison were to be stacked and burned at the conclusion of the exhibition and the remains sent to the artist.

Also found are 2 small edition silkscreens hand-cut by the artist: one for *Neons for the University of Massachusetts* (1978) and one for the graduation recital of the artist's son, Stephen B. Antonakos, at Purchase College (1980).

Box 19, Folder 36-42	Announcements and Catalogs, 1959-1966
Box 20, Folder 1-24	Announcements and Catalogs, 1967-1984
Box 21, Folder 1-27	Announcements and Catalogs, 1986-2008
Box 22, Folder 1-5	Announcements and Catalogs, 2009-2013
Box 22, Folder 6	Posters, 1959-2008 Notes: Oversized material housed in OVs 46-47
Box 22, Folder 7-32	Press
Box 22	Published Books
Box 22, Folder 33	Modern Painting: The Movements, The Artists, Their Work (Davis Publications, Inc., 1970), 1970
Box 22, Folder 34	Oltreluce: Metafore e Forme Della Luce, 1960-1990 (Marisa Vescova, 1990), 1990
Box 22, Folder 35	San Diego Museum of Contemporary Art: Selections from the Permanent Collection (San Diego Museum of Contemporary Art, 1990), 1990
Box 22, Folder 36	In Artists' Homes: The Living Spaces of Contemporary Artists by Roberta Kimmel (Clarkson N. Potter, Inc., 1992)
Box 22, Folder 37	Art of the Electronic Age by Frank Popper (Harry N. Abrams, Inc., 1993), 1993



Box 22, Folder 38	The Light Artist Anthology: Neon and Related Media by Christian Schiess (ST Publications, 1994)
Box 22, Folder 39	Proceedings of Sculpture in the City Conference, Athens, 1995
Box 23, Folder 1	Stephen Antonakos by Irving Sandler (Hudson Hills Press, Inc., 1999), 1999
Box 23, Folder 2	Minimal Art by Daniel Marzona (Taschen, 2006), 2006
Box 23, Folder 3	560 Broadway: A New York Drawing Collection At Work, 1991-2006, Edited by Amy Eshoo (Fifth Floor Foundation, 2008), 2008
Oversize 46	Oversized Posters from Box 22, Folder 7
Oversize 47	Oversized Posters from Box 22, Folder 7

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## Series 7: Photographs, 1932-2013

0.5 Linear feet (Box 23)

0.431 Gigabytes (ER06)

Scope and Contents: Photographs of Antonakos and others include Antonakos as a boy with family; with Naomi Spector Antonakos and Ronald Bladen during installation of *Works in Spaces* (1973); with Richard Koshalek during installation of *Ten Outdoor Neons* (1974) at the Fort Worth Art Museum; with daughter Evangelina Mary Spector Antonakos and Sebastian Adler (1980); in the church of the village of his birth, Agios Nikolaos (1990s); and in a portrait by George Kokkinos.

Also found are photographs of artwork, most produced on a photographic printer as 8 x 10 images or as smaller images embedded in lists with accompanying information about the artwork, including some instructions for hanging.

One folder contains a list with embedded images of all of Antonakos's public works, distinguishing between permanent commissions and temporary large Public Works. There is also a document titled "Drawing Survey, 1950s-2012" with embedded images of Antonakos's drawings.

Series includes sample images of artwork in digital format.

Box 23, Folder 4	Of Antonakos and Others, 1932-2011
	Of Artwork
Box 23, Folder 5	Books, 1980s
Box 23, Folder 6	Canvases, 1985-1986
Box 23, Folder 7	Chapels, Rooms and Chapel Models, 1973-2010
Box 23, Folder 8	Collages and Travel Collages, 1987-2002
Box 23, Folder 9	"Direct" Neons, 1970s
Box 23, Folder 10	Drawing Survey, 1950s-2012
Box 23, Folder 11	Early Neons, 1960s
Box 23, Folder 12	Early Work, 1957-1960s
Box 23, Folder 13	Furniture, 1967-2003
Box 23, Folder 14	Neon Panels, 1989-2007
Box 23, Folder 15	Postcards, 2010, 1960s-1970s
Box 23, Folder 16	Prints, 1968-1988
Box 23, Folder 17	<a href="#">Public Works, 1973-2011</a>

Box 23, Folder 18	Reliefs, 1985-2013
Folder ER06	Various Sample Images, Digital Photographs, 2014 0.431 Gigabytes (112 computer files)
Box 23, Folder 20	Walls, 1967-2008

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