



Smithsonian

Archives of American Art

A Finding Aid to the Josely Carvalho Papers, 1960-2021, in the Archives of American Art

Ricky Gomez

2023

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Collection Overview

Repository:	Archives of American Art
Title:	Josely Carvalho papers
Date:	1960-2021
Identifier:	AAA.carv jose
Creator:	Carvalho, Josely
Extent:	9.8 Linear feet
Language:	Material is in English, Portuguese, and Spanish
Summary:	The papers of Josely Carvalho measure 9.8 linear feet and date from 1960 to 2021. The papers document her career as a multimedia artist through correspondence, writings, professional activity files, exhibition records, printed material, artwork, photographic material, and born-digital material.

Administrative Information

Acquisition Information

Donated in 2022 and 2023 by Josely Carvalho.

Processing Information

The collection was processed, and a finding aid prepared by Ricky Gomez in 2023.

Preferred Citation

Josely Carvalho papers, 1960-2021. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Researchers interested in accessing born-digital records or audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

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Biographical / Historical

Josely Carvalho (1942-) is a multimedia artist in New York and Rio de Janeiro. Carvalho's mixed-media practice includes silkscreen, video, performance, installation, poetry, book making, internet art, and, most recently, olfactory art. She considers these works as chapters in an ongoing series, *Diary of Images*, which addresses issues of memory, the body, and the shelter and shelterless. Political activism has also been a large part of Carvalho's practice since the 1970s. As the founder of the Silkscreen Project at St. Mark's Church-in-the-Bowery, she produced silkscreen materials for political rallies and demonstrations. In the 1980s, in addition to her work at the Silkscreen Project, she participated in Artists' Call against US Intervention in Central America and the Women's Action Coalition. Carvalho co-organized *Choice Works* (1985), an exhibition on reproductive rights, and *Connections Project / Conexus* (1987), a collaboration between women artists from Brazil and the United States.

Carvalho has received numerous grants, including awards from the National Endowment for the Arts, New York Foundation for the Arts, Creative Time, Creative Capital, the Rockefeller Foundation, the Pollock-Krasner Foundation. In 2019, she received the Sadakichi Award for Experimental Scent from the Institute of Art and Olfaction. Carvalho's work has also been presented in solo and group exhibitions at venues including the 2nd Havana Biennial; Museum of Modern Art, New York; Museo de Bellas Artes, Caracas, Venezuela. Her most recent exhibition, *Diary of Smells: Glass Ceiling*, took place at Museo de Arte Contemporáneo de la Universidad de São Paulo in 2018. Carvalho's work is held by numerous public collections, notably the Bronx Museum of the Arts, New York; Brooklyn Museum; the Hammer Museum, Los Angeles, and Pinacoteca do Estado de São Paulo.

Scope and Contents

The papers of Josely Carvalho measure 9.8 linear feet and date from 1960 to 2021. The papers document her career as a multimedia artist through correspondence, writings, professional activity files, exhibition records, printed material, artwork, photographic material, and born-digital material.

Correspondence primarily consists of letters between Carvalho and institutions in regards to her works of art and potential exhibitions. There is one file of material related to her husband, Ernest Chanes.

Writings consist of manuscripts, lectures, poetry, and draft texts of writings used in her works. Also included are writings on Carvalho by others. Some of her writings include: "Florence and the Medieval Point of View," "Teaching as an Erotic Form of Art," "Does Culture Have Color," and "From the Memory Books of Underdevelopment."

Professional activity files consist of Artists-in-Residency programs Carvalho participated in, video logs, inventory and price lists, interviews, grants, and art proposals. Also included are a number of video recordings of interviews related to her "Memorial Armenia" work. Programs and grants include: Silkscreen Project residency, Creative Capital Foundation grants from "Book of Roofs" project, and New York Foundation for the Arts fellowship.

Exhibition files consist of correspondence, forms, and printed material related to some of Carvalho's exhibitions in Brazil and the United States. Some of the notable exhibitions include "Book of Roofs," "Diary of Images," "Diary of Smells," "2003.Shards" and "Reflections and Digressions."

Printed material consists of clippings, exhibition announcements and catalogs, booklets written by Carvalho's mother and illustrated by Carvalho, books by Carvalho, and books by other artists.

Artwork consists of sketches, mail art related to "Artists Call Against Intervention in Central America" Exhibition from Carvalho and other artists, artist proofs, some sketches, and a model for an early version of the "Memorial Armenia" sculpture. Material in 2023 addition consisted of collection of Josely Carvalho's Mail art, "Solidarity by Mail Art, circa 1982-1984". The Mail art became a collaborative project with Fatima Bercht.

Photographic material consists of photographs of Carvalho, her studios in the United States and Brazil, and of her artwork. Also included are some slides of her artwork and artwork installations, and kodaliths of artwork and texts used in exhibitions

Unprocessed born-digital material consists of one unmarked hard drive.

Arrangement

The collection is arranged into nine series.

- Series 1: Correspondence, 1961-2003 (0.2 linear feet; Box 1)
 - Series 2: Writings, 1964-2020 (0.6 linear feet; Box 1)
 - Series 3: Professional Activity Files, 1969-2019 (2.4 linear feet; Boxes 1-3, 9 OV 7)
 - Series 4: Exhibition Files, 1962-2016 (1.8 linear feet; Boxes 3-4, Rolled Documents 15, 17)
 - Series 5: Printed Material, 1960-2021 (2.2 linear feet; Boxes 4-5, 7, OV 11, 14)
 - Series 6: Artwork, 1966-1983 (1.2 linear feet; Boxes 5-8, OV 10, Rolled Document 16)
 - Series 7: Photographic Material, circa 1970-2008 (1.0 linear feet; Box 6, 7, OV 12-13)
 - Series 8: Unprocessed Born Digital Material, undated (0.1 linear feet; Box 6)
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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:

Interviews
Latino and Latin American artists
Mail art
Women artists

Types of Materials:

Drawings
Video recordings

Occupations:

Multimedia artists -- Brazil
Multimedia artists -- New York (State) -- New York

Container Listing

Series 1: Correspondence, 1961-2003

0.2 Linear feet (Box 1)

Scope and Contents: Correspondence primarily consists of letters between Carvalho and institutions in regards to her works of art and potential exhibitions. There is one file of material related to her husband, Ernest Chanes.

Box 1, Folder 1 Correspondence, 1961-1982

Box 1, Folder 2 Correspondence, 1992-1999

Box 1, Folder 3 Correspondence, 2000-2001

Box 1, Folder 4 Correspondence, 2002

Box 1, Folder 5 Correspondence, 2003

Box 1, Folder 6 Ernest Chanes, 1972, 1975

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Series 2: Writings, 1964-2020

0.6 Linear feet (Box 1)

Scope and Contents: Writings consist of manuscripts, lectures, poetry, and draft texts of writings used in her works. Also included are writings on Carvalho by others. Some of her writings include: "Florence and the Medieval Point of View," "Teaching as an Erotic Form of Art," "Does Culture Have Color," and "From the Memory Books of Underdevelopment."

Box 1, Folder 7	"Palzzo Gondi As a Renaissance Expression", 1964
Box 1, Folder 8	"Florence and the Medieval Point of View", 1964
Box 1, Folder 9	"Saint Francis of Assis and its Development in Comparison with Portuguese Architecture", 1965
Box 1, Folder 10	"Death in Highly Industrialized Societies", 1965
Box 1, Folder 11	"A Natureza em Relacao a Tematica Camoniana", 1967
Box 1, Folder 12	"Autobiografia Pictorica", circa 1970, 1981
Box 1, Folder 13	Script: "Across the Studio", 1970
Box 1, Folder 14	"Teaching as an Erotic Form of Art", 1974-1975
Box 1, Folder 15	"The Boy Who Travel A Lot", 1977
Box 1, Folder 16-18	Poetry, 1983-2004
Box 1, Folder 19	Story of Elza, 1985
Box 1, Folder 20	"Smell of Fish", 1986
Box 1, Folder 21	"Josely Carvalho: A Look at Her Diary" by Jennifer Grimm, 1989
Box 1, Folder 22	"Does Culture Have Color", 1990
Box 1, Folder 23	Biographical Narratives, circa 1991-2002
Box 1, Folder 24	Lectures, 1992-2006
Box 1, Folder 25	On Carvalho by Others, 1993-1997
Box 1, Folder 26	Lecture: Diary of Images, 1994
Box 1, Folder 27	Arlindo Machado on Photography, 1996, 2000

Box 1, Folder 28	"She is Visited by Birds and Turtles", 1999
Box 1, Folder 29	"Book of Roofs" Text, 2004
Box 1, Folder 30	Lecture: "Book of Roofs", 2005
Box 1, Folder 31	Philosophy, Nietzsche & Deleuze, 2009
Box 1, Folder 32	Lecture: Trans Cultural Exchange Conference , 2016
Box 1, Folder 33	By Leila Kiyomura, 2018
Box 1, Folder 34	Lecture: Art Table, 2020
Box 1, Folder 35	Descriptions of Artwork, undated
Box 1, Folder 36	Drafts, undated
Box 1, Folder 37	"Ensinar: Uma Forma Erotica de Fazer Arte", undated
Box 1, Folder 38	"From the Memory Books of Underdevelopment", undated
Box 1, Folder 39	Poetry, "Diary of Images", undated
Box 1, Folder 40	"Diario de Imagens" (Diary of Images), undated
Box 1, Folder 41	Notes on Cuba Trip, undated
Box 1, Folder 42	Research for Travel to Egypt, undated
Box 1, Folder 43	Diary of Smells, undated
Box 1, Folder 44	Miscellaneous, circa 1993-2010

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Series 3: Professional Activity Files, 1969-2021

2.4 Linear feet (Boxes 1-3, 9, OV 7)

Scope and Contents: Professional activity consists of Artists-in-Residency programs Carvalho participated in, video logs, inventory and price lists, interviews, grants, and art proposals. Also included are a number of VHS of interviews related to her "Memorial Armenia" work. Programs and grants include: Silkscreen Project residency, Creative Capital Foundation grants from "Book of Roofs" project, New York Foundation for the Arts fellowship.

Arrangement: The series is arranged into two sub-series.

- 3.1: General, 1969-2021
- 3.2: Grants, 1991-2008

Subseries 3.1: General, 1969-2021

Box 1, Folder 45	Sales, 1969-2015
Box 1, Folder 46	Seminar on Expression Course, 1972
Box 1, Folder 47	Arlington County Artist in Residency Program, 1974-1976
Box 9	Scrapbook, Arlington County Artists in Residency Program, 1974-1976
Box 1, Folder 48	Teaching, Across the Arts, 1975
Box 1, Folder 49-53	The Silkscreen Project, Artist in Residency Program, 1976-1983
Box 2, Folder 1	Price Lists, 1980-2010
Box 2, Folder 2-3	Central Hall Artists, 1981-1983
Box 2, Folder 4	Space Music, 1988
Box 2, Folder 5-6	Women's Action Coalition Multi-Cultural Caucus, 1991-1992
Box 2, Folder 7	Public Art Proposals, 1991-1994
Box 7, Folder 2	"Still Time to Mourn" Book Material, 1992
Box 2, Folder 8	Interviews, 1993-2007
Box 2, Folder 9-10	Memorial Armenia, 1995
Box 7, Folder 1	"Memorial Armenia" Designs and Photographs, undated

Box 2, Folder 11, Item 1	"Memorial Armenia Subway System/Sao Paolo", 1995 1 Videocassettes (VHS)
Box 2, Folder 11, Item 2	"Electromidia", undated 1 Videocassettes (VHS)
Box 2, Folder 12	Reproductions and Copyrights, 1997-2021
Box 2, Folder 13	College Art Association Board of Directors, 1998-2002
Box 2, Folder 14	Turtles, 1999-2012
Box 2, Folder 15	Artist Residencies, 1999-2000
Box 2, Folder 16	Video Log, Palladium, circa 1999
Box 2, Folder 17	New York Foundation for the Arts Advisory Committee, 2001-2002
Box 2, Folder 18	Video Logs, Den Lee Gallery, 2002
Box 2, Folder 19-20	"Memorial Armenia" VHS Interviews, 2004 6 Videocassettes (VHS)
Box 2, Folder 21	Marriage Certificate, 2004
Box 2, Folder 22	Inventory Lists, circa 2006
Box 2, Folder 23	Digital Printing, 2006
Box 2, Folder 24	Basic Design II Course, undated
Box 2, Folder 25	Slide List, undated
Box 2, Folder 26	Video Logs, undated
Box 2, Folder 27	Cuneiform Research, undated
Box 2, Folder 28-29	Miscellaneous, 1992-2019

Subseries 3.2: Grants, 1991-2008

Box 3, Folder 1-2	Proposals, 1991-2009
Box 3, Folder 3	National Endowment for the Arts, 1995
Box 3, Folder 4	"Book of Roofs" Proposals, 1998-2009

Creative Capital Foundation

Box 3, Folder 5	Funded Projects, 1999
Box 3, Folder 6	"Book of Roofs", 1999-2001
Box 3, Folder 7	Budget Information, 2000
Box 3, Folder 8	Funding Reports, 2000-2001
Box 3, Folder 9	Correspondence, 2000-2003
Box 3, Folder 10	Presentation, 2000
Box 3, Folder 11	Proposals, 2001
Box 3, Folder 12	Strategic Planning Workbook, 2001
Box 3, Folder 13-14	Retreats, 2000-2001, 2005
Box 3, Folder 15	New York State Council on the Arts, 2000-2002
Box 3, Folder 16	New York Foundation for the Arts, Sponsorship Agreement, 2000
Box 3, Folder 17	New York Foundation for the Arts, Artist Fellowship, 1999-2000
Box 3, Folder 18	ISEA Proposal, 2000
Box 3, Folder 19	John Simon Guggenheim Memorial Foundation, 2000
Box 3, Folder 20	"Diary of Images" Publishing Proposal, 2008
Box 3, Folder 21	Miscellaneous, 1999

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Series 4: Exhibition Files, 1962-2016

1.8 Linear feet (Boxes 3-4, Rolled Documents 15, 17)

Scope and Contents: Exhibition files consist of correspondence, forms, and some printed material related to some of Carvalho's exhibitions in Brazil and the United States. Some of the notable exhibitions include "Book of Roofs," "Diary of Images," "Diary of Smells," "2003.Shards" and "Reflections and Digressions."

Box 3, Folder 22	"Xeta", 1962, 1979, 1998
Box 3, Folder 23	"Artists Call Against US Intervention in Central America", 1983
	Connections Project/Conexus
Box 3, Folder 24	Brazil, 1985-1989
Box 3, Folder 25	Grant Proposals, 1985-1990
Box 3, Folder 26	Correspondence, 1986
Box 3, Folder 27	Book Project, 1987
Box 3, Folder 28	Reviews, 1987
Box 3, Folder 29	Barnard Archives, 2015-2016
Box 3, Folder 30	Interview Transcript, undated
Box 3, Folder 31	Artist List, undated
Box 3, Folder 32	"Rape", 1986
	"Cirandas"
Box 3, Folder 33	New York, 1993
Box 3, Folder 34	Miami, 1994-1996
Box 3, Folder 35	Brazil, 1995-2001
Box 3, Folder 36	Guestbook, 1994-1995
Box 3, Folder 37	Research, 1995-1996
Box 3, Folder 38	Chicago, undated
Box 3, Folder 39	Oral Histories, undated

Roll 15	List of Children Abuses, undated
Box 3, Folder 40	Miscellaneous, 2001-2009
	"Book of Roofs"
Box 3, Folder 41	Grant Proposals, 1998-2004
Box 3, Folder 42	Japan, 2000
Box 3, Folder 43	New York, 2003
Box 3, Folder 44	Artist Statements, 2000-2006
Box 3, Folder 45	Draft Text, circa 2000
Box 3, Folder 46	Website Component, 2001-2009
Box 3, Folder 47	Presentations, undated
Box 3, Folder 48	Miscellaneous, 1997-2000
Box 4, Folder 1	"Casas de Carton" Installation, 2000
Box 4, Folder 2	"Poetics, Politics, and Song: Contemporary Latin American/Latino(a) Artists' Books", 2000
Box 4, Folder 3	"De Lo Que Soy/Of What I Am", 2003
Box 4, Folder 4	"2003.Shards", 2007
Box 4, Folder 5-6	"Diary of Smells", 2009-2011
Box 4, Folder 7	"Reflections & Digressions", 2010
Box 4, Folder 8	Viana, 2010
Box 4, Folder 9	"7 Through the Nose", 2012
Box 4, Folder 10	"Shards", 2013
Roll 17	Mock Up for "Tracaja" Installation, undated

Box 4, Folder 11

Miscellaneous, 1999-2010

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Series 5: Printed Material, 1960-2021

2.2 Linear feet (Boxes 4-5, 7, OV 11, 14)

Scope and Contents: Printed material consists of clippings, exhibition announcements and catalogs, booklets written by Carvalho's mother and illustrated by Carvalho, books by Carvalho, and books by other artists.

Box 4, Folder 12-19	Clippings, 1960-2010
Box 4, Folder 20	Clippings, The Silkscreen Project, 1976-1987
Box 4, Folder 21-22	Exhibition Announcements, 1974-2021
Box 4, Folder 23-27	Exhibition Catalogs, 1958-2018
Box 5, Folder 1	Exhibition Catalogs, 1993-2008
Box 7, Folder 5	Exhibition Catalogs, 1994
Oversize 11	Posters, 1974-1985
Oversize 14	Posters, 1978-1993
Box 5, Folder 2	Semana de Arte de Curitiba (Curitiba Art Week), 1974
Box 5, Folder 3	"For the Could-Be Artist: A Graphic Arts Manual" by Josely Carvalho, Marcy Kass, Sr. Mary O'Callahan C.N.D., 1980
Box 5, Folder 4	Portfolios, 1993-2000
Box 5, Folder 5	Portfolios, "Book of Roofs" Exhibition, circa 1997
Box 5, Folder 6	Books by Jandyra Sounis Carvalho de Oliveira, 1976, 1978, 2002
Box 5, Folder 7	"Solidarity Art by Mail" by Fatima Bercht & Josely Carvalho, 1984
Box 5, Folder 8	"A Look at Dade County: An E-Mail Book" by Josely Carvalho, 1996
Box 5, Folder 9	Eighth International Symposium on electronic Art, 1997
Box 5, Folder 10	2003.Shards, 2006
Box 5, Folder 11	"Diario de Imagens" (Diary of Images), 2018
Box 5, Folder 12-13	Artist Books by Carvalho, circa 1985
Box 5, Folder 14-17	Artist Books by Other Artists, circa 1981-2007

Box 5, Folder 18

Miscellaneous, 1988-2002

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Series 6: Artwork, 1976-1983

1.5 Linear feet (Box 5-8, OV 10, Rolled Document 16, Boxes 18-19)

Scope and Contents: Artwork consists of sketches, mail art related to "Artists Call Against Intervention in Central America" Exhibition from Carvalho and other artists, artist proofs, some sketches, and a model for an early version of the "Memorial Armenia" sculpture. Material in 2023 addition consisted of collection of Josely Carvalho's Mail art, "Solidarity by Mail Art, circa 1982-1984". The Mail art became a collaborative project with Fatima Bercht.

Box 5, Folder 19-20	"Artists Call Against Intervention in Central America" Exhibition, 1983
Box 6, Folder 1-3	"Artists Call Against Intervention in Central America" Exhibition, 1983
Box 7, Folder 3	"Artists Call Against Intervention in Central America" Exhibition, 1966-1983
Box 18, Folder 1-7	Solidarity by Mail Art, 1983
Box 19, Folder 1-7	Solidarity by Mail Art, 1982-1983
Box 7, Folder 4	Sketches, circa 1979
Oversize 10	Artist Proofs, 1980
Box 8	Original Model for "Memorial Armenia" Sculpture, undated
Roll 16	"Memorial Armenia" Sketches, undated

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Series 7: Photographic Material, circa 1970-2008

1 Linear foot (Box 6, 7, OV 12-13)

Scope and Contents: Photographic material consists of photographs of Carvalho, her studios in the United States and Brazil, and of her artwork. Also included are some slides of her artwork and artwork installations, and kodaliths of artwork and texts used in exhibitions

Box 6, Folder 4	Josely Carvalho, circa 1980
Box 6, Folder 5	Carvalho at 124 E. 13th St. Studio, 1987-2000
Box 6, Folder 6	Brazil Studio, undated
Box 6, Folder 7	Studio at St. Mark's Church, 1976-1987
Box 6, Folder 8	Brazil Prisons, 1992-1993
Box 6, Folder 9	"A Diary of Images: Women", 1980-1981
Box 6, Folder 10	"Diary of Images: Women" Exhibition Opening, 1982
Box 6, Folder 11	"The Meal/Smell of Fish" Installation, 1985
Box 6, Folder 12	"Rape & Revenge of Gaia" Piece, 1987
Box 6, Folder 13	Connections Project/Conexus, 1987
Box 6, Folder 14	Oratorium Decade Show, 1990
Box 6, Folder 15-17	"It's Still Time to Mourn" Exhibition, 1991-1995
Box 6, Folder 18	"Cirandas I", 1994
Box 6, Folder 19	"Cirandas II", 1995
Box 7, Folder 6	"Cirandas II", 1993
Box 6, Folder 20	"Memorial Armenia", 1995-2005
Box 6, Folder 21	Portfolio, "Memorial Armenia", 1995
Box 6, Folder 22	"Book of Roofs", 1997
Box 6, Folder 23	"Turtle News" Times Square, 1997
Box 6, Folder 24	Bellagio Residence, Rockefeller Foundation, 2000

Box 6, Folder 25	"Territorios Brancos" Exhibition, 2008
Box 6, Folder 26-27	"Tracaja", undated
Box 6, Folder 28	Electromidia, undated
Box 6, Folder 29	Bones, undated
Box 6, Folder 30	Turtles, undated
Box 6, Folder 31	"She is Visited by Birds and Turtles" Piece, undated
Box 6, Folder 32-33	Artwork, undated
Oversize 12	Kodaliths, circa 1970-1994
Oversize 13	Kodaliths, circa 1990-1994
Box 6, Folder 34	Slides, "She is Visited by Turtles & Birds", 1988
Box 6, Folder 35	Slides, Artwork, 1980-1985
Box 6, Folder 36	Slide, Installations of Artwork, 1990-2002
Box 6, Folder 37	Miscellaneous, circa 1976

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Series 8: Unprocessed Born-Digital Material, undated

0.1 Linear feet (Box 6)

Scope and Material consists of one un-labeled hard drive with unknown material.

Contents:

Box 6, Folder 38	Hard Drive, undated 1 Hard drive
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