



Smithsonian

Archives of American Art

A Finding Aid to the Renee V. Cox Papers, 1945-2018, bulk 1990s, in the Archives of American Art

Rayna Andrews

Funding for the processing of this collection was provided by the Henry Luce Foundation.

2021/08/10

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Collection Overview

Repository:	Archives of American Art
Title:	Renee V. Cox papers
Date:	1945-2016 (bulk 1990s)
Identifier:	AAA.coxrenee
Creator:	Cox, Renée, 1960-
Extent:	5.7 Linear feet
Language:	English .
Summary:	The papers of African American photographer Renee V. Cox measure 5.7 linear feet and date from 1973 to 2018, with individual materials from 1945 and 1955. The bulk of the materials date from the 1990s. The collection contains biographical material, correspondence, writings, exhibition files, materials related to Cox's photographic projects and other professional activities, personal business records, printed material, and photographic material.

Administrative Information

Acquisition Information

The papers were donated in 2019 by Renee V. Cox as part of the Archives' African American Collecting Initiative funded by the Henry Luce Foundation.

Processing Information

The collection was minimally processed and a finding aid prepared by Rayna Andrews in 2021 with funding from the Henry Luce Foundation.

Preferred Citation

Renee V. Cox papers, 1945-2018. 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

Renee V. Cox (1960-) is a Jamaican-born African American photographer in New York, NY. She is known for using her work to celebrate Black womanhood and for confronting racism and sexism in her reimagined depictions of religious or cultural figures. Cox began her photographic career as a fashion photographer, working with major fashion houses, supermodels, and agencies to create images that were published in *Essence*, *Seventeen*, *Mademoiselle*, *Ebony Man*, *Sportswear International*, and many others.

In 1992, she earned her Master of Fine Arts from the School of Visual Arts in New York, NY and went on to attend the Whitney Museum of American Art Independent Study Program. Renee Cox was the first woman to attend the program while pregnant and she created works in her *Yo Mama* series during this time, including a statue of her nude, pregnant form.

In 2001, Cox's work *Yo Mama's Last Supper* was included in the *Committed to the Image* exhibition at the Brooklyn Museum. The image is a reimagining of Leonardo Da Vinci's *The Last Supper* with Cox as Jesus surrounded by Black disciples and a white Judas. New York mayor Rudolph Giuliani called for a commission to set decency standards for any New York museum receiving public funds. In addition to the press coverage, Cox received hate mail and threats from people about the piece.

Cox continues to create work engaged in dialogues about the intersection of race, gender, class, and power. Her work has been exhibited internationally and is held in many private and public collections.

Scope and Contents

The papers of African American photographer Renee V. Cox measure 5.7 linear feet and date from 1973 to 2018, with individual materials from 1945 and 1955. The bulk of the materials date from the 1990s. The collection contains biographical material including resumes, calendars and appointment books, education records, and family records; personal and professional correspondence; writings including notes, notebooks/sketchbooks, artist statements, and writings by others; and exhibition files, including plans, photographs, and loan forms. Also included are materials related to Cox's photographic projects and other professional activities, including proposals, plans, teaching files, and professional travel itineraries, as well as material related to the *Yo Mama's Last Supper* controversy; personal business records, including invoices, sales records, contracts, and agreements; printed material, including clippings, exhibition materials, magazines, and newspapers; and photographic material including slides, contact sheets, prints and copies of Cox's work, family photographs, travel photographs, and photograph portfolios/scrapbooks.

Arrangement

This collection is arranged as eight series.

- Series 1: Biographical Material, 1945, 1955, 1973-2011 (Box 1; 0.3 linear feet)
- Series 2: Correspondence, 1975-1977, 1990-2008 (Box 1; 0.3 linear feet)
- Series 3: Writings, circa 1975, circa 1990s-2008 (Boxes 1-2; 0.4 linear feet)
- Series 4: Exhibition Files, circa 1990s-2010 (Box 2; 0.4 linear feet)
- Series 5: Projects and Professional Activities, circa 1987-2009 (Box 2, Box 7; 0.4 linear feet)
- Series 6: Personal Business Records, 1992-2015 (Box 3; 0.2 linear feet)
- Series 7: Printed Material, 1974-2018 (Boxes 3-7; 3.4 linear feet)
- Series 8: Photographic Material, circa 1980s-2000s, undated (Boxes 6-7; 0.3 linear feet)

Names and Subject Terms

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

Subjects:

- African American artists
- African American photographers
- Women artists
- Women photographers

Occupations:

- Photographers -- New York (State) -- New York

Container Listing

Series 1: Biographical Material, 1945, 1955, 1973-2011

0.3 Linear feet (Box 1)

Scope and Contents: Included in the biographical material series are an address book; Renee Cox's biographical statements and resumes; her calendars/appointment books; education records; and family records.

Box 1, Folder 1	Address Book, undated
Box 1, Folder 2	Biographies and Resumes, circa 1995-2011 Notes: Also includes a Renee Cox business card.
Box 1, Folder 3	Calendar/Appointment Book, 1985 Notes: Photographs, notes, and some printed material are inserted throughout.
Box 1, Folder 4	Calendar/Appointment Book, 1995
Box 1, Folder 5-8	Calendar/Appointment Book, 2002-2006
Box 1, Folder 9	Contacts, Lists of Phone Numbers, undated
Box 1, Folder 10	Education Records, 1973-1978, circa 1991-1992, circa 1991-1992 Notes: Includes international student identity card, material from Scarsdale High School, commencement material for the School of Visual Arts, and application materials for Whitney Independent Study Program and NYU graduate fellowship.
Box 1, Folder 11	Family History Documents, 1945, 1955, 1978, 1996, 2005

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Series 2: Correspondence, 1975-1977, 1990-2008

0.3 Linear feet (Box 1)

Scope and Contents: This series consists primarily of Renee Cox's professional correspondence with galleries, museums, and curators. Also included is correspondence with collectors, family, scholars, and other artists.

Box 1, Folder 12	Kenneth Allen, 1995
Box 1, Folder 13	Ambrosino Gallery/Genaro Ambrosino, 1995-2000
Box 1, Folder 14	Lance and Doris Cox (Parents), 1975-1976
Box 1, Folder 15	Elite Model Management, re: Naomi Campbell, 1993
Box 1, Folder 16	Lyle Ashton Harris, 1994-1995 Notes: Includes printed material.
Box 1, Folder 17	Amparo Lozano, 1995-1996
Box 1, Folder 18	Tom McDonald, 1995-1996
Box 1, Folder 19	New Museum, 1993-1999
Box 1, Folder 20	Peter and Eileen Norton, 1994-1997
Box 1, Folder 21	Whitney Museum of American Art, 1994-1995 Notes: Includes shipping invoice and copy of lending agreement.
Box 1, Folder 22	Correspondence Regarding Shipment of Last Supper from Italy, 2000
Box 1, Folder 23	Cover Letters, Tony Cokes and Gail Bach, 1994
Box 1, Folder 24	Faxes and Fax Cover Pages, 1999
Box 1, Folder 25	General Correspondence, 1977, 1990-2008
Box 1, Folder 26-33	Professional Correspondence, 1994-2001

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Series 3: Writings, circa 1975, circa 1990s-2008

0.4 Linear feet (Boxes 1-2)

Scope and Contents: This series includes artist statements by Renee Cox; her journal entries and early schoolwork; notebooks/sketchbooks, which include notes, project plans, sketches, and photographs; notes and memos; and writings by others.

Box 1, Folder 34	Artist Statements, circa 1990s-2008
Box 1, Folder 35	Journal Entries and School Work, circa 1975 Notes: Includes one sketch.
Box 1, Folder 36	Notebook/Sketchbook, 1990-1991 Notes: Includes notes (possibly for a class or research), planning notes, sketches, printed material, and photographs taped in.
Box 1, Folder 37	Notebook/Sketchbook, 1992 Notes: Includes project plans, notes, some sketches, and some notes, as well as inserted printed material and photographs.
Box 1, Folder 38	Notebook/Sketchbook, 1993-1996 Notes: Used as guest book "May 15, 1993 Whitney Open Studio 1st I Show the Mother." Also includes later notes, addresses, and sketches.
Box 2, Folder 1	Notebook/Sketchbook, 1993 Notes: Includes notes and plans for projects and artwork, as well as personal notes and writing, including about her husband and children.
Box 2, Folder 2	Notebook, undated Notes: Primarily contains "freestyles" or poems.
Box 2, Folder 3	Notes, "Ideas", undated
Box 2, Folder 4-5	Notes, undated

Writings by Others

Box 2, Folder 6	Bob Meyers Essay for Cornell, 1996-1997 Notes: Includes two typed drafts. Also includes fax correspondence with Demetrio Paporoni regarding an interview for <i>Tema Celeste Arte Contemporanea</i> .
Box 2, Frame 7	"Mike Sherrod's Script," Shadow's Just Hope, 1991

Box 2, Folder 8

Renee Cox — "Liberty in South Bronx" Visual Analysis by Tamar Stern, 2000

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Series 4: Exhibition Files, circa 1990s-2010

0.4 Linear feet (Box 2)

Scope and Contents: This series contains material related to exhibitions in which Renee Cox's work was included, as well as material related to the *No Doubt* exhibition, which she curated. These files may contain correspondence, contracts, planning notes, proposals, photographic material, and printed material.

Box 2, Folder 9	Afro Modern: Journeys through the Black Atlantic (2010), Tate Liverpool, 2009-2010
Box 2, Folder 10	American Family (2001), Robert Miller Gallery, 2001
Box 2, Folder 11	Bad Girls (1994), New Museum of Contemporary Art, Yo Mama File, 1993-1994 Notes: Includes invoices for production and sale of <i>Yo Mama</i> .
Box 2, Folder 12	Black Male: Representations of Masculinity in Contemporary American Art (1994-1995), Whitney Museum of American Art, 1993-1994
Box 2, Folder 13	Body as Membrane (1996), Kunsthallen Brandts Klædefabrik, 1995-1996 Notes: Includes material related to <i>Today's Body of Body Art</i> seminar.
Box 2, Folder 14	Coming Back Together V, Syracuse University/the Community Folk Art Gallery, 1995
Box 2, Folder 15	Committed to the Image: A Half Century of Black Photographers in America (2001), Brooklyn Museum of Art, 2000
Box 2, Folder 16	The Discreet Charm of the Bougies (2008), Galerie Nordine Zidoun, 2008
Box 2, Folder 17	Large Bodies (1995), Pace/McGill Gallery, 1995
Box 2, Folder 18-20	No Doubt (1996), Aldrich Museum, Artists, circa 1994-1996 Notes: Renee Cox guest curated this exhibition at the Aldrich Museum. Files include correspondence, biographical information, photographs, and printed material from artists included in the exhibit.
Box 2, Folder 21	Paper has Memory (1995), Longwood Arts Gallery, 1995
Box 2, Folder 22	The Peoples Project 2000, Catalog Printing, 1999-2000
Box 2, Folder 23	Picturing of the Modern Amazon (1999), "Heather Foster" File, 1997
Box 2, Folder 24	Proposal, Crazy Bodies: Identity and Dysfunction in Current Art (1994-1995), circa 1990s
Box 2, Folder 25	Proposal, Hide-ing: An Exhibition of Mixed Relationships, 1993
Box 2, Folder 26	Proposal, The Jamaicans, undated

Box 2, Folder 27	Sexual Politics: Judy Chicago's "Dinner Party" in Feminist Art History (1996), UCLA at the Armand Hammer Museum of Art and Cultural Center, 1995-1996
Box 2, Folder 28	Undercover: Performing and Transforming Black Female Identities (2009), Spelman College, 2009
Box 2, Folder 29	Unidentified Exhibition Guest Book, undated
Box 2, Folder 30	Venice Biennale, 1999 Notes: Also includes "Venice packages" envelope of addresses and business cards.
Box 2, Folder 31	"Venice Guests from Book", 1999
Box 2, Folder 32	We Look and See: Images of Childhood in Contemporary American Photography (1995), University of California at Berkeley Art Museum/Pacific Film Archive, 1995

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Series 5: Projects and Professional Activities, circa 1987-2009

0.4 Linear feet (Box 2, Box 7)

Scope and Contents: Included in this series are project proposals and plans, including born-digital materials; project research; artist-in-residence materials; fellowship materials; teaching materials; and professional travel itineraries. Also included in this series is material related to the controversy surrounding the exhibition of *Yo Mama's Last Supper* in New York, including some of the hate mail that Renee Cox received.

Box 2, Folder 33	Ain't I a woman..., undated
Box 2, Folder 34	Artist in Residence, the MacDowell Colony, 1995-1996
Box 2, Folder 35	"Black Christ", circa 1992 Notes: Planning documents, notes, etc. for work entitled <i>It Shall Be Named</i> . Folder also includes personal snapshots.
Box 2, Folder 36	The Black Room, Video Installation Proposal, 1993 Notes: Also includes proposal for Tony Cokes project, <i>JST BCZ UR PARANOID DNT THINK THYR NT AFTR U</i> and statement from <i>Hiding</i> .
Box 2, Folder 37	Creative Time, Inc., circa 1992-1997 Notes: Includes material related to <i>Crossed Masks</i> and <i>Mama I Thought Only Black People Were Bad</i> poster project with Tony Cokes.
Box 2, Folder 38	Crossed Masks, Harlem Art Park Project, Creative Time, Inc., 1993-1994
Box 2, Folder 39	Crossed Masks, Plans and Contact Sheets, 1992
Box 7, Folder 1	Oversize Crossed Masks Contact Sheets, 1992
Box 2, Folder 40	Crossed Masks, Proposal and Plans, circa 1992
Box 2, Folder 41	Fabric Swatches, undated
Box 2, Folder 42	Fashion Shoots, circa 1987
Box 2, Folder 43	Fellowship, New York Foundation for the Arts, 1996
Box 2, Folder 44	Hot Pussy Book, 1994
Box 2, Folder 45	Letters of Recommendation, 1993-1994 Notes: Letters written by Tony Cokes and Thelma Golden in support of Renee Cox's application to Studio Museum and Dupont Fellowship Artist in Residence programs.

Box 2, Folder 46	Looking Forward to Looking Black (2000) Symposium, Scottsdale Museum of Contemporary Art, 1999
Box 2, Folder 47	Mad Respect To... Book, 1994
Box 2, Folder 48	Mama I Thought Only Black People Were Bad, Creative Time, 1994-1995 Notes: Includes research, printed material, and born-digital material.
Box 2, Folder 49	Mama I Thought Only Black People Were Bad, Gee Street Production Costs, 1995
Box 2, Folder 50	Maroon Rebel T-Shirts, 2009
Box 2, Folder 51	Meeting Minutes, Foundation Arts Gallery, 1996
Box 2, Folder 52	Project and Gallery Plans, undated Notes: Includes notes for "The Recolonization of White People" and "Plastic Lips."
Box 2, Folder 53	Rajé, 1995-1998
Box 7, Folder 1	Oversize Rajé, circa 1997
Box 2, Folder 54	Rajé, Copyright Information, 1997
Box 2, Folder 55	Rajé, Planning "RAGE", circa 1996
Box 2, Folder 56	Rajé, Research, circa 1997
Box 2, Folder 57	Raje, Inc. Proposal, 2004
Box 2, Folder 58	rap dot com/ Harry Allen, 1994 Notes: Includes rap dot com (rap.com) prospectus and Version 1.1 newsletter.
Box 2, Folder 59	"Ren Cox" the Man, undated
Box 2, Folder 60	Salon Renaissance, "No Matter What", 1997
Box 2, Folder 61	Teaching, New York University, 2000-2001 Notes: Includes departmental memos, class lists, printed material, syllabus, and information for professors/employees returning to work after 9/11.
Box 2, Folder 62	Travel and Itineraries, 2006-2008
Box 2, Folder 63	Travel Planning, Jamaica, 1990s
Box 2, Folder 64	Two Faces, Proposal, circa 1994

Notes: Includes sample/blank non-disclosure and confidentiality agreement.

Box 2, Folder 65

[Yo Mama's Last Supper, Clippings and Correspondence Related to Controversy, 2001](#)

Notes: Includes offensive hate mail with expressions of racism and misogynoir. Also includes letters of support.

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Series 6: Personal Business Records, 1992-2015

0.2 Linear feet (Box 3)

Scope and Contents: Personal business records include contracts and agreements; invoices; Renee Cox's inventory and sales records; and studio lease materials.

Box 3, Folder 1	Contracts and Agreements, 1993-2010
Box 3, Folder 2	Contracts and Agreements, Hood Museum of Art, 2007-2008
Box 3, Folder 3	Contracts and Agreements, Michael L. Hatcher & Associates, Publicity, 1997-1998
Box 3, Folder 4	Forms, undated Notes: Includes blank Renee Cox Photography letterhead, invoice, model release forms, and Negro Art Collective letterhead.
Box 3, Folder 5	Inventory and Sales Records, circa 2007
Box 3, Folder 6	Invoices, Black Elegance, 1995
Box 3, Folder 7	Invoices, Clay, circa 1996 Notes: Includes order forms.
Box 3, Folder 8	Invoices, Elder Duque/Opus 63, 1993-1996 Notes: Includes proposals/quotes and plans, as well as letter of recommendation for Elder Duque to other artists.
Box 3, Folder 9	Invoices, Laumont Photo Lab, 1996-1998
Box 3, Folder 10	Invoices, Renee Cox Photography, 1992-circa 1997
Box 3, Folder 11	Invoices, Website, 1998-2000 Notes: Includes contract and invoices for company setting up Renee Cox's website as well as invoice for registering domain name and correspondence regarding domain change.
Box 3, Folder 12-14	Invoices, Receipts, and Work Orders, 1992-2015
Box 3, Folder 15	Loan, Yale Center for British Art, 2007-2008
Box 3, Folder 16	Loan and Publication Requests, 1995-2001
Box 3, Folder 17	Loan of Work in Waiting to Exhale, 1995 Notes: Includes shipping and insurance invoices, correspondence, and photographs of work on set.
Box 3, Folder 18	Mailing List/Addresses, undated

Box 3, Folder 19	Material Related to Artnet.com Auctions, 1999
Box 3, Folder 20	Studio Lease Information and Invoices, 2001-2003
Box 3, Folder 21	Studio Rentals and Equipment Lists, 1996-1997

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Series 7: Printed Material, 1974-2018

3.4 Linear feet (Boxes 3-7)

Scope and Contents: This series includes clippings; "clips" subject files of clippings compiled by Cox; exhibition materials, including announcements, programs, and catalogs; readings; equipment instruction manuals; magazine tear sheets and covers of published Renee Cox photographs; magazines; newsletters; newspapers; posters; and a wall calendar.

Box 3, Folder 22	Advertisements and Order Forms, circa 1991-1995
Box 3, Folder 23	aRUDE Press Kit, circa 1994 Notes: Also includes "Iké's Ebony."
Box 3, Folder 24	Book, Seeing Like the Buddha: Enlightenment through Film by Francisca Cho, 2017
Box 3, Folder 25-31	Clippings, 1980s-2007 Notes: Includes announcements, reviews, profiles of Renee Cox, clippings related to subject research, etc. Folder 31 also includes photographs.
Box 7, Folder 1	Oversize Clippings, 1994-1998
Box 3, Folder 32	Clippings, Copies of Press from Looking Forward, Looking Black, 1999-2000
Box 3, Folder 33	Clippings, Photocopies Compiles by Metropolitan Museum of Art Watson Library, 2001 Notes: Includes many articles related to controversy surrounding <i>Yo Mama's Last Supper</i> at the Brooklyn Museum of Art.
Box 3, Folder 34	Clippings, Photocopies Compiled by Von Lintel Galleries, 1994-2003
Box 3, Folder 35	Clippings, "Slavery and Burning of Blacks", undated Notes: Also includes photograph.
Box 3, Folder 36	Clippings, "Ideas", undated
Box 3, Folder 37	"Clips", 1992-1995 Notes: Combined with material from subject files "fashion," "female," "film," and "comic art & books."
Box 3, Folder 38	"Clips/Black", 1994-1995
Box 3, Folder 39	"Clips/Crime", 1994
Box 3, Folder 40	"Clips/Health", 1995
Box 3, Folder 41	"Clips/Art", 1994-1995

Box 3, Folder 42	Equipment Brochures and Price Lists, circa 1980s-1990s
Box 3, Folder 43	Equipment Brocures and Price Lists, Photo Labs LA, NY, circa 1990s
Box 3, Folder 44	Equipment Instruction Manuals, undated
Box 3, Folder 45	Exhibition and Event Announcements and Invitations, 1980s-1990s
Box 4, Folder 1-2	Exhibition and Event Announcements and Invitations, 1990s-2000s
Box 4, Folder 3-4	Exhibition and Event Programs and Brochures, 1998-2014
Box 4, Folder 5-12	Exhibition Catalogs, 1994-2016
Box 4, Folder 13-14	Exhibition Materials, Other Artists, 1988-2011
Box 4, Folder 15	Flyers, 1996-2018, undated
Box 4, Folder 16	Journal, Women's Studies Quarterly, 2007
Box 4, Folder 17	Journal, Framework, 1995
Box 4, Folder 18	Magazine Tear Sheets and Covers, 1980s-1990s
Box 7, Folder 2	Oversize Magazine Tear Sheets and Covers, 1980s-1990s
Box 4, Folder 19	Magazines, aRUDE, 1996
Box 4, Folder 20	Magazines, Black Elegance: BE, 1986, 1994-1995
Box 4, Folder 21	Magazines, Cosmopolitan, 1985
Box 4, Folder 22	Magazines, dArt International, 1998
Box 4, Folder 23-25	Magazines, Essence, 1985-1987
Box 5, Folder 1	Magazines, Essence, 1988-1989
Box 5, Folder 2	Magazines, Everything Goes, circa 1998
Box 5, Folder 3	Magazines, Heart & Soul, 1995-1996
Box 5, Folder 4	Magazines, Literary and Photo, 1994-1998
Box 5, Folder 5-6	Magazines, Seventeen, 1987-1988
Box 5, Folder 7	Magazines, Syracuse Review, 1976-1978

Box 5, Folder 8	Magazines, Perspectives, 1987
Box 5, Folder 9	Magazines, YSB: the magazine for young sisters & brothers, 1992-1995
Box 5, Folder 10-14	Magazines, 1985-2009
Box 7, Folder 2	Oversize Magazines, 1982-1989
Box 7, Folder 3	Oversize Magazines, 1994-2000
Box 5, Folder 15-16	Miscellaneous Printed Material, circa 1980s-1990s Notes: Folder 15 includes instructions for Conde Nast employees to request leave, submit petty cash voucher, etc. Folder 16 includes headshots of Black models, NAI Black Pilots of New York material, and materials for other NY schools and museums.
Box 5, Folder 17	Newsletters and Bulletins, 1991-1997 Notes: Includes Electronic Arts Intermix list.
Box 7, Folder 3	Oversize Newspapers, 1994-2002
Box 5, Folder 18	Newspapers, The Black Voice, 1975-1976
Box 5, Folder 19	Newspapers, The Daily Orange, 1975-1976, 1995
Box 5, Folder 20	Newspaper, Scarsdale High School Maroon, 1974
Box 5, Folder 21	Postcards, undated
Box 7, Folder 4	Oversize Posters, circa 1992-1999
Box 5, Folder 22	Press Releases, 1992-2009
Box 5, Folder 23	Press Releases, Mama, I Thought Only Black People Were Bad, Creative Time Project, 1995
Box 5, Folder 24	Project Announcements, Danny Tisdale and Iké Ude, 1995-2000
Box 5, Folder 25-31	Readings, circa 1990s, undated
Box 6, Folder 1	Readings, Chapters by Bruce R. Hare, 1980s-1990s
Box 6, Folder 2	Readings, "Excerpts", 1980-1995
Box 6, Folder 3	Readings "of Interest, Provocative/Controversial Materials", 1980s-1990s
Box 6, Folder 4	Readings "of Interest, Provocative/Controversial Materials", 1990s

Box 6, Folder 5	Resources, "Where to find...Fabric, Frames, Embroidery", 1992-1993
Box 6, Folder 6	Transcript, American Photography Institute National Graduate Seminar, 1991
Box 7, Folder 4	Oversize Wall Calendar, 2001 Notes: Calendar for NAACP Legal Defense and Education Fund. Renee Cox photograph <i>Star</i> used for August.

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Series 8: Photographic Material, circa 1980s-200s, undated

0.3 Linear feet (Boxes 6-7)

Scope and Contents: This series includes contact sheets, slides, and prints and copies of Cox's work. Also included are family and travel photographs, as well as photograph portfolios and scrapbooks, which include some photographs and some printed material, such as tear sheets of Renee Cox photographs.

Box 6, Folder 7	Contact Sheets, Renee Nude Bronx, 1990
Box 6, Folder 8	Contact Sheets, Sunsplash J.A., circa 1980s-1990s Notes: Possibly photographs of Reggae Sunsplash, a music festival in Jamaica.
Box 6, Folder 9	"Early R. Cox Photos", circa 1980s Notes: Includes black and white photogrpahic prints, magazine ads shot by Renee Cox, newspaper clipping, and correspondence in French.
Box 6, Frame 10	Negatives, Sister Souljah, 1991
Box 6, Folder 11	Photograph, "Color of Fashion", undated
Box 6, Folder 12	Photographs, "Family Portraits/Shots", undated
Box 6, Folder 13	Photographs, Gangstarr Video 90/Fab 5, 1990-1991 Notes: Two Gangstarr photographs, one signed by Guru and one signed by Premier. Also includes two (apparently unrelated) photographs.
Box 6, Folder 14	Photographs, Rajé Test Images, circa 1990s
Box 6, Folder 15	Photographs, 1984-circa 1989 Notes: One labeled "Essence Mag."
Box 6, Folder 16-18	Photographs, circa 1980s-2000s, undated Notes: Includes Cox's commercial/fashion work, art photographs, installations, and personal photographs. Some photos in folder 16 appear to have some water damage.
Box 7, Folder 4	Oversize Photographs, circa 1980s-1990s
Box 7, Folder 6	Oversize Photograph Portfolio and Scrapbook, circa 1980s
Box 7, Folder 5	Oversize Photograph Portfolio and Scrapbook, circa 1980s-1990s
Box 7, Folder 5	Oversize Photograph Portfolio and Scrapbook Pages, circa 1980s
Box 6, Folder 19	Slides, "Chrome Paris 1987", 1980s Notes: Possibly editorial for Comme De Garçons.

Box 6, Folder 20	Slides, Yo Mama, circa 1994-1998 Notes: Slides of installation view. Also includes slides from <i>Rajé</i> series.
Box 6, Folder 21	Travel Photographs, Nantes, circa 1998 Notes: Images labeled Château des ducs de Bretagne. Also includes postcard.

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