
Stephanie L. Ashley and Catherine S. Gaines

Funding for the processing of this collection was provided by the Terra Foundation for American Art

2014 May
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Collection Overview

Repository: Archives of American Art
Title: Lucy R. Lippard papers
Identifier: AAA.lipplucy
Date: 1930s-2007 (bulk 1960-1990)
Extent: 56.5 Linear feet
0.454 Gigabytes
Creator: Lippard, Lucy R.
Language: English
Summary: The papers of New York and New Mexico writer, art critic, and curator, Lucy R. Lippard, measure 56.5 linear feet and 0.454 GB and date from the 1930s to 2007, with the bulk of the material dating from the 1960s to the 1990s. Over half of the collection consists of correspondence files documenting Lippard's professional relationships with artists, writers, galleries, art institutions, and political organizations, and her interest in conceptual and minimalist art, feminism and political activism. Also found are Lippard's notes and writings including sound recordings and interviews, teaching and exhibition files, printed and digital material, several works of art, and photographs of artwork and artists. Scattered throughout the collection are a small number of records concerning Lippard's personal life. An addition of 3.0 linear feet donated 2015 includes subject files on feminist and conceptual art as well as land use, development, and local politics and history in New Mexico.

Administrative Information

Acquisition Information
Lucy R. Lippard donated her papers in several increments between 1972-1995, and 2006.

Related Materials
Also found in the Archives of American Art is an oral history interview with Lucy Lippard conducted in 2011 March 15, by Sue Heinemann, for the Archives of American Art's Elizabeth Murray Oral History of Women in the Visual Arts project, funded by a grant from the A G Foundation.

Processing Information
The papers were processed to a minimal level by Catherine S. Gaines between 2004-2006. All accessions were merged and fully processed, and the finding aid was revised by Stephanie Ashley in 2012-2014 with funding provided by the Terra Foundation for American Art. For

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center. Use of archival audiovisual recordings with no duplicate access copy requires advance notice. Contact Reference Services for more information.

The Lucy R. Lippard papers are owned by the Archives of American Art, Smithsonian Institution. Literary rights as possessed by the donor have been dedicated to public use for research, study, and scholarship. The collection is subject to all copyright laws.

Biographical / Historical

New York and New Mexico writer and art critic, Lucy R. Lippard, is the curator of numerous exhibitions and the author of over twenty-four books and other writings that trace the emergence of minimalist and conceptual art and document Lippard’s commitment to feminism and political activism.

Born in New York City in 1937, Lippard earned a B.A. from Smith College in 1958 and an M.A. in 1962 from New York University's Institute of Fine Arts. In the 1960s she began writing art criticism for the journals Art International and Artforum. In 1966 she curated the landmark exhibition Eccentric Abstraction at the Fischbach Gallery in New York City. Lippard then curated the first of four defining conceptual art exhibitions that became known as her “numbers” shows, each titled after the populations of the cities in which they took place, with catalogs in the form of a set of 10 x 15 cm index cards. Opening at the Seattle Art Museum in 1969, 557,087 was followed by 955,000 in Vancouver, Canada, a few months later. 2,972,453 was held at the Centro de Arte y Comunicación in Buenos Aires in 1971 and c.7500 opened in Valencia, California, in 1973-1974 before traveling to several other venues in the United States and Europe.


Between 1977 and 1978 Lippard lived on a farm in Devon, England, and worked on a novel, The First Stone, about the role of politics in the lives of three generations of women. During her walks across the English countryside she became interested in landscape art and conceived of her book Overlay: Contemporary Art and the Art of Prehistory which was subsequently published in 1983. Other books include Get the Message?: A Decade Of Art For Social Change (1984), Ad Reinhardt (1985), and Mixed Blessings: New Art in a Multicultural America (1990). Lippard has also written regular columns on art and politics for the Village Voice, In These Times and Z Magazine, and has been a contributing editor of Art in America.
Lippard was radicalized during a trip to Argentina in 1968 when she was invited to be a juror at the Museo Nacional de Bellas Artes in Buenos Aires. On her return to the United States she became heavily involved in anti-war activities and the Art Workers Coalition. She is a co-founder of several feminist and artist organizations including the feminist collective Heresies, which produced Heresies: A Feminist Journal on Art and Politics from 1977-1992, Ad Hoc Women Artists, Alliance for Cultural Democracy, Artists Call Against U.S. Intervention in Central America, Women's Action Coalition, and Women's Art Registry. In 1976 she was a founder of Printed Matter, a New York nonprofit dedicated to producing artists' publications. She also worked closely with Franklin Furnace, an artist-run space devoted to the promotion of artists' books, installation art, and video and performance art, and served on the organization's International Committee.

Lippard has been a visiting professor at the School of Visual Arts, the University of Colorado, Boulder, and the University of Queensland, Australia, and was Eminent Artist in Residence at the University of Wyoming Department of Art in 2015. She has received honorary doctorates in fine arts from Maine College of Art, the Massachusetts College of Art, Moore College of Art, San Francisco Art Institute, and others, and awards including a Guggenheim Fellowship, two National Endowment for the Arts grants in criticism, the Smith College Medal, the ArtTable Award for Distinguished Service to the Visual Arts, and the Bard College Center for Curatorial Studies Award for Excellence.

Lippard has lived in New Mexico since 1992 and works as a freelance writer and speaker.

Scope and Contents

The papers of New York and New Mexico writer, art critic, and curator, Lucy R. Lippard, measure 56.5 linear feet and 0.454 GB and date from the 1930s to 2007, with the bulk of the material dating from the 1960s to the 1990s. Over half of the collection consists of correspondence files documenting Lippard's professional relationships with artists, writers, galleries, art institutions, and political organizations, and her interest in conceptual and minimalist art, feminism and political activism. Also found are Lippard's notes and writings including sound recordings and interviews, teaching and exhibition files, printed and digital material, several works of art, and photographs of artwork and artists. Scattered throughout the collection are a small number of records concerning Lippard's personal life. An addition of 3.0 linear feet donated 2015 includes subject files on feminist and conceptual art as well as land use, development, and local politics and history in New Mexico.

A small amount of biographical material comprises resumes and an address book.

Correspondence files document all aspects of Lippard's professional life including her relationships with artists such as Carl Andre, Judy Chicago, Hanne Darboven, Ray Johnson, Sol LeWitt, and Henry Pearson; feminist artists including Mary Beth Edelson, Harmony Hammond, Donna Henes, and May Stevens; political and art-related activist groups such as Alliance for Cultural Democracy, Art Workers Coalition, Political Art Documentation/Distribution, Printed Matter, and Women's Caucus for Art; galleries and museums including Addison Gallery of American Art and the Museum of Modern Art, and publishers including Art International and Art Forum. The series also traces the development of Lippard's involvement in activist causes including censorship and the rights of artists, Central America and the impact of U.S. policy on the region, and equality and reproductive rights for women, as well as her interest in conceptual and minimalist art. The series includes scattered artwork and photographs of artists.

Writings are primarily by Lippard and include correspondence, manuscript drafts, extensive notes, and publication records for some of her best-known books such as The Graphic Work of Philip Evergood (1966), Six Years: The Dematerialization of the Art Object (1973), Eva Hesse (1976), Ad Reinhardt (1985), and Mixed Blessings: New Art in a Multicultural America (1990), as well as essays for publications such as Art Forum and Studio International and contributions to exhibition catalogs. Also found are
edited transcripts from conferences, symposia and interviews conducted by and of Lippard, some audio recordings of interviews and symposia, including an interview with Donald Judd, and notes and typescripts for lectures and speeches.

A small number of files document Lippard's teaching work during the 1970s and 1980s, primarily at the University of Colorado, Boulder where she taught several courses and seminars.

Exhibition files document Lippard's involvement with exhibitions she helped to organize or curate such as A Different War: Vietnam in Art (1989-1991) 557,087 and 955,000 (1969, 1970), 2,972, 453 (1971) c.7,500 (1973-1974) and those for which she wrote catalog contributions.

Printed material includes a collection of articles written by Lippard and a small amount of material concerning events, such as speaking engagements, in which Lippard was involved. Other printed material reflects Lippard's wide range of artistic, political and activist interests and documents exhibitions and performances and the activities of art-related and political groups. Material includes many exhibition catalogs, announcements, invitations, printed posters, news clippings, journal articles, brochures, pamphlets and other publications.

Artwork includes sixteen items by unidentified artists, including two by children. Photographs consist primarily of photographs of works of art in addition to a small number of photos of exhibition installations.

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Arrangement

The collection is arranged as eight series:

- Series 1: Biographical Material, circa 1960s-circa 1980s (Box 1; 2 folders)
- Series 2: Correspondence, 1950s-2006 (Boxes 1-28, 51, OVs 54-63; 28.8 linear feet)
- Series 3: Writings, 1930s-1990s (Boxes 28-41, 51-52, OVs 64-66; 13.24 linear feet, ER01; 0.454 GB)
- Series 4: Teaching Files, 1966-1993 (Boxes 41, 52; 0.76 linear feet)
- Series 5: Exhibitions, 1960s-1990s (Boxes 42-45, 52, OVs 67-68; 4.2 linear feet)
- Series 6: Printed Material, 1940s-2007 (Boxes 45-49, 52, OVs 69-77; 5.3 linear feet)
- Series 7: Artwork and Ephemera, circa 1960s-circa 1990s (Boxes 50, 53; 4 folders)
- Series 8: Photographs, 1950s-circa 1990s (Boxes 50, 53, OV 71; 1.0 linear foot)

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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
- Art criticism -- New York (State) -- New York
- Art, Modern -- 20th century
- Artists -- Political activity
- Authors -- New York (State) -- New York
- Conceptual art
- Curators -- New York (State) -- New York
- Feminism
- Minimal art
Types of Materials:
Interviews
Photographs
Sound recordings

Names:
Addison Gallery of American Art
Alliance for Cultural Democracy
Andre, Carl, 1935-
Art Workers Coalition
Chicago, Judy, 1939-
Darboven, Hanne
Edelson, Mary Beth
Hammond, Harmony
Henes, Donna
Johnson, Ray, 1927-
Judd, Donald, 1928-
LeWitt, Sol, 1928-2007
Museum of Modern Art (New York, N.Y.)
Pearson, Henry, 1914-2006
Political Art Documentation/Distribution (Organization)
Printed Matter, Inc.
Stevens, May
Studio International (Firm)
University of Colorado -- Faculty
Women's Caucus for Art

Occupations:
Art critics
Container Listing

Series 1: Biographical Material, circa 1960s-circa 1980s

2 Folders (Box 1)

Resumes summarize Lippard's professional achievements and an address book includes a list of birthdays, as well as addresses and phone numbers of a large number of Lippard's colleagues, family and friends.

Box 1, Folder 1
- Resumes, circa 1960s-circa 1980s

Box 1, Folder 2

Return to Table of Contents
Series 2: Correspondence, 1950s-2006

28.8 Linear feet (Boxes 1-28, 51, OVs 54-63)

Correspondence forms the bulk of the collection and is between Lippard and artists, writers, galleries, art institutions and organizations, educational institutions, political organizations, and publishers. Also found is a small amount of personal and family correspondence. The bulk of the correspondence is incoming with scattered copies of Lippard's outgoing replies.

In addition to correspondence and notes, the series includes a significant amount of printed matter, such as clippings, journals, exhibition catalogs and announcements, and scattered publications of the Mail Art network, photographic material including photographs of artwork and artists, and original artwork found in some of the artist's files.

The series also includes recordings on seven sound tape reels and eighteen sound cassettes.

Lippard appears to have sorted incoming mail into very rough alphabetical order prior to donation, generally mixing correspondence with files that could more accurately be described as subject or reference files. Although the latter primarily consist of photographic and/or printed material, the basic alphabetical arrangement of the creator has been maintained and sorted into 2 subseries. All correspondents and subjects with 4 or more related items are housed in a named file; all other items are housed in a "General" file at the end of the file group for the appropriate letter of the alphabet.

- 2.1: Correspondence by Name, 1950s-2006
- 2.2: Correspondence by Subject, 1950s-1990s

2.1: Correspondence by Name, 1950s-2006

The series documents all aspects of Lippard's professional life, primarily from the 1960s on, including her relationship with artists such as Carl Andre, Iain Baxter (N. E. Thing Co.), Bruce Barber, Carole Berge, Steve Cagan, Don Celender, Judy Chicago, Hanne Darboven, Ken Friedman, Donna Henes, Hera, Alexis Hunter, Ray Johnson, Joseph Kosuth, Sol LeWitt, Martha Rosler, Henry Pearson, Arthur and Irene Siegel, Tal Streeter, Bill Vazan and many more. Lippard's interest in and commitment to the emerging feminist art scene can be traced in correspondence with artists such as Joan Braderman, Mary Beth Edelson, Harmony Hammond, Ruth Hardinger, Elizabeth Hess, Miriam Schapiro, May Stevens and Merle Temkin, many of whom, along with Lippard, were founding members of the New York-based Heresies Collective.

Also found here are correspondence and other material documenting Lippard's involvement with art galleries, art institutions and activist groups including Addison Gallery of American Art, Alliance for Cultural Democracy, and Political Art Documentation/Distribution (PAD/D). PAD/D material consists of 11 audio recordings from circa 1984 related to "Artists Call Against U.S. Intervention in Central America" and other activities of the group. Eight folders document the founding and early years of the Women’s Caucus for Art from the early 1970s to 1981 and the series includes Lippard's correspondence with related individuals and organizations such as Arlene Raven, Sheila de Bretteville and the College Art Association. Records on the Art Workers Coalition (AWC) and the Museum of Modern Art document Lippard's involvement in the AWC's artists' rights protests aimed at pressurizing the Museum of Modern Art and other museums to implement certain reforms, including a weekly free admission day.

Correspondence with Ray Johnson includes original letters from Johnson to Lippard and many examples of his mail art. A folder of letters from Christo and Jean-Claude includes a letter illustrated with sketches of artwork that had impressed Christo at a University of British Columbia art show and describing a meeting with Ray Johnson. Six folders of correspondence from Hanne Darboven are interspersed with her distinctive colors, dashes, numbers and wavy lines and letters and postcards from Sol LeWitt include sketches and descriptions of artwork.
Lippard corresponded with many artists outside the United States, including Australian artists Vivienne Binns and Peter Kennedy, and New Zealand artist Bruce Barber, and wrote an article for *Arts Canada* on the Canadian group Pulsa. Her interest in landscape art can be traced in her correspondence with artists such as Bill Vazan and British artist Richard Long.

There are 4 folders of correspondence between Lippard and James (Jim) Fitzimmons regarding her work for the publication *Art International* during the 1960s, and two folders of correspondence with publisher Harry N. Abrams, Inc., but the bulk of the correspondence related to Lippard's writings can be found in Series 3.1. Other writers with whom Lippard corresponded include New York art critic Frederick Ted Castle, artist and writer Judy Loeb, writer and storyteller Gioia Timpanelli and Argentine-born critic Susana Torre, who designed the cover for Lippard's book *From the Center: Feminist Essays on Women's Art* (1976).

The series includes one folder each of correspondence from Lippard's parents Margaret Lippard and Vernon W. Lippard.

Sound recordings are on seven sound tape reels and seventeen sound cassettes.

Box 1, Folder 3  A.I.R. Gallery, 1996, 1973-1980

Box 1, Folder 4  Abakanowica, Magdalena, circa 1970-circa 1984
Includes photos of Abakanowica

Box 1, Folder 5  Abish, Cecile and Walter, circa 1971-circa 1975

Box 1, Folder 6  Acconci, Vito, circa 1969-circa 1970

Box 1, Folder 7  Acconci, Vito, 1969-1970

Box 1, Folder 8  Acconci, Vito, 1971-1975
Oversized material housed in OV 54

Box 1, Folder 9  Acconci, Vito, 1976-1977

Box 1, Folder 10  Acconci, Vito, circa 1978-1987
Oversized material housed in OV 54

Box 1, Folder 11  Ace Space Co., circa 1970-circa 1984

Box 1, Folder 12  Ada, circa 1980-circa 1981

Box 1, Folder 13  Adams, Alice, 1960s-1980s

Box 1, Folder 14  Adams & Goldbard (Adams, Don and Goldbard, Arlene), 1984-1992

Box 1, Folder 15  Adams, Mac, circa 1970s
| Box 1, Folder 16 | Addison Gallery of American Art, 1980 |
| Box 1, Folder 17 | Addison Gallery of American Art, 1980-1993 |
| Box 1, Folder 18 | Alaska Design Forum, 2003-2004 |
| Box 1, Folder 19 | Albers, Josef, 1967-1968 |
| Box 1, Folder 20 | Allen, Francie, circa 1977-1978 |
| Box 1, Folder 21-22 | Alliance for Cultural Democracy, circa 1982-1984 |
| Box 1, Folder 23-24 | Alliance for Cultural Democracy, circa 1985-1988 |
| Box 1, Folder 25 | Alliance for Cultural Democracy, circa 1988-1991 |
| Box 1, Folder 26 | Alliance for Cultural Democracy, 1981-1982 |
| | Oversized material housed in Box 51, Folder 1 |
| Box 1, Folder 27 | Alliance for Cultural Democracy, 1983 January-April |
| Box 1, Folder 28 | Alliance for Cultural Democracy, 1983 May-October |
| Box 1, Folder 29 | Alliance for Cultural Democracy, 1983 October |
| Box 1, Folder 30 | Alliance for Cultural Democracy, 1983 October-December |
| Box 1, Folder 31 | Alliance for Cultural Democracy, 1984 |
| Box 1, Folder 32 | Alliance for Cultural Democracy, 1985-1986 |
| Box 1, Folder 33 | Alliance for Cultural Democracy, 1986 |
| Box 1, Folder 34-35 | Alliance for Cultural Democracy, 1987 |
| | Oversized material housed in Box 51, Folder 1 |
| Box 1, Folder 36 | Alliance for Cultural Democracy, 1988 |
| Box 1, Folder 37 | Alliance for Cultural Democracy, 1988-1990 |
| Box 1, Folder 38 | Alliance for Cultural Democracy, 1990-1992 |
| | Oversized material housed in OV 54 |
Box 1, Folder 39  Allyn, Jerri, 1979-1993
Box 1, Folder 40  Amateau, Michèle, circa 1974-circa 1983
Box 1, Folder 41  And/Or Gallery, Seattle, circa 1974-circa 1976
Box 1, Folder 42  Anderson, Laurie, circa 1979-circa 1987
Box 1, Folder 43  Andre, Carl, circa 1973-circa 1992
Box 1, Folder 44  Anglesey, Zoe, 1983
Box 1, Folder 45  Antin, Eleanor, 1971-1973
Box 1, Folder 46  Antioch University, 1975-1991
Box 1, Folder 47  Antonakos, Stephen, circa 1967-circa 1991
Box 1, Folder 48  Appalachian State University, 1995-1996
Box 1, Folder 49  Apple, Billy, circa 1971-circa 1972
Box 1, Folder 50  Applebroog, Ida, circa 1978-circa 1983
Box 1, Folder 51  Araeen, Rasheed, circa 1980-circa 1984
Box 1, Folder 52  Archaeological Conservancy, 1980s
Box 1, Folder 53  Archives of American Art, circa 1967-circa 1990
Box 1, Folder 54  Arizona State University, 1970s
Oversized material housed in Box 51, Folder 1
Box 1, Folder 55  Armajani, Siah, circa 1970
Box 2, Folder 1-2  Arnatt, Keith, circa 1967-circa 1972
Includes photos of Arnatt; oversized material housed in OV 58
Box 2, Folder 3  Art In America, circa 1970-1980
Box 2, Folder 4  Art International (Jim Fitzimmons), circa 1964-circa 1970
Box 2, Folder 5  Art International (Jim Fitzimmons), 1964-1965
Box 2, Folder 6  
*Art International* (Jim Fitzimmons), 1966-1967
Image(s)

Box 2, Folder 7  
*Art International* (Jim Fitzimmons), 1968-1970
Image(s)

Box 2, Folder 8-9  
Art Workers Coalition, circa 1969-circa 1970s
Oversized material housed in OV 54

Box 2, Folder 10  
Art Workers Coalition, 1968-1969

Box 2, Folder 11-13  
Art Workers Coalition, 1969

Box 2, Folder 14  
Art Workers Coalition, 1970

Box 2, Folder 15  
Art Workers Coalition, 1970-1971
Oversized material housed in Box 51, Folder 1

Box 2, Folder 16  
Art Workers Coalition, Slide Show Discussion, Simon Frasier University (1969 Feb), 1969
*1 Sound tape reel*

Box 2, Folder 17  
Art Workers Coalition, 2nd Discussion Group, Alternatives Committee (1969 May 29), 1969
*1 Sound tape reel*
The only attendee that is named in the recording is Lucy Lippard. Others present may include Robert Morris and Rudolph Baranik.

Box 2, Folder 18  
Art Workers Coalition, Open Hearing Tapes 1-2, circa 1960s
*2 Sound tape reels*

Box 2, Folder 19  
Art Workers Coalition, Open Hearing Tapes 3-4, circa 1960s
*2 Sound tape reels*

Box 2, Folder 20  
Artemesia, circa 1970s-1990

Box 2, Folder 21  
*Artes Visuales*, 1975-1976

Box 2, Folder 22  
*Artforum*, 1972

Box 2, Folder 23  
Artists Against the Expressway, 1969

Box 2, Folder 24  
Artists Residents of Chicago (ARC), circa 1974-circa 1979
| Box 2, Folder 25 | Arts Magazine, circa 1970-circa 1976 |
| Box 2, Folder 26 | ArtsCanada, 1968-1969 |
| Box 2, Folder 27 | Artschwager, Richard, circa 1967-circa 1969 |
| Box 2, Folder 28 | Asbury, Jane, circa 1975-circa 1977 |
| Box 2, Folder 29 | Aschenbrenner, Michael, circa 1981-circa 1991 |
| Box 2, Folder 30 | Ascher, Mary, 1971 |
| Box 2, Folder 31 | Asher, Michael, circa 1969-circa 1971 |
| Box 2, Folder 32 | Askevold, David, circa 1967-circa 1974 |
| Box 2, Folder 32 | Includes photo of Askevold |
| Box 2, Folder 33 | Atkinson, Conrad, 1990s |
| Box 2, Folder 34 | Ault, Julie, 1984-1999 |
| Box 2, Folder 35 | Aycock, Alice, circa 1971-circa 1978 |
| Box 2, Folder 36 | Aylon, Helane, circa 1978-circa 1980 |
| Box 2, Folder 37 | A, General: A.-Adz , 1970s-1990s |
| Box 2, Folder 38 | A, General: Af-Ak , 1970s-1980s |
| Box 2, Folder 39 | A, General: Al-Am , 1960s-1990s |
| Box 2, Folder 40 | A, General: An , 1970s-1990s |
| Box 2, Folder 42 | A, General: Art , 1960s-1990s |
| Box 2, Folder 43 | A, General: Arte-Arv , 1970s-1990s |
| Box 2, Folder 44 | A, General: As , 1970s-2002 |
| Box 2, Folder 45 | A, General: At-Az, 1950s-1980s |
Box 2, Folder 46  A, First Names Only, 1960s-1990s

Box 2, Folder 47  A, Illegible, circa 1970s

Box 3, Folder 1  Baden, Mowry, circa 1960s
Oversized material housed in Box 51 Folder 1

Box 3, Folder 2  Bail, Murray, 1970s

Box 3, Folder 3  Baker, Betsy, 1966-1979

Box 3, Folder 4-5  Baldessari, John, circa 1960s-circa 1970s

Box 3, Folder 6  Balkind, Alvin, 1968-1980

Box 3, Folder 7  barracks, Barbara, 1970s-1980

Box 3, Folder 8  Baranik, Rudolf, 1970s-1991

Box 3, Folder 9  Barber, Bruce, 1970s-1980s
Includes photo of Barber; oversized material housed in OV 54

Box 3, Folder 10  Barber, Pauline and Bruce, 1970s-1988

Box 3, Folder 11  Bardo, Arthur, circa 1960s-circa 1970s

Box 3, Folder 12  Barry, Judith, circa 1970s-circa 1980s

Box 3, Folder 13  Barry, Robert, circa 1969-1972
Image(s)
Oversized material housed in OV 58

Box 3, Folder 14  Barry, Robert, 1973-1980
Oversized material housed in OV 58

Box 3, Folder 15-16  Bartheleme, Rick, 1950s-1970s

Box 3, Folder 17  Bartheleme, Rick, circa 1970s

Box 3, Folder 18  Bas, Jan Ader, 1970-1975

Box 3, Folder 19  Bates, Elizabeth, circa 1970s-circa 1980s

Box 3, Folder 20  Baumann, Jim, circa 1970s
Box 3, Folder 21  Becher, Bernard and Hilla , 1970s-1980s
Box 3, Folder 22  Beckley, Bill, 1970s
Box 3, Folder 23  Beebe, Mary L. (Portland Center for Visual Arts), circa 1970s-circa 1980s
Box 3, Folder 24  Beens, Olivia , 1983-1990
Box 3, Folder 25  Benglis, Lynda , 1970s-circa 1990
Box 3, Folder 26  Berge, Carol , circa 1975-1979
Box 3, Folder 27  Berge, Carol, circa 1980-1992
Box 3, Folder 28  Berkeley Art Project, 1989-1990
Box 3, Folder 29  Berkley, Sheila , circa 1976-1987
Box 3, Folder 30  Bernheim, Stephanie, circa 1977-circa 1982
Box 3, Folder 31  Bernstein, Judith , 1977-1985
Box 3, Folder 32  Berry, Gene , circa 1969
Box 3, Folder 33  Beuys, Joseph , circa 1972-1979
Oversized material housed in Box 51, Folder 1 and OV 60
Box 3, Folder 34  Bien, Ania , circa 1979-circa 1981
Box 3, Folder 35  Bienal del Grabado Latinoamericano, 1971-1972
Box 3, Folder 36  Binns, Vivienne, circa 1975-1978
Box 3, Folder 37  Binns, Vivienne, 1979-1981
Box 3, Folder 38  Binns, Vivienne, 1982-1991
Box 3, Folder 39  Blevino, J. R. , circa 1973
Box 3, Folder 40  Blocher, Heidi , 1977-1978
Box 3, Folder 41  Bloom, Miriam , 1970s
Box 3, Folder 42  Bloom, Suzanne, circa 1970s-1991
Box 3, Folder 43  Blumenthal, Lyn, 1970s
Box 3, Folder 44  BobsBand, 1970s
Box 3, Folder 45  Bochner, Mel, circa 1969-circa 1973
Box 3, Folder 46  Boetti, Anne-Marie, circa 1970s-circa 1980s
Image(s)
Box 3, Folder 47  Bornstein, Gloria, circa 1977-1993
1 Sound cassette (Cassette is copy of original recording. Location of original is unknown.)
Box 3, Folder 49  Borofsky, Jonathan, circa 1969-circa 1986
Oversized material housed in OV 54
Box 3, Folder 50  Borstein, Elena, circa 1970s
Box 3, Folder 51  Boston Visual Artists Union Incorporated, 1973-1974
Box 3, Folder 52  Bourgeois, Louise, circa 1969-1990
Box 3, Folder 53  Bowen, Jerry, circa 1960s-circa 1970s
Box 3, Folder 54  Boyce, Janet, circa 1978-1987
Box 3, Folder 55  Braderman, Joan, circa 1970s-1984
Box 3, Folder 56  Brandeis University, Rose Art Museum, 1966, 1995-1996
Box 3, Folder 57  British Broadcasting Corporation (BBC), 1990-1991
Box 3, Folder 58  Bromm, Hal (Hal Bromm Gallery), circa 1979-1980
Box 4, Folder 1  Broner, Esther (E. M.) and Robert, 1970s-1989
Box 4, Folder 2  Bronx Museum of the Arts, 1979, 1998
Box 4, Folder 3  Broodthaers, Marcel, circa 1968-circa 1973
Box 4, Folder 4  Brown, Carol, 1981-1991
Box 4, Folder 5  Brown, Francis (Frank), 1970s-1986
Includes 5 "splatter-dash" paintings on postcards
Box 4, Folder 6  Brown, Stanley, 1960s-1970s
Box 4, Folder 7  Buchanan, Beverly, 1970s-1987
Includes photos of Buchanan
Box 4, Folder 8  Buchanan, Nancy, circa 1980s
Box 4, Folder 9  Buffalo State College, 1994-1995
Box 4, Folder 10 Burckhardt, Rudolph, 1970s-1980s
Oversized material housed in OV 55
Box 4, Folder 11 Burgin, Victor, 1960s-1970s
Box 4, Folder 12 Burgy, Donald, 1968-1972
Box 4, Folder 13 Burton, Dennis, 1960s
Box 4, Folder 14 Butterfield, Jan, 1970s-1980s
Box 4, Folder 15 Button, John, circa 1960s-circa 1980s
Box 4, Folder 16 Byars, James Lee, circa 1969-circa 1973
Oversized material housed in OV 60
Box 4, Folder 17 B, General: B.-Bai, 1970s-1980s
Box 4, Folder 18 B, General: Bak-Ban, 1960s-1990s
Box 4, Folder 19 B, General: Bar-Bay, 1970s-1980s
Box 4, Folder 20 B, General: Bea-Ben, 1970s-2002
Box 4, Folder 21 B, General: Ber-Bev, 1960s-1980s
Box 4, Folder 22 B, General: Bi-Bj, 1970s-1980s
Box 4, Folder 23 B, General: Bl, 1970s-1980s
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| Box OV 57 | Oversized Walker, Kate housed with Box 19, Folder 31 |
| Box OV 57 | Oversized Yoshida, Minoru housed with Box 20, Folder 33 |
| Box OV 58 | Oversized Arnatt, Keith housed with Box 2, Folder 2 |
| Box OV 58 | Oversized Barry, Robert housed with Box 3, Folders 13-14 |
| Box OV 58 | Oversized Harlam, Meg housed with Box 9, Folder 1 |
| Box OV 58 | Oversized Hompson, Davi Det housed with Box 9, Folder 42 |
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| Box OV 58 | Oversized Johnson, Ray housed with Box 10, Folder 33 |
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| Box OV 59 | Oversized Sao Paulo Biennale housed with Box 17, Folder 16 |
| Box OV 59 | Oversized Sharon, Miriam housed with Box 17 Folders 27 and 30 |
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| Box OV 59 | Oversized Z, General: Za housed with Box 20, Folder 41 |
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Box OV 60  Oversized Kossuth, Joseph housed with Box 11 Folder 25
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Box OV 61  Oversized Rosenquist, James housed with Box 16, Folders 37-38

2.2: Correspondence by Subject, 1950s-1990s

This series primarily documents Lippard's engagement with social and political issues and groups working for change through activism and art. While much of the content comprises printed material on issues such as artists rights, censorship, U. S. policy in Central America, conceptual art, public art, and reproductive rights, these files are interspersed with correspondence with related individuals including artists, photographic material, and some of Lippard's related notes and writings. For example, folders on conceptual art include a draft manuscript for Lippard's essay *Escape Attempts*. Folder headings are generally derived from those used by Lippard.

Records on Central America include material relating to the Nicaraguan Cultural Alliance. A group of folders concerning non-U.S. galleries document Lippard's interaction with artists and galleries overseas, including European and Australian galleries and the Centro de Arte y Comunicacion in Buenos Aires where Lippard's third "numbers show" "2,972,453," was held in 1971.

Note that the 5 folders on "Jobs" relate specifically to work opportunities offered to Lippard such as speaking engagements and participation on committees, juries and panels.

Mail art folders comprise a mixture of printed material including copies of the *Balloon Newspaper*, and correspondence from mail art and Fluxus artists such as Fletcher Copp and Ken Friedman.

Mail art records also include the results of Ray Johnson's mailing, "Send Slips to Lucy Lippard," which Johnson apparently undertook after Lippard omitted him from her book *Pop Art* (1966). Following this "slip" she was the recipient of various interpretations of the word, including an actual slip to wear.

Series includes 1 recording on 1 sound cassette.

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Box 20, Folder 49-50  AIDS, Censorship and Exhibitions , 1989
Box 21, Folder 1-3  All America's Dialogue , 1980s
| Box 21, Folder 4 | All America's Dialogue, 1983-1984 |
| Box 21, Folder 5-6 | All America's Dialogue, 1985 |
| Box 21, Folder 7 | Alternative Movements/Spaces, circa 1970s-1980s  
Oversized material housed in OV 62 |
| Box 21, Folder 8 | Alternative Movements/Spaces, 1959, 1974-1975 |
| Box 21, Folder 9 | Alternative Movements/Spaces, 1976 |
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| Box 21, Folder 13 | Art and Language, circa 1960s-circa 1980s  
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| Box 21, Folder 19 | Art by Working Class, circa 1982-1985 |
| Box 21, Folder 20 | Art Strike, 1970 |
| Box 21, Folder 21 | Artists Rights/Artists Contracts, 1970s  
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| Box 21, Folder 22-23 | Australia, circa 1974-1983  
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| Box 21, Folder 24-25 | Black Liberation Movement, circa 1969-1971 |
Box 21, Folder 26 Carnegie Mellon University, MFA Program, circa 1992-1993
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Box 22, Folder 1 Censorship, 1989 October-December
Box 22, Folder 2 Censorship, circa 1990
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Box 22, Folder 4 Censorship, 1990 March-May
Box 22, Folder 5 Censorship, 1990 June
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Box 22, Folder 28  Central Europe, circa 1969-1970s
Box 22, Folder 29  Central Europe, circa 1970
Includes photos of artwork by artists Peter Stembera and Karel Miler;
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Series 3: Writings, 1930s-1990s

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0.454 Gigabytes (ER01)

Correspondence, manuscript drafts and galleys, extensive notes, publication records, research material including artist-related correspondence and printed matter, and photographs, document Lippard’s prolific writings on the subjects of individual artists such as Philip Evergood, Eva Hesse, Ad Reinhardt, and Tony Smith, conceptual, minimalist, and feminist art, and the relationship between art and activism.

Recordings include one sound cassette, one sound disc (vinyl), eleven sound tape reels, and one electronic disc (CD).

The series is arranged as 2 subseries.

- 2.1: Writings by Lippard, 1930s-1990s
- 2.2: Writings by Others, 1960s-1990s

3.1: Writings by Lippard, 1930s-1990s

The series documents Lippard's writing activities, primarily from the 1960s to the 1990s, and provides insight into the content and process of her writing for books, columns, essays, and lectures.

Lippard's most renowned writings from this period, including her seminal text on conceptual art, *Six Years: The Dematerialization of the Art Object* (1973), her monograph on Eva Hesse (1976), *Get the Message?: A Decade Of Art For Social Change* (1984), and *Mixed Blessings: New Art in a Multicultural America* (1990), are represented here. The series also includes Lippard's early "New York Letter" manuscripts written for *Art International*, and circa 100 additional essays written for publications such as *Artforum, Art Voices* and *Hudson Review*, including "The Pink Glass Swan" and "Trojan Horses: Activist Art and Power" (1984), as well as essays written for exhibitions on artists such as Rudy Burckhardt, Sol LeWitt, Ree Morton, and James Rosenquist. Also found are records documenting Lippard's role as co-editor for the Alliance for Cultural Democracy handbook *How to ‘92: Model Actions for a Post-Columbian World*.

Correspondence found in this series primarily relates to contracts and other aspects of the publication process, but there is also some correspondence with, and related to, artists including two folders of correspondence from Philip Evergood written to Lippard as she was writing *The Graphic Work of Philip Evergood* (1966), a detailed letter from Ethelyn Haig concerning recollections of Eva Hesse, photocopies of Hesse's correspondence and interviews, and some photocopies of correspondence from Ad Reinhardt.

The series also includes transcripts, notes and related material, including some audio recordings, of 5 interviews of Lippard and 6 interviews conducted by Lippard. These have been arranged as part of this series because they are annotated and edited by Lippard. They include recordings of interviews of Donald Judd and Robert Mangold in 1965 and 1968, transcripts of Lippard's interviews of Sol LeWitt and Tony Smith, and transcripts of interviews of Lippard conducted by Scott Marsden, and Ursula Meyer. Also found is the transcript of an interview regarding Lippard's 1998 book *The Lure of the Local*.

From 1970 to 1976 Lippard's speaking engagements at art schools were confined to answering written questions submitted by audiences; this series includes an extensive selection of these "questions addressed to Lippard in art schools." There are files on symposia and conferences which include notes and texts for Lippard's contributions and transcripts and notes of panel discussions edited by Lippard for publication.

Additional writings for exhibition catalogs can be found in Series 5.
Records are arranged by format in which the writings were produced i.e. books, columns, conferences
and symposia, interviews, lectures and speeches, and other writings, and are arranged alphabetically by
title thereafter.

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Box 28, Folder 18-19 Illustrations, circa 1950s-circa 1970s
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Box 28, Folder 23 Manuscript, Epilogue, 1971
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Printed Material Illustrated by Reinhardt, circa 1930s-circa 1960s  
Includes copies of Reinhardt's "How to Look" series of "art reports from the Art-World" and "Out of the Horse's Mouth;"  
oversized material housed in OV 64

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Includes born-digital records, see ER01
Reel 1, side 1 contains slide lecture by Lucy Lippard. Reel 2, both sides, contains lecture by Dan Graham. Note that reel 2 is labeled "Windham Symposium," but as no other reference was found to this term, and both reels are from the same event, this recording has been given the name "Art and technology symposium." Reel 1, side 2 contains apparently unrelated recording, possibly taped off-the-air, of a news program related to the assassination of Rev. Martin Luther King, Jr.
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Box 36, Folder 30  Taller Boricua Panel, 1989

Box 36, Folder 31  "Time," "Issues in Art" Panel Discussion Series, 1969

   2 Sound tape reels (Note on original container reads "Careful when playing, 1st foot or so is twisted")

Box 36, Folder 33  Unidentified Artist Discussion, circa 1960s-circa 1970s
   2 Sound tape reels (Unidentified artists in discussion; labels read "NY 1" and "NY 2.")

Box 36  Interviews

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   1 Sound tape reel
   Judd is interviewed by Lippard and Bruce Glaser.

Box 36, Folder 35  Bob Mangold, 1965 December
   1 Sound cassette (duplicate)
   1 Sound tape reel (original)
   Label reads "Don Judd Dec. 1965" and "Bob Mangold Dec. 1965;" tape begins with an incomplete, poor quality copy of the Donald Judd interview found in Box 36, folder 34. Mangold interview on this tape is not duplicated elsewhere in the collection.

   Sound cassette is access copy

Box 36, Folder 36-40  Donald Judd Interviewed by Lippard, 1968 April 10 - June
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   Judd is interviewed in three sessions; at the Whitney Museum, at his studio, and at his home.

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3.2: Writings by Others, 1960s-1990s

*Box 40*

Series includes circa thirty writings by other authors, primarily on subjects related to art and culture.

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Box 40, Folder 27  Martinez, Rubén, "Mexico's Virgin Optimism", circa 1980s

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Series 4: Teaching Files, 1966-1993

0.76 Linear feet (Boxes 41, 52)

Although Lippard has been a sought-after instructor for workshops and college level courses throughout her career, only a small number of records document these activities. The most detailed concern "Escape Attempts," a course offered several times at the University of Colorado, Boulder.

Records include administrative correspondence, notes on the content of courses, course readings, and some student work.

Records are arranged alphabetically by name of course location.

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Box 41, Folder 10 Notes, 1970s

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Box 41, Folder 12 Student Writings, 1970s

Box 41, Folder 13 Through the Flower Corp. "Where We Stand" Workshop, 1993

Box 41 University of Colorado, Boulder, "Crossing Cultures" Course

Box 41, Folder 14 Notes, circa 1986

Box 41, Folder 15 Student Papers, 1986

Box 41 University of Colorado, Boulder, "Escape Attempts" Course

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Series 5: Exhibitions, 1960s-1990s

4.2 Linear feet (Boxes 42-45, 52, OV 67-68)

Records primarily document Lippard's role as an exhibition curator and organizer with some of her most renowned exhibitions represented here. Of particular note are files concerning her "numbers" shows. Files for "557,087" in Seattle, "955,000" in Vancouver, "2,972,453" in Buenos Aires (also titled "Arte Conceptual" in the publicity material from the Centro de Arte y Comunicacion), and "c. 7500" in Valencia, California, include some of Lippard's questionnaire's completed and returned to her by artists who participated in the exhibitions, specifications for the installation of artwork, checklists, sketches, expense records, floor plans, scattered photographic material (although not of the exhibitions) and printed material. Other files in the series may also contain correspondence and notes, exhibition plans and checklists, research material for catalogs, manuscripts and notes, photographs and publicity material.

Many of the files document contributions to catalogs for exhibitions that Lippard did not curate. In addition to correspondence these may include research material such as printed matter, notes, drafts and manuscripts of catalog essays.

Files on a few exhibitions with which Lippard seems to have had no personal involvement are included in Series 2.1.

Records are arranged alphabetically by name of exhibition.

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<th>Correspondence, 1960s, circa 1967-circa 1968</th>
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<tbody>
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<td>Image(s)</td>
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<tr>
<th>Box 45, Folder 11</th>
<th>Manuscripts, 1960s</th>
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<tr>
<th>Box 45, Folder 12</th>
<th>Publicity, 1967-1968</th>
</tr>
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<tbody>
<tr>
<td></td>
<td>Image(s)</td>
</tr>
</tbody>
</table>

| Box 45 | "Richard Pousette-Dart: In One Light" (1968-1969) |

| Box 45, Folder 13 | Correspondence and Notes, circa 1968-circa 1969 |

| Box 45, Folder 14 | Manuscript, 1960s |

| Box 45, Folder 15 | Photographs, circa 1960s |

| Box 45, Folder 16 | Research Materials, circa 1950s-circa 1970s |
Box 45, Folder 17-19  "The Sidney and Harriet Janis Collection: A Gift to the Museum of Modern Art" (1968), 1960s


Box 45  "Sol LeWitt" (1978)

Box 45, Folder 21  Correspondence, 1977-1978, 1983

Box 45, Folder 22  Manuscript, circa 1977

Box 45  "Strata: Nancy Graves, Eva Hesse, Michelle Stuart, Jackie Winsor" (1977)

Box 45, Folder 23  Correspondence, 1976

Box 45, Folder 24  Correspondence, 1977 January-June

Box 45, Folder 25  Correspondence, 1977 July-December

Box 45, Folder 26  Manuscript, 1970s

Box 45, Folder 27  Notes, 1970s

Box 45, Folder 28  "Tom Doyle" (1965), 1960s

Box 45  "Women Artists of the Thirties and Forties" (1988)

Box 45, Folder 29  Correspondence, circa 1987-1988

Box 45, Folder 30-31  Manuscript, 1980s

Box 45, Folder 32  "Women Choose Women" (1973), 1970s

Box 45  "Working Women/Working Artists/Working Together" (1982)

Box 45, Folder 33  Correspondence; Notes, 1980s

Box 45, Folder 34  Manuscript, 1980s

Box 45, Folder 35-36  Printed Material and Publicity, 1980s

Oversized material housed in OV 67
Box 45, Folder 37  "Yves Tanguy" (1963), 1960s, 1976
Includes correspondence with Kay Sage and correspondence in response to a
request for information about Sage for a proposed book by Stephen Miller

Box 52, Folder 3 Oversized "Blue Star IV" housed with Box 43, Folder 12

Box 52, Folder 3 Oversized "c.7500," housed with Box 43, Folder 19

Box 52, Folder 3 Oversized "Eccentric Abstraction" housed with Box 43, Folder 33

Box 52, Folder 3 Oversized "557,087" and "955,000" housed with Box 43, Folder 37

Box 52, Folder 3 Oversized "In Touch: Nature, Ritual and Sensuous Art in the Northwest" housed
with Box 44, Folder 1

Box 52, Folder 3 Oversized "Inside and Beyond: Photographs by Joanne Leonard" housed with
Box 44, Folder 8

Box 52, Folder 4 Oversized "Issue: Social Strategies by Women Artists" housed with Box 44,
Folder 14

Box 52, Folder 4 Oversized Joanne Leonard at University of Michigan Museum of Art housed with
Box 44, Folder 17

Box 52, Folder 4 Oversized "Max Ernst: Sculpture and Recent Painting" housed with Box 44,
folder 32

Box 52, Folder 4 Oversized "Partial Recall" housed with Box 44, Folders 35-36

Box OV 67 Oversized "A Different War: Vietnam in Art" housed with Box 42, Folders 7, and
33-35

Box OV 67 Oversized "557,087" and "955,00" housed with Box 43, Folder 40

Box OV 67 Oversized "In Touch: Nature, Ritual and Sensuous Art in the Northwest" housed
with Box 44, Folder 5

Box OV 67 Oversized "Working Women/Working Artists/Working Together" housed with Box
45, Folders 35-36

Box OV 68 Oversized "All's Fair in Love and War in New Feminist Art" housed with Box 42,
Folder 36

Box OV 68 Oversized "c. 7,500," housed with Box 43, Folder 24
Box OV 68  Oversized "Groups" housed with Box 43, Folder 48

Box OV 68  Oversized "Intricate Structure/Repeated Image" housed with Box 44, Folder 10

Box OV 68  Oversized "Patrick Ireland: Drawings, 1965-1985" housed with Box 45, Folder 9

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Series 6: Printed Material, 1940s-2007

5.3 Linear feet (Boxes 45-49, 52, OVs 69-77)

Just over five linear feet of printed material provide rich documentation of the intersection of art, culture and political activism, particularly from the 1960s to the 1990s, in which Lippard was involved.

Additional printed material can be found throughout the collection, particularly in Series 2 and 5.

The series is arranged as 2 subseries.

- 6.1: Lippard Printed Material, circa 1950s-1999
- 6.2: Other Printed Material, 1940s-2007

6.1: Lippard Printed Material, circa 1950s-1999

Several folders include printed material consisting of articles written by and about Lippard. There are also several announcements and catalogs for events in which she was directly involved.

- Box 45, Folder 38: About Lippard, circa 1950s-circa 1990s  
  Oversized material housed in Box 52, Folder 5
- Box 45, Folder 40: By Lippard, circa 1960s-circa 1990s  
  Oversized material housed in Box 52, Folder 5
- Box 45, Folder 41: By Lippard, 1965-1987  
  Oversized material housed in Box 52, Folder 5
- Box 45, Folder 42: By Lippard, 1989-1993
- Box 52, Folder 5: Oversized About Lippard housed with Box 45, Folder 38
- Box 52, Folder 5: Oversized By Lippard housed with Box 45, Folders 40-41

6.2: Other Printed Material, 1940s-2007

Approximately 2 linear feet of records document exhibitions and events, from the 1960s-2007 through announcements, catalogs and invitations. Other printed material includes approximately 2 linear feet of clippings, articles, and publications, and a significant collection of printed posters primarily advertising performances and other art-related and political events.

Several issues each of some publications from the 1960s-1970s can be found at the end of the series including 8 issues from Volumes 1 and 2 of *Art Workers Newsletter*, 30 issues of *West Coast Artweek*, and a folder of items from an early publisher of Fluxus artists, Something Else Press, Inc., including 11 issues of Volume 1 of the *Something Else Newsletter*.

Records are arranged by type and chronologically thereafter. In general, and where known, announcements, catalogs, invitations and posters are arranged chronologically by beginning date of the event they are documenting, and otherwise by date of item when known.
<table>
<thead>
<tr>
<th>Box 45, Folder 43</th>
<th>Announcements, Catalogs and Invitations, 1940s-1950s</th>
<th>Oversized material housed in Box 52 Folder 5</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box 45, Folder 44</td>
<td>Announcements, Catalogs and Invitations, circa 1960s</td>
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<tr>
<td>Box 46, Folder 1</td>
<td>Announcements, Catalogs and Invitations, 1960-1962</td>
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<tr>
<td>Box 46, Folder 2</td>
<td>Announcements, Catalogs and Invitations, 1963</td>
<td></td>
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<tr>
<td>Box 46, Folder 3</td>
<td>Announcements, Catalogs and Invitations, 1964</td>
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<tr>
<td>Box 46, Folder 4</td>
<td>Announcements, Catalogs and Invitations, 1965-1967</td>
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<tr>
<td>Box 46, Folder 5</td>
<td>Announcements, Catalogs and Invitations, 1968-1969</td>
<td></td>
</tr>
<tr>
<td>Box 46, Folder 6-7</td>
<td>Announcements, Catalogs and Invitations, circa 1970s</td>
<td>Oversized material housed in OV 70</td>
</tr>
<tr>
<td>Box 46, Folder 8</td>
<td>Announcements, Catalogs and Invitations, 1970-1972</td>
<td></td>
</tr>
<tr>
<td>Box 46, Folder 9</td>
<td>Announcements, Catalogs and Invitations, 1973-1974</td>
<td>Oversized material housed in OV 70</td>
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<tr>
<td>Box 46, Folder 10</td>
<td>Announcements, Catalogs and Invitations, 1975</td>
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<tr>
<td>Box 46, Folder 11</td>
<td>Announcements, Catalogs and Invitations, 1976</td>
<td></td>
</tr>
<tr>
<td>Box 46, Folder 12</td>
<td>Announcements, Catalogs and Invitations, 1977</td>
<td>Oversized material housed in Box 52 Folder 5</td>
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<tr>
<td>Box 46, Folder 13</td>
<td>Announcements, Catalogs and Invitations, 1978 January-June</td>
<td>Oversized material housed in OV 72</td>
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<tr>
<td>Box 46, Folder 14</td>
<td>Announcements, Catalogs and Invitations, 1978 July-December</td>
<td>Oversized material housed in OV 70</td>
</tr>
<tr>
<td>Box 46, Folder 15</td>
<td>Announcements, Catalogs and Invitations, 1979 January-April</td>
<td>Oversized material housed in OV 69</td>
</tr>
<tr>
<td>Box 46, Folder 16</td>
<td>Announcements, Catalogs and Invitations, 1979 May-December</td>
<td>Oversized material housed in OV 69</td>
</tr>
<tr>
<td>Box 46, Folder 17-19</td>
<td>Announcements, Catalogs and Invitations, circa 1980s</td>
<td>Oversized material housed in OV 69</td>
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</tbody>
</table>
Box 46, Folder 20  Announcements, Catalogs and Invitations, 1980
Oversized material housed in OV 70

Box 46, Folder 21  Announcements, Catalogs and Invitations, 1980-1982
Oversized material housed in OV 72

Box 46, Folder 22  Announcements, Catalogs and Invitations, 1982
Oversized material housed in OV 70

Box 46, Folder 23-24  Announcements, Catalogs and Invitations, 1983
Oversized material housed in OV 70

Box 46, Folder 25  Announcements, Catalogs and Invitations, 1984
Oversized material housed in OV 69

Box 46, Folder 26  Announcements, Catalogs and Invitations, 1985
Oversized material housed in OV 70

Box 46, Folder 27  Announcements, Catalogs and Invitations, 1986
Oversized material housed in OV 72

Box 47, Folder 1-4  Announcements, Catalogs and Invitations, 1987
Oversized material housed in OV 69

Box 47, Folder 5-6  Announcements, Catalogs and Invitations, 1988
Oversized material housed in OV 70

Box 47, Folder 7  Announcements, Catalogs and Invitations, 1989

Box 47, Folder 8  Announcements, Catalogs and Invitations, circa 1990s

Box 47, Folder 9-10  Announcements, Catalogs and Invitations, 1990
Oversized material housed in OV 69

Box 47, Folder 11-14  Announcements, Catalogs and Invitations, 1991
Oversized material housed in OV 71

Box 47, Folder 15-17  Announcements, Catalogs and Invitations, 1992
Oversized material housed in Box 52, Folder 5

Box 47, Folder 18-19  Announcements, Catalogs and Invitations, 1993

Box 47, Folder 20  Announcements, Catalogs and Invitations, 1994-2007
Oversized material housed in OV 71
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<th>Box 47, Folder 21</th>
<th>Art-Related, 1940s</th>
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<td>Box 47, Folder 22</td>
<td>Art-Related, circa 1950s</td>
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<td>Box 47, Folder 23-24</td>
<td>Art-Related, 1950s</td>
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<td>Oversized material housed in OV 71</td>
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<tr>
<td>Box 47, Folder 25-27</td>
<td>Art-Related, circa 1950s-circa 1960s</td>
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<td>Box 48, Folder 1-4</td>
<td>Art-Related, circa 1960s</td>
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<td>Box 48, Folder 5-11</td>
<td>Art-Related, 1960s</td>
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<td>Art-Related, 1960-1966</td>
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<td>Box 48, Folder 13</td>
<td>Art-Related, 1966-1969</td>
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<tr>
<td>Box 48, Folder 14</td>
<td>Art-Related, circa 1970s</td>
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<tr>
<td>Box 48, Folder 15-18</td>
<td>Art-Related, 1970s</td>
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<td>Box 48, Folder 19-20</td>
<td>Art-Related, circa 1980s</td>
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<td>Box 48, Folder 22-23</td>
<td>Art-Related, 1983</td>
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<td>Box 48, Folder 24</td>
<td>Art-Related, 1984</td>
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<td>Box 48, Folder 25</td>
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<td>Box 48, Folder 26</td>
<td>Art-Related, 1986</td>
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<td>Box 48, Folder 27-28</td>
<td>Art-Related, 1987</td>
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<tr>
<td>Box 48, Folder 29-30</td>
<td>Art-Related, 1988</td>
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<td>Box 49, Folder 1-2</td>
<td>Art-Related, 1989</td>
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<tr>
<td>Box 49, Folder 3</td>
<td>Art-Related, circa 1990s</td>
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| Box 49, Folder 4  | Art-Related, 1990  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 5-6| Art-Related, 1991 |
| Box 49, Folder 7-9| Art-Related, 1992  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 10 | Art-Related, 1993 |
| Box 49, Folder 11 | Art-Related, circa 1994-2000s |
| Box 49, Folder 12 | Art-Related Packet of Photocopied Articles, 1950s-1960s |
| Box 49, Folder 13 | Political and Miscellaneous, circa 1960s-circa 1970s  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 14-15 | Political and Miscellaneous, circa 1980s |
| Box 49, Folder 16 | Political and Miscellaneous, 1981-1983  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 17 | Political and Miscellaneous, 1984  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 18 | Political and Miscellaneous, 1985-1986 |
| Box 49, Folder 19-20 | Political and Miscellaneous, 1987 |
| Box 49, Folder 21-22 | Political and Miscellaneous, 1988 |
| Box 49, Folder 23 | Political and Miscellaneous, 1989 |
| Box 49, Folder 24 | Political and Miscellaneous, circa 1990-1993  
Oversized material housed in Box 52, Folder 7 |
| Box 49, Folder 25 | Posters, circa 1950s-circa 1990s  
Oversized material housed in Box 53, Folder 1 and OV 73 |
| Box 49, Folder 26 | Posters, 1950s |
Oversized material housed in OV 74

Box 49, Folder 27  Posters, 1960s
Oversized material housed in OV 75

Box 49, Folder 28  Posters, 1960s-1970s
Oversized material housed in OV 76

Box 49, Folder 29  Posters, 1970s
Oversized material housed in OV 77


Oversized material housed in Box 53, Folder 2


Oversized material housed in Box 53, Folder 3

Box 49, Folder 36  Publications, Miscellaneous, 1960s-1970s
Oversized material housed in Box 53, Folder 4

Box 52, Folder 5  Oversized Announcements, Catalogs and Invitations housed with Box 45, Folder 43

Box 52, Folder 5  Oversized Announcements, Catalogs and Invitations housed with Box 46, Folder 12

Box 52, Folder 5  Oversized Announcements, Catalogs and Invitations housed with Box 47, Folders 15-17

Box 52, Folder 6  Oversized Art-Related housed with Box 47, Folders 21-22

Box 52, Folder 6  Oversized Art-Related housed with Box 48, Folders 5-11, 19-20, 22-23

Box 52, Folder 7  Oversized Art-Related housed with Box 49, Folders 4, 7-9

Box 52, Folder 7  Oversized Political and Miscellaneous housed with Box 49, Folders 13, 16-17, 24

Oversized Posters housed with Box 49, Folder 25
Box 53, Folder 2  Oversized Publications, *Art Workers Newsletter* housed with Box 49, Folder 31
Box 53, Folder 3  Oversized Publications, *West Coast Artweek* housed with Box 49, Folder 35
Box 53, Folder 4  Oversized Publications, Miscellaneous housed with Box 49, Folder 36
Box OV 69  Oversized Announcements, Catalogs and Invitations housed with Box 46, Folders 15-19, and 25
Box OV 69  Oversized Announcements, Catalogs and Invitations housed with Box 47, Folders 1-4 and 9-10
Box OV 70  Oversized Announcements, Catalogs and Invitations housed with Box 46, Folders 6-7, 9, 14, 20, 22-24, and 26
Box OV 70  Oversized Announcements, Catalogs and Invitations housed with Box 47, Folders 5-6
Box OV 71  Oversized Announcements, Catalogs and Invitations housed with Box 47, Folders 11-14, 20 and 23-24
Box OV 71  Oversized Announcements, Catalogs and Invitations housed with Box 48, Folders 1-4, 21
Box OV 72  Oversized Announcements, Catalogs and Invitations housed with Box 46, Folders 13, 21 and 27
Box OV 73  Oversized Posters housed with Box 49, Folder 25
Box OV 74  Oversized Posters housed with Box 49, Folder 26
Box OV 75  Oversized Posters housed with Box 49, Folder 27
Box OV 76  Oversized Posters housed with Box 49, Folder 28
Box OV 77  Oversized Posters housed with Box 49, Folder 29

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Series 7: Artwork and Ephemera, circa 1960s-circa 1990s

4 Folders (Boxes 50, 53)

Artwork includes two pictures by children and fourteen additional small pieces of artwork in various media by unidentified artists. Ephemera includes a sealed packet of seeds from an exhibition at the Moderna Galerija Ljubljana, a button and a "wooden nickel" from "Artists" Iowa City.

Box 50, Folder 1 Artwork by Unidentified Artists, circa 1960s-circa 1990s
Oversized material housed in Box 53, Folder 5

Box 50, Folder 2 Artwork by Unidentified Artists, 1970-1982

Box 50, Folder 3 Ephemera, circa 1980s-1992

Box 53, Folder 5 Oversized Artwork by Unidentified Artists housed with Box 50, Folder 1

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Series 8: Photographs, 1950s-circa 1990s

1 Linear foot (Boxes 50, 53, OV 71)

Series consists primarily of photographic prints, with some negatives and slides. Photographs of exhibition installations of various artists and galleries include Tal Streeter at Ame Gallery in 1965, Walter De Maria at Paula Johnson Gallery in 1965, and Andy Warhol exhibitions at Leo Castelli, Stable Gallery and Ferus Gallery.

One folder of photographs of artists includes photos of Marcel Duchamp, Lyman Kipp (by Hans Namuth), J. J. Lebel, Sheldon Machlin and Robert Murray. Also found is a photograph of a street scene with a man identified as Red Grooms standing on a rooftop. This photo was possibly enclosed with correspondence to Lippard but the correspondent is not identified on the photograph.

A folder of movie stills includes photographic prints of Hollywood actors and actresses from films such as Jane Eyre, National Velvet, and Wuthering Heights. Actors featured include Fred Astaire and Ginger Rogers, Joan Fontaine, Sophia Loren, Laurence Olivier, Elizabeth Taylor and Spencer Tracy with Katherine Hepburn among others. The photographs were pasted on what appear to be scrapbook pages.

Additional photographic material can be found throughout the collection, particularly in Series 2.

Photographs of exhibitions are followed by photos of people, and photos of works of art arranged alphabetically by artist. Although few are dated, the photographs found here were generally produced between the 1950s and 1970s. Folder labels for photographs of works of art reflect the dates of execution.

Box 50  Exhibition Artwork

Box 50, Folder 4  "Dada, Surrealism and their Heritage" (1968), circa 1950s-circa 1960s

Box 50, Folder 5  "Great Ideas of Western Man" (1971), circa 1950s-circa 1960s

Box 50, Folder 6  "The Passionate Years: Expressionism in Germany" (date unknown), circa 1950s-circa 1970s

Box 50, Folder 7  "Woman" (date unknown), circa 1950s-circa 1970s

Box 50, Folder 8  Miscellaneous (1980), 1980-1981

Box 50  Exhibition Installations

Box 50, Folder 9  Installations (1959-1989), 1960s-1989
Oversized material housed in OV 71

Box 50, Folder 10  Installations, Various (undated), circa 1950s-circa 1990s

Box 50, Folder 11  Installations, Unidentified, circa 1950s-circa 1990s

Box 50, Folder 12  Miscellaneous Subjects, circa 1950s-1970s
Box 50, Folder 13  People, Artists, circa 1960s

Box 50, Folder 14  People, Movie Prints, circa 1930s-circa 1960s

Box 50, Folder 15-16  People, Unidentified, circa 1960s-circa 1990s

Box 50  Works of Art
Arranged alphabetically by surname of artist and then chronologically within each artist.

Box 50, Folder 17  By Artists, A, circa 1950s-circa 1970s

Box 50, Folder 18-19  By Artists, B, circa 1950s-circa 1970s

Box 50, Folder 20  By Artists, C, circa 1950s-circa 1970s

Box 50, Folder 21-22  By Artists, D, circa 1950s-circa 1970s
Oversized material housed in Box 53, Folder 5

Box 50, Folder 23  By Artists, E-F, circa 1950s-circa 1970s

Box 50, Folder 24  By Artists, G, circa 1950s-circa 1970s

Box 50, Folder 25  By Artists, H, circa 1950s-circa 1970s

Box 50, Folder 26  By Artists, I, circa 1950s-circa 1970s

Box 50, Folder 27  By Artists, J, circa 1950s-circa 1970s

Box 50, Folder 28  By Artists, K, circa 1950s-circa 1970s

Box 50, Folder 29  By Artists, L, circa 1950s-circa 1970s

Box 50, Folder 30  By Artists, M, circa 1950s-circa 1970s

Box 50, Folder 31  By Artists, N, circa 1950s-circa 1970s

Box 50, Folder 32  By Artists, O, circa 1950s-circa 1970s

Box 50, Folder 33  By Artists, P, circa 1950s-circa 1970s

Box 50, Folder 34  By Artists, R, circa 1950s-circa 1970s
Box 50, Folder 35-36  By Artists, S, circa 1950s-circa 1970s
Box 50, Folder 37  By Artists, T, circa 1950s-circa 1970s
Box 50, Folder 38  By Artists, V, circa 1950s-circa 1970s
Box 50, Folder 39  By Artists, W, circa 1950s-circa 1970s
Box 50, Folder 40  By Artists, Z, circa 1950s-circa 1970s
Box 50, Folder 41  By Artists, Pre 20th Century, circa 1950s-circa 1970s
Box 50, Folder 42-43  By Artists, Early 20th Century, circa 1950s-circa 1970s
Box 50, Folder 44-45  By Artists, Unidentified, circa 1950s-circa 1970s
Box 50, Folder 46  By Artists, Unidentified or Illegible, circa 1950s-circa 1990s
Box 50, Folder 47  By Artists, Unidentified-Negatives, circa 1960s
Box 50, Folder 48  By Artists, Unidentified-Transparencies, circa 1960s-circa 1970s
Box 53, Folder 5  Oversized By Artists, D housed with Box 50, Folders 21-22
Box OV 71  Oversized Exhibition Installations housed with Box 50, Folder 9