
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.
materials containing social security numbers, the numbers were redacted in photocopies filed in the collection; the originals are filed separately.

Preferred Citation

Restrictions
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.

Conditions Governing Use
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 Comunicacion 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.

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**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 critics
- 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
## 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.

<table>
<thead>
<tr>
<th>Box 1, Folder 1</th>
<th>Resumes, circa 1960s-circa 1980s</th>
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<tbody>
<tr>
<td>Box 1, Folder 2</td>
<td>Address Book, 1967-1981</td>
</tr>
</tbody>
</table>

*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 Bradierman, 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
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  Baracks, 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  Barthelme, Rick, 1950s-1970s

Box 3, Folder 17  Barthelme, 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
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<td>Beckley, Bill, 1970s</td>
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<td>Beebe, Mary L. (Portland Center for Visual Arts), circa 1970s-circa 1980s</td>
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<td>Box 3, Folder 24</td>
<td>Beens, Olivia, 1983-1990</td>
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<td>Box 3, Folder 25</td>
<td>Benglis, Lynda, 1970s-circa 1990</td>
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<td>Box 3, Folder 26</td>
<td>Berge, Carol, circa 1975-1979</td>
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<td>Berkeley Art Project, 1989-1990</td>
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<td>Box 3, Folder 29</td>
<td>Berkley, Sheila, circa 1976-1987</td>
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<td>Box 3, Folder 30</td>
<td>Bernheim, Stephanie, circa 1977-circa 1982</td>
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<td>Box 3, Folder 31</td>
<td>Bernstein, Judith, 1977-1985</td>
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<td>Box 3, Folder 32</td>
<td>Berry, Gene, circa 1969</td>
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<td>Box 3, Folder 33</td>
<td>Beuys, Joseph, circa 1972-1979</td>
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<td>Box 3, Folder 34</td>
<td>Bien, Ania, circa 1979-circa 1981</td>
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<td>Box 3, Folder 35</td>
<td>Bienal del Grabado Latinoamericano, 1971-1972</td>
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<td>Box 3, Folder 36</td>
<td>Binns, Vivienne, circa 1975-1978</td>
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<td>Box 3, Folder 37</td>
<td>Binns, Vivienne, 1979-1981</td>
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<td>Box 3, Folder 38</td>
<td>Binns, Vivienne, 1982-1991</td>
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<td>Box 3, Folder 39</td>
<td>Blevino, J. R., circa 1973</td>
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<td>Blocher, Heidi, 1977-1978</td>
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<td>Bloom, Miriam, 1970s</td>
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<td>Box 3, Folder 42</td>
<td>Bloom, Suzanne, circa 1970s-1991</td>
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<td>Box 3, Folder 43</td>
<td>Blumenthal, Lyn , 1970s</td>
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<td>BobsBand , 1970s</td>
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| Box 15, Folder 36, Item 2 | Second Sunday Series, "Out of Sight, Out of Mind" Program Featuring Asian and Hispanic Artists, 1984 March 11 
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| Box 15, Folder 37 | Second Sunday Series, "From Soweto to Loisaida" Program, 1984 April  
2 Sound cassettes  
Featuring artists Sue Coe and Anton van Dalen |
| Box 15, Folder 38, Item 1 | Artists Call Against US Intervention in Central America Campaign, Discussion with Miguel Angel Parada, 1983 October 6  
1 Sound cassette |
| Box 15, Folder 38, Item 2 | Artists Call Against US Intervention in Central America Campaign, Poetry Reading at St. Mark's Poetry Project, 1984 January 18  
1 Sound cassette |
| Box 15, Folder 38, Item 3 | Artists Call Against US Intervention in Central America, Discussion with Arturo Arias, 1984 May 4  
1 Sound cassette |
| Box 15, Folder 39, Item 1 | Artists Call Against US Intervention in Central America, Poetry Readings by Claribel Alegria and Roberto Sosa, circa 1984  
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| Box 15, Folder 39, Item 2 | Artists Call Against US Intervention in Central America, Discussion with Unidentified Salvadoran Artists, circa 1984  
1 Sound cassette (Label reads "Diaz" and "Monterrosa") |
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Artists Call Against US Intervention in Central America, Discussion with Unidentified Nicaraguan Artists, circa 1984  
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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.

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Box 21, Folder 1-3  All America's Dialogue, 1980s
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Box 21, Folder 7  Alternative Movements/Spaces, circa 1970s-1980s
Oversized material housed in OV 62
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Box 21, Folder 26  Carnegie Mellon University, MFA Program, circa 1992-1993

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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.
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Box 35, Folder 19-22  Photographs and Captions, 1970s
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Box 36, Folder 14;  Box 36, Folder 14  "Sniper's Nest," Manuscripts, 1990s

Box 36, Folder 15  "Studio International," Manuscripts and Galleys, 1970s

Box 36, Folder 16  "Studio International," Correspondence, 1973-1974

Box 36, Folder 17  "Studio International," Notes, 1970s

Box 36  Conferences and Symposia

Box 36, Folder 18  Art and Technology Symposium, Rutgers University (1968 May 7), 1968
2 Sound tape reels
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.

Folder ER01  Art and Technology Symposium, Rutgers University (1968 May 7), Digital Audio Recording, 2019
0.454 Gigabytes (Four computer files)
Duplicate of audio recording in Box 36, Folder 18.

Box 36, Folder 19  Art and Technology Symposium, Rutgers University (1968 May 7)
1 electronic discs (cd) (Research copy)

Box 36, Folder 20  Art Forum on New Nihilism with Don Flavin, Don Judd and Frank Stella, Moderated by Bruce Glaser, circa 1964
Image(s)

Box 36, Folder 21  "Art Without Space" Symposium, circa 1960s

Box 36, Folder 22-23  Critica 1: L'Arte da Chi a Chi, 1980s

Box 36, Folder 24  Frank Stella and Donald Judd, Discussion Moderated by Bruce Glaser, circa 1960s
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Box 36, Folder 25  Ian Wilson and Robert Barry on Oral Communication, 1970

Box 36, Folder 26-27  Mapping the Terrain, 1990s

Box 36, Folder 28-29  National Gallery of Canada, 1969

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

Box 36, Folder 34  Donald Judd, 1965 December
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
2 Sound tape reels (Includes transcript and corrected transcript)
Judd is interviewed in three sessions; at the Whitney Museum, at his studio, and at his home.

Box 36, Folder 41  Lucy Lippard Interviewed by Lyn Blumenthal and Kate Horsfield for "On Art and Artists Video Data Bank (1979), 1979

Box 36, Folder 42  Lucy Lippard Interviewed by C.A.J. about The Lure of the Local, 1990s

Box 36, Folder 43  Lucy Lippard Interviewed by Scott Marsden (1989), 1989
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Box 39  Notes
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Box 39, Folder 59  "Fantastic Landscape", circa 1960s
Box 39, Folder 60  Ideas, circa 1960s-circa 1980s
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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.

Records are arranged alphabetically by author


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Box 40, Folder 17  Bartlett, Jennifer, circa 1974

Box 40, Folder 18  Benavidez, Max, "Chicano Montage: Art and Cultural Crisis", 1994

Box 40, Folder 19  Broner, E. M., "Choices", 1979

Box 40, Folder 21  Flanagan, Fionnula, "Culture Shock", 1990s


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Box 40, Folder 24  Hickman, Mary J., "Differences, Boundaries, Community: The Irish in Britain", 1990s


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Box 40, Folder 29  Medina, Cuauhtémoc, "La Ironia, La Barbane", 1990s

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Box 40, Folder 33-35  Mosquera, Gerardo, "El Deseño se Definio en Octobre", circa 1980s

Box 40, Folder 36  O'Connor, Garrett, "Recognizing and Healing Malignant Shame: A Statement About the Urgent need for Psychological and Spiritual Recovery from the Effects of Colonialism in Ireland", 1990s

Box 40, Folder 37-38  Somlo, Patty, "Painting Without Brushes: Art and Culture in the New Nicaragua", 1980s

Box 41, Folder 1-2  Spivey, Bob, "Dancing till Dawn: Toward a Social Ecoloy of Art" (M. A. Thesis, Goddard College), circa 1989-1990

Box 41, Folder 3  Villoro, Juan, "Mexicamerica Outlaws Border Literature and the Border", 1990s
Box 41, Folder 4  Unidentified, Article About Mark Bender, circa 1960s-circa 1980s
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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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Image(s)

Box 41, Folder 12
Student Writings, 1970s
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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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Box 41, Folder 19
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Box 41, Folder 22  Course Readings, 25-26 and Miscellaneous, 1986

Box 41, Folder 23-24  General Notes, circa 1986

Box 41, Folder 25  Notes on "Body, Performance, Concept", 1980s

Box 41, Folder 26  Notes on "Fifties", 1980s, 1966

Box 41, Folder 27  Notes on "Folk Art/Fantasy", 1980s
Oversized material housed in Box 52 Folder 2

Box 41, Folder 28  Notes on "Formalization", 1980s

Box 41, Folder 29  Notes on "Kitsch and Willow", 1980s

Box 41, Folder 30  Notes on "Labor", 1984-1986

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Box 41, Folder 44  Notes, 1988-1990
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Box 52, Folder 2  Oversized University of Colorado, Boulder, "Escape Attempts" Course housed with Box 41, Folders 27 and 35
Series 5: Exhibitions, 1960s-1990s

4.2 Linear feet (Boxes 42-45, 52, OVs 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.

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Includes correspondence with Kay Sage and correspondence in response to a request for information about Sage for a proposed book by Stephen Miller

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Box 52, Folder 3  Oversized "c.7500," housed with Box 43, Folder 19
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Box OV 67  Oversized "557,087" and "955,00" housed with Box 43, Folder 40
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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 39 About Lippard, 1976-1999

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.
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Oversized material housed in Box 52 Folder 5

Box 45, Folder 44  Announcements, Catalogs and Invitations, circa 1960s

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Box 46, Folder 4  Announcements, Catalogs and Invitations, 1965-1967

Box 46, Folder 5  Announcements, Catalogs and Invitations, 1968-1969

Box 46, Folder 6-7  Announcements, Catalogs and Invitations, circa 1970s
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Box 46, Folder 8  Announcements, Catalogs and Invitations, 1970-1972

Box 46, Folder 9  Announcements, Catalogs and Invitations, 1973-1974
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Box 46, Folder 10  Announcements, Catalogs and Invitations, 1975

Box 46, Folder 11  Announcements, Catalogs and Invitations, 1976

Box 46, Folder 12  Announcements, Catalogs and Invitations, 1977
Oversized material housed in Box 52 Folder 5

Box 46, Folder 13  Announcements, Catalogs and Invitations, 1978 January-June
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Box 46, Folder 14  Announcements, Catalogs and Invitations, 1978 July-December
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Box 46, Folder 15  Announcements, Catalogs and Invitations, 1979 January-April
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| Box 47, Folder 11-14 | Announcements, Catalogs and Invitations, 1991  
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<td>Oversized material housed in Box 52, Folder 6</td>
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<tr>
<td>Box 48, Folder 24</td>
<td>Art-Related, 1984</td>
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<tr>
<td>Box 48, Folder 25</td>
<td>Art-Related, 1985-1986</td>
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<td>Box 48, Folder 26</td>
<td>Art-Related, 1986</td>
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<tr>
<td>Box 48, Folder 27-28</td>
<td>Art-Related, 1987</td>
</tr>
<tr>
<td>Box 48, Folder 29-30</td>
<td>Art-Related, 1988</td>
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<tr>
<td>Box 49, Folder 1-2</td>
<td>Art-Related, 1989</td>
</tr>
<tr>
<td>Box 49, Folder 3</td>
<td>Art-Related, circa 1990s</td>
</tr>
</tbody>
</table>
| 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  

Box 50  
Exhibition Installations

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