
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
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 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*. 

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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.

**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)

**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-
- 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.

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

Box 1, Folder 2    Address Book, 1967-1981

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
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<thead>
<tr>
<th>Box 2, Folder 25</th>
<th>Arts Magazine, circa 1970-circa 1976</th>
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<tr>
<td>Box 2, Folder 26</td>
<td>ArtsCanada, 1968-1969</td>
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<td>Box 2, Folder 27</td>
<td>Artschwager, Richard, circa 1967-circa 1969</td>
</tr>
<tr>
<td>Box 2, Folder 28</td>
<td>Asbury, Jane, circa 1975-circa 1977</td>
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<td>Box 2, Folder 29</td>
<td>Aschenbrenner, Michael, circa 1981-circa 1991</td>
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<tr>
<td>Box 2, Folder 30</td>
<td>Ascher, Mary, 1971</td>
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<td>Box 2, Folder 31</td>
<td>Asher, Michael, circa 1969-circa 1971</td>
</tr>
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<td>Box 2, Folder 32</td>
<td>Askevold, David, circa 1967-circa 1974</td>
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<tr>
<td></td>
<td>Includes photo of Askevold</td>
</tr>
<tr>
<td>Box 2, Folder 33</td>
<td>Atkinson, Conrad, 1990s</td>
</tr>
<tr>
<td>Box 2, Folder 34</td>
<td>Ault, Julie, 1984-1999</td>
</tr>
<tr>
<td>Box 2, Folder 35</td>
<td>Aycock, Alice, circa 1971-circa 1978</td>
</tr>
<tr>
<td>Box 2, Folder 36</td>
<td>Aylon, Helane, circa 1978-circa 1980</td>
</tr>
<tr>
<td>Box 2, Folder 37</td>
<td>A, General: A.-Adz , 1970s-1990s</td>
</tr>
<tr>
<td>Box 2, Folder 38</td>
<td>A, General: Af-Ak , 1970s-1980s</td>
</tr>
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<td>Box 2, Folder 39</td>
<td>A, General: Al-Am , 1960s-1990s</td>
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<td>Box 2, Folder 40</td>
<td>A, General: An , 1970s-1990s</td>
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<td>Box 2, Folder 42</td>
<td>A, General: Art , 1960s-1990s</td>
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<td>Box 2, Folder 43</td>
<td>A, General: Arte-Arv , 1970s-1990s</td>
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<td>Box 2, Folder 44</td>
<td>A, General: As , 1970s-2002</td>
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<tr>
<td>Box 2, Folder 45</td>
<td>A, General: At-Az, 1950s-1980s</td>
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</table>
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
Images
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
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

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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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Series 3: Writings, 1930s-1990s

13.24 Linear feet (Boxes 28-41, 51-52, OVs 64-66)
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 21-22 Manuscript, circa 1960s-1970s

Box 28, Folder 23 Manuscript, Epilogue, 1971

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Box 29, Folder 5 Original Drawings by Reinhardt, circa 1960s

Box 29, Folder 6 Photographic Material, 1960-circa 1967
Includes photo of Ad Reinhardt and Lucy Lippard in 1960 with notation on verso "1st time we were introduced!"

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Box 29, Folder 7 Announcements and Exhibition Catalogs, circa 1940s-circa 1980s

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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.
Folder ER01  Art and Technology Symposium, Rutgers University (1968 May 7), Digital Audio Recording, 2019
0.454 Gigabytes (Four computer files)
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Box 36, Folder 28-29  
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Box 36, Folder 31  
"Time," "Issues in Art" Panel Discussion Series , 1969

Box 36, Folder 32  
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.")

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Donald Judd, 1965 December
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Judd is interviewed by Lippard and Bruce Glaser.

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Bob Mangold, 1965 December
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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.

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

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

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Lucy Lippard Interviewed by Scott Marsden (1989), 1989
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3.2: Writings by Others, 1960s-1990s

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

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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

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

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

Box 40, Folder 30  Melkonian, Neery E., 1988-1990

Box 40, Folder 31  Menard, Andrew, "Pluralism/Postmodernism", 1982
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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 11 Photographs, 1969-1971

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

Box 41, Folder 16 Correspondence, 1984-1986

Box 41, Folder 17 Course Readings 1-3, 1986

Box 41, Folder 18 Course Readings, 4-6, 8, 10-11, 1986

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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.

Records are arranged alphabetically by name of exhibition.

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Box 43, Folder 18  
Guest List of Signatures, circa 1973-circa 1974

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Image(s)

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Box 43, Folder 35  Editing Notes and Check Lists, circa 1985-1986

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Box 43  "557,087" and "955,000" (1969, 1970)

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| Box 44, Folder 6  | "Information", circa 1970 |

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Box 44, Folder 24-25  Photocopies of Artwork, circa 1993
Box 44  "Max Ernst: Sculpture and Recent Painting" (1966)
Box 44, Folder 26  Correspondence, 1961-1975
               includes illustrated letter from Max Ernst to Lucy Lippard
Box 44, Folder 27-28  Notes, 1960s
Box 44, Folder 29  Page Proofs, 1960s
Box 44, Folder 30-31  Photographs, 1960s
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Box 44, Folder 32  Research Material, circa 1930s-1960s
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Box 44, Folder 34  "New York 13" (1969), circa 1968-circa 1969

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Box 45, Folder 6-7  Photographs and Captions, 1990s

Box 45  "Patrick Ireland: Drawings, 1965-1985" (1986), 1980s

Box 45, Folder 8  Correspondence and Notes, circa 1979-1987

Box 45, Folder 9  Research/Printed Material, 1968-1984
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Box 45, Folder 10  Correspondence, 1960s, circa 1967-circa 1968
    Image(s)

Box 45, Folder 11  Manuscripts, 1960s
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Box 45, Folder 12  Publicity, 1967-1968
    Image(s)

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

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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

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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
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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.
Box 45, Folder 43  Announcements, Catalogs and Invitations, 1940s-1950s  Oversized material housed in Box 52 Folder 5
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Box 46, Folder 2  Announcements, Catalogs and Invitations, 1963
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Box 46, Folder 5  Announcements, Catalogs and Invitations, 1968-1969
Box 46, Folder 6-7  Announcements, Catalogs and Invitations, circa 1970s  Oversized material housed in OV 70
Box 46, Folder 8  Announcements, Catalogs and Invitations, 1970-1972
Box 46, Folder 9  Announcements, Catalogs and Invitations, 1973-1974  Oversized material housed in OV 70
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  Oversized material housed in OV 72
Box 46, Folder 14  Announcements, Catalogs and Invitations, 1978 July-December  Oversized material housed in OV 70
Box 46, Folder 15  Announcements, Catalogs and Invitations, 1979 January-April  Oversized material housed in OV 69
Box 46, Folder 16  Announcements, Catalogs and Invitations, 1979 May-December  Oversized material housed in OV 69
Box 46, Folder 17-19  Announcements, Catalogs and Invitations, circa 1980s  Oversized material housed in OV 69
| 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  
<p>|                 | Oversized material housed in OV 71 |</p>
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<td>Oversized material housed in Box 52, Folder 6</td>
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<td>Box 48, Folder 22-23</td>
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Box 49, Folder 10  Art-Related, 1993
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Box 49, Folder 25  Posters, circa 1950s-circa 1990s
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Box 49, Folder 26  Posters, 1950s
Box 49, Folder 27  Posters, 1960s
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Box 49, Folder 29  Posters, 1970s
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Box 49, Folder 36  Publications, Miscellaneous, 1960s-1970s
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Box 52, Folder 5  Oversized Announcements, Catalogs and Invitations housed with Box 45, Folder 43
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<td>Oversized Announcements, Catalogs and Invitations housed with Box 47, Folders 5-6</td>
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<td>Box OV 77</td>
<td>Oversized Posters housed with Box 49, Folder 29</td>
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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.

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<td>&quot;Great Ideas of Western Man&quot; (1971), circa 1950s-circa 1960s</td>
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<td>Box 50, Folder 6</td>
<td>&quot;The Passionate Years: Expressionism in Germany&quot; (date unknown), circa 1950s-circa 1970s</td>
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<td>Box 50, Folder 7</td>
<td>&quot;Woman&quot; (date unknown), circa 1950s-circa 1970s</td>
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<td>Box 50, Folder 8</td>
<td>Miscellaneous (1980), 1980-1981</td>
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<th>Exhibition Installations</th>
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<td>Box 50, Folder 9</td>
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<td>Oversized material housed in OV 71</td>
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<td>Box 50, Folder 11</td>
<td>Installations, Unidentified, circa 1950s-circa 1990s</td>
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<td>Miscellaneous Subjects, circa 1950s-1970s</td>
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Box 50 Works of Art
Arranged alphabetically by surname of artist and then chronologically within each artist.

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

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

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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

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