



Smithsonian
Archives of American Art

A Finding Aid to the Esta Nesbitt Papers, circa
1942-1981, in the Archives of American Art

Christina Meninger

Funding for the processing of this collection was provided by the Council
on Library and Information Resources' Hidden Collections grant program.

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Collection Overview

Repository:	Archives of American Art
Title:	Esta Nesbitt papers
Identifier:	AAA.nesbesta
Date:	circa 1942-1981 (bulk 1964-1975)
Extent:	10.05 Linear feet
Creator:	Nesbitt, Esta
Language:	English
Summary:	The papers of illustrator, xerography artist, filmmaker, and educator Esta Nesbitt measure 10.05 linear feet and date from circa 1942-1981. Found within the papers are biographical material, correspondence, writings, xerography research files, project and exhibition files, and printed material. Much of the collection relates to Nesbitt's xerography art work. Additionally, the collection includes motion picture film and sound recordings related to her film and performance work.

Administrative Information

Acquisition Information

The Esta Nesbitt papers were donated by Saul Nesbitt, her husband, to the Archives of American Art in 1981.

Related Materials

The Esta Nesbitt papers at Center for Creative Photography at University of Arizona contain 3 linear feet related to her xerography artwork and exhibitions, dated 1966-1983.

Papers related to Nesbitt's fashion illustrations are found at the Kellen Design Archives at The New School in New York City. T

he Esta Nesbitt papers at the University of Minnesota Libraries Children's Literature Research Collections are related to Nesbitt's children's book illustrations, dated 1964-1969.

Processing Information

The collection was fully processed and a finding aid was prepared by graduate intern Christina Meninger in 2013 with funding provided by the Council on Library and Information Resources' Hidden Collections grant program. Motion picture film reels were inspected and re-housed in 2016 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Esta Nesbitt papers, circa 1942-circa 1981, bulk 1964-1975. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment. Use of archival audiovisual recordings with no duplicate access copy requires advance notice.

Conditions Governing Use

The Esta Nesbitt 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

Esta Nesbitt (1918-1975) was an illustrator, xerography artist, filmmaker, and educator who lived and worked in New York City. She was a fashion illustrator for about two decades before becoming a children's book illustrator, performance artist, xerography artist, and filmmaker.

Nesbitt taught at Parsons School of Design from 1964 to 1974. Around 1970, Nesbitt created the piece *Walk Up --Tape On* with her Parsons students. The piece involved documenting social interaction by taping themselves to each other and then others as they walked through New York City, creating what Nesbitt called a "living organism," before presenting themselves to the Whitney Museum of American Art. The event was documented with film, photography, and audio recordings.

In 1970, Nesbitt contacted Xerox Corporation about creating experimental art investigations of the *Walk Up --Tape On* documentation using Xerox machines in their New York City office. During Nesbitt's time at Xerox, she experimented with many different copying machines, materials, and techniques to create what came to be known as xerographic artworks. She invented three xerography techniques: transcapsa, photo-transcapsa, and chromacapsa. A transcapsa work is created by moving a piece of material over the copier's window during the printing cycle. A photo-transcapsa work is created by moving a photographic image over the copier's window during the printing cycle. Chromacapsa is a process of adding color to xerographic works using Xerox copiers. Nesbitt referred to her work at Xerox as "Xerox Xplore," which culminated with the exhibition "Xerography - Extensions in Art" (1971-1972) and the commission of the print *All the Lines are Nines*.

To demonstrate "the media bombardment surrounding 'everyman' today," Nesbitt created a film and sound performance piece titled "Everyman as Anyman, or Putting On, On, On, On, On" in 1969. The performance consisted of five Super 8 film projectors and a multi-layered soundtrack. Nesbitt further experimented with filmmaking and xerography with the films "Folding/Struck" and "Light Times 499," which was created with Anibal Ambert. Her interest in xerography is further illustrated in the exhibition "Electrostatic Structures: 'New Morphs'" (1972-1973). The exhibition "1000 Empty 49.3 Grams: A participatory environment" was a culmination of her interest in participatory art.

Nesbitt died November 30, 1975 in New York City. Three posthumous exhibitions include "Esta Nesbitt: Xerography Prints" (1976) at The Art Center of Waco, "Memorial Exhibition of Drawing and Illustrations by Esta Nesbitt" (1977) at Parsons School of Design, and "Electroworks" (1979-1981) at the George Eastman House.

Scope and Contents

The papers of illustrator, xerography artist, filmmaker, and educator Esta Nesbitt measure 10.05 linear feet and date from circa 1942-1981. Found within the papers are biographical material, correspondence, writings, xerography research files, project and exhibition files, and printed material. Much of the collection relates to Nesbitt's xerography art work. Additionally, the collection includes motion picture film and sound recordings related to her film and performance work.

Nesbitt's primary collaborators, correspondents, and subjects of investigation are not concentrated in any one series but rather recur throughout the collection. Nesbitt worked closely with Anibal Ambert, Merle English at Xerox Corporation, and the Whitney Museum of American Art. She read and wrote about the accrual of information, Albert Einstein, Asian religion and philosophy, communication, computer technology, documentation practices, energy, psychology, Samuel Beckett, and states of consciousness. Chinese characters and an image of Allen Ginsberg appear repeatedly in Nesbitt's works. Subjects of study and experimentation include 3M and Kodak technologies, color, film, morphology, participatory and performance art, shadows, sound, street works, xerography, and Xerox machines.

Biographical material revolves mostly around Nesbitt's work as a professor at Parsons School of Design. Records include Nesbitt's resumé, an exhibition history, motion picture film of the inside of her studio, and teaching files.

Correspondence contains personal letters from family members, and professional correspondence with fellow artists and employees of Xerox Corporation. Much of the series is correspondence between Nesbitt and fellow artists Alan Leder, David Lyle, and R.E. Wood, and is philosophical in nature. Correspondence with Xerox Corporation documents her relationship with the corporation between 1970 and 1972, when they underwrote her experiments in xerography.

Writings include illustrated journals, journals, notebooks, loose notes, and transcripts. The content of the writings varies widely throughout the series and includes artwork, sketches, diagrams, annotated clippings, transcripts of conversations, Nesbitt's writings about her dreams and family, details about her daily life, and notes about artists' materials, film, and sound.

Xerography Research Files document Nesbitt's experiments with xerography, which she often refers to in her papers as "Xerox Xplore." Contents include Nesbitt's definitions of xerography terms; Xerox equipment brochures; clippings; xerography studies; notebooks about Nesbitt's plans, work with color, and xerography study details; and slides and transparencies of completed xerography prints.

Project and Exhibition Files consist of a variety of documentation related to Nesbitt's books, exhibitions, films, performance and participatory art, and other projects. This series contains the bulk of the collection's motion picture films and sound recordings. The film and sound performance piece titled "Everyman as Anyman, or Putting On, On, On, On, On," the piece *Walk Up --Tape On*, the film "Light Times 499," and exhibitions of Nesbitt's xerography work and her series of work called Shadow Paintings are the most prominent subjects of the series.

Printed Material includes books, clippings, magazines, exhibition announcements, catalogs, and press releases about Nesbitt's interests, artwork, exhibitions, and galleries that exhibited her work. Some of the material is annotated.

Arrangement

The collection is arranged into 6 series:

- Biographical Materials, 1964-circa 1981 (0.3 linear feet; Box 1, 11)
- Correspondence, 1942, 1964-1976 (0.3 linear feet; Box 1, OV 14)
- Writings, 1959-circa 1973 (1.3 linear feet; Box 1-2, 12, OV 15)
- Xerography Research Files, circa 1966-1974 (2.5 linear feet; Box 2-4, 11, OV 16)
- Project and Exhibition Files, circa 1966-1981 (5.2 linear feet; Box 4-8, 11, 13, OV 17-19, 21, FC 22-23)
- Printed Material, 1942-circa 1944, circa 1963-1977 (0.9 linear feet; Box 9-10, OV 20)

Names and Subject Terms

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

Subjects:

Art teachers
Copy art
Filmmakers -- New York (State) -- New York
Illustrators -- New York (State) -- New York
Motion pictures (visual works)
Women artists
Xerography

Types of Materials:

Diaries
Photographs
Sketches
Sound recordings
Transcripts

Names:

Ambert, Anibal
Beckett, Samuel, 1906-1989
Einstein, Albert, 1879-1955
English, Merle
Ginsberg, Allen, 1926-
Leder, Alan J.
Lyle, David
Parsons School of Design -- Faculty
Whitney Museum of American Art
Wood, R. F.
Xerox Corporation

Preferred Titles:

Everyman (motion picture)

Container Listing

Series 1: Biographical Materials, 1964-circa 1981

0.3 Linear feet (Box 1, 11)

Biographical materials include Nesbitt's resume, correspondence, photographic and printed material, and motion picture film. Most of the material revolves around Parsons School of Design, where Nesbitt taught. Correspondence regarding the National Student Strike and Anti-War Exhibit, created to illustrate the students' opposition to the Vietnam War, includes correspondence between Parsons School of Design and President Richard Nixon. Nesbitt's studio is documented in this series on two reels of Super 8 film.

Box 1, Folder 1	Resume and Exhibition History, 1970-1981
Box 1, Folder 2	Film of Nesbitt's Studio, 1969 <i>2 Film reels (Super 8)</i>
Box 1, Folder 3	Photographs of Nesbitt , circa 1974
Box 1, Folder 4	The Framemaker's Award from Silvermine Guild, 1967
Box 1, Folder 5	Pratt Graphic Art Center, 1961-1964
Box 1	Teaching Files, Parsons School of Design
Box 1, Folder 6	Contact Sheets of Nesbitt Teaching , 1969
Box 1, Folder 7	Contact Sheets of Students, circa 1969 Oversized material housed in Box 11, Folder 1.
Box 1, Folder 8	Correspondence regarding the National Student Strike and Anti-War Exhibit, 1970
Box 1, Folder 9	List of Faculty Show Participants, 1972
Box 1, Folder 10	Photographic Material of a Birthday Party, 1972 May
Box 1, Folder 11	Photographic Material of an Anti-War Exhibit, 1970 Oversized material housed in Box 11, Folder 1.
Box 1, Folder 12	Printed Material Regarding the Vietnam War, 1970
Box 1, Folder 13	Original Labels on Archival Boxes, circa 1981
Box 11, Folder 1	Oversized Contact Sheets of Students, circa 1969

Oversized material from Box 1, Folder 7.

Box 11, Folder 1

Oversized Photographic Material of Anti-War Exhibit, 1970
Oversized material from Box 1, Folder 11.

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Series 2: Correspondence, 1942, 1964-1976

0.3 Linear feet (Box 1, OV 14)

Correspondence includes letters and memos between personal friends and professional colleagues and Nesbitt. Many letters and memos include attachments, such as artwork, annotated clippings, and letters. Letters written by Nesbitt are drafts.

Correspondents in the Personal and Professional folder include Nesbitt, Edmund Carpenter, Seymour Lipton, Mara Nesbitt, Perry Nesbitt, Saul Nesbitt, Carla and Thom Perry, The Art Center of Waco, National Collection of Fine Arts (Smithsonian), University of California Berkeley, and Westbroadway Gallery. Topics of discussion include life updates, Chinese philosophy, xerography, Nesbitt's projects ("Everyman as Anyman, or Putting On, On, On, On, On," "Light Times 499," *Walk up-Tape on*, "Xerox Xplore") and exhibitions ("Esta Nesbitt: Xerography Prints," "Magic Machines").

Correspondence between Nesbitt, Alan Leder, David Lyle, and R.E. Wood covers a wide range of topics, including Lyle, William Carlos Williams, T.S. Eliot, Mike Weaver, Allen Ginsberg, Paterson NJ, energy and nature, mathematics, and data. Correspondence with Lyle also includes the subjects of Xerox Corporation, xerography, exhibition "Xerography: Extensions in Art," 3M Co, and mandala. Much of the writing is philosophical in nature and includes annotated letters, articles, and clippings.

Xerox Corporation correspondence covers Nesbitt's relationship with and work at Xerox, additional funding possibilities with New School for Social Research, and a New York Times review. Nesbitt's primary contact at Xerox was Merle English.

Correspondence is primarily arranged by the name of correspondent and then chronologically within each folder. Writings, letters, and annotated clippings which were not attached to a letter are arranged chronologically within the respective folder.

Additional correspondence can be found intermixed with other documents in the Writings, Xerography Research Files, and Projects and Exhibitions series.

Box 1, Folder 14	Personal and Professional , 1942, 1964-1976 Oversized material housed in OV 14.
Box 1, Folder 15	Alan Leder, 1973-1974 Oversized material housed in OV 14.
Box 1, Folder 16	David Lyle, circa 1969-1971 Oversized material housed in OV 14.
Box 1, Folder 17	David Lyle, 1972-1973
Box 1, Folder 18	Holt, Rinehart and Winston Regarding Children's Books, 1965
Box 1, Folder 19	Michael Phillips Regarding the Most Creative Extraordinary People List, 1972
Box 1, Folder 20	R.E. Wood, 1974
Box 1, Folder 21	Xerox Corporation , 1970-1972

- Box OV 14 Oversized Personal and Professional Correspondence, 1964-1976 , 1942
Oversized material from Box 1 Folder 14.
- Box OV 14 Oversized Alan Leder Correspondence, 1973-1974
Oversized material from Box 1 Folder 15.
- Box OV 14 Oversized David Lyle Correspondence, circa 1969-1971
Oversized material from Box 1 Folder 16.

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Series 3: Writings, 1959-circa 1973

1.3 *Linear feet (Box 1-2, 12, OV 15)*

Writings are in the form of bound and unbound journals, notebooks, and loose notes. Illustrations, clippings, articles, journal entries, and poetry are interspersed throughout the series, with personal and professional content mixed together. Titles listed below were derived from Nesbitt's handwritten titles on the journal covers.

Illustrated Journals contain artwork, sketches, diagrams, annotated clippings, and written entries. Subjects are mainly painting techniques, materials, and ideas. Other subjects touched on include Chinese characters, calligraphy, shadow paintings, the future of art, energy, morphs, memory, and meaning. The transformation of art using different techniques and materials is also a common theme. Projects discussed include the 1972-1973 projects *Balls*, *Flower*, and *Big Foot*.

Many of these subjects are also subjects of Nesbitt's journals, which also include entries of a personal nature dealing with dreams, Nesbitt's family, life, death, and reality. Other subjects include Chinese characters and scrolls, and Samuel Beckett's characters Molloy and Malone. Also, notes related to phone calls, appointments, travel, project tasks, teaching, family life, and funding concerns are found in her journals.

Notebooks contain notes and clippings related to artists' materials, religion, Chinese philosophy and civilization, changes in consciousness, psychology, film techniques, transmission of sound, and documentation practices. The notebook labeled "Film and Slide Techniques and Ideas" also contains ideas, lists, diagrams, and test notes. Projects "Everyman as Anyman, or Putting On, On, On, On, On," burnt Xeroxes, and stair patterns are also mentioned.

Transcripts include notes and conversations transcribed from tapes. Topics include xerography, project "Xerox Xplore," exhibition "Xerography: Extensions in Art," and copyrights and permissions for publication. The original recordings from which the transcripts were made are not part of the collection.

Additional writings can be found in the Correspondence, Xerography Research Files, and Projects and Exhibitions series.

Box 1, Folder 22	Illustrated Journal , 1964-1966 <i>"Painting Notes 1965/66"</i> Oversized material housed in Box 12, Folder 2.
Box 1, Folder 23	Illustrated Journal , 1965-1967 <i>Transcribed from journal cover: "Notes & Refs. 1965/66/some 67"</i> Oversized material housed in Box 12, Folder 1.
Box 1, Folder 24-27	Illustrated Journal , 1972 <i>"Notes & Drawings of new work & names etc / about Morphs / Sept -72"</i> Oversized material for Folders 25 and 26 housed in OV 15.
Box 1, Folder 28	Illustrated Journal , 1973 <i>"'BALLS' & Crushed/Foldings -Feb 17.73 / ADD April 19.73 a 'new kind of chart' / 'Flower' / January 14.1973 / Feb 14.73 'BIG FOOT'"</i>
Box 1, Folder 29	Illustrated Journal , circa 1973 Oversized material housed in OV 15.

Box 1, Folder 30	Journal , 1959
Box 1, Folder 31	Journal , 1963
Box 1, Folder 32	Journal , 1965
Box 1, Folder 33	Journal , 1969
Box 1, Folder 34	Journal , 1970 <i>"June 19/1970 'Correspondence Notes'"</i>
Box 1, Folder 35	Journal , circa 1970
Box 1, Folder 36	Journal , 1971
Box 1, Folder 37-38	Journal , 1972
Box 1, Folder 39	Journal , 1973
Box 1, Folder 40	Journal , undated
Box 1	Notebooks
Box 1, Folder 41	Class Notes, "Materials of the Artist", 1961
Box 1, Folder 42	Reading Notes, 1967-1968, 1962-1963
Box 2, Folder 1	Film and Slide Techniques and Ideas, 1969 <i>"INTERMEDIA Spring 1969 / 'Parsons Movie'"</i>
Box 2, Folder 2-3	Documentation Practices, 1969-1970 <i>"Scientific Notebook I - began Sept 22/69"</i> Oversized material for Folder 3 housed in OV 15.
Box 2, Folder 4	Notes about the Transmission of Sound and Data, circa 1972
Box 2, Folder 5	Notes about Women Artists' Exhibits and Organizations, circa 1972
Box 2, Folder 6	Notes for Proposals, 1970-1971
Box 2, Folder 7	Poetry and Word-Mandala, 1962-1972
Box 2	Transcripts

Box 2, Folder 8	Notes and Conversations, 1971
Box 2, Folder 9	Conversations , 1972
Box 12, Folder 1	Oversized Illustrated Journal, 1964-1966 Oversized material from Box 1, Folder 22.
Box 12, Folder 2	Oversized Illustrated Journal, 1965-1967 Oversized material from Box 1, Folder 23.
Box OV 15	Oversized Illustrated Journal, 1972 Oversized material from Box 1, Folders 25 and 26.
Box OV 15	Oversized Illustrated Journal, circa 1973 Oversized material from Box 1, Folder 29.
Box OV 15	Oversized Notebook on Documentation Practices, 1969-1970 Oversized material from Box 2, Folder 3.

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Series 4: Xerography Research Files , circa 1966-1974

2.5 Linear feet (Box 2-4, 11, OV 16)

Xerography Research Files include brochures, clippings, notebooks, loose notes, photographic slides and transparencies, and xerography studies. "Xerox Xplore," what Nesbitt called her experiments with xerography, is the prominent subject of the series. However, the series also contains references to many other projects, people, equipment, materials, and techniques. Annotations exist throughout the series.

Brochures are for specific Xerox machine models, referred to throughout the series, and paper types. Clippings concern color, equipment, tools, and techniques related to film, photography, xerography, computer art, computerized communications, computer and video animation, copyrights, and patents.

Notebooks contain lists, ideas, plans, diagrams, sketches, artwork, handwritten tape and conversation transcripts, phone messages, inventories, printed materials, reading notes, and correspondence. Titles listed below were derived from Nesbitt's handwritten titles appearing on the covers. Notes mainly concern xerography materials, equipment, techniques, and processes, including the possibilities of working with color. Her work with color is most prevalent in the notebooks labeled: "Xerox Think-Bank Color," "Xerox Xplore 3 Chromacapsagraphics," and "Xerox Xplore Chroma-Capsagrophy." In addition to bound notebooks, there are two folders with loose notes, and some of the notebooks were unbound for preservation purposes. Xerography studies contain photocopied images as well as source images and materials for Nesbitt's xerography experiments. Notes regarding materials, equipment, techniques, processes, and dates of creation are located on the back of images and loose notes between images. Inventory charts, located in the notebook labeled "Xerox Xplore 2," document many of the prints created for the xerography experiments with a short description of specific studies, date of creation, size, equipment, and technique used.

Xerography Research Files are arranged by predominant format: printed material, notebooks and notes, and xerography studies. However, due to the nature of the material, all formats are mixed throughout the series. The Xerox brochures and notebooks are arranged alphabetically, and the folders containing loose notes and the xerography studies are arranged chronologically.

Notebooks labeled Xerox Xplore 1-3 are arranged in multiple folders to accommodate a large number of enclosures and for preservation purposes. The loose contents of Xerox Xplore 1 were previously moved to a separate folder and their original order is unknown. For Xerox Xplore 2, the original location of the enclosures is noted on inserts. Xerox Xplore 3 was disassembled and enclosures were kept in their original location.

Xerography materials also can be found in the Projects and Exhibitions series. Documents with related topics can also be found in the Correspondence, Writings, Projects and Exhibitions, and Printed Material series.

Box 2, Folder 10	Typescript of Xerography Terms, circa 1970
Box 2, Folder 11	Brochure and Article on Paper Types, circa 1970
Box 2	Xerox Brochures
Box 2, Folder 12	Automatic Document Feeder 2400 and 3600, circa 1970
Box 2, Folder 13	Computer Forms Printer, circa 1970

Box 2, Folder 14	Continuous Printer, circa 1970
Box 2, Folder 15	Convenience Copier 4000, circa 1970
Box 2, Folder 16	Copier, circa 1970
Box 2, Folder 17	Drafting Printer and Practices, circa 1970
Box 2, Folder 18	Engineering Print System, circa 1970
Box 2, Folder 19	How the Xpect Company Found Out What It Was, circa 1970
Box 2, Folder 20	Microfilm Printer, circa 1970
Box 2, Folder 21	Reduction Duplicator , circa 1970
Box 2, Folder 22	Telecopier, circa 1970
Box 2, Folder 23	Xerox Standard Equipment, circa 1970
Box 2, Folder 24	Xerox Systems Centers, circa 1970
Box 2, Folder 25	Clippings, circa 1966-1972
Box 2, Folder 26	Clippings, circa 1970 Image(s) Oversized material housed in OV 16.
Box 2, Folder 27	Magazines, 1970-1971 Oversized material housed in Box 11, Folder 2.
Box 2	Notebooks
Box 2, Folder 28-30	Notebook, 1970 May-July <i>"May 27/70 to July 5/70 SOME XEROX CORP. NOTES IN HERE"</i>
Box 2, Folder 31	Xerox "Holding-Patterns", 1970 December-1971 January <i>"Xerox Book Dec 8/70 / 'XEROX' / 'HOLDING-PATTERNS'"</i>
Box 2, Folder 32-34	Xerox Plans and Projections, 1971 January-April <i>"Jan 8.1971 / XEROX Notebook / Plans & Projections / B&W Book 1"</i>
Box 2, Folder 35-36	Xerox Plans and Projections, 1971 June-October

"June 12.71 / Xerox Notebook / Plans & Projections / Book 2"

- Box 2, Folder 37 Xerox Think-Bank Color, 1971 January
"XEROX THINK-BANK / COLOR NOTEBOOK 1"
- Box 2, Folder 38 Xerox Xplore 1, 1971 January-March
"XEROX 'Xplore' Notebook #1 / January '71 to March 11.1971"
[Image\(s\)](#)
- Box 3, Folder 1 Xerox Xplore 1, 1971 January-March
[Image\(s\)](#)
- Box 3, Folder 2 Xerox Xplore 1, 1971 January-March
[Image\(s\)](#)
- Box 3, Folder 3 Xerox Xplore 1, 1971 January-March
[Image\(s\)](#)
- Box 3, Folder 4 Xerox Xplore 2, 1971 March-December
"Xerox Xplore Notebook #2 / March 11.71 continuing"
[Image\(s\)](#)
- Box 3, Folder 5 Xerox Xplore 2, 1971 March-December
Contains material removed from notebook in Box 3, Folder 4.
- Box 3, Folder 6 Xerox Xplore 2, 1971 March-December
Contains material removed from notebook in Box 3, Folder 4.
- Box 3, Folder 7 Xerox Xplore 2, 1971 March-December
Contains material removed from notebook in Box 3, Folder 4.
- Box 3, Folder 8 Xerox Xplore 3 Chromacapsagraphics, 1971 December
"Xerox Xplore / Special Notebook #3 (color transfer) chromacapsagraphics / Dec 15-1971"
[Image\(s\)](#)
- Box 3, Folder 9 Xerox Xplore 3 Chromacapsagraphics, 1971 December
[Image\(s\)](#)
- Box 3, Folder 10 Xerox Xplore Bibliography, 1971 July
- Box 3, Folder 11-12 Xerox Xplore Chroma-Capsagrophy, 1971 May-1972 January
"Xerox Xplore / chroma-capsagrophy / May 3.1971"
Oversized material for Folder 12 housed in Box 11, Folder 3.
- Box 3, Folder 13 Notes, 1970-1972

Oversized material housed in Box 11, Folder 4.

Box 3, Folder 14 Notes, 1971 July 7, 1972 April 8
Oversized material housed in Box 11, Folder 4.

Box 3 Slides and Transparencies

Box 3, Folder 15 Experiments and Works in Progress, circa 1971

Box 3, Folder 16-17 Completed Prints , circa 1971

Box 3, Folder 18 Xerography Studies, 1967 June 14

Box 3, Folder 19-21 Xerography Studies 3M Preliminary Notes and Reference Materials , circa 1969

Box 3, Folder 22 Xerography Studies, 1970 December 11

Box 3, Folder 23-24 Xerography Studies Xerox Process Information , circa 1971

Box 3, Folder 25 Xerography Studies , 1971 February 8

Box 3, Folder 26 Xerography Studies , 1971 February 18

Box 3, Folder 27-28 Xerography Studies , 1971 February 25

Box 3, Folder 29-30 Xerography Studies , 1971 March 11
Oversized material housed in Box 11, Folder 5.

Box 3, Folder 31 Xerography Studies , 1971 March 25

Box 3, Folder 32 Xerography Studies , 1971 April 1

Box 3, Folder 33 Xerography Studies , 1971 April 8

Box 3, Folder 34 Xerography Studies , 1971 April 12-22
Oversized material housed in Box 11, Folder 6.

Box 3, Folder 35 Xerography Studies , 1971 April 22-29

Box 3, Folder 36 Xerography Studies , 1971 April 29

Box 3, Folder 37-39 Xerography Studies , 1971 May 6

Box 4, Folder 1 Xerography Studies, 1971 June 3

Box 4, Folder 2-7	Xerography Studies, 1971 June 17 Oversized material for Folder 7 housed in Box 11, Folder 6.
Box 4, Folder 8	Xerography Studies, 1971 June 24
Box 4, Folder 9-12	Xerography Studies, 1971 July 8
Box 4, Folder 13	Xerography Studies, 1971 July 22
Box 4, Folder 14	Xerography Studies, 1971 July 29
Box 4, Folder 15-16	Xerography Studies, 1971 September 9
Box 4, Folder 17	Xerography Studies "Book of the Elevens", 1971 September 9
Box 4, Folder 18	Xerography Studies Self Portraits, 1971 September 9
Box 4, Folder 19	Xerography Studies Book VI, 1971 September 16
Box 4, Folder 20-21	Xerography Studies for Extensions Show, 1971 November 30
Box 4, Folder 22	Xerography Studies "The Horse's Dream", 1972 March Oversized material housed in Box 11, Folder 7.
Box 4, Folder 23	Xerography Studies , 1972 March
Box 4, Folder 24	Xerography Studies "Map of Mind", 1972 April 16
Box 4, Folder 25	Xerography Studies , 1972 May 25
Box 4, Folder 26	Xerography Studies, 1971 June 3, 1972 August–November Oversized material housed in Box 11, Folder 6.
Box 4, Folder 27-28	Xerography Studies , 1972 November 14 Oversized material housed in Box 11, Folder 8.
Box 4, Folder 29	Xerography Studies , 1974 February 26
Box 11, Folder 2	Oversized Magazines, 1970-1971 Oversized material from Box 2, Folder 27.
Box 11, Folder 3	Oversized Notebook, Xerox Xplore Chroma-Capsagrophy, 1971 May-1972 January

	Oversized material from Box 3, Folder 12.
Box 11, Folder 4	Oversized Notes , 1970-1972 Oversized material from Box 3, Folder 13.
Box 11, Folder 4	Oversized Notes, 1972 April 8, 1971 July 7 Oversized material from Box 3, Folder 14.
Box 11, Folder 5	Oversized Xerography Studies, 1971 March 11 Oversized material from Box 3, Folders 29 and 30.
Box 11, Folder 6	Oversized Xerography Studies, 1971 April 12-22 Oversized material from Box 3, Folder 34.
Box 11, Folder 6	Oversized Xerography Studies, 1971 June 17 Oversized material from Box 4, Folder 7.
Box 11, Folder 6	Oversized Xerography Studies, 1971 June 3, 1972 August–November Oversized material from Box 4, Folder 26.
Box 11, Folder 7	Oversized Xerography Studies, 1972 March Oversized material from Box 4, Folder 22.
Box 11, Folder 8	Oversized Xerography Studies, 1972 November 14 Oversized material from Box 4, Folders 27 and 28.
Box OV 16	Oversized Clippings, circa 1970 Oversized material from Box 2, Folder 26.

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Series 5: Project and Exhibition Files, circa 1966-1981

5.2 Linear feet (Box 4-8, 11, 13, OV 17-19, 21, FC 22-23)

The Projects and Exhibitions series contains a variety of materials related to Nesbitt's books, exhibitions, films, performance and participatory art, and other projects. The bulk of material in the series documents Nesbitt's major multimedia works, and her Xerography and Shadow Paintings exhibitions. Types of documentation are listed under the project or exhibition title, and include correspondence, annotated clippings, microfilm, notes, sketches and diagrams, tape transcripts, motion picture film, sound recordings, photographs, publicity, and source material.

The piece *Walk up-Tape on* is documented with notes, photographs, and xerography. The one reel of microfilm contains documentation mostly related to *Walk up-Tape on*. Many, but not all, of the documents reproduced in the microfilm are found in the collection.

Nesbitt's film and sound performance piece titled "Everyman as Anyman, or Putting On, On, On, On, On," was a multichannel projection of silent, super 8 mm films projected with as many as five stationary and moving film projectors alongside multilayered sound recordings. The motion picture film and sound recordings consist of 26 reels of Super 8 film and four sound tape reels. 23 of the film reels are numbered and one is labeled simply "GOD;" note that there is no reel 2 in the collection and the reel labeled GOD has two duplicate reels. Visual content is a wide array of abstract imagery, text, solid color frames, artwork, and split screen imagery, and ranges from three to five second shots to much longer shots. The sound track contains electronic music and spoken word recordings. Sound track reels consist of three reels of preliminary recordings and one master reel, which contains elements of the preliminary recordings compiled onto a single 2-channel track. Additional details about the content of the film and sound reels can be found in the notebooks for this project, and details about how the reels were projected for various performances are found in the notebook labeled "Everyman Projections." Source material for "Everyman" consists of words written on a variety of material, including paper towels, toilet paper, index cards, and foam boards.

The film "Light Times 499," created with Anibal Ambert, consists of a sequence of xerographic prints from Nesbitt's serial work of the same title. Film and sound recordings consist of two reels of 16mm film and one sound cassette. One of the film reels contains splices, and the other appears to be a print of the spliced film. The cassette is labeled "preliminary soundtrack."

The series also contains documentation about the film "Folding/Struck," but not the film itself.

Various materials related to exhibitions document the creation of works through the installation of exhibition to the exhibition itself. Exhibitions of Nesbitt's xerography work include "Electrostatic Structures: 'New Morphs,'" "Electroworks," "Esta Nesbitt: Xerography Prints," and "Xerography --Extensions in Art." Other exhibitions include the participatory exhibition "1000 Empty 49.3 Grams: A participatory environment" and Nesbitt's exhibition of Shadow Paintings.

Other projects documented in this series include a book entitled *Poems of War and Revolution*, a manuscript entitled "Sea of Movement," and an illustrated journal entitled "Shadow and Pathways."

Series is arranged alphabetically by project or exhibition and then by format. Most of the film reels are arranged numerically, based on Nesbitt's notations.

Additional documents related to the projects and exhibitions documented in this series can be found in the Correspondence, Writings, Xerography Research Files, and Printed Material series. Documentation about an anti-war exhibit at Parsons School of Design is found in the Biographical Materials series.

Box 4, Folder 30

"Annual New England Exhibition" at Silvermine Guild (between 1966-1969),
Contact Sheets, circa 1966

Box 4	"Electrostatic Structures: 'New Morphs'" (1972-1973)
Box 4, Folder 31	Contact Sheets of Exhibit, circa 1973
Box 4, Folder 32	Photographs of Exhibit, circa 1973
Box 4, Folder 33	Photographs of Source Material, 1971
Box 4, Folder 34	Press Material, circa 1972
Box 4, Folder 35	Price List and Labels for Artwork, 1972-1973
Box 4, Folder 36	Slides of Exhibit, 1973
Box 4, Folder 37	Xerography of Eyes, circa 1971
Box 4, Folder 38	"Electroworks" at George Eastman House (1979-1981), Loan Agreement and Press Material, 1979-1981
Box 4, Folder 39	"Esta Nesbitt: Xerography Prints" (1976), Photographs of Exhibit, circa 1976
Box 4	"Everyman as Anyman, or Putting On, On, On, On, On"
Box 4, Folder 40	Correspondence, 1969
Box 4, Folder 41-42	Motion Picture Film , 1969 <i>4 Film reels (original film reels numbered 1, 3, 4, and 5; Super 8 mm)</i> Motion picture film stored separately in box 21
Box 5, Folder 1-11	Motion Picture Film , 1969 <i>2 Film reels (Two duplicates of final reel, originally labeled "GOD A" and "GOD B"; Super 8 mm)</i> <i>22 Film reels (Original film reels labeled 6-24 and "GOD"; Super 8 mm)</i> Motion picture film stored separately in box 21
Box 5, Folder 12	Film Announcement, 1969
Box 5, Folder 13	Notebook, circa 1969 <i>"Silver book - June '69"</i> Oversized material housed in OV 17.
Box 5, Folder 14	Notebook of Everyman Projections, 1969

Transcribed from notebook cover: "'Everyman' projections - from July 8 - 1969 -"

- Box 5, Folder 15 Notebook regarding Soundtrack, circa 1969
"Sound Track Notes / Everyman"
Oversized material housed in OV 17.
- Box 6, Folder 1 Notebook regarding Soundtrack and Film Reel Information, 1969
Transcribed from notebook cover: "Film Everyman Notes continued: soundtrack & Burnt Zeroxes / Spring 69 / Intermedia / Film Sequences for editing"
- Box 6, Folder 2-3 Photographic Material, circa 1969
Oversized material for Folder 3 housed in OV 17.
- Box 6, Folder 4 Project Statement, circa 1969
- Box 6, Folder 5-7 Soundtrack, Preliminary Recordings, 1969
3 Sound tape reels
- Box 6, Folder 8 Soundtrack, Master, 1969
1 Sound tape reel
- Box 6, Folder 9-20 Source Material, circa 1969
Oversized material for Folder 9 housed in OV 18. Oversized material for Folders 13 and 14 housed in OV 17.
- Box 7, Folder 1-2 Source Material (continued), circa 1969
- Box 7 "Folding/Struck"
- Box 7, Folder 3 Notes, 1970
Transcribed from notebook cover: "Jan 31.70 / Film 'Folding:Struck'"
Oversized material housed in Box 11, Folder 9.
- Box 7, Folder 4 Photographic Material, circa 1970
- Box 7, Folder 5 Printed Material, 1970
Oversized material housed in Box 11, Folder 9.
- Box 7 "Light Times 499"
- Box 7, Folder 6 Film by Anibal Ambert, circa 1972
2 Film reels (16mm)
Motion picture film stored separately in film can numbered FC 22 and 23

Box 7, Folder 7 Photographic Material, circa 1972
 Oversized material housed in Box 11, Folder 9.

Box 7, Folder 8 Preliminary Soundtrack by Anibal Ambert, 1971
 1 Sound cassette

Box 7, Folder 9 "Memorial Exhibition of Drawing and Illustrations by Esta Nesbitt" (1977),
 Contact Sheets , 1977

Box 7, Folder 10 *New York: Hold It!*, Press Release and Kit, circa 1972

Box 7 "1000 Empty 49.3 Grams: A participatory environment" (1970)

Box 7, Folder 11 Black Box, 1970

Box 7, Folder 12 Contact Sheets, circa 1970

Box 7, Folder 13 Guestbook, 1970-1971

Box 7, Folder 14-16 Journals, 1969-1970
 "Black Boxes" / July 30 '70 "Black Boxes" / Dec 2/70

Box 7, Folder 17 Notes, 1970-1971
 Oversized material housed in Box 11, Folder 9.

Box 7, Folder 18 Paintings, Photographic Material, circa 1966

Box 7 *Poems of War and Revolution*

Box 7, Folder 19-21 Source Material and Drafts, circa 1970

Box 7, Folder 22 Installation Documents, circa 1970

Box 7, Folder 23-24 Sea of Movement, circa 1967

Box 7, Folder 25 Shadow and Pathways, Illustrated Journal, 1964-1967
 Transcribed from journal cover: "SHADOW" & PATHWAYS" ETC. 1966-1967
 Oversized material housed in Box 13 and OV 19.

Box 7 Shadow Paintings

Box 7, Folder 26 Contact Sheets of Installation, circa 1974

Box 7, Folder 27 Illustrated Journal, 1966-1967

- "shadow ptgs - color swatches etc / 1966/1967"*
- Box 7, Folder 28 Illustrated Journal, 1973
"shadows May 1973 - For Exhibition WestBdwy"
- Box 7, Folder 29 Negatives of Artwork, circa 1974
- Box 7, Folder 30 Notebook, 1970-1971
Transcribed from notebook cover: Aug 9-70 - / shadow ptg / Summer 1970 - / Xerox Xplore / April 17.1971 / Xerox Xplore plans - new ideas for 1972-1973
- Box 7, Folder 31 Notes, 1970-1974
- Box 8, Folder 1 Photograph Album of Works in Progress and Installation, circa 1974
- Box 8, Folder 2 Photographic Material of Works in Progress, circa 1970
- Box 8, Folder 3 Photographs of Artwork, circa 1967-circa 1972
- Box 8, Folder 4 Photographs of Artwork , circa 1974
- Box 8, Folder 5 Photographs of Exhibit, circa 1974
Oversized material housed in Box 11, Folder 9.
- Box 8, Folder 6 Printed Material, circa 1967-circa 1973
- Box 8, Folder 7-8 Transparencies of Exhibit, 1974
- Box 8, Folder 9 Unidentified film, undated
1 Film reel (Super 8)
- Box 8, Folder 10 Unidentified sound recording, circa 1970
1 Sound tape reel
- Box 8 *Walk Up -- Tape On*
- Box 8, Folder 11 Correspondence, 1969-1972
- Box 8, Folder 12 Funding Application, 1970
- Box 8, Folder 13 Microfilm Record of Documents, 1969-1971
- Box 8, Folder 14 Notes, 1969-1972
"Nov 15-69 / Take my place - (stand in for me -)"

Box 8, Folder 15-16 Notes on Street Works, circa 1970
"Sound Mar 10.70 for experimental tape / STREET WORKS Mar 21/70"

Box 8, Folder 17-18 Photographic Material, circa 1969
Oversized material for Folder 17 housed in Box 11, Folder 10.

Box 8, Folder 19 Project Statement, circa 1973

Box 8, Folder 20 Transcript of Conversation with David Levy, 1969-1970

Box 8, Folder 21-22 Xerography, circa 1970

Box 8 "Xerography - Extensions in Art" (1971-1972)

Box 8, Folder 23 *All the Lines are Nines*, 1971

Box 8, Folder 24 *Big Eyes*, circa 1971

Box 8, Folder 25 Exhibit Diagrams, circa 1971

Box 8, Folder 26-27 Journal, 1971
"XEROX EXHIBITION - Book I / Aug 12-71 - Oct 25.71"

Box 8, Folder 28-30 Journal, 1971-1972
"XEROX EXHIBITION - Book II / Oct-25.71 - Feb 28 '72"

Box 8, Folder 31 Notes, 1971

Box 8, Folder 32 Photograph Album of Exhibit, circa 1971

Box 8, Folder 33 Photographic Material, circa 1970

Box 8, Folder 34 Press Material, circa 1971
Oversized material housed in OV 19.

Box 11, Folder 9 Oversized from "Folding/Struck", Notes, 1970
Oversized material from Box 7, Folder 3.

Box 11, Folder 9 Oversized from "Folding/Struck", Printed Material, 1970
Oversized material from Box 7, Folder 5.

Box 11, Folder 9 Oversized from "Light Times 499", Photographic Material, circa 1972
Oversized material from in Box 7, Folder 7.

Box 11, Folder 9	Oversized from "1000 Empty 49.3 Grams: A participatory environment" (1970), Notes, 1970-1971 Oversized material from Box 7, Folder 17.
Box 11, Folder 9	Oversized from Shadow Paintings, Photographs of Exhibit, circa 1974 Oversized material from Box 8, Folder 5.
Box 11, Folder 10	Oversized from <i>Walk Up -- Tape On</i> , Photographic Material, circa 1969 Oversized material from Box 8, Folder 17.
Box 13	Oversized from Shadow and Pathways, Illustrated Journal, 1964-1967 Oversized material from Box 7, Folder 25.
Box OV 17	Oversized from "Everyman as Anyman, or Putting On, On, On, On, On" Notebook, circa 1969 Oversized material from Box 5, Folder 13.
Box OV 17	Oversized from "Everyman as Anyman, or Putting On, On, On, On, On", Notebook regarding Soundtrack, circa 1969 Oversized material from Box 5, Folder 15.
Box OV 17	Oversized from "Everyman as Anyman, or Putting On, On, On, On, On", Photographic Material, circa 1969 Oversized material from Box 6, Folder 3.
Box OV 17	Oversized from "Everyman as Anyman, or Putting On, On, On, On, On", Source Material, circa 1969 Oversized material from Box 6, Folders 13 and 14.
Box OV 18	Oversized from "Everyman as Anyman, or Putting On, On, On, On, On", Source Material, circa 1969 Oversized material from Box 6, Folder 9.
Box OV 19	Oversized form Shadow and Pathways, Illustrated Journal, 1964-1967 Oversized material from Box 7, Folder 25.
Box OV 19	Oversized from "Xerography - Extensions in Art" (1971-1972), Press Material, circa 1971 Oversized material from Box 8, Folder 34.
Box 21	28 Motion Picture Film Reels from Box 4, folders 41-42 and Box 5, folder 1-11
Box FC 22; Box FC 23	2 Motion Picture Film Reels from Box 7, folder 6

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Series 6: Printed Material, circa 1963-1977, 1942-circa 1944

0.9 Linear feet (Box 9-10, OV 20)

Printed Material contains books, catalogs, clippings, exhibition announcements, posters, magazines, and press releases. Included are published listings, reviews, and images of Nesbitt's work and exhibitions, and some of the clippings on xerography feature Nesbitt. The rest of the material reflects Nesbitt's interests, dealing with Chinese and Japanese literature, color, communication, creation and duplication of images electronically, energy, film, hallucinogenic experiences, painting, street works, and xerography. In comparison to the rest of the collection, the material in this series has little to no annotations; however, the book and magazine on film are heavily annotated.

Exhibition Announcements and Catalogs include group and individual exhibitions. They are arranged based on Nesbitt's involvement with the exhibition and the medium of Nesbitt's work.

Additional printed material is found throughout the collection.

Box 9	Books
Box 9, Folder 1	<i>Readings in American Art Since 1900: A Documentary Survey</i> , 1968
Box 9, Folder 2	<i>An Introduction to the American Underground Film</i> , 1967
Box 9, Folder 3	<i>Who Am I? (NĀN YĀR?) of Bhagavan Sri Ramana Maharshi</i> , 1966
Box 9	Catalogs
Box 9, Folder 4	Children Books, 1964-1966
Box 9, Folder 5	Children Books, 1969-1970
Box 9, Folder 6	Parsons School of Design, 1974-1975
Box 9	Clippings
Box 9, Folder 7	Art, Communication, and Computers, 1968-circa 1972
Box 9, Folder 8	Arts College, 1970
Box 9, Folder 9	Book Excerpts and Reviews, 1970-1973 Oversized material housed in OV 20.
Box 9, Folder 10	Color, circa 1963
Box 9, Folder 12	Nesbitt's Exhibitions and Works, 1970-1974 Oversized material housed in OV 20.

Box 9, Folder 13	Painting, 1973
Box 9, Folder 11	Entropy, 1966
Box 9, Folder 14	World War II, circa 1944 Oversized material housed in OV 20.
Box 9, Folder 15	Xerox and Xerography, circa 1966-circa 1974 Oversized material housed in OV 20.
Box 9	Exhibition Announcements
Box 9, Folder 16	Nesbitt's Exhibitions, 1967-1977 Oversized material housed in OV 20.
Box 10, Folder 1	Other Artists, 1973
Box 10	Exhibition Catalogs
Box 10, Folder 2	Nesbitt's Paintings, Drawings and Prints, 1966
Box 10, Folder 3	Nesbitt's Paintings, Drawings and Prints, 1967
Box 10, Folder 4	Nesbitt's Paintings, Drawings and Prints, 1968
Box 10, Folder 5	Nesbitt's Xerography, 1971
Box 10, Folder 6	Nesbitt's Xerography, 1976, 1973
Box 10, Folder 7	Other Artists, 1942, 1971
Box 10, Folder 8	Exhibition Posters, circa 1973 Oversized material housed in OV 20.
Box 10	Magazines
Box 10, Folder 9	Art and Exhibition Listings, 1970, 1974
Box 10, Folder 10	Film, Color, and Electronic Image Creation, 1969-1970 Oversized material housed in OV 20.
Box 10, Folder 11	Newspaper of Visual Studies Workshop, 1973 May Oversized material housed in OV 20.

Box 10, Folder 12	Press Releases, 1970-1975
Box 10, Folder 13	Student Publication of Parsons School of Design, 1974
Box 10, Folder 14	Technical Publication titled <i>Ultraviolet and Fluorescence Photography</i> , circa 1968
Box 10, Folder 15	Television Script titled "Doctor Einstein Before Lunch", 1973
Box OV 20	Oversized Clippings, Book Excerpts and Reviews, 1970-1973 Oversized material from Box 9, Folder 9.
Box OV 20	Oversized Clippings, Nesbitt's Exhibitions and Works, 1970-1974 Oversized material from Box 9, Folder 12.
Box OV 20	Oversized Clippings, World War II, circa 1944 Oversized material from Box 9, Folder 14.
Box OV 20	Oversized Clippings, Xerox and Xerography, circa 1966-circa 1974 Oversized material from Box 9, Folder 15.
Box OV 20	Oversized Exhibition Announcements, Nesbitt's Exhibitions, 1967-1977 Oversized material from Box 9, Folder 16.
Box OV 20	Oversized Exhibition Posters, circa 1973 Oversized material from Box 10, Folder 8.
Box OV 20	Oversized Magazines; Film, Color, and Electronic Image Creation, 1969-1970 Oversized material from Box 10, Folder 10.
Box OV 20	Oversized Newspaper of Visual Studies Workshop, 1973 May Oversized material from Box 10, Folder 11.

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