



Smithsonian

Archives of American Art

A Finding Aid to the Philip Pearlstein Papers, circa 1940-2008, in the Archives of American Art

Sarah Mundy and Megan McShea

2018/02/13

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Collection Overview

Repository:	Archives of American Art
Title:	Philip Pearlstein papers
Date:	circa 1940-2008
Identifier:	AAA.pearphil
Creator:	Pearlstein, Philip, 1924-
Extent:	31.8 Linear feet 16.68 Gigabytes
Language:	English .
Summary:	The papers of New York artist Philip Pearlstein measure 31.8 linear feet and 16.68 GB and date from circa 1940 to 2008. The collection is comprised of biographical material, correspondence, interviews and transcripts, writing projects and lectures, personal business records, printed material, three scrapbooks, photographs and moving images, documentary production material, digital records, sound and video recordings, and motion picture film that documents Pearlstein's career as a painter and educator.

Administrative Information

Acquisition Information

The papers were donated in multiple installments by Philip Pearlstein from 1975 to 2009.

Related Materials

Also found in the Archives of American Art is an oral history interview with Philip Pearlstein conducted by Paul Cumming, June 8 to August 10, 1972.

Processing Information

The collection was processed and a finding aid prepared by Sarah Mundy and Megan McShea in 2018. Motion picture film reels were inspected and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2019 with funding provided by Smithsonian Preservation and Collection Care Fund.

Preferred Citation

Philip Pearlstein papers, circa 1940-2008. Archives of American Art, Smithsonian Institution.

Restrictions

Use of original papers requires an appointment and is limited to the Archives' Washington, D.C., Research Center. Use of archival audiovisual recordings and born-digital records with no duplicate copies requires advance notice.

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Biographical / Historical

Philip Pearlstein (1924-) is a painter and educator based in New York, N.Y.

Pearlstein was born in Pittsburgh, Pennsylvania, and he attended classes at the Carnegie Museum of Art as a child. While still in high school, his paintings were reproduced in *Life* magazine after winning *Scholastic* magazine's high school art competition. After graduating from high school Pearlstein enrolled in the Carnegie Institute of Technology's (CIT) art school, but left after a year to serve in the Army during World War II. He gained knowledge of printing, drafting, and sign painting while stationed in Florida and Italy. After the war he returned to CIT as a student and became art editor of the engineering school's *Carnegie Technical* magazine. During this time Pearlstein met his wife, Dorothy Cantor, and became close friends with Andy Warhol, both classmates at CIT. Pearlstein moved to New York City with Warhol after receiving his Bachelor of Fine Arts in 1949. In 1955, he completed his thesis on Francis Picabia and received a Master of Arts in art history from New York University's Institute of Fine Arts.

As Pearlstein's career evolved, he became known for his realistic nudes and landscapes. Many of Pearlstein's paintings were inspired by his travels to the western United States, Peru, Egypt, and to Italy as a 1958 Fulbright Grant recipient. His work has been exhibited throughout the United States and internationally, and he has worked closely with the Tanager and Alan Frumkin Galleries in New York. In addition to his painting career, Pearlstein was an instructor at Pratt Institute from 1959 to 1963 and at Brooklyn College from 1963 to 1988. He is also a member of the National Academy of Design and the American Academy of Arts and Letters, serving as president from 2003 to 2006.

Pearlstein continues to work and live in New York, N.Y.

Scope and Contents

The papers of New York artist Philip Pearlstein measure 31.8 linear feet and 16.68 GB and date from circa 1940 to 2008. The collection is comprised of biographical material, correspondence, interviews and transcripts, writing projects and lectures, personal business records, printed material, three scrapbooks, photographs and moving images, documentary production material, digital records, sound and video recordings, and motion picture film that documents Pearlstein's career as a painter and educator.

Biographical material includes appointment books, several awards, annotated calendars, a catalogue raisonné working list, identification card, membership files, resumes, and one sound recording. Correspondence is with Will Barnet, Chuck Close, Rackstraw Downes, Richard Haas, Jack Levine, Robert Storr, John Updike, Leland Wallin, Jerome Witkin, family, galleries and museums, students, colleagues, artists, arts organizations, and includes a digital recording.

Also found are sound recordings and transcripts of interviews with Pearlstein by Vivian Tsao, Michael Blaine, Sanford Sivitz Shaman, David McCarthy, and broadcast stations WRFM and WBAI. Writing projects and lectures by Pearlstein consist of student work, numerous articles and essays, sound and video recordings of lectures and speeches, letters, memorials, miscellaneous manuscripts and notes, and a U.S. and U.S.S.R. Workshop Exchange project proposal. Writings by others about Pearlstein are by W.J. Kelly, Alexander Dückers, Richard Field, John Ward, Jerome Viola, Robert Storr, and David Yezzi.

Personal business records contain agreements, consignment and loan documents, donations, financial material, exhibition files, insurance and inventories, recommendations written by Pearlstein, reproduction permissions, digital recordings, and teaching files for various institutions. Art reproductions, clippings, exhibition announcements and catalogs for exhibitions of artwork by Pearlstein and others, magazines and journals, newsletters, postcards, and publicity files that include one digital recording are in printed materials.

Two scrapbooks are of Egyptian and Roman architecture and objects accompanied by notes and a small amount of sketches, and one scrapbook is printed material regarding Pearlstein's work and exhibitions. Artwork is by Jean Hampleman, Fernando Tamburini, and unidentified artists. Photographs and moving images that include video recordings and motion picture film of Pearlstein in the studio, portraits, and candid; personal photographs of family, travel, and classmates including Andy Warhol and Dorothy Cantor; artist's models; events and exhibitions; and works of art.

Completed and unedited video and sound recordings, computer graphics footage, soundtrack material, and administrative records for the 1985 documentary video production *Philip Pearlstein Draws the Artist's Model* are also in this collection.

Arrangement

The collection is arranged as 10 series.

- Series 1: Biographical Material, 1964-2008 (0.8 linear feet; Boxes 1, 36, OV42)
- Series 2: Correspondence, circa 1955-2008 (8.5 linear Feet; Boxes 1-10, OV 42-43, 0.168 GB; ER01)
- Series 3: Interviews and Transcripts, 1957-2003 (0.5 linear Feet; Box 10)
- Series 4: Writing Projects and Lectures, circa 1945-2008 (2.5 linear Feet; Boxes 10-13, 37-38, 8.26 GB; ER02-ER13)
- Series 5: Personal Business Records, 1955-2007 (1 linear Feet; Boxes 13-14, 3.77 GB; ER14-ER15)
- Series 6: Printed Materials, 1946-2008 (3.0 linear Feet; Boxes 14-21, 36, OV 42-43)
- Series 7: Scrapbooks, circa 1953-1970s (0.4 linear Feet; Box 22)
- Series 8: Artwork, undated, 1967-2004 (0.2 linear Feet; Box 22, OV 42)
- Series 9: Photographs and Moving Images, 1940s-2008 (3.3 linear Feet; Boxes 22, 37, 39-41, 4.18 GB; ER16-ER18)
- Series 10: Philip Pearlstein Draws the Artist's Model, Documentary Production Material, 1983-1991 (8.5 linear Feet; Boxes 23-30, SAV 31-35)

Names and Subject Terms

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

Subjects:

Architecture -- Egypt
Architecture, Roman
Art -- Study and teaching
Painters -- New York (State) -- New York

Painting, Modern -- 20th century -- New York (State) -- New York

Types of Materials:

- Interviews
- Motion pictures (visual works)
- Photographs
- Scrapbooks
- Sketches
- Slides (photographs)
- Sound recordings
- Transcripts
- Video recordings

Names:

- Barnet, Will, 1911-2012
- Blaine, Michael
- Cantor, Dorothy
- Close, Chuck, 1940-
- Downes, Rackstraw
- Dückers, Alexander, 1939-
- Field, Richard
- Haas, Richard, 1936-
- Hampleman, Jean
- Kelly, W. J.
- Levine, Jack, 1915-2010
- McCarthy, David, 1960-
- Shaman, Sanford Sivitz
- Storr, Robert
- Tamburini, Fernando
- Tsao, Vivian, 1950-
- Updike, John
- Viola, Jerome
- WBAI Radio (New York, N.Y.)
- WRFM (Radio station : New York, N.Y.)
- Wallin, Leland
- Ward, John
- Warhol, Andy, 1928- -- Photographs
- Witkin, Jerome
- Yezzi, David

Occupations:

Art teachers -- New York (State) -- New York

Container Listing

Series 1: Biographical Material, 1964-2008

0.8 Linear feet (Boxes 1, 36, OV 42)

Scope and Contents: This series consists of appointment books; several awards including *American Artist* magazine award for achievement in watercolor and the Pittsburgh 250 History Makers Award from the Senator John Heinz History Center; annotated calendars; a catalogue raisonné working list; a sound recording titled "Julia's Marionette Play"; identification card; membership files containing correspondence, meeting and exhibition material, and other organizational records for the American Academy of Arts and Letters, The Fulbright Alumni Association, The Marie Walsh Sharpe Art Foundation, and various committees; and resumes for Pearlstein and Dorothy Cantor.

Box 1, Folder 1	Appointment Book, 1983
Box 1, Folder 2	Award, 45th Annual New York State Teachers Association Conference and City of Louisville, Kentucky Awards, 1993 Notes: Oversized City of Louisville, Kentucky award housed in Box 36, Folder 1.
Box 1, Folder 3	Award, Adolph and Clara Obrig Prize for Painting, 2005
Box 1, Folder 4	Award, American Artist Magazine Art Masters Award for Artist Achievement in Watercolor, 1996
Box 1, Folder 5	Award, Andrew Carnegie Prize, 1996
Box 1, Folder 6-9	Award, Senator John Heinz History Center, Pittsburgh 250 History Makers Award, 2007-2008 Notes: Includes award certificates, correspondence, speech draft, and time capsule information packet.
Box 1, Folder 10	Award, Taylor Allderdice High School Distinguished Alumni Award, 1998
Box 1, Folder 11-13	Calendars, 1988-2006 Notes: 10 calendars total including 1 oversized calendar housed in Box 36 and OV 42.
Box 1, Folder 14	Catalogue Raisonné Working List, 1982
Box 40	Family, "Julia's Marionette Play", circa 1980 1 Sound cassette
Box 1, Folder 15	Identification Cards, 1964-1982

Box 1, Folder 16	Membership, American Academy of Arts and Letters, 100th Ceremony Presidential Speech, 2006
Box 1, Folder 17	Membership, American Academy of Arts and Letters, Certificate of Election, 1982
Box 1, Folder 18	Membership, American Academy of Arts and Letters, Correspondence, 1973-2005
Box 1, Folder 19	Membership, American Academy of Arts and Letters, Eugene Speicher Exhibition, 2003-2004
Box 1, Folder 20-22	Membership, American Academy of Arts and Letters, General, 1982-2008
Box 1, Folder 23	Membership, American Academy of Arts and Letters, Meeting Materials, 2005
Box 1, Folder 24-25	Membership, American Academy of Arts and Letters, Nominations, 1985-2007
Box 1, Folder 26	Membership, The Fulbright Alumni Association, 1987
Box 1, Folder 27-29	Membership, The Marie Walsh Sharpe Art Foundation, 1989-2007 Notes: Additional material includes video recordings housed in Box 40.
Box 1, Folder 30	Membership, Programs for Various Committees, 1979-1983
Box 1, Folder 31	Resumes for Pearlstein and Dorothy Cantor, circa 1960
Box 36, Folder 1	Oversized Award, City of Louisville, Kentucky Honorary Citizen Award from Box 1, Folder 2, 1977
Box 36, Folder 1	Oversized Calendar from Box 1, Folders 11-13, 1993
Box OV 42	Oversized Calendar from Box 1, Folders 11-13, 1973

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Series 2: Correspondence, circa 1955-2008

8.5 Linear feet (Boxes 1-10, OV's 42-43)

0.168 Gigabytes (ER01)

Scope and Contents: Correspondence is with friends and family, galleries and museums, students, colleagues, artists, and arts organizations. Notable correspondents are Will Barnet, Chuck Close, Rackstraw Downes, Jane Frielicher (Hazan), Emily Genauer, Richard Haas, Jack Levine, Eleanor Munro, Robert Storr, Edith Schloss, John Updike, Leland Wallin, and Jerome Witkin. Correspondence is both personal and professional in nature; and much of the professional correspondence deals with sales of artwork, exhibitions, residencies, speaking engagements, teaching, and charities. Outgoing drafts by Pearlstein include letters to editor, responses to critics, and letters to friends and colleagues. Illustrated letters and artwork enclosures are found from Earl Staley, Rosaire Appel, Jerilyn Jurinek, George Ortman, and Clare and John Romano. The series includes one digital recording.

Arrangement: Drafts of outgoing letters are filed with incoming correspondence when possible; additional outgoing drafts are filed under Pearlstein. Correspondence on letterhead is typically filed under the corporate name, and correspondence with governmental offices are filed by the name of the location.

Box 1, Folder 32	242 (New York Gallery), 1996
Box 1, Folder 33	92nd Street Y, 1989-2005
Box 1, Folder 34	A-Ad, 1976-2001
Box 1, Folder 35	Ag-AI, 1969-2006
Box 1, Folder 36	Am, 1972-1997
Box 1, Folder 37	Anderson-Aronson, circa 1956-2005
Box 1, Folder 38	Art Academy-Art Tours, 1955-2001
Box 1, Folder 39	Artists Archives of the Western Preserve-Arts Club of Chicago, circa 1972-2005
Box 1, Folder 40	Assisted Living Residence-Azaceta, circa 1970-2003
Box 1, Folder 41	Academic and Professional Action Committee for a Responsible Congress, 1973-1974
Box 1, Folder 42	ACM Siggraph, 1986-1989
Box 1, Folder 43	Aidekman, Shirley, circa 1974-1984, 2007
Box 1, Folder 44	Akron Art Museum, circa 1981-1983
Box 1, Folder 45	Albert Einstein College of Medicine, 1988-1992
Box 1, Folder 46	Alexander, Diane, 1971-2004

Box 2, Folder 1	Allan Frumkin Gallery, 1961-1987
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Box 2, Folder 3	Allen, Robert F., 1975-1982
Box 2, Folder 4-5	Alliance for Young Artists and Writers, circa 1995-2008
Box 2, Folder 6	Alling, Janet, 2001-2005
Box 2, Folder 7	Allinson, Jane, 1982
Box 2, Folder 8	Alpine Fine Arts Collection, Ltd., 1981-1983
Box 2, Folder 9	Altos de Chavon, circa 1991-2004
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Box 2, Folder 11	Amar, Maurice, 1973-1982
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Box 2, Folder 23	Appel, Rosaire (Razor), 1981-1996
Box 2, Folder 24	Arcade Gallery (London), 1975-1992
Box 2, Folder 25	Arcuri, Frank, circa 1979

Box 2, Folder 26	Archives of American Art, circa 1980-1992
Box 2, Folder 27	Arcilesi, Vincent, 1979-1995
Box 2, Folder 28	Armstrong, Richard, circa 1998-2004
Box 2, Folder 29	Arnow, Claudia, 2005
Box 2, Folder 30	Aronson, Adam, 1979-2005
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Box 2, Folder 35	Art Institute of Boston, 1985
Box 2, Folder 36	Art Institute of Chicago, 1970-1990
Box 2, Folder 37	Artists' Choice Museum, 1979-1985
Box 2, Folder 38	Artists' Initiative for a Contemporary Art Collection, 1988-1995
Box 2, Folder 39	Artists Space, circa 1979-1980
Box 2, Folder 40	Artists' Video Productions, 1999
Box 2, Folder 41	Art News, circa 1956-1984
Box 2, Folder 42	Arthur, John, 1973-2005
Box 2, Folder 43	Arts Guild of Old Forge, 1994
Box 2, Folder 44	Arts Magazine, 1963-1977
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Box 2, Folder 49	Audubon Artists, Inc., 1980-1981

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Series 3: Interview and Transcripts, 1957-2003

0.5 Linear feet (Box 10)

Arrangement: The series is arranged chronologically.

Scope and Contents: The series includes five sound recordings and transcripts of interviews with Pearlstein that include "The Artist's Involvement with Nature," "Humans as Still-lives: An Interview with Philip Pearlstein" by Vivian Tsao, as well as, interviews with Pearlstein by Michael Blaine, Sanford Sivitz Shaman, David McCarthy, and stations WRFM and WBAI. In the interviews, Pearlstein discusses painting styles and techniques, art history, and personal history. A transcript of Charles Garabedian interviewed by Anne Ayers is also included.

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Box 10, Folder 8	"The Artist's Involvement with Nature," Club Panel Transcript, March 15, 1957
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Series 4: Writing Projects and Lectures, circa 1945-2008

2.5 Linear feet (Boxes 10-13, 37-38)

8.26 Gigabytes (ER02-ER13)

Arrangement: The series is arranged by type, then chronologically thereafter.

Scope and Contents: Writing projects and lectures by Pearlstein consist of student work, numerous articles and essays, lectures and speeches, letters, memorials, miscellaneous manuscripts and notes, and a U.S. and U.S.S.R. Workshop Exchange project proposal.

Student work includes term papers and research material on Francis Picabia along with drafts and a bound version of Pearlstein's thesis on Picabia. Published and unpublished articles and essays by Pearlstein include drafts, notes, correspondence, and frequently the published version for "The Symbolic Language of Francis Picabia," "A Conceptualization of Realism," "Critics and Artists," "When Painting Were Made in Heaven," "Censorship on Stylistic Grounds," and others. Drafts and annotated manuscripts of Pearlstein's lectures and speeches are mostly regarding his career and painting techniques, but are also on topics such as art criticism and teaching methods. The majority of the 38 sound and video recordings found in this series are of lectures and speeches. Some of the lectures are in digital format.

Writings by others about Pearlstein are by W.J. Kelly, Alexander Dückers, Richard Field, John Ward, Jerome Viola, Robert Storr, David Yezzi.

Box 10 Student Work

Box 10, Folder 18	"An Analysis of the Painting.... La Grande Jatte", circa 1945
Box 10, Folder 19	"A Consideration of Piero della Francesca's Approach to Pictorial Problems," Term Paper, circa 1952
Box 10, Folder 20	Thesis and Research Material on Francis Picabia, Bound Manuscript, circa 1955
Box 10, Folder 21	Thesis and Research Material on Francis Picabia, Catalog of Artwork, circa 1955
Box 10, Folder 22-24	Thesis and Research Material on Francis Picabia, Drafts, circa 1955
Box 10, Folder 25-28	Thesis and Research Material on Francis Picabia, Notes, circa 1955
Box 11, Folder 1	Thesis and Research Material on Francis Picabia, Notes, circa 1955
Box 11, Folder 2	Thesis and Research Material on Francis Picabia, Scrapbook, circa 1955
Box 11	Articles and Essays
Box 11, Folder 3	"The Symbolic Language of Francis Picabia," Arts Magazine (1956), circa 1956
Box 11, Folder 4	"Hello and Goodbye, Francis Picabia" (1970), 1970-1987

Box 11, Folder 5	About Paul Cézanne, 1973-1990 Notes: Includes slides of artwork.
Box 11, Folder 6	"Jacques Callot: He Knew What He Wanted," Art in America, 1975
Box 11, Folder 7	"A Conceptualization of Realism," College Art Association Meeting, 1977
Box 11, Folder 8	"Eyes, Highs, and Egos," Allan Frumkin Gallery Newsletter (Spring 1977), 1976-1977
Box 11, Folder 9	"A Realist in an Abstract World", circa 1977
Box 11, Folder 10-11	"Critics and Artists," Art Journal (Winter 1977), 1977-1978
Box 11, Folder 12	"Statement: 1980", 1980
Box 11, Folder 13	"A Concept of New Realism," Real, Really Real, Superreal, San Antonio Museum Association, 1980-1981
Box 11, Folder 14-18	"When Paintings Were Made in Heaven," Art in America (April 1982), 1981-1982
Box 11, Folder 19	About the American Academy in Rome, circa 1982
Box 11, Folder 20	"A War and A Painting", 1986-2007
Box 11, Folder 21	About Nancy Spero, circa 1987
Box 11, Folder 22	"Degas, Graffiti/Punk, and Pearlstein," College Art Association Meeting, 1987-1988
Box 11, Folder 23	About National Endowment for the Arts, Alliance of Independent Colleges of Art, 1989
Box 11, Folder 24	"Jerusalem Watercolor and Print", 1990
Box 11, Folder 25	"Objects, Nudes and Me," Statement for Jerusalem Woodcut Show at Hirschl and Adler, 1991
Box 11, Folder 26	"Censorship on Stylistic Grounds," Art Journal (1991), 1991-1995
Box 11, Folder 27	"Censorship on Stylistic Grounds," Art Journal (1991), circa 1991 1 Sound cassette
Box 11, Folder 28	"The Artist's Eye: Philip Pearlstein Select Paintings from the Permanent Collection," National Academy of Design Exhibition, 1991-1992

Box 11, Folder 29	"Modeling the Soul," Art in America (January 1992), 1991-1992
Box 11, Folder 30	About Travel in Cambodia, 1997 Notes: Includes photographs of Pearlstein painting.
Box 11, Folder 31	About Milton Brown, 1998
Box 11, Folder 32	"Painting the Nude Figure, Now", 1998
Box 11, Folder 33	About Morris Dorsky and Ronald Strom, Obituaries, 2000
Box 11, Folder 34	"My Picabia/Duchamp Connection", 2000
Box 11, Folder 35	About Eadweard Muybridge, circa 2002
Box 11, Folder 36	"When the DADA Daddies Got Real, or How I Turned Picabia Inside Out", 2002
Box 11, Folder 37	"Self and Other Portraits: Painting Noses or Demons", 2003
Box 11, Folder 38	"The Drawing Group, Drawing Naked People", circa 2005
Box 11, Folder 39	"Perception, Realism, and Objects", 2008
Box 11, Folder 40	"Century Club Panel on Nude", undated
Box 11, Folder 41	"Eyes and Highs: A Couple of Problems in Post Abstract Portraiture", undated
Box 11, Folder 42	"From the Other Side of the Easel", undated
Box 11, Folder 43	"Glitz-Punk to Dead-Serious, The State of Portraiture Today", undated
Box 11, Folder 44	"Hazards to Artists", undated
Box 11, Folder 45	About Ingres, undated
Box 11, Folder 46	"Kinds of Realism", undated
Box 11, Folder 47	"One Man's Dada", undated
Box 12, Folder 1	"Painters and Egos", undated
Box 12, Folder 2	"Picabia, Duchamp, Degas: An Informal Look at the Origins of Aspects of Contemporary Paintings", undated
Box 12, Folder 3	"A Realism in an Abstract World", undated
Box 12, Folder 4	About Skowhegan School of Painting and Sculpture, undated

Box 12, Folder 5	"Watercolor", undated
Box 12, Folder 6	About Willem de Kooning, undated
Box 12, Folder 7	About William Wiley, undated
Box 12, Folder 8	Book Preface by Pearlstein, Contemporary Ink and Wash Paintings by Michael Xinle Ma, 1997-2000 Notes: Includes photographs of Pearlstein with Ma and the published book signed by Ma.
Box 12	Lectures and Speeches
Box 12, Folder 9	On Painting Methods at Skowhagen School of Painting and Sculpture, circa 1966 Notes: Portions for use in <i>Life</i> magazine article.
Box 12, Folder 10	On Career at Skowhagen School of Painting and Sculpture, circa 1967
Folder ER02-ER12	Lectures at Skowhagen School of Painting and Sculpture (1965, 1967-1968, 1972, 1978, and 1986), Digital Audio Recording, 2014 5.12 Gigabytes (102 computer files)
Box 12, Folder 12	Speeches on High School Experiences Given in Pittsburgh, 1988
Box 12, Folder 13	On Teaching Artistic Styles at Senior Citizen Show, New York City Armory, circa 1988
Box 12, Folder 14	"Lessons from the Painters of Greek Vases," Metropolitan Museum of Art, June 5, 1990
Box 12, Folder 15	On Career, Various Drafts, 1990, undated
Box 12, Folder 16	Graduate and Honorary Doctorate Ceremony Speeches, 1990-2001
Box 12, Folder 17	"The Trauma of Realism," Saltaire, New York, August 1, 1992
Box 12, Folder 18	Pittsburgh Center for the Arts, Cultural Awards Dinner, 1994
Box 12, Folder 19	On Samuel Rosenberg at Jewish Community Center, Pittsburgh, 1997
Box 12, Folder 20	"Taste: Criticism and the Politics of Aesthetics," Dahesh Museum Public Program, 1997-1998
Box 12, Folder 21	Pratt Institute Scholarship Fundraising Luncheon, May 1999
Box 12, Folder 22	Art and Optics Conference, New York Institute for the Humanities at NYU, 2001

Box 12, Folder 23	On Art Criticism at 92 Street Y, 2006
Box 12, Folder 24	"Perception of Imagination" at The Philoctetes Center, 2007
Box 12, Folder 25	Tribute to Dick Miller, 2007
Box 12, Folder 26	National Academy of Design Lifetime Achievement Award, 2008
Folder ER13	"On His Work," New York Studio School (January 29, 2008), Digital Video Recording, 2008 3.14 Gigabytes (One computer file)
Box 12, Folder 28	On Career at North Carolina Central University Art and Design Department, April 15, 2008
Box 38	Various Lectures and Speeches, 1969-circa 1990 24 Sound cassettes Notes: Includes recordings of Pearlstein discussing his artwork, Greek vases, and other topics in Kansas City, Milwaukee, Boston, Washington D.C., New Orleans, Oklahoma City, and other locations.
	Various Lectures and Speeches, circa 1972-1990 11 Sound cassettes 2 Videocassettes (VHS-C) 1 Floppy disc (Transfer of floppy discs not possible.) Notes: Recordings are of Pearlstein's lectures on art history, art criticism, Greek vases, and other topics in various cities including Pittsburg, San Francisco, Boston, and New York City. One recording is on a video floppy disk labeled "Desire Studio Santa Fe."
Box 12, Folder 29	Letter to Editor at New York Times, circa 1961
Box 12, Folder 30	Letter to President of Brooklyn College, circa 1980
Box 12, Folder 31	Memorial, Al Held, 2005
Box 12, Folder 32	Memorial, Jerome Viola, undated
Box 12, Folder 33-35	Miscellaneous Manuscripts, circa 1970-circa 2000, undated
Box 12, Folder 36	Notes, undated
Box 12, Folder 37	Proposal, U.S. and U.S.S.R. Workshop Exchange, 1987
Box 12	By Others About Pearlstein

Box 12, Folder 38	"One Decade of a Realist" by W.J. Kelly, circa 1970s
Box 12, Folder 39	Essay by Alexander Duckers, 1972
Box 12, Folder 40	Article by Richard Field, circa 1978
Box 12, Folder 41	Dissertation by John Ward, 1981
Box 12, Folder 42-43	The Painting and Teaching of Philip Pearlstein (1982) by Jerome Viola, 1981-1986 Notes: Oversized photograph of book cover housed in Box 37.
Box 12, Folder 44	Philip Pearlstein Since 1983 (2002) by Robert Storr, 2000-2001
Box 12, Folder 45	"A Conversation with Philip Pearlstein," The New Criterion, (December 2004) by David Yezzi, 2004
Box 13, Folder 1	Various, undated
Box 13, Folder 2	By Others, "Ellen's Trip to the Children's Zoo", circa 1967
Box 13, Folder 3	By Others, Ohio Northern University Commencement Address by Jim Dicke, 2006
Box 37, Folder 1	Oversized Photograph of Book Cover by Jerome Viola from Box 12, Folders 42-43, circa 1982

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Series 5: Personal Business Records, 1955-2007

1 Linear foot (Boxes 13-14)

3.77 Gigabytes (ER14-ER15)

Scope and Contents: This series contains agreements with Harry N. Abrams, Incorporated for a book about Pearlstein by John Perrault and other projects; consignment and loan documents; donations; financial material including model payments, sales receipts, and invoices for purchases of art by Pearlstein; insurance and inventories; recommendations written by Pearlstein for Will Barnet's College Art Association Lifetime Achievement Award, Jamie Lustberg, Carol Wax, former students, and colleagues; reproduction permissions; and teaching files for various institutions. Exhibition files consist of correspondence, loan agreements, and travel arrangements for several exhibitions of Pearlstein's work including the Georgia Museum of Art's traveling exhibition, *Philip Pearlstein, American Master* (2006), *182nd Annual: An Exhibition of Contemporary American Art* (2007) at the National Academy Museum, *Philip Pearlstein, The Dispassionate Body* (2007) and other recent exhibitions. The series includes digital material in the artists' file and for an exhibition at the Art Students League of New York.

Box 13, Folder 4	Agreement with Harry N. Abrams, Incorporated for Philip Pearlstein Drawings and Watercolors (1988) by John Perrault, 1986-1990
Box 13, Folder 5	Agreement with Memorial Union Gallery, circa 2005
Box 13, Folder 6	Agreements for Various Projects, 1972-2005
Box 13, Folder 7	Artists' File, 1972-2002 Includes electronic records, see ER14
Folder ER14	Artwork of Loie Glasser, Digital Photograph, 2006 0.001 Gigabytes (One computer file)
Box 13, Folder 8	Consignments and Loans, Brooklyn Museum of Art, 1983-2001
Box 13, Folder 9	Consignments and Loans, The Butler Institute of American Art, 1990
Box 13, Folder 10	Consignments and Loans, Hudson River and African Art Museums, 1994
Box 13, Folder 11	Consignments and Loans, Messiah College, 2005
Box 13, Folder 12	Consignments and Loans, Philip Douglas Fine Art, 2005
Box 13, Folder 13	Consignments and Loans, Shipping Receipts, 1982-2007
Box 13, Folder 14	Consignments and Loans, Various Museums and Galleries, 1955-2005
Box 13, Folder 15	Donation, Auction for Friends of the Tel Aviv Art Museum, 2008
Box 13, Folder 16	Donations to Benefit Exhibitions and Organizations, 1962-1992

Box 13, Folder 17	Donation, "Model with Wood Swan" to Brooklyn College, 1988
Box 13, Folder 18	Donation, Bronze Portraits of Philip and Dorothy Pearlstein by Richard Miller, 1979-1986
Box 13, Folder 19	Donation, Charity Art Exhibition-Auction for Victims of the Earthquake in the Kobe Area, Japan, 1995 Notes: Includes letter of appreciation.
Box 13, Folder 20	Donation, Milwaukee Art Museum, 1995
Box 13	Exhibitions
Box 13, Folder 21-22	Georgia Museum of Art, 1970-1971
Box 13, Folder 23	Philip Pearlstein (1998), Galerie Daniel Templon, 1998-1999
Box 13, Folder 24	Philip Pearlstein, American Master (2006), Lehigh University, 2005-2006
Box 13, Folder 25	The Century Association, Professional Painters' Exhibition, 2006
Box 13, Folder 26	Prince Street Gallery First National Juried Exhibition, Juror, 2006
Box 13, Folder 27	Why the Nude? Contemporary Approaches (2006), The Art Students League of New York, 2006 Includes electronic records, see ER15
Folder ER15	Why the Nude? Contemporary Approaches, The Art Students League of New York. Digital Video Recording, 2006 3.77 Gigabytes (One computer file)
Box 13, Folder 28	Philip Pearlstein: Paintings and Watercolors (2006), Russell Bowman Art Advisory, 2006
Box 13, Folder 29	182nd Annual: An Exhibition of Contemporary American Art (2007), National Academy Museum, 2007
Box 13, Folder 30	Philip Pearlstein, Paintings (2007), Gallery Camino Real, 2007
Box 13, Folder 31	Philip Pearlstein (2007), Galerie Daniel Templon, 2006-2007
Box 13, Folder 32	Philip Pearlstein: Paintings and Watercolors 1990-2007 (2007), State University of New York at Stony Brook, 2007
Box 13, Folder 33	Philip Pearlstein, The Dispassionate Body (2007), Tweed Museum of Art, 2005-2006

Box 13, Folder 34	Philip Pearlstein, The Dispassionate Body (2007), James A. Michener Art Museum, 2006-2007
Box 13, Folder 35	Philip Pearlstein: Objectifications (2008), Montclair Art Museum, 2007-2008
Box 13, Folder 36	"Recent Drawings by New York Artists," New School Art Center, undated
Box 13, Folder 37-42	Financial Material, 1945-1985
Box 13, Folder 43	Insurance, 1964-1976
Box 13, Folder 44-46	Inventories, circa 1960-1991
Box 13, Folder 47	Legal Material, 1965-2003 Notes: Includes summons, studio lease, and an apartment lease for Dr. Alexander Dückers written in German.
Box 13, Folder 48-62	Recommendations, 1966-2007
Box 14, Folder 1-9	Recommendations, 1966-2007
Box 14, Folder 10-11	Reproduction Permissions, 2006-2007
Box 14, Folder 12	Teaching, Curriculum Proposals, 1968-1969
Box 14, Folder 13	Teachers, Student Apprentices, 1990
Box 14, Folder 14	Teaching, Various Institutions, 1955-1980
Box 14, Folder 15	Teaching, Visiting Artist at Arizona State University, 2006

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Series 6: Printed Materials, 1946-2008

3 Linear feet (Boxes 14-21, 36, OV's 42-43)

Scope and Contents: Found in printed materials are art reproductions, clippings, exhibition announcements and catalogs for exhibitions of artwork by Pearlstein and others, magazines and journals including issues of *Carnegie Technical* magazine on which Pearlstein was art editor, newsletters, and postcards of artwork by Pearlstein. Sets of chronological publicity files contain mainly mixed printed materials regarding Pearlstein, his artwork, reviews of his exhibitions, and includes one digital disk.

Box 14, Folder 16	Art Reproductions, circa 1980-circa 2000
Box 14, Folder 17	Art Sales Catalog, 1983
Box 14, Folder 18	Business Cards, circa 1970-circa 2000
Box 14, Folder 19-26	Clippings, 1962-circa 1980s Notes: Oversized clippings from 1960 and <i>Life</i> magazine housed in Box 36.
Box 14, Folder 27	Event Programs, 1976-2007
Box 14, Folder 28-37	Exhibition Announcements and Catalogs, 1946-1959 Notes: Oversized material housed in Box 36.
Box 14, Folder 38-45	Exhibition Announcements and Catalogs, 1960-1966
Box 15, Folder 1-15	Exhibition Announcements and Catalogs/Posters, 1967-1979 Notes: Oversized posters housed in OV 43.
Box 15, Folder 16-22	Exhibition Announcements and Catalogs, 1980-1984
Box 16, Folder 1-13	Exhibition Announcements and Catalogs, 1985-1995 Notes: Includes Josep Segú exhibition catalog with introduction written by Pearlstein from 1995.
Box 16, Folder 14-27	Exhibition Announcements and Catalogs, 1996-2007 Notes: Includes Richard Haas and Laura Grosso exhibition catalogs with essays by Pearlstein from 1998 and 2004.
Box 16, Folder 28	Exhibition Announcements and Catalogs, undated
Box 16, Folder 29-30	Exhibition Announcements and Catalogs, Allan Frumkin Gallery, circa 1960-1984
Box 16, Folder 31	Informational Packet, The Pollock-Krasner Foundation, Inc., 1987
Box 16, Folder 32-33	Magazines and Journals, 1955-1970 Notes: Oversized material housed in Box 36, Folder 6.

Box 17, Folder 1	Magazines and Journals, 1987-1991
Box 17, Folder 2-3	Magazines and Journals, Carnegie Technical Magazine, 1948-1949
Box 17, Folder 4	Magazines and Journals, Scrap, 1960-1961 Notes: Issues 1, 2, and 4
Box 17, Folder 5	Newsletters, 1976-1981
Box 17, Folder 6	Pamphlet, "The Art Critics," American Abstract Artists, 1940
Box 17, Folder 7	Postcards of Artwork by Pearlstein, circa 1970-circa 2000
Box 17, Folder 8	Postcards, circa 1974-2002
Box 17, Folder 9	Press Releases, 1979
Box 17, Folder 10-31	Publicity Files, 1942-1972 Notes: Oversized material housed in Box 36 and OVs 42-43.
Box 18, Folder 1-17	Publicity Files, 1973-1981
Box 19, Folder 1-19	Publicity Files, 1981-1987
Box 20, Folder 1-19	Publicity Files, 1988-1998
Box 21, Folder 1-17	Publicity Files, 1998-2008 Includes 1 electronic disc (CD) in folder 6 titled Art Educates the World. (Transfer not possible.)
Box 21, Folder 18	Publicity Files, undated
Box 36, Folder 2-5	Oversized Publicity Files from Boxes 17-20, 1965-1997
Box 36, Folder 6	Oversized Magazines and Journals from Box 16, Folders 32-33, 1955-1956
Box 36, Folder 7, 9	Oversized Clippings from 1960 and Life Magazine from Box 14, Folders 19-26, 1960, 1941
Box 36, Folder 8	Oversized Exhibition Announcements and Catalogs from Boxes 14-15, 1955, 1969
Box OV 42	Oversized Publicity Files from Boxes 17-20, 1965, 1970
Box OV 43	Oversized Publicity Files from Boxes 17-20, 1968

Box OV 43

Oversized Posters from Box 15, Folders 1-15, circa 1970s-1980s

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Series 7: Scrapbooks, circa 1953-1970s

0.4 Linear feet (Box 22)

Scope and Contents: Two scrapbooks, most likely used for reference or research, are photographs of Egyptian and Roman architecture and objects accompanied by notes and a small amount of sketches. The Egypt scrapbook also contains a syllabus and class notes on Egyptian archeology. The scrapbook for exhibitions contains clippings of reviews and articles on Pearlstein's exhibitions and artwork, exhibition announcements, and other printed material.

Box 22, Folder 1-2	Egypt, circa 1953
Box 22, Folder 3-4	Rome, circa 1953
Box 37, Folder 2	Exhibition Clippings and Announcements, 1950s-1970s

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Series 8: Artwork, 1967-2004, undated

0.2 Linear feet (Box 22, OV 42)

Scope and Contents: Artwork is by Jean Hampleman, Fernando Tamburini, and unidentified artists are in this series.

Box 22, Folder 5	Painted Wood, "Love, Joy, Peace" by Jean Hampleman, undated
Box 22, Folder 6	Print by Tamburini, 2004
Box 22, Folder 7-8	Drawings and Prints by Others, Unidentified or Illegible, 1967, undated Notes: Oversized material housed in OV 42.
Box OV 42	Oversized Drawings and Prints by Others from Box 22, Folders 7-8, undated

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Series 9: Photographs and Moving Images, 1940s-2008

3.3 Linear feet (Boxes 22, 37, 39-41)

4.18 Gigabytes (ER16-ER18)

Scope and Contents: This series consists of photographs, negatives, slides, video recordings, and motion picture film. Professional and candid photographs of Pearlstein in his studio, in portraits, at events, and with colleagues are by various photographers including Gottfried Junker, John de Clef Piñeiro, Frederic Cantor, Sante D'Orazio, Jack Mitchell, and others. Pearlstein is also pictured with his portrait of Brooklyn college president, Robert L. Hess, and with President Clinton at The White House. Personal images are mostly snapshots of Pearlstein's family, friends, and travel. Photographs from art school show Andy Warhol, Dorothy Cantor, Ethel and Leonard Kessler, and other classmates at the beach and at school functions. Other photographs are of Pearlstein's models, exhibitions, and works of art by Pearlstein, Jack Mitchell, Harvey Stein, David Levy, Eleanor Magid, and Oren Slor.

Recordings include *Art in Progress: Philip Pearlstein* by Jamie Lustberg, Pearlstein's former assistant, and an exhibition at Lehigh University Art Galleries. Thirteen super 8 mm amateur films contain footage of Pearlstein working, his models, and traveling to the Southwestern United States, Peru, and Egypt. Titles listed are taken from the inscriptions on the original film containers. The series also contains 26 video recordings mainly of Pearlstein's friends, travel, and exhibitions. Some recordings contain a mixture of personal and professional material.

Folder ER16	Pearlstein, <i>Art in Progress: Philip Pearlstein</i> , Film by Jamie Lustberg, Digital Video Recording, 2004 1.35 Gigabytes (One computer file)
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Box 40	Pearlstein, "Edward Lucie Smith Film Crew", circa 2000 1 Videocassettes (MiniDV)
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Box 22, Folder 10	Pearlstein In Studio and Portraits, circa 1940-1990
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Box 22, Folder 11-12	<p>Pearlstein by Various Photographers, circa 1982-2005</p> <p>Notes: Includes photographs by Gottfried Junker, Frederic Cantor, Helaine Messer, Harvey Stein, Jenny Gorman, a photograph of Pearlstein with Sidney Geist by Ruth Foxtel, and a small amount of correspondence.</p> <p>Oversized photographs of Pearlstein and a few of Dorothy Cantor by John de Clef Piñeiro, Sante D'Orazio, Jack Mitchell, and unidentified photographers are housed in Box 37.</p>
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Box 22, Folder 13-14	Pearlstein at Brooklyn College, circa 1989-circa 2000
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Box 22, Folder 15	<p>Pearlstein with President Clinton, 1996</p> <p>Notes: Includes letter from The White House.</p>
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Box 22, Folder 16	Personal, Family, circa 1950-circa 1970
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Box 22, Folder 17	<p>Personal, Art School, 1940s</p> <p>Notes: Includes photographs of Andy Warhol and other classmates.</p>
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Box 22, Folder 18-19	Personal, Friends and Travel, circa 1945-1975
Box 39	Personal, Friends and Travel, circa 1980-2008 2 Floppy discs 3 Videocassettes (MiniDV) (Transfer of floppy discs not possible.) Notes: Labels on recordings read "Gallery and Model Picnic at Lake," "NY Saul Models Petra," "NY City view, Fire Island picnic, James and marionette," "Highland Lakes Culinary Club," and "Pittsburgh Falling Waters."
Box 41	Artist's Models, circa 1960-1990 Notes: Includes some photographs of artwork.
Folder ER17	Event, National Academy Museum and School of Fine Arts, Spring Gala, Digital Photographs, 2008 0.158 Gigabytes (65 computer files)
Folder ER18	Exhibitions, Lehigh University Art Galleries, Slide Show and Instructional Video, Digital Video Recording, 2007 2.67 Gigabytes (One computer file)
Box 22, Folder 22-29	Exhibitions, 1970-2002 Notes: Additional material housed in Box 40.
Box 40	Exhibitions, circa 1989-2014 17 Videocassettes (MiniDV) 2 Videocassettes (VHS-C) 2 Floppy discs (Transfer of floppy discs not possible.) Notes: Recordings are for exhibitions in Moscow, Pittsburg, Rome, Washington D.C., Paris, Boston, Chicago, and New York among others. Three mini-dvs contain exhibition material along with personal recordings labeled "Miranda Baby Shower" and "Thanksgiving 2002." Two mini-dvs also contain material related to Pearlstein's activities with the Marie Walsh Sharpe Art Foundation.
Box 22, Folder 30	Works of Art by Pearlstein, circa 1990s
Box 22, Folder 31-34	Works of Art by Others, circa 1974-circa 1980s Notes: Includes photographs of art objects by Oren Slor and a self-portrait by Eleanor Magid.
Box 37, Folder 3-10	Oversized Photographs of Pearlstein from Box 22, Folders 11-12, 1966-1982 Amateur Films of Pearlstein Painting and Drawing
Item FC 44	Philip Pearlstein Painting copy 1, November 8, 1973

	1 Film reel (Super 8mm) Notes: Content includes a child ballerina and Pearlstein drawing and painting.
Item FC 45	Philip Pearlstein Painting copy 2, November 8, 1973 1 Film reel (Super 8mm) Notes: Content includes a child ballerina and Pearlstein drawing and painting.
Item FC 46	Pearlstein Drawing, 1971 1 Film reel (Super 8mm) Notes: Content includes Pearlstein drawing in the studio, an artist's model, and Pearlstein seated with a woman.
Item FC 47	Pearlstein, circa 1972 1 Film reel (Super 8mm) Notes: Content includes Pearlstein drawing and painting, an office interior, tubs of dye, and paintings at a gallery exhibition.
Item FC 48	Gilda Portrait and Rosaire Ladder, circa 1975-1976 1 Film reel (Super 8mm;) Notes: Content includes various stages of two paintings, some footage of artist's models, and an exterior view of a canyon.

Amateur Travel Films

Item FC 49	Painting and Travel, 1974-1976 1 Film reel (Super 8mm) Notes: Content includes a woman looking at a book, drawing and painting artist's models, shots of New York City, artwork on the street, a band, and people outside of an estate and in a canoe.
Item FC 50	Canyon de Chelly and Mesa Verde, circa 1974 1 Film reel (Super 8mm) Notes: Content includes footage of canyons, ruins, and shots of a city or suburban area.
Item FC 51	Julia Out West, circa 1976 1 Film reel (Super 8mm) Notes: Content includes footage of canyons and ruins and of Pearlstein holding a camera.
Item FC 52	NYC, Canyon de Chelly, Painting, 1977-1979 1 Film reel (Super 8mm) Notes: Content includes shots of the New York City skyline, Pearlstein painting, Canyon de Chelly, and possibly the Ned A. Hatahu Center.
Item FC 53	Fire Island, 1974

	1 Film reel (Super 8mm) Notes: Content includes shots of towers with sign reading "TIGE," a sunset, beach and boats, flowers, a woman modeling in front of a painting of herself, exterior of a beach house.
Item FC 54	Machu Picchu, 1977 1 Film reel (Super 8mm) Notes: Content includes various shots of Machu Picchu, a cityscape, shots from an airplane, paintings in progress and in galleries, and Pearlstein at Machu Picchu.
Item FC 55	Travel, 1976-1978 1 Film reel (Super 8mm) Notes: Content includes footage of a man and child, a woman outside of a castle, ruins, a drawing, New York City, Egyptian pyramids, and an easel and canvas.
Item FC 56	Canyon de Chelly, 1970 1 Film reel (Super 8mm) Notes: Content includes a canyon, a hut, ruins, sunset over water, and paintings of these scenes.

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Series 10: *Philip Pearlstein Draws the Artist's Model*, Documentary production material, 1983-1991

8 Linear feet (Boxes 23-30, SAV 31-35)

Scope and Contents: Series contains video and sound recordings and paper documentation related to the 1985 documentary project *Philip Pearlstein Draws the Artist's Model*. The documentary was initially conceived of as a laserdisc project, using the interactive capabilities and image quality of the then-new laser video technology to create an enhanced instructional video for viewers to experience Pearlstein's process and paintings, and to utilize his teaching to practice drawing figures from Pearlstein's models. Production material found in the collection includes paper documentation, unedited footage on original camera tapes and duplicate editing copies, voiceover original sound recordings and duplicates on video tape, offline edits, and the completed work in two versions. Content includes Pearlstein teaching at Brooklyn College, Pearlstein working with models in his studio, Pearlstein at his retrospective exhibition at the Toledo Museum, live-captured graphics of Pearlstein drawing, and voiceover narration by Philip and Julia Pearlstein. No copies of the completed work in its laser disc version are found in the collection as these were sold off to a distributor before the donation of the material to the archives.

The documentary production used a rare video format called Panasonic Recam (generic format term: M format video) as its original recording medium. The project was likely seen as a good candidate for the M format because of its art subject and the potential for superior color quality. Among the publicity materials in the paper documentation is a photocopy of a 1984 article from *VideoPro* magazine that provides details of the technical side of the production and the many then state-of-the-art technologies the project incorporated. In a May 9, 1986 public appearance for Artists Talk on Art, Pearlstein describes working with the system and talks about effects like blurring and enlarging and working with color, and describes the laserdisc format as "fun to play with," noting that the "whole image is much sharper."

Unedited footage, found on its M format/VHS tape original form and on duplicate U-matic tapes made for editing, contains substantial footage of Pearlstein working in the studio and teaching, but there is little spoken content in the footage that was not used in the completed work, copies of which are found in the collection in two versions, a long version for distribution and a shorter version made for television. Extensive unedited footage of live computer graphics, another recently developed technology at the time, record Pearlstein generating his artwork directly on the screen. Graphics were shot with Recam video, and five 1" video reels in the collection appear to be duplicates of those tapes made for editing. Two edited excerpts of graphics are found on 1" video reel and U-matic tape, which appear to have been made to accompany lectures about the project.

Offline, or rough, edits of the documentary were made from duplicate U-matic videocassettes, and final edits were produced from original camera tapes directly onto one-inch video reels. The completed work is found in two versions, a long version for distribution and a shorter version for television broadcast. A pair of 1" video reels labeled "submaster reels 1 and 2" are also found, and are likely the closest thing to a master copy of the finished work among the material in the collection.

Audio material includes ¼" reels (10.5" diameter) with voiceover recordings of Pearlstein and his daughter Julia, who was narrator in the documentary, reading from a script. A partial script is found among the related papers in the series. A series of 8 U-matic videocassettes appear to be video dubs of the audio created for editing. Two of the original ¼" reels are not duplicated.

Physical Characteristics and Technical Requirements: M video used VHS video tapes but recorded a different type of video signal which cannot be played on a VHS playback machine. M video was developed as a competitor in the broadcast-quality camcorder category of video technology, and was the first video system to use a component signal,

which used three-tube color to produce a color quality superior to most broadcast video at the time.
M was an extremely short-lived format and is now very rare.

Box 23, Folder 1	Partial Script, circa 1985
Box 23, Folder 2	Project Proposal and Business Plan, 1983
Box 23, Folder 3	Correspondence with Producers, 1983-1990
Box 23, Folder 4	Copyright Search, 1995
Box 23, Folder 5	Equipment Repair Receipts, 1993
Box 23, Folder 6	Legal Correspondence and Agreement, 1983-1986
Box 23, Folder 7	Publicity, 1984-1991
Box 23, Folder 8	Royalty Reports, 1990-1991
Box 23	Completed Work
Box 23, Folder 9	Distribution Copy, 1985 2 Videocassettes (U-matic) (running time 86 minutes)
Box 23, Folder 10	Television Cut, 1987 1 Videocassettes (U-matic) (note on label "offline master, Dub #4"; running time 30 minutes)
Box 23, Folder 11	Offline Master Cut 1, circa 1984 2 Videocassettes (U-matic)
Box 23, Folder 12	Offline Master Cut 2, circa 1984 2 Videocassettes (U-matic) (note on label "show length 1:24:00")
Box 23, Folder 13-15	Online Edit with Time Code, circa 1985 2 Videocassettes (U-matic) 2 Videocassettes (VHS) 1 Videocassettes (U-matic)
Box 23, Folder 15	Submaster, circa 1985 2 Videoreels (1 inch) Notes: Video reels housed as SAV 31 and 32
Box 24	Unedited Footage
Box 24, Folder 1-7	Pearlstein Working in Studio, 1984 February 21-22 13 Videocassettes (U-matic) (duplicate)
Box 25, Folder 1-5	Pearlstein Working in Studio, 1984 February 21-22

	13 Videocassettes (M format ; originals)
Box 25, Folder 6-9; Box 26, Folder 1	Brooklyn College, 1984 February 28 8 Videocassettes (U-matic) (duplicates)
Box 26, Folder 2-4	Brooklyn College, 1984 February 28 9 Videocassettes (M format ; originals)
Box 26, Folder 5-7	Toledo Museum, 1984 March 17 5 Videocassettes (U-matic) (duplicates)
Box 26, Folder 8-9	Toledo Museum, 1984 March 17 6 Videocassettes (M format ; originals) Notes: 5 of the M format tapes are duplicated on the Umatic tapes; 1 M format tape is not duplicated; label reads "Airport Hotel Cutaway"
Box 26, Folder 10	Museum and Classroom Pickup Shots, 1985 July 15 1 Videoreels (1 inch) Notes: Large video reel stored separately as SAV 33
Box 27	Computer Graphics
Box 27, Folder 1-10	Unedited Footage, 1984 April 12 27 Videocassettes (M format ; originals ; tapes labeled #101-116 and 101b-116b)
Box 28	Unedited Footage, 1984 April 12 5 Videoreels (1 inch) (duplicates ; tapes labeled #1-5)
Box 28, Folder 1	Unedited Footage, circa 1984 1 Videoreels (1 inch) (tape labeled "rattan couch and others") Notes: Video reel stored separately as SAV 34
Box 28, Folder 2	Edited Footage, circa 1984 1 Videoreels (1 inch) (tape labeled "Graphics Build") Notes: Video reel stored separately as SAV 35
Box 28, Folder 3	Edited Footage, circa 1984 1 Videoreels (1 inch) (tape labeled "shown at Carnegie-Mellon")
Box 29, Folder 1	Edited Footage, circa 1984 1 Videocassettes (U-matic) (tape labeled "Philip Pearlstein")
Box 29	Soundtrack Material
Box 29, Folder 2-3	Voiceover Recordings, 1984 July 20

	<p>3 Sound tape reels (originals ; labeled "reels 1-3, July 20," Reel 1 also says "page 1-40"; 10.5 inch reels)</p> <p>3 Videocassettes (U-matic) (duplicates ; sound recorded with color bars)</p> <p>Notes: 3 original soundLarge reels stored separately in Box 30</p>
Box 29, Folder 4-5	<p>Voiceover Recordings, 1984 July 23</p> <p>3 Videocassettes (U-matic) (tapes numbered 84-86; sound recorded with color bars)</p>
Box 29, Folder 6	<p>Voiceover Recordings, 1984 July 31</p> <p>2 Sound tape reels (originals ; tapes labeled "Reels 7-8 Pearlstein V.O."; 10.5 inch reels)</p> <p>2 Videocassettes (U-matic) (duplicates ; one tape labeled "Dub 87" and one labeled "Reel 87 – audio reels 7,8" ; sound recorded with color bars)</p> <p>Notes: 2 original sound tape reels stored in box 30</p>
Box 29, Folder 7	<p>Voiceover Recordings, 1985 June 8</p> <p>1 Sound tape reel (original ; labeled tones at beginning, Pearlstein reel 1"; 10.5 inch reel)</p> <p>Notes: 1 original sound tape reel stored in box 30</p>
Box 30	5 large sound tape reels from Box 29, folders 2-3, 6-7
Box 31	1 large video reel from Box 23, folder 15
Box 32	1 large video reel from Box 23, folder 15
Box 33	1 large video reel from Box 26, folder 10
Box 34	1 large video reel from Box 28, folder 1
Box 35	1 large video reel from Box 28, folder 2

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