



Smithsonian

Archives of American Art

A Finding Aid to the Paul Ramírez Jonas Papers, circa 1989-2014, in the Archives of American Art

Stephanie Ashley

2020/03/02

Archives of American Art
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Collection Overview

Repository:	Archives of American Art
Title:	Paul Ramírez Jonas papers
Date:	circa 1989-2014
Identifier:	AAA.ramipaul
Creator:	Ramírez Jonas, Paul, 1965-
Extent:	6.3 Linear feet 19.73 Gigabytes
Language:	English .
Summary:	The papers of New York multimedia artist and educator Paul Ramírez Jonas, measure 6.3 linear feet and 19.73 GB and date from circa 1989-2014. The collection documents the work of this social practice artist through correspondence, exhibition and project files, and professional files, and provides relatively thorough coverage of Ramírez Jonas's work and development to late mid-career.

Administrative Information

Acquisition Information

The collection was donated in 2015 and 2017 by Paul Ramírez Jonas.

Processing Information

The collection was processed by Stephanie Ashley in 2020. Born-digital materials were processed by Kirsi Ritosalmi-Kisner in 2020 with funding provided by Smithsonian Collection Care and Preservation Fund.

Preferred Citation

Paul Ramírez Jonas papers, circa 1989-2014. Archives of American Art, Smithsonian Institution.

Restrictions

This collection is open for research. Access to original papers requires an appointment and is limited to the Archives' Washington, D.C. Research Center.

Researchers interested in accessing born-digital records or audiovisual recordings in this collection must use access copies. Contact Reference Services for more information.

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Biographical / Historical

Paul Ramírez Jonas (1965-) is a multimedia artist and educator in New York, New York.

Ramírez Jonas was born in Pomona, California and raised in Honduras. He earned a BA in Studio Art and an MFA in Painting from the Rhode Island School of Design in 1989. As a social practice artist Ramírez Jonas explores definitions of art and the public and seeks to engage active audience participation in much of his work. He uses pre-existing texts, models, and materials in work ranging from monumental sculpture to smaller and more intimate projects involving drawings, textiles, musical instruments, video and performance art, and other media.

Ramírez Jonas has had an ongoing association with Creative Time, a public arts organization in New York City which funded, amongst other projects, his 2010 project *Key to the City*, in which he replaced locks around the city with new locks that could be opened with keys he distributed. Keys have had an important role in Ramírez Jonas's work; his Taylor Square park project in Cambridge, for example, juxtaposes the locked gates of the public space with 5000 keys he distributed to the public to be duplicated endlessly, as a symbol of "this relationship between public space and the public."

Ramírez Jonas is an educator who has taught at institutions including the Rhode Island School of Design and the Museum of Fine Arts, Boston. He is currently an Associate Professor at Hunter College, City University of New York.

Scope and Contents

The papers of New York multimedia artist and educator Paul Ramírez Jonas, measure 6.3 linear feet and 19.73 GB and date from circa 1989-2014. The collection documents the work of this social practice artist through correspondence, exhibition and project files, and professional files, and provides relatively thorough coverage of Ramírez Jonas's work and development to late mid-career.

Correspondence and personal files include greeting cards and postcards sent to Ramírez Jonas from individuals and galleries, and includes the artist's file arrangement lists documenting his organization of the records prior to donation to the Archives of American Art. Extensive email correspondence remains unprocessed.

Exhibition files provide a comprehensive survey of Ramírez Jonas's participation in group and solo exhibitions over more than two decades. Files include correspondence, notes, sketches, and printed, photographic and digital material for multiple exhibitions, and record Ramírez Jonas's relationships with gallery owners as well as the evolution and execution of many installations.

Project files provide a relatively comprehensive record of over two decades of projects, including large scale public art installations and smaller, more intimate projects, that trace evolving themes in Ramírez Jonas's work. Files include correspondence, architect's plans and schematic drawings, artist notes, financial and contractual records, printed and digital material, and photographs.

Professional files document other professional activities in which Ramírez Jonas was involved, such as boards and committees, conferences, panels, and seminars. Also found are a few files relating to teaching appointments, including documentation of his Combined Media Class at Hunter College.

Arrangement

Prior to donation, Ramírez Jonas organized the bulk of his archives chronologically and thereafter into three categories which he titled "Shows," "Work," and "Other." This core arrangement has been maintained in the series Exhibition Files (Shows), Project Files (Work) and Professional Files (Other). A few additional

files that did not fall into these three categories are arranged at the beginning of the collection as Series 1: Correspondence and Personal Files.

- Series 1: Correspondence and Personal Files, 1991-circa 2014 (0.25 linear feet; Box 1, 2.20 GB; ER10)
 - Series 2: Exhibition Files, 1990-2009 (3.05 linear feet; Boxes 1-4, OV 7, 14.99 GB; ER01-ER05)
 - Series 3: Project Files, 1990-2014 (2.4 linear feet; Boxes 4-6, OVs 8-9, 2.54 GB; ER06-ER09)
 - Series 4: Professional Files, circa 1989-2014 (0.6 linear feet; Box 6, OV 8)
-

Names and Subject Terms

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

Subjects:

Latino and Latin American artists

Names:

Creative Time, Inc.
Hunter College. Department of Art

Occupations:

Educators -- New York (State) -- Brooklyn
Multimedia artists -- New York (State) -- Brooklyn

Container Listing

Series 1: Correspondence and Personal Files, 1991-circa 2014

0.25 Linear feet (Box 1)

2.2 Gigabytes (ER10)

Scope and Contents: This series includes Ramírez Jonas's file lists showing how he organized his collection prior to donation to the Archives of American Art. Folders relating to several galleries contain a small amount of correspondence and printed material, mainly in the form of exhibition announcements sent to Ramírez Jonas. The folder relating to Jack Tilton Gallery includes records of legal action taken in response to the gallery's landlord taking possession of artwork by Ramírez Jonas in circa 1993, in an attempt to force payment from the gallery. Personal files include four unidentified sketches by Ramírez Jonas, and greeting cards and postcards sent to him, one of which is a hand-made card by Yun Yi Lee. Extensive email correspondence remains unprocessed.

Box 1, Folder 1	Fabrica, 1995
Box 1, Folder 2	File Arrangement Lists, circa 2014
Box 1, Folder 3	Galleries, Green Grassi, 1996-2003
Box 1, Folder 4	Galleries, Jack Tilton Gallery, 1991-1993
Box 1, Folder 5	Galleries, LFL, 2002-2004
Box 1, Folder 6	Galleries, Postmasters Mailings, 1997-2003
Box 1, Folder 7	Galleries, Roberts & Tilton, 2000-2001
Box 1, Folder 8	Galleries, Sikema, 2001
Box 1, Folder 9	Personal, 2009-2012
Box 1, Folder 10	Personal, 2009-2012
Folder ER10	<p>Emails, circa 1997-circa 2018 2.2 Gigabytes (175,411 computer files) Notes: Email correspondence is restricted and remains unprocessed.</p>

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Series 2: Exhibition Files, 1990-2009

3.05 Linear feet (Boxes 1-4, OV 7)

14.99 Gigabytes (ER01-ER05)

Scope and Contents: Exhibition files provide a comprehensive survey of Ramírez Jonas's participation in group and solo exhibitions over more than two decades. Files may include correspondence, notes and sketches by Ramírez Jonas, printed matter, and photographic and digital material. Christopher Grimes Gallery correspondence documents Ramírez Jonas's professional relationship with Grimes as well as exhibitions at the gallery from the 1990s. Email correspondence with Jay Jopling documents Ramírez Jonas's relationship with Jopling and coverage of his first London exhibition, *Heavier Than Air* (1994), at White Cube. Material relating to the Africus Biennale (1995) and correspondence with Postmasters in 1995, includes letters from Ramírez Jonas recording his impressions of South Africa and his interactions with artists there, correspondence with Kendell Geers, and photos of himself and Geers.

Also well documented are Ramírez Jonas's *Heavier Than Air* exhibitions at Cornerhouse and Ikon Gallery, including his notes, sketches, and installation photographs, and email exchanges regarding text for the catalog for the Ikon Gallery exhibition. *Open*, the Taylor Square Project exhibition relating to Ramírez Jonas's public art project for Cambridge's smallest public park, is also well documented. The project, which involved distributing thousands of artist-designed keys and an invitation to the public to duplicate them endlessly, is documented in notes, sketches, plans, product information, and photographs. Records document Ramírez Jonas's research methodology for, and execution of, the Taylor Square project.

Arrangement: Records are arranged chronologically by year, and alphabetically by exhibition title or other file name if the exact title is not known, within each year.

Box 1, Folder 11	Art Underground Series (1990), 1990-1991
Box 1, Folder 12	Selections '49 (1990), The Drawing Center, 1990
Box 1, Folder 13	Selections from the Sculpture Center (1990), 1990
Box 1, Folder 14	Spent (1990), The New Museum, 1990
Box 1, Folder 15	Certain Uncertainty (1991), The Lobby Gallery, 1991
Box 1, Folder 16	Home for June (1991), Eric Oppenheim, Contemporary Theatre and Art, 1991
Box 1, Folder 17	Improvements? On the Ordinary (1991), Randolph Street Gallery, 1990-1991
Box 1, Folder 18	Unlearning (1991), 1991
Box 1, Folder 19	Detour (1992), International House, 1992
Box 1, Folder 20	Fever (1992), Exit Art/The First World, 1992-1993
Box 1, Folder 21	FluxAttitudes (1992), The New Museum, 1992-1993

Box 1, Folder 22	Main Room (1992), White Columns, 1990-1993
Box 1, Folder 23	Man on the Moon (1992), Christopher Grimes Gallery, 1992-1993
Box 1, Folder 24	Putt-Modernism Exhibition (1992), Unrealized, 1992
Box 1, Folder 25	The Return of the Exquisite Corpse (1992), The Drawing Center, 1992
Box 1, Folder 26	A Collector's Choice (1993), Joan T. Washburn, 1993
Box 1, Folder 27	American Gothic (1993), Art in General, 1993
Box 1, Folder 28	Hot Water (1993), Sandra Gering Gallery, 1993
Box 1, Folder 29	In Transit (1993), The New Museum, 1992-1993
Box 1, Folder 30	Jack Tilton Gallery Exhibition (1993), 1993
Box 1, Folder 31	Literal Truth (1993), Real Art Ways, 1993
Box 1, Folder 32	Markets of Resistance (1993), White Columns, 1993-1994
Box 1, Folder 33	New Langon Arts Exhibition (1993), 1993
Box 1, Folder 34	Space of Time: Contemporary Art from the Americas (1993), Americas Society Art Gallery, 1993-1995
Box 1, Folder 35	Tele-Aesthetics (1993), Bard College, 1993-1995
Box 1, Folder 36	The Garden Show (1993), Four Walls, 1993-1994
Box 1, Folder 37	Vacation Show (1993), Four Walls, 1991-1993
Box 1, Folder 38	Christopher Grimes Gallery Exhibitions (1994), 1993-1994
Box 1, Folder 39	Galeria Camargo Vilaca Exhibition, 1994
Box 1, Folder 40	Heavier Than Air (1994), Jay Jopling at White Cube, 1993-1998
Box 1, Folder 41	Heavier Than Air (1994), Postmasters, 1994
Box 1, Folder 42	Up the Establishment (1994), Independent Curators Incorporated, 1994
Box 1, Folder 43	Africus Biennale (1995), 1994-1995
Box 1, Folder 44	Africus Biennale (1995), 1994-1995
Box 1, Folder 45	Air de Paris Exhibition, Unrealized, 1995

Box 1, Folder 46	History and Memory (1995), Haggard Gallery, 1995
Box 1, Folder 47	Moral Maze (1995), Centre d'art Contemporain, Unrealized, 1995
Box 1, Folder 48	Postmasters Exhibition (1995), 1995
Box 1, Folder 49	Studeio Guezani Exhibition (1995), 1995
Box 1, Folder 50	Threshold: Ten American Sculptors (1995), Fundação de Serralves, 1995
Box 1, Folder 51	Threshold: Ten American Sculptors (1995), Fundação de Serralves, 1995
Box 1, Folder 52	Threshold: Ten American Sculptors (1995), Fundação de Serralves, 1995
Oversize 7, Folder 1	Threshold: Ten American Sculptors (1995), Fundação de Serralves, 1995
Box 1, Folder 53	Zeichen und Wunder (1995), Centro Galegode Arte Contemporanea, 1995
Box 1, Folder 54	Zeichen und Wunder (1995), Kunthaus Zurich, 1995
Box 1, Folder 55	A Scattering Matrix (1996), Jane Hart, 1995-1996
Box 1, Folder 56	Art in the Age of Post-Colonialism and Global Migration (1996), Steirischer Herbst '96, 1996-1997
Box 1, Folder 57	Between the Acts (1996), Icebox, 1995-1996
Box 1, Folder 58	Modulo Exhibition (1996), Unrealized, 1996-1997
Box 1, Folder 59	Thin Air: Examining the Ethereal (1996), YWCA New York City, 1996
Box 1, Folder 60	A Quality of Light (1997), Falmouth College of Arts, 1996-1998
Box 1, Folder 61	A Quality of Light (1997), Falmouth College of Arts, circa 1997
Box 2, Folder 1	A Quality of Light (1997), Falmouth College of Arts, circa 1980s-circa 1990s
Oversize 7, Folder 2	A Quality of Light (1997), Falmouth College of Arts, circa 1995-circa 1997
Box 2, Folder 2	Postmasters Exhibition (1997), 1997
Box 2, Folder 3	Projects (1997), Irish Museum of Modern Art, 1996-1997
Box 2, Folder 4	Projects (1997), Irish Museum of Modern Art, 1996-1997
Box 2, Folder 5	projects.doc (1997), Weston Art Gallery, 1997 Includes born-digital material, see ER01
Folder ER01	projects.doc, Digital Documents, 1997

0.001 Gigabytes (Four computer files)

Box 2, Folder 6	Blade Runner (1998), Caren Golden Fine Art, 1998
Box 2, Folder 7	Calendar 2000 (1998), Art for Art's Sake and Center for Curatorial Studies Museum, 1998
Box 2, Folder 8	Collection Services (1998), Spaces, 1998
Box 2, Folder 9	Disappearing Act (1998), Leslie Tonkonow Artworks and Projects/Bound Unbound, 1998
Box 2, Folder 10	Galleri Roger Bjorkholmen Exhibition (1998), 1995-2002
Box 2, Folder 11	Galleri Roger Bjorkholmen Exhibition (1998), 1995-2002
Box 2, Folder 12	Not the old, not the new, but the necessary (1998), Beaver College Art Gallery, 1998
Box 2, Folder 13	Speed (1998), Photographers' Gallery Magazine, 1998-2000
Box 2, Folder 14	Speed (1998), Photographers' Gallery Magazine, 1998-2000
Box 2, Folder 15	Speed (1998), Whitechapel Art Gallery, 1997-1998
Box 2, Folder 16	Speed (1998), Whitechapel Art Gallery, 1997-1998
Box 2, Folder 17	Time to Kill (1998), Pineapple Project Room, 1998-1999
Box 2, Folder 18	Altoids Curiously Strong Collection (1999), 1999
Box 2, Folder 19	Art Lovers (1999), Tracey, The Liverpool Biennial of Contemporary Art, 1999
Box 2, Folder 20	Unrealized Exhibitions (1999), 1998-1999
Box 2, Folder 21	Full Serve (2000), Mixed Greens, 2000
Box 2, Folder 22	Greater New York (2000), P.S.1, Unrealized, 2000
Box 2, Folder 23	Laspi's Galleriet Exhibition (2000), 1999-2000
Box 2, Folder 24	Moving Pictures (2000), Real Art Ways, 2000
Box 2, Folder 25	The End: An Independent Vision of Contemporary Culture, 1998-2000 (2000), 2000
Box 2, Folder 26	Walking (2000), Bucknell Art Gallery, 2000
Box 2, Folder 27	A Work in Progress (2001), New Museum of Contemporary Art, 2001

Box 2, Folder 28	Contemporary Art Centre, Vilnius (2001), 2001
Box 2, Folder 29	Cultural Territories (2001), Galerie fur Zeitgenossische Kunst, Leipzig, 2001, 2008
Box 2, Folder 30	Demonstration Room: Ideal House: Apex Art: 2001, 2000-2002
Box 2, Folder 31	Globe Miami Island (2001), Bass Museum of Art, 2001
Box 2, Folder 32	Paul Ramírez Jonas (2001), Ellen de Bruijne, 1999-2002
Box 2, Folder 33	Pictures, Patents, Monkey and More....on Collecting (2001), Independent Curators International, 2001
Box 2, Folder 34	Project At P.S.1 (2001), 2001
Box 2, Folder 35	The Good, the Bad, and the Ugly: A Spaghetti Western (2001), Museum of Contemporary Art, 2001
Box 2, Folder 36	Trans > editions (2001), Chac Mool Gallery, 2001
Box 2, Folder 37	Unrealized Exhibition (2002), 2001
Box 2, Folder 38	Walk Ways (2002), Independent Curators International, 2002
Box 2, Folder 39	New Work: Janine Antoni and Paul Ramírez Jonas (2003), Miami Art Museum, 2001-2003
Box 2, Folder 40	New Work: Janine Antoni and Paul Ramírez Jonas (2003), Miami Art Museum, circa 2003
Oversize 7, Folder 3	New Work: Janine Antoni and Paul Ramírez Jonas (2003), Miami Art Museum, 2003
Box 2, Folder 41	Paul Ramírez Jonas: the Earth Seen from Above (2003), 2000-2003
Box 2, Folder 42	Roger Bjorkhomen Galleri Exhibition (2003), 2003
Box 2, Folder 43	Road Show (2003), George Adams Gallery, 2003
Box 2, Folder 44	The Paper Sculpture Show (2003), Sculpture Center, 2002-2008
Box 2, Folder 45	1:100 (2004), DCKT Contemporary, 2004
Box 2, Folder 46	"Ebay" Exhibition (2004), Pace Digital Gallery, 2004
Box 2, Folder 47	"Esperanza Projects" (2004), 2004
Box 3, Folder 1	Heavier Than Air (2004), Cornerhouse, 2004

Box 3, Folder 2	Heavier Than Air (2004), Cornerhouse, 2004
Box 3, Folder 3	Heavier Than Air (2004), Ikon Gallery, 2003-2009
Box 3, Folder 4	Heavier Than Air (2004), Ikon Gallery, 2003-2009
Box 3, Folder 5	Heavier Than Air (2004), Ikon Gallery Catalog, 1993, 2002-2004
Box 3, Folder 6	Heavier Than Air (2004), Ikon Gallery Catalog, 1993, 2002-2004
Box 3, Folder 7	Me, Myself & I (2004), Florida Atlantic University, 2004
Box 3, Folder 8	Dreaming of a More Better Future (2005), Cleveland Institute of Arts, 2005 Includes born-digital material, see ER02
Folder ER02	Dreaming of a More Better Future (2005), Cleveland Institute of Arts, Digital Photographs, 2005 0.051 Gigabytes (20 computer files)
Box 3, Folder 9	Making Time: Moving Images (2005), Miami Art Museum, 2005
Box 3, Folder 10	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 11	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 12	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 13	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 14	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 15	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 16	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 17	Open, Taylor Square Project Exhibition (2005), 2004-2005
Box 3, Folder 18	Selves and Others (2005), Bronx Museum, 2005
Box 3, Folder 19	The Plain of Heaven (2005), Creative Time, 2005 Includes born-digital material, see ER03
Folder ER03	The Plain of Heaven (2005), Creative Time, Digital Video Recordings, Photographs and Documents, 2005 0.304 Gigabytes (138 computer files)
Box 3, Folder 20	This Must Be the Place (2005), Bard College, 2005
Box 3, Folder 21	Gifts go in one direction (2006), Apexart, 2006

Box 3, Folder 22	Maritime Museum Exhibition (2006), Unrealized, 2006-2008
Box 3, Folder 23	New York, Interrupted (2006), PKM Gallery, Beijing, 2006-2007
Box 3, Folder 24	Until Then Then (2006), Western Front Society, 2006 Includes born-digital material, see ER04
Folder ER04	Until Then Then (2006), Western Front Society, Digital Photographs, 2006 0.068 Gigabytes (16 computer files)
Box 3, Folder 25	Ensemble (2007), Institute of Contemporary Art, Christian Marclay, 2007
Box 3, Folder 26	Flatfile Project at Frederick Taylor Gallery (2007), 2007
Box 3, Folder 27	Going...Staying (2007), Kunst Museum, Bonn, 2007
Box 3, Folder 28	Paul Ramírez Jonas (2007), Roger Bjorkhomen Galleri, 2007
Box 3, Folder 29	Shanghai Bienale (2007), 2007
Box 3, Folder 30	Sleeping and Dreaming (2007), Deutsches Hygiene-Museum, Dresden, 2007-2008
Box 3, Folder 31	The Geometry of Hope... (2007), Blanton Museum of Art, 2006-2007
Box 3, Folder 32	The Geometry of Hope... (2007), Blanton Museum of Art, 2006-2007
Box 3, Folder 33	The Geometry of Hope... (2007), Blanton Museum of Art, 2006-2007
Box 3, Folder 34	The Geometry of Hope... (2007), Blanton Museum of Art, 2006-2007
Oversize 7, Folder 4	The Geometry of Hope... (2007), Blanton Museum of Art, 2007
Box 3, Folder 35	Abracadabra (2008), Aldrich Contemporary Art Museum, 2007-2008
Box 3, Folder 36	Abracadabra (2008), Aldrich Contemporary Art Museum, 2007-2008
Box 3, Folder 37	Bienal de São Paulo (2008), 2008
Box 3, Folder 38	Bienal de São Paulo (2008), 2008
Box 3, Folder 39	Democracy in America (2008), Creative Time, 2008
Folder ER05	Democracy in America (2008), Creative Time, Digital Photographs, 2008 14.57 Gigabytes (545 computer files)
Box 4, Folder 1	(In)visible Geographies (2008), Centro Leon, 2008

Box 4, Folder 2	Participación y Poética (2008), Colombia, 2008
Box 4, Folder 3	Playtime (2008), bétonsalon, 2008
Box 4, Folder 4	Summer Reading (2008), Hosfelt Gallery, 2008
Box 4, Folder 5	Urgente (2008), Cali, Colombia, 2008-2009
Box 4, Folder 6	You and Me, Sometimes (2008), Lehmann Maupin, 2007-2008
Box 4, Folder 7	Baltic Triennial (2009), Vilnius, 2009
Box 4, Folder 8	Free as Air and Water (2009), Cooper Union, 2009
Box 4, Folder 9	The Quick and the Dead (2009), Walker Art Center, 2009
Box 4, Folder 10	Venice Biennale (2009), 2009

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Series 3: Project Files, 1990-2014

2.4 Linear feet (Boxes 4-6, OVs 8-9)

2.54 Gigabytes (ER06-ER09)

Scope and Contents: Called "Work" files by Ramírez Jonas, project files, like the exhibition files, provide a fairly comprehensive record of over two decades of projects, including large scale public art installations and smaller, more intimate projects that trace evolving themes in Ramírez Jonas's work, such as creating art whose meaning exists in the encounter it creates between the artist and the viewer. Files include unrealized projects as well as those that were executed.

Many of the project files intersect with records found in the exhibition files, such as detailed records demonstrating how Ramírez Jonas developed instructions for his kites used in *Heavier Than Air*, and how he developed the *Key to the City* project explored in the *Open* exhibition.

Files relating to a project involving 50 state summits, include maps and photographs of Ramírez Jonas at the sites used in the project. Files for the water wheel he created for the Hudson River Park, include multiple sketches with notes showing the evolution of his ideas, questions, and solutions to challenges in this complex project. Files also includes architecture plans, schematic drawings with Ramírez Jonas's notes, correspondence and memoranda about the project, contractual documents, budgets, invoices and receipts for payment.

Files on miscellaneous ideas and source material include many sketches and notes. Some of the materials are in digital format.

Arrangement: Records are arranged chronologically by year, and alphabetically by name of project within each year. Undated projects are housed at the beginning of the series; records of miscellaneous ideas and source material are housed at the end of the series.

Box 4, Folder 11	Unidentified Project, undated
Box 4, Folder 12	"To Take a Portrait, To Give a Portrait", undated
Folder ER06-ER07	Man on the Moon (1990), Digital Sound Recordings, 1994 2.34 Gigabytes (Eight computer files)
Box 4, Folder 14	Man on the Moon (1990), Text Copies, 1990
Box 4, Folder 15	Arch, Trophy Room (1991), Prospect Park, Brooklyn, 1991
Box 4, Folder 16	"Masterpieces Without the Director" (1991), 1990-1991 1 Sound cassette 2 Sound cassettes (DAT) Includes born-digital material, see ER08
Folder ER08	"Masterpieces of the Museum" (1991), Partial Recording, Digital Audio Recording, 1991 0.131 Gigabytes (One computer file)
Box 4, Folder 17	"Gunpowder Drawings", 1992

Box 4, Folder 18	Kite Instructions (1993) for Heavier than Air, 1993-1996
Box 4, Folder 19	Kite Instructions and Photographs (1993) for Heavier than Air, circa 1993
Box 4, Folder 20	Kite Instructions and Photographs (1993) for Heavier than Air, circa 1993
Box 4, Folder 21	Kite Instructions and Photographs (1993) for Heavier than Air, circa 1993
Box 4, Folder 22	Walk Circles (1994), Unrealized, circa 1994
Box 4, Folder 23	Walk Circles (1994), Unrealized, circa 1994
Box 4, Folder 24	100 Faces (1995), circa 1995-1996
Box 4, Folder 25	100 Faces (1995), circa 1995-1996
Box 4, Folder 26	100 Faces (1995), circa 1995-1996
Box 4, Folder 27	Magellan's Trip Reproduction (1995), 1995
Box 4, Folder 28	Radio Telescope (1995), 1993-1995
Box 4, Folder 29	"Remember the Maine" (1995), circa 1995
Box 4, Folder 30	"Remember the Maine" (1995), circa 1995
Box 4, Folder 31	"Remember the Maine" (1995), circa 1995
Box 4, Folder 32	"Remember the Maine" (1995), circa 1995
Box 4, Folder 33	South (1995), Unrealized, 1995
Box 4, Folder 34	"Top of the World" (1997), Research, 1997
Box 4, Folder 35	Birthday card for a friend (1998), 1998
Box 4, Folder 36	Distance Over Time (1998), 1998
Box 4, Folder 37	Timeline for Cabinet Magazine (2000), 2000
Box 4, Folder 38	Always New, Always Familiar (2001), with Janine, 2000-2001
Box 4, Folder 39	Pause and Play (2001), Instructions, 2001
Box 4, Folder 40	50 State Summits Project (2002), circa 2002
Box 4, Folder 41	50 State Summits Project (2002), circa 2002

Box 5, Folder 1	50 State Summits Project (2002), circa 2002
Box 5, Folder 2	50 State Summits Project (2002), circa 2002
Box 5, Folder 3	50 State Summits Project (2002), circa 2002
Box 5, Folder 5	50 State Summits Project (2002), circa 2002
Box 5, Folder 4	"Another Day" (2002), Tech Drawings, 2002
Box 5, Folder 5	Miscellaneous Projects (2002), 2002
Box 5, Folder 6	Brick Project (2003), Unrealized, 2003
Box 5, Folder 7	Brick Project (2003), Unrealized, 2003
Box 5, Folder 8	"Rocinate" (2003), Instructions, 2002-2003
Box 5, Folder 9	"Missing Note Whistle Work" (2004), Unrealized, 2004
Box 5, Folder 10	Stopped Map Project (2004), Unrealized, 2004
Box 5, Folder 11	Stopped Map Project (2004), Unrealized, 2004
Box 5, Folder 12	Stopped Map Project (2004), Unrealized, 2004
Box 5, Folder 13	Taylor Square Park (2004), Cambridge, circa 2004
Box 5, Folder 14	Taylor Square Park (2004), Cambridge, circa 2004
Box 5, Folder 15	Clay Tablets, Unrealized, 2007
Box 5, Folder 16	Clay Tablets, Names Iraq, Unrealized?, circa 2007
Box 5, Folder 17	Clay Tablets, Names Honduras, Unrealized?, circa 2007
Box 5, Folder 18	Water Wheel (2007), Hudson River Park, 2000-2004 Includes born-digital materials, see ER09
Box 5, Folder 19	Water Wheel (2007), Hudson River Park, 2000-2004 Includes born-digital material, see ER09
Folder ER09	Water Wheel (2007), Hudson River Park, Digital Documents, 2002 0.067 Gigabytes (Four computer files)
Box 5, Folder 20	Water Wheel (2007), Hudson River Park, 2005-2006
Box 5, Folder 21	Water Wheel (2007), Hudson River Park, Background Reports, 1990

Box 5, Folder 22	Water Wheel (2007), Hudson River Park, Background Reports, 1990
Box 5, Folder 23	Water Wheel (2007), Hudson River Park, Background Reports, 1990
Box 5, Folder 24	Water Wheel (2007), Hudson River Park, Background Reports, 1990
Box 5, Folder 25	Water Wheel (2007), Hudson River Park, Background Reports, 1990, 1992
Box 5, Folder 26	Water Wheel (2007), Hudson River Park, Background Reports, 1994
Box 5, Folder 27	Water Wheel (2007), Hudson River Park, Background Reports, 1994
Box 5, Folder 28	Water Wheel (2007), Hudson River Park, Design Sketches and Plans, circa 2002-2005
Box 5, Folder 29	Water Wheel (2007), Hudson River Park, Design Sketches and Plans, circa 2002-2005
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Series 4: Professional Files, circa 1989-2014

0.6 Linear feet (Box 6, OV 8)

Scope and Contents: Professional files, named "Other" by Ramírez Jonas, document professional activities other than specific exhibitions and projects in which he was involved, including his participation on boards and committees, and in conferences, panels, and seminars. This series also documents some of his teaching activities, including artist residencies at various institutions, and his work as an associate professor at Hunter College, City University of New York. Files related to Hunter College include teacher evaluations, and student answers to a quiz Ramírez Jonas gave to his Combined Media class students that are of note for the extensive annotations he made on the quizzes, documenting his responses to their ideas.

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