



Smithsonian
Archives of American Art

A Finding Aid to the Robert Smithson
and Nancy Holt Papers, 1905-1987, bulk
1952-1987, in the Archives of American Art

Judy Ng

Funding for the processing of this collection was
provided by the Terra Foundation for American Art.

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Archives of American Art
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Collection Overview

| | |
|--------------------|---|
| Repository: | Archives of American Art |
| Title: | Robert Smithson and Nancy Holt papers |
| Identifier: | AAA.smitrobe |
| Date: | 1905-1987 (bulk 1952-1987) |
| Extent: | 15.1 Linear feet |
| Creator: | Smithson, Robert |
| Language: | English . |
| Summary: | The papers of sculptor, writer, and earthworks artist Robert Smithson and his wife, sculptor, filmmaker, and earthworks artist Nancy Holt measure 15.1 linear feet and date from 1905 to 1987, with the bulk of the material dating from 1952 to 1987. The papers consist of Smithson's biographical material; business and personal correspondence, much of it with artists; interview transcripts; extensive writings and project files; financial records; printed material; a scrapbook of clippings; holiday cards with original prints and sketches; photographic material; and artifacts. Also found are project files related to Nancy Holt's motion picture film <i>Pine Barrens</i> and her seminal environmental work of art <i>Sun Tunnels</i> , including a video documentary about <i>Sun Tunnels</i> . |

Administrative Information

Acquisition Information

The papers of Robert Smithson and Nancy Holt were donated by Nancy Holt in several accretions between 1986 and 2011.

Separated Material

Non-archival library books, periodicals, and phonographs from Robert Smithson's personal library are currently stored offsite.

Related Material

The Archives also holds several collections related to Robert Smithson and Nancy Holt, including an oral history interview with Robert Smithson conducted by Paul Cummings in 1972; an interview with Robert Smithson conducted by Tony Robbin in 1968; Robert Smithson letters to George B. Lester, 1960-1963; and oral history interviews with Nancy Holt conducted by Scott Gutterman in 1992 and Joyce Pomeroy Schwartz in 1993.

Available Formats

Portions of the collection are available on 35 mm microfilm reels 3832-3827 at the Archives of American Art offices and through interlibrary loan. Researchers should note that the arrangement of the material described in the container inventory does not reflect the arrangement of the collection on microfilm.

Processing Information

Portions of the collection were processed for microfilming on reels 3832-3837 by Jean Fitzgerald in 1991; the film does not include later additions. In 2003, some of the motion picture film was preserved and transferred to videocassette with funding provided by the Smithsonian Women's Committee. All accretions were fully integrated as one collection and processed by Judy Ng in 2012 with funding provided by the Terra Foundation for American Art. Motion picture film reels were inspected and re-housed in 2017 with funding provided by the Smithsonian Collections Care and Preservation Fund.

Preferred Citation

Robert Smithson and Nancy Holt papers, 1905-1987, bulk 1952-1987. Archives of American Art, Smithsonian Institution.

Restrictions on Access

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

Ownership and Literary Rights

The Robert Smithson and Nancy Holt 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 Note

Robert Smithson (1938-1973) was the pioneer of land and earthworks art. He was also a noted sculptor, painter, writer, and lecturer working primarily in New York City. Smithson's wife, Nancy Holt (1938-) was a noted sculptor and filmmaker and also worked as an earthworks artist.

Born in Passaic, New Jersey, Smithson expressed an early interest in art, enrolling in classes at the Brooklyn Museum School and the Art Student's League in New York while still attending high school. Smithson's early works were primarily paintings, drawings, and collages. In 1959, he exhibited his first solo show of paintings at the Artists' Gallery in New York and had his first solo international show in Rome with the Galleria George Lester in 1961.

During the early to mid-1960s, Smithson was perhaps better known as a writer and art critic, writing numerous essays and reviews for *Arts Magazine* and *Artforum*. He became affiliated with artists who were identified with the minimalist movement, such as Carl Andre, Donald Judd, Nancy Holt, Sol LeWitt, Robert Morris and others. In 1963, Smithson married sculptor and filmmaker Nancy Holt and a year later started to create his first sculptural works. In 1966, Smithson joined the Dwan Gallery, whose owner Virginia Dwan was an enthusiastic supporter of his work.

Smithson's interest in land art began in the late 1960s while exploring industrial and quarry sites and observing the movement of earth and rocks. This resulted in a series of sculptures called "non-sites" consisting of earth and rocks collected from a specific site and installed in gallery space, often combined with photographs, maps, mirrors, or found materials. In September 1968, Smithson published the essay "A Sedimentation of the Mind: Earth Projects" in *Artforum* that promoted the work of the first wave of land art artists. Soon thereafter, he began creating his own large scale land art and earthworks.

From 1967 to 1973, Smithson's productivity was constant as he wrote, lectured, and participated in several solo and group shows a year, both at home and abroad. He explored narrative art as essay in "The Monuments of Passaic" and fully committed to his idea of visiting sites and using them as the basis for creating non-sites, *Non-Site, Pine Barrens*, (1968); incorporated and documented the use of mirrors at sites in *Mirror Displacement, Cayuga Salt Mine Project* (1968-1969); and created his first site-specific works through liquid pours of mud, asphalt, and concrete, including *Asphalt Rundown* (1969). In 1969, he also completed his first earth pour at Kent State University with his project *Partially Buried Woodshed*. Later that year, he created the sculptural artwork for which he is best known, *Spiral Jetty* (1969) on the Great Salt Lake in Utah. This was the first of his pieces to require the acquisition of land rights and earthmoving equipment, and would be followed two years later by *Broken Circle* and *Spiral Hill* in 1971.

On July 20, 1973, while surveying sites in Texas for the proposed *Amarillo Ramp*, Smithson died in a plane crash at the age of 35. Despite his early death, Smithson's writings and artwork had a major impact on many contemporary artists.

Nancy Holt began her career as a photographer and video artist. Today, Holt is most widely known for her large-scale environmental works, *Sun Tunnels* and *Dark Star Park*. Holt has also made a number of films and videos since the late 1960s, including *Mono Lake* (1968), *East Coast, West Coast* (1969), and *Swamp* (1971) in collaboration with her late husband Robert Smithson. *Points of View: Clocktower* (1974) features conversations between Lucy Lippard and Richard Serra, Liza Bear and Klaus Kertess, Carl Andre and Ruth Kligman and Bruce Brice and Tina Girouard. In 1978, she produced a film about her seminal work *Sun Tunnels*.

Scope and Content Note

The papers of sculptor, writer, and earthworks artist Robert Smithson and his wife, sculptor, filmmaker, and earthworks artist Nancy Holt measure 15.1 linear feet and date from 1905 to 1987, with the bulk of the material dating from 1952 to 1987. The papers consist of Smithson's biographical material; business and personal correspondence, much of it with artists; interview transcripts; extensive writings and project files; financial records; printed material; a scrapbook of clippings; holiday cards with original prints and sketches; photographic material; and artifacts. Also found are project files related to Nancy Holt's film *Pine Barrens* and her seminal environmental work of art *Sun Tunnels*, including a video documentary about *Sun Tunnels*.

Biographical material includes Robert Smithson's curriculum vitae, personal identification and medical documents, eight engagement/day planners Smithson and Holt maintained from 1966 to 1973, and Smithson's funeral register.

Correspondence is primarily with Smithson's family, friends, fellow artists, and business associates discussing personal relationships, proposed art projects, and exhibitions. Correspondents of note include Carl Andre, the Dwan Gallery (Virginia Dwan), Dan Graham, Will Insley, Ray Johnson, Gyorgy Kepes, Sol Lewitt, Lucy Lippard, and Dennis Wheeler. There is also substantial correspondence received by Holt upon Smithson's death in 1973, and between Holt and the Herbert F. Johnson Museum of Art regarding Smithson's retrospective exhibition in 1982.

There are nine interview transcripts with Smithson discussing his works and his general philosophy on art, and one transcript of the Andrew Dickson White Museum's Earth Art Symposium (1969) featuring the following artists: Mike Hiezer, Dennis Oppenheim, Robert Smithson, Neil Jenney, Gunther Uecker, Jan Dibbets, Richard Long, and Hans Haacke.

Writings are substantial and include 73 drafts of published and unpublished essays by Smithson on art, artists, and works in progress. The series also includes poems by Smithson, six notebooks containing notes and sketches by Smithson, and drafts of writings sent to Smithson and Holt by friends and colleagues, including Carl Andre, Terry Atkinson, Dan Flavin, Dan Graham, and Jack Thibau.

Project files contain correspondence, project instructions, diagrams and sketches, research materials, photographic material, and maps related to over 50 of Smithson's artworks. These include concepts, proposed projects, sculptures, non-sites, and earthwork projects, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

Personal business records include gallery related loan arrangements and receipts for miscellaneous art supplies. Financial records include tax forms and preparation documents, including cancelled checks, receipts, statements, and related correspondence.

Printed materials include books, clippings, and periodicals related to Smithson, either containing writings or sketches by him, or containing articles reviewing his work. There are also exhibition announcements and catalogs of Smithson's group and solo shows from 1959 to 1985.

The scrapbook contains clippings of Smithson's published articles from 1966 to 1973 with annotated shorthand notes.

Artwork consists of Christmas cards collaged by Smithson, and sketches by Smithson and Leo Valledor.

Photographic materials include prints and negatives of Smithson with friends, promotional Hollywood movie stills, and original prints and copyprints of other artists' artwork.

Artifacts consist of a paper bag silkscreened with a Campbell's soup can (Warhol), promotional buttons (N.E. Thing Co.), various organic materials, and two art kits.

Nancy Holt's papers consist of correspondence, a grant application, printed materials, and project files and audio visual material related to her motion picture film *Pine Barrens* (1975) and her seminal environmental work of art *Sun Tunnels* (1975).

Arrangement

The collection is arranged as 13 series:

- Series 1: Biographical Materials, 1905-1974 (Box 1; 14 folders)
- Series 2: Correspondence, 1959-1987 (Boxes 1-2, OV 21; 1.7 linear feet)
- Series 3: Interview Transcripts, 1966-1973 (Box 2; 11 folders)
- Series 4: Writings, 1959-1975 (Boxes 2-3; 1.1 linear feet)
- Series 5: Project Files, circa 1950s-1982 (Boxes 4-5, Boxes 17-18, OV 20, OV 22-26, OV 36, RD 28-30, RD 32-35; 6.5 linear feet)
- Series 6: Personal Business Records, circa 1967-1970s (Box 5; 4 folders)
- Series 7: Financial Records, 1962-1972 (Box 6; 1 linear foot)
- Series 8: Printed Material, 1955-1985 (Boxes 7-11, Box 18, RD 31; 5.6 linear feet)
- Series 9: Scrapbook, 1966-1973 (Box 11, Box 16; 0.3 linear feet)
- Series 10: Artwork, circa 1950s-1970s (Box 11; 4 folders)

- Series 11: Photographs, circa 1950s-1970s (Box 11, Box 18; 5 folders)
- Series 12: Artifacts, circa 1950s-1970s (Box 11, Box 14, OV 19; 0.5 linear feet)
- Series 13: Nancy Holt Papers, circa 1960s-1980s (Box 12-13, 15, OV 27, FC 37-38; 1.9 linear feet)

Names and Subject Terms

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

Subjects:

Art -- Philosophy
Authors -- New York (State) -- New York
Earthworks (Art)
Filmmakers -- New York (State) -- New York
Sculptors -- New York (State) -- New York

Types of Materials:

Greeting cards
Interviews
Motion pictures (visual works)
Photographs
Scrapbooks
Sketches
Transcripts

Names:

Andre, Carl, 1935-
Atkinson, Terry, 1939-
Dibbets, Jan, 1941-
Dwan Gallery (New York, N.Y.)
Dwan, Virginia
Flavin, Dan, 1933-
Graham, Dan, 1942-
Haacke, Hans, 1936-
Heizer, Michael, 1944-
Herbert F. Johnson Museum of Art
Holt, Nancy, 1938-
Insley, Will, 1929-2011
Jenney, Neil, 1945-
Johnson, Ray, 1927-
Kepes, Gyorgy, 1906-2001
LeWitt, Sol, 1928-2007
Lippard, Lucy R.
Long, Richard, 1945-
Oppenheim, Dennis, 1938-2011
Valledor, Leo, 1936-1989
Wheeler, Dennis

Container Listing

Series 1: Biographical Materials, 1905-1974

14 Folders (Box 1)

The series consists of Smithson's curriculum vitae, a list of favorite things, an Art Students League class evaluation, vaccination records, a passport, a wallet, and eight engagement/day planners Smithson and Holt maintained from 1966 to 1973. Miscellaneous materials include an article on Charles Smithson and a photocopy of the front page of the *New York Herald Tribune* on the day of Robert Smithson's birth. The series also includes a funeral register and an artist's statement prepared by three unidentified friends upon Smithson's death.

Materials are arranged chronologically within each folder.

| | |
|--------------------|---|
| Box 1, Folder 1 | Curriculum Vitae, 1972 |
| Box 1, Folder 2 | List, "My Favorites", 1952 |
| Box 1, Folder 3 | Art Students League Class Evaluation, circa 1950s |
| Box 1, Folder 4 | Passport and Vaccination Records, 1968-1971 |
| Box 1, Folder 5 | Wallet, 1964-1974 |
| Box 1, Folder 6-11 | Engagement Calendars, 1966-1973 |
| Box 1, Folder 12 | Artists' Statement Following Smithson's Death, 1973 |
| Box 1, Folder 13 | Funeral Register and Cards, 1973 |
| Box 1, Folder 14 | Miscellaneous, circa 1905-1938 |

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Series 2: Correspondence, 1959-1987

1.7 Linear feet (Boxes 1-2, OV 21)

Correspondence is primarily with Smithson's family, friends, fellow artists, and business associates discussing personal relationships, proposed art projects, and exhibitions.

The series is arranged as 3 subseries:

- 2.1: Family, 1959-1987
- 2.2: General, 1961-1984
- 2.3: Condolences, 1973

2.1: Family, 1959-1987

Family correspondence consists of letters from Smithson to Nancy Holt and postcards from Smithson and Holt to Smithson's parents, Susan and Irving. Smithson's postcards to his parents detail his travels to Europe and updates on life and work projects in the 1960s-1970s. Holt's postcards describe her travel and projects in the 1970s-1980s.

Box 1, Folder 15 Holt, Nancy, circa 1960s

Box 1, Folder 16-18 Smithson, Susan and Irving, 1959-1987

2.2: General, 1961-1984

General correspondence includes a handful of letters drafted by Smithson and Holt, with the bulk of the subseries comprising of letters from artists, art critics, collectors, museums, galleries, art organizations, universities, real estate brokers, and businesses.

There is correspondence of note from the Dwan Gallery (Virginia Dwan) and from artist friends Carl Andre, Dan Flavin, Konrad Fischer, Dan Graham, Peter Hutchinson, Will Insley, Ray Johnson, Gyorgy Kepes, Sol Lewitt, Lucy Lippard, Toby Muszman, Claes Oldenburg, Dennis Oppenheim, Robert Wade, and Dennis Wheeler. There is also substantial correspondence between Holt and Robert Hobbs regarding the Herbert F. Johnson Museum of Art's retrospective Smithson exhibition in 1982.

Box 1, Folder 19 A, Miscellaneous, 1966-1972
[Image\(s\)](#)
Includes letters from Vito Acconci

Box 1, Folder 20 ACE Gallery, 1966-1970

Box 1, Folder 21 Andre, Carl, circa 1960s-1970s

Box 1, Folder 22 Art International, 1967-1968

Box 1, Folder 23 Art News, 1966-1972

Box 1, Folder 24 Artforum (Leider, Phil), 1966-1972

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| Box 1, Folder 25 | B, Miscellaneous, 1963-1972 Includes letters from Jo Baer, John Baldessari, Bernd and Hilla Becher, and Donald Burgy |
| Box 1, Folder 26 | C, Miscellaneous, 1967-1972 Includes letters from Ted Castle, Rosemarie Castoro, Ron Cooper, and Bill Copley |
| Box 1, Folder 27 | Celant, Germano, 1969-1970 |
| Box 1, Folder 28 | Centro de Arte y Comunicacion, 1970-1971 |
| Box 1, Folder 29 | Columbia University, 1968-1969 |
| Box 1, Folder 30 | D, Miscellaneous, 1963-1972 Includes letters from Jan Dibbets, Herbert Distel, Peter Downsbrough, and Thomas Downing |
| Box 1, Folder 31 | Dwan Gallery (Dwan, Virginia), 1966-1971 |
| Box 1, Folder 32 | E-F, Miscellaneous, 1965-1972 Image(s) Includes letters from Hamish Fulton |
| Box 1, Folder 33 | Fischer, Candace, 1968-1972 |
| Box 1, Folder 34 | Fischer, Konrad, 1968-1971 |
| Box 1, Folder 35 | Flavin, Dan, 1966-1968 |
| Box 1, Folder 36 | G, Miscellaneous, 1961-1972 |
| Box 1, Folder 37 | Gemeentemuseum (Develing, Enno), 1968-1971 |
| Box 1, Folder 38 | George Braziller, Inc., 1967-1974 |
| Box 1, Folder 39 | Graham, Dan, circa 1960s |
| Box 1, Folder 40 | Graham, Dan, 1965-1970 Image(s) |
| Box 1, Folder 41 | Guggenheim Museum, 1972-1973 |
| Box 1, Folder 42 | H, Miscellaneous, 1965-1972 |

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| | Includes letters from Hans Haacke, Tim Head, Doug Huebler, and Sam Hunter |
| Box 1, Folder 43-47 | Herbert F. Johnson Museum of Art, Cornell University (Hobbs, Robert C.), 1979-1984 |
| Box 1, Folder 48 | Hutchinson, Peter, 1965-1969 |
| Box 1, Folder 49 | I, Miscellaneous, 1966-1972 Includes letter from Robert Indiana |
| Box 1, Folder 50 | Insley, Will, 1966-1969 |
| Box 1, Folder 51 | J, Miscellaneous, 1966-1972 |
| Box 1, Folder 52 | Johnson, Ray, 1965-1968 |
| Box 1, Folder 53 | Junker, Howard, 1967-1972 |
| Box 2, Folder 1 | K, Miscellaneous, 1966-1972 Includes letters from Wolf Kahlen, Halasz Karoly, Kasper Konig, Bruce Kurtz, and Joseph Kosuth |
| Box 2, Folder 2 | Kepes, Gyorgy, 1968-1972 |
| Box 2, Folder 3 | Kurtz, Bruce, 1971-1972 |
| Box 2, Folder 4 | L, Miscellaneous, 1966-1972 Includes letters from Lallie Lloyd and Lee Lozano |
| Box 2, Folder 5 | Lewitt, Sol, 1966-1970 Image(s) |
| Box 2, Folder 6 | Lippard, Lucy, 1965-1968 |
| Box 2, Folder 7 | Long, Richard, 1968-1973 |
| Box 2, Folder 8 | M, Miscellaneous, 1966-1972 Includes letters from Joe Masheck and Robert Morris |
| Box 2, Folder 9 | McConathy, Dale, 1966-1967 |
| Box 2, Folder 10 | Moderna Museet, 1984 |
| Box 2, Folder 11 | Museum of Modern Art, 1961-1972 |

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| Box 2, Folder 12 | Mussman, Toby, 1967-1969 |
| Box 2, Folder 13 | N, Miscellaneous, 1966-1972 |
| Box 2, Folder 14 | N.E. Thing Co., 1968-1969 |
| Box 2, Folder 15 | New York State Council on the Arts (Hunter, Sam), 1968-1969 |
| Box 2, Folder 16 | Nova Scotia School of Art, 1970-1972 |
| Box 2, Folder 17 | O-P, Miscellaneous, 1968-1972 Includes letters from John Perreault and Larry Poons |
| Box 2, Folder 18 | Oldenburg, Claes, 1967-1972 |
| Box 2, Folder 19 | Oppenheim, Dennis, 1968-1969 |
| Box 2, Folder 20 | R, Miscellaneous, 1968-1974 Includes letters from Ed Ruscha |
| Box 2, Folder 21 | Real Estate Related, 1968-1972 Oversized material housed in OV 21 |
| Box 2, Folder 22 | Rhode Island School of Design, 1972 |
| Box 2, Folder 23 | Robbin, Anthony, circa 1960s |
| Box 2, Folder 24 | S, Miscellaneous, 1968-1972 Includes letters from Harry Soviak, Petr Stembera, and Marjorie Strider |
| Box 2, Folder 25 | Sao Paulo Bienal (Kepes, Gyorgy), 1969 |
| Box 2, Folder 26 | Sharp, Willoughby, 1967-1970 |
| Box 2, Folder 27 | Smithson, Robert, 1961-1972 |
| Box 2, Folder 28 | Sonsbeek, 1969-1972 |
| Box 2, Folder 29 | T, Miscellaneous, 1966-1967 Includes letters from Paul Thek |
| Box 2, Folder 30 | Ta' (Berg, H.M.), 1967-1968 |
| Box 2, Folder 31 | U, Miscellaneous, 1966-1972 |

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| Box 2, Folder 32 | University of Utah, 1970-1972 |
| Box 2, Folder 33 | V, Miscellaneous, 1966-1972 Includes letters from Jan van der Marck |
| Box 2, Folder 34 | Vollmer, Ruth, 1969-1972 |
| Box 2, Folder 35 | W, Miscellaneous, 1968-1972 Includes letter from Mac Wells |
| Box 2, Folder 36 | Walker Art Center, 1968 |
| Box 2, Folder 37 | Wheeler, Dennis, 1970-1973 |
| Box 2, Folder 38 | Whitney Museum of American Art, 1967-1972 |
| Box 2, Folder 39 | Y, Miscellaneous, circa 1960s |
| Box 2, Folder 40 | Yale University, 1966-1968 |
| Box 2, Folder 41 | Unidentified and Illegible, circa 1960s-1970s |

2.3: Condolences, 1973

Condolences consists of letters, cards, and notes of sympathy from family and friends addressed to Nancy Holt upon the death of Smithson.

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| Box 2, Folder 42 | A-C, Miscellaneous, 1973 |
| Box 2, Folder 43 | D-H, Miscellaneous, 1973 |
| Box 2, Folder 44 | I-M, Miscellaneous, 1973 |
| Box 2, Folder 45 | N-R, Miscellaneous, 1973 |
| Box 2, Folder 46 | S-Z, Miscellaneous, 1973 |
| Box OV 21 | Real Estate Related, 1968-1972 Oversized material from Box 2, F21 |

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Series 3: Interview Transcripts, 1966-1973

11 Folders (Box 2)

This series includes nine interview transcripts with Robert Smithson. Topics include his general philosophy on art; contemporary art in relation to its historical context; non-sites, earthworks, entropy, space, and structures; the relationship between artists and dealers, museums, and collectors; and his most influential works, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

The Alan Kaprow and Rodger Katan transcript (1966) focuses on the relationship between museums and contemporary art. The transcript with Dennis Wheeler (1969-1970) consists of 4 taped, informal sessions discussing Smithson's general philosophy on art, non-sites, and specific projects. In the Paul Toner transcript (1970), Smithson discusses earthworks, mirror displacements, non-sites, and art's historical context. The Gregorie Muller transcript [1971] focuses on the background and construction of *Broken Circle* and *Spiral Hill*. The Art Institute of Chicago transcript (1971) records Smithson's question and answer session with the audience after a showing of his films *Swamp* and *Spiral Jetty*. In the Bruce Kurtz transcript (1972), Smithson informally discusses artists' relationships with dealers, museums, and collectors; gallery art's general separation from nature; capitalism's influence and intersection with art; and his 1966 airport projects.

The Stella Russell (1973) transcript focuses on *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*. In the Alison Sky transcript (1973), Smithson discusses his thoughts on entropy, the act of building, and its intersection with the architectural and engineering mechanics of structure. In Smithson's transcript with two unidentified students (1973), he discusses modernism and the branching off of developing contemporary art; public sculpture; historical context, theory, linguistics, and humanism; and thoughts on his own writings. The transcript with Moira Roth (1973) focuses on Duchamp and conceptual art.

There is also a full transcript of the Andrew Dickson White Museum's Earth Art Symposium (1969) with the following participating artists: Mike Hiezer, Dennis Oppenheim, Robert Smithson, Neil Jenney, Gunther Uecker, Jan Dibbets, Richard Long, and Hans Haacke.

This series is arranged in chronological order by year of the interview.

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| Box 2, Folder 47 | Robert Smithson and Rodger Katan with Alan Kaprow, "What is a Museum? Notes of Meeting on Museums", 1966 |
| Box 2, Folder 48 | Transcript of Earth Art Symposium, Cornell University, 1969 Image(s) |
| Box 2, Folder 49 | Robert Smithson with Dennis Wheeler, 1969-1970 |
| Box 2, Folder 50 | Robert Smithson with Paul Toner, 1970 |
| Box 2, Folder 51 | Robert Smithson with Gregoire Miller, circa 1971 |
| Box 2, Folder 52 | Robert Smithson at the Art Institute of Chicago, 1971 Image(s) |
| Box 2, Folder 53 | Robert Smithson with Bruce Kurtz, 1972 |
| Box 2, Folder 54 | Robert Smithson with Stella Russell, 1973 |

Box 2, Folder 55 Robert Smithson with Alison Sky, "Entropy Made Visible," 1973

Box 2, Folder 56 Robert Smithson with Two Students, 1973

Box 2, Folder 57 Robert Smithson with Moira Roth, 1973

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Series 4: Writings, 1959-1975

1.1 *Linear feet (Boxes 2-3)*

Writings consist of drafts of published and unpublished essays by Smithson on art, artists, and works in progress. The series also includes poems by Smithson, six notebooks containing notes and sketches by Smithson, and drafts of writings sent to Smithson and Holt by friends and colleagues, including Carl Andre, Terry Atkinson, Dan Flavin, and Dan Graham.

The series is arranged as 2 subseries:

- 4.1: By Robert Smithson, circa 1959-1973
- 4.2: By Others, 1962-1975

4.1: By Robert Smithson, circa 1959-1973

Writings by Smithson consists of 73 handwritten and typescript outlines, essay drafts, and lectures Smithson wrote from the 1960s to 1973. The majority of these writings explore his thoughts on contemporary art and artists. Through the theoretical frameworks that incorporate history, linguistics, aesthetics, literature, and media studies, Smithson examines historical and contemporary art's evolving concepts of interpretation and meaning, and specifically, the effect capitalism, nature and the environment, minimalism, and conceptual absences were having on his own art.

Essays of note include "The Crystal Land" (1966), "Cultural Confinement" (ca. 1972), "Frederick Law Olmstead and the Dialectical Landscape," (ca. 1973), "Incidents of Mirror Travel in the Yucatan" (ca. 1969), and "See the Monuments of Passaic New Jersey" (1970).

The subseries also includes six notebooks that record project ideas, fragments of essays, and letter drafts; a series of 21 poems written by Smithson on Christian/religious themes; and miscellaneous handwritten and typescript notes on art and film. Notebooks I and VI include notes by Nancy Holt.

| | |
|------------------|--|
| Box 2, Folder 58 | "Abstract Mannerism", circa 1966-1967 |
| Box 2, Folder 59 | "Art and Dialectics", circa 1971 |
| Box 2, Folder 60 | "Art and the Political Whirlpool or the Politics of Disgust", circa 1960s-1973 |
| Box 2, Folder 61 | "Art and Time", circa 1960s-1973 |
| Box 2, Folder 62 | "Art and Truth", circa 1960s-1973 |
| Box 2, Folder 63 | "Art Through the Camera's Eye", circa 1971 |
| Box 2, Folder 64 | "Artist as Site-Seer", circa 1966-1967 |
| Box 2, Folder 65 | "Better Homes and Industries", circa 1960s-1973 |
| Box 2, Folder 66 | "Broken Circle, Emmen, Holland", circa 1960s-1973 |
| Box 2, Folder 67 | "Can Man Survive?", circa 1969 |

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| Box 2, Folder 68 | "Cinematic Atopia", circa 1971 Image(s) |
| Box 2, Folder 69 | "Colossal Nullifications", circa 1966 |
| Box 2, Folder 70 | "Critoid Menace", circa 1960s-1973 |
| Box 2, Folder 71 | "Crystal Land", 1966 |
| Box 2, Folder 72 | "Cultural Confinement", circa 1972 |
| Box 3, Folder 1 | "Dialectic of Site and Non-Site", circa 1960s-1973 |
| Box 3, Folder 2 | "Domain of the Great Bear", 1966 |
| Box 3, Folder 3 | "Earth Art and Reclamation", circa 1960s-1973 |
| Box 3, Folder 4 | "Earth Projects (A Sedimentation of the Mind)", circa 1960s-1973 |
| Box 3, Folder 5 | "Ecology and the Incest Taboo", 1972 |
| Box 3, Folder 6 | "Economics of Self in Nature and Art", circa 1960s-1973 |
| Box 3, Folder 7 | "Establishment", 1968 |
| Box 3, Folder 8 | "Esthetics of Disappointment", circa 1966 |
| Box 3, Folder 9 | "Fiction and Language in Art", circa 1960s-1973 |
| Box 3, Folder 10 | "First Louse on the Tip of a Penis", circa 1960s-1973 |
| Box 3, Folder 11 | "Frederick Law Olmstead and the Dialectical Landscape", circa 1973 |
| Box 3, Folder 12 | "From Ivan the Terrible to Roger Corman or Paradoxes of Conduct in Mannerism as Reflected in the Cinema", circa 1967 |
| Box 3, Folder 13 | "Hidden Trails in Art", 1969 |
| Box 3, Folder 14 | "Hotel Palenque", circa 1960s-1973 |
| Box 3, Folder 15 | "Iconography of Desolation", 1961 |

- Box 3, Folder 16 "Illustrations of Catastrophe and Remote Times", circa 1960s-1973
- Box 3, Folder 17 "Incidents of Mirror-Travel in the Yucatan", circa 1969
- Box 3, Folder 18 "Interstellar Flit", circa 1960s-1973
- Box 3, Folder 19 "Lamentations of the Paroxysmal Artist", circa 1959-1961
[Image\(s\)](#)
- Box 3, Folder 20 Letter to Michael Fried, circa 1960s-1973
- Box 3, Folder 21 "Look", circa 1970
- Box 3, Folder 22 "Minus Twelve", circa 1968
- Box 3, Folder 23 "Modular Properties in Structural Art", circa 1960s-1973
- Box 3, Folder 24 "Museum of Language in the Vicinity of Art", 1967
- Box 3, Folder 25 "Nature and Abstraction", circa 1960s-1973
- Box 3, Folder 26 "New Monuments and Entropy", 1967
- Box 3, Folder 27 "Note on the Division of Esthetics", circa 1960s-1973
- Box 3, Folder 28 "Notes for the Tape Recorder", circa 1960s-1973
- Box 3, Folder 29 On Donald Judd, Drafts and Fragments, circa 1965
[Image\(s\)](#)
- Box 3, Folder 30 On Donald Judd, Complete Draft, circa 1965
- Box 3, Folder 31 On Donald Judd, Copy B, circa 1965
- Box 3, Folder 32 "Outline for Yale Symposium: Against Absolute Categories", 1968
- Box 3, Folder 33 "Paragraph from a Fugitive Artist's Journal", 1966
- Box 3, Folder 34 "Pathetic Fallacy in Esthetics", circa 1966-1967
- Box 3, Folder 35 "Picturable Situations and Infra-Maps", circa 1960s-1973
- Box 3, Folder 36 "Pointless Vanishing Points", 1967

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| Box 3, Folder 37 | "Primary Envelopment", 1968 |
| Box 3, Folder 38 | "Production for Production's Sake", circa 1972 |
| Box 3, Folder 39 | "Quasi-Infinities and the Waning of Space", 1966 |
| Box 3, Folder 40 | "Recent Site Developments", circa 1960s-1973 |
| Box 3, Folder 41 | "Refutation of Historical Humanism", circa 1966-1967 |
| Box 3, Folder 42 | "Restorations of Prehistory", circa 1960s-1973 |
| Box 3, Folder 43 | "Search for the Elusive Edge", circa 1960s-1973 |
| Box 3, Folder 44 | "Secrets of the Ambulatories", circa 1960s-1973 |
| Box 3, Folder 45 | "Secrets of the Dome", circa 1960s-1973 |
| Box 3, Folder 46 | "See the Monuments of Passaic, New Jersey" Draft, 1970 |
| Box 3, Folder 47 | "See the Monuments of Passaic, New Jersey", 1970 |
| Box 3, Folder 48 | "Shape of the Future and Memory", circa 1966 |
| Box 3, Folder 49 | "Sites and Settings", circa 1968 |
| Box 3, Folder 50 | "Small Test for Jo Baer", 1967 |
| Box 3, Folder 51 | "Some Void Thoughts on Museums", circa 1967 |
| Box 3, Folder 52 | "Sonsbeek Unlimited - Art as an Ongoing Development", circa 1960s-1973 |
| Box 3, Folder 53 | "Space, The Mirror of Time", circa 1960s-1973 |
| Box 3, Folder 54 | "Strata, A Geophotographic Fiction", 1970 |
| Box 3, Folder 55 | "Toward the Development of an Air Terminal Site", circa 1967 |
| Box 3, Folder 56 | "Towards a Pornographic Art Criticism", circa 1960s-1973 |
| Box 3, Folder 57 | "Two Attitudes Toward the City", circa 1960s-1973 |

[Image\(s\)](#)

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| Box 3, Folder 58 | "What is an Art Show? A Paper Tiger", circa 1960s-1973 |
| Box 3, Folder 59 | "What Really Spoils Michelangelo's Sculpture", circa 1966-1967 |
| Box 3, Folder 60 | "X Factor in the New Art", circa 1966 |
| Box 3, Folder 61 | Notebook I, circa 1960s-1973 |
| Box 3, Folder 62 | Notebook II, circa 1960s-1973 |
| Box 3, Folder 63 | Notebook III, circa 1960s-1973 Image(s) |
| Box 3, Folder 64 | Notebook IV, circa 1960s-1973 |
| Box 3, Folder 65 | Notebook V, circa 1960s-1973 |
| Box 3, Folder 66 | Notebook VI, 1966 |
| Box 3, Folder 67 | Poems, circa 1959-1961 |
| Box 3, Folder 68 | Miscellaneous Notes, Typescript, circa 1960s-1973 |
| Box 3, Folder 69 | Miscellaneous Notes, Handwritten, circa 1960s-1973 Image(s) |
| Box 3, Folder 70 | Miscellaneous Notes, On Films, circa 1960s-1973 |

4.2: By Others, 1962-1975

Writings by others includes unpublished draft versions of essays and fictional works sent to Smithson and Holt by friends, colleagues, and students of art criticism. Smithson is the topic of two personal reminiscences by Carl Andre and Jack Thibeu and seven academic essays examining his work and influence.

The scholarly essays include Janet Kardon's "Robert Smithson's Unrealized Projects," William Lipke's "Dialectics of Place: Some Reflections on Robert Smithson's Mirror Project," and Joseph Masheck's "Smithson's Earth: Notes and Retrievals." Though there is no attributed author of the essay "Non-Sites," the draft has been edited by Robert Smithson.

Other writings include two project proposals by Dan Graham, a project proposal by Terry Atkinson, writings and a speech by Dan Flavin, and a draft of "Idea Art" (1968) by Howard Junker.

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|------------------|---|
| Box 3, Folder 71 | Andre, Carl, [On Robert Smithson], 1975 |
|------------------|---|

- Box 3, Folder 72 Atkinson, Terry, "Three Boxes", circa 1969-1970
- Box 3, Folder 73 Baker, Kenneth, "Note on Criticism as Fiction", circa 1970s
- Box 3, Folder 74 Fischer, Candace, "Labyrinth", circa 1968
- Box 3, Folder 75 Flavin, Dan, [Excerpt from a Letter and a Record Entry], 1966, 1963
- Box 3, Folder 76 Flavin, Dan, "Speech for the Senior and Graduate School Students at the Rhode Island School of Design", 1966
- Box 3, Folder 77 Graham, Dan, "Dislocations", 1966
- Box 3, Folder 78 Graham, Dan, "TV Camera/Monitor Performance", 1970
- Box 3, Folder 79 Junker, Howard, "Idea Art", 1968
- Box 3, Folder 80 Kaprow, Allan, "Where Art Thou, Sweet Muse? (I'm Hung Up at the Whitney)", 1967
- Box 3, Folder 81 Kardon, Janet, "Robert Smithson's Unrealized Projects", circa 1960s-1970s
[Image\(s\)](#)
- Box 3, Folder 82 Kubler, George, [On Prime Objects and Replications], From The Shape of Time, 1962
- Box 3, Folder 83 Lipke, William C., "Dialectics of Place: Some Reflections on Robert Smithson's Mirror Project" (Cayuga Salt Mine Project), circa 1969
- Box 3, Folder 84 Masheck, Joseph, [Annotated Chronology of Smithson Projects, 1964-1973], circa 1970s
- Box 3, Folder 85 Masheck, Joseph, "Smithson's Earth: Notes and Retrievals", 1974
- Box 3, Folder 86 Mussman, Toby, "Alchemist", 1967
- Box 3, Folder 87 Mussman, Toby, "Pierrot-Le-Fou - Godard as Godard", 1968
- Box 3, Folder 88 O'Doherty, Brian, "Less Known and Unknown: An Exhibition of 35 Painters", circa 1965
- Box 3, Folder 89 Oster, Gerald, "What's Op?", 1966

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|------------------|---|
| Box 3, Folder 90 | Robbin, Anthony, "Some Common Misconceptions About Smithson's Conceptual Art", circa 1968 |
| Box 3, Folder 91 | Robbin, Anthony, "Zen", circa 1960s-1970s |
| Box 3, Folder 92 | Rubinfeld, Florence, [On Robert Smithson], 1974 |
| Box 3, Folder 93 | Shafrazi, Tony, "Thats It", 1972 |
| Box 3, Folder 94 | Stitelman, Paul, "Light and Video: Contemporary Art and Technology", circa 1970s |
| Box 3, Folder 95 | Swenson, Gene, "Way of Art: A Comedy in Six Scenes", circa 1960s-1970s |
| Box 3, Folder 96 | Thibeau, Jack, "Los Cines", 1972 |
| Box 3, Folder 97 | Thibeau, Jack, [On Robert Smithson], circa 1970s |
| Box 3, Folder 98 | Unknown, "Non-Sites", circa 1969 |

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Series 5: Project Files, circa 1950s-1982

6.5 Linear feet (Boxes 4-5, Boxes 17-18, OV 20, OV 22-26, OV 36, RD 28-30, RD 32-35)

Project files contain correspondence, project instructions, diagrams and sketches, research materials, photographic material, and maps related to over 50 of Smithson's artworks. These include concepts, proposed projects, sculptures, non-sites, and earthwork projects, including *Spiral Jetty*, *Broken Circle*, and *Spiral Hill*.

The series also includes miscellaneous textual and graphic research material collected by Smithson but unrelated to any specific art project.

The series has been arranged alphabetically by project name.

| | |
|---------------------|--|
| Box 4, Folder 1 | 400 Seattle Horizons, Seattle, [Washington], 1969 |
| Box 4, Folder 2 | "Aerial Art", circa 1969 |
| Box 4, Folder 3 | Alogon, 1966-1967 |
| Box 4, Folder 4 | Amarillo Ramp, Amarillo, Texas, 1974 Oversized material housed in Box 17, F1 |
| Box 4, Folder 5 | Asphalt Rundown, L'attico, Rome, Italy, 1969 Image(s) |
| Box 4, Folder 6-9 | Broken Circle and Spiral Hill, Emmen, Holland, 1971-1982 Oversized material housed in OV 22 and RD 28 |
| Box 4, Folder 10 | Broken Map, circa 1960s-1973 Oversized material housed in RD 29 |
| Box 4, Folder 11-13 | Central Park (Frederick Law Olmstead), New York City, New York, 1972 |
| Box 4, Folder 14 | Circular Ramp (Promontory), circa 1970s Oversized material housed in Box 17, F1 |
| Box 4, Folder 15 | Coastal Crescents, Salton Sea Project, California, 1972 Oversized material housed in Box 17, F1 |
| Box 4, Folder 16 | Concrete Pour, Chicago, Illinois, 1969 Image(s) |
| Box 4, Folder 17 | Earth Map for Mexico (Gondwanaland), 1969 Oversized material housed in OV 22 |
| Box 4, Folder 18 | "Eliminator", 1964 |

- Box 4, Folder 19 First Upside-Down Tree, Alfred, New York, 1969
[Image\(s\)](#)
- Box 4, Folder 20 Florida Projects, 1969-1971
Oversized material housed in Box 17, F1
- Box 4, Folder 21 Florida Projects, Hypothetical Continent of Lemuria, Sanibel Island, Florida,
1969-1971
- Box 4, Folder 22 Florida Projects, Mirror Shore, Sanibel Island, Florida, 1969-1971
- Box 4, Folder 23 Flows and Pours, 1969
[Image\(s\)](#)
Oversized material housed in Box 17, F2 and RD 32
- Box 4, Folder 24 Force-Findings of the Termites, 1996
- Box 4, Folder 25 Gyrostasis, 1968-1972
- Box 4, Folder 26 "Hum", circa 1965
- Box 4, Folder 27 Hypothetical Continent in Stone: Cathaysia, Alfred, New York, 1969
[Image\(s\)](#)
- Box 4, Folder 28 "Interpolation of the Enantiomorphic Chambers", circa 1966
- Box 4, Folder 29 Island of Broken Glass, Vancouver, Canada, 1970
Oversized material housed in Box 17, F3 and RD 29
- Box 4, Folder 30 Lake Crescents, Forest Park, Illinois, 1970-1973
Oversized material housed in Box 17, F3
- Box 4, Folder 31 Lake Edge Crescents, Ohio, 1972
- Box 4, Folder 32 Mirror Displacement, Cayuga Salt Mine Project, Ithica, New York, 1968-1969
[Image\(s\)](#)
Oversized material housed in Box 17, F3
- Box 4, Folder 33 Mirror Displacement, Cayuga Salt Mine Project, Ithica, New York, 1968-1969
[Image\(s\)](#)
- Box 4, Folder 34 Mirror Displacement, Cayuga Salt Mine Project, Ithica, New York, 1968-1969
[Image\(s\)](#)
- Box 4, Folder 35 Mirror Displacement, Cayuga Salt Mine Project, Ithica, New York, 1968-1969

[Image\(s\)](#)

- Box 4, Folder 36 Mirror Displacements, England, 1969
Oversized material housed in OV 22
- Box 4, Folder 37 Mirror Project, Amsterdam, Holland, 1969
- Box 4, Folder 38 Mirror Project, Rome, Italy, 1969
Oversized material housed in Box 17, F3
- Box 4, Folder 39 "Monument" (Film Project), circa 1967
- Box 4, Folder 40 Monuments of Passaic, Passaic, New Jersey, 1967-1968
- Box 4, Folder 41 Monuments of Passaic, Passaic, New Jersey, 1967-1968
[Image\(s\)](#)
- Box 4, Folder 42 Monuments of Passaic, Passaic, New Jersey, 1967-1968
- Box 4, Folder 43 Monuments of Passaic, Passaic, New Jersey, 1967-1968
- Box 4, Folder 44 "Mud Pool Project", circa 1960s-1973
- Box 4, Folder 45 New Jersey Projects, 1969
Oversized material housed in Box 17, F4
- Box 4, Folder 46 New Jersey Projects, Chain Letter, 1969
- Box 4, Folder 47 New Jersey Projects, Map of Broken Glass, Atlantis, 1969
- Box 4, Folder 48 New Jersey Projects, Mirror Trail, 1969
- Box 4, Folder 49 New Jersey Projects, Mirror Wedge, 1969
- Box 4, Folder 50 New Jersey Projects, Urination Map of the Constellation Hydra, 1969
Oversized material housed in Box 17, F4
- Box 4, Folder 51 "Non-Site #2 (Based on Weehawken Quadrangle Map, New Jersey-New York",
1968
- Box 4, Folder 52-55 "Non-Site #3, Indoor Earthwork - Rock Fragments from Franklin, New
Jersey" (Franklin Mineral Dump), 1966-1968
- Box 4, Folder 56 Non-Site, California-Nevada (Double Non-Site), 1968

Oversized material housed in OV 22

Box 4, Folder 57 Non-Site, California-Nevada (Double Non-Site, Baker Lava), 1968

Box 4, Folder 58 Non-Site, California-Nevada (Double Non-Site, Obsidian Site), 1968

Box 4, Folder 59 Non-Site, California-Nevada (Double Non-Site, Sand and Gypsum Site), 1968

Box 4, Folder 60 Non-Site, Essen Soil and Mirrors, Essen, Germany, 1969
Oversized material housed in Box 17, F5

Box 5, Folder 1-4 Non-Site, Line of Wreckage, Bayonne, New Jersey, 1968-1969
Oversized material housed in OV 22 and RD 33

Box 5, Folder 5 Non-Site, Mono Lake, California, 1968
Oversized material housed in Box 17, F5 and RD 33

Box 5, Folder 6 Non-Site, Palisades, Edgewater, New Jersey, 1968-1969
Oversized material housed in Box 17, F5

Box 5, Folder 7-8 Non-Site, Pine Barrens, New Jersey, 1968-1969
Oversized material housed in OV 22

Box 5, Folder 9 Non-Site (Mica), Portland, Connecticut, 1968

Box 5, Folder 10-14 Non-Site, (Slag), Oberhausen, Germany, 1968
Oversized material housed in Box 17, F5

Box 5, Folder 15-19 Non-Site, (Slag), Oberhausen, Germany, 1968

Box 5, Folder 20 Non-Site (Slate), Bangor, Pennsylvania, 1968

Box 5, Folder 21-22 Partially Buried Woodshed, Kent State University, Kent, Ohio, 1969-1975
Oversized material housed in Box 17, F6

Box 5, Folder 23 "Predictable Model for Unpredictable Project", circa 1966

Box 5, Folder 24 Proposal for Earthworks and Landmarks, Dallas-Fort Worth Air Terminal, Texas,
1967- 1969
Oversized material housed in Box 17, F6 and OV 23

Box 5, Folder 25 "Proposal for Seven Aerial Pavements", circa 1960s-1973

Box 5, Folder 26 "Proposal for the Detection of Approximate Period Quality", circa 1966

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| Box 5, Folder 27 | "Proposal for the Venezuelan Exposition Art in the Wilderness", circa 1960s-1973 |
| Box 5, Folder 28-32 | Proposed Mining Reclamation Projects, 1972-1973 Oversized material housed in Box 18, F1 |
| Box 5, Folder 33 | "Pulverizations", 1967 |
| Box 5, Folder 34 | Quicksand Pool, Alfred, New York, 1969 Image(s) Oversized material housed in Box 18, F1 |
| Box 5, Folder 35 | "Short Description of Two Mirrored Crystal Structures", circa 1965 |
| Box 5, Folder 36-38 | Six Stops on a Section, New York - New Jersey, 1968-1969 Oversized material housed in Box 18, F1 and OV 23 |
| Box 5, Folder 39-43 | Spiral Jetty, Great Salt Lake, Utah, 1969-1972 |
| Box 5, Folder 44-48 | Spiral Jetty, Great Salt Lake, Utah, 1969-1972 Oversized materials housed in Box 18, F2, OV 23 and RD 34 |
| Box 5, Folder 49-53 | Spiral Jetty, Great Salt Lake, Utah, 1969-1972 |
| Box 5, Folder 54 | Tailing Pond, Creede, Colorado, 1973 Oversized materials housed in OV 23 |
| Box 5, Folder 55-56 | Yucatan Projects, Yucatan, Mexico, 1968-1969 Oversized material housed in Box 18, F3 |
| Box 5, Folder 57 | Unidentified Project, Brooklyn Museum, Brooklyn, New York, 1970 |
| Box 5, Folder 58 | Unidentified Projects, circa 1966-1973 Oversized material housed in Box 18, F3 and OV 24, and RD 29 |
| Box 5, Folder 59 | Unidentified Proposed Project Maps, circa 1960s-1973 |
| Box 5, Folder 60 | Miscellaneous Research Material, Images, circa 1950s-1970s Oversized material housed in Box 18, F4 |
| Box 5, Folder 61 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material housed in OV 20, OVs 24 - 26, OV 36, RD 30, and RD 35 |
| Box 5, Folder 62 | Miscellaneous Research Material, Photographs, circa 1950s-1970s |

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| Box 5, Folder 63 | Miscellaneous Research Material, Text, circa 1950s-1970s |
| Box 17, Folder 1 | Amarillo Ramp; Circular Ramp (Promontory); Coastal Crescents; and Florida Projects, circa 1969-1970s Oversized materials from Box 4, F4, F13-14, and F19 |
| Box 17, Folder 2 | Flows and Pours, 1969 Oversized material from Box 4, F22 |
| Box 17, Folder 3 | Island of Broken Glass; Lake Crescents (Illinois); Mirror Displacement (Cayuga Salt Mine Project); and Mirror Project (Rome, Italy), 1968-1973 Oversized materials from Box 4, F28-29, F31, and F37 |
| Box 17, Folder 4 | New Jersey Projects (Urination Map of the Constellation Hydra), 1969 Oversized materials from Box 4, F45 and F50 |
| Box 17, Folder 5 | Non-Site, Essen Soil and Mirrors; Non-Site, Mono Lake; Non-Site, Palisades; and Non-Site, (Slag; Oberhausen, Germany), 1968-1969 Oversized material from Box 4, Folder 60 |
| Box 17, Folder 6 | Partially Buried Woodshed; and Proposal for Earthworks and Landmarks (Dallas-Fort Worth Air Terminal), 1967-1975 Oversized materials from Box 5, F21 and F24 |
| Box 18, Folder 1 | Proposed Mining Reclamation Projects; Quicksand Pool; and Six Stops on a Section, 1968-1973 Oversized materials from Box 5, F28, F34, and F36 |
| Box 18, Folder 2 | Spiral Jetty, 1969-1972 Oversized material from Box 5, F44 |
| Box 18, Folder 3 | Yucatan Projects; Unidentified Projects, 1966-1973 Oversized materials from Box 5, F55 and F58 |
| Box 18, Folder 4 | Miscellaneous Research Material, Images, circa 1950s-1970s Oversized material from Box 5, F60 |
| Box OV 20 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61 |
| Box OV 22 | Broken Circle and Spiral Hill; Earth Map for Mexico (Gondwanaland); Mirror Displacements (England); Non-Site, California-Nevada (Double Non-Site); Non-Site, Line of Wreckage; and Non-Site, Pine Barrens, 1968-1982 Oversized material from Box 4, Folders 6-9, 17, 36, and 56 and Box 5, Folders 1-4 and 7-8 |

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| Box OV 23 | Proposal for Earthworks and Landmarks (Dallas-Fort Worth Air Terminal); Six Stops on a Section; Spiral Jetty; and Tailing Pond, 1967-1973 Oversized materials from Box 5, F24, F36, F44, and F54 |
| Box OV 24 | Unidentified Projects; and Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F58 and F61 |
| Oversize 25 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61 |
| Oversize 26 | Miscellaneous Research Material, Maps, circa 1950s-1970s |
| Box OV 36 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61 |
| Box RD 28 | Broken Circle and Spiral Hill, 1971-1982 Oversized material from Box 4, F6 |
| Box RD 29 | Broken Map; Island of Broken Glass; and Unidentified Projects, circa 1966-1973 Oversized material from Box 4, Folders 10 and 29 and Box 5, Folder 58 |
| Box RD 30 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61 |
| Box RD 32 | Flows and Pours, 1969 Oversized material from Box 4, F22 |
| Box RD 33 | Non-Site, Line of Wreckage; and Non-Site, Mono Lake, 1968-1969 Oversized materials from Box 5, F1 and F5 |
| Box RD 34 | Spiral Jetty, 1969-1972 Oversized material from Box 5, F44 |
| Box RD 35 | Miscellaneous Research Material, Maps, circa 1950s-1970s Oversized material from Box 5, F61 |

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Series 6: Personal Business Records, circa 1967-1970s

4 Folders (Box 5)

Personal business records include gallery related loan arrangements and receipts for miscellaneous art supplies.

The series has been arranged alphabetically by organization.

Box 5, Folder 64 American Federation of Arts, 1967

Box 5, Folder 65 John Daniels Gallery, circa 1960s

Box 5, Folder 66-67 Receipts, circa 1968-1970s

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Series 7: Financial Records, 1962-1972

1 Linear foot (Box 6)

Financial records include tax forms and preparation documents, including cancelled checks, receipts, statements, and related correspondence.

The series has been arranged chronologically by document type.

| | |
|---------------------|--|
| Box 6, Folder 1-7 | Cancelled Checks, Holt, 1964-1969 |
| Box 6, Folder 8-13 | Cancelled Checks, Smithson, 1962-1969 |
| Box 6, Folder 14-15 | Receipts, 1965 |
| Box 6, Folder 16-23 | Stocks, 1964-1971 |
| Box 6, Folder 24-30 | Tax Documentation and Forms, 1963-1967 |
| Box 6, Folder 31-36 | Tax Documentation and Forms, 1968-1972 |

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Series 8: Printed Material, 1955-1985

5.6 Linear feet (Boxes 7-11, Box 18, RD 31)

Printed materials include books, clippings, and periodicals related to Smithson, either containing writings or sketches by him, or containing articles reviewing his work. While some of the clippings review Smithson's exhibitions and work, the bulk of the clippings are on the general topics of contemporary art trends, earth art, and emerging artists.

Exhibition announcements and catalogs are of Smithson's group and solo shows from 1959 to 1985, and include the following concept exhibitions whose catalogs were issued in very limited numbers: *One Month* (organized by Seth Siegelau, March 1969), *Letters* (organized by Philip Simkin, July 1969), *Projects Class* (Nova Scotia College of Art and Design, Fall 1969), and *Exhibition 557,087* (organized by Lucy Lippard, 1969).

Other rare printed materials in the series include Vito Acconci's *Transference: Roget's Thesaurus*, Acconci's periodical *0 to 9* (#6, July 1969), and the avant-garde periodical *Aspen* (#8, 1970).

Also included are inventory lists of the published books, periodicals, and phonographs from Robert Smithson's library that have been transferred to off-site storage.

The series has been arranged by publication type.

Books

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|------------------|---|
| Box 7, Folder 1 | <i>Album 9-68 . 2-71</i> , ed. by Instituto Grafico Tiberino, 1971 |
| Box 7, Folder 2 | <i>Arte Povera</i> , by Germano Celant, 1969 |
| Box 7, Folder 3 | <i>Breakthrough Fictioneers</i> , ed. by Richard Kostelanetz, 1973 |
| Box 7, Folder 4 | <i>Essaying Essays: Alternative Forms of Exposition</i> , ed. by Richard Kostelanetz, 1975 |
| Box 7, Folder 5 | <i>Great Western Salt Works</i> , ed. by Jack Burnham, 1974 |
| Box 7, Folder 6 | <i>Handbook of the Collections: Herbert F. Johnson Museum of Art</i> , 1981 |
| Box 7, Folder 7 | <i>If I had a Mind ??? (Ich Stelle Mir Vor)</i> , by Klaus Groh, 1971 |
| Box 7, Folder 8 | <i>Metro 14</i> , ed. by Alfieri, 1968-1969 |
| Box 7, Folder 9 | <i>Report on the Art and Technology Program of the Los Angeles Museum of Art 1967-1971</i> , by Maurice Tuchman, 1971 |
| Box 7, Folder 10 | <i>Robert Smithson: Sculpture</i> , ed. by Robert Hobbs, 1981 |
| Box 7, Folder 11 | <i>Transference: Roget's Thesaurus</i> , by Vito Acconci, 1969 |

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| Box 7, Folder 12 | <i>Writings of Robert Smithson</i> , ed. by Nancy Holt, 1979 |
| Box 7, Folder 13 | Booklet, "Pamphlet of Essays Occasioned by an Exhibition of Painting at the Guggenheim Museum", 1966 |
| Box 7, Folder 14 | Booklet, "Reclamation Works", 1980 |
| Box 7, Folder 15 | Booklet, "Whitney Review", 1967 |
| Box 8, Folder 1 | Clippings, circa 1955-1985 |
| Box 8, Folder 2-6 | Clippings, 1965-1969 |
| Box 8, Folder 7-11 | Clippings, 1970-1974 |
| Box 8, Folder 12-16 | Clippings, 1975-1979 |
| Box 8, Folder 17-19 | Clippings, 1980-1985 |
| Box 8, Folder 20 | Clippings, by Robert Smithson, 1963-1973 |
| Box 8, Folder 21 | Event Announcements, 1966 |
| Box 8, Folder 22-24 | Event Announcements, Hayden Planetarium, "Domain of the Great Bear", circa 1955- 1966 |
| Box 8, Folder 25-28 | Exhibition Announcements and Catalogs, 1959-1966 |
| Box 8, Folder 29-33 | Exhibition Announcements and Catalogs, 1967-1968 |
| Box 8, Folder 34-38 | Exhibition Announcements and Catalogs, 1969 |
| Box 9, Folder 1-5 | Exhibition Announcements and Catalogs, 1969 |
| Box 9, Folder 6-7 | Exhibition Announcements and Catalogs, 1969-1970 |
| Box 9, Folder 8-10 | Exhibition Announcements and Catalogs, 1970 |
| Box 9, Folder 11-15 | Exhibition Announcements and Catalogs, 1971 Oversized material housed in Box 18, F5 |
| Box 9, Folder 16 | Exhibition Announcements and Catalogs, 1972 |

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| Box 10, Folder 1-4 | Exhibition Announcements and Catalogs, 1972 |
| Box 10, Folder 5-9 | Exhibition Announcements and Catalogs, 1973-1979 Oversized material housed in RD 31 |
| Box 10, Folder 10-15 | Exhibition Announcements and Catalogs, 1980-1985 |
| Box 10, Folder 16 | Exhibition Announcements and Catalogs, Non-Smithson Related, 1965-1980 Oversized material housed in RD 31 |
| Box 10, Folder 17 | Newsletter, <i>Public News + News Network</i> , 1972 Periodicals, with Articles by Robert Smithson |
| Box 10, Folder 18 | <i>0 to 9</i> , 1969 |
| Box 10, Folder 19 | <i>Artforum</i> , 1967, 1982 |
| Box 10, Folder 20 | <i>Art Now: New York</i> , 1970 |
| Box 10, Folder 21 | <i>Art Present</i> , 1981 |
| Box 10, Folder 22 | <i>Arts Yearbook</i> , 1967 |
| Box 11, Folder 1 | <i>Aspen</i> , 1970 Oversized material housed in Box 18, F6 |
| Box 11, Folder 2 | <i>Avalanche</i> , 1970 Oversized material housed in Box 18, F6 |
| Box 11, Folder 3 | <i>Harvard Advocate</i> , 1982 |
| Box 11, Folder 4 | <i>Kalejdoskop</i> , 1982 |
| Box 11, Folder 5 | <i>On Site</i> , 1973 |
| Box 11, Folder 6 | <i>Pan</i> , 1958 |
| Box 11, Folder 7 | <i>Ta'</i> , 1967-1968 Periodicals, with Articles on Robert Smithson |
| Box 11, Folder 8-11 | <i>Art in America</i> , 1976-1985 |

| | |
|----------------------|---|
| Box 11, Folder 12-13 | <i>Artforum</i> , 1970-1981 |
| Box 11, Folder 14 | <i>Arts</i> , 1981, 1984 |
| Box 11, Folder 15 | <i>Arts Canada</i> , 1975 |
| Box 11, Folder 16 | <i>Interfunktionen</i> , 1970-1971 |
| Box 11, Folder 17 | <i>Substitute</i> , 1972 |
| Box 11, Folder 18 | <i>Taide</i> , 1983 |
| Box 11, Folder 19 | Printed Material, Miscellaneous, circa 1950s-1970s |
| Box 11, Folder 20 | Inventory List of Unfilmed Books and Periodicals, circa 1970s |
| Box 11, Folder 21 | Inventory List of Unfilmed Phonograph (Music) Records, circa 1970s |
| Box 18, Folder 5 | Exhibition Catalog, 1971 Oversized material from Box 9, F13 |
| Box 18, Folder 6 | Periodicals, <i>Aspen</i> and <i>Avalanche</i> , 1970 Oversized materials from Box 11, F1-F2 |
| Box RD 31 | Exhibition Announcements, 1974-1975 Oversized materials from Box 10, F6 and F16 |

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Series 9: Scrapbook, 1966-1973

0.3 Linear feet (Box 11, Box 16)

The scrapbook contains clippings of Smithson's published articles from 1966 to 1973 with annotated shorthand notes on album pages.

The scrapbook retains its original arrangement.

Box 16 "Robert Smithson 1938-1973, Essays, Articles, Statements", 1966-1973

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Series 10: Artwork, circa 1950s-1970s

4 Folders (Box 11)

Artwork consists of Christmas cards collaged by Smithson, and sketches by Smithson and Leo Valledor.

The series is arranged by artwork type.

Artwork by Robert Smithson

| | |
|-------------------|--|
| Box 11, Folder 23 | Christmas Card, "Christmas is for Children", circa 1963 |
| Box 11, Folder 24 | Christmas Card, "Santa Claus vs. the Creature from the Black Lagoon", circa 1963 |
| Box 11, Folder 25 | Sketches, circa 1950s-1970s |
| Box 11, Folder 26 | Sketches by Leo Valledor, circa 1950s-1970s |

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Series 11: Photographs, circa 1950s-1970s

5 Folders (Box 11, Box 18)

Photographic materials include prints and negatives of Smithson with friends, promotional Hollywood movie stills, copyprints of other artists' artwork, and original photographs of artwork by Rosemarie Castoro, Michael Heizer, and N.E. Thing Co.

The series is arranged by subject.

| | |
|-------------------|--|
| Box 11, Folder 27 | Robert Smithson with Friends, circa 1950s-1970s Oversized material housed in Box 18, F7 |
| Box 11, Folder 28 | Robert Smithson with Howard Junker, New Jersey, circa 1960s-1970s |
| Box 11, Folder 29 | Promotional Movie Stills, circa 1950s-1970s |
| Box 11, Folder 30 | Works by Other Artists, Original Prints, circa 1960s-1970s |
| Box 11, Folder 31 | Works by Other Artists, Copy Prints, circa 1960s-1970s |
| Box 18, Folder 7 | Robert Smithson with Friends, circa 1950s-1970s Oversized material from Box 11, F27 |

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Series 12: Artifacts, circa 1950s-1970s

0.5 Linear feet (Box 11, Box 14, OV 19)

Artifacts consist of a paper bag silkscreened with a Campbell's soup can (Warhol), promotional buttons (N.E. Thing Co.), various organic materials, and two art kits. The Geometric Units for Logic Test kit consists of 17 geometric shape cutouts; the Gravity for Traveling I kit consists of over 15 samples of mixed materials, including foams, glass, fabrics, plastics, and metals.

The series is arranged by artifact type.

| | |
|-------------------|--|
| Box 11, Folder 32 | Bag, Campbell's Soup Can (Andy Warhol screenprint), circa 1960s-1970s Oversized material housed in OV 19 |
| Box 11, Folder 33 | Buttons, N.E. Thing Co., "Artificial", 1967 |
| Box 11, Folder 34 | Geometric Units for Logic Test, circa 1950s-1970s |
| Box 14 | Gravity for Traveling I, circa 1960s-1970s |
| Box 14 | Organic Material, Framed Moths, circa 1960s-1970s |
| Box 14 | Organic Material, Rattlesnake Head, circa 1960s-1970s |
| Box 14 | Organic Material, Unidentified Amphibious Organism, circa 1960s-1970s |
| Box OV 19 | Bag, Campbell's Soup Can (Andy Warhol screenprint), circa 1960s-1970s Oversized material from Box 11, F32 |

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Series 13: Nancy Holt Papers, circa 1960s-1980s

1.9 Linear feet (Box 12-13, 15, OV 27, FC 37-38)

The Nancy Holt papers consist of correspondence, a grant application, printed materials, and project files and material related to her motion picture film *Pine Barrens* (1975) and her seminal environmental work of art *Sun Tunnels* (1976). *Pine Barrens* original elements include a release print, outtakes, trims, and soundtrack, and paper records include footage logs and a detailed handwritten description of the film. There is a video documentary about the making of *Sun Tunnels*.

The series has been arranged by material type.

Much of the original film materials from the *Pine Barrens* and *Sun Tunnels* projects have been transferred to video for research access, including the *Pine Barrens* release print and a portion of outtakes, and the *Sun Tunnels* work print.

| | |
|-------------------|--|
| Box 13, Folder 1 | Correspondence, circa 1960s-1980s |
| Box 13, Folder 2 | Grant Application, National Endowment for the Arts, 1986 |
| Box 13, Folder 3 | Clippings, Exhibition Reviews, 1984-1985 |
| Box 13, Folder 4 | Event Announcements, 1974 Oversized material housed in OV 27 Project, <i>Pine Barrens</i> (1975) |
| Box 13, Folder 5 | Handwritten Description of Film, circa 1970s |
| Box 13, Folder 6 | Film Log, 1975 |
| Box 13, Folder 7 | Release Print, 1975 <i>1 Film reel (original; 16 mm)</i> <i>1 Videocassettes (Digital Betacam) (duplicate)</i> <i>2 Videocassettes (VHS) (duplicates)</i> Original film housed in box 12, video copies housed in box 15 |
| Box 13, Folder 8 | Outtakes, 1975 <i>2 Videocassettes (VHS) (duplicates)</i> <i>2 Film reels (original; 8 original rolls compiled into 2 reels for video transfer; 16 mm)</i> <i>1 Videocassettes (Digital Betacam) (duplicate)</i> Original film housed in box 12, video copies housed in box 15 |
| Box 13, Folder 9 | Additional Outtakes, 1975 <i>14 Film reels (housed in 5 film cans; original; 16 mm)</i> Original film housed in box 12 |
| Box 13, Folder 10 | Trims, 1975 |

- 1 Film reel (16 mm)*
Motion picture film stored separately in film can numbered FC 37
- Box 13, Folder 11 Soundtrack, 1975
 1 Sound tape reel (10.5 inch diameter)
 Original sound tape reel housed in box 16
- Project, *Sun Tunnels* (1976)
- Box 13, Folder 12 Clipping, 1977
- Box 13, Folder 13 Work Print, circa 1976
 2 Videocassettes (VHS) (duplicates)
 1 Videocassettes (Digital Betacam) (duplicate)
 1 Film reel (original; 16 mm)
 Motion picture film stored separately in film can numbered FC 38, video
 copies housed in box 15
- Box 13, Folder 14 Drawing of Ann Tobin, 1974
- Box 12 Original Film from *Pine Barrens*, Including Release Print, Outtakes, Workprint
(From Box 13, folders 7-9)
- Box 16 Soundtrack from *Pine Barrens* (from Box 13, folder 11)
- Box 15, Folder 1 Video Copies of *Pine Barrens* Release Print (From Box 13, Folder 7)
- Box 15, Folder 2-3 Video Copies of *Pine Barrens* Outtakes (From Box 13, Folder 8)
- Box 15, Folder 4 Video Copies of Documentary *Sun Tunnels* Work Print (From Box 13, folder 13)
- Box OV 27 Oversized Event Announcements from Box 13, Folder 4 , 1974
- Box FC 37 1 Motion Picture Film Reel from Box 13, Folder 10
- Box FC 38 1 Motion Picture Film Reel from Box 13, Folder 13

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