
Judy Ng

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

May 02, 2012
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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 Pine Barrens and her seminal environmental work of art Sun Tunnels, including a video documentary about Sun Tunnels.

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
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


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*.

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**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 Thibeau.

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).

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**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
- 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

*Return to Table of Contents*
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 Mussman, 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
                      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       Artop (Leider, Phil), 1966-1972
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 Downsbridge, 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
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

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

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

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.

- 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
- 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
- Box 2, Folder 53: Robert Smithson with Bruce Kurtz, 1972
- Box 2, Folder 54: Robert Smithson with Stella Russell, 1973
<table>
<thead>
<tr>
<th>Box, Folder 55</th>
<th>Robert Smithson with Alison Sky, &quot;Entropy Made Visible,&quot; 1973</th>
</tr>
</thead>
<tbody>
<tr>
<td>Box, Folder 56</td>
<td>Robert Smithson with Two Students, 1973</td>
</tr>
<tr>
<td>Box, Folder 57</td>
<td>Robert Smithson with Moira Roth, 1973</td>
</tr>
</tbody>
</table>

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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
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

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

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
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 Geophysical 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
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 Thibeau 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.

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
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
| 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 | Rubenfeld, 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
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
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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, OV 24 - 26, OV 36, RD 30, and RD 35

Box 5, Folder 62  Miscellaneous Research Material, Photographs, circa 1950s-1970s
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
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
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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
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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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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

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 Siegelaub, 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

Box 7, Folder 1  Album 9-68 . 2-71, ed. by Instituto Grafico Tiberno, 1971

Box 7, Folder 2  Arte Povera, by Germano Celant, 1969

Box 7, Folder 3  Breakthrough Fictioneers, ed. by Richard Kostelanetz, 1973

Box 7, Folder 4  Essaying Essays: Alternative Forms of Exposition, ed. by Richard Kostelanetz, 1975

Box 7, Folder 5  Great Western Salt Works, ed. by Jack Burnham, 1974

Box 7, Folder 6  Handbook of the Collections: Herbert F. Johnson Museum of Art, 1981

Box 7, Folder 7  If I had a Mind ??? (Ich Stelle Mir Vor), by Klaus Groh, 1971

Box 7, Folder 8  Metro 14, ed. by Alfieri, 1968-1969


Box 7, Folder 10  Robert Smithson: Sculpture, ed. by Robert Hobbs, 1981

Box 7, Folder 11  Transference: Roget's Thesaurus, by Vito Acconci, 1969
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<td>Booklet, &quot;Reclamation Works&quot;, 1980</td>
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<td>Booklet, &quot;Whitney Review&quot;, 1967</td>
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| Box 9, Folder 16 | Exhibition Announcements and Catalogs, 1972 |
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, Public News + News Network, 1972

Periodicals, with Articles by Robert Smithson

Box 10, Folder 18  0 to 9, 1969

Box 10, Folder 19  Artforum, 1967, 1982

Box 10, Folder 20  Art Now: New York, 1970

Box 10, Folder 21  Art Present, 1981

Box 10, Folder 22  Arts Yearbook, 1967

Box 11, Folder 1  Aspen, 1970
Oversized material housed in Box 18, F6

Box 11, Folder 2  Avalanche, 1970
Oversized material housed in Box 18, F6

Box 11, Folder 3  Harvard Advocate, 1982

Box 11, Folder 4  Kalejdoskop, 1982

Box 11, Folder 5  On Site, 1973

Box 11, Folder 6  Pan, 1958

Box 11, Folder 7  Ta’, 1967-1968

Periodicals, with Articles on Robert Smithson

Box 11, Folder 8-11  Art in America, 1976-1985
Box 11, Folder 12-13  

Box 11, Folder 14  
*Arts*, 1981, 1984

Box 11, Folder 15  
*Arts Canada*, 1975

Box 11, Folder 16  
*Interfunktionen*, 1970-1971

Box 11, Folder 17  
*Substitute*, 1972

Box 11, Folder 18  
*Taide*, 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, *Aspen* and *Avalanche*, 1970  
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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.


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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., "Artoficial", 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
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, *Pine Barrens* (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
1 Film reel (original; 16 mm)
1 Videocassettes (Digital Betacam) (duplicate)
2 Videocassettes (VHS) (duplicates)
Original film housed in box 12, video copies housed in box 15

Box 13, Folder 8 Outtakes, 1975
2 Videocassettes (VHS) (duplicates)
2 Film reels (original; 8 original rolls compiled into 2 reels for video transfer; 16 mm)
1 Videocassettes (Digital Betacam) (duplicate)
Original film housed in box 12, video copies housed in box 15

Box 13, Folder 9 Additional Outtakes, 1975
14 Film reels (housed in 5 film cans; original; 16 mm)
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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