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Collection Overview

Repository: Archives of American Art
Title: Kenneth Snelson papers
Date: 1947-2016
Identifier: AAA.snelkenn
Creator: Snelson, Kenneth, 1927-2016
Extent: 21.8 Linear feet
Language: English.

Summary: The papers of artist Kenneth Snelson measure 21.8 linear feet and date from 1947-2016. While primarily known for his sculptures incorporating the structural principle of tensegrity, Snelson was also a prolific photographer and forerunner of computer art. The collection document's the artist's life and work through chronological files, correspondence, project files, gallery and exhibition files, photographic material, and printed material. Chronological files detail seven decades of personal and professional activities, beginning with Snelson's summers at Black Mountain College where he studied with Buckminster Fuller. Project files comprise nearly half of the collection and extensively document his sculptures, towers, atom model, computer art, patents, and cataloging and publishing projects.

Administrative Information

Acquisition Information

The collection was donated to the Archives of American Art in 2017 by Katherine Snelson, Kenneth Snelson's widow.

Processing Information

The collection was processed and a finding aid prepared by Hilary Price and Caroline Donadio in 2018.

Preferred Citation


Restrictions

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

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Kenneth Snelson (1927-2016) was a New York City based artist best known for his sculptures incorporating the structural principle of tensegrity, or tensional integrity.

Born in Pendleton, Oregon, Snelson enrolled in college in his home state, studying painting, sculpture, and engineering. In the summers of 1948 and 1949, he attended Black Mountain College and studied with Buckminster Fuller and Joseph Albers. Snelson then attended the Chicago Institute of Design from 1949-1950, and moved to New York City in 1952.

For the next decade, Snelson worked as a cameraman for documentary films, often travelling internationally. In the early 1960s, Snelson began exhibiting his sculptures, and gained representation by Dwan Gallery. Snelson completed several commissions and installations of his sculptures over the next decade, including *Tower of Light*, a contribution to the 1964 World's Fair, and *Needle Tower*, first erected in New York's Bryant Park in 1968. While continuing to work in sculpture throughout his career, Snelson began experimenting with panoramic and stereoscopic photography in the 1970s, and became a forerunner of computer art in the 1980s, using the Silicon Graphics computer to create digital sculptures.

In addition to Dwan Gallery, Snelson has shown with Sonnabend Gallery, Zabriskie Gallery, Marlborough Gallery, and the artist-run ConStruct Gallery.

Snelson has been the recipient of numerous awards and prizes including an Honorary Doctorate from the Rensselaer Polytechnic Institute, awards from the American Academy of Arts and Letters, and a prize for sculpture from the National Academy of Design.

Scope and Contents

The papers of artist Kenneth Snelson measure 21.8 linear feet and date from 1947-2016. While primarily known for his sculptures incorporating the structural principle of tensegrity, Snelson was also a prolific photographer and forerunner of computer art. The collection document's the artist's life and work through chronological files, correspondence, project files, gallery and exhibition files, photographic material, and printed material.

Chronological files detail seven decades of personal and professional activities, beginning with Snelson's summers at Black Mountain College where he studied with Buckminster Fuller. Files contain a diverse array of material including personal photographs, photographs of artwork, printed material, correspondence, life documents, resumes, exhibition records, drawings and sketches, supply receipts, and professional files.

Correspondence in Series 2 is primarily with artists and friends. Notable correspondents include artists Buckminster Fuller, Anthony Hill, Todd Siler, and Shinkichi Tajiri.

Project files comprise nearly half of the collection and extensively document Snelson's sculptures, towers, atom model, computer art, patents, and cataloging and publishing projects. Files include a great deal of photographic material of artwork, models, and installations, as well as sketches, notes regarding specifications, material samples, supply receipts, invoices, and correspondence with dealers, contractors, institutions, and companies commissioning work.

Exhibition and gallery files document dozens of exhibitions and galleries that have represented Snelson over the years in the Unites States, Europe, and Japan. Items include correspondence, photographic material of artworks, installations, and openings, exhibitions lists, floorplans, shipping receipts, invoices, contracts, and printed material including exhibitions catalogs, announcements, and clippings.
Photographic material includes photographic prints, slides, negatives, contact sheets, and transparencies, as well as notes that Snelson kept about camera types and photographic processes. Although personal photographs are included here, the bulk of the material pertains to Snelson's fine art photography in which he experiments with panoramic photography and stereoscopic photography.

Printed material is predominantly comprised of exhibition catalogs, although a few articles and clippings are filed here as well.

**Arrangement**

The collection is arranged as six series.

- Series 1: Chronological Files, 1948-2015 (Boxes 1-6; 5.1 linear feet)
- Series 2: Correspondence, 1948-2009 (Box 6; 0.5 linear feet)
- Series 3: Project Files, 1947-2016 (Boxes 6-17; 10.8 linear feet)
- Series 4: Exhibition and Gallery Files, 1963-2016 (Boxes 17-20; 1.5 linear feet)
- Series 5: Photographic Material, 1951-2004 (Boxes 20-22; 1.8 linear feet)
- Series 6: Printed Material, 1960-2015 (Boxes 22-23; 0.7 linear feet)

**Names and Subject Terms**

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

**Names:**

- Black Mountain College (Black Mountain, N.C.)
- Fuller, R. Buckminster (Richard Buckminster), 1895-
- Tajiri, Shinkichi, 1923-2009

**Occupations:**

- Sculptors -- New York (State) -- New York
Series 1: Chronological Files, 1948-2015

5.1 Linear feet (Boxes 1-6)

Scope and Contents: Chronological files date from 1948-2015 and extensively document personal and professional activities over a seven decade period. Folders contain a great deal of personal photographs, photographs of artwork, printed material, and correspondence with friends, dealers, and curators. Other items found amongst the files include life documents, resumes, exhibition records, drawings and sketches, supply receipts, and professional files. Files from the late 1960s and early 1970s include many documents pertaining to Snelson's representation at Dwan Gallery. Files from the early 1970s and late 1980s include many letters and postcards from artist Carl Andre. Found throughout are frequent letters to his family while traveling, describing his daily activities, work, and challenges. Some folders contain copy prints and inventory lists created at a later date. Additional description of folder contents can be found at the file level. Correspondence is also found in Series 2.

<p>| Box 1, Folder 1 | Chronological Files, 1948-1949 | Notes: Includes material relating to Black Mountain College |
| Box 1, Folder 2 | Chronological Files, 1948-1949 | Notes: Includes photographic material of early artworks and Pendleton, Oregon |
| Box 1, Folder 3 | Chronological Files, 1949-1950 | Notes: Includes photographic material of early artworks and Chicago Institute of Design |
| Box 1, Folder 4 | Chronological Files, 1951-1954 | Notes: Includes photographic material from a 1951 trip to Europe |
| Box 1, Folder 5 | Chronological Files, 1951-1960 | Notes: Includes documents pertaining to Snelson's work as a cameraman and trip to Hong Kong |
| Box 1, Folder 6 | Chronological Files, 1955-1958 |
| Box 1, Folder 7 | Chronological Files, 1959-1963 | Notes: Includes photographs from a Buckminster Fuller exhibition at the Museum of Modern Art in 1959 |
| Box 1, Folder 8 | Chronological Files, 1964 | Notes: Includes documents pertaining to Tower of Light sculpture at the World’s Fair |
| Box 1, Folder 9 | Chronological Files, 1965 | Notes: Includes photographs of Snelson's home in Sagaponack, New York |</p>
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Notes: Includes a review of Snelson's work by Gregory Battcock for *Arts Magazine* |
| Box 1, Folder 13-14 | Chronological Files, 1968 |
| Box 1, Folder 15 | Chronological Files, 1968  
Notes: Includes material relating to *Needle Tower* construction in Bryant Park, New York |
| Box 1, Folder 16 | Chronological Files, 1969 |
| Box 2, Folder 1 | Chronological Files, 1970 |
| Box 2, Folder 2 | Chronological Files, 1971  
Notes: Includes blueprints for studio spaces |
| Box 2, Folder 3-4 | Chronological Files, 1972  
Notes: Includes day planners and calendars |
| Box 2, Folder 5 | Chronological Files, 1973 |
| Box 2, Folder 6 | Chronological Files, 1974  
Notes: Includes several letters from artist George Rickey |
<p>| Box 2, Folder 7 | Chronological Files, 1975 |
| Box 2, Folder 8-9 | Chronological Files, 1976 |
| Box 2, Folder 10-11 | Chronological Files, 1977 |
| Box 2, Folder 12 | Chronological Files, 1978 |
| Box 2, Folder 13-14 | Chronological Files, 1979 |
| Box 2, Folder 15-16 | Chronological Files, 1980 |
| Box 3, Folder 1-2 | Chronological Files, 1981 |
| Box 3, Folder 3-5 | Chronological Files, 1982 |
| Box 3, Folder 6 | Chronological Files, 1983 |
| Box 3, Folder 7-8 | Chronological Files, 1984 |</p>
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<td>Box 4, Folder 4</td>
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<td>Notes:</td>
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<td>Chronological Files, 1991</td>
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<td>Box 4, Folder 13-14</td>
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<td>Chronological Files, 1994</td>
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<td>Box 4, Folder 18</td>
<td>Chronological Files, 1994-2004</td>
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<td>Notes:</td>
<td>Material pertains to the American Academy of Arts and Letters</td>
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<td>Box 5, Folder 1-2</td>
<td>Chronological Files, 1995</td>
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<td>Notes:</td>
<td>Includes &quot;Snelson discusses Joseph Albers at Black Mountain College: a Conversation with Fred Horowitz&quot;</td>
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<td>Box 5, Folder 4</td>
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<td>Box, Folder</td>
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<td>Box 5, Folder 10-11</td>
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<td>Box 5, Folder 12-13</td>
<td>Notes: Includes a copy of a 1972 interview with Snelson by Mary E. Harris regarding Black Mountain College</td>
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<td>Notes: Includes material pertaining to a proposal for the World Trade Center Tower</td>
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<td>Box 5, Folder 17</td>
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<td>Box 6, Folder 3</td>
<td></td>
</tr>
</tbody>
</table>
Series 2: Correspondence, 1948-2009

0.5 Linear feet (Box 6)

Scope and Contents: The correspondence here dates from 1948-2009 and is primarily with artists and friends. Notable correspondents include artists Buckminster Fuller, Anthony Hill, Todd Siler, and Shinkichi Tajiri. Several letters from Tajiri are illustrated and include photographic material. Correspondence with Fuller also includes printed material, photographic material, and letters between Snelson and Fuller's estate. Some of the letters pertain to an ongoing intellectual property dispute that Snelson raises against Fuller. Also found here is a sequence of printed email correspondence, which Snelson organized by subject. Correspondence is also found in Series 1, 3, and 4.

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Series 3: Project Files, 1947-2016

10.8 Linear feet (Boxes 6-17)

Scope and Contents: Project files date from 1947-2016 and comprise nearly half of the collection at 10.8 linear feet. Projects include Snelson's sculptures, towers, columns, atom model, computer pictures, patents, and cataloging and publishing projects. Files pertaining to the sculptures, towers, and columns contain a great deal of photographic material of the artwork, models, and installation. Also found are sketches, notes regarding specifications, material samples, supply receipts, invoices, and correspondence with dealers, contractors, institutions, and companies commissioning work. When known, the artwork's creation date is expressed in parentheses, while the expanded date range reflects Snelson's reworking, ongoing research, and documentation of certain projects over a period of years.

In Snelson's atom model project, he explores parallels between the atom and one of his work processes in which simple forms are combined to create more complex forms. His research led him to communicate with scientists and write several essays expanding on the idea of his atom model. Items found here include correspondence, writings, research, notes, printed material, and photographic material depicting his atom model. Snelson worked with this model for several decades.

Computer pictures document the artworks that Snelson created in the 1980s and 1990s using the Silicon Graphics 3130 computer and Wavefront software. Files contain correspondence, notes, and printed material pertaining to the computer and software program, as well as photographs and transparencies of dozens of artworks generated with the software.

Patents include drawings, correspondence, notes, writings, and documents related to the patent process for several inventions, including the atom model and the concept of tensegrity. Cataloging and publishing projects seek to document life events and bodies of work. Items include writings, correspondence with publishers, a chronology, and an inventory that incorporates thumbnail images.

Snelson's photography and panoramas can be found in Series 5.

Arrangement: The series is arranged as six subseries.

- 3.1: Sculptures, 1948-2016
- 3.2: Towers and Columns, 1960-2016
- 3.3: Atom Model, 1960-2014
- 3.4: Computer Pictures, 1987-1996
- 3.5: Patents, 1947-2004

Subseries 3.1: Sculptures, 1948-2016

7.9 Linear feet (Boxes 6-14)

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<th>Box 6, Folder</th>
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Series 4: Exhibition and Gallery Files, 1963-2016

2.9 Linear feet (Boxes 17-20)

Scope and Contents:
Exhibition and gallery files date from 1963-2016 and document dozens of exhibitions and galleries that have represented Snelson over the years in the United States, Europe, and Japan. Items include correspondence, photographic material of artworks, installations, and openings, exhibitions lists, floorplans, shipping receipts, invoices, contracts, and printed material including exhibitions catalogs, announcements, and clippings.

Arrangement: The series is arranged as two subseries.
• 4.1: Exhibitions, 1963-2008
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0.7 Linear feet (Boxes 22-23)

Scope and Contents: Printed material dates from 1960-2015 and is predominantly comprised of exhibition catalogs, although a few articles and clippings are filed here as well. The series also includes two issues of the *International Journal of Space Structures* and a collage portrait of Snelson by Sam Wiener.

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