Our panel

**Speakers**

Janine St. Germain is a consulting archivist in New York and works directly with artists and their estates.

Christiana Dobrzynski Grippe, PACSCL Project Manager, has appraised, processed, and preserved artists’ records at the MoMA, as well as working with donors

Beth Levitt, NARA (Philadelphia) serves on the board of the Senior Artists Initiative which assists Philadelphia artists with inventorying their work and produces oral histories of these artists.

**Moderator**

Susan Anderson works with artists’ papers at the Philadelphia Museum at Art, providing reference and access in a museum context.
Part of the PMA Archives looks a lot like typical corporate records...
...and the other half is not typical at all, such as this Salvador Dali letter with a doodle
Photographs that could be personal in nature and/or used as raw materials for a work of art
Or images of artwork, which could be in turn manipulated and turned into a new piece or series
Documentation of an artist’s career, such as reviews, promotional materials, exhibition history, interviews
They could also include business records, such as these ledgers from Julien Levy’s gallery.
Art supplies and other tools
Research on other artists, artistic processes, and historical movements
Items collected for inspiration or to be incorporated into a work of art
Documentation of an ephemeral experience, such as a performance piece.
A collected “archive” that also functions as an artistic statement
Artists records occupy the gray area between what is art and what is archives
Artists records show how inspiration and ideas can flow between life and art...and then back again
An artist’s legacy could be diminished if steps aren’t taken to safeguard the materials and their original context.
There is also the question of how and when records should be “archived.” Again, the usual rules don’t apply and traditional concepts are not as easily defined.
Issues of donation are also something to be considered – working with an artist’s directive, even after death -- as well as the wishes of the family, estate, and other holders of the records.
LUCINDA CHILDS
ROBERT WILSON IN
I WAS SITTING ON MY PATIO
THIS GUY APPEARED I THOUGHT
I WAS HALLUCINATING
A PLAY IN TWO PARTS
BY ROBERT WILSON
MUSIC BY ALAN LLOYD

1977
The artist-designed workspace
Robert Wilson Archives, ca 2001
Early journals
Typings
Audio tapes...
Robert Kushner Studio
Kushner: site specific work
77th Street Lexington Line, Gramercy Tavern

collaborations with Miotto Mosaics
Darger manuscripts, collages, correspondence, journals, resource material
Christiana Dobrzynski Grippe
Main topics

- Appraisal and preservation of artists records
- "Mediated" documentation coming from collectors, curators, dealers rather than directly from artists themselves
- Living donors AND living artists
- Artists record continuum
THE NEW YORK DAILY ALTERNATE NEWS SUPPLEMENT: ANALYSIS AND COMMENT

YESTERDAY'S BULLSHIT
THE PEOPLE VS THE NEW YORK DAILY PRESS
TODAY'S HYDE

ARTISTS

There is no art without you. There is no art world without you. You have given up rights you probably didn't know existed. Perhaps you think that you have freedom in your art, but you definitely have no freedom or rights over how you make your art. The art world uses your art the moment it is made public. The critics, museums, publishers, and collectors use your art immediately. They trade them today against your (potential) immortality tomorrow.

Because of "quality"
Because they keep you poor. Because they have lowered the price of your art. Because you have allowed the price of your art to be the only way to receive direct compensation from the use of your art.

Question:
1. Would it be possible for you to sell just an 80% interest in a work of art and still retain for yourself 20%, plus artist's rights and exhibition rights?
2. Is it possible for you to lease a work of art to a museum for a weekly or annual fee (or a percentage of the gate)?
3. Would it be possible for you to receive royalties on books or on about your art?
4. Would it be possible for artists to control museums?
5. If it were possible for artists to even control the immediate environment in which their works are seen, how?

Answer:

Seth Siegelaub Papers
Appraisal and preservation approaches:
Art documentation and actual works of art
Living artists
Living donor
Herman and Nicole Daled Papers
Appraisal: A multi-step process (round 1)
Appraisal: A multi-step process (round 2)
Appraisal: A multi-step process (round 3)
Appraisal: Work of art or archival record?
James Lee Byars correspondence
Appraisal: Work of art or archival record? 
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Appraisal: Work of art or archival record? Marcel Broodthaers’ *Musée d’Art Moderne*
Mediated artist documentation and donors
Avalanche Magazine Archives
Appraisal and preservation approaches: Work of art or archival record?
Appraisal and preservation approaches: Work of art or archival record?
Appraisal and preservation approaches: Work of art or archival record?
Preservation
Preservation

only into its own environment. It’s absurd to catch a fish and put him in the market. A creature like that, in the market! Beautiful colors and scales, cold, can’t breathe in the air. That’s why I presented the Billingsgate Market in London as a Public Theatre.
Living donors, a living artist, an artist’s family, and the artists records continuum
www.seniorartists.org

Is a nonprofit organization
Assists artists with documenting and inventorying their life’s work
Educates artists about legal issues pertaining to their art, estate, and artistic rights
Produces video oral history interviews of artists for online viewing
How SAI Began

• Death of printmaker Jerome Kaplan in 1997
• Wife Anne faced with inventorying his body of work for estate/probate
• Realized how early organization could help the inheritor
• Founded SAI in 1998
Information for Artists

www.seniorartists.org/kaplanlearningcenter.html

Website provides written and video essays on
Approaching museums
Appraisal of the artist’s estate
Tax implications
Inventorying artwork
  Inventory Templates for MAC and PC (free)
  Link to Inventory Databases ($$)
Creating an archives
Oral History Inventory Project

- Utilizes docents and students
- Collaborative effort with local cultural institutions
  – The University of the Arts, James A. Michener Art Museum, Community Arts Center, Drexel University, Fleisher Art Memorial, Moore College of Art & Design, PAFA, and Temple University Tyler School of Art
Artists are selected by the participating organizations
Process

• Meetings with docents, students, board members, and videographers
• Discussion of estate planning, appraisal, weeding and inventorying the art, arranging papers and records, and the interview process
Results

• Artists begin the art inventory process
• Provide on-line access to
  – Sample gallery of artist’s work
  – Artist’s resume
  – Oral History Interview
SAI New Directions

• Involve local archives students
  – To work with artists to arrange papers
  – Into the oral history process
• Senior Artists/New Artist Mentor Program
• Facebook Presence
Panel discussion topics
Questions and contact info

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