
Artists Records in the Archives

MARAC, November 8, 2013

Our panel

Speakers

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

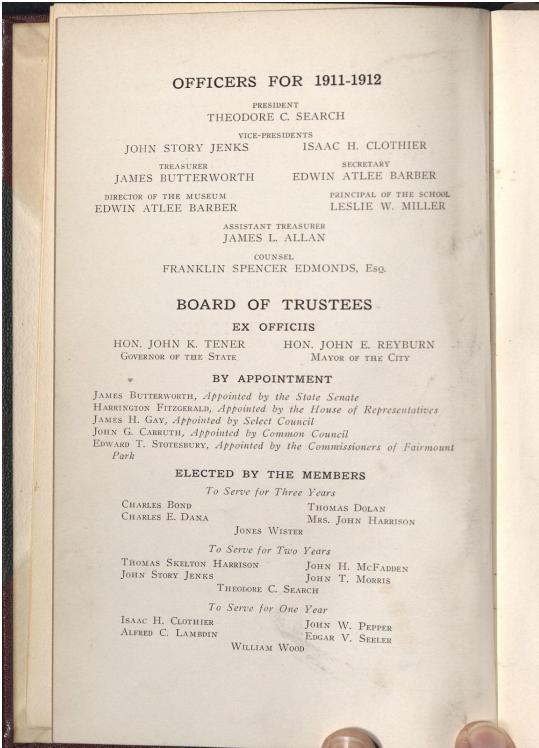
Christiana Dobrzynski Grippe, PACSCL Project Manager, has appraised, processed, and preserved artists' records at the MoMA, as well as working with donors

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

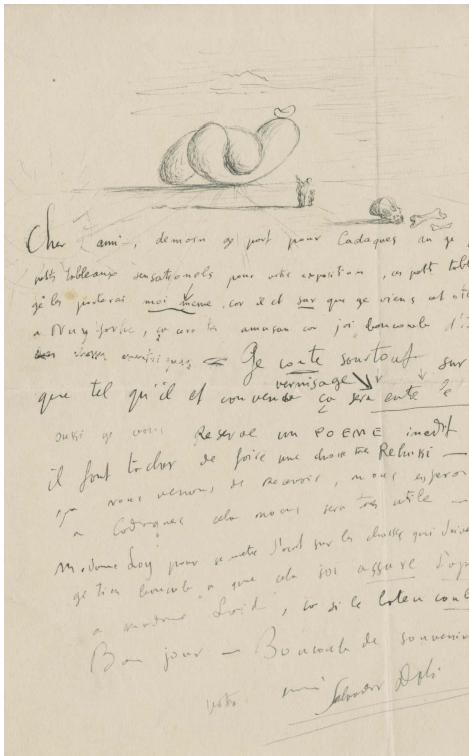
Susan Anderson works with artists' papers at the Philadelphia Museum at Art, providing reference and access in a museum context.

Part of the PMA Archives looks a lot like typical corporate records...



A screenshot of the Philadelphia Museum of Art website's 'Research' section, specifically the 'Archives' and 'Finding Aids' page. The page header includes links for Search, Sitemap, My Museum, Font Size, Home, Research, Conservation, Museum Library, Archives, and more. The main content area is titled 'Research : Archives : Finding Aids'. It features a large image of a document titled 'FINDING AIDS FOR THE PHILADELPHIA MUSEUM OF ART' with a copyright notice from 1912. Below the image, a text box explains what a finding aid is and directs users to contact the Archivist if they need help. Two lists of finding aids are provided: one for the 'Records of the Corporation: 1875 to Present' and another for 'Records of the Directors: 1876 to Present'. Both lists include links to individual record descriptions, such as 'Museum Founding Documents (DOC)', 'Board of Trustees Records (BT)', 'J. Stogdell Stokes Records (STO)', 'R. Sturgis Ingeneoll Records (ING)', 'Bernice McIlhenny Wintersteen Records (WIN)', 'George M. Cheston Records (CHE)', 'William P. Wood Records (WOO)', 'Robert Montgomery Scott Records (SCO)', 'Presidents' Office Records (PRE)', 'Julius Ziegert Records (ZIE)', 'Secretary of the Corporation Records (SEC)', 'Financial Records (FIN)', 'Dalton Dorr Records (DOR)', 'Edwin Atlee Barber Records (BAR)', 'Langdon Warner Records (WAR)', 'Samuel W. Woodhouse, Jr. Records (WDH)', 'Fiske Kimball Records (FKR)', 'Henri Gabriel Marceau Director Records (MAR)', 'Evan Hopkins Turner Records (TUR)', 'Michael Botwinick Records (BOT)', 'Arnold H. Jolles Records (JOL)', 'Jean Sutherland Boggs Records (BOG)', 'Anne d'Harnoncourt Records (ADH)', and 'Alice Beamesderfer Records (BEA)'. The right sidebar includes links for Home, Research, Conservation, Museum Library, Archives, and Support the Archives, along with a note about free admission for members.

**...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

Artist	Subject	description →	Source date	Insurance	Purchased.		
					cost	acquiring price	selling price
943 de Chirico from "Paul Rousseau Horses"	oil		Paul Rousseau EAL ap. 1945		125.-	350.-	20000
944 Reiset "near Newport" 1863	oil		The old print shop: 20 May 1945	250.-	350.-		350.-
945 " near Beaufort "	oil		"	637.-	250.-		
946 " " The Beach "	oil		"	100.-	100.-		
947 Hennessy "Twilight"	oil		"	75.-	100.-		
				Feb 15 March 15			
948 Eugenie Bertheau drawing 1937			Total Borrowed EAL ap. 1945	40	40.-		
0949 Max Ray: paintings, objects, drawings, rayographs, watercolors		returned Oct 47	1000-				
950 Arp: sculpture	wood	Petite Beret Galleries	110.10	110.10			
0951 1 Picasso: "2 figures" 2 Picasso: "apples & pear" 3 Matisse: "flowers" 4 Pascin: "watches"	gouache oil oil oil	Leon Kellay	100000 50000 60000 25000	100000 70000 60000 25000	500	1000.00 700.00 600.00 250.00	return purchased returned returned
0952 Max Ray's: 1 The tortoise 2 Itups. 3 L'equoque	oil oil oil	Returned Oct 47 Aug 11 Amherst 85	145	133.22 83.22 166.66			
0953 Max Ray's object No. 7. Table / two	wood	W.C. Beret	1166				
955 Max Ray object #4 Armchair legs	wood	Max Ray EAL ap.	33.33	80.-			

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



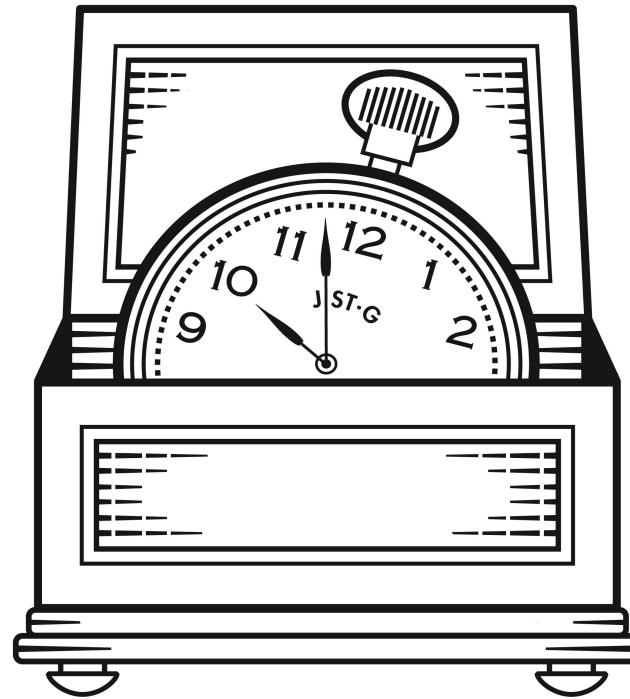
There is also the question of how and when records should be “archived.” Again, the usual rules don’t apply and traditional concepts are not as easily defined.



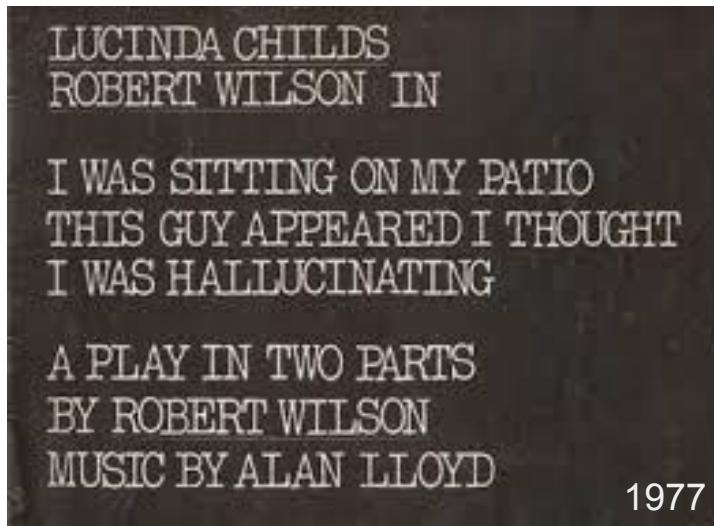
Issues of donation are also something to be considered – working with an artist's directive, even after death -- as well as the wishes of the family, estate, and other holders of the records



Janine St. Germain



Robert Wilson Archives



The artist-designed workspace

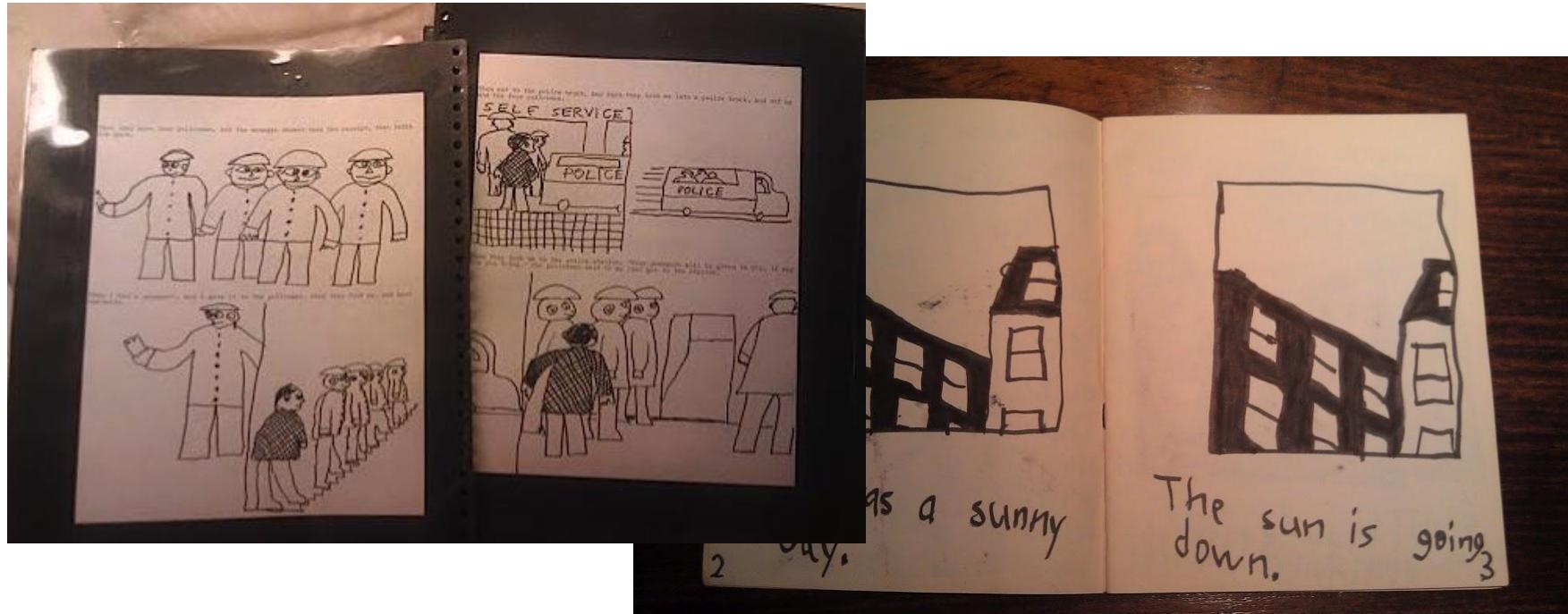
Robert Wilson Archives, ca 2001



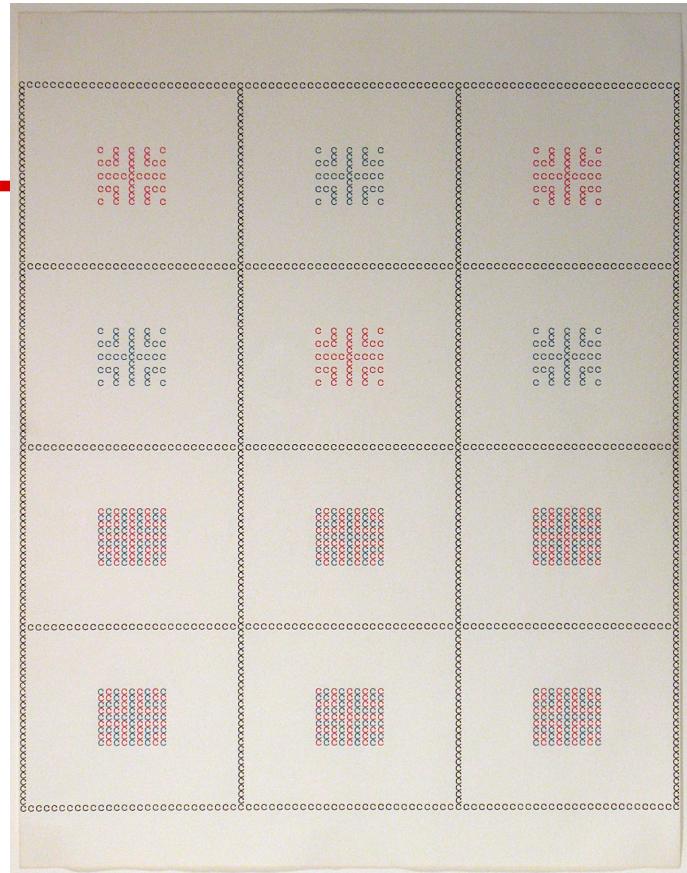
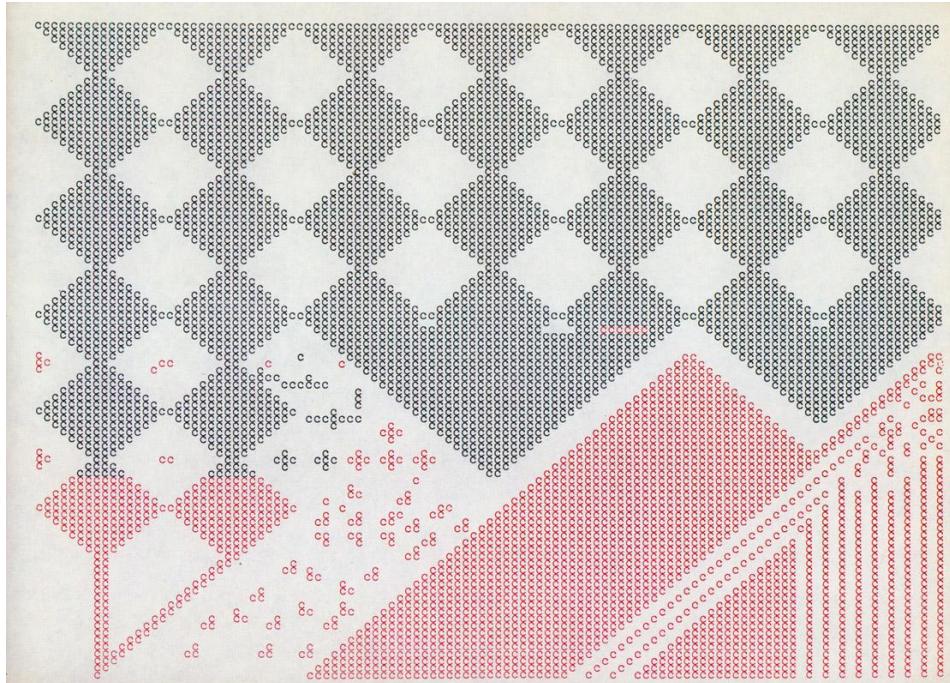
Christopher Knowles



Early journals



Typings



Audio tapes...



Robert Kushner Studio



Kushner : site specific work

77th Street Lexington Line, Gramercy Tavern



collaborations with Miotto Mosaics

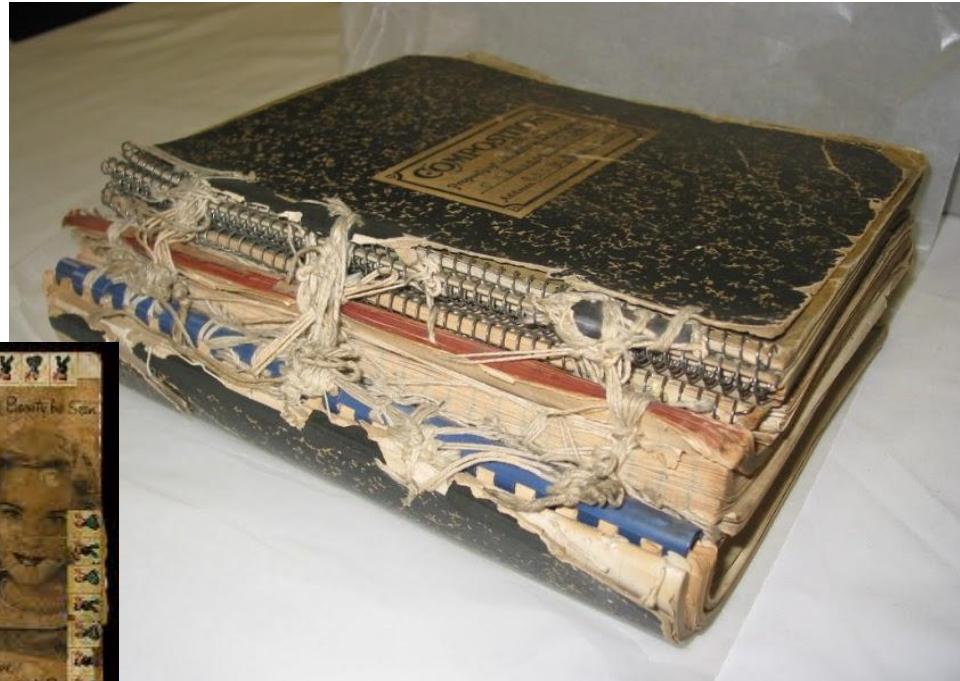


Henry Darger Archives

American Folk Art Museum



Darger manuscripts, collages, correspondence, journals, resource material



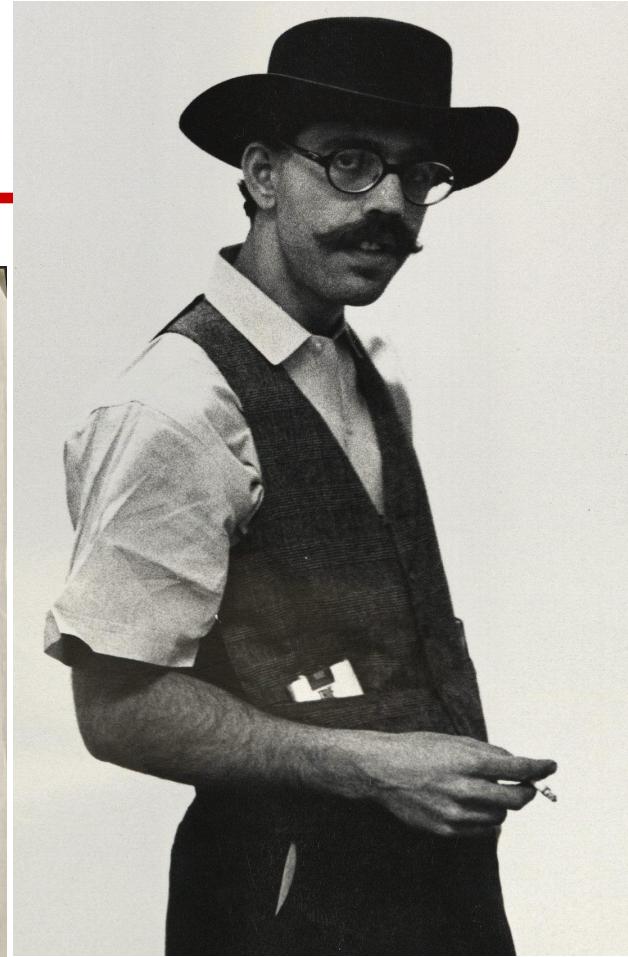
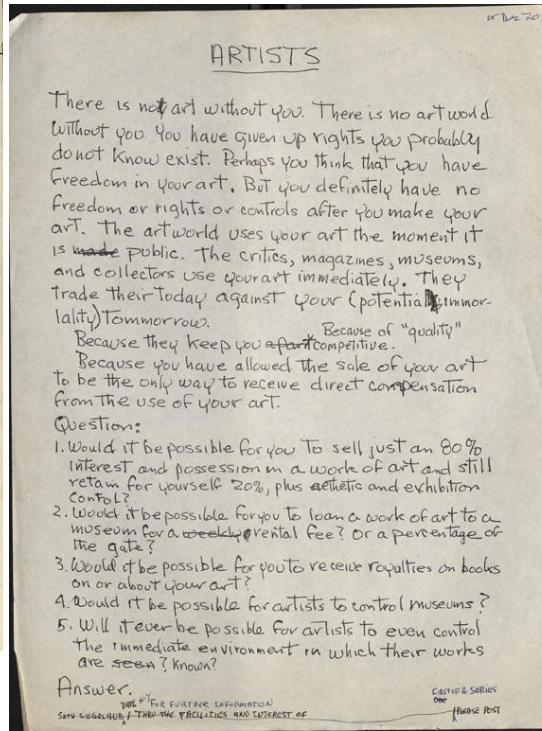
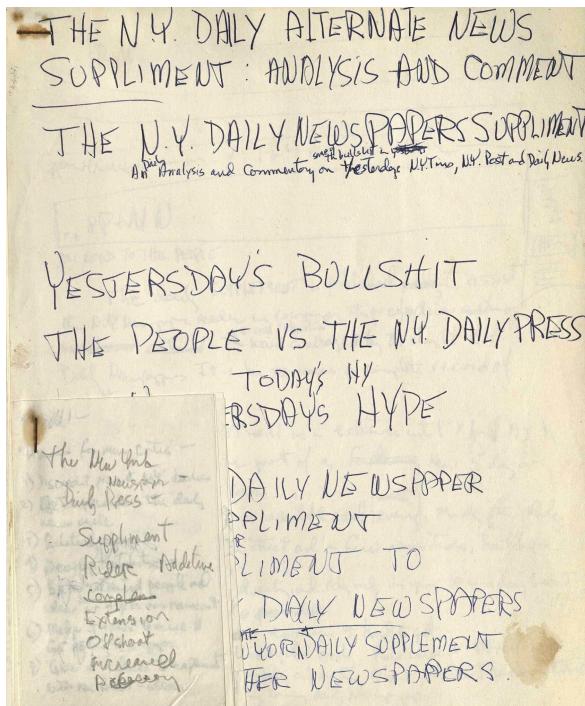
Christiana Dobrzynski Grippe



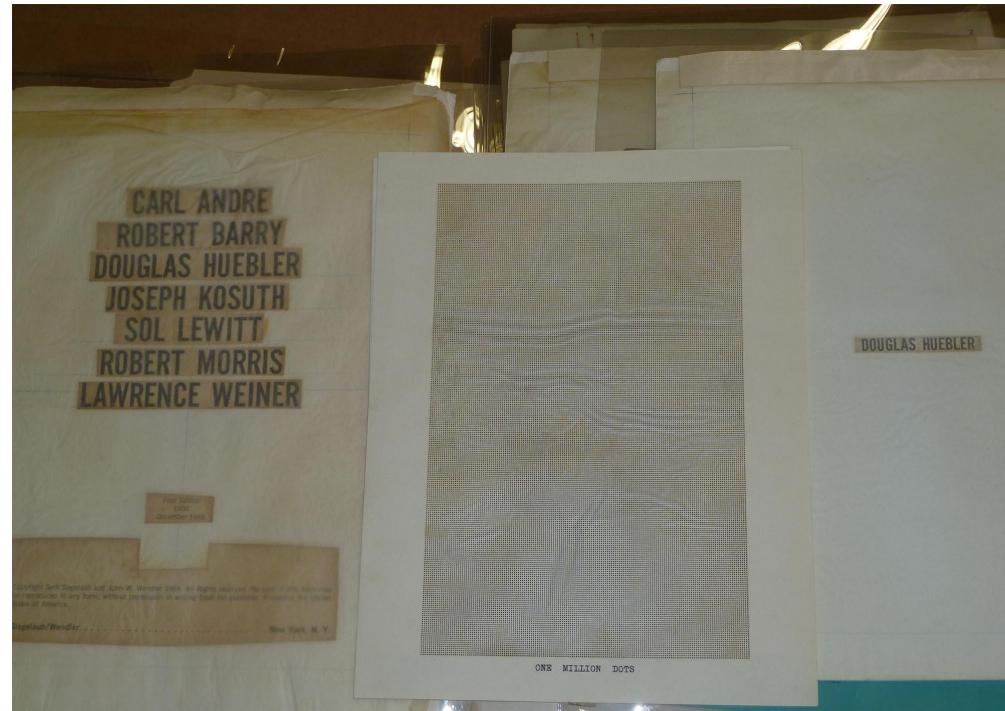
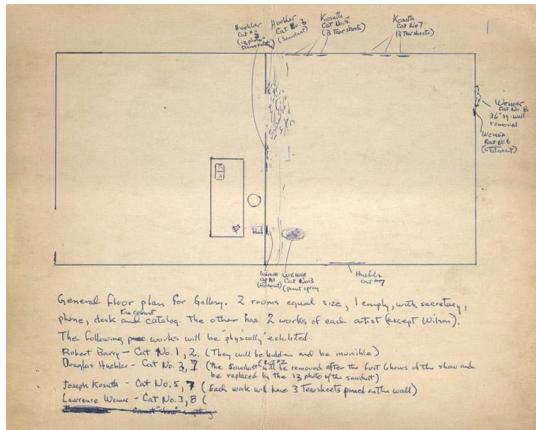
Main topics

- 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

Seth Siegelaub Papers



Appraisal and preservation approaches: Art documentation and actual works of art



Living artists



Living donor



WHAT IS THE DIFFERENCE
BETWEEN THE INTERESTS OF
THE GOVERNMENT, INDUSTRY,
AND THE PEOPLE?

NOTHING, ACCORDING TO
THE PRESENT NEW YORK DAILY NEWSPAPERS.

THE NEW YORK DAILY NEWSPAPER RIDER
THE ALTERNATE MONDAY THRU FRIDAY DAILY NEWS SUPPLEMENT

THE OTHER SIDE,
SMALL BUT HEAVY,
DAILY,
BEGINNING FEBRUARY 29.

A small rectangular box is positioned below the headline "THE OTHER SIDE".

AVAILABLE AT ALL SYMPATHETIC NEWS DEALERS

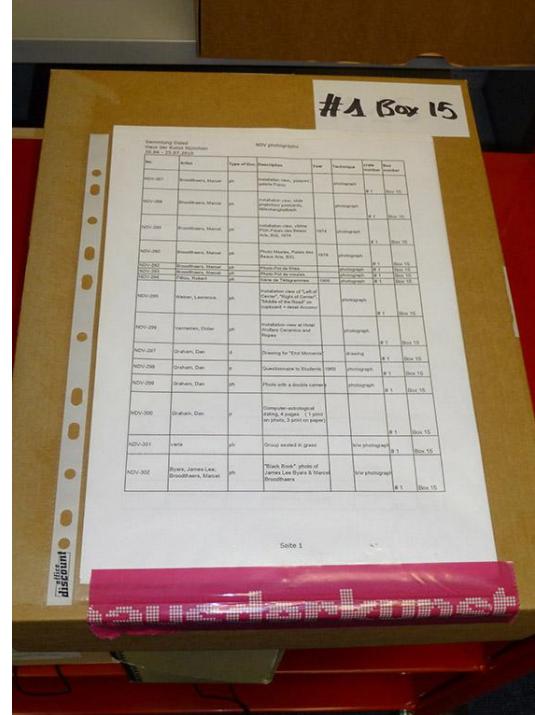
PP+NN : DIG WE MUST

* PUBLIC PRESS + NEWS NETWORK... ILLUMINA ILLUMINA... NEW YORK ILLUMINA... TEL: ILLUMINA... TELEFON ILLUMINA...

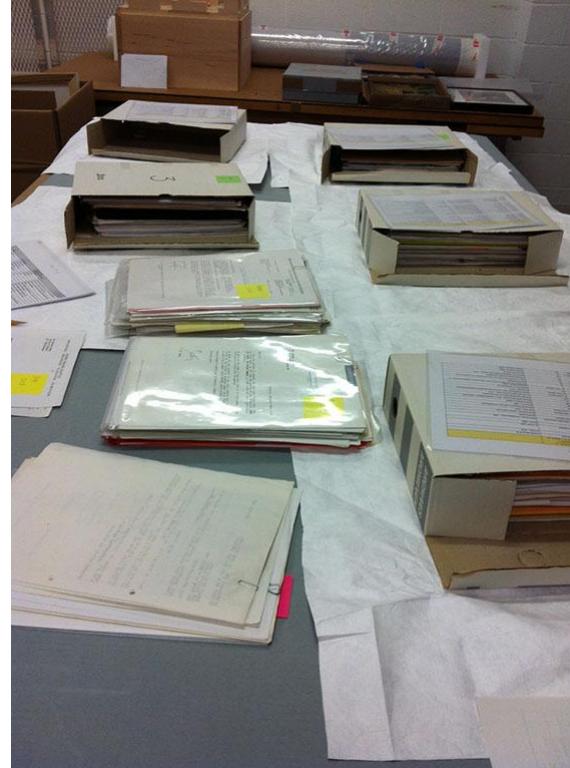
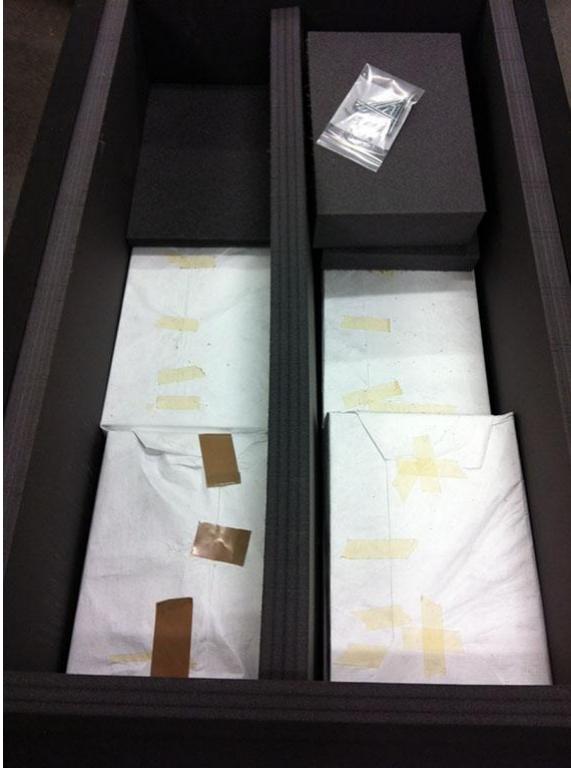
Herman and Nicole Daled Papers



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



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Appraisal: Work of art or archival record? Marcel Broodthaers' *Musée d'Art Moderne*



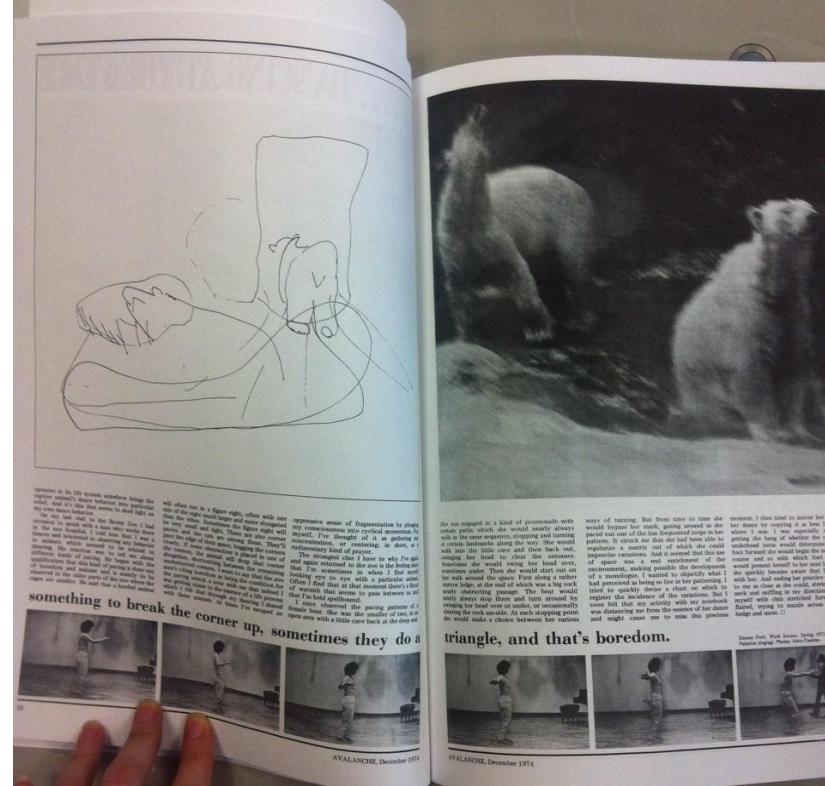
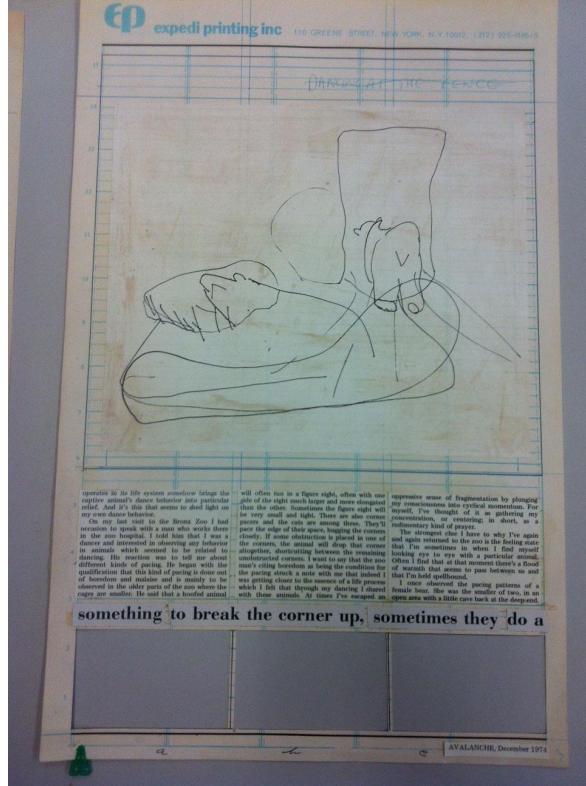
Mediated artist documentation and donors



Avalanche Magazine Archives



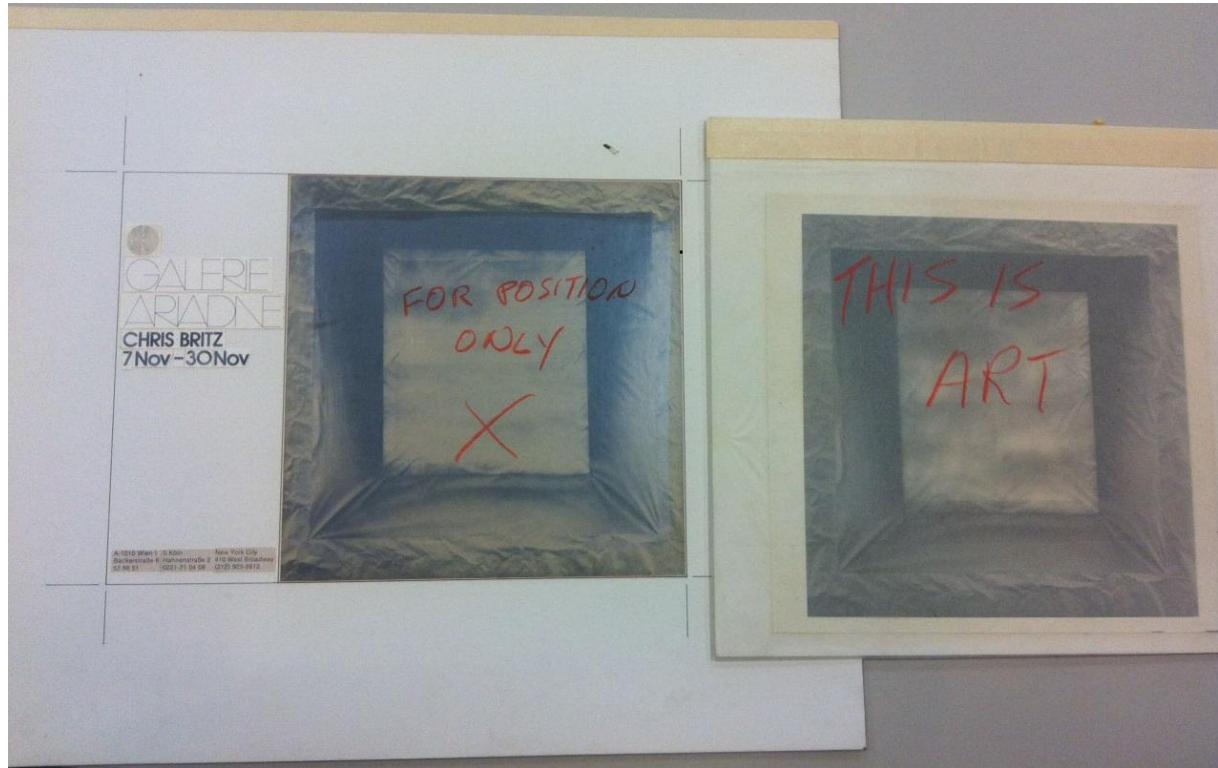
Appraisal and preservation approaches: Work of art or archival record?



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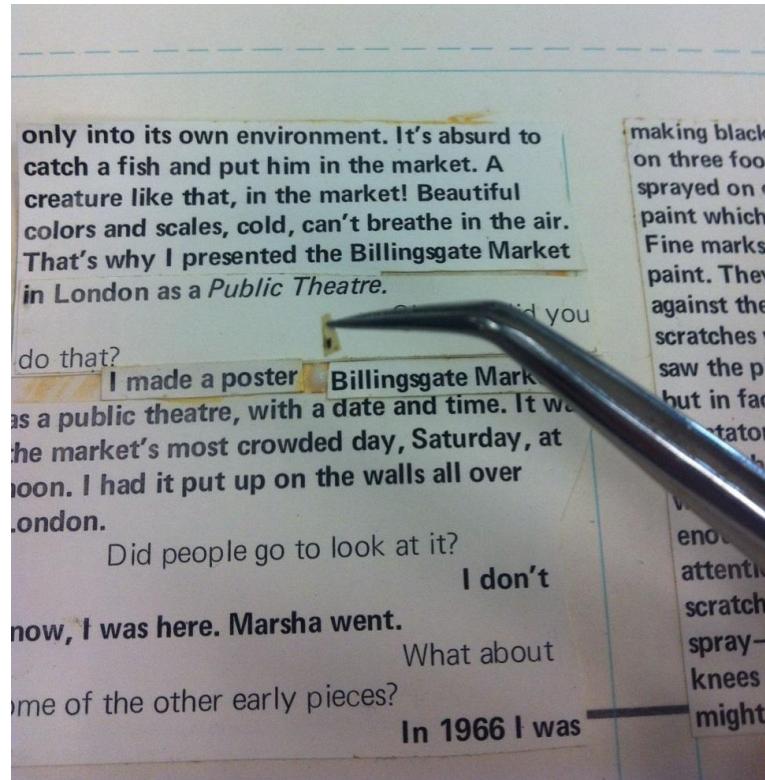
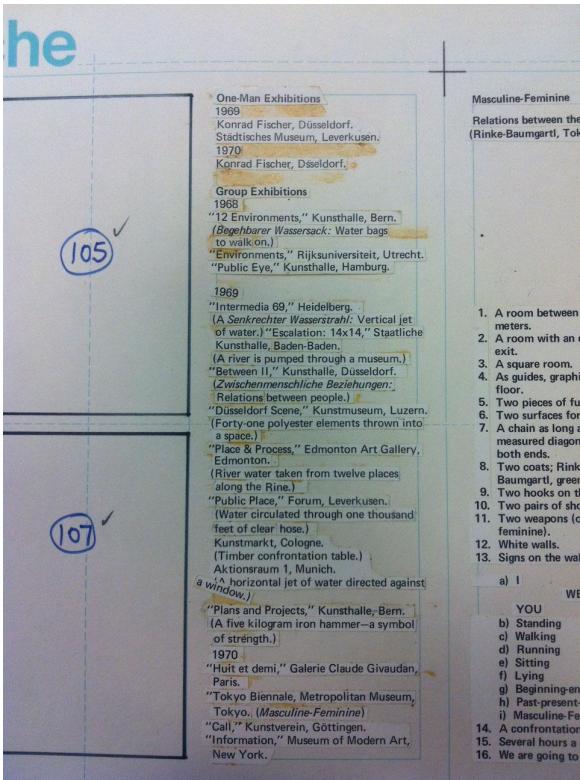
Appraisal and preservation approaches: Work of art or archival record?



Preservation



Preservation



Living donors, a living artist, an artist's family, and the artists records continuum



Beth Levitt



www.seniorartists.org

Is a nonprofit organization

Assists artists with documenting and inventorying their life's work

Educes 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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Beth Levitt: beth.levitt@nara.gov

Susan Anderson: skanderson@philamuseum.org