

Ann Harrison
Special Collections Cataloger
Research Library, The Getty Research Institute

Uncovering Archives and Rare Photographs



- Coracle Press records, 1953-2008
- Jasia Reichardt correspondence, 1956-1987
- Lettrist Movement papers, 1949-1988
- Arthur Petronio papers, 1919-1971
- Michael Corris papers of the Art & Language New York group, 1965-2002
- David Antin papers, 1954-2006
- High Performance magazine records, 1953-2003



A Coracle
Nos.11&12

ii



Box 1 Folder 3

Heise, Carl Georg, 1927- 1934

36 items (on 46 leaves): discussions of photographic work by R.P. , Moholy-Nagy, the Bauhaus and Emil Otto Hoppé. Heise mentions Aby Warburg' s interest in the photographic work by R.P.; book projects with Wasmuth-Verlag; exhibitions and other professional activities. Included is a copy of Heise's letter to Kurt Tucholsky asking him to influence the Ullstein-Verlag on behalf of R.P.'s *Die Welt ist schön*, with a drawing on verso. Heise writes about difficulties encountered by Gustav Friedrich Hartlaub, Karl With, [Hanns?] Swarzenski and Ernst Gosebruch in the context of the changing political climate in Germany. Also included is an undated poem by Heise entitled *Wunderglaube*, two undated letters to R.P. and one letter to Agnes Renger-Patzsch. [Post-war correspondence with Carl Georg Heise is filed in Box 8, F. 1-4]

Box 1 Folder 4

Ernst Heimeran Verlag-Ricarda Octavia Huch

Box 1 Folder 4

Heimeran, Ernst, 1933

1 item: business letter to R.P. by Ernst Heimeran. On Ernst Heimeran Verlag letterhead.

Box 1 Folder 4

Heyer, Gustav Richard, 1928, undated

2 items, including 1 by R.P.: a business letter from R.P. to the psychiatrist Gustav Richard Heyer , with Heyer's response on verso, in which R.P. mentions an exhibition of his work at Graphisches Kabinett München. Heyer relates the artistic value of R.P.'s photography to Adolf Portmann's concept of "Innerlichkeit des Organischen" [*Von der Idee des Humanen in der gegenwärtigen Biologie* [1948]]. [See also post-war correspondence between R.P. and Heyer in Box 8, F. 7].

Box 1 Folder 4

Höhere Graphische Fachschule der Stadt Berlin , 1933

2 business letters to R.P., signed by the typographer Georg Trump, concerning the possibility of a teaching position. [See also the school curriculum filed in Box 20, F. 3].

Box 1 Folder 4

Hoppé, E. O. (Emil Otto), 1928-1929

6 items (8 leaves): professional letters from the photographer Hoppé to R.P. regarding an exhibition of work by R.P. at the Kestner Gesellschaft in Hannover and the newly published book *Die Welt ist schön*. Included is a copy of Hoppé's review in English and a linocut Christmas and New Year's card by Hoppé.

Box 1 Folder 4

Huch, Justizrat, 1928-1929

4 items: personal correspondence, including one letter to Agnes R.P.

Box 1 Folder 4

Huch, Ricarda Octavia 1929

1 personal letter to R.P.

Box 1 Folder 5

G. de Jongh - Kunst und Künstler

Box 1 Folder 5

Jongh, Gaston de, 1931

1 professional letter to R.P. by the Swiss photographer Gaston de Jongh, commenting on *Die*

- Published in *The Swedish Cyprus expedition : finds and results of the excavations in Cyprus, 1927-1931*, Vol. III, Appendix IV: 633-638.
- Box 1 Folder 8 "Supplementary Notes on Finds from Ajia Irini in Cyprus,"1963: 3 offprints, 23 photographs
- Published in *Medelhavsmuseet Bulletin* 3 (1963): 3-40; includes incomplete set of photographs used for the figures in the article.
- Box 1 Folder 9 "O Thesaurus tou Bouniou,"1965: 1 fascicle, 1 leaf, 1 card
- Published in *Pneumatike Kypros* 52 (1965): 102-104; includes business card and letter from Antonis Mystakidis.
- Box 1 Folder 10 "A Late Protocorinthian Aryballos in Cypriote Find-context,"1970: 1 offprint
- Published in *RDAC* 1970: 86-91.
- Box 1 Folder 11 "The Cypro-Archaic Life-Size Terracotta Statue found in Old Smyrna,"1958-1978: 30 leaves, 53 photographs
- Manuscript of paper delivered at the Xth International Congress of Classical Archaeology in Ankara and Izmir in September 1973, published version of the paper is pages 709-713 in the *Proceedings* (Ankara, 1978), as well as being published in *Acta Archaeologica* 49 (1978): 191-196. Also includes notes, draft of footnotes for the publication, plate layout, earlier correspondence regarding the statue and photographs of pottery from the Alyattan destruction level at Smyrna.
- Box 1 Folder 12 "A Cypro-Greek Royal Marriage in the 8th Cent. B.C.?",1978-1979: 15 leaves, 3 offprints
- Manuscript of paper delivered in March 1978 and published in the conference proceedings *Salamine de Chypre, histoire et archéologie* (Paris, 1980): 141-146, as well as in *Studies Presented in Memory of Porphyrios Dikaïos* (Nicosia, 1979): 89-93.
- Box 1 Folder 13 "The Phoenician Colonization and Expansion in Cyprus,"1979: 1 offprint
- Published in *RDAC* 1979: 230-254.
- Box 1 Folder 14 "The Origin and Chronology of the Early Bronze Age in Cyprus,"1980: 1 offprint
- Published in *RDAC* 1980: 1-16.
- Box 1, 18* Production materials from Swedish Cyprus Expedition publications overseen by Gjerstad,1959-1971
- Box 1, 18* *The Stone Age and the Early Bronze Age in Cyprus* (Swedish Cyprus Expedition, Vol. IV, part 1A),circa 1959-1962
- Box 1 Folder 15 Materials relating to the production of the volume,1959-1960: 16 leaves
- Primarily regarding plate production, includes lists of images, notes, correspondence and billing statement from John Kroon.
- Box 1, 18* "The Stone Age" section by Porphyrios Dikaïos,circa 1959-1962
- Box 1 Folder 16 Corrected proofs of text,1959: 7 signatures, 12 leaves

Box 1	Folder 20	Armajani, Siah,1972- 1973
Box 1	Folder 21	Arnatt, Keith,1976
Box 1	Folder 22	Arnould, Marcel,1961- 1964
Box 1	Folder 23	Ascott, Roy,1962- 1966
Box 1	Folder 24	Ashton, Dore,1958- 1959
Box 1	Folder 25	Atila,1972
Box 1	Folder 26	Atlan,undated
Box 1	Folder 27	Auerbach, Frank,1971- 1973
Box 1	Folder 28	Ayres, Gillian,1962
Box 1	Folder 29	Ayrton, Michael,1971
Box 1	Folder 30	Bacci, Edmondo,1960
Box 1	Folder 31	Bakker, Gijs,1967
Box 1	Folder 32	Baldwin, Vim,1965
Box 1	Folder 33	Baljeu, Joost,1963- 1964
Box 1	Folder 34	Bann, Stephen,1970- 1977
Box 1	Folder 35	Barnard, Gwen,undated
Box 1	Folder 36	Barns-Graham, Wilhelmina,undated
Box 1	Folder 37	Baro, Gene,1965- 1969
Box 1	Folder 38	Barret, Cyril,undated
Box 1	Folder 39	Bayrle, Thomas,1966
Box 1	Folder 39A	Baz, Izgan,undated
Box 1	Folder 40	Behan, Peter,1968- 1971
Box 1	Folder 41	Benedit, Luis F.,1970- 1978
Box 1	Folder 42	Benn, Anthony Wedgwood,1968
Box 1	Folder 43	Benveniste, Asa,1976
Box 1	Folder 44	Berger, John,1961
Box 1	Folder 45	Bevan, Oliver,1973- 1974
Box 1	Folder 46	Bicât, André,1961
Box 1	Folder 47	Biederman, Charles,1966- 1970
Box 1	Folder 48	Bill, James (Jakob),1960- 1976

Box 10, 170	Eachus, Paul and John Goto,1984
Box 10 Folder 2	Projects and correspondence
Box 170 Folder 13	Color slide
Box 10 Folder 3	Ellis, Peter,1982-1984
Box 10 Folder 4	Erlhoff, Michael,1978-1985
Box 10 Folder 5	Evans, Bob,1975
Box 10 Folder 6	Evans, Kenelm (Henry),1977
Box 10, 170, 192	Fidler, Martin,1971-1983
Box 10 Folder 8-10	Projects and correspondence
Box 170 Folder 14	Color photographs
Box 192 Folder 2	Oversize color photograph
Box 11 Folder 1-11	Finlay, Ian Hamilton,1968-1987
Box 11 Folder 12	Fisher, Roy,1970-1987
Box 12 Folder 1-6	Fisher, Sandra,1980-1987
Box 12A, 13	Fulton, Hamish,1980-1987
	Also in oversize boxes 160*-161* and flatfile folder 2**.
Box 12A, 13	Projects and correspondence
Box 161* Folder 3	Project work
Flatfile 2**	Oversize layout
Box 160* Folder 2	Oversize drawing of map
Box 14 Folder 1	Furnival, John,1977-1984
Box 14 Folder 2	Gappmayr, Heinz,1985
Box 14, 160*	Gardner, Ian,1971-1986
Box 14 Folder 3-8	Projects and correspondence
Box 160* Folder 3	Poster
Box 14 Folder 9	Garnier, Pierre,1970
Box 14 Folder 10	Gathercole, Rod,1971-1976
Box 14 Folder 11	Gili, Jonathon,1977
Box 14A, 170	Goldsworthy, Andy,1977-1987
	Also in oversize box 161* and flatfile folder 3**.



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SKYTYPERS

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OPEN



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LES MOTS PARLENT

roman

édition PSI. 70

Most of us in the U.S. view art in museums. In fact, museums have become the most prominent showcase not only for art, but for Culture in general: on the one hand, they are becoming adjuncts to more formal learning, one means of making education more "relevant", more accessible; on the other hand, they are playing an essential role in international Cultural relations. Despite their Cultural prestige, and despite a long history of support from the private sector, few U.S. museums have enough money to meet their needs now. For many reasons the U.S. government has decided to meet these financial crises by providing various forms of federal assistance to museums, assistance which appears to benefit everyone, from museums to "the people of the U.S.". Two bills have been before Congress: "The Arts and Artifacts Indemnity Act" just became law; "The Museum Services Act" is still in committee. While many people consider these bills to be "Cultural" legislation, that is, only minimally linked to "politics", their true significance lies precisely in their political and economic ramifications. "Culture" has never been isolated from "politics"; indeed, it has become an even more important element of political manipulation now that psychological aggression is superceding armed aggression. Why send in the Marines if you can send in Culture?

The point is, as the federal government escalates its support for museums, cultural policies will become more centralized, more bureaucratized. Decisions about Culture will become even more removed from most of our lives. The problem is how to counteract this tendency, how to seize control of our Culture, so that "participating" in Culture doesn't remain another exercise in political impotence but becomes an expression of our political power.

PERIOD.
NX
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v. 4
no. 4

HIGH PERFORMANCE

84

FOOD AND ART
Edited by Linda Montano

NIGHTCLUBBING with
William Burroughs
John Giorno
Laurie Anderson

SAN FRANCISCO POST-HEP
News from Northern California

RUSSIAN PERFORMANCE
Both sides of the Curtain



Andra Darlington
Head of Special Collections Cataloging
Research Library, The Getty Research Institute

Uncovering Archives and Rare Photographs (continued)



Goals of Broader Implementation

- Provide more timely access to new acquisitions
- Stop adding to the backlog
- ➔ Gradually eliminate the backlog



FADED PHOTOGRAPHS OF DOLLS HOUSES DRAB FRAGMENTS
OF HEROES PARTS SHE WORE WITH LE...UCH A FROCK WITH LININ
OF MARCO AND PRINTS OF DEGENERATE... WITH BAROQUE BACKROU
SHE TORE HER FROCK OFF ALSO REMOVING THE

DUTCH PAINTING

PACIFIC STANDARD TIME

Art in L.A.
1945–1980

THE GETTY RESEARCH INSTITUTE

ACQUISITION APPROVAL FORM

Page:

Hal Glicksman (American, 1937-) Papers, ca. mid-1950s - 1985.

Biography

Hal Glicksman was born in Beverly Hills on August 26, 1937. After graduating from UCLA with a BA in art history in 1959, he briefly continued with graduate studies there until he left to be the registrar/preparator at Stanford. In 1962, he returned to Southern California, recruited by Walter Hopps as an exhibition designer and preparator for the newly established Pasadena Art Museum, working there on such important shows as the Marcel Duchamp retrospective. In this capacity, he also designed and installed the USA presentation at the Fifth Biennale de Paris in 1967, as well as the Eighth Sao Paulo Bienal in Brazil in 1965. In 1969, he served as an assistant curator for the *Art and Technology* exhibition at LACMA. From September that same year until June the following year, he directed the art gallery at Pomona College. His brief tenure there produced eleven exhibitions, among them Lewis Baltz's first exhibition, and a seminal Michael Asher work (1970). After a brief stint in Washington, D.C., he returned to Los Angeles, where he became director of the art gallery at the University of California, Irvine. His three years there (1972-75) saw exhibitions of John Baldessari, Guy de Cointet, Eleanor Antin, Larry Bell, Maria Nordman, and the first exhibition of Los Four (a group of Chicano artists that included Carlos Almaraz and Frank Romero). Glicksman then moved to the Otis Art Institute (1975-1982), presenting, among other exhibitions, the landmark *New Topographics* exhibition (which had travelled from the ICP) in 1976. In early 1981, he opened Percept, a short-lived experimental space for Light+Space work that featured the work of Tom Eatheron. Since that time, Glicksman has worked mainly in technology and education, though was also instrumental in founding the Santa Monica Museum of Art. He currently splits his time between France and Los Angeles.

Curator, John Tain

Progress of Broader Implementation

- **13 collections completed or near completion**
- **Circa 650 linear feet in one year**
 - 8 new acquisitions not added to the backlog (ca. 356 lin. ft.)
 - 5 collections that had been in the backlog (ca. 324 lin. ft.)



Added to the Backlog in FY10

- **4 collections, circa 600 linear feet**
 - George Niemann photographs, drawings and prints of Greece and Turkey (ca. 13 lin. ft.)
 - Knoedler Kasmin records (ca. 360 lin. ft.)
 - Patricia Faure Gallery records (ca. 25 lin. ft.)
 - William Krisel papers (ca. 200 lin. ft.)
- **Net result: we processed about 50 linear feet more than we added to the backlog.**



Ongoing Implementation Challenges

- Oversize materials
- Audiovisual materials
- Space
- Cultural shift
- Iteration



Why Iterate?

- Corrections
- Conservation
- Internal demand
- External demand
- Digitization





Selected Special Collections Finding Aids

Cataloging Correction Form

Required fields appear in red.

Last Name:

First Name:

Email Address:

Re-enter Email Address:

Correction Information

Collection Title:

Accession Number:

Box & Folder Number:

Type of Correction:

Correction Details:

- Select from:
- Typographical error
- Attribution
- Date
- Arrangement
- Conservation

feedback, please be brief.

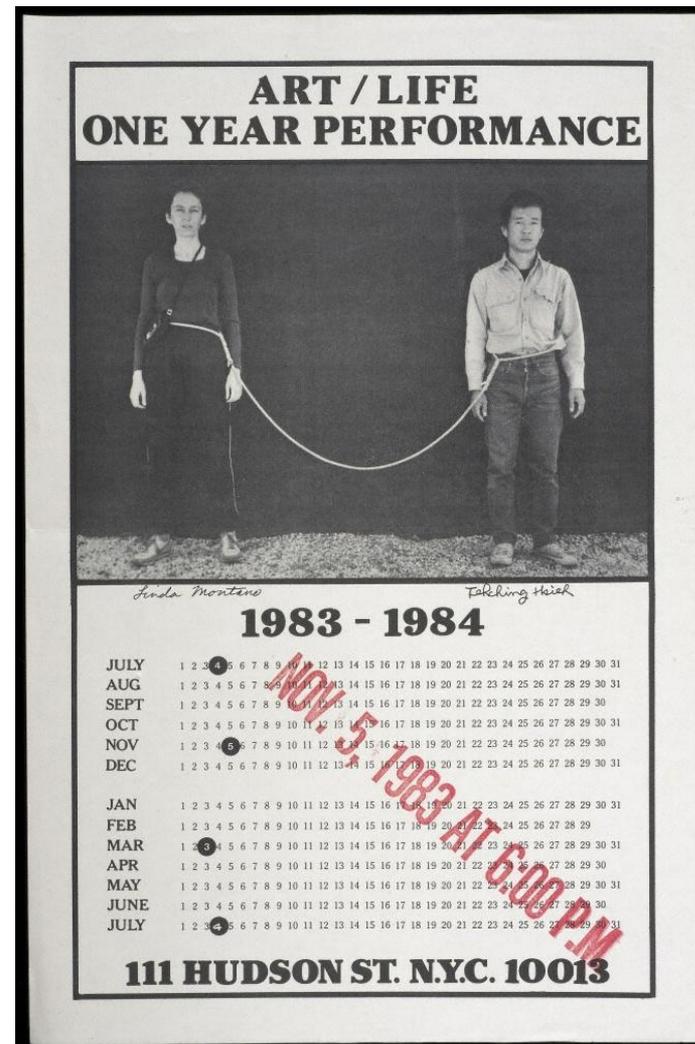
Submit Suggestion

Clear Form



Open lines of communication to identify collections that warrant further processing

- Curators
- Research Projects
- Reference
- Digital Services



Part 2: Uncovering Rare Photographs



Goals

- Make existing image lists accessible online
- Develop a template for creating new image lists that can be programmatically ingested into AT



Word Inventory for the Robert B. Fisher collection of views of Europe, circa 1850-circa 1920 (39 pages)

Series IV: Single Photographs Item Level Inventory

Box 8

Unmounted albumen prints and small mounted albumen prints organized by country. Captions printed in negative unless otherwise noted.

France

1. Vues Panoramiques. Garcin Phot. Printed on mount: Marseille. Les Iles et le Château d'If.
2. N. 152. Paris. La Place de la Concorde. N.D. Phot.
3. N. 109. Paris. L'Opera. N.D. Phot.
4. 02[?] Paris. Le Nouvel Opera. _____.

Germany

5. Photographer's wet stamp, verso: Anselm Schmitz, K. Hof-Photograph in Cöln 1884.
Handwritten on verso: Interior Cologne Cathedral.

Great Britain

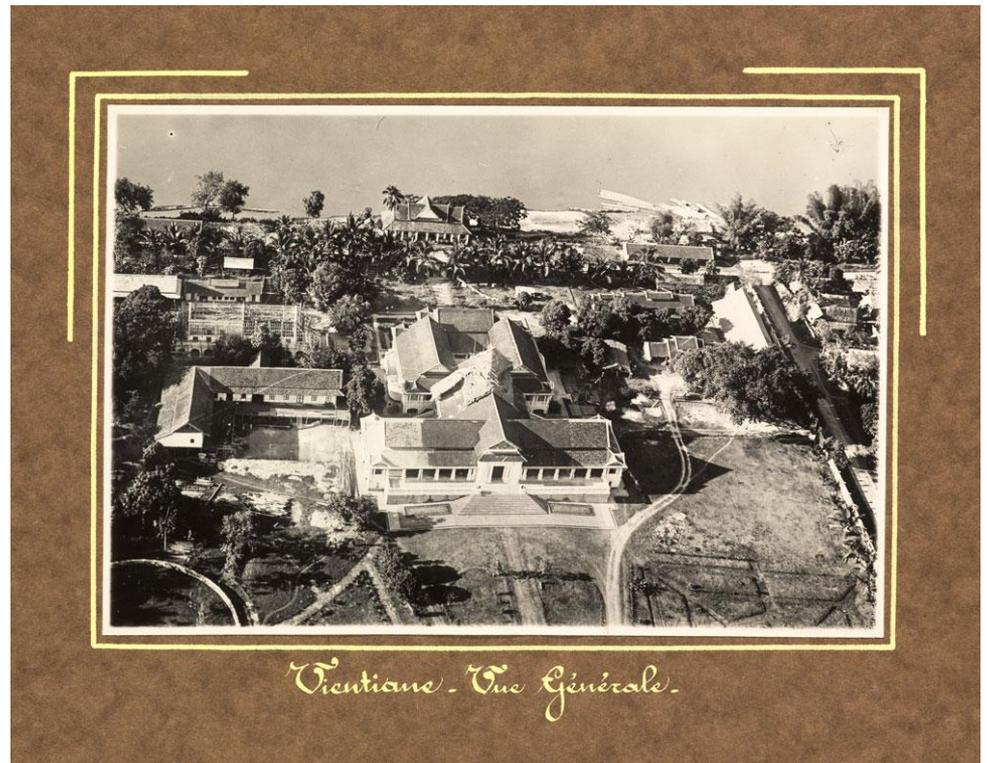
6. [carousel, harbor town]

England

7. Houses of Parliament, London. 3633 J.V.
8. Nelson's Monument. Trafalgar Square. 1768. G.W.W.
9. 4876. Oxford. High Street. Photographer's wet stamp, verso: Davis. 2, Corn Market St, Oxford.

Options for making existing image lists accessible online:

1. Enhanced MARC record
2. [Searchable PDF](#)
3. [EAD finding aid](#)



Corporate Author: [Neurdein Frères \(Firm\)](#)

Title: Exposition Universelle, Paris, 1889.

Publication Information: 1889.

Description: 6 photographic prints : albumen ; image 12 x 19 cm., on sheet 19 x 25 cm.

Summary: Mounted souvenir views of the Exposition universelle de 1889, issued by Neurdein Frères. Pavilion exteriors of Chile, Algeria, and Annam and Tonkin are represented. There are two views of the rue de Caire, the exposition's second most popular attraction after the Eiffel Tower, and one image of Charles Garnier's Habitations humaines, showing his German and Gallic examples.

Notes: Captions in French, printed on mounts above and beneath images. Caption above image on all mounts: Exposition Universelle Paris 1889.

Most images with negative number in negative. Initials ND, one of the photo credits for Neurdein Frères, appears in corners of decorative borders on mounts.

Title devised.



Contents: 1. Palais de l'Exposition Algérienne -- 2. Pavillon du Chili -- 3. Palais de l'Annam et du Tonkin -- 4. Café Marocain -- 5. Café Marocain vers la Rue du Caire -- 6. Habitations Germaines et Gauloises.

Access: Open for use by qualified researchers.

Subjects: [Exposition universelle de 1889 \(Paris, France\)](#)

[Exhibition buildings --France --Paris.](#)

[Exhibitions --France --Paris.](#)

Form/Genre: [Albumen prints --France --Paris --19th century.](#)

Biggest Challenge: Non-standard data

**Solution: Manual revision in
consultation with a subject expert**

**Primary Lesson learned: Implement
standards and enforce consistency**



Goals for New Template

- Enforce consistency
- Map to standards
- Minimal training required
- Can be programmatically ingested into Archivists' Toolkit

Excel Template

2002.R.24_TemplateDemo.xlsx

	A	B	C	D	E	G
1		Collection Title	Acc. No	Collection date	Extent	Collection-level note
2		Images of Mexico	2002.R.24	circa 1860-circa 1910	7 images	
3						
4	Item #	Photographer (if known)	Image title	Date (if known)	Box #	Item Note
5	2002.R.24-1	A. Someliani	Calle del Comercio. Cerro San Juan	1860s	1	Title from annotation on mount, lower right corner. Annotation continues: 1 horizon. Written on mount in second hand: Une rue à Tepic. Written on verso: Rue du Commerce Tepic. Photographer's wet stamp on mount: A. Someliani. Retratista. Albumen print.
6	2002.R.24-2	Unknown	President Benito Juárez & Secretary Llerdo	between 1867-1872	1	Title from annotation on verso. Cyanotype.
7	2002.R.24-3r	Homer Scott, attributed	Building at Mitla converted to a church	circa 1890	1	Title devised. Matte collodion [?] 2002.R.24-3v is on reverse.
8	2002.R.24-3v	Homer Scott	Date Palm	circa 1890	1	Title from negative. Numbered and signed in negative: 2639. Scott. Gelatin silver. 2002.R.24-3r is on reverse.
9	2002.R.24-4	Unknown	Mercado y Catedral Zacatecas	1892	1	Title from negative. Written on verso of mount: Market and cathedral, Zacatecas. 1892. Albumen.
10	2002.R.24-5	Unknown	Storefloat	circa 1906	1	Title from annotation on verso. Gelatin silver. Shows a parade in Cananea.
11	2002.R.24-6	Guillermo Kahlo, attributed	Exterior del convento	1900-1910	1	Title from negative. In negative: ____ de ____ Mexico. Tepetzlan 314. Obscured words are photographer's/studio name [?] Gelatin silver.

Sheet1 Sheet2 Sheet3

Thank you!

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