

# **Finding aid for the Lewis Baltz Archive, 1968-2013 2013.M.31**

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Description is in English.

## **Special Collections**

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## Summary Information

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- Repository:** Special Collections
- Creator:** Baltz, Lewis, 1945-2014
- Title:** Lewis Baltz Archive
- ID:** 2013.M.31
- Dates:** 1967-2013
- Extent:** 54 Linear Feet (49 boxes)
- Request Materials:** Request access to the physical materials described in this inventory through the [catalog record](#) for this collection. Click here for the [access policy](#).
- Language:** Collection material is in English and French with some German.
- Abstract:** American photographer and author Lewis Baltz first gained recognition as one of the key figures in the New Topographic Movement of the late 1970s, pioneering an approach to photography that refused to glorify industrial process, revealing instead landscapes blighted by rapid development and human detritus. The collection encompasses Baltz's career spanning from his early black-and-white *Prototype Works* of the late 1960s to his color projects of the early twenty-first century up to and including *Aqua Alta* and *It's a Wonderful Life* (2002). Included are original materials - negatives with printing notes, contact sheets, outtakes for images not selected as part of a final project, proof prints, and duplicate final prints - as well as installation shots, exhibition ephemera, and publications by and about Baltz.

### Preferred Citation

Lewis Baltz Archive, 1968-2013, The Getty Research Institute, Los Angeles, Accession no. 2013.M.31.

<http://hdl.handle.net/10020/cifa2013m31>

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## Biographical/Historical Note

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American photographer and author Lewis Baltz first gained recognition as one of the key figures in the New Topographic Movement of the late 1970s, pioneering an approach to photography that refused to glorify industrial process, revealing instead landscapes blighted by rapid development and human detritus. Born in Newport Beach, California in 1945, Baltz became interested in photography at an early age and began photographing seriously at age 12. He poured over photography publications (early influences were Ed van der Elsen, Wright Morris and Edward Weston) and frequented camera shops, especially William R. Current's store in Laguna Beach, where the owner became his early mentor, employing him in the store at age 14. Baltz graduated from the San Francisco Art Institute in 1969 and received his MFA from Claremont Graduate School in 1971.

Growing up in postwar Southern California Baltz witnessed first-hand the region's rapid transformation from open, agricultural and desert space into a homogenized urban environment. By 1967 he had already begun responding to the changes around him, creating tightly framed black-and-white photographs that recorded the generic, oft-overlooked details of these man-made environments – the flat, expansive stucco facades punctuated by blank windows and exterior piping, signage, parking lots, empty closets and set-like motel rooms of the new tract house developments and anonymous, light industrial and commercial urban spaces. These early single images, which he first called the *Highway Series*, were later to be collectively titled *Prototype Works*.

From single images of generic, urban details Baltz went on to produce images in series such as *The Tract Houses* (1969-1971), *The New Industrial Parks near Irvine, California* (1974-1975), *Nevada* (1977), *Park City* (1978-1981) and *San Quentin Point* (1981-1983) that charted, with minimalist precision, both the monotonous urbanization of once-isolated locations and the newly-created wastelands on their marginalized edges.

Baltz's first solo show, *Tract Houses*, was held at the Leo Castelli Gallery, New York, in 1971 when he was 26. His work gained further recognition with his participation in the ground-breaking 1975 group exhibition *New Topographics: Photographs of a Man-Altered Landscape*, curated by William Jenkins, and first held at the George Eastman House in Rochester, New York. Along with Robert Adams and Joe Deal, among other photographers, Baltz advanced a documentary view of landscape which appositionally responded to their photographic predecessors, such as Ansel Adams and Edward Weston, by abandoning all traces of the sublimity of the natural world in their work in favor of a detached, critical view of urban and suburban realities and their terrains.

In his serial work of the 1980s Baltz gradually shifted from black-and-white to color photography. This shift coincided with his feeling that he had exhausted the subject of the postwar industrial transformation of American landscape, and he began moving from creating images evoking the past, however recent, to creating those meant to convey the future. *Candlestick Point* (1984-1990), which includes his first color images (12 out of the 84 images in the series are color), explores the temporality of the no-man's land between the San Francisco airport and the city's ballpark. In this series, Baltz's only United States commission, he documented the desolate landfill that was destined to be made into Candlestick Point State Recreation Area.

Disenchanted with American Reagan-Bush era politics, Baltz moved to Europe in the late 1980s, where his use of color photography coincided with a paradigmatic shift in his serial works from making what were essentially documentary images to making images with a more explicit social and political content. He became especially interested in exploring the uses and abuses of new technologies. In series such as *The Power Trilogy* (1992-1995) Baltz explores the omnipresence of surveillance cameras and society's increasing dependence on and subsequent vulnerability to powerful new science and medical technologies. Next, his practice further moved from making traditionally-sized serial photographs suitable for gallery and museum viewing, i.e. in a "private" setting, to the creation of large-scale, site-or audience-specific works, often manifested as a single image. These projects were primarily created for public spaces and broad public audience participation. Furthermore, in works such as *Piazza Sigmund Freud* (1989) and *SHHHH! (for Luxembourg)* (1995) Baltz broadened his definition of what a "site" might be, moving from the concept of a concrete, physical place to seeing a site as embodying a social fabric, a community or the history of a place. Yet, despite such shifts in his practice, Baltz's subject always essentially remains the fraught and highly complex relationships between urban space, architecture, landscape and ecology.

Seeing books as more democratic and less precious than original photographs, Baltz began publishing his serial work in 1974 with *The New Industrial Parks near Irvine California*. Although he favored machine-made, mass-produced publications over unique handmade artists' books, Baltz nevertheless insisted on achieving facsimile reproduction in order to create an experience closer to or even better than viewing an original photographic print. His early books were published by Castelli Gallery. In 1993 Baltz met the publisher Gerhard Steidl, the printer for the Fotomuseum Winterthur's (Scalo Verlag) reproduction of the catalog for Baltz's 1990 retrospective *Rule without Exception*. Steidl became his primary publisher, producing new books as well as reprinting the early Castelli Gallery publications.

Baltz was the recipient of numerous fellowships and awards, including a scholarship from the National Endowment for the Arts (1973, 1977), the John Simon Guggenheim Memorial Fellowship (1977), the US-UK Bicentennial Exchange Fellowship (1980), and the Charles Brett Memorial Award (1991). He had over 50 one-person exhibitions, not only at Castelli, where he was part of the gallery's stable for a number of years, but also at museums and galleries such as the Corcoran Gallery of Art, the Victoria and Albert Museum, the San Francisco Museum of Modern Art, the Tokyo Institute of Polytechnics, and the Albertina. His work has also been in more than 160 group exhibitions, commencing with *California Photographers 1970* at the Pasadena Museum of Modern Art and including seven recent thematic exhibitions in 2011, three of which were associated with the Getty initiative Pacific Standard Time: *Under the Big Black Sun: California Art, 1974-1981* (MOCA); *It Happened at Pomona: Art at the Edge of Los Angeles, 1969-1973* (Pomona College Museum of Art); and *Seismic Shift: Lewis Baltz, Joe Deal and California Landscape Photography, 1944-1984* (California Museum of Photography, Riverside). Baltz's works are found in museum collections including the Museum of Modern Art, New York; the Whitney Museum of American Art, New York; the Tate Modern, London; and the Museum of Contemporary Art, Los Angeles.

Baltz taught in numerous East Coast and West Coast American universities as well as at the Università IVAV di Venezia and the European Graduate School EGS in Saas-Fee, Switzerland. He was married to the photographer Slavica Perkovic, with whom he frequently collaborated. Baltz died in Paris in 2014.

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## Scope and Content of Collection

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The collection encompasses Lewis Baltz's career spanning from his early black-and-white *Prototype Works* of the late 1960s to his color projects of the early twenty-first century up to and including *Aqua Alta* and *It's a Wonderful Life* (2002). Included are original materials-negatives with printing notes, contact sheets, outtakes for images not selected as part of a final project, proof prints, and duplicate final prints-as well as installation shots, exhibition ephemera, and publications by and about Baltz.

Series I, Projects, forms the largest portion of the collection. It contains original materials for most of Baltz's major projects starting with his early single black-and-white images known first as *Highways Series* and later renamed *Prototype Works*. The projects are divided into two main groups: black-and-white projects and color projects. The former group roughly coincides with Baltz's American work, while the latter group is primarily, but not exclusively, composed of his European work (i.e. work he created after moving to Europe). This group contains a small amount of black-and-white work, especially among the earlier transitional projects.

The work Baltz produced in the first half of his career was essentially serial in nature. He kept binders for each project (or sometimes for groups of smaller projects) that housed the project's negatives, contact prints and printing notes. In addition to these materials the series contains gelatin silver prints for a number of projects including *The Tract Houses*; *The New Industrial Parks*; *Nevada*; *Park City*; *San Quentin Point*; *Candlestick Point* (including two portfolios); *The Canadian Series*; *Continuous Fire Polar Circle* and *Fos Secteur 80*. These prints can be proof prints, reproduction prints, duplicate prints or outtakes. Most are 8 x 10 inch prints although there are a few larger and smaller prints; some are signed.

During the late 1980s and early 1990s Baltz continued to produce works of a serial nature such as his *89-91 Sites of Technology*, yet he was also beginning to create large pieces both for museums and public spaces. The binders for the European projects thus encompass a wider variety of materials. The materials for projects such as *89-91 Sites of Technology* are similar to those found in the black-and-white work, albeit in color. The materials in other binders reflect both the large-scale and transitory nature of Baltz's later projects and include original photographic materials used for creating the projects as well as photographs, cds, dvds, and printed materials relating to the completed projects. Additionally there are color proof prints for *5W31 (Decay)*; *11777 Foothill Blvd.*; *Piazza Pugliese*; *SHHHH! (for Luxembourg)*; and *Gladesaxe, Copenhagen*.

Series II is primarily devoted to materials that can be seen as compilations on Baltz's career. Included are binders compiled for the two-volume retrospective publication *Rule without Exception; Only Exceptions* (Göttingen: Steidl, 2012) and a binder of exhibition and installation shots. Although Baltz was a collaborator on the Steidl project, the publication falls outside the scope of his original work and is thus not a project in the sense of Series I. Jeffery Rian's *Rowboat* portfolio is included here as an example of a group portfolio to which Baltz contributed.

Printed articles by Baltz; articles, reviews, and notices about Baltz; and ephemera from Baltz's solo and group exhibitions comprise Series III. These materials, while undoubtedly incomplete, taken together nevertheless present a detailed overview of Baltz's career. Also included are small amounts of ephemera from projects undertaken by Baltz's students at various institutions, other assorted ephemera, a very small amount of late correspondence received or sent by Baltz and two photographic portraits of Baltz.

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## Arrangement

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The collection is comprised of three series: Series I: Projects, 1967-2011; Series II: Books, portfolios and exhibition materials, 1988-2012; Series III: Printed matter and ephemera, 1984-2013.

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## Administrative Information

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### Access

Open for use by qualified researchers.

### Acquisition Information

Gift of Slavica Perkovic and Lewis Baltz. Acquired in 2013.

### Processing History

The collection was processed by Beth Ann Guynn, Linda Kleiger and Lilly Tsukahara in 2013-2014.

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## Related Materials

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### Separated Materials

Eighty-six monographs, 26 serials, one video tape and one CD-ROM were transferred to the library. These publications may be found by searching the [library catalog](#) for the Lewis Baltz Archive.

### Related Archival Materials

Lewis Baltz notebooks and ephemera, 1987-2011, Getty Research Institute, Accession no. 2015.M.27.

The library holds a copy of Baltz's portfolio *Venezia Marghera* (2013), special collections accession number 2014.R.17\*.

Eighty-six monographs, 26 serials, one video tape and one CD-ROM were transferred to the library. These publications may be found by searching the library catalog for the Lewis Baltz Archive.

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## Controlled Access Headings

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### Subjects - Topics

- Art, American -- 20th century
- Art, American -- 21st century
- Human ecology
- Landscape photography
- New topographics (Photography)
- Photography, Artistic
- Photography, Industrial

### Genres and Forms of Materials

- Chromogenic color prints -- Europe -- 20th century
- Chromogenic color prints -- United States -- 20th century
- Chromogenic color prints -- United States -- 21st century
- Color negatives -- Europe -- 20th century
- Color transparencies -- Europe -- 20th century
- Compact discs -- Europe -- 20th century
- Contact prints -- Europe -- 20th century
- Contact prints -- United States -- 20th century
- DVDs -- Europe -- 20th century
- Dye diffusion thermal transfer prints -- Europe -- 20th century

- Gelatin silver negatives -- Europe -- 20th century
- Gelatin silver prints -- Europe -- 20th century
- Gelatin silver prints -- United States -- 20th century
- Photographs, Original
- Portfolios (groups of works)
- Silver-dye bleach prints -- Europe -- 20th century
- Silver-dye bleach prints -- United States -- 20th century

## Collection Inventory

### Series I. Projects, 1967-2011

#### *Scope and Contents:*

The series contains original materials for most of Baltz's major projects starting with his early single black-and-white images known first as *Highways Series* and later renamed *Prototype Works*. The projects are divided into two main groups: black-and-white projects and color projects. The former group roughly coincides with Baltz's American work, while the latter group is primarily, but not exclusively, composed of his European work (i.e. work he created after moving to Europe). This group contains a small amount of black-and-white work, especially among the earlier transitional projects.

The work Baltz produced in the first half of his career was essentially serial in nature. He kept binders for each project (or sometimes for groups of smaller projects) that housed the project's negatives, contact prints and printing notes. In addition to these materials the series contains gelatin silver prints for a number of projects including *The Tract Houses*; *The New Industrial Parks*; *Nevada*; *Park City*; *San Quentin Point*; *Candlestick Point* (including two portfolios); *The Canadian Series*; *Continuous Fire Polar Circle*; and *Fos Secteur 80*. These prints can be proof prints, reproduction prints, duplicate prints or outtakes. Most are 8 x 10 inch prints although there are a few larger and smaller prints; some are signed.

During the late 1980s and early 1990s Baltz continued to produce works of a serial nature such as his *89-91 Sites of Technology*, yet he was also beginning to create large pieces both for museums and public spaces. The binders for the European projects thus encompass a wider variety of materials. The materials for projects such as *89-91 Sites of Technology* are similar to those found in the black-and-white work, albeit in color. The materials in other binders reflect both the large-scale and transitory nature of Baltz's later projects and include original photographic materials used for creating the projects as well as photographs, cds, dvds and printed materials relating to the completed projects. Additionally there are color proof prints for *5W31 (Decay)*; *11777 Foothill Blvd.*; *Piazza Pugliese*; *Politics of Bacteria*; *SHHHH!(for Luxembourg)*; and *Gladesaxe, Copenhagen*.

Titles and dates of projects are primarily taken from Jeff Rian, *Lewis Baltz*, 2001 and then from the Kestnergesellschaft, Albertina catalog, *Lewis Baltz*, 2012. Dates refer to the dates the first images were shot; projects often continue over a period of years. Published monographs resulting from a project are noted in the scope and content note for the project.

Project binders replicate Baltz's original binders as closely as possible, excepting that groups of materials originally housed within a single sleeve are sleeved individually.

#### *Arrangement:*

Arranged by project in rough chronological order.

Title/Description	Containers
Black-and-white projects, 1967-1988	
<i>Scope and Contents:</i>	

Binders generally contain negative strips and often contact prints affixed two to a sheet with printing notes. Prints (not from binders) are 8 x 10 inch gelatin silver prints, unless otherwise noted.

<i>Prototype Works, 1967-1976</i>	Box 1	
Negatives	Box 1	Folder 1
<i>Scope and Contents:</i> Twenty-one sleeves of 35mm negatives (Adox KP14; Kodak Panatomic X Film and ?) in strips of three to six frames; not all rows filled.		
<i>The Tract Houses, 1969-1971</i>		
Negatives	Box 1	Folder 2
<i>Scope and Contents:</i> Four sleeves of 35mm six-frame strips (ADOX KB14 and ?).		
Prints		
<i>Scope and Contents:</i> Thirty-two prints.		
Proof prints		
Cropped prints	Box 38	Folder 1
<i>Scope and Contents:</i> Six prints, 9 x 6 1/4 inches and smaller, on heavy glossy paper. Included are numbers 7; 16 (two prints, one with blue identifier number and enlargement percentages noted); 19; 23; and 25.		
8 x 10 inch prints	Box 38	Folder 2-4
<i>Scope and Contents:</i> Twenty-five prints. Seven prints are on heavy gloss paper (numbers 3; 9; 11; 13; 18; 24; 25). Seven prints are on Agfa paper with identifier numbers and percentages written on versos in blue marker (numbers 2; 3; 12; 13; 14; 17; 25). Eleven prints are on Agfa paper with "Tract Houses" and numbers in pencil on versos (numbers 1; 2; 9; 13; 14; 17; 20 (cropped); 21; 22 (two prints); 24). Of these, numbers 9; 14; and 22 bear sticky notes containing enlargement percentages on their versos.		
Reproduction prints	Box 38	Folder 5
<i>Scope and Contents:</i> One print of <i>Tract House</i> number 4. Blindstamped on verso: Reproduction print.		
<i>The New Industrial Parks near Irvine, California, 1974-1975</i>		
<i>Scope and Contents:</i> Published books: <i>The New Industrial Parks near Irvine, California</i> , New York: Leo Castelli/Castelli Graphics; Rochester and N.Y.: Distributed by Light Impressions, 1974.		

Negatives	Box 2	Folder 3
<p><i>Scope and Contents:</i> Eight sleeves containing 35mm negatives (Kodak Panatomic X film); strips are four to six frames each; rows numbered 50 and 52 on the final sleeve are lacking negatives.</p>		
Prints		
<p><i>Scope and Contents:</i> Twenty-four prints.</p>		
Reproduction prints		
Gelatin silver prints	Box 38	Folder 8
<p><i>Scope and Contents:</i> Nine prints. Numbered on versos: 3; 7; 12; 16 (2); 26 (2); 27; 49. Three wet stamped on verso: Do not crop / for reproduction. One with Castelli Graphics label and wet stamped on verso: Not for sale. One wet stamped on verso: Do not Crop/ Reproduction print. For reproduction. Not for sale. Three with annotation on verso: NIP. The unstamped prints may be proof prints.</p>		
Dye sublimation print	Box 38	Folder 9
<p><i>Scope and Contents:</i> One 11 3/4 x 8 inch print on Kodak Electronic Imaging Paper. Written on verso: Reproduction print / Not for sale / ©Lewis Baltz / Element No. 27 from "The New Industrial Parks Near Irvine, California" / Date: 1974. / Courtesy of: Gallery Luisotti @ Bergamot Station / 2525 Michigan Ave #2, Santa Monica / CA 90404.</p>		
Duplicate prints		
Signed	Box 38	Folder 6
<p><i>Scope and Contents:</i> Five prints, all signed, dated and numbered on their versos. Three annotated on verso: NFS. Includes three prints from edition 3/21: IP7. BA10099 (2) and IP33 BAL0100, and two prints from edition 19/21: IP41 BAL0227 and IP50 BAL0228.</p>		
Unsigned	Box 38	Folder 7
<p><i>Scope and Contents:</i> Nine prints. Six annotated NIP on verso and numbered: 10; 11; 28; 39; 51. Two numbered: 46; 47. The ninth print is number 33 (corrected from 34) from edition 3/21.</p>		
Maryland, 1976	Box 1	Folder 3
<p><i>Scope and Contents:</i></p>		

Published as volume 4 of *Works/Lewis Baltz*, Göttingen: Steidl; London: Thames & Hudson distributor, 2010.

Five sleeves of 35mm negatives (Kodak Panatomic X Film and ?) in strips of three to six frames.

Unidentified project, 1976	Box 1	Folder 4
<p><i>Scope and Contents:</i> Two sleeves of 35mm negatives (Kodak Panatomic X Film and ?) in strips of three to six frames; not all rows filled.</p>		
<i>Nevada, 1977</i>		
<p><i>Scope and Contents:</i> Published book: <i>Nevada</i>, New York: Castelli Graphics, 1978; also as volume 5 of <i>Works/Lewis Baltz</i>, Göttingen: Steidl; London: Thames &amp; Hudson distributor, 2010.</p>		
Contact prints	Box 2	Folder 1
<p><i>Scope and Contents:</i> Twenty-eight contact prints on 14 sheets with printing notes.</p>		
Negatives	Box 2	Folder 2
<p><i>Scope and Contents:</i> Eight sleeves containing 26 3 1/4 x 2 1/4 inch negatives (Kodak Safety Film 6040) and three strips of 35mm negatives (three to six frames each; rows numbered 30-32 on the final sleeve are lacking negatives).</p>		
Prints		
<p><i>Scope and Contents:</i> Twenty-six prints.</p>		
Signed prints	Box 38	Folder 10
<p><i>Scope and Contents:</i> Twelve signed, dated and numbered prints on double-weight Agfa paper. Six of the prints have edition numbers: N1 AP/1; N1 22/40; N3 32/40; N6 20/40; N11 40/40; N14 1/40. Five prints are without edition numbers: N2; N4; N7; N12; N15. The twelfth print, N8, has the edition (A.P.3), signature and date erased, but still visible, and with a typed caption taped to verso.</p>		
Outtakes	Box 38	Folder 11
<p><i>Scope and Contents:</i> Thirteen prints. Eight of the prints are on double-weight Agfa paper with typewritten labels taped to versos and numbers added: 1; 5; 11; 13 (crossed out and replaced with a 12; )14. One print is on double-weight non-Agfa paper with typewritten label taped to verso and number added: 12; and numbered in lower right corner: 21 (this image is not the same as the one renumbered 12 above; however it does correspond to the editioned print number 12). Seven prints are without labels. Of these, two prints are numbered in lower left corner: N9; N10; one print is numbered in lower left</p>		

corner: #1 with a sticky note that reads: ? none. Three of the unmarked prints can be identified as numbers 1, 5 and 8; and one unmarked print depicts the Mustang Lounge. Three of the images in this group may not be part of the original portfolio. Note: this entire group of prints is listed as "outtakes" on the original inventory.

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Proof print	Box 45	Folder 1
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*Scope and Contents:*

One 11 x 14 inch print. Typewritten label taped to verso: Nevada #3 / 1977 / Location: Northwest Nevada.

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*Park City, 1978-1981*

*Scope and Contents:*

Published book: *Park City / Lewis Baltz, Gus Blaisdell, Albuquerque, N.M.:* Artspace Press in association with Aperture, Inc., 1980; also as volume 6 of *Works/Lewis Baltz*, Göttingen: Steidl; London: Thames & Hudson distributor, 2010.

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Negatives

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1-188	Box 3	Folder 1
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*Scope and Contents:*

Strips of 35mm Kodak Safety film (includes some Kodak Panatomic X film); mostly five-frame, but some strips with fewer frames. No strip numbers 44-45 and 92-97. Includes 2 1/4 x 3 inch negatives numbered 44-46 and 92-96. No number 97 is present for either format. From original binder labeled Park City 4.

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189-360	Box 4	Folder 1
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*Scope and Contents:*

Strips of 35mm Kodak Safety film; mostly five-frame, but some strips with fewer frames. Also includes strip number 347 alternate. No strip number 349. From original binder labeled Park City 4.

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Contact prints and notes

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1-188	Box 3	Folder 2
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*Scope and Contents:*

Contact print for number 178 is lacking. From original binder labeled Park City 4.

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189-360	Box 4	Folder 2
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*Scope and Contents:*

From original binder labeled Park City 4.

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Proof prints and notes

*Scope and Contents:*

Eighty-seven prints. Each print is accompanied by a full sheet of notes. The original sleeves were numbered 1-102 and do not correspond to the print or

negative numbers on the notes (i.e. the prints are not arranged consecutively by their numbers).

1-61	Box 5	
<i>Scope and Contents:</i> Lacking print numbers 2 (349) and 3 (346). From original binders labeled Park City 1 (numbers 1-31), and Park City 2 (numbers 31-61).		
62-102	Box 6	
<i>Scope and Contents:</i> Lacking print numbers 62 (126); 67 (137); 69 (337); 70 (239); 71 (210); 74 (271); 76 (279); 77 (278); 86 (305); 94 (360); 95 (325); 98 (326); and 100 (328). From original binder labeled Park City 3.		
Reproduction print	Box 39	Folder 1
<i>Scope and Contents:</i> Typewritten on Janet Borden, Inc. label on verso: Lewis Baltz / Prospect Park, Subdivision Phase 3, / Lot 55, looking west / from the series, Park City / 8 x 10 gelatin silver print. Wet stamped on verso: Copy. Orange dot sticker on verso: AP 5433. Green dot sticker on verso: 037.		
<i>San Quentin Point, 1981-1983</i>		
<i>Scope and Contents:</i> Published book: <i>San Quentin Point</i> , essay by Mark Haworth-Booth, Millerton, N.Y.: Aperture, in association with Verlag Zwölftes Haus, Berlin, 1986; also as volume 7 of <i>Works/Lewis Baltz</i> , Göttingen: Steidl; London: Thames & Hudson distributor, 2010.		
Contact prints		
<i>Scope and Contents:</i> One hundred and fifty-two contact prints on 78 sheets with notes; two sheets are lacking contact prints (negative numbers 201, 228, and 229).		
1-98	Box 7	
<i>Scope and Contents:</i> Lacking contact prints for numbers 1 and 2.		
102-255	Box 8	
<i>Scope and Contents:</i> Lacking contact prints for numbers 228 and 229.		
Negatives	Box 9	Folder 1
<i>Scope and Contents:</i> Two hundred forty-nine 2 1/4 x 3 inch black-and-white negatives (Kodak Safety Film 6040) numbered 7-256. Numbers 99; 100 and 156 are lacking.		

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 Prints
*Scope and Contents:*

Fifty-four prints.

Reproduction prints	Box 39	Folder 2
<i>Scope and Contents:</i> Nineteen prints, numbered on versos: 1; 2 (2); 4; 7; 11; 19 (2); 23(2); 27; 28 (2); 37 (2); 43; 53 (2). In cases where there are two prints of one number, one of the prints was originally misnumbered and later corrected. Numbers 1; 2; 19 (corrected from 16); 22 (corrected from 19); 23 (corrected from 20); 28 (corrected from 25); 37 (corrected from 33) are wet stamped on verso: Not for sale / Do not crop / For reproduction/ San Quentin Point, no. ___ / © Lewis Baltz 1985.  Numbers 2; 7; 11; 19; 23; 27 28; 37; 43; 53 (both)are wet stamped on verso: Reproduction print / Do not crop / For reproduction / San Quentin Point, no. ___ / © Lewis Baltz 1985. Also wet stamped on versos (and sometimes crossed out): Credit to read: / "Courtesy Castelli / Graphics, New York."  Print number 1 with edition number (3/35), signed and dated by Baltz.		
Numbered prints	Box 39	Folder 3
<i>Scope and Contents:</i> Nineteen prints. Numbers: 1; 12; 17; 19; 21; 22; 23 (2); 25; 29; 30; 32; 33; 34; 35; 39; 43; 47; 49; 50; 51; 53; 54.		
Editioned prints	Box 39	Folder 4
<i>Scope and Contents:</i> Eight prints. AP3: number 50. AP4 numbers: 7; 11; 22; 28; 52; 56. Signed by Baltz and dated 1984. 7/35: number 4; signed by Baltz and dated 1985.		
Special exhibition prints	Box 39	Folder 5
<i>Scope and Contents:</i> Four prints. Numbers 47; 48; 50; 51. Written on versos: Special exhibition print. Signed by Baltz and dated 1984.		
Non-portfolio prints	Box 39	Folder 6
<i>Scope and Contents:</i> Four unnumbered prints not part of the portfolio.		
Portfolio boxes	Box 42	
<i>Scope and Contents:</i> Two empty black wooden boxes, printed on lids: San Quentin Point.		
TV, circa 1980s	Box 9	Folder 2

Contact prints	Box 9	Folder 2
<i>Scope and Contents:</i> Two contact prints on one sheet with printing notes.		
Negatives	Box 9	Folder 2
<i>Scope and Contents:</i> Two 2 1/4 x 3 inch negatives (Kodak Safety Film 6040).		
SC, circa 1980s	Box 9	
Contact prints	Box 9	Folder 2
<i>Scope and Contents:</i> Two contact prints on one sheet with printing notes.		
Negatives	Box 9	Folder 2
<i>Scope and Contents:</i> Two 2 1/4 x 3 inch negatives (Kodak Safety Film 6040).		
<i>Candlestick Point, 1984-1988</i>		
<i>Scope and Contents:</i> Published book: <i>Candlestick Point</i> , New York: Aperture, 1989, and Göttingen: Steidl, 2011.		
Twelve of the 84 images in the series were made in color; some color materials are present here.		
Contact prints	Box 10	Folder 1
<i>Scope and Contents:</i> One hundred thirty-two 3 1/4 x 2 1/4 inch contact prints with notes; contact prints 57 (the number is crossed out and replaced with number 58) and 124 are missing.		
Negatives	Box 10	Folder 2
<i>Scope and Contents:</i> One hundred thirty-three 3 1/4 x 2 1/4 inch black-and-white negatives (Kodak 6040); negative 43 is missing.		
Prints		
<i>Scope and Contents:</i> Includes and 8 x 10 inch portfolio (56 prints) and and 11 x 14 inch portfolio (55 prints).		
Color match prints	Box 11	
<i>Scope and Contents:</i> Label on spine: 4 x 5 print files empty. Sticky note on front cover: Candlestick Point. Binder contains ten 8 x 10 inch chromogenic color match prints, numbered 73-82, each with two corresponding 3 1/4 x 2 1/4 inch		

color negatives (Kodak VSP 606) and an original negative sleeve with notes written on it. Seven of the prints are accompanied by two glassine sleeves bearing printing notes, two have one glassine sleeve, and one has three glassine sleeves. Also present, but lacking prints, are two-strip negatives numbered 82-84 with original negative sleeves with notes written on them; number 82 is accompanied by one glassine sleeve bearing notes and numbers 83 and 84 are each accompanied by two glassine sleeves bearing notes.

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Portfolios

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8 x 10 inch portfolio

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Portfolio pages

Box 40

Folder 1

*Scope and Contents:*

8 x 10 inch letterpress and printed pages. Includes one title page; two dedication pages: Made in Italy, for D; two colophon pages; and a five-page introductory essay.

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Prints

*Scope and Contents:*

Fifty-six prints. Includes 54 of the 72 gelatin silver prints forming the suite and two duplicate prints (numbers CP7, CP19). Lacking numbers 1-3; 5-6; 10-11; 14-15; 17-18; 25; 28; 32; 51. Numbered on versos.

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Numbers CP4-CP31

Box 40

Folder 2

*Scope and Contents:*

Eighteen prints.

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Numbers CP33-CP52

Box 40

Folder 3

*Scope and Contents:*

Eighteen prints.

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Numbers CP53-CP72

Box 40

Folder 4

*Scope and Contents:*

Twenty prints.

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11 x 14 inch portfolio

*Scope and Contents:*

Fifty-five prints.

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Unsigned prints

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Gelatin silver prints

Box 41

Folder 1

*Scope and Contents:*

Forty-three prints. Numbers present: CP 2; CP3; CP4; CP5; CP6; CP8; CP10; CP11; CP12; CP19 (2); CP21 (2); CP24; CP28; CP32; CP34; CP35; CP46 (slight stain in sky); CP47; CP49; CP50; CP51; CP52; CP53; CP55; CP59; CP60(2); CP62; CP63;

CP64 (2); CP65; CP66 (2); CP67; CP68 (2); CP70; CP71; CP72 (2).

Chromogenic color prints	Box 43	Folder 1
<i>Scope and Contents:</i> Four prints. Numbers present: CP78 (unmarked); CP80 (corrected from 81); CP81 (2; one corrected from 82).		
Signed prints	Box 41	Folder 2
<i>Scope and Contents:</i> Eight gelatin silver prints. Five prints are signed, numbered and dated 1988: CP25 (2); CP27; CP40; CP41. Three prints are signed, numbered, editioned and dated 1988: CP26 1/5; CP26 5/5; CP30 4/5.		
Colophon pages	Box 41	Folder 3
Portfolio box	Box 42	
<i>Scope and Contents:</i> Unmarked black linen clamshell box in slipcase.		
<i>The Canadian Series, 1985</i>		
<i>Scope and Contents:</i> Twenty-one prints.		
Contact prints	Box 12	Folder 1
<i>Scope and Contents:</i> Thirty-four contact prints on 17 sheets with printing notes.		
Negatives	Box 12	Folder 2
<i>Scope and Contents:</i> Thirty-nine 2 1/4 x 3 1/4 inch black and white negatives (Kodak Safety Film 6040) contained in nine sleeves.		
Reproduction prints		
8 x 10 inch prints	Box 44	Folder 1
<i>Scope and Contents:</i> Eighteen prints, variously marked on their versos. Nine prints with typewritten Eaton/Schoen Gallery label bearing title, date, medium, edition, and measurement information. Two prints with Eaton/Schoen Gallery labels and typewritten label taped to verso: The Canadian Series / Date: 1985/ Location: Near Victoria, BC, Canada. One print with an Easton/Scheon Gallery label; a Canadian Series label; a Castelli Graphics label and a copy photographer's wet stamp: Photography by / Eric Pollitzer / 407 Jerusalem Avenue / Hampstead, N.Y. 11550 / 212-839-8994; 516-292-0515 / Neg # 54321. Two prints with Canadian Series label and wet stamp: Reproduction print / Not for sale. Four prints with Canadian Series label and wet stamp: Reproduction print / Not for sale; and handwritten printing instructions.		

11 x 14 inch prints	Box 45	Folder 2
<i>Scope and Contents:</i> Three unnumbered prints, all with typewritten label taped to verso: The Canadian Series / Date: 1985 / Location: Near Victoria, BC, Canada; and two wet stamped: Reproduction print.		
Europe (various projects), circa 1985 to circa 1986	Box 13	
<i>Scope and Contents:</i> Label on original binder spine: Europe 1985. Sticky note on front cover: F & B / Continuous Fire Circle / & Milan.		
F		
<i>Scope and Contents:</i> This project may be Norway.		
Contact prints	Box 13	Folder 1
<i>Scope and Contents:</i> Five contact prints with notes. Contact print F5 is on a sheet with B1.		
Negatives	Box 13	Folder 2
<i>Scope and Contents:</i> Five 3 x 2 1/4 inch negatives (Kodak 6040) numbered F1-F5.		
Berlin		
Contact prints	Box 13	Folder 1
<i>Scope and Contents:</i> Six contact prints B1-B6 with notes. Contact print B1 is on a sheet with F5; contact print B6 is on a sheet with N1.		
Negatives	Box 13	Folder 3
<i>Scope and Contents:</i> Six negatives numbered B1-B6 and seven unnumbered negatives on a sheet market B9. All 13 negatives are currently retained by Luisotti Gallery.		
Milan		
Contact prints	Box 13	Folder 6
<i>Scope and Contents:</i> Two contact prints on one sheet with printing notes.		
Negatives	Box 13	Folder 7
<i>Scope and Contents:</i> Eight 35mm negatives (Kodak FX 5040) in a sleeve with rows labeled 1 to 7 (rows 3 to 7 are empty) and one 3 x 2 1/4 inch negative.		

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*Continuous Fire Polar Circle, 1986*

*Scope and Contents:*

Label on original binder spine: Europe 1985. Sticky note on front cover: F & B / Continuous Fire Circle / & Milan. Published book: volume 9 of *Works/Lewis Baltz*, Göttingen: Steidl; London: Thames & Hudson distributor, 2010.

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Contact prints

Box 13

Folder 1

*Scope and Contents:*

Seven contact prints with notes. Contact print N1 is on a sheet with B6 (see: Europe, Berlin).

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Negatives

Box 13

Folder 4

*Scope and Contents:*

Seven 3 x 2 1/4 inch negatives (Kodak 6040) numbered N1-N7.

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Outtakes

Box 13

Folder 5

*Scope and Contents:*

Fifty-seven 3 x 2 1/4 inch negatives (Kodak 6040) in nine sleeves labeled N1-N9.

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Prints

Box 44

Folder 2

*Scope and Contents:*

Reproduction prints? Seven prints (numbers 1-7), with typewritten labels taped to versos: Continuous Fire Polar Circle # \_\_\_ / Date: 1987 / Location: Lofoten Island, Norway.

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*Near Reno, 1986*

Box 14A

*Scope and Contents:*

Published book: volume 8 of *Works/Lewis Baltz*, Göttingen: Steidl; London: Thames & Hudson distributor, 2010.

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Contact prints

Box 14A

Folder 1

*Scope and Contents:*

Forty contact prints on 20 sheets, with notes.

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Negatives

Box 14A

Folder 2

*Scope and Contents:*

Forty 2 1/4 x 3 1/4 inch negatives (Kodak Safety Film 6040).

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*Fos Secteur 80, 1987*

Box 44

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Proof prints

Box 44

Folder 3

*Scope and Contents:*

Sixteen prints. Numbers 1; 2; 3; 6; 7; 9; 11; 12;13; 14; 15; 16; 17; 18; 19; 20 and one unnumbered print. Stamped on versos: FOS no. \_\_\_\_. Also stamped on number 12: Reproduction print / Lewis Baltz. Number 18 with two handwritten

labels on verso: "La photographiè / enchantier" / Exposition du mois de la photo 188 / 16/11-17/12 (struck through) and: Lewis Baltz / "Fos Secteur 80," 1986 / Portfolio de 21 images / 16 x 24 cm / Gal. Michèle Chomette / Paris. Number 19 verso with wet stamp for Galerie Michèle Chomette.

Reproduction prints	Box 44	Folder 4
<p><i>Scope and Contents:</i> Sixteen prints and one envelope, numbers: 1; 2; 4; 5; 6;7; 8; 9; 10; 11; 12; 13; 14; 15; 16; 17. Wet stamp on versos: Reproduction print / FOS no. ____ / Lewis Baltz.</p>		
Bodrum, 1988	Box 14	Folder 6
<p><i>Scope and Contents:</i> One 8 x 10 inch negative. From binder labeled on front cover: Kawasaki 1A &amp; 1B. Kawasaki 2A &amp; 2B. It Colors... / Bodrum 1988 / 5W31 (Decay) / Don and Shirley's Country House / LA 1988 [plus additional projects scattered throughout label that have been crossed out]. Second label on front cover: 11777 Foothill Blvd.</p>		
Color projects, 1989-2011		
<p><i>Scope and Contents:</i> Most binders contain a mix of materials that varies from project to project and includes formats such as chromogenic color prints, proof prints, contact prints, negatives, transparencies, silver dye bleach prints (Cibachrome prints), printed materials and so forth. Some black-and-white material is present as noted. Size of materials vary and are noted by project.</p>		
89-91 Sites of Technology series, circa 1989-1995	Box 15	
<p><i>Scope and Contents:</i> Three binders all labeled: Techno: Work prints, negs. The binders seem to contain materials for a mix of projects including the three projects that form the <i>Power Trilogy</i> (1992-1995): <i>Ronde de nuit</i> (The Night Watch), Lille, France; <i>Docile Bodies</i>, France; and <i>The Politics of Bacteria</i>, Paris, France. Each binder contains a mix of color proof prints, color contact sheets and 2 1/4 x 3 inch color negatives. Published book: <i>Lewis Baltz: The Politics of Bacteria, Docile Bodies, Ronde de Nuit</i>. Los Angeles: Museum of Contemporary Art; Santa Monica: Ram Publications, 1998.</p>	Box 16	Box 17
Toshiba Project, Kawasaki City, Japan, 1989		
<p><i>Scope and Contents:</i> Part of Baltz's 89-91 Sites of Technology series.</p>		
Binder 1	Box 18	
<p><i>Scope and Contents:</i> Binder contains 39 black-and-white contact prints with printing notes and 38 corresponding 2 1/2 x 3 1/4 inch black-and-white negatives (Kodak Safety Film 6040; negative for number 36 is lacking and an additional sleeve numbered 41-44 is empty); 202 two-strip 2 1/2 x 3 1/2 inch color negatives (Fujicolor 100A) in 52 sheets (numbered 1-71 with numbers lacking and one unnumbered sheet); and 202 corresponding color contact prints in 53 sheets (numbered 1-73 with numbers lacking).</p>		

Binder 2	Box 19	<p><i>Scope and Contents:</i>          Binder contains six 8 x 10 inch color transparencies, one with printing note on original sleeve, and four corresponding color print-outs; nine 10 1/2 x 8 1/2 inch chromogenic color prints with 16 corresponding 3 1/4 x 2 1/4 color negatives with printing notes on their original enclosures; five eight-frame color contact sheets and one four-frame color contact sheet; 85 3 1/4 x 2 1/4 inch color negatives (Fujicolor 100A); and 82 35mm color slides.</p>
<i>Ronde de Nuit</i> , 1989-1992,		
<p><i>Scope and Contents:</i>          Published book: <i>Ronde de nuit</i>, check list, Olivier Boissière, Douchy: Centre régional de la photographie Nord Pas-de-Calais, 1992. Part of Baltz's <i>89-91 Sites of Technology</i> series.</p>		
Binder 1	Box 20	<p><i>Scope and Contents:</i>          Labels on original binder: CRP Proof sheets/negatives / mostly mainframes. (CRP = Centre régional de la photographie Nord Pas-de-Calais). Binder contains 25 color contact sheets (192 frames) and corresponding 2 1/4 x 3 1/4 inch color negatives.</p>
Binder 2	Box 21	<p><i>Scope and Contents:</i>          Labels on original binder: CRP Proof sheets/negatives / Interesting rooms / surveillance. (CRP = Centre régional de la photographie Nord Pas-de-Calais). Binder contains 37 color contact sheets (284 frames) and corresponding 2 1/4 x 3 1/4 inch color negatives.</p>
<i>The Deaths in Newport</i> , 1989-1995	Box 22	Folder 2
<p><i>Scope and Contents:</i>          Published CD-ROM: <i>The Deaths in Newport</i>, Paradox Pr, 1985. Published volumes: Paris: Onestar Press, 2002; Paris: Vier5, 2010. Spine label on original binder: Des Moines 1991 / Newport Beach 1989. Sticky note on cover: Des Moines, Santa Monica and LA 1990s.</p>		
Kitchen	Box 22	Folder 2
<p>Contact prints</p> <p><i>Scope and Contents:</i>          One sheet containing eight 2 1/4 x 3 1/4 color prints.</p>		
<p>Negatives</p> <p><i>Scope and Contents:</i>          Eight 2 1/4 x 3 1/4 color negatives (Fujicolor 100A) in four strips of two.</p>		

Bougainvillea,	Box 22	Folder 2
<p>Contact prints</p> <p><i>Scope and Contents:</i> One sheet containing eight 2 1/4 x 3 1/4 color prints.</p>		
<p>Negatives</p> <p><i>Scope and Contents:</i> Eight 2 1/4 x 3 1/4 color negatives (Fujicolor 100A) in four strips of two and eight 2 1/4 x 3 1/4 black-and-white negatives (Kodak Safety film 6040) in four strips of two.</p>		
Shop fronts, house	Box 22	Folder 2
<p>Contact prints</p> <p><i>Scope and Contents:</i> One sheet containing eight 2 1/4 x 3 1/4 color prints.</p>		
<p>Negatives</p> <p><i>Scope and Contents:</i> Eight 2 1/4 x 3 1/4 color negatives (Fujicolor 100A) in four strips of two.</p>		
Street	Box 22	Folder 2
<p>Contact prints</p> <p><i>Scope and Contents:</i> One sheet containing eight 2 1/4 x 3 1/4 color prints.</p>		
<p>Negatives</p> <p><i>Scope and Contents:</i> Eight 2 1/4 x 3 1/4 color negatives (Fujicolor 100A) in four strips of two.</p>		
Empty lot, beach, rooftops	Box 22	Folder 2
<p>Contact prints</p> <p><i>Scope and Contents:</i> Two sheets each containing eight 2 1/4 x 3 1/4 color prints.</p>		
<p>Negatives</p> <p><i>Scope and Contents:</i> Includes six 2 1/4 x 3 1/4 color negatives (Fujicolor 100A) in four strips of two with one notes from glassine wrapper, and eight 2 1/4 x 3 1/4 black-and-white negatives in four strips of two (Kodak FXP 6040) including two negatives of a tree for which there are no corresponding contact prints.</p>		

5W31 (Decay), 1991

*Scope and Contents:*

The project also known as: 5 West 31st St. All materials, except for proof prints, are from the binder labeled on front cover: Kawasaki 1A & 1B. Kawasaki 2A & 2B. It Colors... / Bodrum 1988 / 5W31 (Decay) / Don and Shirley's Country House / LA 1988 [plus additional projects scattered throughout label that have been crossed out]. Second label on front cover: 11777 Foothill Blvd.

Negatives	Box 14	
<p>Black-and-white</p> <p><i>Scope and Contents:</i> Six 3 1/4 x 2 1/4 inch negatives contained in two sleeves and one sheet of notes on grid paper.</p>	Box 14	Folder 1
<p>Color</p> <p><i>Scope and Contents:</i> Eleven 3 1/4 x 2 1/4 inch negatives (Fuji Reala) contained in two sleeves.</p>	Box 14	Folder 4
<p>Transparencies</p> <p><i>Scope and Contents:</i> Two 8 x 10 inch color transparencies, each housed with a corresponding black-and-white negative (one is hinged and one has a mylar overlay); one 4 x 5 inch color transparency.</p>	Box 14	Folder 2
<p>Contact sheets</p> <p><i>Scope and Contents:</i> Two contact sheets (one with mylar overlay) containing a total of 12 frames.</p>	Box 14	Folder 3
<p>Proof prints</p> <p><i>Scope and Contents:</i> Two 14 x 11 inch silver dye bleach (Cibachrome) prints. One is titled on verso, with edition number crossed out and replaced with N.F.S., signed by Baltz and dated 1995. A typewritten caption is taped to the verso of the second print: 5 West 31st St / Date: 1992 / Location: New York City. Verso is also annotated: Top (with arrow pointing upwards).</p>	Box 43	Folder 3
<p><i>Don and Shirley's Country House, 1991</i></p> <p><i>Scope and Contents:</i> Seven 3 1/4 x 2 1/4 inch negatives (Fujicolor; Kodak EPT) contained in two sheets plus one negative of an unknown oval object. From binder labeled on front cover: Kawasaki 1A &amp; 1B. Kawasaki 2A &amp; 2B. It Colors... / Bodrum 1988 / 5W31 (Decay) / Don and Shirley's Country House / LA 1988 [plus additional projects scattered throughout label that have been crossed out]. Second label on front cover: 11777 Foothill Blvd.</p>	Box 14	
<p><i>11777 Foothill Blvd., 1991</i></p> <p><i>Scope and Contents:</i> As part of the traveling exhibition <i>Rule Without Exception</i>, Baltz was commissioned by LACMA in 1992 to produce a typical view of the Los Angeles cityscape. The site</p>	Box 14	

he photographed was the spot where Rodney King was beaten by police on March 3, 1991. All materials except for the color print are from the binder labeled on front cover: Kawasaki 1A & 1B. Kawasaki 2A & 2B. It Colors... / Bodrum 1988 / 5W31 (Decay) / Don and Shirley's Country House / LA 1988 [plus additional projects scattered throughout label that have been crossed out]. Second label on front cover: 11777 Foothill Blvd.

Color negatives	Box 14	Folder 7
<i>Scope and Contents:</i> Six 3 1/4 x 2 1/4 inch negatives (Fuji Reala) contained on two sheets.		
Transparencies	Box 14	Folder 8
<i>Scope and Contents:</i> Seven color 5 x 7 inch transparencies contained on four sheets (one with mylar overlay containing notes).		
Color print	Box 43	Folder 2
<i>Scope and Contents:</i> One 8 x 10 inch silver dye bleach print (Cibachrome). Sticky note on verso: Baltz / title: 11777 Foothill Blvd. / 1991 / Location: Los Angeles. Wet stamp on verso: Gallery Ram / Bergamot Station / 2525 Michigan Ave .02 / Santa Monica, CA 90404.		
<i>Giochi dei Simulazione / Simulation Games, 1991</i>	Box 23	
<i>Scope and Contents:</i> Binder contains one 8 1/4 x 6 1/4 inch color transparency; one 8 x 10 inch color transparency; one 7 1/4 x 5 1/4 inch color work print; seven 36-frame contact sheets; 25 2 1/4 x 3 1/4 inch color and two black-and-white negatives (Kodak VPH 6028) and one 8 x 10 1/2 inch color work print (with color photocopy adhered to its verso).		
<i>Des Moines, 1991 July</i>	Box 22	Folder 1
<i>Scope and Contents:</i> Spine label on original binder: Des Moines 1991 / Newport Beach 1989. Sticky note on binder cover: Des Moines, Santa Monica and LA 1990s.		
Slides	Box 22	
<i>Scope and Contents:</i> Twenty-two 35mm color slides.		
Prints	Box 22	
<i>Scope and Contents:</i> Sixteen 3 1/2 x 5 1/2 inch color proof prints.		
Negatives	Box 22	
<i>Scope and Contents:</i> Twenty-five 35mm color negatives (Kodak 5090).		

<p><i>Piazza Pugliese</i>, 1992</p> <p><i>Scope and Contents:</i> One 16 x 20 inch Cibachrome (silver dye bleach) proof print.</p>	<p>Double oversize box 46</p>	<p>Folder 1</p>
<hr/> <p><i>Politics of Bacteria</i>, 1992-1995</p>		
<p>Studies</p> <p><i>Scope and Contents:</i> Two circa 14 x 17 inch Cibachrome (silver dye bleach) prints. Signed on verso with annotation: Study for: Politics of Bacteria.</p>	<p>Double oversize box 46</p>	<p>Folder 2</p>
<p>Photohof portfolio</p> <p><i>Scope and Contents:</i> Nine circa 30 x 14 inch Cibachrome (silver dye bleach) prints.</p>	<p>Double oversize box 47</p>	
<p><i>The Black Triangle</i>, 1994-1996</p> <p><i>Scope and Contents:</i> Unrealized project. The Black Triangle is a region on the borderland of North Bohemia, South Saxony and Lower Silesia. Characterized by extensive open pit mining of brown coal, it is the most highly contaminated area in central Europe.</p> <p>Label on binder: Siemens. Binder contains sixty-five 3 1/4 x 2 1/4 inch color negatives (Kodak EPR 6017); eight 3 1/4 x 2 1/4 inch chromogenic color contact prints; one 35mm negative (Fuji Reala; Kodak EPP 607; Kodak 5018 EPY); one 8 x 10 inch color transparency; two 9 3/4 x 6 5/8 inch Ilfochrome (silver dye bleach) prints; seventeen 5 1/2 x 4 inch Sony video prints (dye sublimation/dye diffusion thermal transfer); typescripts for an eight-page article in English, "A Bouquet for the Black Triangle," and a seven-page article in French, "Un bouquet por le triangle noir," published in <i>L'architecture d'aujourd'hui</i>, June, 1998; and sixty-nine 35mm color slides, some numbered to accompany the aforementioned article.</p>	<p>Box 24</p>	
<p><i>SHHHH! (for Luxembourg)</i>, 1995</p> <p><i>Scope and Contents:</i> Two 14 3/16 x 10 3/4 inch Cibachrome (silver dye bleach) proof prints.</p>	<p>Double oversize box 46</p>	<p>Folder 3-4</p>
<p><i>Unheimlich, Ljubljana/Los Angeles</i>, 1996</p> <p><i>Scope and Contents:</i> Labels on binder: Swimming to the Seine / Unheimlich; It's a Wonderful Life / Aqua Alta - Enghein. Includes two exhibition announcement cards for <i>Inexplicable Presence (Curator's Working Place)</i>, at the Moderna Galerija Ljubljana; one color electrophotography reproduction of the finished project image with overlaid text; and one pieced color inkjet reproduction of the project image without overlaid text.</p>	<p>Box 25</p>	<p>Folder 3</p>
<p><i>Helvetiaplatz/Escher-Wyss-Platz, Zürich</i>, 1997</p> <p><i>Scope and Contents:</i> Binder labeled: Zürich, 1996. Includes images for <i>Helvetiaplatz/Escher-Wyss-Platz</i> as well as other other projects [?] Binder contains seven Sony video prints; 88 3 1/2 x</p>	<p>Box 26</p>	

2 1/2 2-frame color negative strips (Kodak E100S; Fuji Realia) with 12 color contact sheets; ten 8 x 10 color transparencies; one 10 1/8 x 5 3/16 inch color transparency with corresponding color print; and two color inkjet prints.

<i>Gladsaxe, Copenhagen, 1997</i>	Double oversize box 46	Folder 5
<i>Scope and Contents:</i> One 20 x 24 inch Cibachrome (silver dye bleach) proof print.		
<hr/> <i>Sun-Tzu in Groningen, 1998</i>		
Binder	Box 27	Folder 2
<i>Scope and Contents:</i> Title on original binder: 1998: Paris, Groningen. Binder contains "Sun-Tzu in Holland," six pages of text on five sheets; 37 35mm color slides (nine are unmounted); 24 2 1/2 x 3 1/2 inch color negatives (Fuji Reala) and four corresponding sheets of 2 1/4 x 3 1/4 inch contact prints; three color promotional images; and eight business cards for contacts and services in Groningen. The promotional materials are of the following images: Number 3, "In Planning Never a Useless Move" (five copies); Number 4, "Toplicht" (three copies); and Number 6, "Frontier Ground" (six copies).		
CDs	Box 32	
<i>Lewis Baltz, Sun-Tzu in Groningen</i>	Box 32	Item D1
<i>Scope and Contents:</i> One CD. Title from liner.		
Groningen work	Box 32	Item D2
<i>Scope and Contents:</i> One CD. Title written on disc.		
<hr/> <i>Friends, There Are No Friends, (Tu peux toujours être mon ami), 1998</i>		
Binder	Box 27	Folder 1
<i>Scope and Contents:</i> Title on original binder: 1998: Paris, Groningen. Includes eight strips of 3 1/2 x 2 1/2 inch two-frame color negatives (Fuji Realia) and two corresponding color contact sheets; eight chromogenic color 4 x 6 inch prints with corresponding color index prints; 17 35mm color slides; and two 8 x 10 inch dye sublimation prints, one of an outdoor cafe scene and the other depicting a group of five people standing on a balcony.		
<i>Tu peux toujours être mon [ami] DVD</i>	Box 32	Item D3
<i>Scope and Contents:</i> One DVD. Title from liner. Written on disc: Affiche "Friend" / 2008.		
<hr/> <i>Michelina, 1999</i>		
<i>Scope and Contents:</i> Academie de France à Rome, Villa Medici.		

<i>Michelina</i> CD	Box 32	Item 11
<p><i>Scope and Contents:</i> One CD. Title on jewel box liner: Michelina. Also on liner: Michela Terreri / avec / Slavica Perkovic / et Lewis Baltz.</p>		
Text and photographs	Box 36	Folder 6
<p><i>Scope and Contents:</i> Photocopy of five-page text in French and two chromogenic color prints (Baltz, Michelina and Perkovic; Michelina holding her eponymous CD) with printed note and envelope.</p>		
<i>Venezia/Marghera, 1999-2000</i>	Box 28	
<p><i>Scope and Contents:</i> Binder contains one color postcard of the Grand Canal, Venice; 12 black-and-white printer's proof sheets, some with notes; two 9 x 7 inch gelatin silver proof prints; one black-and-white video scan [?](dye sublimation) with a clipping and glassine envelope with notes; eight chromogenic color prints, 9 3/8 x 12 inches and smaller (seven of which have several corresponding 3 1/4 x 2 1/4 inch negatives); three sheets of chromogenic color contact prints; four 4 x 6 inch chromogenic color prints dated 1998 on their versos; three 5 1/2 x 4 inch Sony video prints (dye sublimation) and two four-frame 35mm negative strips.</p> <p>Venezia/Marghera was published as a portfolio by Steidl in 2012.</p>		
<i>Swimming to the Seine, 2000</i>		
Binder	Box 25	Folder 1
<p><i>Scope and Contents:</i> Labels on binder: Swimming to the Seine / Unheimlich; It's a Wonderful Life / Aqua Alta - Enghein. Includes four color contact sheets with corresponding 2 1/2 x 3 1/32 inch negatives (Kodak GPZ and Fuji 100); and one 8 x 10 inch color work print.</p>		
<i>Swimming to the Seine</i> CD	Box 32	Item D4
<p><i>Scope and Contents:</i> Title from CD. Also written on CD: 0400 Lewis.</p>		
<i>Aqua Alta, Enghein, Belgium, and It's a Wonderful Life, 2002</i>	Box 25	Folder 2
<p><i>Scope and Contents:</i> Labels on binder: Swimming to the Seine / Unheimlich; It's a Wonderful Life / Aqua Alta - Enghein. Includes eight 4 x 5 inch color transparencies and four 8 x 10 inch color inkjet work prints. It is unclear which images belong to which project.</p> <p><i>Aqua Alta</i> was produced for the Fourth Biennale de Einghein under the artistic direction of Catherine Grout.</p>		
Renovation of Piazza Arnolfo di Cambio, Coll di Val d'Elsa, 2002-2011	Box 33	

Ateliers Jean Nouvel, <i>Colle Val d'Elsa: Piazza Arnolfo di Cambio, Progetto di ristrutturazione</i> , 2002 Dicembre  <i>Scope and Contents:</i> Twenty-five page spiral bound artists' proposals.	Box 33	Folder 1
<i>Coll Valle d'Elsa: Conceptual Proposal for the Amelioration of the West Side of the Piazza Arnolfo di Cambio</i> , circa 2002  <i>Scope and Contents:</i> Two copies, one spiral bound, of Baltz's seven-page proposal.	Box 33	Folder 2
Goras, 2004-2007  <i>Scope and Contents:</i> Includes one gelatin silver contact sheet with 12 corresponding 2 1/4 x 2 1/4 inch negatives; one chromogenic color contact sheet (Fuji Realia) with 12 corresponding 2 1/4 x 2 1/4 inch negatives; and five color photocopies (electrophotography).	Box 33	Folder 3
Colle, 2011  <i>Scope and Contents:</i> Includes three chromogenic color contact sheets, two of which have corresponding 2 1/4 x 2 1/4 inch color negatives (Fuji Realia); and one color photocopy (electrophotography).	Box 33	Folder 4

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## Series II. Books, portfolios and exhibition materials, 1988-2012, undated

### *Scope and Contents:*

Most of the materials in this series can be seen as compilations on Baltz's career. Included are binders compiled for the two volume retrospective publication *Rule without Exception; Only Exceptions* (Göttingen: Steidl, 2012) and a binder of exhibition and installation shots. Although Baltz was a collaborator in the Steidl project, the publication falls out of the scope of his original work and is thus not a project in the sense of Series I. Also included are Jeffery Rian's *Rowboat* portfolio and a letter relating to Baltz's *Three Videos* portfolio. Rian's portfolio is included here as an example of a group portfolio to which Baltz contributed.

### *Arrangement:*

Arranged roughly by date.

Title/Description	Containers	
<i>Extracts from Three Videos 1992-94, 1995</i>  <i>Scope and Contents:</i> One letter to Baltz on gallery letterhead regarding the portfolio.	Box 36	Folder 6
Jeffery Rian, compiler, <i>Rowboat</i> , 2010  <i>Scope and Contents:</i>	Box 48	

The *Rowboat* box project includes original artworks by ten of Rian's friends that were created to accompany Rian's 14-track album *Battle Songs* recorded with his band Rowboat. Baltz's piece is the photograph *Fairfax*, 1973/2010.

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*Rule Without Exception; Only Exceptions*, 2012

*Scope and Contents:*

Book material for Lewis Baltz, *Rule without Exception; Only Exceptions*, Göttingen: Steidl, 2012. These binders contain materials for the illustrations for the publication, which chronicles the two main phases of Baltz's work.

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*Rule Without Exception; Only Exceptions* originals

Box 29

*Scope and Contents:*

Sticky note on bubblewrap packet: Rule w/o Exception / Only Exceptions / originals. Included are 26 - 4 x 5 inch color transparencies, most preceded by their original plastic sleeves bearing notes; 18 - 3 1/2 x 2 1/2 inch 2-frame color negative strips (Fuji Realia); five corresponding color contact sheets; two 8 x 10 inch gelatin silver installation shots; one 4 x 5 inch black-and-white negative; ten 3 1/2 x 2 1/2 inch black-and-white negatives (Kodak FXP 6040); seven 8 x 10 inch gelatin silver reproduction prints; four 12 x 8 1/2 inch black-and white and color electrophotography reproductions; eight black-and-white and color photocopies; and ten Ilfachrome prints, 11 x 8 inches and smaller.

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*Exceptions*

Box 30

*Scope and Contents:*

Labels on binder spine and front cover: Exceptions. Binder contains one 35mm color slide; six 4 x 6 inch, eight 7 1/4 x 5 inch and five 2 x 3 inch chromogenic color prints; one 3 1/2 x 2 1/2 inch color negative; eight 8 x 10 inch Ilfachrome prints; 11 - 5 1/2 x 4 inch Sony video prints; seven color transparencies, 11 x 7 1/2 inches and smaller; 11 dye sublimation prints; four 2 1/2 x 2 1/2 inch color negatives and corresponding color contact prints; three color promotional images; one 8 x 10 inch silver gelatin print; two four-frame 35mm color negative strips; and two 8 x 11 inch inkjet prints.

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CDs

*Scope and Contents:*

Five CDs from the "Exceptions" binder.

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Screen shot Le Mepris

Box 32

Item D5

*Scope and Contents:*

One CD-R originally in 1998 Friends materials sleeve. Title from disc. Sticky on original jewel case: Eingelese / \$ 80 unter.

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Back matter, LA MOCA book / RdH Pompidou book

Box 32

Item D6

*Scope and Contents:*

One CD-R originally in 2002 Colle Val d'Elsa materials sleeve. Title from disc. Sticky on original paper CD envelope: Eingelese.

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Breits eigler buch [?]

Box 36

Item D7; D8

*Scope and Contents:*

Two CDs labeled: Baltz / eigel scan / Only Exceptions/ p. 109; and Only Exceptions p.109 and Quark Neu / Only Excpetions / Quark / Deaths in Newport / segment of / Only Excpetions / 5 Dec 2011. Note with CDS; breits eigler buch [?]

Panorama 2002 / Kid in Gora

Box 32

Item D9

*Scope and Contents:*

Title on CD. Also on CD: Baltz colle. Originally in sleeve labeled: Images for curriculum vita section.

Dias, 1988-1998, undated

Box 31

*Scope and Contents:*

title from label on binder. Contains 254 35mm slides of projects and exhibitions.

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### Series III. Printed matter and ephemera, 1984-2013, undated

*Scope and Contents:*

Included are printed articles by Baltz; articles, reviews, and notices about Baltz; and ephemera from Baltz's solo and group exhibitions. These materials, while undoubtedly incomplete, taken together nevertheless present a detailed overview of Baltz's career. Also included are small amounts of ephemera from projects undertaken by Baltz's students at various institutions, other assorted ephemera, a very small amount of late correspondence received or sent by Baltz and two photographic portraits of Baltz.

*Arrangement:*

Arranged first by type of material and then by date.

Title/Description	Containers	
Articles, papers, notices and reviews, 1984-2011	Box 35	
<p><i>Scope and Contents:</i> Printed and audio visual materials by or about Baltz.</p>		
Lewis Baltz and John Gossage, <i>Photographie aus Berlin</i> , 1984	Box 35	Folder 1
<p><i>Scope and Contents:</i> Catalog for exhibition that originated at Castelli Graphics, NY and traveled to Jones/Troyer Gallery, Washington, D.C. and the California Museum of Photography, UC Riverside. Each entry is signed by the featured artist except for Uschi Blume's spread.</p>		
Frits Gierstberg, "Rule Without Exception," 1992	Box 35	Folder 2
<p><i>Scope and Contents:</i> In <i>Perspektief</i>, n. 43. Four offprints.</p>		
Henry Urbach, "Interim on Interim," 1994	Box 35	Folder 3
<p><i>Scope and Contents:</i></p>		

In *Elle Decor*, v. 5, n.1, p. 112-119. Discusses Baltz's Sausalito bungalow on pages 114-115.

"Renzo Piano / Album," 1996	Box 35	Folder 4
<p><i>Scope and Contents:</i>                  Article in <i>L'architecture d'aujourd'hui</i>, n. 308, contains Baltz stills from Slavica Perkovic video footage. Four offprints in presentation cover.</p>		
Lewis Baltz, "Sin título, Félix Gonzáles-Torres," 1996	Box 35	Folder 5
<p><i>Scope and Contents:</i>                  Brochure essay for <i>Félix Gonzáles-Torres: acto de presencia en México</i> exhibition.</p>		
<i>L'architecture d'aujourd'hui</i> , 1997	Box 35	Folder 6
<p><i>Scope and Contents:</i>                  Presentation cover for no. 312 containing multiple copies of seven articles from the magazine written by or about Baltz.</p>		
Sylvain Roumette, <i>Contacts: Lewis Baltz</i> , 1998 March 27	Box 34	Item V1
<p><i>Scope and Contents:</i>                  Title from label on VHS case and on tape. Also on label and tape: Durée: 13'5. Date: 27-03-98 / Réalisatuer: Sylvain Roumette / version originale.</p>		
Raphaël Stopin, <i>L'ouvre de Lewis Baltz, photographe americain (1967 à nos jours.)</i> , 2000	Box 35	Folder 7
<p><i>Scope and Contents:</i>                  Mémoire de maîtrise, for Art contemporain, Université la Sorbonne. Includes text, annexes and note to Baltz.</p>		
Lewis Baltz, "Clio's Fulcrum: An E-mail from the Palm Beaches," 2001	Box 35	Folder 7
<p><i>Scope and Contents:</i>  <i>Purple</i>, no. 8, pages 162-167; article and photographs by Baltz.</p>		
Deborah Bishop, "Tom's Living Museum," 2001	Box 35	Folder 8
<p><i>Scope and Contents:</i>  <i>Dwell</i>, no. 6; three chromogenic color photographs found between pages 58 and 59 of the article.</p>		
"Lewis Baltz," 2004	Box 35	Folder 9
<p><i>Scope and Contents:</i>                  Two page spread of Baltz's photographs in "Boys' Life" issue, <i>Brutus</i>, no. 553.</p>		
"Best Books" column, 2006	Box 35	Folder 10
<p><i>Scope and Contents:</i>  <i>Wallpaper</i>, no. 85, "Design Awards" issue, p. 71 discusses the Baltz boxed set published by Steidl.</p>		

Mario Pfeifer, <i>Reconsidering The New Industrial Parks Near Irvine California</i> by Lewis Baltz, 1974, 2009	Box 32	Item D12
<i>Scope and Contents:</i> One CD. Title printed on CD. Also printed on CD: Dual 16 mm film installation, / B/W, mono, 13 min, © 2009. DVD sample and review copy only. Exhibition, sale / or distribution prohibited. Courtesy of Mario Pfeifer / and KOW Berlin. /www.kow-bderlin.com. Numbered on CD: 163.		
Playbill for <i>Don Giovanni</i> , English National Opera, 2010-2011	Box 35	Folder 11
<i>Scope and Contents:</i> Baltz photographs appear on pages 20-21; 26-27; and 40 (with acknowledgements).		
Wolfgang Scheppe, "Realabstraktion un Facade," 2011	Box 35	Folder 12
<i>Scope and Contents:</i> <i>In Arch +</i> , no. 204. Article includes Baltz photographs. Accompanied by a "with compliments" card from Scheppe to Baltz.		
Brigitte Ollier, "Lewis Baltz, des hommes et des lieux," 2014	Box 35	Folder 12A
<i>Scope and Contents:</i> In <i>Libération week-end</i> , 5-6 July, 2014, pages 42-44. Also included in this issue is a review of the exhibition Lewis Baltz: Common Objects by Édouard Launet, "Abstractions et projections," page 45.		
Newspaper reviews, 2005-2011	Box 35	Folder 13
<i>Scope and Contents:</i> Three reviews.		
Advertisements for <i>Comme des Garçons</i> , 2003	Box 36	
<i>Dazed and Confused</i> , no. 99,	Box 36	Folder 1
<i>Purple</i> , no. 15,	Box 36	Folder 2
<i>Hélène</i> , no.1,	Box 36	Folder 3
<i>L'uomo Vogue</i> , no. 338	Box 36	Folder 4
<i>I.D.</i> , no. 229	Box 36	Folder 5
Exhibition ephemera, 1988-2013		
Solo exhibitions, 1988-2014		
<i>La photographie en chantier</i> , Galerie Michèle Chomette, 1988	Box 36	Folder 8
<i>Scope and Contents:</i> One invitation and one gelatin silver press print [no. 48 ?] from <i>Candlestick Point</i> .		
<i>Lewis Baltz photographies</i> , Artothèque - Centre cultural de vitré, 1991	Box 36	Folder 9

*Scope and Contents:*

One invitation.

<p><i>Lewis Baltz</i>, Galerie DB-S, 1991</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 36	Folder 10
<p><i>Lewis Baltz</i>, AR/GE Kunst Museum Galerie, 1991</p> <p><i>Scope and Contents:</i> Three invitations.</p>	Box 36	Folder 11
<p><i>Lewis Baltz: Rule Without Exception</i>, Des Moines Art Center, 1991</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 36	Folder 12
<p><i>Lewis Baltz: Rule Without Exception</i>, Castelli Graphics, 1991</p> <p><i>Scope and Contents:</i> Two announcement cards.</p>	Box 36	Folder 13
<p><i>Rule Without Exception</i>, Mills College Art Gallery, 1991</p> <p><i>Scope and Contents:</i> One gelatin silver installation shot taken by John Gossage.</p>	Box 36	Folder 14
<p><i>Scandiano</i>, Mulino Gandini, 1991</p> <p><i>Scope and Contents:</i> Six chromogenic color installation shots and envelope.</p>	Box 36	Folder 15
<p><i>Lewis Baltz opere/progetti</i>, Civici Musei, Reggio Emilia, 1991</p> <p><i>Scope and Contents:</i> One brochure.</p>	Box 36	Folder 16
<p><i>Lewis Baltz: 5 Projects 1983-1988</i>, Stedelijk Museum Amsterdam, 1992</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 36	Folder 17
<p><i>Lewis Baltz: Ronde de nuit</i>, Seibu Contemporary Art, 1992</p> <p><i>Scope and Contents:</i> One brochure and two checklists with envelope and one announcement card.</p>	Box 36	Folder 18
<p><i>Lewis Baltz</i>, Stephen Wirtz Gallery, 1992</p> <p><i>Scope and Contents:</i> Brochure and two silver dye bleach prints (installation shot and reproduction print).</p>	Box 36	Folder 19

<p><i>Rule Without Exception</i>, LACMA, 1992</p> <p><i>Scope and Contents:</i> Three invitations (two unopened), one silver dye bleach press print, one title transparency.</p>	Box 36	Folder 20
<p>Galerie Michele Chomette, 1993</p> <p><i>Scope and Contents:</i> One silver dye bleach press print.</p>	Box 36	Folder 21
<p><i>Lewis Baltz</i>, Janet Borden, Inc., 1993</p> <p><i>Scope and Contents:</i> Two exclusive representation announcements and two exhibition announcement cards.</p>	Box 36	Folder 22
<p>Fotomuseum Winterthur, probably 1993</p> <p><i>Scope and Contents:</i> Three postcards.</p>	Box 36	Folder 23
<p><i>Lewis Baltz: Rule Without Exception</i>, Musée d'art moderne de la ville de Paris, 1993</p> <p><i>Scope and Contents:</i> Two invitations.</p>	Box 36	Folder 24
<p><i>Lewis Baltz</i>, Galerie Fotohof, 1994</p> <p><i>Scope and Contents:</i> Two invitation/exhibition announcement cards.</p>	Box 36	Folder 25
<p><i>Lewis Baltz</i>, Louisiana Museum of Modern Art, 1995</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 36	Folder 26
<p><i>Lewis Baltz, The Deaths at Newport</i>, Ram Gallery, 1995</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 36	Folder 27
<p><i>Geschichten von Verlangen und Macht</i>, Museum für Photographie, 1995-1996</p> <p><i>Scope and Contents:</i> With Slavica Perkovic. One invitation and one color transparency for cover of accompanying catalog.</p>	Box 36	Folder 28
<p><i>Lewis Baltz: Generic Night Cities</i>, Galerie Angelo Falzone, 1996</p> <p><i>Scope and Contents:</i> Three announcement/invitation cards.</p>	Box 36	Folder 29

<p><i>Sun Tsu in Groningen</i>, Centrum voor Architectuur en Stedebouw, 1998</p> <p><i>Scope and Contents:</i> Two packets of postcards containing images of the seven pieces he created for this project. One packet is unopened.</p>	Box 36	Folder 30
<p><i>Lewis Baltz</i>, MOCA, 1998</p> <p><i>Scope and Contents:</i> Invitation and brochure.</p>	Box 36	Folder 31
<p><i>Lewis Baltz and Slavica Perkovic: Workshop</i>, Fabrica, 1998</p> <p><i>Scope and Contents:</i> One announcement card.</p>	Box 36	Folder 32
<p><i>Lewis Baltz and Slavica Perkovic: Boys 'N Girls</i>, Dirty Windows Gallery, 1999</p> <p><i>Scope and Contents:</i> One announcement card.</p>	Box 36	Folder 33
<p><i>Prototype</i>, Gallery Luisotti, 2000</p> <p><i>Scope and Contents:</i> Three announcement cards.</p>	Box 37	Folder 1
<p><i>Lewis Baltz: Venezia, Roma</i>, La Chaufferie, 2001</p> <p><i>Scope and Contents:</i> One announcement card.</p>	Box 37	Folder 2
<p><i>Was wäre wenn</i>, Kunstverein Rüsselheim, 2001</p> <p><i>Scope and Contents:</i> One newspaper clipping.</p>	Box 37	Folder 3
<p><i>Lewis Baltz: Tract House Photographs 1969-1971</i>, Norton Simon Museum, 2002</p> <p><i>Scope and Contents:</i> One invitation with envelope, two brochures and two flyers.</p>	Box 37	Folder 4
<p><i>Lewis Baltz: Park City</i>, Yale Art Gallery, 2002</p> <p><i>Scope and Contents:</i> Press release, brochure, three reproduction prints, two guide prints, two transparencies, one envelope.</p>	Box 37	Folder 5
<p><i>Lewis Baltz</i>, Galerie Thomas Zander, 2005</p> <p><i>Scope and Contents:</i> One invitation.</p>	Box 37	Folder 6

<p><i>Lewis Baltz: 89-91 Sites of Technology</i>, Palazzina dei Giardini, 2007</p> <p><i>Scope and Contents:</i> Announcement card, brochure.</p>	Box 37	Folder 7
<p><i>Lewis Baltz: 1989-91 Sites of Technology</i>, Gallery Luisotti, 2008</p> <p><i>Scope and Contents:</i> Brochure.</p>	Box 37	Folder 8
<p><i>Lewis Baltz: Prototypes/Ronde de Nuit</i>, National Gallery of Art, 2011</p> <p><i>Scope and Contents:</i> Three invitations, text for Tyler Green blog [?].</p>	Box 37	Folder 9
<p>Lewis Baltz, Kestner Gesellschaft 2012-2014</p> <p><i>Scope and Contents:</i> One brochure for Baltz's 2012 exhibition with a letter from the gallery dated 13 March 2014.</p>	Box 37	Folder 9A
<p><i>Lewis Baltz</i>, Albertina Museum, 2013</p>		
<p>Binder of press clippings</p>	Box 37	Folder 10
<p>Installation views cd</p> <p><i>Scope and Contents:</i> One cd. Title from original case. On cd: Albertina (printed) / Lewis Baltz (written).</p>	Box 32	Item D10
<p>Lewis Baltz: Common Objects, Le Bal, 2014</p> <p><i>Scope and Contents:</i> One exhibition brochure; one flyer for a soirée about Baltz with five speakers and a seven-page typescript in French by Bertrand Schefer entitled "Vanishing Point." See also Box 35, folder 12A for a review of the exhibition and a related article by Brigitte Ollier.</p>	Box 37	Folder 10A
<p>Group exhibitions, 1993-2013</p>		
<p>1993-2013</p> <p><i>Scope and Contents:</i> Invitations, announcement cards and brochures for nine group exhibitions, including one unopened packet of cards each from <i>The Act of Seeing [Urban Space]</i>, Foundation pour l'architecture, Brussels, 1994 and a group exhibition at the Museum of Contemporary Art, Helsinki, 1995.</p>	Box 37	Folder 11
<p><i>Icons: Bilder der Stadt and Offene Grenzen</i>, Galerie Fotohof, 1998</p> <p><i>Scope and Contents:</i> Two exhibition announcement cards and 12 reproduction images (Cibachromes).</p>	Box 37	Folder 12

<p><i>Publi©Domain: 3. Österreichische Triennale zur Fotografie, 1999</i></p> <p><i>Scope and Contents:</i> Five brochures.</p>	Box 37	Folder 13
<p><i>Museum of Modern Art and Western Antiquities: Lens Drawings, Marian Goodman Gallery, Paris, 2013</i></p> <p><i>Scope and Contents:</i> Exhibition catalog.</p>	Box 37	Folder 14
<p>Paint Hotel, Joe Sheftel Gallery, 2013</p> <p><i>Scope and Contents:</i> Exhibition checklist.</p>	Box 37	Folder 15
<p>Student projects, 1993-1994, undated</p> <p><i>Scope and Contents:</i> Materials and ephemera produced by Baltz's students at various institutions.</p>		
<p><i>CH8004, 1993-1994</i></p> <p><i>Scope and Contents:</i> Announcement card, catalog and installation shots (eight color slides) for student exhibition/class project Kreise 4 und 5, Hochschule für Gestaltung, Zürich.</p>	Box 37	Folder 16
<p>Ensba (Beaux-Arts) catalog cover, undated</p> <p><i>Scope and Contents:</i> Two Panasonic video prints (dye sublimation) and one color transparency.</p>	Box 37	Folder 17
<p><i>Schwarz Rot Gelb, undated</i></p> <p><i>Scope and Contents:</i> Brochure and two catalogs.</p>	Box 37	Folder 18
<p>Correspondence, 1972-2013, undated</p> <p><i>Scope and Contents:</i> Includes: one undated note with envelope from Chris Bratton; a photocopy of a letter from Baltz to Harold Jones dated 4 March 1972; a letter dated 8 November 2012 from Dartmouth College inviting Baltz to be Artist-in-Residence during Spring Term 2014, and Baltz's letter in response; a printed e-mail from John Counter 17 November, 2012; and correspondence with Tim Eaton of Eaton Fine Art regarding a dispute over the signing of a work print that Baltz gifted to Eaton (2013). The gelatin silver print, written on and folded in four by Baltz when he returned it to Eaton, is included.</p>	Box 37	Folder 19
<p>Enclosures from books, 2005-2013, undated</p> <p><i>Scope and Contents:</i> Notes enclosed with books gifted to Baltz by the author or publisher. The books have been separated to the library's core collection.</p>	Box 37	Folder 20

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Architectures Jean Nouvel, 1995-1999	Box 37	Folder 21
<i>Scope and Contents:</i> Five New Year's [?] cards for the architectural firm (liquid EP? on glossy paper) featuring Baltz works.		
Portraits of Baltz, 1990, undated	Box 37	Folder 22
<i>Scope and Contents:</i> One gelatin silver print by Bonacini and one dye sublimation print from a video [?]		
Unidentified ephemera, 2001, undated	Box 37	Folder 23

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