

# Finding aid for the Maren Hassinger papers

## 2022.M.29

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This finding aid was produced using ArchivesSpace on May 14, 2026.  
Description is in English.

### Special Collections

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Business Number: (310) 440-7390  
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URL: <http://hdl.handle.net/10020/askref>

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## Summary Information

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- Repository:** Special Collections
- Creator:** Hassinger, Maren
- Title:** Maren Hassinger papers
- ID:** 2022.M.29
- Dates:** 1956-2021, undated
- Extent:** 133 Linear Feet (99 boxes, 17 flatfile folders, 4 boxed-rolls)
- 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.
- Abstract:** Correspondence, sketches, notebooks, journals, photographs, printed materials, audiovisual materials, born-digital items, architectural plans, installation notes, and exhibition maquettes comprise the Maren Hassinger papers, documenting her nearly fifty-year career as one of the most significant African American artists of the latter half of the twentieth century. The archive highlights Hassinger's artistic collaborations, her creative process, as well as her contributions to arts education.

### Preferred Citation

Maren Hassinger papers, 1956-2020, undated, Getty Research Institute, Los Angeles, Accession no. 2022.M.29.

<http://hdl.handle.net/10020/archives2022m29>

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## Biographical / Historical

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Maren Hassinger is an African American multi-media artist and educator known for her work in sculpture, installation, performance, and video art. She was born Maren Louise Jenkins in 1947 in Los Angeles, California.

Initially trained as a dancer, Hassinger intended to pursue a major in dance at Bennington College in 1965 but did not get accepted to the program. Encouraged by her mentor, Isaac Witkin (1936-2006), Hassinger shifted her focus to major in sculpture, while continuing her dance training through night classes. Her passion for dance impacted her work, particularly in the way she explored the relationship of her sculptures to a specific space. After graduating in 1969, Hassinger returned to Los Angeles, where married Peter Hassinger, with whom she had two children. In 1970, she pursued a master's degree in fine arts. In an experience that mirrored that of Bennington, Hassinger was not accepted into the University of California, Los Angeles' (UCLA) Sculpture program. Bernard Kester, a professor of Media Arts, recognized her talent and encouraged her to major in Fiber Arts, a newly established department that Kester co-founded at UCLA. Hassinger received her MFA in Fiber Arts from UCLA in 1973. While at UCLA, she began collaborating with the Studio Z collective, which consisted of African American artists such as David Hammons, Ulysses Jenkins, and Houston Conwill to create new experimental art. The collective performed in unconventional spaces in Los Angeles such as freeway underpasses, abandoned buildings, parks, construction sites, and gardens, exploring the interplay of movement, energy, and space. It was also during this time that Hassinger met her longtime artistic partner, Senga Nengudi (1943- ), whose work similarly integrated sculpture and dance. Together, they collaborated in staged performances such as *R.S.V.P.* (1977), *Ceremony for Freeway Frets* (1978), and *Voices* (1984).

In addition to her artistic practice, Hassinger also made significant contributions to art education. She had several teaching appointments at colleges such as California State University, Los Angeles, Hunter College, and State University of New York at Stony Brook, and from 1997 to 2017, she served as the Director of the Rinehart School of Sculpture at Maryland Institute College of Art (MICA). During her tenure at MICA, Hassinger invited curators, artists, and art critics such as Jerri Allyn, Edgar Heap of Birds, and Arlene Raven to foster new creative avenues.

Hassinger's works have been acquired and exhibited at institutions such as the Baltimore Museum of Art, the California African American Museum, the Whitney Museum of American Art, the Museum of Modern Art in New York, and the Los Angeles County Museum of Art.

Among numerous grants, residencies, and awards, Hassinger held an artist residency at the Studio Museum in Harlem from 1984 to 1985, during which she continued creating sculptures from wire rope that mimicked natural forms and vegetation. Her public commissions include *Fence of Leaves* (1995) for P.S. 8 and *Ancestor Walk* (1996) for P.S. 176. Hassinger received a Lifetime Achievement Award from the Women's Caucus for Art in 2015. She continues to be active in her artwork using newspapers, pink plastic bags, branches, trash, and wire to explore themes of race, equality, identity, and nature.

#### Sources:

An Oral History with Maren Hassinger by Lowery Stokes Sims, *BOMB Magazine*, <https://bombmagazine.org/articles/2018/09/25/maren-hassinger-1/>.

Brooks, LeRonn. Acquisition Approval Form for the "Maren Hassinger Archive," accession no. 2022.M.29, April 22, 2022.

Hassinger, Maren, and Hillwood Art Museum. *Maren Hassinger, 1972-1991*. Brookville, N.Y.: Hillwood Art Museum, Long Island University, C.W. Post Campus, 1991.

"Maren Hassinger," Susan Inglett Gallery, accessed July 9, 2024, <https://www.inglettgallery.com/artists/255-maren-hassinger/overview/>.

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## Scope and Contents

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The collection is comprised of professional and personal files such as notebooks, planning notes, phone messages, printed biographies of Hassinger, and photographs, most notably early photography by Hassinger during her undergraduate years at Bennington College, and portraits of Hassinger by Adam Avila and Dawoud Bey. The professional files also include papers related to a possible unrealized project with Senga Nengudi titled "Our Book." Correspondence in the collection covers personal and professional topics involving collaborations and projects. Materials relating to Hassinger's solo and group exhibitions, performances, and public installations contain correspondence, exhibition ephemera, handwritten notes, photographs, slides, negatives, audiovisual materials, born-digital materials, architectural plans, installation layouts, research files, maquettes, posters, dried leaves, reviews, and catalogs. Teaching-related materials include correspondence, memoranda, teaching contracts, teaching schedules, course syllabi, teacher evaluations, teaching notes, student essays, research files, course materials, meeting notes, Maryland Institute College of Art's (MICA) Rinehart Studios renovation project documents, and invitations to prospective guest lecturers at MICA between 1981 and 2009.

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## Arrangement

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The collection is arranged in seven series: Series I. Notebooks and journals, 1965-2020, undated; Series II. Personal files, 1956-2013, undated; Series III. Correspondence, 1973-2014, undated; Series IV. Projects and exhibitions, 1973-2020; Series V. Professional activities, 1970-2016; Series VI. Teaching files, 1972-2017; Series VII. Ephemera and clippings, 1974-2009.

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## Administrative Information

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### Conditions Governing Access

Open for use by qualified researchers. Audiovisual and born digital materials are unavailable until reformatted.

Boxes 98 and 99 containing social security information of students, professors, and visiting artists are SEALED until 2092.

### Publication Rights

Contact [Library Reproductions and Permissions](#).

### Immediate Source of Acquisition

Acquired in 2022.

### Custodial History

The items in this archive were all either created by or received by Maren Hassinger, and they have remained in her possession since creation.

### Digitized Material

Selected audio and video recordings have been digitized: [http://hdl.handle.net/10020/2022m29\\_s5](http://hdl.handle.net/10020/2022m29_s5)

Access is available only to on-site readers and Getty staff.

Series I. Notebooks and journals and selected material from Series II. Personal files, Series III. Correspondence, Series IV. Projects and exhibitions, Series V. Professional activities, and Series VI. Teaching files have been digitized and are available online: <http://hdl.handle.net/10020/2022m29>

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## Related Materials

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### Related Materials

Arlene Raven papers, approximately 1970s-2006, Getty Research Institute, Los Angeles, Accession no. 2023.M.36.

Jerry McMillan photographs of the Los Angeles art scene in the 1960s and 1970s, 1957-2014, Getty Research Institute, Los Angeles, Accession no. 2015.M.10.

Los Angeles Goes Live: Performance Art in Southern California 1970-1983 oral history interviews, 2009- 2011 / [sponsored in part by the Getty Foundation], Pacific Standard Time: Art in L.A. Recordings, 2008-2012, Getty Research Institute and Getty Foundation. Getty Research Institute. IA40011.

Modern Art in Los Angeles: African American Avant-Gardes, 1965-1990, 2008 January 15-16, Pacific Standard Time: Art in L.A. Recordings, 2008-2012, Getty Research Institute and Getty Foundation. Getty Research Institute. IA40011.

Modern Art in Los Angeles : Feminist Art in Southern California, 2007, Modern Art in Los Angeles Recordings (2003-2011), Getty Research Institute. Getty Research Institute. IA40018.

Woman's Building records, 1960-2016, undated, Getty Research Institute, Los Angeles, Accession no. 2017.M.43.

Maren Hassinger papers, 1955-2018. Archives of American Art, Smithsonian Institution. The collection includes biographical material, personal and professional correspondence, writings, project and exhibition files, materials from Hassinger's time at MICA, teaching files, photographic material, and artwork and artifacts from 1955 to 2018.

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## Controlled Access Headings

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### Subjects - Topics

- African American art -- United States -- 20th century
- African American artist -- Archives
- African American artists -- United States -- 20th century
- African American artists as teachers
- African American sculpture
- Art and Dance

- Bennington College
- Conceptual Art -- United States -- 20th century
- Feminism and art -- United States -- 20th century
- Feminism in art -- United States -- 20th century
- Maryland Institute, College of Art
- Multimedia (Art)
- Performance art -- United States -- 20th century
- Public art -- United States
- Sculpture, American -- 20th century
- Women artists
- Women artists -- Archives

### Genres and Forms of Materials

- Architectural drawings (visual works) -- United States -- 20th century
- Born digital
- Color slides
- Ephemera
- Exhibition catalogs
- Fiber art
- Gelatin silver prints
- Photographs, Original
- Posters
- Sketches
- Videocassettes

### Occupation(s)

- African American artists

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## Collection Inventory

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### **Series I. Notebooks and journals, 1965-2020, undated 3.24 Linear Feet (6 boxes)**

*Scope and Contents:*

Series I contains notebooks, notepads, planning notes, Hassinger's student notes, doodles, project sketches, and loose sheets originally housed in binders. Notebooks 1 and 2, dated 2002, contain photocopies of original notebook pages that documented Hassinger's daily activities, functioning like a diary. The sheets in these notebooks are also dated and timed on the top-right corner of the pages. Notepads contain handwritten video or film notes. Several notebooks have inserted clippings, business cards, and ephemera laid-in.

*Arrangement:*

This series is arranged chronologically with undated materials at the end.

*Processing Information:*

Titles are transcribed directly from the original labels or titles found on the notebooks.

Title/Description	Containers	
1965 December 6- circa 1970 June <u>Digital Object:</u> <a href="#">Notebooks &amp; journals: 1965 December 6-circa 1970 June</a>  <i>Scope and Contents:</i> Inserted handwritten notes, clippings, business cards, and printouts are left in situ.	Box 1	Folder 1
Note: I have my own, 1966 September 17-1971 <u>Digital Object:</u> <a href="#">Note: I have my own</a>	Box 1	Folder 2
Student notebook, circa 1967-1969 <u>Digital Object:</u> <a href="#">Student notebook</a>  <i>Scope and Contents:</i> Pencil sketches of nude and landscape, likely from Bennington years.	Box 4	Folder 1
Photography notes, student, 1967 <u>Digital Object:</u> <a href="#">Photography notes, student</a>	Box 1	Folder 3
Design and photo, Otis, 1967 <u>Digital Object:</u> <a href="#">Design and photo, Otis</a>  <i>Scope and Contents:</i> Two notebooks.	Box 1	Folder 4
Student, 1967  Notebook <u>Digital Object:</u> <a href="#">Student: Notebook</a>  <i>Scope and Contents:</i> Contains original sketches.	Box 1	Folder 5
Two collages <u>Digital Object:</u> <a href="#">Student: Two collages</a>  <i>Scope and Contents:</i> These were inserted inside back cover of the notebook.	Box 5	
Psychology experiment / teaching, 1975 <u>Digital Object:</u> <a href="#">Psychology experiment / teaching</a>	Box 1	Folder 6
1976 October 28-1979 June 12 <u>Digital Object:</u> <a href="#">Notebooks &amp; journals: 1976 October 28-1979 June 12</a>  <i>Scope and Contents:</i> Loose, three-hole-punched sheets that were originally housed in a white binder were removed from the binders during the processing of the materials.	Box 1	Folder 7-8
	Box 2	Folder 1

1978 November 21-1982 November 20 <u>Digital Object:</u> <a href="#">Notebooks &amp; journals: 1978 November 21-1982 November 20</a> <i>Scope and Contents:</i> Loose three-punched sheets were originally housed in a white binder. Contents include plans for rock pieces, photographs glued on sheets, sketches, and inserted clippings.	Box 2	Folder 2-4
Green, reel #4, various edits, circa 1990s <u>Digital Object:</u> <a href="#">Green, reel #4, various edits</a>	Box 2	Folder 5
Hamptons film festival, 1993 <u>Digital Object:</u> <a href="#">Hamptons film festival</a>	Box 2	Folder 6
Blackface, dream, miscellaneous, 1995 <u>Digital Object:</u> <a href="#">Blackface, dream, miscellaneous</a>	Box 2	Folder 7
Film notes, circa 1997 <u>Digital Object:</u> <a href="#">Film notes</a>	Box 2	Folder 8
1997 January 16-2002 February 21		
Notebook and inserted pages <u>Digital Object:</u> <a href="#">Notebook and inserted pages</a>	Box 2	Folder 9-10
Color slides <u>Digital Object:</u> <a href="#">Film notes: Color slides</a>	Box 16	
Sketches of leaves and notes, 1998-1999 <u>Digital Object:</u> <a href="#">Sketches of leaves and notes</a> <i>Scope and Contents:</i> Dried leaves inserted in between pages.	Box 4	Folder 2
Accident, silence and motion, miscellaneous, circa 2000 <u>Digital Object:</u> <a href="#">Accident, silence and motion, miscellaneous</a>	Box 3	Folder 1
2002 March 6-April 1 <u>Digital Object:</u> <a href="#">Notebooks &amp; journals: 2002 March 6-April 1</a> <i>Scope and Contents:</i> Loose photocopied pages inside notebook covers.	Box 3	Folder 2
2002 April 2-June 15 <u>Digital Object:</u> <a href="#">Notebooks &amp; journals: 2002 April 2-June 15</a> <i>Scope and Contents:</i> Loose photocopied pages inside notebook covers.	Box 3	Folder 3
Miscellaneous for Josh, 2019-2020	Box 3	Folder 4

Digital Object: [Miscellaneous for Josh](#)

Africa, undated <u>Digital Object:</u> <a href="#">Africa</a>	Box 3	Folder 5
Blue, miscellaneous notes, and drawing (by child?), undated <u>Digital Object:</u> <a href="#">Blue, miscellaneous notes, and drawing (by child?)</a>	Box 3	Folder 6

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## Series II. Personal files, 1956-2012, undated 15.23 Linear Feet (18 boxes, 1 flatfile folder)

### *Scope and Contents:*

Series II contains photographs, slides, negatives, printed biographies of Hassinger, phone messages, calendars, book lists, film scripts (not by Hassinger), résumés, and studio-related papers. Noteworthy are Hassinger's experimental photographic works during her undergraduate years at Bennington, which are predominantly black-and-white photographs of architectural features, silhouetted bodies, fashion, still lifes, and geometric patterns. Also included are portraits taken at various stages of Hassinger's life by Adam Avila, as well as one portrait by Dawoud Bey. Papers and photographs related to a potentially unrealized project with Senga Nengudi titled "Our Book" are also part of this series.

### *Arrangement:*

This series is arranged alphabetically by topic and then chronologically within each topic.

Title/Description	Containers	
ArtTable brochure, 2011	Box 3	Folder 7
Bennington College, 1965-1974, 1993-1996		
Papers, 1974, 1993-1996 <i>Scope and Contents:</i> Includes 1974 correspondence and alumni mentoring program printed materials.	Box 3	Folder 8
Photographs, 1965-1969		
Experimental photographs, 1965-1969 <i>Scope and Contents:</i> Black-and-white prints of nets, nails, and bottles.	Box 3 Oversize box 15	Folder 9 Folder 1
Geometric, bottles, vessels, circa 1967	Box 3 Box 6 Box 8	Folder 10-11 Folder 1-19 Folder 1-7
Fashion, 1967	Box 6	Folder 20-24

	Box 7	Folder 1-4
	Box 9	
	Box 10	
	Box 11	
	Box 12	
Nudes and silhouettes, 1967-1968	Box 7	Folder 5-17
	Oversize box 15	Folder 3
Color slides, 1969	Box 16	
<u>Digital Object:</u> <a href="#">Bennington College: Color slides</a>		
Maquette (?), 1965-1969	Oversize box 15	Folder 2
Swatches and color studies, 1965-1969	Box 13	
	Box 14	
Biographies, 1995	Box 17	Folder 1
Book lists, 2000	Box 17	Folder 2
Calendars, 1995	Flatfile 15	
Drafting (Institute of Design and Construction), 1969-circa 1980	Box 17	Folder 3
Essay by Kellie Jones, 1993	Box 17	Folder 4
Film scripts (not by Hassinger), 1993-1996	Box 17	Folder 5-6
Information on graphics, 1982	Box 17	Folder 7
Journal, artist's statement, 2007	Box 17	Folder 8
Laumeier Sculpture Park, circa 1990s	Box 17	Folder 9
List of works, 1969-1976	Box 17	Folder 10
Martin dancers, 1990	Box 17	Folder 11
Notes for <i>Issue 6</i> , 1984	Box 17	Folder 12
Otis Art Institute, 1970s	Box 17	Folder 13
"Our Book" with Senga Nengudi, unrealized?, 2004		
Papers	Box 17	Folder 14
Color photographs	Box 18	Folder 1
<u>Digital Object:</u> <a href="#">Our Book with Senga Nengudi, unrealized?: Color photographs</a>		
Phone messages, circa 1995	Box 17	Folder 15
Plants and music, undated	Box 18	Folder 2
<u>Digital Object:</u> <a href="#">Plants and music</a>		

*Scope and Contents:*

Color photographs.

Portraits and early Los Angeles, circa 1970s-1980s		
Color slides and photographs, circa 1970s <u>Digital Object:</u> <a href="#">Portraits and early Los Angeles: Color slides and photographs</a>  <i>Scope and Contents:</i> Color photographs and slides. Includes portraits by Adam Avila.	Box 18	Folder 3-5
Black-and-white photographs, some by Adam Avila, 1971-1980 <u>Digital Object:</u> <a href="#">Portraits and early Los Angeles: Photographs by Adam Avila</a>	Box 52	Folder 1-2
Photographs by Adam Avila, 1980 <u>Digital Object:</u> <a href="#">Portraits and early Los Angeles: Black-and-white photographs, some by Adam Avila</a>  <i>Scope and Contents:</i> Also contains an empty canister of still-image film, "Portraits of Maren, 'Running' (?)."	Box 52	Folder 3-4
Photograph by Dawoud Bey, circa 1980 <u>Digital Object:</u> <a href="#">Portraits and early Los Angeles: Photograph by Dawoud Bey</a>	Box 52	Folder 5
Receipts, 1995-1997	Box 19	Folder 1-2
Résumés, 1994-2012	Box 19	Folder 3-5
Roark, circa 1990s	Box 19	Folder 6
Rose Brand fabrics, 2006	Box 19	Folder 7
Slides requests, open calls, 1990-1991	Box 19	Folder 8
Studio-related, circa 1970-1977, 1992		
Papers, 1992	Box 19	Folder 9
First studio, Los Angeles, circa 1970 <u>Digital Object:</u> <a href="#">First studio, Los Angeles</a>	Box 18	Folder 6
Photographs, 1975-1977 <u>Digital Object:</u> <a href="#">Studio-related: Photographs</a>  <i>Scope and Contents:</i> Includes photographs of Margo Leavin Gallery opening.	Box 51	Folder 21-22
Teaching job information, 1996	Box 19	Folder 10
UCLA graduate school, 1971-1972		
Papers, 1971	Box 20	Folder 1-3
Graduate thesis, 1972	Box 18	Folder 7

Digital Object: [Graduate thesis](#)

Miscellaneous art materials, notes, resources, circa 1969-2005	Box 20	Folder 4-6
Miscellaneous ephemera and research files, 1956, 1991-2008, undated	Box 20	Folder 7-11
<i>Scope and Contents:</i> Includes Crenshaw Community Youth Center 1956 pamphlet.	Box 52	Folder 6

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## Series III. Correspondence, 1973-2014, undated 1.98 Linear Feet (5 boxes)

### *Scope and Contents:*

Series III contains correspondence and accompanying photographs, color slides, and negatives between Hassinger, colleagues, and institutions relating to personal matters, professional topics, potential collaborations, and public commissions such as the Los Angeles Public Art project. Also included in this series are mailing and contact lists. One folder from Howardena Pindell, dated 1986 to 1986, contains a packet of photocopied articles about Kara Walker and a petition against Walker's depictions of African Americans in her work.

### *Arrangement:*

This series is arranged alphabetically with miscellaneous papers and contacts at the end.

Title/Description	Containers	
Adams, Alice, 1985-1993	Box 21	Folder 1
Adams, Pat / Bennington College, 1973-1992	Box 21	Folder 2
African American Performance Art Archive, 2009-2010	Box 21	Folder 3
Ajira Arts, 1987	Box 21	Folder 4
Alliance for Young Artists and Writers, Inc., 1990s	Box 21	Folder 5
Anonymous Was a Woman Awards, 1997, 2008	Box 21	Folder 6
Ariel Capital Management, 2001		
Papers	Box 21	Folder 7
Negatives	Box 18	Folder 8
<u>Digital Object:</u> <a href="#">Ariel Capital Management: Negatives</a>		
Art+Feminism, 2005-2007	Box 21	Folder 8
<i>Art in America</i> , 1989	Box 21	Folder 9
Art in Architecture program, 1994	Box 21	Folder 10
Art South, 1992	Box 21	Folder 11
Artists Space, 1988	Box 21	Folder 12
Artists New Works, 1992		

	Box 21	Folder 13
Atlanta Children Memorial Resource Center, 1988	Box 21	Folder 14
Avila, Adam, 1974-1985	Box 21	Folder 15
Awards in the Visual Arts, 1988	Box 21	Folder 16
Baoi, Mindy, 1992	Box 21	Folder 17
Banks, Leon O., 1984 <i>Scope and Contents:</i> Featuring Jim Jordan.	Box 21	Folder 18
Bennington College, 1982-2001	Box 21	Folder 19
Bey, Dawoud, 1997	Box 21	Folder 20
Blue Mountain Center, 2000	Box 21	Folder 21
Brooklyn Academy of Music, 1995	Box 21	Folder 22
Brown University, lecture invitation, 1994	Box 21	Folder 23
Byrd, Donald, 1989	Box 21	Folder 24
<i>California Art Review</i> , 1988-1989	Box 21	Folder 26
California Institute of the Arts, 1990	Box 21	Folder 25
Cambridge Arts Council, 1989, 1995-1996	Box 21	Folder 27
Carroll, Rodney (sculptor), circa 2000	Box 21	Folder 28
Center for Afro-American Studies, 1985	Box 21	Folder 29
Childs, G. Chrono, 1985	Box 21	Folder 30
Christie's House Auction, 1989	Box 22	Folder 1
City of New Haven, Department of Cultural Affairs, 1988	Box 22	Folder 2
Collaborations, 2007-2010	Box 22	Folder 3-5
Collischan, Judy, 2002	Box 22	Folder 6
Columbia Pictures, 1985	Box 22	Folder 7
Commission on the Status of Women, 1993	Box 22	Folder 8
Communication with Bennington / Los Angeles Public Art, 1977, 1992	Box 22	Folder 9
Community Redevelopment Agency, Los Angeles, 1989	Box 22	Folder 10
Conlon, Donna, 2001	Box 22	Folder 11
Connecticut Commission on the Arts, 1991	Box 22	Folder 12
Conversations with Contemporary Artists, 1996	Box 22	Folder 13
Dallas Area Rapid Transit, 1996	Box 22	Folder 14

*Scope and Contents:*  
Vendor information.

Diverse Works, Artspace, 1987	Box 22	Folder 15
Evans-Tibbs Collection, 1985	Box 22	Folder 16
Eve Mannes Gallery, 1994	Box 22	Folder 17
Fine Arts Gallery of San Diego, 1973	Box 22	Folder 18
General Services Administration, 1992	Box 22	Folder 19
"Green Thumb" call to artists, 1984-1985	Box 22	Folder 20
Guernonprez, Trude, 1974	Box 24	Folder 12
Hardinger, Ruth, 1993	Box 22	Folder 21
Harper, Bess, 1993	Box 22	Folder 22
Hartwick College, 1993	Box 22	Folder 23
Hassinger, Peter, 1984	Box 22	Folder 24
Hayashi, Joyce, 1985-1986		
Papers	Box 22	Folder 25
Color photographs	Box 18	Folder 9
<u>Digital Object:</u> <a href="#">Hayashi, Joyce: Color photographs</a>		
Henderson, Shirley, 1981	Box 22	Folder 26
Howard University, 1987-1990	Box 22	Folder 27
INTAR Gallery, 1989	Box 22	Folder 28
International Biographical Center, 1992-1996	Box 22	Folder 29
Islip Art Museum, 1996	Box 22	Folder 30
Jack Glenn Gallery, 1974	Box 22	Folder 31
Jenkins, Ulysses, 1981-1984	Box 22	Folder 32
Jones, Kim, 1978	Box 22	Folder 33
Joyce Pomeroy Schwartz, Ltd., 1991-1995		
Papers	Box 23	Folder 1
Color slides	Box 18	Folder 10-11
<u>Digital Object:</u> <a href="#">Joyce Pomeroy Schwartz, Ltd.: Color slides</a>		
June Kelly Gallery, 1989	Box 23	Folder 2
King, Elaine, 1992	Box 23	Folder 3
Klausner, Betty, 1985-1995	Box 23	Folder 4

Knesl, John, 1994	Box 23	Folder 5
Lawrence, 2001	Box 23	Folder 6
Li-lan, 1996	Box 23	Folder 7
Liberty Property Trust, 1999	Box 23	Folder 8
Linda Lawton Gallery, 1986	Box 23	Folder 9
Liz Harris Gallery, 1988	Box 23	Folder 10
Los Angeles Institute of Contemporary Art, 1974	Box 23	Folder 11
Lower Manhattan Cultural Council, 1988	Box 23	Folder 12
Loyola Marymount University, 1984	Box 23	Folder 13
Lucoff, Kathy, 1997	Box 23	Folder 14
Mailing lists, circa 1980s	Box 23	Folder 15
	Box 23	Folder 31
Manhattan Beach, California, 1988	Box 23	Folder 16
Margrill, Anita, 1988	Box 23	Folder 17
McCalebb, Howard, 1993	Box 23	Folder 18
Moore, Celeste, 1984	Box 23	Folder 19
Moss, Marsha, 1990	Box 23	Folder 20
Motel Fine Arts, 1993	Box 23	Folder 21
Museum of Modern Art, 1997	Box 23	Folder 22
Napalm Gardens Gallery, 1985	Box 23	Folder 23
National Museum of Women in the Arts, Washington, D. C., 1989	Box 23	Folder 24
Nengudi, Senga, 2006	Box 23	Folder 25
New York City School Construction Authority, 1997	Box 23	Folder 26
<i>Newsletter on the Arts</i> , 1974	Box 23	Folder 27
Non-art related work, 1974, 1995	Box 23	Folder 28
North Carolina Arts Council, 1988	Box 23	Folder 29
O'Grady, Lorraine, 1982-1996	Box 23	Folder 30
Organization of Independent Artists, 1993	Box 23	Folder 32
Outdoor Project for Judy Gregory, 1987	Box 23	Folder 33
Parker, Frank, 1980	Box 23	Folder 34
Pindell, Howardena, 1987	Box 23	Folder 35-37

*Scope and Contents:*

Includes petition against Kara Walker.

Potter, Priscilla Bowden, 1997	Box 24	Folder 1
Richardson, Elizabeth, 1985	Box 24	Folder 2
Samuel Platzer Estate (re: Candida Alvarez), 1983	Box 24	Folder 3
San Jose Museum of Art, 1989	Box 24	Folder 4
Shaw, Albert M., 1988	Box 24	Folder 5
Sienna, Pamela, 1995	Box 24	Folder 6
Sondheim Prize, 2007	Box 24	Folder 7
The Springs Improvement Society, 1994	Box 24	Folder 8
Sun, May, 1984	Box 24	Folder 9
Teraoka, Masami, 1985	Box 24	Folder 10
Thomas Erben Gallery, 1996	Box 24	Folder 11
University of California, Davis, 1988	Box 24	Folder 13
University of California, Santa Barbara, 1987	Box 24	Folder 14
University of Georgia, Art Department, 1985-1989	Box 24	Folder 15
University of Redlands, show inquiry, 1973	Box 24	Folder 16
University of Southern California Center for the Humanities, 1984	Box 24	Folder 17
Victor D'Amico Institute of Art, 1994	Box 24	Folder 18
Waddy, Ruth, 1985-1987	Box 24	Folder 19
Wart Street Gallery, Pittsburgh, 1993	Box 24	Folder 20
Welch, Nancy, 1996	Box 24	Folder 21
Wendy Person Dance Company, 1994	Box 24	Folder 22
<i>Who's Who in American Art</i> , 2014	Box 24	Folder 23
Wolfe, James, 1974	Box 24	Folder 24
<i>Women Artists News</i> , 1987	Box 24	Folder 25
Miscellaneous correspondence and contacts, 1980-2013, undated	Box 24	Folder 26-31

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## **Series IV. Projects and exhibitions, 1970-2021 75.62 Linear Feet (32 boxes, 13 flatfile folders, 2 boxed-rolls)**

### *Scope and Contents:*

Series IV documents Hassinger's solo exhibitions from 1980 to 2021, featuring materials from *Beach* (1980) at Just Above Midtown Gallery and *Window* (2021) at Dia Bridgehampton. Materials also include extensive content from *Maren Hassinger*:

*Lives* (2010) at Schmucker Gallery, Gettysburg College, encompassing research materials and computer discs. Additionally, the series highlights Hassinger's artistic collaborations, early exhibitions with Studio Z, significant projects such as the *Cloud Room* installation (1992) at the Greater Pittsburgh International Airport, and various materials such as handwritten notes, photographs, architectural plans, correspondence, and exhibition reviews spanning from 1972 to 2012.

*Arrangement:*

This series is arranged into five subseries: Solo exhibitions; Group exhibitions; Public sculptures/installations; Performances; Art labels, installation notes, printed materials, and reviews.

## Series IV.A. Solo exhibitions, 1980-2020 5.95 Linear Feet (8 boxes, 1 flatfile folder)

*Scope and Contents:*

Series IV.A. is comprised of exhibition ephemera, correspondence, handwritten notes, photographs, slides, negatives, exhibition maquettes, audiovisual materials, architectural plans, and occasionally reviews of Maren Hassinger's solo exhibitions from *Beach* (1980), at Just Above Midtown Gallery in New York, to *Window* (2021), Dia Bridgehampton. While the series documents numerous exhibitions, it is not comprehensive. There are gaps for the years between 2005 and 2010 and for the years between 2010 and 2020. There are substantial materials related to *Maren Hassinger: Lives* (2010) at Schmucker Gallery, Gettysburg College, which include research materials and computer discs.

*Arrangement:*

Arranged chronologically.

Title/Description	Containers	
<i>Beach</i> (1980), Just Above Midtown/Downtown Gallery, New York, 1980		
Papers, 1980	Box 25	Folder 1
Janis on the Beach, 1980 <a href="#">Digital Object: Janis on the Beach</a>	Box 51	Folder 1
Color slides, 1980 <a href="#">Digital Object: Beach (1980), Just Above Midtown/Downtown Gallery, New York: Color slides</a>	Box 53	Folder 17
Beach sounds, circa 1980 <i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.	Box 94	Item V2
<i>Gallery Six: Maren Hassinger</i> (1981), Los Angeles County Museum of Art, 1981	Box 25	Folder 2
<i>Maren Hassinger</i> (1985), Art Gallery, Los Angeles City College, 1985	Box 25	Folder 3
<i>Focus: Environment, Maren Hassinger</i> (1985), Art Gallery, California State University, Northridge / University of California, Irvine, 1985-1986	Box 25	Folder 4
<i>Dancing Branches</i> (1986), Contemporary Arts Forum and Alice Keck Park, Santa Barbara, California, 1986 <a href="#">Digital Object: Dancing Branches (1986), Contemporary Arts Forum and Alice Keck Park, Santa Barbara, California</a>	Box 53	Folder 18

*Scope and Contents:*

Color negatives.

<i>Field</i> (1989), Soho 20 Gallery, New York, 1989	Box 25	Folder 5
<i>Maren Hassinger</i> (1991), Gracie Mansion Gallery, New York, 1991	Box 25	Folder 6
<i>Treachery and Consolation</i> (1996), Trans-Hudson Gallery, New Jersey, 1996		
Papers	Box 25	Folder 7-8
Architectural plan	Flatfile 1	
<i>Rainforest</i> (2004), David Allen Gallery, New York, 2004	Box 25	Folder 9
<i>The River</i> (2005), School 33, Baltimore, Maryland, 2005	Box 25	Folder 10
<i>Maren Hassinger: Lives</i> (2010), Schmucker Gallery, Gettysburg College, Pennsylvania, 1982-2010		
Papers <i>Scope and Contents:</i> Includes some research files.	Box 25	Folder 11-14
Postcard for "Freed Slaves" <i>Scope and Contents:</i> 1 computer disc (CD-R) : digital ; 4 3/4 in	Box 93	Item CM1
<i>Diaries</i> (2004), Julio Art Gallery, Loyola University Maryland, 2004	Box 26	Folder 1
<i>Nature, Sweet Nature</i> (2020), Aspen Art Museum, Colorado, 2020	Box 26	Folder 2
<i>Window</i> (2021), Dia Bridgehampton, New York, 2021		
Exhibition maquette <i>Scope and Contents:</i> Printed out images of <i>Bush</i> hanging on nylon strings.	Double oversize box 96	
Architectural model of the gallery space	Double oversize box 97	

## Series IV.B. Group exhibitions, 1973-2011 4.91 Linear Feet (8 boxes)

### *Scope and Contents:*

Series IV.B. documents Hassinger's extensive history of artistic collaborations. It includes handwritten notes, sketches, black-and-white photographs, color slides, negatives, printed materials, and reviews from her first major exhibition at the now-defunct ARCO Center for Visual Arts in 1976, where she collaborated with artist William E. Mahan (1942- ). It also includes Hassinger's early group exhibition with the Studio Z collective at the Long Beach Museum of Art, marking the first of several partnerships with Senga Nengudi. Materials relating to *Afro-American Abstraction* (1980) cover its exhibition in five locations. In 2011, Hassinger participated in an important exhibition at the Hammer Museum, *Now Dig This!*, alongside Nengudi, David Hammons, Ulysses Jenkins, Samella Lewis, and Betye Saar, which chronicled the legacy of African American artists working in Los Angeles from 1960 to 1980. Printed materials and reviews related to these exhibitions are represented in this subseries.

*Arrangement:*  
Arranged chronologically.

Title/Description	Containers	
<i>Fiberworks</i> (1973), Lang Art Gallery, Scripps College, Claremont, California, 1973 <i>Scope and Contents:</i> Includes an exhibition catalog.	Box 26	Folder 3
<i>Hassinger/Mahan</i> (1976), ARCO Center for Visual Art, Los Angeles, California, 1976		
Papers	Box 26	Folder 4-6
Color slides <a href="#">Digital Object: Hassinger/Mahan (1976), ARCO Center for Visual Art, Los Angeles, California: Color slides</a>	Box 53	Folder 19
<i>Studio Z</i> (1977), Long Beach Museum of Art, California, 1977-1983		
Papers	Box 26	Folder 7
Poster	Oversize box 95	Folder 1
<i>Festival in Black</i> (1977), Otis Art Institute, Los Angeles, California, 1977	Box 26	Folder 8
<i>Abstract Concerns</i> (1978), Art Space Gallery, Los Angeles, California, 1978	Box 26	Folder 9
<i>Art</i> (1978), California Museum of Science & Industry, Los Angeles, 1978	Box 26	Folder 10
<i>Double X Plus</i> (1978), Los Angeles Contemporary Exhibitions, California, 1978	Box 26	Folder 11
<i>Pocket Art</i> (1978), Just Above Midtown Gallery, New York, 1978	Box 26	Folder 12
<i>New Talent Show</i> (1978), Zabriskie Gallery, New York, 1978		
Papers	Box 26	Folder 13
Black-and-white photograph <a href="#">Digital Object: New Talent Show (1978), Zabriskie Gallery, New York: Black-and-white photograph</a>	Box 51	Folder 2
<i>Transformation: UCLA Alumni in Fiber</i> (1979), Wight Art Gallery, University of California, Los Angeles, 1974-1979		
Papers	Box 26	Folder 14-16
Color photographs <a href="#">Digital Object: Transformation: UCLA Alumni in Fiber (1979), Wight Art Gallery, University of California, Los Angeles: Color photographs</a>	Box 53	Folder 20
<i>Afro-American Abstraction</i> (1980), 1980-1983		
MoMA PS1, New York, 1980-1981	Box 26	Folder 17-18
Brooks Memorial Art Gallery, 1983	Box 27	Folder 1
Everson Gallery, 1981	Box 27	Folder 2-4

Los Angeles, Municipal Art Gallery, 1982	Box 27	Folder 5
Oakland Museum, 1982	Box 27	Folder 6
Poster, 1981	Oversize box 95	Folder 1
<i>In-Sites</i> (1980), The Woman's Building, Los Angeles, California, 1980		
Papers	Box 27	Folder 7
Black-and-white photographs	Box 51	Folder 3
<a href="#">Digital Object: <i>In-Sites</i> (1980), The Woman's Building, Los Angeles, California: Black-and-white photographs</a>		
<i>Outlaw Aesthetics</i> (1980), Just Above Midtown/Downtown Gallery, New York, 1980	Box 27	Folder 8
<i>Ten California Artists</i> (1981), California Museum of Science and Industry, Los Angeles, 1981	Box 27	Folder 9
<i>Forever Free: Art by African-American Women, 1862-1980</i> (1981), Illinois State University, 1981	Box 27	Folder 10
<i>Four</i> (1982), Art Gallery, Los Angeles City College, 1982	Box 27	Folder 11
<i>Magnus/Hassinger</i> (1982), Art Space Gallery, Los Angeles, California, 1982	Box 51	Folder 4
<a href="#">Digital Object: <i>Magnus/Hassinger</i> (1982), Art Space Gallery, Los Angeles, California</a>		
<i>Exchange of Sources: Expanding Powers</i> (1983), California State University, Stanislaus, 1983		
Papers	Box 27	Folder 12-13
Posters	Oversize box 95	Folder 1
<i>The Cotton Exchange Show</i> (1984), Cotton Exchange Building, sponsored by the LACE Gallery, Los Angeles, California, 1984	Box 27	Folder 14-15
<i>East/West: Contemporary American Art</i> (1984), California African American Museum, Los Angeles, 1984	Box 27	Folder 16-17
<i>Choosing: An Exhibit of Changing Perspectives in Modern Art and Art Criticism by Black Americans, 1925-1985</i> (1985), Hampton University, 1985	Box 27	Folder 18
<i>Artists and the Landscape</i> (1985), Guggenheim Gallery, Chapman College, Orange, California, 1985	Box 27	Folder 19
<i>Artists Select: Contemporary Perspectives by Afro-American Artists</i> (1986), Arizona State University Art Collections, Tempe, Arizona, 1986	Box 27	Folder 20
<i>Visions of the World</i> (1986), Women's Center for Education and Career Advancement, New York, 1986	Box 27	Folder 21
<i>Art in Public Places</i> (1987), The Museum of African American Art, Los Angeles, California, 1987	Box 27	Folder 22-23
<i>P.S. 1, The Clocktower National and International Studio Artists' Exhibition</i> (1987), The Clocktower Gallery, New York, 1987	Box 27	Folder 24

<i>Blue Angel: The Decline of Sexual Stereotypes in Post-Feminist Sculpture</i> (1987), A.I.R. Gallery, New York, 1987	Box 28	Folder 1
<i>Who's Uptown: Harlem '87</i> (1988), Schomburg Gallery, New York, 1988	Box 28	Folder 2
<i>Lava</i> (1988), onetwentyeight, New York, 1988	Box 28	Folder 3
<i>Unity: A Collaborative Process</i> (1988), Goddard Riverside Community Center, New York, 1988	Box 28	Folder 4
<i>The Appropriate Object</i> (1989), Albright-Knox Art Gallery / Detroit Institute of Arts, 1989	Box 28	Folder 5-6
<i>Outside the Clock: Beyond Good &amp; Elvis</i> (1989), Scott Hansen Gallery, New York, 1989	Box 28	Folder 7
<i>American Resources: Selected Works of African American Artists</i> (1989), Bernice Steinbaum Gallery, New York, 1989	Box 28	Folder 8
<i>Tropical Rain Forest</i> (1989), Sundered Ground Gallery, New York, 1989	Box 28	Folder 9
<i>Artists at Hunter</i> (1989), Voorhees Gallery, Hunter College, New York, 1989	Box 28	Folder 10
<i>Hunts Point Sculptors: Gallery Works</i> (1990), Krasdale Foods Art Gallery, New York, 1990	Box 28	Folder 11
<i>Nature &amp; Humanity</i> (1990), Borough of Manhattan Community College, New York, 1990	Box 28	Folder 12
<i>Artists for Amnesty</i> (1990), Blum Helman Gallery, New York, 1990	Box 28	Folder 13
<i>New History: Beverly Buchanan, Mel Edwards, Maren Hassinger</i> (1990), Atlanta College of Art, Georgia, 1990	Box 28	Folder 14-16
<i>The Decade Show</i> (1990), New Museum of Contemporary Art, New York, 1990	Box 29	Folder 1-2
<i>In the Public Eye: Beyond the Statue in the Park</i> (1990), Euphrat Gallery, De Anza College, Cupertino, California, 1990	Box 29	Folder 3
<i>Out/In Queens: A Sculpted View</i> (1990), Queensborough Community College Art Gallery, New York, 1990	Box 29	Folder 4
<i>Three Installations: Renee Green, Maren Hassinger, Greg Henry</i> (1991), Jamaica Art Center, New York, 1991	Box 29	Folder 5-6
<i>5 From Bennington</i> (1991), Krasdale Foods Art Gallery, New York, 1991	Box 29	Folder 7
<i>Volume: 6 Contemporary Sculptors: Aycock, Benglis, Hassinger, Holt, Kendrick, Newman</i> (1991), Guild Hall, East Hampton, New York, 1991		
Papers	Box 29	Folder 8
Color slides	Box 53	Folder 21
<a href="#">Digital Object: Volume: 6 Contemporary Sculptors: Aycock, Benglis, Hassinger, Holt, Kendrick, Newman (1991), Guild Hall, East Hampton, New York: Color slides</a>		
<i>The Printmaking Workshop: Bob Blackburn's Collection</i> (1992), The Cleveland Institute of Art, Ohio, 1992	Box 29	Folder 9
<i>Travel</i> (1993), Benton Gallery, Southampton, New York, 1993		

	Box 29	Folder 10
<i>Maren Hassinger and Cynthia Hawkins</i> (1994), Peg Alston Fine Arts, New York, 1994-1996	Box 29	Folder 11
<i>Sightings</i> (1994), The Parrish Art Museum, Southampton, New York, 1994	Box 29	Folder 12
<i>Light and Lightness</i> (1994), Trans-Hudson Gallery, New Jersey, 1994	Box 29	Folder 13
<i>Listening to the Earth: Artists and the Environment</i> (1995), Emerson Art Gallery, Hamilton College, Clinton, New York, 1995	Box 29	Folder 14
<i>Black Pearls: Treasures of African American Women Artists</i> (1995), Cinque Gallery, New York, 1995	Box 29	Folder 15
<i>Required Nuance: Three Contemporary Sculptors</i> (1995), Studio Museum in Harlem, New York, 1995	Box 29	Folder 16-17
<i>Whisper, Stomp, Shout! A Salute to African American Performance Art</i> (1995), Colorado Springs Fine Arts Center, Colorado, 1995	Box 29	Folder 18
<i>4 Who Teach</i> (1996), Omni Gallery, Uniondale, New York, 1996	Box 29	Folder 19
<i>Eight by Eight</i> (1997), Heckscher Museum of Art, Huntington, New York, 1997	Box 29	Folder 20-22
<i>1997 New Faculty Exhibition</i> (1997), Decker Gallery, Maryland Institute College of Art, Baltimore, 1997	Box 29	Folder 23
<i>Faculty Show 1997</i> (1997), University Art Gallery, Staller Center for the Arts, State University of New York at Stony Brook, 1997	Box 29	Folder 24
<i>Out of Actions: Between Performance and the Object, 1949-1979</i> (1998), Geffen Contemporary, Los Angeles Museum of Contemporary Art, California, 1997-1998	Box 30	Folder 1
Artscape Festival (2000), Baltimore, Maryland, 2000	Box 30	Folder 2
<i>Double Consciousness: Black Conceptual Art Since 1970</i> (2005), Contemporary Arts Museum Houston, Texas, 2005	Box 30	Folder 3
<i>Riffs and Rhythms: Abstract Forms and Lived Realities</i> (2006), James E. Lewis Museum of Art, Morgan State University, Maryland, 2006	Box 30	Folder 4
<i>181st Annual: An Invitational Exhibition of Contemporary Art</i> (2006), National Academy Museum, New York, 2006	Box 30	Folder 5
<i>At Freedom's Door: Challenging Slavery in Maryland</i> (2007), Maryland Historical Society, Baltimore, 2007	Box 30	Folder 6-8
<i>Crossing the Line: African American Artists in the Jacqueline Bradley and Clarence Otis, Jr. Collection</i> (2007), The Cornell Fine Arts Museum, Rollins College, Winter Park, Florida, 2007	Box 30	Folder 9
<i>Janet and Walter Sondheim Prize at MICA: Semi-Finalists Exhibition</i> (2007), Meyerhof Gallery, Baltimore, Maryland, 2007	Box 30	Folder 10
<i>Grimaldis @ Area 405</i> (2008), Baltimore, Maryland, 2008	Box 30	Folder 11
<i>Now Dig This!</i> (2011), Hammer Museum, Los Angeles, California, 2011	Box 30	Folder 12-13

## Series IV.C. Public sculptures and installations, 1977-1999 63.7 Linear Feet (16 boxes, 12 flatfile folders, 2 boxed rolls)

### *Scope and Contents:*

Series IV.C. is predominantly comprised of handwritten notes, correspondence, photographs, color slides, negatives, annotated architectural plans, correspondence, signed agreements, and installation directions, with extensive materials related to Hassinger's *Cloud Room* (1992) installation at the Greater Pittsburgh International Airport. *Cloud Room* files also include invoices, a Video Sonic System packet, and correspondence from Joyce Pomeroy Schwartz and Tasso Katselas. Also included are substantial materials pertaining to Hassinger's public school commissions in New York for P.S. 8 and P.S. 176 from 1995 to 1996, which include annotated elevation plans, cut-out leaves, sketches, research files, meeting agendas, and photographs. Reference materials such as dried maple and oak leaves, originally used for Seattle's *Plaza Planters and Tree Grates* in 1986, are also found within this subseries.

### *Arrangement:*

Arranged chronologically.

Title/Description	Containers	
<p><i>Branches</i> (1977), North La Brea Avenue, Inglewood, California, 1977</p> <p><u>Digital Object:</u> <a href="#">Branches (1977), North La Brea Avenue, Inglewood, California</a></p>	Box 51	Folder 5
<p><i>Scope and Contents:</i> Proposal, negatives, and black-and-white contact sheet.</p>		
<hr/>		
<p><i>Twelve Trees #1</i> (1978), Hollywood Freeway, 1977-1978</p>		
<p><i>Scope and Contents:</i> Negatives and black-and-white contact sheet.</p>		
<p>The sculpture was demolished shortly after its installation due to new construction.</p>		
<hr/>		
Papers	Box 44	Folder 6-8
<p>Black-and-white negatives and contact sheets by Adam Avila</p> <p><u>Digital Object:</u> <a href="#">Twelve Trees #1 (1978), Hollywood Freeway: Black-and-white negatives and contact sheets by Adam Avila</a></p>	Box 51	Folder 6-8
<hr/>		
Color slides	Box 54	Folder 1
<p><u>Digital Object:</u> <a href="#">Twelve Trees #1 (1978), Hollywood Freeway: Color slides</a></p>		
<hr/>		
<p><i>Twelve Trees #2</i> (1979), San Diego Freeway, 1978-1979</p>		
<hr/>		
Papers	Box 31	Folder 1
<hr/>		
Sketch, black-and-white photograph	Box 41	Folder 1-2
<hr/>		
Negatives and black-and-white contact sheet	Box 51	Folder 9-10
<p><u>Digital Object:</u> <a href="#">Twelve Trees #2 (1979), San Diego Freeway: Negatives and black-and-white contact sheet</a></p>		
<hr/>		
Color photographs	Box 54	Folder 2

Digital Object: [Twelve Trees #2 \(1979\), San Diego Freeway: Color photographs](#)

<i>Forest</i> (1980), Creative Time – Art on the Beach, Battery Park City, New York, 1980		
Papers	Box 31	Folder 2
Black-and-white photograph	Box 51	Folder 11
<u>Digital Object:</u> <a href="#">Forest (1980), Creative Time Art on the Beach, Battery Park City, New York: Black-and-white photograph</a>		
<i>Scope and Contents:</i> Photography by Nicki McNeil.		
<i>Pink Paths</i> (1982), Foundation for Art Resources – Transitional Use, Lynwood, California, 1982		
	Box 31	Folder 3
<i>Necklace (of Trees)</i> (1985), Atlanta Festival for the Arts, Georgia, 1985-1989		
	Box 31	Folder 4
<i>Scope and Contents:</i> Possibly sponsored by National Endowment for the Arts.		
Papers	Box 31	Folder 4
Color slides and photographs	Box 54	Folder 3-6
<u>Digital Object:</u> <a href="#">Necklace (of Trees) (1985), Atlanta Festival for the Arts, Georgia: Color slides and photographs</a>		
Topographic map	Flatfile 1	
<i>Weeds</i> (1986), The Houston Festival, Texas, 1985-1986		
Papers	Box 31	Folder 5-8
<i>Scope and Contents:</i> Includes proposal documents.		
Black-and-white photographs	Box 51	Folder 12
<u>Digital Object:</u> <a href="#">Weeds (1986), The Houston Festival, Texas: Black-and-white photographs</a>		
Color photographs	Box 54	Folder 7
<u>Digital Object:</u> <a href="#">Weeds (1986), The Houston Festival, Texas: Color photographs</a>		
<i>Plaza Planters and Tree Grates</i> (1986), Commissions for Downtown Seattle Transit Project, Washington, 1986-1990		
Papers, 1986-1990	Box 32	Folder 1-10
<i>Scope and Contents:</i> Includes layouts, correspondence, agreements, notes on leaf samples, and research materials.		
Michael Hardman architectural design, 1986-1987	Box 41	Folder 3-5
Dried leaves, 1986-1990	Box 50	

Digital Object: [Plaza Planters and Tree Grates \(1986\), Commissions for Downtown Seattle Transit Project, Washington: Dried leaves](#)

*Processing Information:*

Organic materials restricted pending conservation treatment.

Color slides and photographs, 1986 <u>Digital Object: <a href="#">Plaza Planters and Tree Grates (1986), Commissions for Downtown Seattle Transit Project, Washington: Color slides and photographs</a></u>	Box 54	Folder 8-9
Plaza plan from Metro Transit Authority and schematics, 1989	Flatfile 2 Flatfile 3	
<i>Field/Oasis (1986), Artpark, Lewiston, New York, 1987</i>		
Papers	Box 33	Folder 1-3
Black-and-white photographs <u>Digital Object: <a href="#">Field/Oasis (1986), Artpark, Lewiston, New York: Black-and-white photographs</a></u> <i>Scope and Contents:</i> Photography by Biff Henrich.	Box 51	Folder 13
Color slides and photographs <u>Digital Object: <a href="#">Field/Oasis (1986), Artpark, Lewiston, New York: Color slides and photographs</a></u>	Box 54	Folder 10-11
<i>Bushes (1988), Socrates Sculpture Park, New York, 1988</i>	Box 33	Folder 4
Hunt's Point Sculptors, <i>Tall Grasses (1989), New York, 1989-1990</i>	Box 33	Folder 5-7
<i>Circle of Bushes (1991) for C. W. Post, Long Island University, Brookville, New York, 1991-1992</i>		
Paper <i>Scope and Contents:</i> Includes catalogs, <i>Maren Hassinger 1972-1991</i> .	Box 33	Folder 8
Color negatives <u>Digital Object: <a href="#">Circle of Bushes (1991) for C. W. Post, Long Island University, Brookville, New York: Color negatives</a></u>	Box 54	Folder 12
<i>Cloud Room (1992), Greater Pittsburgh International Airport, Pennsylvania, 1990-1993</i> <i>Scope and Contents:</i> Includes correspondence, notes, invoices, 3M packet, Video Sonic System packet, ephemera, and documents related to architects, Joyce Pomeroy Schwartz and Tasso Katselas Architects.		
Papers, 1991-1993	Box 33	Folder 9-10

	Box 34	Folder 1-7
	Box 35	Folder 1-5
Airport final report, 1992	Box 41	Folder 6
Black-and-white negatives and slides, 1990-1993 <i>Digital Object:</i> <a href="#">Cloud Room (1992), Greater Pittsburgh International Airport, Pennsylvania: Black-and-white negatives and slides</a>	Box 51	Folder 14-16
Color slides and photographs, 1990-1993 <i>Digital Object:</i> <a href="#">Cloud Room (1992), Greater Pittsburgh International Airport, Pennsylvania: Color slides and photographs</a>	Box 54	Folder 13-14
<i>Cloud Room</i> , 1993 <i>Physical Description:</i> 1 videocassette (VHS) (26 min.) ; 1/2 in.	Box 94	Item V4
<i>Cloud Room</i> document (no ceiling), 1993 <i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.	Box 94	Item V5
Sample cloud animation by Video Sonic Systems, 1993 <i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.	Box 94	Item V6
Elevation and floor plans, Cornerstone Architects, 1992	Flatfile 1	
<i>Window Boxes</i> (1993), Whitney Museum at Philip Morris, New York, 1993		
Papers	Box 35	Folder 6
Color slides and Polaroid <i>Digital Object:</i> <a href="#">Window Boxes (1993), Whitney Museum at Philip Morris, New York: Color slides and Polaroid</a>	Box 54	Folder 15
<i>Evening Shadows</i> (1993), University Art Museum, California State University, Long Beach, 1993		
Papers	Box 35	Folder 7
Colors photographs and slides <i>Digital Object:</i> <a href="#">Evening Shadows (1993), University Art Museum, California State University, Long Beach: Colors photographs and slides</a>	Box 54	Folder 16-18
<i>Fence of Leaves</i> (1995), P.S. 8, Percent for Art Program, Department of Cultural Affairs, New York, 1992-circa 1995		
Papers, 1992-1994	Box 35	Folder 8
<i>Scope and Contents:</i> Includes correspondence, notes, and color samples.	Box 36	Folder 1-4
Elevation of fence on Amsterdam Avenue, 1993		

	Flatfile 4	
Rooftop at Jumel Place, 1993-1994	Flatfile 5	
Partial elevation of fence at 167th, 1994	Flatfile 6	
Drawings based on leaves, circa 1993	Flatfile 7	
	Oversize box 95	Folder 2-3
Diagrams for iron work, 1993-1994	Flatfile 8	
P.S. 8, circa 1995	Box 94	Item V7
<i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.		
<i>Ancestor Walk</i> (1996), P.S. 176, Percent for Art Program, Department of Cultural Affairs, New York, 1994-1996		
<i>Scope and Contents:</i> Completed in 1996		
Papers, 1994-1996	Box 36	Folder 5-8
<i>Scope and Contents:</i> Includes correspondence, contracts, payment forms, sketches, invoices, research files, notes, and meeting agendas.	Box 37	Folder 1-7
	Box 38	Folder 1-7
Site plan and research file, 1993	Box 41	Folder 7-8
Diagrams and urban design plan, 1996	Boxed-roll 1	
	Boxed-roll 2	
	Flatfile 9**	
Black-and-white negatives and contact sheets, 1996	Box 51	Folder 17
<u><a href="#">Digital Object: Ancestor Walk (1996), P.S. 176, Percent for Art Program, Department of Cultural Affairs, New York: Black-and-white negatives and contact sheets</a></u>		
Color slides and photographs, 1996	Box 54	Folder 19
<u><a href="#">Digital Object: Ancestor Walk (1996), P.S. 176, Percent for Art Program, Department of Cultural Affairs, New York: Color slides and photographs</a></u>		
P.S. 176, <i>Ancestor Walk</i> , 1996	Box 94	Item V8
<i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.		
P.S. 8, P.S. 176, school construction authority, 1996	Box 94	Item V9
<i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.		

<i>Twentieth Century American Sculpture at the White House, Exhibition IV</i> (1997), The First Lady's Sculpture Garden, The White House, Washington, D.C., 1997		
Papers	Box 38	Folder 8
Color photographs	Box 54	Folder 20
<p><u>Digital Object:</u> <a href="#">Twentieth Century American Sculpture at the White House, Exhibition IV (1997), The First Lady's Sculpture Garden, The White House, Washington, D.C: Color photographs</a></p> <p><i>Scope and Contents:</i> Photography by Official White House.</p>		
<i>Neuberger Museum of Art 1997 Biennial Exhibition of Public Art</i> (1997), State University of New York at Purchase, New York, 1997		
<i>The Garden Path, Mediating Nature and Culture</i> (1997), Stone Quarry Hill Art Park, Cazenovia, New York, 1997		
<i>Message from Malcolm</i> (1998), Arts for Transit, 110th Street/Central Park North, IRT, New York, 1992-1999		
Papers, 1992-1999	Box 39	Folder 1-6
<p><i>Scope and Contents:</i> Includes drawings, schematics, Metropolitan Transportation Authority (New York) correspondence, and notes.</p>		
Metropolitan Transportation Authority blueprints, 1992	Flatfile 10	
Subway schematics, 1993	Flatfile 11	
	Flatfile 12	
Color photographs, 1992-1999	Box 54	Folder 21
<p><u>Digital Object:</u> <a href="#">Message from Malcolm (1998), Arts for Transit, 110th Street/Central Park North, IRT, New York: Color photographs</a></p>		

## Series IV.D. Performances, 1976-1989, 2005    3.51 Linear Feet (5 boxes)

*Scope and Contents:*

Series IV.D. includes black-and-white photographs, contact sheets, color slides, exhibition announcements, correspondence, and notes that relate to Hassinger's performances. Some of these performances accompanied solo and group exhibitions such as *Dangerous Ground for Gallery Six* at Los Angeles County Museum of Art in 1981, and *High Noon* for *Hassinger/Mahan* at the ARCO Center for Visual Art in 1976.

*Arrangement:*

Arranged chronologically.

Title/Description	Containers
<i>High Noon</i> (1976), ARCO Center for Visual Art, Los Angeles, California, 1976	
<p><i>Scope and Contents:</i> Accompanying performance to <i>Hassinger/Mahan</i>.</p>	

Papers and contact sheets <u>Digital Object:</u> <a href="#">High Noon (1976), ARCO Center for Visual Art, Los Angeles, California: Papers and contact sheets</a>  <i>Scope and Contents:</i> Contact sheet contains photos by Adam Avila.	Box 43	Folder 1
Black-and-white photographs and schematic <u>Digital Object:</u> <a href="#">High Noon (1976), ARCO Center for Visual Art, Los Angeles, California: Black-and-white photographs and schematic</a>	Box 51	Folder 18
<i>Ten Minutes</i> (1977), Studio Z, Los Angeles, California, 1977 <u>Digital Object:</u> <a href="#">Ten Minutes (1977), Studio Z, Los Angeles, California</a>  <i>Scope and Contents:</i> Black-and-white photograph. Photography by Roho.	Box 51	Folder 19
<i>Diaries</i> (1978), Vanguard Gallery, Los Angeles, California, 1978		
Papers, 1978	Box 40	Folder 1-2
Black-and-white photographs by Adam Avila, 1978 <u>Digital Object:</u> <a href="#">Diaries (1978), Vanguard Gallery, Los Angeles, California: Black-and-white photographs</a>	Box 43	Folder 2
Color slides, 1978 <u>Digital Object:</u> <a href="#">Diaries (1978), Vanguard Gallery, Los Angeles, California: Color slides</a>	Box 54	Folder 22
Clare Frost video 1978 June 12  <i>Physical Description:</i> 1 videocassette (U-matic) ; 3/4 in.	Box 94	Item V1
<i>Vanities</i> (1979), Vanguard Gallery, Los Angeles, California, 1979 <u>Digital Object:</u> <a href="#">Vanities (1979), Vanguard Gallery, Los Angeles, California</a>  <i>Scope and Contents:</i> Color slides of television photographs.	Box 54	Folder 23
<i>Remy Presents: Project Grand Central</i> (1980), Grand Central Station, New York, 1980		
Ephemera	Box 40	Folder 3
Papers and black-and-white contact sheet <u>Digital Object:</u> <a href="#">Remy Presents: Project Grand Central (1980), Grand Central Station, New York: Papers and black-and-white contact sheet</a>	Box 43	Folder 3
<i>Crucifix/Red Cross</i> (1980) <u>Digital Object:</u> <a href="#">Crucifix/Red Cross (1980)</a>  <i>Scope and Contents:</i>	Box 52	Folder 13-15

Black-and-white negatives and contact sheets. Photography by Nicki McNeil.

<i>Pink Trash</i> (1982), as part of Art Across the Park at Central Park, Van Cortlandt Park, and Prospect Park, New York, 1980-1982	Box 40	Folder 4-5
<i>Dangerous Ground</i> (1981), Los Angeles County Museum of Art, California, 1981		
Black-and-white contact sheets <u>Digital Object: <a href="#">Dangerous Ground (1981), Los Angeles County Museum of Art, California: Black-and-white contact sheets</a></u>	Box 51	Folder 20
Color slides and Polaroid <u>Digital Object: <a href="#">Dangerous Ground (1981), Los Angeles County Museum of Art, California: Color slides and Polaroid</a></u>  <i>Scope and Contents:</i> Includes photographs of the opening night.	Box 54	Folder 24-25
<i>Flying</i> (1982), Barnsdall Municipal Art Gallery, Los Angeles, California, 1982		
Papers	Box 40	Folder 6-7
Notes and black-and-white photograph by Adam Avila <u>Digital Object: <a href="#">Flying (1982), Barnsdall Municipal Art Gallery, Los Angeles, California: Notes and black-and-white photograph by Adam Avila</a></u>	Box 43	Folder 4
Color slides <u>Digital Object: <a href="#">Flying (1982), Barnsdall Municipal Art Gallery, Los Angeles, California: Color slides</a></u>	Box 54	Folder 26
<i>Voices</i> (1984), The Woman's Building, Los Angeles, California, 1984	Box 40	Folder 8
<i>Carnival-Ritual of Reversal</i> (1985), Kenkeleba House, New York, 1984-1985	Box 40	Folder 9
<i>Art as a Verb: The Evolving Continuum</i> (1988), Maryland Institute College of Art, Baltimore, 1988-1989	Box 40	Folder 10-11
<i>Daily Mask</i> (2005), Loyola College, Julio Art Gallery, Baltimore, Maryland, 2005		
Papers	Box 40	Folder 12
Color photograph <u>Digital Object: <a href="#">Daily Mask (2005), Loyola College, Julio Art Gallery, Baltimore, Maryland: Color photograph</a></u>	Box 54	Folder 27

## Series IV.E. Art labels, printed materials, and reviews, 1970-2012 6.67 Linear Feet (5 boxes, 1 flatfile folder)

### *Scope and Contents:*

Series IV.E. contains miscellaneous exhibition labels, installation notes, printed materials, catalogs, and original and photocopied clippings of reviews of Hassinger's works and exhibitions from 1972 to 2012. Catalogs include *Fiber Works* (1973) at Scripps College, *Bennington Artist: The Years After* (1984) and a packet from the Contemporary Arts Museum Houston for the *Double Consciousness* (2005) exhibition.

### *Arrangement:*

This subseries is arranged topically.

Title/Description	Containers	
Miscellaneous art labels, show and installation notes, printed materials, 1970-1998	Box 40	Folder 13-15
	Box 42	Box 1-3
	Flatfile 16**	
Reviews, articles, and catalogs, 1978-2008		
Articles featuring Hassinger, 1978-1989	Box 42	Folder 4
	<i>Scope and Contents:</i> Includes reviews for <i>Forest</i> and <i>Gallery Six</i> .	
"Nature Gone Mad" and Oakland Museum, 1982	Box 42	Folder 5-6
<i>International Review of African American Art</i> , 1984	Box 42	Folder 7
1986-1989	Box 42	Folder 8-12
	<i>Scope and Contents:</i> Includes Soho Gallery reviews.	
1990-1994	Box 44	Folder 1-6
	<i>Scope and Contents:</i> Includes clippings of <i>The New Yorker</i> and <i>The New York Voices</i> .	
Trans Hudson Gallery, 1993-1996	Box 44	Folder 7
<i>Art Papers</i> , 1993-1996	Box 44	Folder 8
1995-1997	Box 44	Folder 9-11
	Box 57	Folder 5
2000-2012	Box 45	Folder 1-8
	<i>Scope and Contents:</i> Includes issues of <i>Roland Park News</i> .	

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## Series V. Professional activities, 1970-2016 28.17 Linear Feet (17 boxes, 3 flatfile folders, 2 boxed rolls)

### *Scope and Contents:*

Series V contains correspondence, printed materials, handwritten film notes, grant applications, and photographs from various projects in which Hassinger was involved, but which were not formal exhibitions, installations, or performances. It encompasses the 1988 Cooperative Calendar project and the 1985 Los Angeles Art in Public Places project, where Hassinger served on a committee evaluating artist candidate submissions. Also included are audiovisual materials from several interviews with Hassinger, as well as black-and-white contact sheets, negatives, and slides of Hassinger's early works: *Rope* (1972), *Delta*

(1977), *Walking* (1978), and *Leanings* (1980). Most of the correspondence relates to declined proposals, comprising applications, schematics, planning notes, photographs, architectural drawings, and reference materials related to public site commissions.

*Arrangement:*

This series is arranged alphabetically by topic.

Title/Description	Containers	
1988 Cooperative Calendar project, 1987-1988	Box 45	Folder 9
America, America by Idea Television, 2000 1 videocassette (VHS) : 1/2 in.	Box 94	Item V11
Art + Landscape, North Carolina, 1987	Box 45	Folder 10
Art for Work publication, 1994	Box 45	Folder 11
Awards, 2007-2008	Box 45	Folder 12-15
<p><i>Scope and Contents:</i> Includes: Ten Best Baltimore Artists of 2008; Trawick Competition; Lifetime Achievement Award, Women's Caucus for the Arts.</p>		
<i>Big Bush</i> , Mobil, 1991	Box 54	Folder 28
<p><u>Digital Object:</u> <a href="#">Big Bush, Mobil</a></p>		
Bronx Museum of Art, <i>Traditions and Transformations</i> , 1987-1989	Box 45	Folder 17
<i>Bushes?</i> , Detroit Institute of Arts, circa 1989	Box 54	Folder 29
<p><u>Digital Object:</u> <a href="#">Bushes?, Detroit Institute of Arts</a></p>		
<p><i>Scope and Contents:</i> Includes correspondence from Mary Ann Wilkinson.</p>		
California State University, Los Angeles / David Allen Gallery, 1980-2002	Box 46	Folder 1-4
Declined proposals, 1974-2009, undated		
Womanspace, Los Angeles, 1974	Box 46	Folder 5
Art Rental Gallery, Los Angeles County Museum of Art, 1974	Box 46	Folder 6
Winston-Salem, North Carolina, 1982	Box 55	Folder 1
<p><u>Digital Object:</u> <a href="#">Winston-Salem, North Carolina</a></p>		
SASE / A Gateway of Sails, circa 1983	Box 46	Folder 7
City of Brea's Art in Public Places, 1984	Box 46	Folder 8
Design for Wilshire, Santa Monica, California, 1984	Box 46	Folder 9
Los Angeles International Tower / 888 Tower, 1984		
Papers	Box 46	Folder 10
Black-and-white photographs	Box 52	Folder 7

Digital Object: [Los Angeles International Tower / 888 Tower: Black-and-white photographs](#)

Ground floor plan and aerial image	Flatfile 13	
Natural Elements Sculpture Park, Santa Monica, California, 1984		
Papers	Box 46	Folder 11-12
Black-and-white photographs and contact sheet	Box 52	Folder 8
<u>Digital Object: <a href="#">Natural Elements Sculpture Park, Santa Monica, California: Black-and-white photographs and contact sheet</a></u>		
Photocopies of aerial street views	Oversize box 95	Folder 4
New York State Council on the Arts, 1985-1987	Box 46	Folder 13
Cultural Arts Council of Houston, 1986	Box 46	Folder 14-15
California Arts Council / Art in Public Buildings, 1987	Box 46	Folder 16
City Gates Competition, San Diego, California, 1987-1988		
Papers	Box 47	Folder 1-2
Architectural plans	Boxed-roll 3	
	Boxed-roll 4	
City of Sunnyvale, California, 1987	Box 47	Folder 3
Creative Time, New York, 1987	Box 47	Folder 4
<i>Scope and Contents:</i> Includes correspondence from Linda Lawton and Simone Forti.		
Fairmount Park Art Association, Philadelphia, Pennsylvania, 1987	Box 47	Folder 5
Lower Manhattan Cultural Council / "Night Path," 1987	Box 47	Folder 6
<i>Scope and Contents:</i> Collaboration with artists Tom Eatherton and Joyce Hayashi.		
North Carolina Museum of Art, 1987	Box 47	Folder 7
New Langton Arts, San Francisco, California, 1987	Box 47	Folder 8
Yellow Springs Institute, Chester Springs, Pennsylvania, 1987	Box 47	Folder 9
24 Trees of Houston, Texas, 1988		
Papers	Box 47	Folder 10
Black-and-white photographs on foam core	Box 56	
Austin Civic Center, 1988	Box 47	Folder 11
Capp Street Project, San Francisco, California, 1988	Box 47	Folder 12
Dallas Museum of Natural History, 1988	Box 47	Folder 13

EDIC / Boston, Massachusetts, 1988 <i>Scope and Contents:</i> Collaboration with Harriet Feigenbaum.	Box 47	Folder 14
Herald Square Subway Complex, New York City, 1988		
Papers	Box 47	Folder 15-17
Metropolitan Transportation Authority (MTA) schematics	Box 43	Folder 6
Project for Public Spaces, New York, 1988	Box 48	Folder 1
Public Art Fund, New York, 1988	Box 48	Folder 2
Tucson Library Plaza, Arizona, 1988		
Papers <i>Scope and Contents:</i> Includes correspondence, sketches, and research materials.	Box 48	Folder 3-6
Drawings	Flatfile 14	
University of California, Davis, 1988		
Papers	Box 48	Folder 7
Color photographs <u>Digital Object:</u> <a href="#">University of California, Davis: Color photographs</a>	Box 55	Folder 2
Financial District, New York / "Wind in the Garden," 1988		
Papers	Box 48	Folder 8
Street level and merchandising plan	Flatfile 1	
Las Vegas Arts Commission, 1989	Box 48	Folder 9
Friends of Post Office Square, Inc., Boston, Massachusetts, 1989	Box 48	Folder 10
Playhouse Square Center, Cleveland, Ohio, 1989	Box 48	Folder 11
W. K. Kellogg Foundation, 1991 <i>Scope and Contents:</i> Unfilled application form.	Box 48	Folder 12
San Francisco Arts Commission / Embarcadero Gateway Project, 1991 <i>Scope and Contents:</i> Includes correspondence with Jill Manton.	Box 48	Folder 13
California Center for the Arts, Escondido, California, 1993		
Papers	Box 48	Folder 14
Color photographs	Box 55	Folder 3

Digital Object: [California Center for the Arts, Escondido, California: Color photographs](#)

Massachusetts Highway Department, 1994	Box 49	Folder 1
General Services Administration, Washington, D.C. / WWII memorial, 1994-1997	Box 49	Folder 2-3
Sesquicentennial Park, 1996	Box 55	Folder 4
<u>Digital Object:</u> <a href="#">Sesquicentennial Park</a>		
Brooklyn Academy of Music / Artists in Action, 1997		
Papers	Box 49	Folder 4
Color photographs	Box 55	Folder 5
<u>Digital Object:</u> <a href="#">Brooklyn Academy of Music / Artists in Action: Color photographs</a>		
Black Women Artists, 1997	Box 49	Folder 5
Ariel Capital Management, 2001	Box 55	Folder 6
<u>Digital Object:</u> <a href="#">Ariel Capital Management</a>		
Seattle City Lights / "Gold Ring," 2007	Box 49	Folder 6
DC Creates! Public Art Program / Takoma Metro Public Art, 2009	Box 49	Folder 7
Miscellaneous, 1994-1997, undated	Box 49	Folder 8-9
	Box 56	
<i>Dream City</i> , Ulysses Jenkins Marathon performance, 1981	Box 58	Folder 1
Fiber works and sculptures, 1967-1990		
<i>Scope and Contents:</i> Mostly black-and-white negatives, contact sheets, and photographic prints.		
Early works, 1967-1970s		
<i>Scope and Contents:</i> Includes portraits of Hassinger by Adam Avila and steel and wire sculptures: <i>Fan</i> (1977), <i>Deep Down</i> (1977), <i>Walking</i> (1978).		
Black-and-white negatives and contact sheets	Box 51	Folder 23-28
<u>Digital Object:</u> <a href="#">Early works: Black-and-white negatives and contact sheets</a>		
Color 120 mm slides	Box 53	Folder 1-2
<u>Digital Object:</u> <a href="#">Early works: Color 120 mm slides</a>		
<i>Scope and Contents:</i> Steel cable works including <i>Interlock</i> (1972), <i>Wallflower</i> (1975), <i>Interval</i> (1975), and ARCO installation.		
<i>Rope</i> , 1972	Box 51	Folder 29-32

<u>Digital Object:</u> <a href="#">Rope</a>		
Sculpture, 1973 <u>Digital Object:</u> <a href="#">Sculpture</a> <i>Scope and Contents:</i> Color slides.	Box 53	Folder 3
Still lifes, California State University, Los Angeles, 1974 <u>Digital Object:</u> <a href="#">Still lifes, California State University, Los Angeles</a> <i>Scope and Contents:</i> Color slides.	Box 55	Folder 10
<i>Interval</i> , 1975 <u>Digital Object:</u> <a href="#">Interval</a> <i>Scope and Contents:</i> Black-and-white photograph by Adam Avila.	Box 52	Folder 9
Steel pieces, welded steel, and cable pieces, 1977-1980 <i>Scope and Contents:</i> Includes: <i>Delta</i> (1977); <i>Bow</i> (1977); <i>Deep Down</i> (1977); <i>Rain</i> (1977); <i>Walking</i> (1978); <i>Winterset</i> (1978); <i>Dunes</i> (1979); <i>Silence</i> (1979); <i>Trees</i> (1979); <i>Leanings</i> (1980); <i>Perimeter</i> (1980); <i>Running</i> (1980); <i>Remembering</i> (1983).		
Color transparencies, 1977-1978 <u>Digital Object:</u> <a href="#">Steel pieces, welded steel, and cable pieces: Color transparencies</a>	Box 53	Folder 4-9
Black-and-white negatives and contact sheets, 1977-1980 <u>Digital Object:</u> <a href="#">Steel pieces, welded steel, and cable pieces: Black-and-white negatives and contact sheets</a> <i>Scope and Contents:</i> Includes <i>Rain</i> , <i>Deep Down</i> , <i>Leanings</i> (photography by Frank Stewart), and <i>Walking?</i> .	Box 52	Folder 10-12
<i>Perimeter</i> , 1980 <u>Digital Object:</u> <a href="#">Perimeter</a>	Box 52	Folder 16
<i>Starry Night</i> (1980)- <i>Weight of Dreams</i> (2015), 1970-1990, 2015 <u>Digital Object:</u> <a href="#">Starry Night (1980)-Weight of Dreams (2015)</a> <i>Scope and Contents:</i> Includes: <i>Starry Night</i> (1980) / <i>Twilight</i> (1980); <i>Thistle</i> (1981); Brockman; Various pieces featuring <i>Quartet II</i> ; <i>Garden</i> series.	Box 53	Folder 10-16
Film ideas and notes, 1976-1996		
American Film Institute notes, 1974-1976	Box 58	Folder 2

"Bob," proposal for the Lexus Coupe Film, 1994		
Shot list	Box 58	Folder 3-4
Color photograph	Box 55	Folder 7
<u>Digital Object:</u> <a href="#">Bob, proposal for the Lexus Coupe Film</a>		
<i>In a Quiet Place</i> script, 1984	Box 58	Folder 5
Notes, articles, and publications, 1994-1996	Box 58	Folder 6-8
Getty, <i>Modern Art in Los Angeles</i> , 2008	Box 58	Folder 9
Gracie Mansion Gallery, 1991	Box 58	Folder 10
Grants, 1985-2009		
American Academy in Rome, 1985-1987, 2001	Box 58	Folder 11-12
American Academy Institute of Arts and Letters, 1986	Box 59	Folder 1
Elizabeth Foundation, 1997	Box 59	Folder 2
Ingram Merrill Foundation, circa 1990	Box 59	Folder 3
Joan Mitchell Foundation, 1994-1996	Box 59	Folder 4-5
John Guggenheim Memorial Foundation, 1993-1997	Box 59	Folder 6-7
Louis Comfort Tiffany Foundation, 1999-2001	Box 59	Folder 8-9
National Endowment for the Arts, 1983-1993	Box 59	Folder 10
The Wheeler Foundation, 1995	Box 59	Folder 11
Miscellaneous applications, 1989-2009	Box 59	Folder 12-14
Interviews, 1976-1993, 2011		
Annotated transcripts, 1988-1993, 2011	Box 59	Folder 15-18
<i>Scope and Contents:</i> Interviews by Van Rhyn, Curtia James, Lorraine O'Grady, and Catrell Thomas.		
<i>Artist and Influence</i> 12 (1993), 1993	Box 55	Folder 13
<u>Digital Object:</u> <a href="#">Artist and Influence 12 (1993)</a>		
<i>Scope and Contents:</i> Contains color photographs of Lorraine O'Grady and Hassinger relating to the publication.		
Color photographs, 1988-1993, 2011	Box 55	Folder 8
<u>Digital Object:</u> <a href="#">Interviews: Color photographs</a>		
Dinner conversation, undated		
<u>Digital Object:</u> <a href="#">Dinner conversation (digital version available on-site only): undated</a>		
Dinner conversation I, re: Condor Ridge Plot, part 1	Box 94	Item C3

*Physical Description:*

1 audiocassette : 3 7/8 x 2 1/2 in., 1/8 in. tape.

Dinner conversation II, re: Condor Ridge, part 2

Box 94

Item C4

*Physical Description:*

1 audiocassette : 3 7/8 x 2 1/2 in., 1/8 in. tape.

Hunter interview, undated

Box 94

Item V3

Digital Object: [Hunter interview \(digital version available on-site only\): undated](#)*Physical Description:*

1 videocassette (VHS) ; 1/2 in.

Johnny Otis, KPFK, 1976

Maren on Johnny Otis show

Box 94

Item C1

Digital Object: [Maren on Johnny Otis show \(digital version available on-site only\): 1976](#)*Physical Description:*

1 audiocassette : 3 7/8 x 2 1/2 in., 1/8 in. tape.

*Scope and Contents:*

Content on tape the same as C2.

Maren Hassinger on John Otis KPFK, "not ok"

Box 94

Item C2

Digital Object: [Maren Hassinger on John Otis KPFK, "not ok" \(digital version available on-site only\): 1976](#)*Physical Description:*

1 audiocassette : 3 7/8 x 2 1/2 in., 1/8 in. tape.

*Scope and Contents:*

Content on tape the same as C1.

(See C1 for higher quality version.)

Roz Teich "First Light" with Maren Hassinger, undated

Box 94

Item V12

*Physical Description:*

1 videocassette (VHS) ; 1/2 in.

Van Rhyn interview, undated

Box 94

Item C5

Digital Object: [Van Rhyn interview \(digital version available on-site only\): undated](#)*Physical Description:*

1 audiocassette : 3 7/8 x 2 1/2 in., 1/8 in. tape.

Jenkins, Gales, Martinez, Inc., 1987

Box 59

Folder 19

Los Angeles Art in Public Places, 1985	Box 59	Folder 20
	Box 60	Folder 1-2
New Museum, benefit auction, 1971-1994	Box 60	Folder 3
New York Foundation for the Arts, selection panel, 1985	Box 60	Folder 4
Palos Verdes Community Arts Association Art for Funds Sale, 1971	Box 60	Folder 5
Port Authority of New York and New Jersey, 1998		
Papers	Box 60	Folder 5a
Architectural plan	Flatfile 1	
<i>Reconfiguring Boundaries</i> , California State University, Long Beach, 1994	Box 60	Folder 6
Residencies, 1977-2007		
MacDowell Colony, 2000-2001		
Papers	Box 60	Folder 7-8
Slides	Box 55	Folder 9
<u>Digital Object:</u> <a href="#">MacDowell Colony: Slides</a>		
Maryland Art Place, 2007	Box 60	Folder 9-10
Millay Colony, circa 1990	Box 60	Folder 11
Studio Museum Harlem, 1984-1995	Box 60	Folder 12-13
The Warhol Foundation, 1994	Box 61	Folder 1
Westaf, 1995	Box 61	Folder 2
Security Pacific National Bank, <i>Toys By Artists</i> - Stella Polaris Gallery, Art/Soul, 1977-1996		
Papers, 1977-1996	Box 61	Folder 3-5
Black-and-white negatives and contact sheets, 1977-1978	Box 43	Folder 5
<u>Digital Object:</u> <a href="#">Security Pacific National Bank, Toys By Artists-Stella Polaris Gallery, Art/Soul: Black-and-white negatives and contact sheets</a>		
Talks, 2012-2015		
Brenson - Target Gallery, 2012-2015	Box 61	Folder 6-9
Asper lecture, 2013	Box 55	Folder 11
<u>Digital Object:</u> <a href="#">Asper lecture</a>		
<i>Scope and Contents:</i> Color photographs.		
Theaster Gates, <i>How to Build a House Museum</i> , Art Gallery of Ontario, 2016	Box 61	Folder 10
<i>Scope and Contents:</i> Includes a letter by Hassinger to Gates, which was her contribution to the show.		

University of California, Long Beach - Without Your Interpretation No. 2, Ulysses Jenkins, 1981-1995	Box 61	Folder 11-14
<i>Woman's Art Journal</i> - Women's Graphic Center, postcard commissions, 1973-1997	Box 61	Folder 15-18

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## Series VI. Teaching files, 1972-2017 20.32 Linear Feet (36 boxes, 1 flatfile folder)

### *Scope and Contents:*

Series VI. contains correspondence, memoranda, teaching contracts, teaching schedules, and course syllabi, along with substantial materials related to Hassinger's years as the Director of the Rinehart School of Sculpture at Maryland Institute College of Art (MICA). The MICA files also include teacher evaluations, teaching notes, student essays, research files, course materials, meeting notes, documents pertaining to MICA's Rinehart Studios renovation project, and invitations to prospective guest lecturers at MICA spanning from 1981 to 2009.

### *Arrangement:*

This series is arranged chronologically. The materials relating to MICA are further arranged topically.

Title/Description	Containers	
California State University, Long Beach, California, 1974	Box 61	Folder 19
California State University, Los Angeles, California, 1974-1979	Box 61	Folder 20
University of California, Extension, Los Angeles, California, 1983	Box 61	Folder 21
Hunter College, New York, 1986-1990	Box 61	Folder 22
Studio in a School Program, New York, 1987	Box 61	Folder 23
Form and Space, syllabus example, 1987	Box 61	Folder 24
Long Island University, Southampton Campus, New York, 1990-1992	Box 62	Folder 1-2
Visual Arts Seminar, New York, 1992-1995	Box 62	Folder 3-4
State University of New York at Stony Brook, 1992-1997		
Administrative files, 1992-1997	Box 62	Folder 5-7
<i>Scope and Contents:</i> Memoranda, catalogs, campus directories, class schedules, and a summary of the school's benefits.		
Courses, 1993-1997		
<i>Scope and Contents:</i> Course description, syllabi, correspondence, proposals, and book requests.		
ARS 520 site - 2D: Design, 1993-1994	Box 62	Folder 8-10
3D: Design, 1993-1996		

	Box 63	Folder 1-3
ARS 230 Design Fundamentals - ARS 154 Fundamentals of Drawings, 1995-1996	Box 63	Folder 4-9
Department of Art, Appendix I, 2000	Box 63	Folder 10-11
	Box 64	Folder 1-3
Department of Art, Appendix II, 2002	Box 64	Folder 4-5
SUNY purchase sites, games, student works, 1996-1997 <u>Digital Object: <a href="#">SUNY purchase sites, games, student works</a></u>  <i>Scope and Contents:</i> Color slides.	Box 55	Folder 14-18
SUNY, 1992-1997  <i>Physical Description:</i> 1 videocassette (VHS) ; 1/2 in.	Box 94	Item V10
Rutgers University, visiting artist, 1997  <i>Scope and Contents:</i> Correspondence.	Box 64	Folder 6
Maryland Institute College of Art, Baltimore, 1997-2017		
Administrative files, 1997-2017  <i>Scope and Contents:</i> Department manual, program and grading assessments, equipment price lists, Self-Study for Re-accreditation, calendar, Graduate Directors Retreat, admission recruitment letter, and book lists.	Box 64 Box 65 Box 66 Box 98 Box 99	Folder 7-9 Folder 1-13 Folder 1-6
Budget and expenses, 1997-2012  <i>Scope and Contents:</i> Purchase orders, receipts, invoices, and financial reports.	Box 66 Box 67	Folder 7-14 Folder 1-8
College Art Association (CAA), <i>The Feminist Art Project</i> , 1997, 2008-2009  <i>Scope and Contents:</i> Correspondence and printed materials relating to Hassinger's panel, "Salon des Refusés." Also includes an invitation to CAA conference attendees from the Women's Caucus for Art for the 2009 award, which included Hassinger.	Box 67	Folder 9-12
Color photographs, 2000  <u>Digital Object: <a href="#">Maryland Institute College of Art, Baltimore: Color photographs</a></u>	Box 55	Folder 19
Committees, 2000-2014		
Commencement Selection Committee, 2008	Box 67	Folder 13
Committee for Remuneration and Benefits (CRAB), 2011-2014	Box 68	Folder 1-4

Cultural Expansion Committee, 2009	Box 68	Folder 5
Environment Committee, 2000-2001	Box 68	Folder 6
Health and Safety Committee, 2000-2001	Box 68	Folder 7-8
Conferences, 2009-2010		
<i>Transformations, New Directions in Black Art</i> , 2009 <i>Scope and Contents:</i> Third Annual Conference on African American Art at the Center for Race and Culture, MICA, October 22-25, 2009.	Box 68	Folder 9
<i>Think Tank: 2010 and Beyond - New Directions in African American Art</i> , 2010	Box 68	Folder 10
Contact lists, 1997-2010	Box 69	Folder 1-6
Contracts and renewals, 2007-2013	Box 69	Folder 7-8
Correspondence, 1997-2016		
<i>Scope and Contents:</i> Memoranda, general correspondence, and correspondence from students.		
1997-2001 <i>Scope and Contents:</i> Includes correspondence with Leslie King-Hammond.	Box 69	Folder 9-14
2001-2007 <i>Scope and Contents:</i> Includes correspondence with Erik J. Geschke, Donna Conlon, Marc Robinson, Jeung-Eun Shon, Shinique Smith, Alan Finkel, and Brent Crothers.	Box 70	Folder 1-19
2008-2016 <i>Scope and Contents:</i> Includes John Penny, George Ciscle, and John Peacock.	Box 71	Folder 1-13
Requests for recommendation, 2004-2011		
Papers, 2004-2011	Box 71	Folder 14-15
Color photographs, 2004-2005 <u>Digital Object:</u> <a href="#">Requests for recommendation: Color photographs</a> <i>Scope and Contents:</i> Includes Matti Havens and Roberto Visani.	Box 55	Folder 20-21
Courses and syllabi, 2014-2016	Box 72	Folder 6-10
Curriculum and readings, 1999-2017		
<i>Scope and Contents:</i>		

Includes writings by C. Thompson Cager, literature on forensic, and seminar readings.

Papers	Box 72	Folder 11-12
	Box 73	Folder 1-7
	Box 74	Folder 1-9
Color slides	Box 92	Folder 1
<u>Digital Object:</u> <a href="#">Curriculum and readings: Color slides</a>		
<i>Scope and Contents:</i> Includes works by Amana Johnson.		
Faculty assembly and graduate department meeting notes, 1998-2014	Box 75	Folder 1-9
<i>Scope and Contents:</i> Faculty handbook, graduate studies retreat files, and graduate open house ephemera.	Box 76	Folder 1-3
Faculty grants and scholarships, 1998-2011		
General files, 1998-2011	Box 76	Folder 4-10
	Box 77	Folder 1-2
Hoffberger, 2010		
Papers	Box 77	Folder 3-5
Hoff Search AY10	Box 93	Item CM2
<i>Physical Description:</i> 1 computer disc (CD-R) : digital ; 4 3/4 in.		
Fulbright, 2006-2013	Box 77	Folder 6-8
Lucas Grants, 2005-2008	Box 77	Folder 9-11
	Box 78	Folder 1
Marcella Brenner grants, 2006-2010	Box 78	Folder 2-4
Field trips, 2002-2013	Box 78	Folder 5-8
Rinehart studios renovation, 1998-2013		
Papers	Box 78	Folder 9-11
<i>Scope and Contents:</i> Includes Baltimore Historical Society Information regarding the building façade.		
Pearlstone Park architectural plan	Flatfile 17	
Student work, exhibitions, and teacher evaluations, 1999-2017		
Papers	Box 79	Folder 1-12
<i>Scope and Contents:</i>	Box 80	Folder 1-6

Essays, portfolios, teacher evaluations, and student exhibitions.

Color photographs	Box 92	Folder 2-3
<u>Digital Object: <a href="#">Student work, exhibitions, and teacher evaluations: Color photographs</a></u>		
<i>Scope and Contents:</i> Includes works by Matti Havens and Roberto Visani.		
Visiting lecturers, 1981-2009		
Adams, Dennis, 1998	Box 80	Folder 7
Adams, Ginny, 2006	Box 80	Folder 8
Allyn, Jerri, 1981-2017		
Papers	Box 80	Folder 9-10
Color slides	Box 92	Folder 4
<u>Digital Object: <a href="#">Allyn, Jerri: Color slides</a></u>		
Armajani, Siah, 2007	Box 80	Folder 11
Asper, Colleen, 2008	Box 80	Folder 12
Azara, Nancy, 2001		
Papers	Box 80	Folder 13
Color slides	Box 92	Folder 5
<u>Digital Object: <a href="#">Azara, Nancy: Color slides</a></u>		
Bastien, Tirone, 2007	Box 80	Folder 14
Biggers, Sanford, 2006	Box 80	Folder 15
Birch, Willie, 2005	Box 80	Folder 16
Booker, Chakala, 2000-2008	Box 80	Folder 17
Brootman, Mikita, 2007	Box 80	Folder 18
Bryant, Linda, 2007	Box 80	Folder 19
Cohen, Mark Daniel, 2001	Box 81	Folder 1
Collura, Bonnie, 2000	Box 81	Folder 2
Cottingham, Laura, 2000	Box 81	Folder 3
Coyne, Petah, 2000-2005	Box 81	Folder 4
Crowe, Susan Spencer, 2004	Box 81	Folder 5
Daniel, Paul, 2000	Box 81	Folder 6
De Monte, Claudia, 1994-2009	Box 81	Folder 7
Driscoll, Ellen, 2001	Box 81	Folder 8

Druckery, Timothy, 2007		
Papers	Box 81	Folder 9
<i>Mediatized Democracy</i>	Box 93	Item CM5
<i>Physical Description:</i> 1 computer disc (CD-R) : digital ; 4 3/4 in.		
Ellegood, Anne, 2008	Box 81	Folder 10
Engelstein, Sharon, 2008	Box 81	Folder 11
Fay, Ming, 2000	Box 81	Folder 12
Finkel, Alan, 2003	Box 81	Folder 13
Fletcher, Valerie, 2008	Box 81	Folder 14
Fried, Michael, 2005	Box 81	Folder 15
Friedheim, David and Trisha, 2007	Box 81	Folder 16
Gawlak, Annie, 2008	Box 81	Folder 17
Gershwin, Justin, 2007	Box 81	Folder 18
Gillian, Sam, 2000	Box 81	Folder 19
Girouard, Tina, 2005	Box 81	Folder 20
Glidden, Joy, 2006	Box 81	Folder 21
Goodman, Jonathan, 2006	Box 81	Folder 22
Hadlock, Zach, 1998-2002		
Papers	Box 81	Folder 23
Color slides	Box 92	Folder 6
<u>Digital Object:</u> <a href="#">Hadlock, Zach: Color slides</a>		
Heap of Birds, Edgar, 1989-2007		
Papers	Box 81	Folder 24-25
<i>Scope and Contents:</i> Includes <i>The Lizard Feeds U.S.</i> (1989) and an exhibition catalog for <i>Absence Presence</i> , University of Minnesota, 1999.	Box 82	Folder 1
Posters	Oversize box 95	Folder 5
Heartney, Eleanor, 2007	Box 82	Folder 2
Hepper, Carol, 2000-2002	Box 82	Folder 3
Herring, Oliver, 1994-1999	Box 82	Folder 4
Hess, David, 2007	Box 82	Folder 5

Humphrey, Nene, 1999-2007	Box 82	Folder 6-7
Jacobson, Ted, 1996	Box 82	Folder 8
Jones, Kim, 2005-2006	Box 82	Folder 9
Kachadourian, Gray, 2008	Box 82	Folder 10
Kaminker, Dmitry, 1990-2002	Box 82	Folder 11
Kazuko, 2007	Box 93	Item CM6
<i>Physical Description:</i>		
1 computer disc (CD-R) : digital ; 4 3/4 in.		
Kemp Lee, John, 2006	Box 82	Folder 12
Kerr, Catherine, 1999	Box 82	Folder 13
Kinmont, Ben, 2000	Box 82	Folder 14
Kong, Michele, 2004	Box 82	Folder 15
Krauss, Rosalind, 2016	Box 82	Folder 16-17
Laramée, Eve Andrée, 2004	Box 83	Folder 1
LeDray, Charles, 1999-2000	Box 83	Folder 2
Lincoln, Paul Etienne, 2000	Box 83	Folder 3
Linden, Nancy, 1999-2001	Box 83	Folder 4
Long and Dimmick, 1998	Box 83	Folder 5
Louden, Sharon, 2001	Box 83	Folder 6
Mackin, Kimberly, 1997-1999	Box 83	Folder 7
Marks, China, 2001	Box 83	Folder 8
Massey, Allyn, 2000	Box 83	Folder 9
McCleary, Christina, 2008	Box 83	Folder 10
McCollum, Allan, 1992-1997	Box 83	Folder 11
McKenzie, Dave, 2005	Box 83	Folder 12
McKonnen, Bekele, 2005	Box 83	Folder 13
McNatt, Glenn, 2007	Box 83	Folder 14
Mesa, Juan Luis, 1992	Box 83	Folder 15
Miss, Mary, 2000	Box 83	Folder 16
Mogul, Susan, 2008	Box 83	Folder 17
Morgan, Robert, 2008	Box 83	Folder 18
Nigro, Samuel, 2007	Box 83	Folder 19

O'Malley, Patrick, 2007	Box 83	Folder 20
Oyekan, Lawson, 2005	Box 83	Folder 21
Page, Judith, 1999-2004	Box 83	Folder 22
Pan, Xing Lei, 2000	Box 83	Folder 23
Park, Jin, 2007	Box 83	Folder 24
Penny, John, 2003	Box 84	Folder 1
Phillips, Lisa, 1992	Box 84	Folder 2
Pocock, Hugh, 2000	Box 84	Folder 3
Pollan, Andrea, 2006	Box 84	Folder 4
Price, Marshall, 2007		
Papers	Box 84	Folder 5
Floppy disk	Box 93	Item CM7
<i>Physical Description:</i>		
1 computer disc (CD-R) : digital ; 4 3/4 in.		
Raven, Arlene, 2002-2007	Box 84	Folder 6-8
<i>Scope and Contents:</i>		
Includes clippings and memorial celebration materials.		
Ress, Beverly, 2007	Box 84	Folder 9
Rupp, Christy, 1999-2002	Box 84	Folder 10
Scheer, Lisa, 2007	Box 84	Folder 11
Shelton, Peter, 1998-2005	Box 84	Folder 12
Shon, Jeung-Eun, 2002	Box 84	Folder 13
Smith, Shinique, 2007	Box 84	Folder 14
Stephens, David, 2000	Box 84	Folder 15
Tanguy, Sarah, 2005	Box 84	Folder 16
Trakas, George, 2007-2008	Box 84	Folder 17
Varotsos, Costas, 2000	Box 84	Folder 18
Ward, Nari, 1996-1997	Box 84	Folder 19
Weintraub, Linda, 2007	Box 85	Folder 1
Williams, Gloria, 2000	Box 85	Folder 2
Wilson, David, 2000	Box 85	Folder 3
Witkins, Isaac, 1999	Box 85	Folder 4

Yanobe, Kenji, 1997-2000	Box 85	Folder 5
Yoder, Andy, 1992-1999	Box 85	Folder 6
Letter to prospective guests, 1998	Box 85	Folder 7
Prospective guests, 1998-2017	Box 85 Box 86	Folder 8-19 Folder 1-4
Visiting artists pool: Why did this happen?, 2004-2009 <u>Digital Object:</u> <a href="#">Visiting artists pool: Why did this happen?</a> <i>Scope and Contents:</i> Negatives and color photographs.	Box 92	Folder 7
MICA-related ephemera, 1998-2006		
Papers, 1998-2006	Box 86 Box 87 Box 88	Folder 5-10 Folder 1-9 Folder 1-8
Matti Havens, 2005-2006 <i>Physical Description:</i> 1 computer disc (CD-R) : digital ; 4 3/4 in.	Box 93	Item CM3
<i>Collaborate or Die</i> , 2005-2006 <i>Physical Description:</i> 1 computer disc (CD-R) : digital ; 4 3/4 in.	Box 93	Item CM4
Miscellaneous résumés and desk objets d'art, 1997-2005	Box 89	Folder 1-2
Performance art materials, 1984-1993	Box 89	Folder 3-4
Miscellaneous, 1972-1993		
Teaching applications, 1972-1993 <i>Scope and Contents:</i> Includes applications to California State University, Fullerton; Otis Art Institute; Pasadena Museum of Modern Art; University of Southern California; and Williams College.	Box 89	Folder 5-15
Grade school, 1984 <u>Digital Object:</u> <a href="#">Grade school</a> <i>Scope and Contents:</i> Contains color slides.	Box 55	Folder 12

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## Series VII. Ephemera and clippings, 1974-2009 1.52 Linear Feet (2 boxes)

*Scope and Contents:*

Series VI. contains exhibition invitations and clippings that Hassinger collected other artists such as Christo, Alonzo Davis, Toby Goodwin, and David Hammons. Also includes several newsletters from *The American Teacher*.

*Arrangement:*

This series is arranged topically.

Title/Description	Containers	
Artists and galleries, 1974-2009	Box 90	Folder 1-5
Clippings and articles, 1984-2008	Box 90	Folder 6-10
<p><i>Scope and Contents:</i> Includes several newsletters from <i>The American Teacher</i>.</p>	Box 91	Folder 1-7

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