Uncovering Archives and Rare Photographs

Ann Harrison
Special Collections Cataloger
Research Library, The Getty Research Institute
• Coracle Press records, 1953-2008
• Jasia Reichardt correspondence, 1956-1987
• Lettrist Movement papers, 1949-1988
• Arthur Petronio papers, 1919-1971
• Michael Corris papers of the Art & Language New York group, 1965-2002
• David Antin papers, 1954-2006
• High Performance magazine records, 1953-2003
A Coracle
Nos. 11 & 12
ii
Uncovering Archives and Rare Photographs

Two Models for Creating Accession-Level Finding Aids Using Archivist’s Toolkit

Box 1 Folder 3

Heise, Carl Georg, 1927-1934

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

Box 1 Folder 4

Ernst Heimeran Verlag-Ricarda Octavia Huch

Heimeran, Ernst, 1933

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

Box 1 Folder 4

Heyer, Gustav Richard, 1928, undated

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

Box 1 Folder 4

Höhere Graphische Fachschule der Stadt Berlin, 1933

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

Box 1 Folder 4

Hoppé, E. O. (Emil Otto), 1928-1929

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

Box 1 Folder 4

Huch, Justizrat, 1928-1929

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

Box 1 Folder 4

Huch, Ricarda Octavia, 1929

1 personal letter to R.P.

Box 1 Folder 5

G. de Jongh - Kunst und Künstler

Jongh, Gaston de, 1931

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

"Supplementary Notes on Finds from Ajia Irini in Cyprus," 1963: 3 offprints, 23 photographs

Published in *Medelhavsmuseet Bulletin* 3 (1963): 3-40; includes incomplete set of photographs used for the figures in the article.

"O Thesauros tou Bouniou," 1965: 1 fascicle, 1 leaf, 1 card

Published in *Pneumatike Kypros* 52 (1965): 102-104; includes business card and letter from Antonis Mystakidis.

"A Late Protocorinthian Aryballos in Cyproite Find-context," 1970: 1 offprint

Published in *RDAC* 1970: 86-91.

"The Cypro-Archaic Life-Size Terracotta Statue found in Old Smyrna," 1958-1978: 30 leaves, 53 photographs

Manuscript of paper delivered at the Xth International Congress of Classical Archaeology in Ankara and Izmir in September 1973, published version of the paper is pages 709-713 in the *Proceedings* (Ankara, 1978), as well as being published in *Acta Archaeologica* 49 (1978): 191-196. Also includes notes, draft of footnotes for the publication, plate layout, earlier correspondence regarding the statue and photographs of pottery from the Alyttan destruction level at Smyrna.

"A Cypro-Greek Royal Marriage in the 8th Cent. B.C.?," 1978-1979: 15 leaves, 3 offprints


"The Phoenician Colonization and Expansion in Cyprus," 1979: 1 offprint

Published in *RDAC* 1979: 230-254.

"The Origin and Chronology of the Early Bronze Age in Cyprus," 1980: 1 offprint

Published in *RDAC* 1980: 1-16.

Production materials from Swedish Cyprus Expedition publications overseen by Gjerst 159-1971

*The Stone Age and the Early Bronze Age in Cyprus* (Swedish Cyprus Expedition, Vol. IV, part 1A), circa 1959-1962

Materials relating to the production of the volume, 1959-1960: 16 leaves

Primarily regarding plate production, includes lists of images, notes, correspondence and billing statement from John Kroon.

"The Stone Age" section by Porphyrios Dikaios, circa 1959-1962

Corrected proofs of text, 1959: 9 signatures, 12 leaves
Box 10, 170
   Eachus, Paul and John Goto, 1984
      Projects and correspondence
      Color slide
   Ellis, Peter, 1982-1984
   Erichoff, Michael, 1978-1985
   Evans, Bob, 1975
   Evans, Kanelm (Henry), 1977
   Fiddler, Martin, 1971-1983
Box 10, Folder 16
   Projects and correspondence
   Color photographs
   Oversize color photograph
   Finlay, Ian Hamilton, 1968-1987
   Fisher, Sandra, 1980-1987
   Fulton, Hamish, 1980-1987

   Also in oversize boxes 160*-161* and flatfile folder 2**.
Box 12, Folder 1
   Projects and correspondence
   Project work
   Oversize layout
   Oversize drawing of map
   Furnival, John, 1977-1984
   Gappmayer, Heinz, 1985
   Gardner, Ian, 1971-1986
Box 14, Folder 0-8
   Projects and correspondence
   Poster
Box 14, Folder 9
   Garnier, Pierre, 1970
   Gathcrole, Rod, 1971-1976
   Gil, Jonathan, 1977
   Goldsworthy, Andy, 1977-1987

   Also in oversize box 161* and flatfile folder 3***.
LES MOTS PARLENT
roman
édition PSI.70
Most of us in the U.S. view art in museums. In fact, museums have become the most prominent showcase not only for art, but for Culture in general: on the one hand, they are becoming adjuncts to more formal learning, one means of making education more "relevant", more accessible; on the other hand, they are playing an essential role in international Cultural relations. Despite their Cultural prestige, and despite a long history of support from the private sector, few U.S. museums have enough money to meet their needs now. For many reasons the U.S. government has decided to meet these financial crises by providing various forms of federal assistance to museums, assistance which appears to benefit everyone, from museums to "the people of the U.S.". Two bills have been before Congress: "The Arts and Artifacts Indemnity Act" just became law; "The Museum Services Act" is still in committee. While many people consider these bills to be "Cultural" legislation, that is, only minimally linked to "politics", their true significance lies precisely in their political and economic ramifications. "Culture" has never been isolated from "politics"; indeed, it has become an even more important element of political manipulation now that psychological aggression is superseded armed aggression. Why send in the Marines if you can send in Culture?

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

FOOD AND ART
Edited by Linda Montano

NIGHTCLUBBING with
William Burroughs
John Giorno
Laurie Anderson

SAN FRANCISCO POST-HEP
News from Northern California

RUSSIAN PERFORMANCE
Both sides of the Curtain
Uncovering Archives and Rare Photographs
(continued)

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

- Provide more timely access to new acquisitions
- Stop adding to the backlog
- Gradually eliminate the backlog
PACIFIC STANDARD TIME

Art in L.A.
1945–1980

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

Curator, John Tain
Progress of Broader Implementation

• 13 collections completed or near completion
• Circa 650 linear feet in one year
  • 8 new acquisitions not added to the backlog (ca. 356 lin. ft.)
  • 5 collections that had been in the backlog (ca. 324 lin. ft.)
Added to the Backlog in FY10

• 4 collections, circa 600 linear feet
  • George Niemann photographs, drawings and prints of Greece and Turkey (ca. 13 lin. ft.)
  • Knoedler Kasmin records (ca. 360 lin. ft.)
  • Patricia Faure Gallery records (ca. 25 lin. ft.)
  • William Krisel papers (ca. 200 lin. ft.)

• Net result: we processed about 50 linear feet more than we added to the backlog.
Ongoing Implementation Challenges

- Oversize materials
- Audiovisual materials
- Space
- Cultural shift
- Iteration
Why Iterate?

- Corrections
- Conservation
- Internal demand
- External demand
- Digitization
Selected Special Collections Finding Aids

Cataloging Correction Form

Required fields appear in red.

**Last Name:**

**First Name:**

**Email Address:**

**Re-enter Email Address:**

**Collection Title:**

**Accession Number:**

**Box & Folder Number:**

**Type of Correction:**

**Correction Details:**

<table>
<thead>
<tr>
<th>Select from:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Typographical error</td>
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<tr>
<td>Attribution</td>
</tr>
<tr>
<td>Date</td>
</tr>
<tr>
<td>Arrangement</td>
</tr>
<tr>
<td>Conservation</td>
</tr>
</tbody>
</table>

**Correction Information**

Submit Suggestion  Clear Form

The J. Paul Getty Trust

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Open lines of communication to identify collections that warrant further processing

- Curators
- Research Projects
- Reference
- Digital Services
Part 2: Uncovering Rare Photographs
Goals

- Make existing image lists accessible online
- Develop a template for creating new image lists that can be programmatically ingested into AT
Series IV: Single Photographs
Item Level Inventory

Box 8
Unmounted albumen prints and small mounted albumen prints organized by country. Captions printed in negative unless otherwise noted.

France


4. 02[?] Paris. Le Nouvel Opera. _____.

Germany


Great Britain

6. [carousel, harbor town]

England


Options for making existing image lists accessible online:

1. Enhanced MARC record
2. Searchable PDF
3. EAD finding aid
Corporate Author: Neurdein Frères (Firm)

Title: Exposition Universelle, Paris, 1889.

Publication Information: 1889.

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

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

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

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

Title devised.


Access: Open for use by qualified researchers.

Subjects: Exposition universelle de 1889 (Paris, France)

Exhibition buildings --France --Paris.

Exhibitions --France --Paris.

Form/Genre: Albumen prints --France --Paris --19th century.
Biggest Challenge: Non-standard data

Solution: Manual revision in consultation with a subject expert

Primary Lesson learned: Implement standards and enforce consistency
Goals for New Template

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

<table>
<thead>
<tr>
<th>Item #</th>
<th>Photographer (if known)</th>
<th>Image title</th>
<th>Date (if known)</th>
<th>Box #</th>
<th>Item Note</th>
</tr>
</thead>
<tbody>
<tr>
<td>2002.R.24-2</td>
<td>Unknown</td>
<td>President Benito Juarez &amp; Secretary Llerdo</td>
<td>between 1867-1872</td>
<td>1</td>
<td>Title from annotation on verso. Cyanotype.</td>
</tr>
<tr>
<td>2002.R.24-3r</td>
<td>Homer Scott, attributed</td>
<td>Building at Mitla converted to a church</td>
<td>circa 1890</td>
<td>1</td>
<td>Title devised. Matte collodion [?] 2002.R.24-3r is on reverse.</td>
</tr>
</tbody>
</table>
Thank you!

Andra Darlington
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